

WASCHGANG, 2010



For the Installation, "Waschgang," the Old Weimar Slaughterhouse (Alte Schlachthof Weimar) serves as the backdrop to an art project: ninety worn, freshly-washed, white pieces of clothing were hung between the walls of the ruins – from everyday to professional clothing. This is how a "wash cycle" developed. Every day, each piece of laundry was coated in a performance with Persil Spray, in order to create a fresh fragrance. The clotheslines were, in addition, brought to eye-level, such that every visitor had to stop to come to

DEPOSIT, 2012

For the project entitled "Deposit," the artist collected bank notes of European nations' former currencies, those countries which now belong to the Eurozone. She scanned the reverse sides, shrank the motifs, and printed the nearly-forgotten symbols on canvas. Do you recognize the motifs of the German twenty-Mark notes? These once-integral components of European identities have, in the space of a few years, become decals.



KALIBER 50 cent, 2012

the next section between two lines. After three days, the clothes, now dirty again, were delivered back to the Caritas and Weimar Tafel.

READYMADE, 2013



Disassembled parts of what was once works of art and the odds and ends of presentations in art exhibitions, in garbage bags.

FB81520, 2009

The slaughterhouse is a ruin; each time, traces of its use in years past have emerged. In encountering the slaughterhouse, there are ever more pieces of new graffiti. Through their free presence in the space, they dominate the atmosphere of the

Money is a means of exchange that, on account of its general acceptance for further trade for goods, can be traded for a product. The power of money has an effect on the behavior and thinking of social groups or people. It can be oppressive or also addictive, an incitement to jealousy or envy. Money is a thing with symbolic value that can nevertheless be an incendiary bomb generating devastation and violence, along with all types of firearms, nuclear weapons and the new dimension of cyber weaponry like "Stuxnet". For the work "Kaliber 50 Cent", 150 50-cent coins will be taken out of the economic cycle and melted into 50 brass bullets for small arms, producing a limited edition of cartridges. Each bullet weighs about 8.3 grams. The bullets can be purchased for 50€ each, and each buyer has the possibility to choose which number in the edition he/she wants and to have it engraved with a word or his/her name.

slaughterhouse. The slaughterhouse building complex was built in the style of the Italian Renaissance Palazzi. Sprayers of the graffiti in the slaughterhouse have been identified. They were instructed according to my specifications to frame selected graffiti pieces and to fill in with white paint. For this they received a fee of 100 Euro.)



PSAROPOULA, 2012

Through the sprayed picture frames, the graffiti are connected with the character which typifies the building style. Under every emerging graffiti-picture come the words of the graffiti, dimensions, and my tag-name (initials of my first and last names, last three digits of my

“Psarapoula” originated on the Greek island, Hydra. Franziska Becher criticises the commercialisation of this lovely island, by unifying the islanders again for a brief moment and returning their identity through the simultaneous, multiplex playback of the original version of the traditional folk song, “Psarapoula.” The artist

matriculation number).

was successful in moving 27 café and restaurant owners to play the original version of the song promptly at 16:00, and in allowing the inhabitants of the island to once again be conscious of their identity and solidarity. From the owner of one location:

- *"Through the song, you have brought the shattered back together again, our tradition!"*

PERSONAL ARTIST, 2014



The fashion label "Personal Artist" developed from an analysis of images of artists and their clothing. It enables practical, variable combination possibilities of modular pockets and accessories that serve special purposes, such that, depending on particular needs, work tools can be stored. Highly diverse forms and implementations of the outfits are conceivable, and the functionality thus ever changeable. The Bauhaus tradition—the unity of form, function and content—is thereby taken up, while the



primary colours (blue, red and yellow) are invoked. On the basis of these principles, Personal Artist advances the discussion on the mythos of Bauhaus fashion. Black, grey and white dominate and homogenous society. They hide, disguise, and are able as well to foster conformity. Personal Artist converts and changes the non-colours into the primary colours and vice versa, by means of the reversal of the clothing pieces. The motive for attending to artists' professional clothing has its roots in the requests of the artist, the "creator of art." Personal Artist does not change fundamentally, but rather, only peripherally, orienting itself away from prevailing trends and criticisms. The profession of an artist, present in many fields of activity, gives rise to Personal Artist; it is a uniform which addresses the needs of professional attire as well as the importance of clothing, and in its currency, reflects the zeitgeist of the 21st century. Thus the label is a reflection of the personal and individual demands that are made on a piece of clothing. With regard to Personal Artist, the artist addresses his or her own historical background in relation to his or her current standing. Moreover, Personal Artist combines recall factor with the oneness of individuality and uniformity, especially emphasizing the individual and making the uniformed visible. Through a recurring style of dress, one experiences a recall factor that conveys the artist's ideology, ideas and ideals, membership in ethnic and religious groups—as work clothing shows—from the most diverse of areas of activity. The "Star system," whose special attire plays an important role, establishes itself in the context of a determined artist of interest to the public. The public wishes not only to appreciate works of art, but also to get to



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know their creators, and to discover more about, perhaps even identify with, the artist. Well-defined clothing features reflect common attitudes and the use of the same work tools; first individually, then uniformly, as they show shared views through matching outward appearances.

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Design & Umsetzung:

Franziska Becher