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W A L Z ²

In 2016 we are embarking on a project that brings back to life the ancient German tradition of the Walz – a form of itinerant scholarship, whereby craftsmen and artists travelled across Europe to study with different masters and perfect their skills. We will be setting out upon a contemporary Wanderschaft, or period of wandering.

Our aim is to take part in residence programmes and to make contact with galleries and artists in various European regions and cities, where we can observe and participate in local practices, and in turn show our photographs and works. The course of the Walz itself will be documented through photography and film, the Wanderschaft itself will thereby become an artwork.

The course of the Walz will be determined by invitations to participate in artist residence programmes. Each stay will culminate in a presentation of the works that we have created there.

The works that arise in the course of the Wanderschaft will be collated, exhibited and published in book form



Julia and Erik Weiser

Julia and Erik Weiser are married artists, living and working in Leipzig, Germany. Since 2012 they have, alongside their individual projects, collaborated on a number of joint works. The most ambitious of these is the continuously growing photo-project ***peripheral visions***: an archive of photographs of found objects, moments in time and coincidental occurrences; situations that are habitually only perceived in the corner of the eye, but which are here drawn into focus by the camera's lens and through their anthropomorphic associations provoke a wry smile.





CV

Julia Katharina Weiser

Born 07.01.1984, Bremen, Germany

Married to Erik Weiser,
two children



EDUCATION

- 2008 – 2015 Hochschule für Grafik und Buchkunst, Leipzig: Diploma in Fine Arts, Specialising in Photography
(Classes under Eiko Grimberg, Markus Uhr, Prof. Joachim Brohm)
- 2006 – 2008 Michael Danner, Berlin: Photographic Assistant
- 2005 – 2006 International Academy of Arts (IAA), Bremen: Studies in Fine Art
- 2004 – 2005 University of Bremen: Studies in Sociology



AUSSTELLUNGEN

- 2016 **Ein Areal**, Wuppertal; *HABITUS*
The Grass Is Greener, Leipzig; *Fotografie* (as part of the **f/stop festival**)
GersonHöger, Hamburg; *Hängung 3*
Kunsthalle Recklinghausen, Recklinghausen; Art prize *junger Westen*
Wissenschaftspark Gelsenkirchen, Gelsenkirchen; *Bild.sprachen Plattform*
- 2015 **Galerie d. Hochschule für Grafik und Buchkunst**, Leipzig; *Doppel M und Kaffeesahne*
- 2012 **Vieten & Gaberdann**, Hamburg; *peripheral visions*
- 2011 **Universal Cube**, Leipzig; *Dora—Eine Auseinandersetzung mit Erinnerungskultur*
Pasinger Fabrik, München; *Dora—Eine Auseinandersetzung mit Erinnerungskultur*
Berliner Kunstverein, Münster; *Überwintern*
ZZZ (Zwischen Zeit Zentrale), Bremen; *Überwintern*
Hundertwasser Haus, Magdeburg; *Überwintern*
Galerie der Akademie d. bildenden Künste, Nürnberg; *Überwintern*
Bethaus, Berlin; *Überwintern*
- 2010 **Werkschauhalle der Spinnerei**, Leipzig; *Aspik*
- 2009 **A und V**, Leipzig; *Bei uns doch nicht*



CV

Erik Weiser

Born 15.01.1978, Annaberg-Buchholz, Germany

Married to Julia Weiser,

two children

Education

- | | |
|-------------|---|
| 2005 – 2008 | Independent courses in painting with André Böhme,
Hochschule für Grafik und Buchkunst, Leipzig |
| 1998 – 2004 | University of Leipzig: MA;
History of Art, Cultural Sciences and Theology |
| 1994 – 1998 | Courses in drawing and painting, Sylvia Graupner and
Jörg Seifert, Annaberg |



EXHIBITIONS

- 2016 **Darmstädter Sezession**, Darmstadt; *Hauptsache Skulptur*, Art Prize of the Darmstädter Sezession
- The Grass Is Greener**, Leipzig; Photographs from the series peripheral visions as part of the F/STOP festival
- Toolbox**, Berlin; *Menagerie – Tiere im Zoo der Kunst*
- kunstundhelden**, Berlin; *F Ü T T E R N VERBOTEN*
- 2015 **Galleri Heike Arndt DK**, Berlin; *DETAIL*
- Museum Schloss Schwarzenberg**, *art-figura 2015*
- Galleri Heike Arndt DK**, Berlin; *FRESH LEGS*
- 2014 **Studienraum Carlfriedrich Claus**, Annaberg; »Hommage à Carlfriedrich Claus – Worte, verdichtet«
- Galerie Queen Anne**, Spinnerei Leipzig; polymere, Einzelausstellung
- Darmstädter Sezession**, Darmstadt; *IN BEWEGUNG*
- 2013 **Galerie Queen Anne**, Spinnerei Leipzig; *Nachbilder*
- Philippus Kirche**, Leipzig; *Das Neue Testament*
- 2012 **Galerie Queen Anne**, Spinnerei Leipzig; *Coleoptera*, (Showroom)
- Vieten & Gaberdann**, Hamburg; *peripheral visions*, *Coleoptera*
- 2011 **Prima Kunst Container**, Kiel, c/o Stadtgalerie Kiel; *KUNSTGEWiNNSPiEL – Die Ausstellung*
- Galerie Heimeshoff** - Roger Schimanski, Essen; *Aus der Reihe der Insekten*
- Kunstraum Benjamin Richard**, Leipzig; *KUNSTGEWiNNSPiEL – Die Ausstellung*
- Kunstraum Benjamin Richard**, Leipzig; *foreign feathers*

