

Art Basel 2025

Hall 2.1 Booth R7

17 - 22 June 2025

Preview

Lutz Bacher
Alvin Baltrop
Matt Browning
Robert Colescott
Moyra Davey
Lukas Duwenhögger
Melvin Edwards
Isa Genzken
Richard Hawkins
Samuel Hindolo
Anne Imhof
Jutta Koether
Sherrie Levine
Lucy McKenzie
Yair Oelbaum
Henrik Olesen
Vera Palme
Alix Cléo Roubaud
Wolfgang Tillmans
Bruce Weber
Martin Wong





Lutz Bacher

“Smoke”, 1976

2 b&w photographs

each 189 x 8.75 cm (74.4 x 3.4 in)

overall dimensions 189 x 17.82 cm (74.4 x 7 in)

LB/F 1976/04

USD 60.000,- + tax

Smoke (1976) captures a youthful Lutz Bacher performing simple movements in a jumpsuit. The outfit could be that of a U.S. Airman or a painter. The later costume suggests an artist as she sits, smokes, and drinks milk in her studio. Inspired by the ordinary, repetitive dances of Yvonne Rainer and the mythologies of art making, this pair of photographic columns could just as easily be a fashion shoot under Bacher’s direction. The intentions are not known but one can sense the stirrings of identification, even as the artist mocks the very profession she would come to inhabit - an artist in her studio, proof that every appearance could be thought of as a mutation and that visibility itself should be considered in flux. Self-portraiture would remain a perennial interest of Bacher’s who would go on to address the genre in elliptical ways and with various mediums until the end of her life in 2019. The results of such experiments are often both funny and melancholic, yet it is hard to know where either emotion comes from. Milk and cigarettes may be to blame, both are funny and not; milk might suggest a drive towards life, where smoking is certainly that of its opposite. Some of America’s great, early comedians drank and smoked so wonderfully on screen, so to this Bacher might also be winking. The jerky, staccato motion of the photographic frames promotes this idea. Keaton, *The Little Rascals*-they all moved at the marionette speed we see here. Whatever we make of all this, the work remains an enduring example of editing - the consequence of one image upon another, one emotion inside another.

This is one of a number of works from the 1970s in which Lutz Bacher used long, uncut rolls of photo paper to sequence images in cinematic ways. Bacher referred to these works as “machine prints”, as they were printed commercially, much like vernacular photography of the time. The artworks were storyboarded in advance, then photographed, then printed with conventional commercial photography labs. Pieces from this body of work were amongst the earliest pieces Bacher exhibited in group shows at The San Francisco Museum of Art .





Alvin Baltrop
“Crowd near West Side Highway”, n.d. (1975-1986)
silver gelatin print
24.1 x 19.7 cm (framed: 40.6 x 35.6 x 2.5 cm)
9.5 x 7.8 in (framed: 16 x 14 x 1 in)
ABA/F 1975/225
USD 18.000,- + tax



Alvin Baltrop

“Portrait from behind”, n.d. (1975-1986)

silver gelatin print

20.3 x 25.4 cm (framed: 35.3 x 40.5 x 3 cm)

8 x 10 in (framed: 13.9 x 15.9 x 1.2 in)

ABA/F nd/28

USD 18.000,- + tax

It has been noted that Baltrop's pier photographs constitute a significant record of a lost era of New York industrial landscape and gay culture's pre-AIDS history. There is truth in that view, but it suggests that Baltrop's project was essentially documentary in nature, whereas the intimacy of the pictures, their studied compositions, their attention to the play of light and shadow testify to a wider ambition.

-Douglas Crimp, 2017



Matt Browning
“Background”, 2011
steel, nickel silver, micarta
closed 7 x 2 x 1 cm (2.8 x 0.8 x 0.4 in)
open 11.2 x 1.3 x 1 cm (4.4 x 0.5 x 0.4 in)
MAT/S 2011/03
USD 5.000,- + tax

