

PRESS RELEASE

EXHIBITION

DETERMINATIONS OF PROPORTION

Franz Erhard Walther

May 12th, to September 30th, 2018.

CASA LUIS BARRAGÁN
Gral. Francisco Ramírez 12-14
Col. Ampliación Daniel Garza
Ciudad de México

PRESS CONFERENCE

Wednesday, May 9th, 2018
4:30 PM
Museo Jumex

PRESS PREVIEW

Thursday, May 10th, 2018
11:00 AM
Casa Luis Barragán

OPENING

May 12th, 2018
11:00 AM

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Photograph: © 2018 Enrique Macías for Estancia FEMSA – Casa Luis Barragán

From May 12 to September 30, 2018, Estancia Femsa - Casa Luis Barragán with the support of Franz Erhard Walther Foundation presents *Determinations of Proportion*, a solo exhibition by German artist Franz Erhard Walther.

Walther was one of the most notorious and unique voices leading the artistic experimentations around language and the materiality of the art object that took place in the 1960s. The exhibition in Casa Luis Barragán brings together several works created by the artist throughout the 1960s and until today. *Determinations of Proportions* showcases pieces from Walther's iconic series *First Work Set (1963-1969)*, a selection of early drawings installed in the Barragán Studio and a new site-specific drawing created by Walther especially for the house.

Estancia FEMSA - Casa Luis Barragán invited Mexican curator and independent critic Daniel Garza Usabiaga to collaborate in a publication parallel to this exhibition,

VISITS AT
 CASA LUIS BARRAGÁN
 By appointment only
 M-F: 10:00am to 5:00pm
 S-S: 10:00am to 1:00pm
 www.casaluisbarragan.org

Ticket Price
 General \$400 MXN
 International students \$200
 MXN
 Mexican students \$150 MXN

Casa Luis Barragán does not
 have parking spots. We
 suggest the parking lots in
 José Morán no.144 y no.185

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 Instagram: @EstanciaFEMSA

For more visits information:
 estanciafemsa.mx

delving into the conceptual connections between Walther's material, poetic explorations and Luis Barragán's legacy. This publication will also include the first translation to Spanish and English of Walther's text *Architektur: Vernichtung des Raums*, written in the 1990s.

Throughout his artistic career, Franz Erhard Walther has explored topics related to the body, sculpture, architecture and the concept of action. Most of his work takes place in the intersection between different techniques and artistic languages, emphasizing the mental and poetic associations that arise the moment when the body of the viewer experiences and thus brings a work of art into completion. Walther understands the artwork as an act of communication, a "*sculptural action in space*". As such, time, body, language and memory become the building blocks of his sculptural actions. In the context of Casa Luis Barragán, the curatorial approach proposes a dialogue with the legacy of Luis Barragán by pointing out the affective and emotional dimension of his architecture, concepts addressed by Walther in his own practice through the haptic quality of his pieces, as well as in the unpredictability of the artwork's activations by spectators. These qualities evoke a spatial experimentation that is central to both Walther and Barragán's practices.

Determinations of Proportion complements and takes place alongside the exhibition *Objects, to use / Instruments for Processes* in Museo Jumex.



PHOTOS OF THE EXHIBITION:

https://drive.google.com/drive/folders/1qxEFHQmtWWM6UTkua_jKvhDHx5lRMRWH?usp=sharing

WHEN USING PLEASE INCLUDE THE FOLLOWING CAPTION:

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FRANZ ERHARD WALTHER



Franz Erhard Walther, born at Fulda, Germany in 1939, is one of Germany's most prominent living artists, having exhibited extensively across Europe since the 1960s and participated in four editions of Documenta during the 1970s and 1980s. From 1957 to 1964, Walther studied successively at Hessen State University of Art and Design at Offenbach am Main, Frankfurt Städelschule Academy for Fine Arts, and the Arts Academy of the city of Düsseldorf, under K. O. Götz. He also took part in Fluxus actions, convened by the Professor of Monumental Sculpture, Joseph Beuys.

Between 1967 and 1973, Walther lived in New York City. Because of his prolific and innovative production, he was included in important collective shows as *'Spaces'* (1969–70, MoMA, New York) and curator Harald Szeemann's *'When Attitudes Become Form'* (1969, Kunsthalle Bern). From 1971 to 2009, Walther was Professor at University of Fine Arts of Hamburg.

