

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

Walther

MUSEUM HAUS LANGE KREFELD

Wilhelmshofallee 91 Telefon 632458

OBJEKTE BENUTZEN

Übungen mit den Objekten von **Franz Erhard Walther**, New York am
21., 22. und 28., 29. Juni 1969 **16 Uhr**

Das „Objekt kurz vor der Dämmerung“ während der Benutzung



Zur Teilnahme an diesen Aktionen sind Sie herzlich eingeladen.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b. 17



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

Door to 54th Street

Glass wall

Glass wall

54th Street Lobby

Approx. 15'-0" x 40'-0"

Scale 1/4" = 1'

ARCT 9499

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

Catalogue Walther

Franz Erhard Walther

Born Fulda, Germany, 1939. One-man exhibitions: Galerie Aachen, Aachen, 1966; Galerie Heiner Friedrich, Munich, 1967 and 1969; Kunstakademie, Dusseldorf, 1967; Galerie Rudolf Zwirner, Cologne, 1969; Galerie Neuendorf, Hamburg, 1969; Museum Hans Lange, Krefeld, 1969; Studio F. Ulm, 1969; Kunsthalle, Dusseldorf, 1969. Selected group exhibitions: Nationalgalerie, Berlin, 1969; When Attitudes Become Form, Kunsthalle, Berna, 1969. Lives in New York City.

Represented by Galerie Heiner Friedrich, Munich.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

cc: SPACES
April 11.
Registrar

Walther

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

October 2, 1969

August 27, 1969

Mr. Franz Erhard Walther
c/o Friess
64 Fulda
Rhönstrauss 7
Germany

436 East 75th Street
Apt 1 FE
New York 10021

Dear Franz:

I am preparing an exhibition in which I should like you to participate. The unifying concept would be the employment of a cohesive spatial situation. About 8 artists will be invited to create a work of their choice, each in a room under his control. Is the idea of a work that exists for and uses a specific room or area of interest to you? There will be no stylistic theme or grouping, and the other artists might include, for example, Morris and Flavin with the kind of environmental work they have made for a special room or gallery. The floor plan has not been finally determined, but each space could be around 600 square feet.

The exhibition will open in mid-December, so I should have to hear from you as soon as possible. Please don't hesitate to ask me questions when I have not succeeded in making myself clear.

Best wishes to Hannah.

Yours,

Jennifer Licht

JL:jr

Arch. 9500

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

cc: Registrar
April
SPACES FILE ✓
Circulation

Walther

October 2, 1969

Mr. Franz Erhard Walther
Apartment 1-7E
436 East 75th Street
New York, New York

Dear Franz:

Here is a drawing of the room we were looking at the other day. I am very pleased that it will work for you, and especially pleased about having the gallery visible from the street.

I am still worried about control of the public and supervision of the objects. Do you think you could come to the Museum sometime on a weekend, especially Sunday, to get an idea of the number of visitors? I am enclosing a pass for you to get in. The galleries are open from 11 until 6 every day, and until 9 p.m. on Thursday (Sunday from 12:00). The exhibition runs from December 22 to March 8, 1970. Then, I would appreciate it if you could put in writing a proposal for supervision of your room.

The catalogue cannot be very big, so I think only a double page will be available, and a little biographical information has to be included.

Look forward to seeing you and Hannah soon,

Best wishes,

Jennifer Licht
Associate Curator

rps
enclosures

cc: Registrar
File - Spaces-Entry
Circ.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

cc. Registrar
File - Spaces-Walther
Circ.

The Museum of Modern Art

To Chuck Froom
From April Kingsley
Date 10/6/69
Re The 54th Street gallery to be used by Walther in Spaces exhibition

Dear Chuck:

This is to wrap up some of the things we spoke of this morning, concerning just this artist. For him we need to:

1. Retain the carpet after Oldenberg comes down and patch in where necessary.
2. Remove the wall now covering the glass on the north side of that gallery and remove the black paint from it so we have clear glass.
3. Have regular gallery lighting. And paint the walls off white (moma white)
4. Remove the partition blocking the fire exit door.

objects and diagrams, and pictures of them in use. When Franz and Hannah are not there it will have to be stanchioned off.

If we are going to have to use the 54th lobby for delivery of materials and equipment (and the Bell piece), Charles will have to work on a delivery schedule.

cc: Registrar
Charles Froom
Richard Palmer
SPACES file

Tommy

rps

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

Walther

The Museum of Modern Art

To April Kingsley
From Jennifer Licht
Date October 14, 1969
Re SPACES - Walther Project

Dear April:

When I spoke to Franz today he mentioned that he would like some natural-colored canvas (tent/sail kind, I imagine) to cover the whole floor of the 54th Street lobby area. He wants to draw some diagrams on it for people to follow. People will have to remove their shoes and leave them outside the entrance to the room.