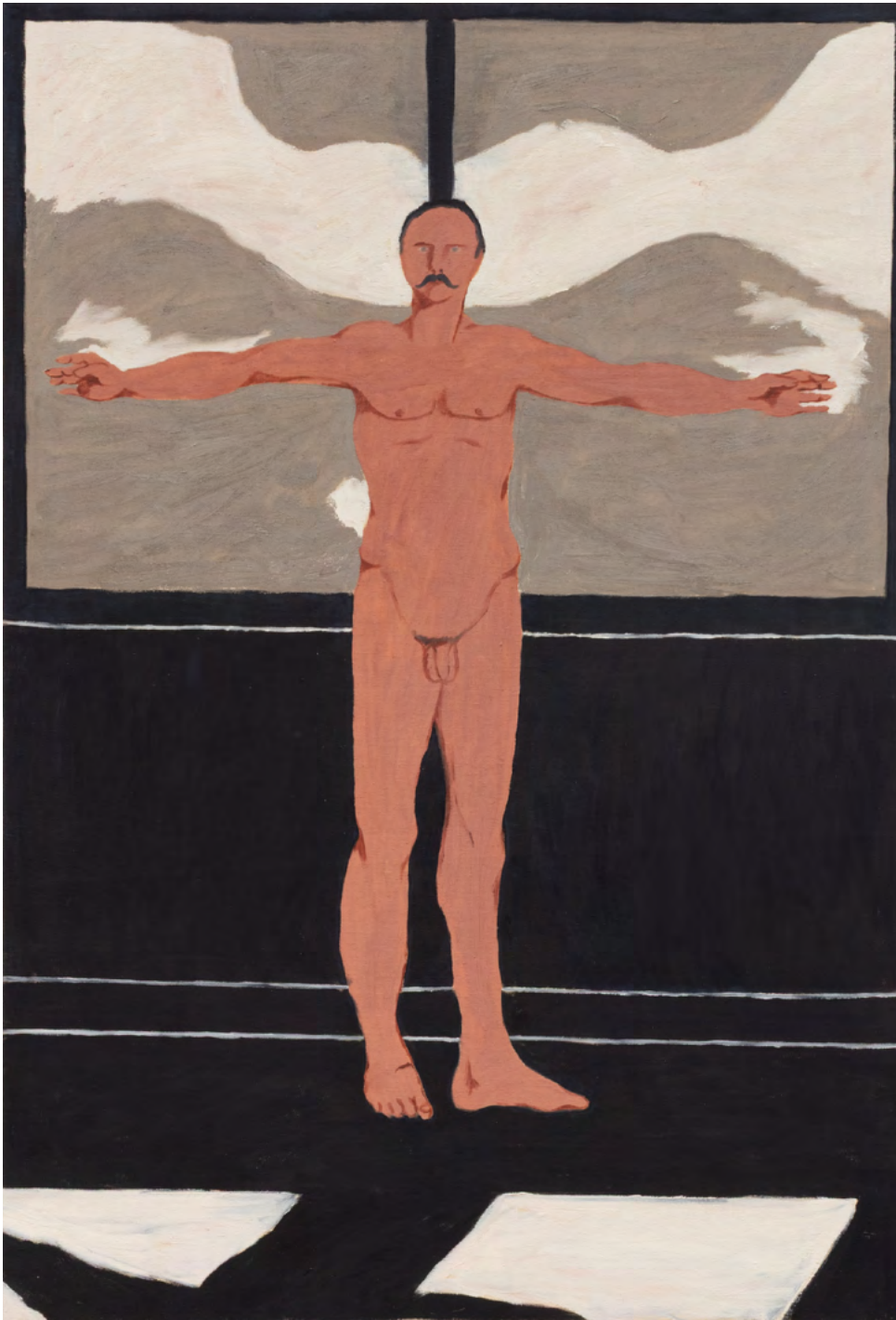
Handmade knives that fold open and close, are pocketable tools or trompe l'oeils?



Matt Browning
“Background”, 2011
steel, nickel silver, micarta
closed 7 x 2 x 1 cm (2.8 x 0.8 x 0.4 in)
open 11.2 x 1.3 x 1 cm (4.4 x 0.5 x 0.4 in)
MAT/S 2011/04
USD 5.000,- + tax



Matt Browning
“Background”, 2011
steel, micarta
closed 7 x 2 x 1 cm (2.8 x 0.8 x 0.4 in)
open 11.2 x 1.3 x 1 cm (4.4 x 0.5 x 0.4 in)
MAT/S 2011/05
USD 5.000,- + tax



Robert Colescott

Untitled, c. 1963

oil on canvas

184.5 x 125.4 x 3.8 cm (72.6 x 49.4 x 1.5 in)

RCO/M 1963/01

USD 100.000,- + tax

After graduating from the University of California at Berkley in 1949, Colescott moved to Paris, where he studied under Fernand Léger for a year. He moved back to California and obtained a master of arts degree from UC Berkley in 1951. After teaching and making art in Seattle, he became an assistant professor of art at Portland State College from 1957 to 1964.

This painting was made at a unique moment in Colescott's career on the cusp of his move to Cairo, where he was an artist in residence at the American Research Center while on sabbatical. His time in Egypt was a transformative experience in which Colescott began to embrace his racial identity and started to make the work for which he is most well known.



RCO/M 1963/01
alternate view



Moyra Davey
“Donkey pair”, 2024
silver gelatin print
image 17.8 x 17.8 cm (7 x 7 in)
paper 25.4 x 20.3 cm (10 x 8 in)
framed 32.4 x 27.2 x 2.8 cm (12.8 x 10.7 x 1.1 in)
Edition of 5 + 1 AP
MOD/F 2024/02_1
USD 6.000,- + tax

Everyone agrees Hujar was unrivaled when it came to photographing animals. His horses and cows and dogs peer into the lens as though hypnotized, sometimes in pairs, and there is an immobility to these images that is truly novel, as animals don't hold still, except for Hujar, who talked to them and connected with farm animals in rural Pennsylvania, and chickens and a rooster in the deep south in the 1950s, where he made images that are surprisingly reminiscent of the famous FSA photographs.

