

**Franziska Furter**

*Ich taumeltürme*

27 August – 8 October 2016

## **Franziska Furter:** *Ich taumeltürme*

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We are very happy to present new works by Franziska Furter (\*1972 in Zurich) in her third solo exhibition in the gallery.

The title of the exhibition is rather unusual for Franziska Furter, as the expression denotes the artist as an acting subject. The uncommon title though follows a strategy by the artist in choosing titles for her shows, by referring to one or several groups of works included in the exhibition. And so it is: One of the three new groups of works is called „Ich taumeltürme“. The title surprises also for another reason, as one can't figure out the meaning of the verb. What does „taumeltürmen“ mean? Where does the verb derive from? Which associations are evocated through the word. The artist borrowed „taumeltürmen“ from a poem by Kurt Schwitters, published 1919 in the monthly journal Sturm edited by Herwarth Walden:

Ich werde gegangen	(I will gone)
Ich taumeltürme	(I taumeltürme / abscondstagger)
welkes windes Blatt	(withered windy leaf)
Häuser augen Menschen Klippen	(houses eyes men cliff)
schmiege Taumel Wind	(nuzzle stagger wind)
Menschen steinen Häuser Klippen	(men stone houses cliff)
Taumeltürme blutes Blatt	(Taumeltürme blooded leaf)

The immediacy of this Dadaistic sequence of words, whose semantic nonsense adumbrates something, but is not clearly denoting it, fascinated Franziska Furter. „Ich taumeltürme“ – the translation into English is nearly impossible, “ich türme” means “I abscond”, taumeln means to stagger – opens up possibilities, allows a brief vague conception of the meaning of the word, without that its meaning would concretize itself. In the first room Franziska Furter has singlehandedly distributed a group of drawings, calling up associations – similar to the poem by Schwitters – but immediately depriving them from the viewer. Several variations of drawings can be distinguished: On the one hand some drawings allude to earlier groups of drawings and sculptures, on the other hand they rely on new ideas for images pointing to future undertakings, as for example overlaying letterings created with stamps or suggested Japanese sliding doors so called Shoji encountered by the artist in her three months residency in Tokyo. The pennant drawings refer to her large pennant installations. Often the drawings depict natural phenomena, as for example rain or wind referring likewise to earlier groups of works like the Vision- or Drafts-drawings. In Franziska Furter's oeuvre the group Ich taumeltürme holds a special position: The group marks a turning point a hinge, looking „taumeltürmerisch“ into the past by pointing at the same time into the future.

In the middle room of the gallery stands a large wooden table, on which scimmage 33 small porcelain figures. Her involvement with porcelain is a result of Franziska Furter's sojourn in Japan in spring 2016 – fascinated of the singular depictions of Japanese divinities, demons and mythological figures. So developed hand-sized figures made out of porcelain recalling ghosts, little creatures. Therefore Franziska Furter calls this group Ghost. Often these creatures withdraw, similar to the poem by Schwitters, from an exact positioning. They seem to be in constant movement; an impression further enhanced by the shimmering glazing. The figures are modelled out of the material and hold a great haptic quality. The first porcelains developed the artist without looking. She followed in an humorous allusion a phrase by Michelangelo, that the idea dozes within the artist just has to strike the stone away. The little ghosts develop on the prosaic table a life of their own. They form groups and unfold in a comparative viewing their particularities.

On the walls around the table hang six unframed drawings from the series of the Vision Cloud. This series emerges since 2015. They are related to the Vision series from 2008, visualising hallucinations, passages from one world to another and visions from comics and Manga books. The drawings from the Vision Cloud series possess a more personal note than the Visions as they are based upon Franziska Furter's own observations from "her Cloud": visual adjustments from her daily life seen out of the corner of her eye, for example of things remembered, of things vanishing, of speed or mist. Sometimes she incorporates something formalistic or substantial from earlier works of her or from other artist's work, she engages with.

