

Johannes Wald
unforeseen

Galerie Stadt Sindelfingen
May 11 – Oct. 28, 2025





*untitled (several attempts at forming an
adequate gesture of beauty)*

2012

Bronze, string

72 x 16 x 13 cm



stade du miroir

2023

Polished steel, galvanized with copper, palladium and gold

25 x 19,5 x 4 cm

The work consists of a solid piece of rusty steel that has been elaborately polished and protected from reoxidation by a coating of copper, palladium and gold. The title *stade du miroir* refers to a term from developmental psychology and describes the moment when children recognize themselves as an independent person for the first time in a mirror.

untitled (skin)
2024
Copper
28 x 18 x 4,5 cm

The work is a so-called galvanoplasty. A piece of human skin was molded using silicone. This silicone impression was made electrically conductive with a layer of graphite and suspended in an electrogalvanic copper bath. The current flow caused the copper particles dissolved in the electroplating bath to settle on the silicone mold and form a thin metal layer that exactly replicates the structure and pores of the molded human skin.



untitled (base)
2019
Bronze
1 x 65 x 65 cm







the subconscious

2025

Plaster, jute, galvanized steel

80 x 165 x 110 cm





stade du miroir

2022

Obsidian, hand polished

37 x 27 x 5 cm

drawings, words and errant thoughts
(Jun. 2016 – Jul. 2017)