Back in New York I continued to photograph horses. It was August and baking hot, and I'd limbo my body through electric wire fence to reach the horses, covered in flies, some of them standing in pairs, mane-to-tail in a lovely ritual of mutual fly-swishing. I've never more appreciated Hujar's photographic genius than in these flawed attempts of my own to commune with equines, as he apparently did, coaxing the animals as he took their picture.

-Moyra Davey, 2020

In years since the exhibition Davey curated at Galerie Buchholz, Berlin of her work alongside photographs by Peter Hujar, Davey has continued, in both her films and in analogue photography, to train her camera on animals - chickens, dogs, horses, and donkeys.



Moyra Davey

“Grey & White with Flies 1”, 2024

silver gelatin print

image 17.8 x 17.8 cm (7 x 7 in)

paper 25.4 x 20.3 cm (10 x 8 in)

framed 32.4 x 27.2 x 2.8 cm (12.8 x 10.7 x 1.1 in)

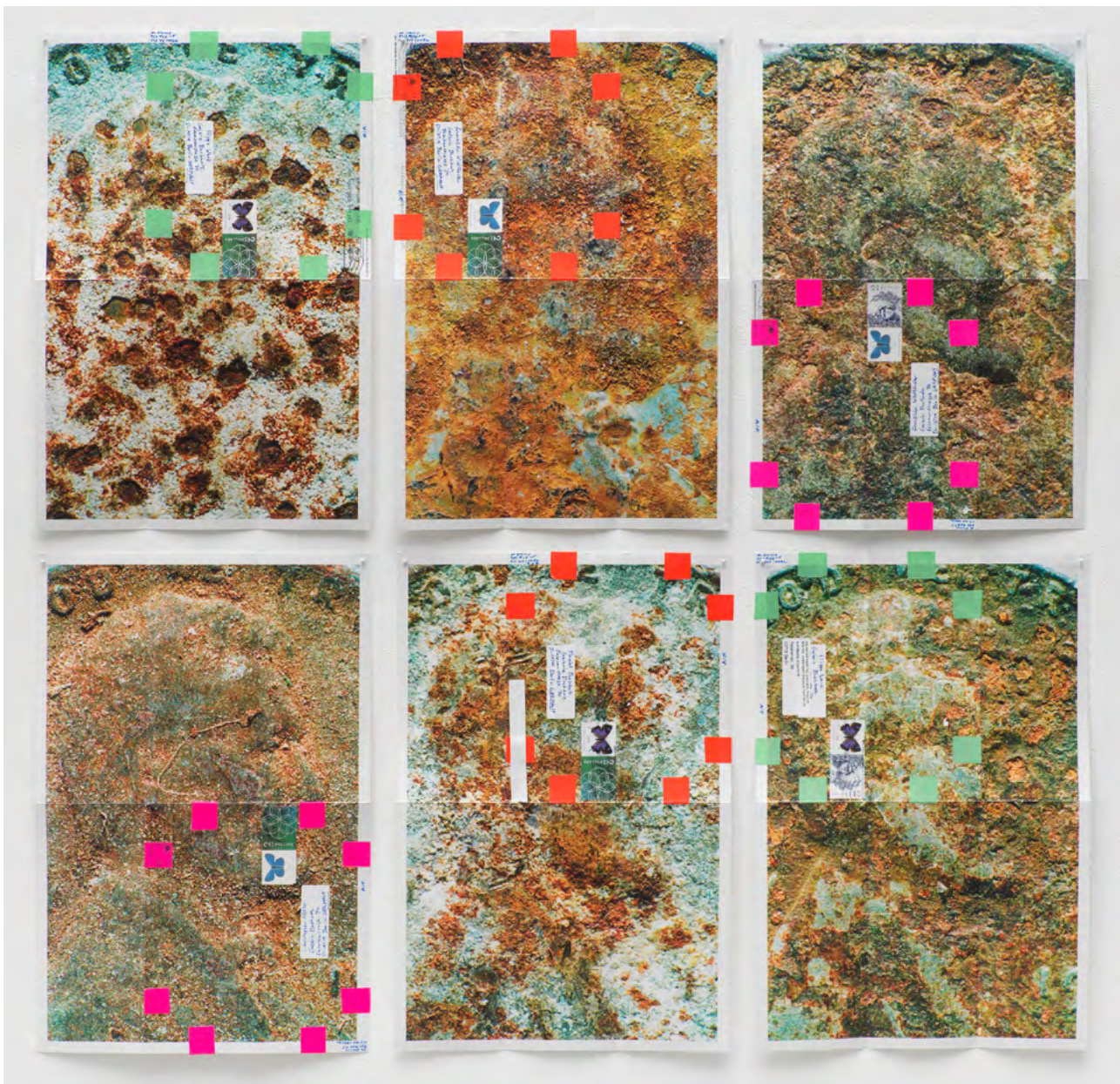
Edition of 5 + 1 AP

MOD/F 2024/03_1

USD 6.000,- + tax



Moyra Davey
“Grey & White with Flies 2”, 2024
silver gelatin print
image 17.8 x 17.8 cm (7 x 7 in)
paper 25.4 x 20.3 cm (10 x 8 in)
framed 32.4 x 27.2 x 2.8 cm (12.8 x 10.7 x 1.1 in)
Edition of 5 + 1 AP
MOD/F 2024/04_1
USD 6.000,- + tax