The show reveals a view of an oeuvre that is constantly growing with unagitated consistency, with humour and precision. Within a clearly defined system Franziska Furter creates works of great forcefulness and poetry, offering in her shows to the viewer a variety of associations and emotions.

**Franziska Furter** born 1972 in Zürich, lives and works in Basel and Berlin

**Grant and residencies** (selection)

2016 Residency, Tokyo, Atelier Mondial, Basel

2012 Grant, Kuratorium of the Kanton Aargau

**Solo exhibitions** (selection until 2010)

2017 CACY, Centre d'Art Contemporain d'Yverdon-les-Bains

2016 *Ich taumeltürme*, Lullin + Ferrari, Zürich

2014 *Shapes, Traps and Spells*, Lullin + Ferrari, Zürich  
*turbulences*, Schleicher/Lange, Berlin

2013 *some echoes, some shadows*, Lichthaus Arnsberg (D)

2012 *gyre, (les halles) - espace d'art contemporain*, Porrentruy (CH)

2011 *stray currents*, Towner, Eastbourne, England  
*Hyle*, Lullin + Ferrari, Zürich

2010 *Squall Lines*, curated by Katell Jaffrès, Les Modules, Palais de Tokyo, Paris

**Group exhibitons** (selection until 2013)

2016 *Dimensione Disegno*, Museo Civico Villa dei Cedri, Bellinzona

*afficher - ajuster - annoter - arracher - blanchir - brûler...*, Musée du papier peint, Château de Mézières (CH)

2015 *Regionale 16: visual politics*, Kunsthalle Palazzo, Liestal und Illuminate  
*the Space*, Kunsthaus Baselland in Muttenz/Basel

2014 *Alienation - Another Spot to Visit*, The Curve, London  
*Public and Intention*, Lullin + Ferrari, Zürich

2013 *Trait Papier*, Kunsthalle Palazzo, Liestal (CH)

*Behaglich ist anderswo*, Kunst(zeug)haus, Rapperswil (CH)







THE SHOW IS ON  
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CE GET UP TO LE  
AVE THE IRSEA  
TS TIME TO COL  
LECT THE IRCO  
ATS AND GO HOM  
E THEY TURNAR  
OUND NO MORE  
OATS AND NOMO  
RE HOME

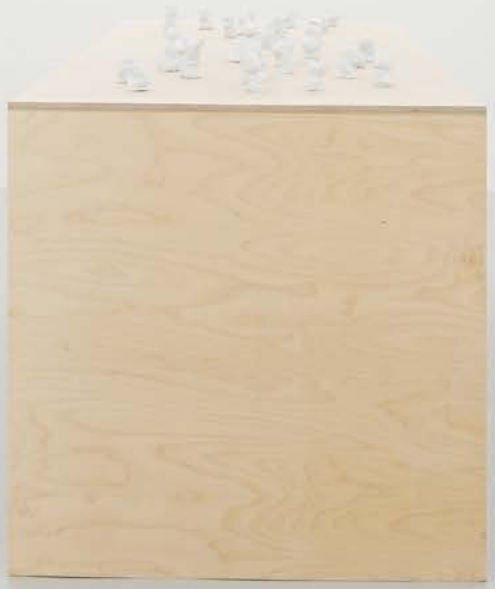








THE SHOW IS OVER  
THE AUDIENCE GETS UP TO LEAVE  
THE THEATRE SEATS  
THE METRO COLLECT THE TICKETS  
AND GO HOME  
THEY TURN AROUND  
AND NO MORE SEATS  
AND NO MORE HOME





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**Franziska Furter**

*Ghosts*, 2016

Porcelain, unique

from 5 x 6 x 5 cm to 12 x 12 x 6 cm

(2 x 2-3/8 x 2 in. to 4-3/4 x 4-3/4 x 2-3/8 in.)