2010	strasserauf , Düsseldorf Frankfurter KunstBlock , Frankfurt am Main; <i>Fremdes und Vertrautes</i>
2008/2009	Saatchi Gallery , London; <i>SHOWDOWN WINNER</i>
2005	Artpa , Leipzig; <i>Exhibition in association with the film TU</i>
2001	mdr Filmreihe , Leipzig; <i>Geschichte Mitteldeutschlands</i>
1999-2001	Alpha-Gallery , Freiberg; <i>weltall, erde, mensch</i> , Dauerausstellung 1999-2001
1998/1999	Kunst Keller , Annaberg; <i>Totem, 100 Jahre Bertolt Brecht, Aufgehoben, Pyramiden</i>

AWARDS

T.I.N.A. Prize – Amsterdam, 2015
SHOWDOWN WINNER der Saatchi Gallery London 2008



Project Description




The German term Walz originates in the late Mediaeval period and describes a mandatory period of itinerant apprenticeship that was undertaken as a stage on the road to becoming a master craftsman. In the course of industrialisation the Walz lost its significance. The possibilities afforded by the Walz to discover foreign places, cultures and above all skills lost their importance in the face of mechanisation and increased specialisation in the workplace. Meanwhile the realm of fine art – once a traditional craft – has become ever more influenced by globalisation and technical innovation.

Today, through social networks and online video- and photo portals, millions of people across the world simultaneously contribute to and participate in new trends and ideas. New possibilities have come into existence for exchange and interaction, without the need to travel. The significance of travel and how we conceptualise that which is distant or foreign have shifted; without having physically experienced a distant place, we are led to believe, through the virtual information available online, that we can know and understand it. The foreign is made easily accessible. And yet the time and motion of the journey, the scent of the air, the gradual progression from one region to the next, the changing characteristics of the surroundings and the people on the way cannot be replicated. Visited online, these are not the same places: they are atomised, mediated images and recordings, encountered only as cropped views on the computer screen that only partially engage our senses.

This summer we are embarking on a project that brings back to life the ancient tradition of the Walz by undertaking a contemporary Wanderschaft, or period of wandering. We will set out in our camper van to explore Europe. The aim is to participate in residence programmes, visit art fairs and make contact with galleries and other artists. Above all we will be creating new works in various media – photography, video, found objects – during the journey that are informed by the places and the encounters that we experience on the way. We will exhibit these works in the places where we make them, and in ever-developing forms in the course of the Walz.

The project is thus a form of continuously developing dialogue with the places and people that we encounter on the journey. It lies in its nature that the Walz that it and the works that it generates – photographs, collages, objects – will constantly develop, mutate and grow. The journey itself, manifested for example in the splattered flies on the car bonnet or in cutlery stolen from service stations, will be the glue that binds the project together. The specific route will be dictated by the artist residencies for which we successfully apply. We want to use these residencies as a platform to engage with actual currents in the art world and to interact with specific local practices.

Our artistic approach is particularly attuned to registering and manifesting the often barely perceptible but essential differences and peculiarities that distinguish the places that we will visit. Our aim is to observe local patterns of everyday life and to learn from and creatively appropriate different ways of seeing the world and



doing things – based on observations and encounters that are only made possible by travelling.

The focus of our art is the discovery of the special in the everyday. Thus in the work of Erik Weiser everyday objects such as video cassettes, car indicator lamps, toy cars or bicycle and breakdown reflectors mutate, through various processes of conversion, into art objects. Such so-called 'upcycling' processes recur again and again in Erik's way of engaging with his surroundings and with the everyday objects around him. (www.erikweiser.de)

Likewise in our long term collaborative project peripheral visions we engage with the everyday, in this case through the photographic documentation of objects in the public realm that are normally ignored, such as traffic cones or discarded mattresses. Through humour the photos, which we are constantly rearranging in an ever-growing archive, point to the absurdities of the normative parameters by which we order the world and at the same time to its wonderful and surprising variety.

Julia Weiser's photographs draw attention to things that normally remain invisible amidst, or beneath the surface, of everyday occurrences and places – be they objects or situations, or in the case of the project Dora (2010), through the re-appropriation of a neglected photograph. (www.juliaweiser.de)

The documentation of the Walz and of the exhibitions that we will create on the way is an important part of the project. Whilst on the road we will constantly be sending objects and photographs from the journey back home to Leipzig, these will be deposited in a recreation of our living room, complete with TV, sofa and shelves. The room will thus gradually be filled with mementos of the Walz, alongside an ever-growing pin board collage that documents the journey. Our live blog will be broadcast on the TV. Through this fixed and yet constantly changing installation we will keep in contact with our hometown whilst we are away.



Reference Projects

Our collaborative project „peripheral visions“ consists of a series of photographic studies. Through the camera we draw attention to everyday objects and situations that are normally only registered in the corner of the eye.

The magic of in themselves banal combinations of objects and moments in time, such as discarded mattresses or simple road cones, is only revealed through the consistent documentation of how they recur. The imagination is caught by the subtle differences and idiosyncrasies in these scenes. Like a fascinated child that is confronted with a phenomenon for the first time - standing puzzled in front of mattresses without a bed, observing chairs bereft of a table, mistaking a building site crane for an insect - we travel through the cities of Europe.

Our aim is to encourage a form of observation that everybody can verify from their own everyday experiences. We want to better understand the ways in which the world is perceived, and with humour confront its stereotypes and conventions.





The Grass Is Greener Galerie, Leipzig: Photographs from the series *peripheral visions* as part of the **F/STOP** festival, 2016



Contact

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