Moyra Davey
“Copperheads”, 1990/2025
6 c-prints, tape, postage, ink
each 45.7 x 30.5 cm (18 x 12 in)
unique
MOD/I 2025/02
USD 15.000,- + tax

When I began collecting pennies for the Copperhead series, I'd just moved to NY, had no money, and was thinking a lot about the psychology of money: Freudian ideas that equate money with excrement; the Potlatch custom of shaming a rival with extravagant gifts and squandering of goods (the title of the series comes from the Kwakiuti & Haida ritual of tossing “armloads of coppers into the sea”); and misers.

I was also fascinated by the story of Emanuel Ninger, a 19th century counterfeiter who lived in a farm house in New Jersey and quietly drew in pen and ink one fifty or hundred dollar bill a week. He would then travel to Manhattan and cash in his small artworks at different liquor stores. His bills soon became sought after and collected, but he remained an anonymous sensation until the sad day he was apprehended, paying for a drink by placing a bill on a wet bar top. The inks ran, ending a fourteen-year career and sending a talented man, by then a cause celebre, to jail.

I shot the pennies on a copy stand with a raking light; I would take the film to a lab in Chinatown that made small, white-bordered prints. Though I was not making much revenue from them, I thought of the Copperheads in some way as my own counterfeit, a deeply satisfying reverie of self-sufficiency, a bit like the shit-to-gold fantasy whereupon the dirtier and grimmer the penny, the greater its potential for transformation and surprise.

-Moyra Davey, 2010





Lukas Duwenhögger
“Karga”, 2025
oil on canvas
162 x 83 cm (63.8 x 32.7 in)
framed 163.5 x 84.5 x 4 cm (64.4 x 33.3 x 1.6 in)
LD/M 2025/01
EUR 450.000,- + tax





Galerie Buchholz

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Melvin Edwards

Untitled, c. 1974

watercolor and ink on paper

49.5 x 64.8 cm (framed: 57.5 x 71.1 x 4.1 cm)

19.5 x 25.5 in (framed: 22.6 x 28 x 1.6 in)

MED/P 1974/37

USD 50.000,- + tax

Melvin Edwards' entire oeuvre deals with the history of race, labor and violence - concepts that are interconnected and in dialogue with historical moments: slavery and segregation in the US, the civil rights movement, Pan-Africanism, and the continuous dialogue between the cultural African diaspora, Afro-American artists, and artists of the African continent. The works range from installations made of barbed wire to complex assemblages of steel and iron - all reminiscent of agricultural and industrial materials - and the way these materials and structures haunt our present and future.





Isa Genzken
"Haube", 1994
epoxy resin, textiles, metal, lacquer, steel stand
266 x 77 x 42 cm (104.7 x 30.3 x 16.5 in)
IG/S 1994/25
EUR 450.000,- + tax