THE SHOW IS OVER  
THE AUDIENCE  
GET UP TO LEAVE  
THEIR SEATS  
IT'S TIME TO COLLECT  
THEIR COATS  
AND GO HOME  
THEY TURN AROUND  
AND NO MORE COATS  
AND NO MORE  
REHOME

**Franziska Furter**

*Vision Cloud / The Show*, 2015

Pencil and ink on paper

132 x 101 cm (52 x 39-3/4 in.)

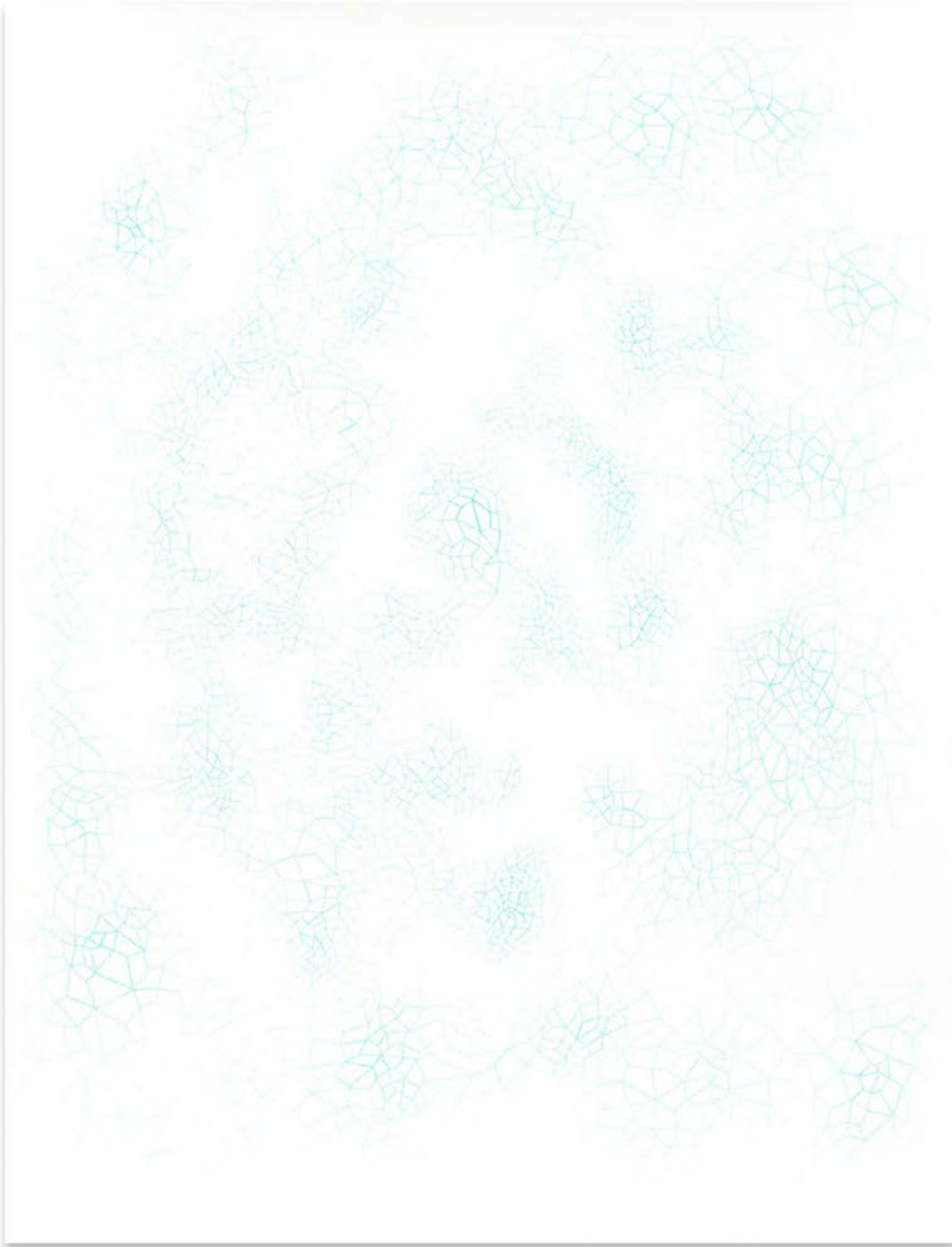


