

**PRESS RELEASE**

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**Franziska Furter***Waves and Particles*

10 November – 22 December 2018

Opening reception: Friday, 9 November 2018, 6 – 8pm

We are proud to present new works by Franziska Furter (\*1972 in Zurich) in her fourth solo exhibition in the gallery. The title of the exhibition *Waves and Particles* hints to the wide range of works shown and allows many associations: On the one hand waves and particles are terms from quantum physics, on the other hand these designations are part of a title of a painting by Mary Heilmann and finally all works presented in the exhibition are covered by these two terms.

As always her shows develop evolve in the continuous experimenting of new groups of works. She works meticulously: Like a researcher she experiments and expands her image making and invents objects. In her works she remains always tangible as an acting person. Art is for her the making of, a credo she shares with Marcel Duchamp. For this she uses different techniques and activates different procedures.

Franziska Furter equips the first room of the gallery with a work on paper in three parts from the *Refractions* series. These are developments of two earlier series of works the *Coronas* and *Turbulences* based on the same principles of production. In her current studio in East London stands a water basin in which she pours an oil-bearing Indian ink and a little bit of surface tension triggering soap liquid. The colours spread over the water surface. At a certain point the artist extracts the resulted image with a sheet of paper from the water surface. She is, in contrast to the group of the *Coronas*, not aiming for circles, but breaks purposefully the circle and detains on the papers swelling and subsiding black lines, referring in the joined row to horizons and waves, or in the top view hinting to possible river courses. Often the lines find their prolongations in the sheet positioned next to them – sometimes they stop abruptly. These multi-part groups of images recall late medieval winged altars, in which landscape and the course of action are carried on over the single picture fields. As in the *Coronas* and *Turbulences* Franziska Furter follows in these works criteria of planning, concept and coincidence. To this triptych are added two blue ropes hanging from the wall, elaborately knotted together at eye level. Franziska Furter calls this series of works *Trap*. Through the ball of knots the two ropes form a sculptural order.

In the next room a further work of the *Trap* series with the subtitle *Bay* hangs prominently on the wall, visually connecting the entrance area with the main room of the gallery. In this room two more groups of works from the *Refractions* series with three respectively five pictorial elements are unfolded. In the comparative viewing of the two *Refractions* musical layers open up: The work in three parts *Refractions/Luwimbi* can be viewed as a chamber play, while in the suite in five parts *Refractions/Tuppiyak* symphonic tones are heard. Maybe the symphony of the metropolis, this time not Berlin but London, left marks – might not the course of the river Thames be detected on two of the five sheets? On the floor lay, distributed in two places, nine works from the groups of the *Storms*. These are knotted rope carpets with considerable weight, sitting on the soil like cloud formations or white sponges. Knots exert a special fascination on Franziska Furter. These was already tangible in earlier works as for example *Bourdon* from 2010. A photograph of *Bourdon* was used as the cover for her catalogue at the Centre d'Art Contemporain in Yverdon-les-Bains last year. Knots possess in addition to their important role in mathematics, aesthetic, mysterious and magical dimensions, especially coming into effect in the ornament. In Celtic and South-Indian cultures knots are assigned an apotropaic function, the defence and catching of demons. Besides

these two groups of works hangs slightly higher a work from the *Waveland* series, a handmade grid construction of beads and nylon cord recalling the model-like construction of computer landscapes.

In the back room hang three works on paper from the *Scattered Rainbows* series made in the same technique like the *Refractions*, but as the title indicates now colourful and more controlled by the artist in the water basin. Two black ropes bound together with overhand knots from the series of the *Traps* complete the exhibition and bound the three rooms together.

Franziska Furter has created an installative exhibition captivating the viewer through its precise disposition of different groups of works in manifold material. All works broach the issues of perception of time and play with the criteria of planning, concept and coincidence.

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

Grants and residencies (selection)

2018/19 Residency, London, Landis & Gyr, Zug

2016 Residency, Tokyo, Atelier Mondial, Basel

2012 Grant, Kuratorium of the Kanton Aargau

Solo exhibitions (selection until 2010)

2018 *Circle – Lines*, mit Drago J. Prelog, Birgit Lauda Art Foundation, Vienna

2017 *Liquid Days*, CACY, Centre d'Art Contemporain d'Yverdon-les-Bains (CH)  
Franziska Furter (with Sandra Kühne), Trudelhaus, Baden (CH)

2016 *Ich taumeltürme*, Lullin + Ferrari, Zurich

2014 *Shapes, Traps and Spells*, Lullin + Ferrari, Zurich  
*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 (UK)

*Hyle*, Lullin + Ferrari, Zurich

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

Group exhibitions (selection until 2017)

2018 *With Other Eyes: 10 Jahre Lullin + Ferrari*, Zurich

*Diffusion*, Lullin + Ferrari, Zurich

2017 *Fokus Papier*, Randgänge der Zeichnung, Kunstmuseum Basel, Basel

*Symbiosis*, Nakanoja Biennale (J)

*Hortus Botanicus*, Helvetia Art Foyer, Basel

*On Series, Scences and Sequences*, Intervention von huber.huber, ETH, Graphische Sammlung, Zurich

2016 *Dimensione Disegno*, Museo Civico Villa dei Cedri, Bellinzona (CH)

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

Works by Franziska Furter are in the following collections (selection):

Aarau, Aargauer Kunsthaus; Basel, Kunstmuseum Basel, Kupferstichkabinett; Basel, Helvetia Versicherung; Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett; Frankfurt a/Main, Deutsche Bank; New York, Museum of Modern Art; Sélestat, FRAC Alsace; Zurich, Sammlung Bank Julius Baer; Credit Suisse Collection, Zürcher Kantonalbank, UBS Collection and many more.

The opening reception takes place, Friday, 9 November 2018, 6 to 8pm. The artist will be present. For further information and images please contact the Lullin + Ferrari, Limmatstrasse 214, CH-8005 Zurich, t. +41 43 205 26 07, info@lullinferrari.com, www.lullinferrari.com

Opening hours: Tuesday to Friday 12–6pm, Saturday 11 to 5pm, and by appointment.