Isa Genzken
“Haube I (Frau) und Haube II
(Mann)”, 1994

IG/S 1994/25
details

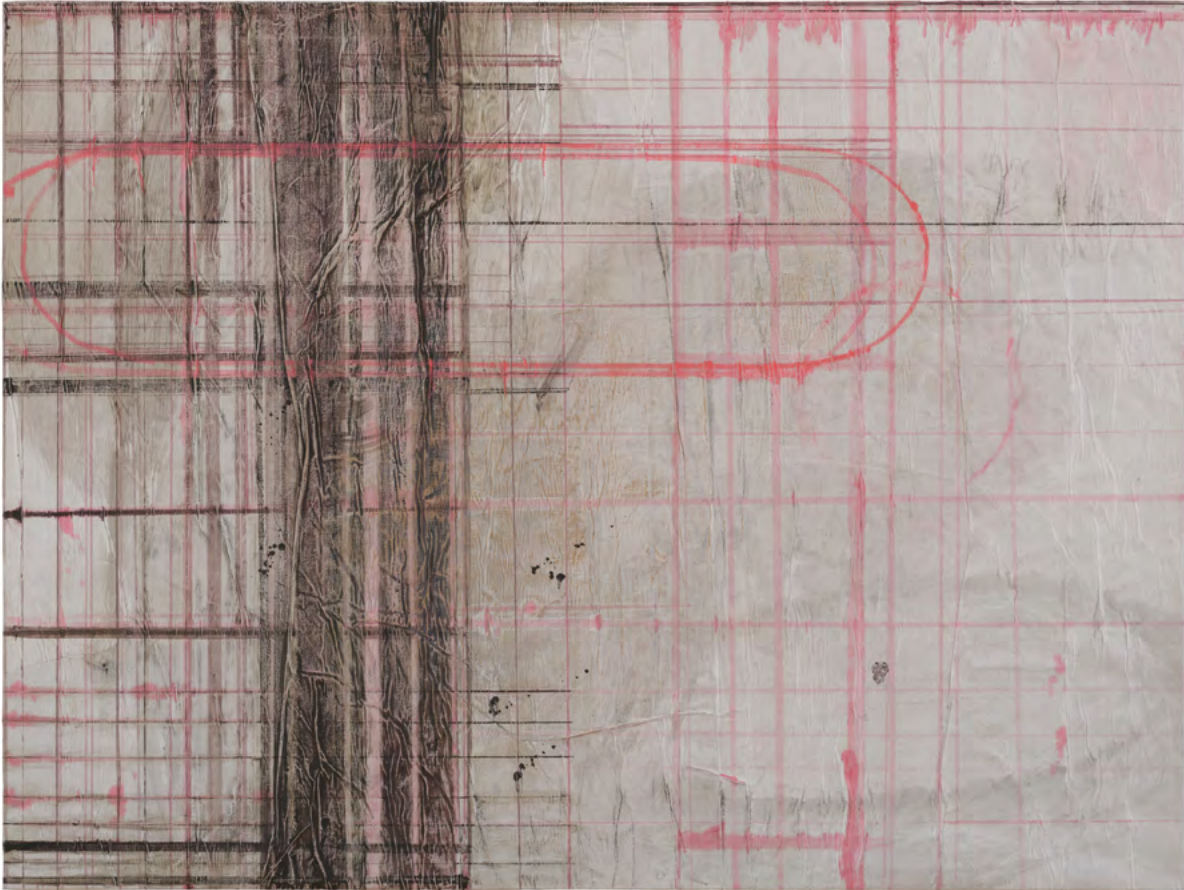
The sculpture *Haube* (Hood) belongs to a pivotal body of work by Isa Genzken from 1994. It is one of three sculptures in the form of hoods that she completed that year, the other two of which were shown as a pair in April at her solo exhibition at Galerie Daniel Buchholz (reproduced in black and white above). While its semi-spherical form recalls the epoxy resin shades of the *Lampen* (Lamps) that she had produced since 1992, *Hood* alludes more directly to the human body: in this sense, it is more directly comparable to the head-like plaster sculptures that she produced a decade earlier, such as *My Brain* (1984). Inasmuch as it is designed to protect the body of its wearer, the hood functions akin to the architectural shelters that Genzken referenced in her concrete sculptures from the late 1980s and early 1990s. But unlike these works, the *Hood* has a soft and ultimately vulnerable appearance. As a shell for the body that is also a body itself, the *Hood* is a protective covering that appears, at the same time, to be in need of protection.



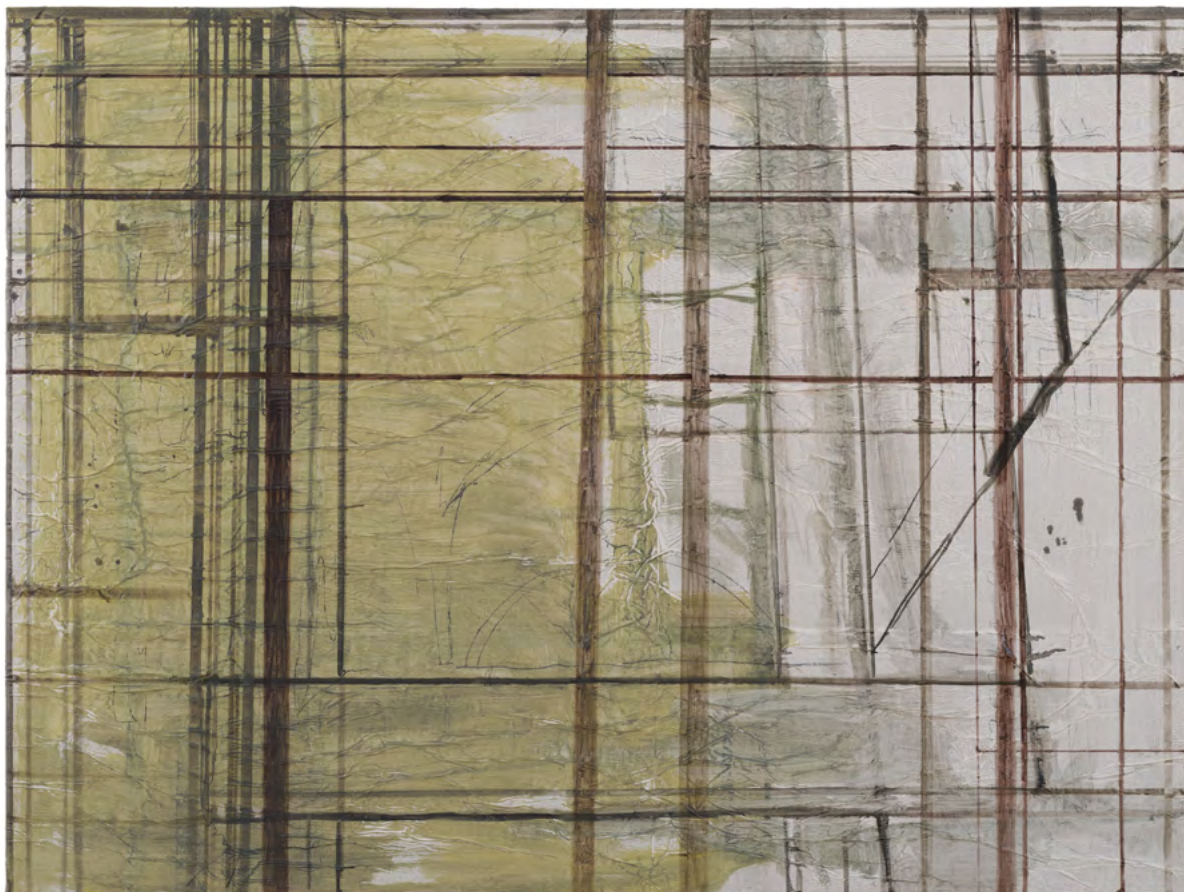
Isa Genzken
“Basic Research”, 1990
oil on canvas
73.7 x 88.3 cm (29 x 34.8 in)
IG/M 1990/57
USD 250.000,- + tax