2024

Handmade paper

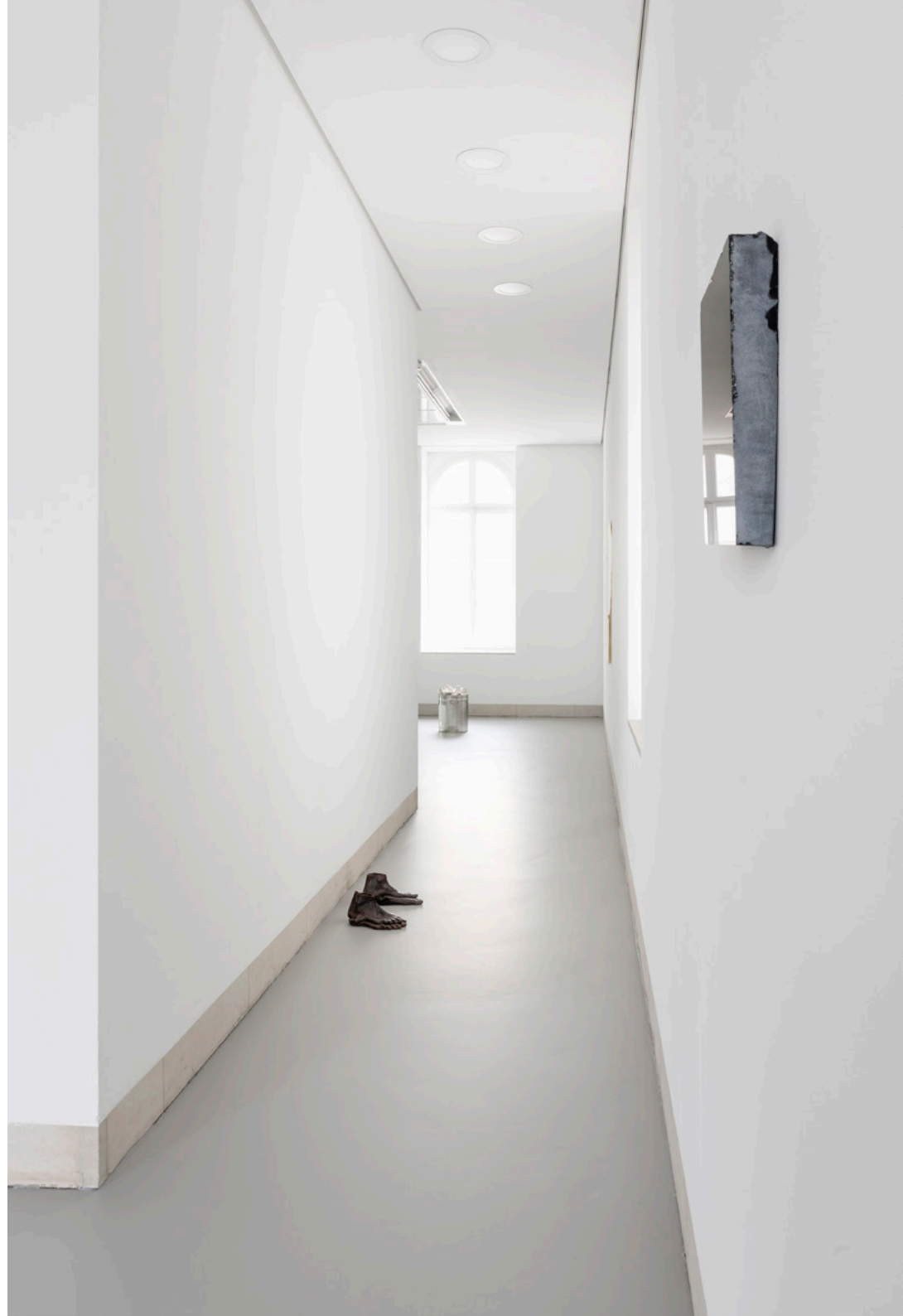
123 x 86 x 4 cm

The pages of a sketchbook used by the artist during the period mentioned in the title were shredded and dissolved in water. The paper shown here was handmade from the resulting pulp.



range of my sentiments
2025
Spray-paint on bronze
46 x 46 x 46 cm







untitled (mental footing)

2021

Bronze

Dimensions variable





drawings, words and errant thoughts
(Jul. 2019 - Jun. 2020)

2024

Copper, graphite and wax on paper
30 x 21 x 4,5 cm

The work consists of a notebook that the artist used to write down his ideas and sketches during the period in question. It was soaked in wax, coated with graphite and covered with copper in an electrogalvanic bath.



*drawings, words and
errant thoughts*
(June 2014 – Dec. 2014)
2024
Handmade paper
123 x 86 x 4 cm

*broken and failed /
attempts at forming adequate
gestures of beauty*
2009 – 2022
Plaster, steel
98 x 60 x 28 cm

The bucket contains failed,
broken or discarded plaster
casts of human body parts that
accumulated in the artist's stu-
dio between 2009 and 2022.



untitled, 2021
Bronze
14 x 29,5 x 1 cm





stade du miroir

2019

Glass from a studio window, silver from an ancient coin (Vespasian (AD 69-79) silver denarius, struck AD 73 Rome Obv: IMP CAES VESP AVG CENS, laureate head right Rev: PONTIF MAXIM, Vespasian seated right on curule chair, with scepter and branch.

References: RIC 546, Diameter: ~18x19 mm, Weight: 3,14g

Glass, silver

30,4 x 55,5 x 0,4 cm

The work consists of a pane of glass mirrored with silver from a studio window of the artist. The silver comes from a coin that was minted in 73 AD and showed the portrait of the Roman emperor Vespasian. The ancient coin was dissolved in nitric acid and applied to the glass as a wafer-thin layer of silver using a chemical process (Tollen's reagent).





untitled (night shift),
2021/2025
Video
145:07 min

untitled (exploring the site)