Recent retrospectives of his work have been organized by Mamco, Musée d'art modern et Contemporain, Geneva (2010), Dia:Beacon, New York (2010–12), WIELS Centre d'art Contemporain, Bruxelles (2014), CAPC Musée d'Art Contemporain, Bordeaux, France (2015), and *Museo Nacional Centro de Arte Reina Sofía*, Madrid (2017). In 2017, Walther was awarded the Golden Lion for the Best Artist of the Exhibition *Viva Arte Viva* at the 57th International Art Exhibition La Biennale di Venezia, Italy.

His works are represented by many important collections, from institutions such as the Carnegie Museum of Art (Pittsburg, Pennsylvania, USA), the Centre Georges Pompidou (Paris, France), the Daimler Art Collection (Stuttgart-Möhringen, Germany), the Dallas Museum of Art (Texas, USA), the Deutsche Bank Collection, the Fundação de Serralves - Museu de Arte Contemporânea (Porto, Portugal), the Hamburger Kunsthalle (Hamburg, Germany), the Harvard Art Museums (Cambridge, Massachusetts, USA), the Museum of Contemporary Art (Chicago, Illinois, USA), Musée d'Art Moderne Grand-Duc Jean (Luxembourg), and the Museum of Modern Art, MoMA, (New York City, USA) among others.

The artist continues to live and work in Fulda, where the Franz Erhard Walther Foundation is also based.

Walther began to experiment with ways to actively involve spectators in the production of his work in the late 1950s. During this period, he produced his *Wortbilder* (word images or pictures) pieces, in a bid to force the viewer to create their own image. In the early 60s he began to experiment with paper as the work itself rather than as a support, displaying paper stacks that the audience was invited to leaf through, or large books with which they could interact. In this time, Walther also developed his sewn, padded, pleated and pocketed fabric objects.

It was then that he conceived an art inseparable from the actions that can activate it and the participatory exercises it provokes. At that point, he hardly had a name for what he was making, since neither painting, sculpture, nor performance adequately described his practice, in which viewers, time, and space became his primary medium. The resulting works were radical and influential, and unprecedented in their time.

These experiments led to his best-known work, a fifty-eight-part sculpture action called *1. Werksatz* (First Work Set, 1963–69), first exhibited at Documenta 5, in 1972. These are canvas structures, described by the artist as 'instruments', which can be exhibited as 'storage' installations or as structures ready to be worn and interacted with during object demonstrations in the gallery space. Six exhibition copies from the First Work Set will be included and activated in the exhibition.

At the same time, Walther produced hundreds of work drawings before and after these actions and to plan the installation of his works in several exhibitions. A selection comprising 21 of these pieces will be displayed at Casa Luis Barragán's Studio.

ABOUT ESTANCIA FEMSA

Estancia FEMSA-Casa Luis Barragán is a cultural and artistic platform hosted by Casa Luis Barragán with the support of the FEMSA Collection. Under the artistic direction of Eugenia Braniff and Patrick Charpenel, the initiative presents a series of exhibitions, interventions, performances, academic activities, and editorial content that dialogue with the historical context offered by the house, as well as the heritage of Luis Barragán, one of the most relevant architects of the 21st Century. The curatorial program introduces internationally acclaimed artists whose work invites the spectator to ponder about the possibilities of the modern and contemporary art disciplines within a particular context.

ABOUT CASA LUIS BARRAGÁN

Built in 1948, Casa Luis Barragán is one of the most important contemporary architectonic places in the world, recognized as a World Heritage Site by the UNESCO in 2004. This organization considers Casa Luis Barragán as a masterpiece in Modernism's development, for including traditional and vernacular elements in new synthesis, as well as several philosophical and artistic trends from all eras. Luis Barragán's influence in the architectural world increases day by day, and his house – which has been preserved just like it was back when he lived in it, until his death in 1988 – is an essential place in Mexico City for architects and art connoisseurs globally. This place, which includes Barragán's home and workshop, is property of the Jalisco state's government and Fundación de Arquitectura Tapatía Luis Barragán.

ABOUT THE FEMSA COLLECTION

The FEMSA Collection is considered one of the most important corporate art collections in Latin America. With more than 1,200 works in all mediums –painting, drawing, printmaking, photography, film, video, sculpture, new media and installation–, it serves as a remarkable resource for understanding in depth the history, plurality and creative process of Latin American Modern and Contemporary Art, emphasizing Mexican artistic production. The FEMSA Collection was established in 1977 as a response to FEMSA's commitment to the integral development of its workers, families and communities. FEMSA shares its art collection with diverse audiences in Mexico and abroad through a rich program that extends beyond national borders, accomplishing its mission to promote education through culture and art. FEMSA Collection is part of FEMSA Foundation, which generates positive impact on people and their communities through the implementation of social investment projects for sustainability.