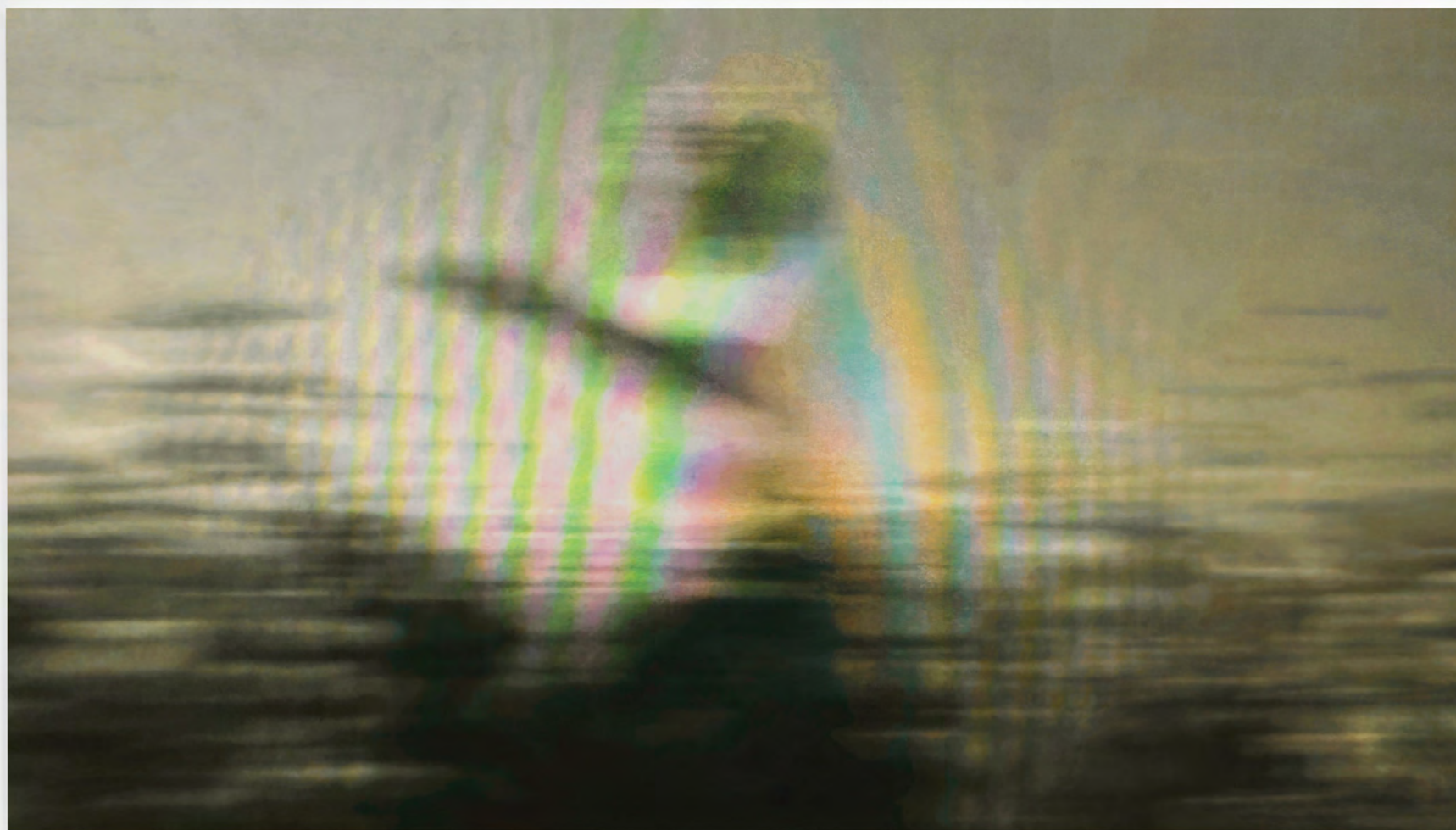
Richard Hawkins
"The Confectionaries", 2018
oil stick and collage on panel in artist's frame
124.5 x 94 x 3.8 cm (49 x 37 x 1.5 in)
RH/M 2018/27
USD 32.000,- + tax



