Saturday, September 17, 2011
Monday, September 19, 2011

Dia:Beacon
Riggio Galleries
3 Beekman Street Beacon New York 12508

Dia:Chelsea
535 West 22nd Street 5th floor New York City

www.diaart.org

A colloquium to discuss this landmark work by German artist Franz Erhard Walther, exhibited at Dia:Beacon for the first time in the United States since its debut in 1969 at the Museum of Modern Art, New York.

Organized in conjunction with the exhibition "Franz Erhard Walther: Work as Action" on view at Dia:Beacon, October 2, 2010–February 13, 2012.

SCHEDULE

Saturday, September 17, 2011, at Dia:Beacon

11 am Keynote and introduction
Yasmin Raymond, Curator

11:30 am Morning presentations
Erik Verhagen
Gregory H. Williams
Anne Rorimer
Discussion
Karen Kelly, Director of Publications and Special Programs, Moderator

1 pm Lunch break

2 pm Afternoon presentations
Barbara Clausen
Rachel Haidu
Ulrike Müller
Discussion
Barbara Schröder, Publications Associate, Moderator

4 pm Closing remarks
Philippe Vergne, Director

Monday, September 19, 2011, at Dia:Chelsea

6:30 pm Conversation
Franz Erhard Walther
Jennifer Winkworth

Barbara Clausen is a curator and an art historian working and living in Montreal and Vienna. She is currently a guest professor in the art history department at the Université du Québec à Montréal. In 2010 she completed her PhD in art history at the University of Vienna, with a dissertation on Babette Mangolte’s photographs and films of performance art, theater, and dance in the 1970s. She has recently curated a series of performance exhibitions and events at the Museum of Modern Art in Vienna Stiftung Ludwig and is currently organizing an exhibition of the work of Mangolte at VOX, Montréal, for 2012.

Rachel Haidu is associate professor in the department of art and art history and the graduate program in visual and cultural studies at the University of Rochester. She has written several essays on the work of Gerhard Richter, including one in the upcoming catalogue Gerhard Richter: Panorama, as well as on other artists, including James Coleman, Thomas Hirschhorn, Chantal Akerman, and Edward Krasinski. Her book The Absence of Work: Marcel Broodthaers 1964–1976, was published by October Books/MIT Press in 2010.

Ulrike Müller is an Austria-born, New York-based artist whose practice encompasses painting and drawing as well as writing, performance, and publishing to create spaces of excitement and reflection. Her recent work has been exploring the contemporary use value of abstraction in relation to interactions between objects and bodies.

Anne Rorimer is based in Chicago and is an independent scholar and freelance curator. Formerly, she was a curator at the Art Institute of Chicago, where she worked closely during the 1970s and 1980s with artists from the Conceptual period. In 1996 she was the co-curator (with Ann Goldstein) of “Reconsidering the Object of Art, 1965–1975;” organized at the Museum of Contemporary Art, Los Angeles. She is the author of New Art in the 60s and 70s: Redefining Reality (Thames & Hudson, 2001/2004) and has published widely in exhibition catalogues and journals.

Erik Verhagen is assistant professor of contemporary art history at the University of Valenciennes.

Gregory H. Williams is assistant professor of art history at Boston University. His book Permission to Laugh: Humor and Politics in Contemporary German Art, will be published by the University of Chicago Press in 2012.

Jennifer Winkworth is a curator who included Walther’s First Work Set in her seminal exhibition, “Spaces,” at the Museum of Modern Art, New York, in 1969–70. Winkworth is currently vice president of the Musée d'Art Moderne et d'Art Contemporain, Nice, France.

Special thanks to Marie-Luise Hessel and the Franz Erhard Walther Foundation for their support in realizing this colloquium.