He and his wife between them will arrange to be here, probably for at least 2 hours every day, throughout the exhibition, and when his wife arrives from Germany later this week they will come up with a fee for their time. We will arrange regular hours when the pieces will be used and post a notice. The rest of the time the room will contain the objects and diagrams, and pictures of them in use. When Franz and Hannah are not there it will have to be stanchioned off.

If we are going to have to use the 54thSt lobby for delivery of materials and equipment (and the Bell piece), Charles will have to work on a delivery schedule.

cc: Registrar
Charles Froom
Richard Palmer
SPACES file

Jenny

rps

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

File ✓
Franz Erhard Walther
436 East 75th Street
New York City N.Y.

Catalogue Walther

Oct. 14th 1969

Proposal how to handle
the problem of the demonstration
of the objects:

It is necessary to show
the use of the objects
to the public.

X That could be done for
two [redacted] hours
on each day - as long
as the exhibition lasts.

During the remaining hours
the objects are just exposed
along with informations
and explanations about
the use/employment of
things.

The time the pieces will
be demonstrated in can be
announced on a board.

For certain reasons ☐
I want to show and explain
the function of the things
by myself -
or in case that I should
be prevented from coming,
I would direct a person
familiar with my works.

Expenses supposed :

\$ 5 per hour.

Franz Erhard Walther

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

Biography Franz Erhard Walther

cc: Mr. d'Harnoncourt ✓
Mr. McCray
Mr. Seitz
Mr. Rasmussen

Miss Dudley
Miss Pearson
Mr. O'Hara
ICE F 52-61
green

Franz Erhard Walther born 1939 Ruda, Germany. Study from 1957 till 1964 in Germany.
Lives in New York.

DLS

The Museum of Modern Art

Since the end of 1962 objects to be used —

objects of instruments - instruments for cables May 18, '61

SR MARIO PEDROSA
MUSEU DE ARTE MODERNA
SAO PAULO, BRAZIL

These works/pieces/objects/instruments were brought to the public:

AS INDICATED MY LETTER MARCH 23 US REPRESENTATION CONSISTS OF
TWO MAJOR ONEMAN SHOWS ROBERT MOTHERWELL AND REUBEN NAKIAN stop
GROUP SHOW INCLUDES THREE WORKS EACH BY SIX PAINTERS RICHARD
POUSSETTE-DART, ELLSWORTH KELLY, SONIA GECHTOFF, LEON GOLUB,
RICHARD DIEBENKORN, LEE BONTECOU POSSIBLY ONE OTHER AND THREE
SCULPTORS RICHARD STANKIEWICZ, ROBERT ENOMAN, JOHN CHAMBERLAIN
stop PRINT SECTION TEN LARGE WOODCUTS BY LEONARD BASKIN stop
CANNOT FURNISH FINAL LIST TITLES WORKS UNTIL MIDJUNE stop
PLEASE INFORM DEADLINE TEXT ILLUSTRATIONS REACH YOU FOR

1966 Galerie Assheton, Astoria
1967 Galerie Elnar, Berlin
1967 Academy of Fine Arts, Cologne
1968 Cologne
1969 Galerie Heiner Friedländer, Berlin
1969 Galerie Zwirner, Cologne
1969 Galerie Neuenhof, Berlin
1969 Museum Haus Lange, Krefeld
1969 studio f, Ulm
1969 Kunsthalle Dusseldorf

(over)

DLS

The Museum of Modern Art

Part of the work was to be seen at Nationalgalerie Berlin and in the exhibition
"When Attitudes become Objects" at Kunsthalle Bern, Museum Haus Lange, Krefeld,
ICA, London (all in 1969)

SR MARIO PEDROSA
MUSEU DE ARTE MODERNA
SAO PAULO, BRAZIL

Page 2

Books: Franz Erhard Walther/Objects, benutzen/ Verlag Gebr. Koenig, Cologne-New York (1968)
Franz Erhard Walther/FOR PROCESSES/ Something Else Press, New York (1970)

INCLUSION OFFICIAL BIENAL CATALOG ALSO OPENING DATE BIENAL
AND PERIOD OF JURY MEETINGS stop RENE D'HARNONCOURT AGREES

Walther has said: My objects serve US COMMISSIONER LETTER FOLLOWS REGARDS which is necessary
for the reception of art.

and:

I do not count on the 'art public'. I just ask the social personality,
the individual, to make use of the objects.