Samuel Hindolo
“Slow Glass II”, 2024
oil on paper mounted on fabric
92.8 x 122.2 x 2.5 cm (36.5 x 48.1 x 1 in)
SH/M 2024/27
USD 38.000,- + tax

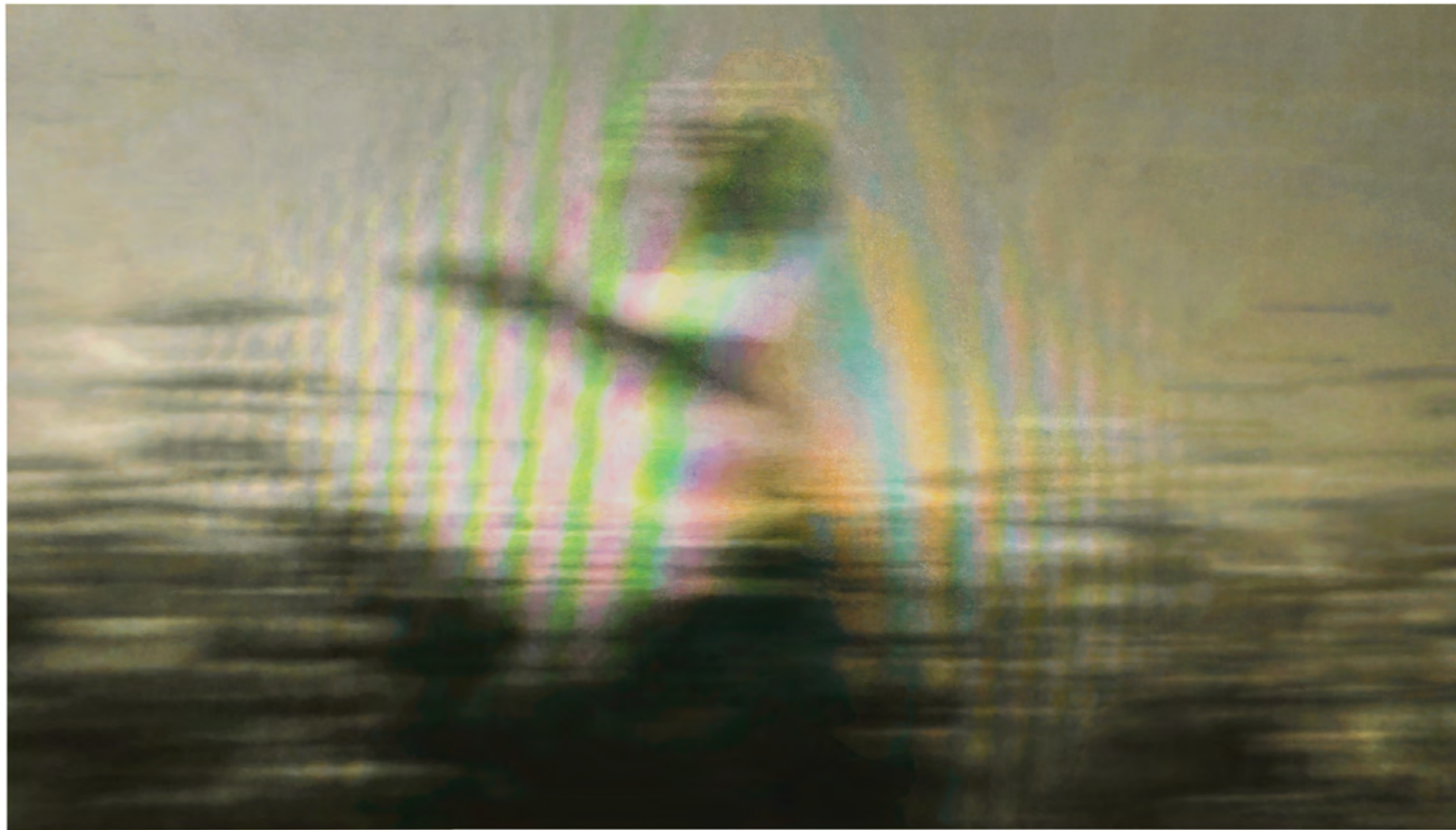


Samuel Hindolo
"Slow Glass I", 2024
oil on paper mounted on fabric
92.8 x 122.2 x 2.5 cm (36.5 x 48.1 x 1 in)
SH/M 2024/09
USD 38.000,- + tax