**Franziska Furter**

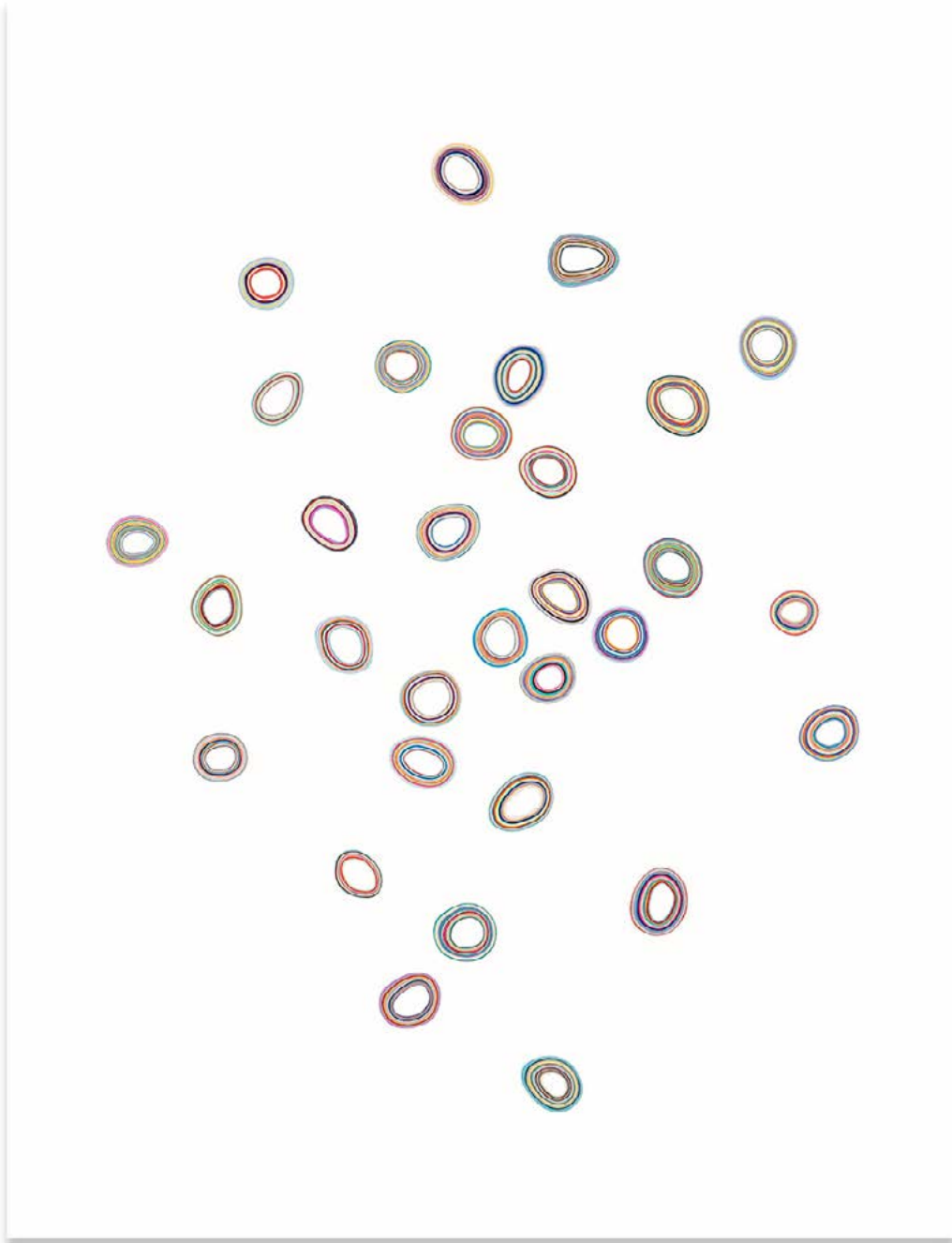
*Vision Cloud / Wishes*, 2015

Pencil and ink on paper

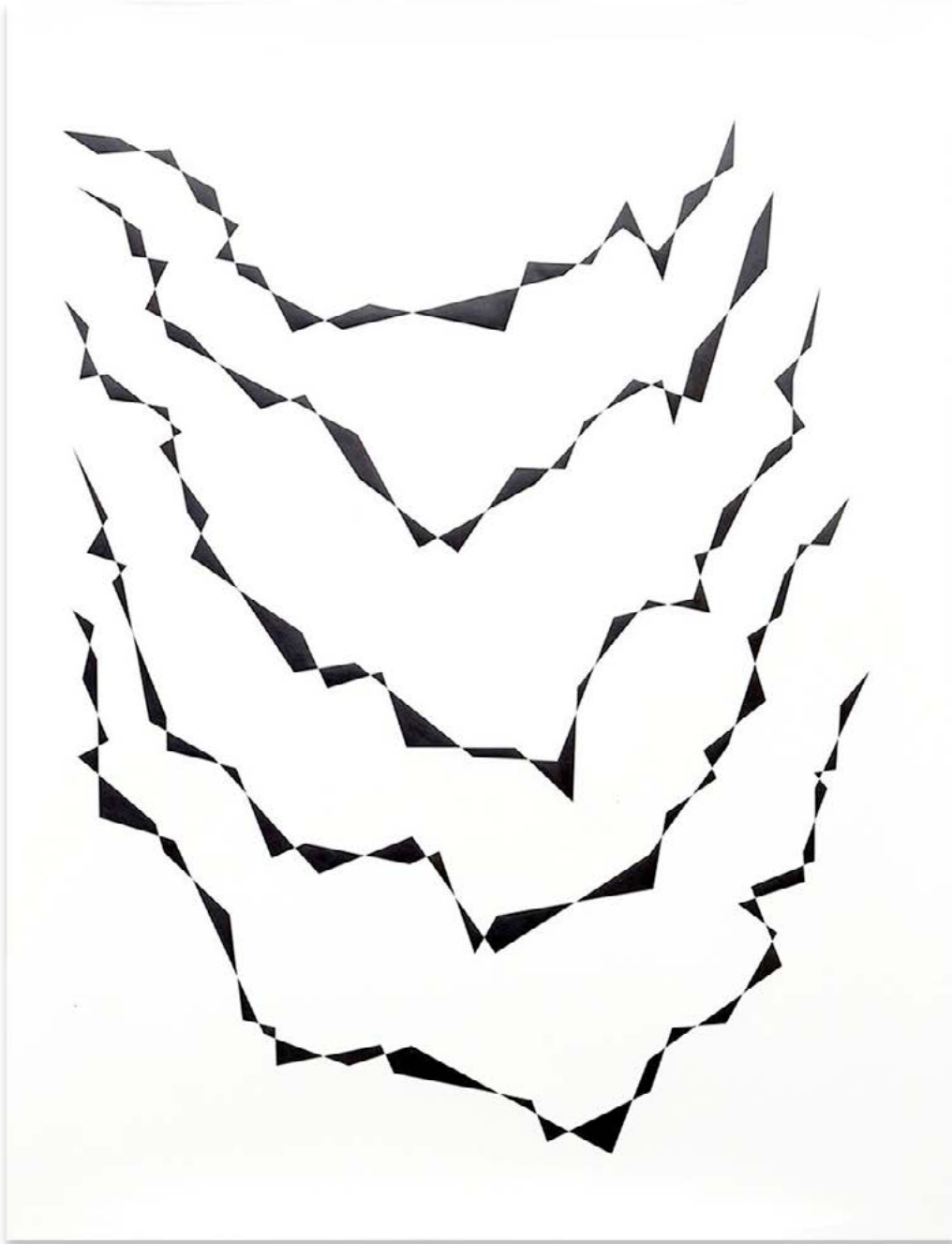
132 x 101 cm (52 x 39-3/4 in.)