MCCRAY

MODERNART

Chg. to: VI BIENAL, São Paulo ICE F 52-61

See Jennifer — the Biography
Save in cut out of an external
one.
hope it tells in favor a little
about F.E.W.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

Biography Franz Erhard Walther

Franz Erhard Walther born 1939 Fulda, Germany. Study from 1957 till 1964 in Germany.
Lives in New York.

Since the end of 1962 objects to be used =
objects as instruments - instruments for processes

These works/pieces/objects/instruments were brought to the public:

1966 Galerie Aachen, Aachen
1967 Galerie Heiner Friedrich, Munich
1967 Academy of Fine Arts Duesseldorf
1968 Cologne
1969 Galerie Heiner Friedrich, Munich
1969 Galerie Zwirner, Cologne
1969 Galerie Neuendorf, Hamburg
1969 Museum Haus Lange, Krefeld
1969 studio f, Ulm
1969 Kunsthalle Duesseldorf

Part of the work was to be seen at Nationalgalerie Berlin and in the exhibition
"When Attitudes become Form", shown at Kunsthalle Bern, Museum Haus Lange, Krefeld,
ICA, London (all in 1969)

Books: Franz Erhard Walther/OBJEKTE, benutzen/ Verlag Gebr. Koenig, Cologne-New York (1968)
Franz Erhard Walther/FOR PROCESSES/ Something Else Press, New York (1970)

Walther has said: My objects demand a consciousness other than that which is necessary
for the reception of art.
and:
I do not count on the 'art public'. I just ask the social personality,
the individual, to make use of the objects.

es Jennifer - the Biography
- love is cut out of a exter-
nal one.

hope it tells informs a little
+ about F.E.W.

Catalogue: Walther

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

are made out of light and heavy canvas, cloth and muslin.
Some of them are foamrubber padded or have parts of wood, rubber, plastics, velvet, masonite, cord, leather. They also contain as elements things like sugar, skin cream, cotton wool, a time meter, a flag, a mitten, a saw, a book, a transistor-radio, straw, hairspray.

Catalogue: General

Do you think it is useful
to insert this text on the
label, marked by a red dot?

Is it further necessary to
simplify the indication of
the use of the objects.

Yours,

René Guénon

P.S.

please correct possible
grammatical mistakes

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

Walther

The Museum of Modern Art

To Terry Guilliams
From April Kingsley
Date 12/15/69
Re Walther's room

Dear Terry:

Please contact Walther (288-3186) about bringing in his materials on the 22nd. He only needs a small panel truck, so try to use MOMA's truck, and if that's not possible perhaps get Rapid Messenger to send their truck or something. Try to save money. I don't know his address - you can get it from him. Any questions - ask me.

April

thought you might like to see the enclosed catalogue of one of our major exhibitions in which he participated.

Walther's work drew a great deal of attention here at the Museum, and was very effective and popular. He made a deep impression, not only on the New York public, but also among my colleagues and the Trustees of the Museum.

rps

enclosures

I congratulate you on your good fortune in having Walther on the staff but hope that it does not prevent his from continuing to show his work in the United States.

Yours sincerely,

Jennifer Licht
Associate Curator

rps
encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

The Museum of Modern Art

To Pat Maka

From April Kingsley

Date 12/22/69

Re The sign to go on the right outside Franz Erhard Walther's room to tell when he will be there.

Dear Pat:

Could you please have a sign made up that is 2 1/4' high x 1 1/2' wide saying what is on the enclosed sheet. Franz will draw in the colors on the finished sign. There will be later one for February. Any questions call me immediately - O.K?

April

thought you might like to see the enclosed catalogue of one of our major exhibitions in which he participated.

Walther's work drew a great deal of attention here at the Museum, and was unusually effective and popular. He made a deep impression, not only on the New York public, but also among my colleagues and the Trustees of the Museum.

rps

enclosures

I congratulate you on your good fortune in having Walther on the staff but hope that it does not prevent his free continuing to show his work in the United States.

Yours sincerely,

Jennifer Licht
Associate Curator

rps
encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

cc. Jenny Licht
File-SPACES-Walther
Circulation

The Museum of Modern Art

To Bill Farnie
From Terry Guilliams

April Kingsley
Date Feb. 26, 1970

Re 2/19/70 Walther's objects (SPACES)

Walther

Dear Terry:

Could you make arrangements between Franz and a trucker (like the last time)
for all of his objects to be brought back to his loft? His # is 288-3188

Thanks,

April

thought you might like to see the enclosed catalogue of one of our
major exhibitions in which he participated.