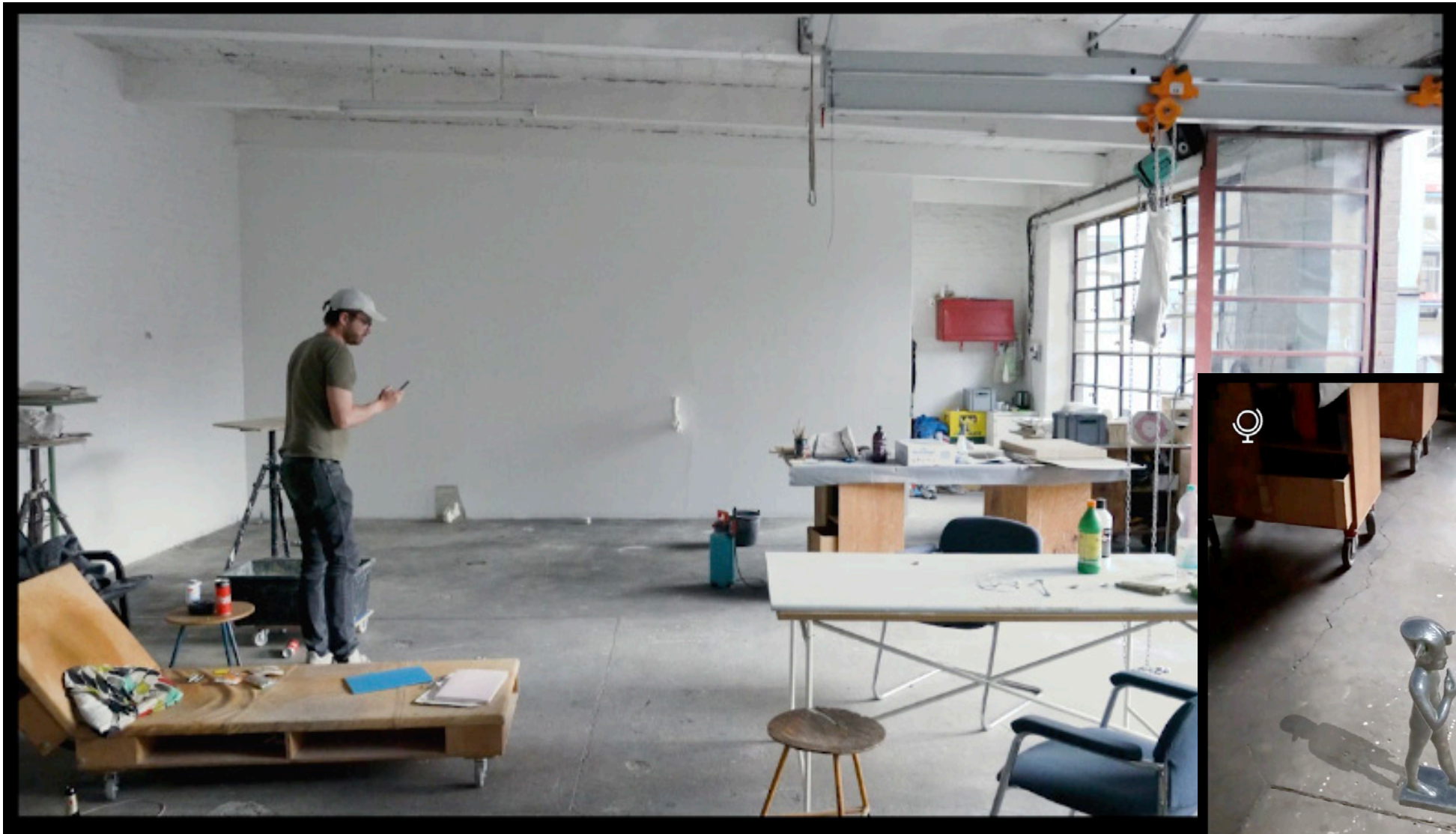
2020

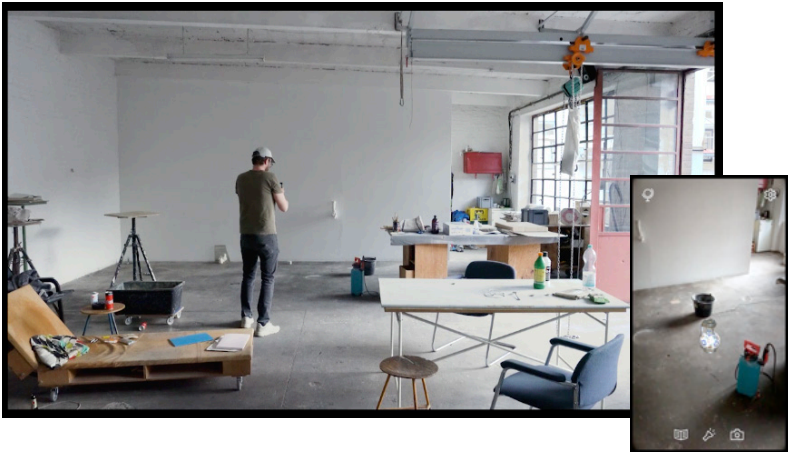
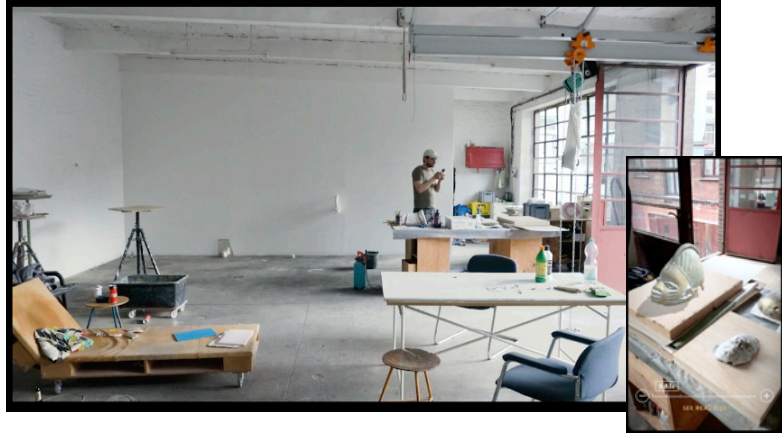