**Franziska Furter**  
*Vision Cloud / Lines*, 2016  
Watercolour on paper  
132 x 101 cm (52 x 39-3/4 in.)



**Franziska Furter**  
*Vision Cloud / Puddles*, 2016  
Watercolour on paper  
132 x 101 cm (52 x 39-3/4 in.)



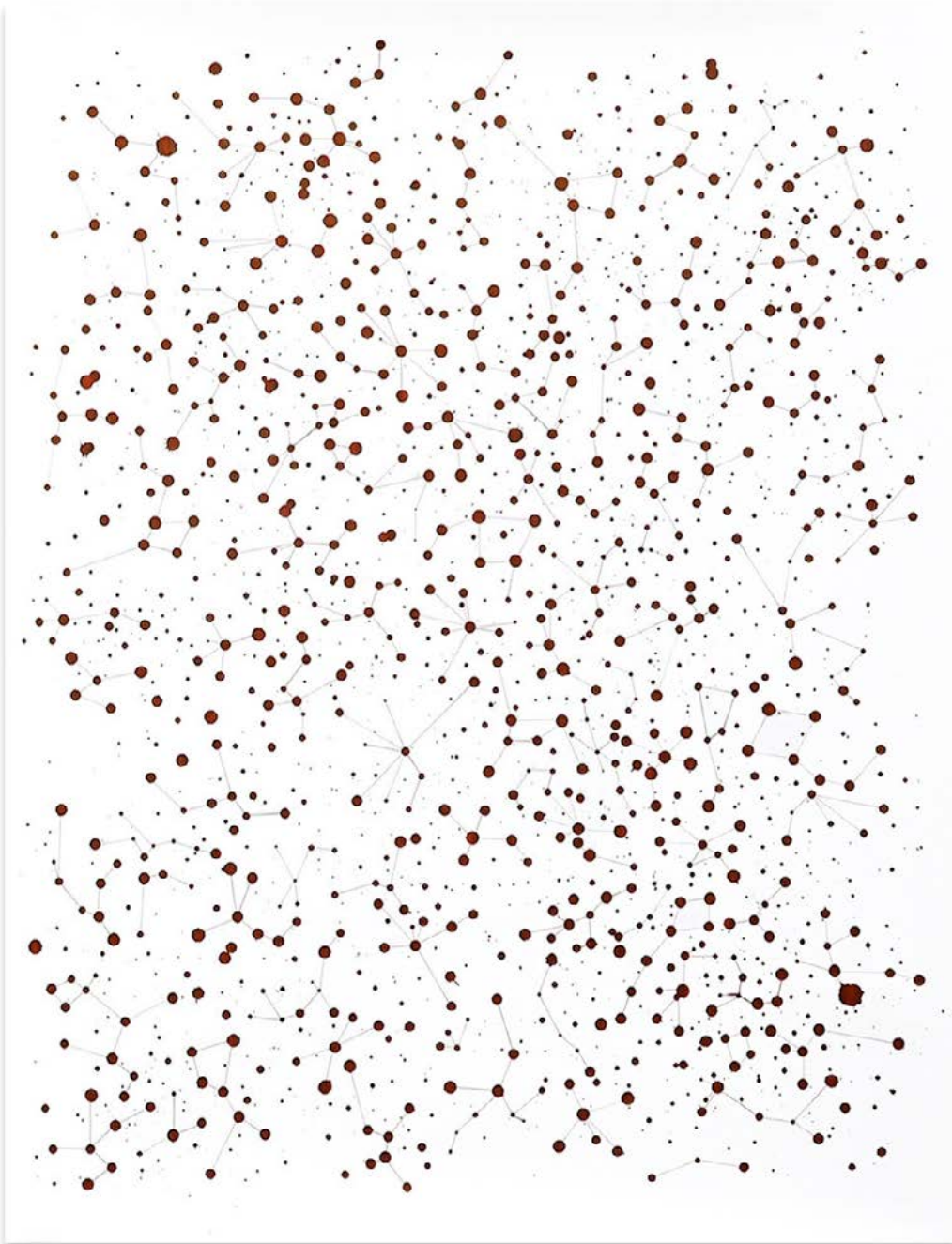
**Franziska Furter**

*Vision Cloud / The Show*, 2016

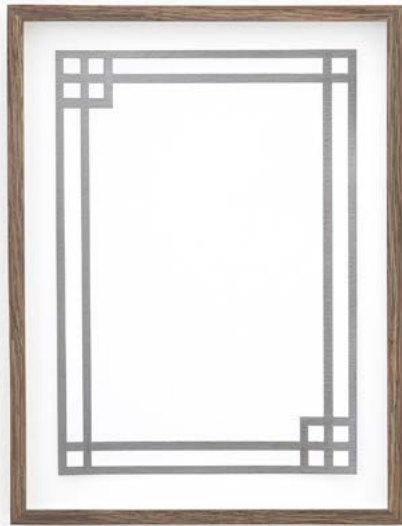
Pencil on paper

132 x 101 cm (52 x 39-3/4 in.)

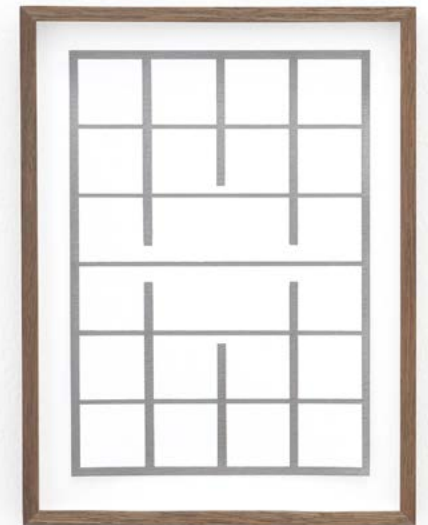
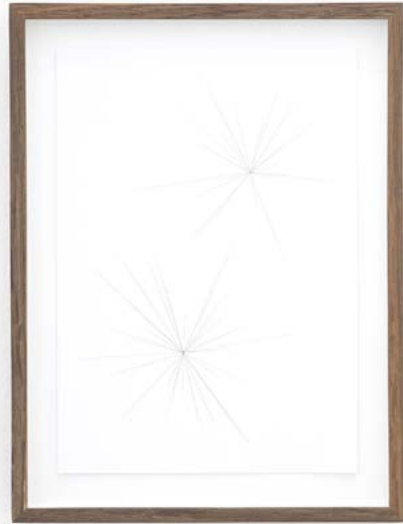




**Franziska Furter**  
*Vision Cloud / Skies*, 2016  
Pencil and ink on paper  
132 x 101 cm (52 x 39-3/4 in.)



**Franziska Furter**  
*Ich taumeltürme*, 2016  
Pencil and/or watercolor or stamp on paper  
each 21 x 14.8 cm (8-1/4 x 5-3/4 in.)



**Franziska Furter**

*Ich taumeltürme*, 2016

Pencil and/or watercolor or stamp on paper  
each 21 x 14.8 cm (8-1/4 x 5-3/4 in.)



**Franziska Furter**

*Ich taumeltürme*, 2016

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# LULLIN+ FERRARI

## **Impressum:**

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