Walther's work drew a great deal of attention here at the Museum,
and was very effective and popular. He made a deep impression,
not only on the New York public, but also among my colleagues and
the Trustees of the Museum.

rps

enclosures

I congratulate you on your good fortune in having Walther on the staff
but hope that it does not prevent his free continuing to show his
work in the United States.

Yours sincerely,

Jennifer Licht
Associate Curator

rps
encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

✓ CC: Kingsley

Walther

The Museum of Modern Art

To Bill Farnie

From Terry Williams

Date Feb. 26, 1970

Re return of Walther's objects (SPACES)

Dear Bill,

Hahn Bros. is coming Wed. morning, March 4, at 9:00 A.M. to pick up the Walthers. The artist will be coming in to supervise the loading.

Thanks.

thought you might like to see the enclosed catalogue of one of our major exhibitions in which he participated.

Walther's work drew a great deal of attention here at the Museum, and was especially effective and popular. He made a deep impression, not only on the New York public, but also among my colleagues and the Trustees of the Museum.

rps

enclosures

I congratulate you on your good fortune in having Walther on the staff but hope that it does not prevent his from continuing to show his work in the United States.

Yours sincerely,

Jennifer Licht
Associate Curator

rps
encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

cc. Jenny Licht ✓
Chuck Froom
File-SPACES-Walther ✓
Circulation

The Museum of Modern Art

To

From Terry Guilliams

April Kingsley

Date

2/27/70

Re

Walther

All of his objects will have to go away from his room sometime Sunday night. Chuck says the room has to be cleared for demolition on Monday morning. We plan to work with the objects with Franz for a little while after the Museum closes, so please don't plan their removal for first thing.

thought you might like to see the enclosed catalogue of one of our major exhibitions in which he participated.

Walther's work drew a great deal of attention here at the Museum, and was not only effective and popular. He made a deep impression, not only on the New York public, but also among my colleagues and the Trustees of the Museum.

rps

enclosures

I congratulate you on your good fortune in having Walther on the staff but hope that it does not prevent him from continuing to show his work in the United States.

Yours sincerely,

Jennifer Licht
Associate Curator

rps
encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b. 17

Walther
File

The Museum of Modern Art

To Terry Guilliams
From April Kingsley
Date 3/2/70
Re Walther

Dear Terry:

Could you please see that Picasso's photo panels of Walther's room go home to him with his pieces. I would like to give him 2 trees (in Froom's) office as well, if it is o.k. to send them with the ART.

April

thought you might like to see the enclosed catalogue of one of our major exhibitions in which he participated.

Walther's work drew a great deal of attention here at the Museum, and was very effective and popular. He made a deep impression, not only on the New York public, but also among my colleagues and the Trustees of the Museum.

rps

enclosures

I congratulate you on your good fortune in having Walther on the staff but hope that it does not prevent his from continuing to show his work in the United States.

Yours sincerely,

Jennifer Licht
Associate Curator

rps
encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

Catalogue: Walther
p. 105/106

March 18, 1970

February 8, 1971

Mr. Franz Erhard Walther
436 East 75th Street, Apt. 1-FE
New York, New York

Dr. Friedrich von Duttler

Director

Dear Franz:

Enclosed are the photographs you gave me to use in the
catalogue.

Thanks for your help.

Dear Dr. von Duttler:

Yours,

I understand that Franz Erhard Walther is teaching at your academy, and
thought you might like to see the enclosed catalogue of one of our
major exhibitions in which he participated.

Walther's work drew a great deal of attention here at the Museum,
and was very effective and popular. He made a deep impression,
not only on the New York public, but also among my colleagues and
the Trustees of the Museum.

rps

enclosures

I congratulate you on your good fortune in having Walther on the staff
but hope that it does not prevent him from continuing to show his
work in the United States.

Yours sincerely,

Jennifer Licht
Associate Curator

rps
encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	917b.17

spaces/Walther

February 8, 1971

Dr. Freiherr von Buttlar
Director
Staatliche Hochschule für Bildende Künste
Hamburg 22
Lerchenplatz 2
Germany

Dear Dr. von Buttlar:

I understand that Franz Erhard Walther is teaching at your academy, and thought you might like to see the enclosed catalogue of one of our major exhibitions in which he participated.

Walther's work drew a great deal of attention here at the Museum, and was enormously effective and popular. He made a deep impression, not only on the New York public, but also among my colleagues and the Trustees of the Museum.

I congratulate you on your good fortune in having Walther on the staff but hope that it does not prevent him from continuing to show his work in the United States.

Yours sincerely,

Jennifer Licht
Associate Curator

rps
encl.