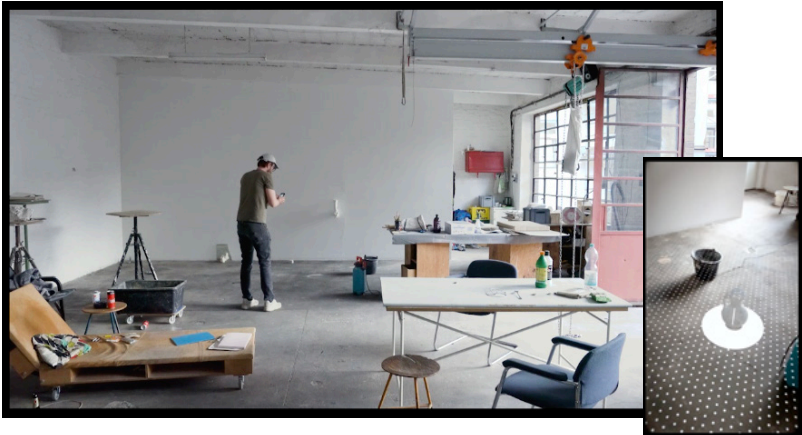
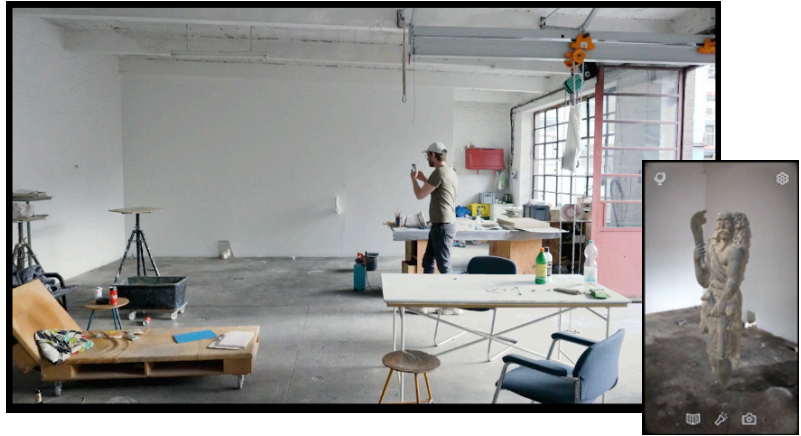
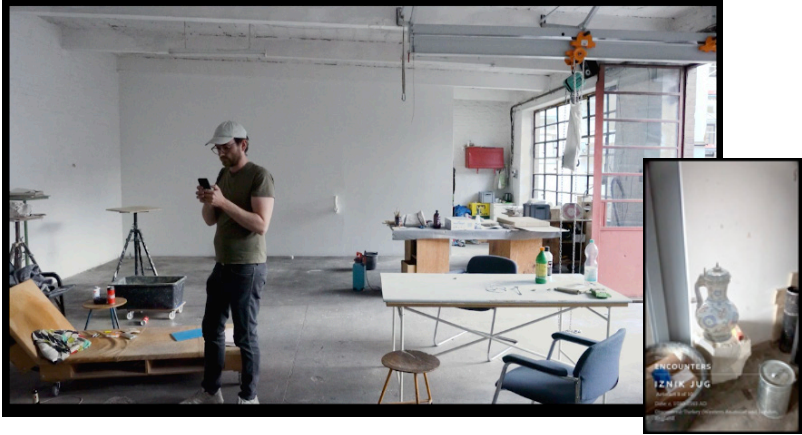
2-channel-video

