

Peter Wächtler

*Die Ersten*

Ausstellung 27.04 – 15.06.2024

Originally conceived with fake ceiling red painted walls, curtains, still life ceramics and murals depicting frogs the show simmered into the monologue of a sculptural facade. The title *Die Ersten (The Firsts)* refers to the blurry counting applied to subtle, slow change, be it personal, seasonal, ideological: swallows, blossoms, signs of. It started slowly, but this is how it is now. The sculptures' surfaces is such a slow transition for me, as I was more occupied with making things look like something else, for example like the fur of an otter or the Frottee texture of a towel. Allowing very little „Materialechtheit“ in my work, but instead welcoming the artisanal reproduction of exhausted imagery and all the characters it recruits to keep going. When I needed to use material (fe bronze) in a more constructive way, for example a plinth, I feel a secret relief, not to have to transfer that material to any imagination, interpretation, expression.

The fact that the same clay we bought in Brandenburg for the sculpture was also used for details on the Berliner Stadtschloss briskly binned this new, if rare, authenticity and the focus shifted to another version of the fake, the ruin. However, the clay had to be held in place by a massive support system, a screen held up by the masses. The Stadtschloss aspect freaked me out (inner conceptional excitement on the way back from Jakobsdorf, while Lars talked about coaching), but also contributed to the lose shapes of faded, jaded heraldry, clouds, waves, a bush possibly or elements of landscape in a static parallax. The clouds, that is also where the frogs came in. The frog were meant for two murals, one with them in an early riser situation, raiding the meadows to collect dews in old espresso cups. The other one is a kind of frog factory where the gang then would brew nettle tea after a mild surgery on the bladder of their jaded, faded master, ooh wee. Via the frogs I thought about the use of all these creeping animals in my work, and that for sure they mostly animate something most of the time, but they are also highly volatile, on the way out, restless. Conceptionally I need this to counter the heavy sculptures with that, like a sparrow in an empty attic, a thought occurred to me: „Dear God! It is not about animation at all, it is about making people ... the frogs/me.“ I started on the mural in the right room, it freaked me out (despair about former conceptual excitement) and Lars painted it over the next day and returned the projector to Saturn, in silence. The restless elements were evacuated from the show into the office, onto a postcard. Instead the pastel drawings portrait the sturdy structure to keep the walls out of the room, support that sheet for a vague yet open expression, its traces muted by monochrome red pigment or the Stadtschloss Preussen beige. The third sculpture is red as it cracked in his master's kiln and I had to glue it together and plaster the crack, cover it.



*Dich hab ich fast ganz vergessen I, 2024*  
Charcoal, coal on linen, wood  
110 x 130 cm



*Auditorium, 2024*  
Soft pastell pigment on ceramics, metall  
89 x 150 x 43 cm



*Dich hab ich fast ganz vergessen III, 2024*  
Charcoal, coal on linen, wood  
100 x 120 cm



*ohne Titel, 2024*  
Ceramics, metall  
87 x 140 x 40 cm



*Dich hab ich fast ganz vergessen II, 2024*  
Charcoal, coal on linen, wood  
120 x 130 cm



*ohne Titel, 2024*  
Ceramics, metall  
75 x 132 x 39 cm



*Die Ersten (Tau), 2024*  
Pencil on paper  
62 x 92 cm



*Die Ersten (Tee), 2024*  
Pencil on paper  
59,5 x 90 cm