25:01 min

The two-part video work *untitled (exploring the site)* was created with the help of an app that makes it possible to position digitized cultural objects from British museums in real spaces using augmented reality. While the flat-screen shows the view of the virtual sculptures in the studio through the smartphone, the projection shows the artist moving through the studio with the smartphone in his hand. In the real space the objects remain physically absent though.









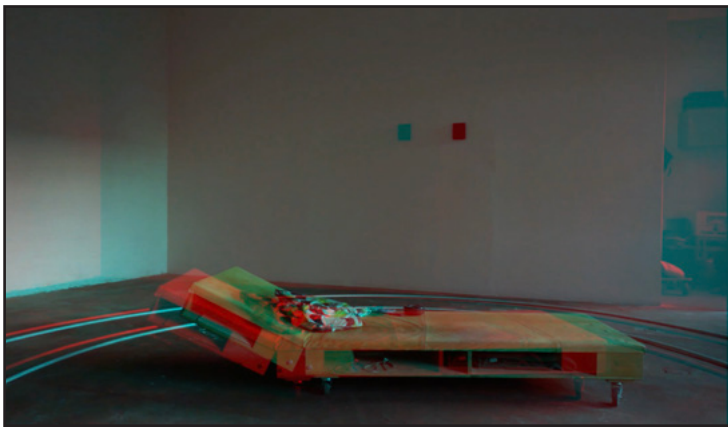
*folding time into space (while smoking weed and
listening to Charles Mingus)*

2018

Stereoscopic video

12:16 min

The video was recorded in a circular tracking shot through the studio. Instead of filming with two adjacent cameras, as is usually the case with 3D films, the 3D effect was created by a subsequent, time-delayed superimposition of one and the same two-dimensional shot. This shift creates a spatial illusion, but at the expense of temporal linearity: as soon as the person in the film moves, this illusion disintegrates and reveals that the space you are looking into is not a real one, but that its supposed depth is only created by seeing two events that actually take place one after the other at the same time.



Photography: Wolfgang Günzel, Johannes Wald
Texts: Hannah Eckstein, Johannes Wald
Courtesy: Galerie Greta Meert, Brussels &
Rolando Anselmi, Rome
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