Galerie Buchholz

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Anne Imhof

“Poppy Runner”, 2025

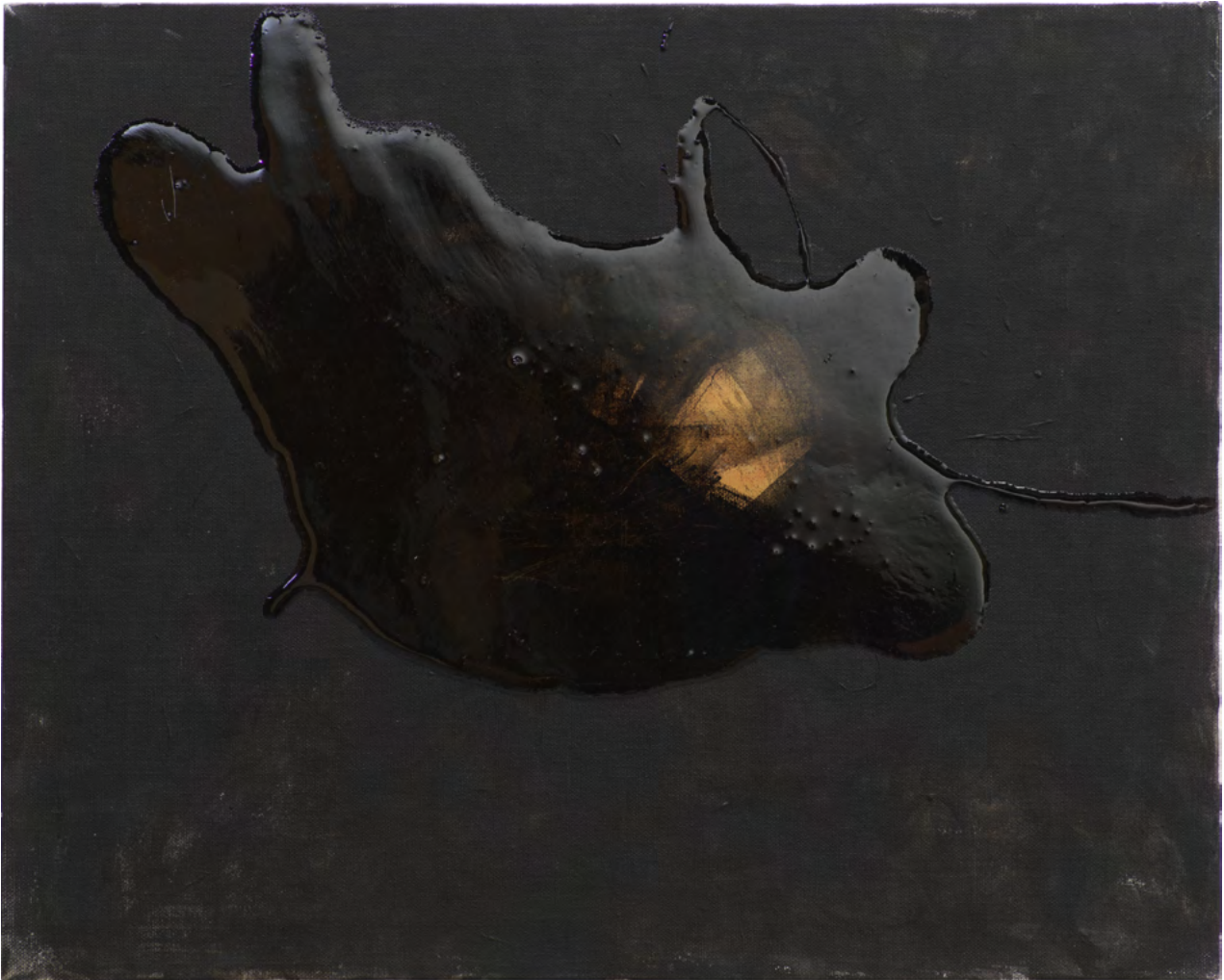
oil on canvas

240 x 427 cm (94.5 x 168.1 in)

AI/M 2025/05

EUR 240.000,- + tax

The underlying motifs in Anne Imhof’s new paintings originate from coming-of-age films that the artist watched during her research for *Doom - House of Hope*. The increasing formal abstraction created by means of visual feedback foregrounds the characters’ gestures, crystalizing a kind of universalized depiction of postures within these paintings. This new work, *Poppy Runner*, is painted after a scene from the legendary 1995 American film *The Basketball Diaries*.



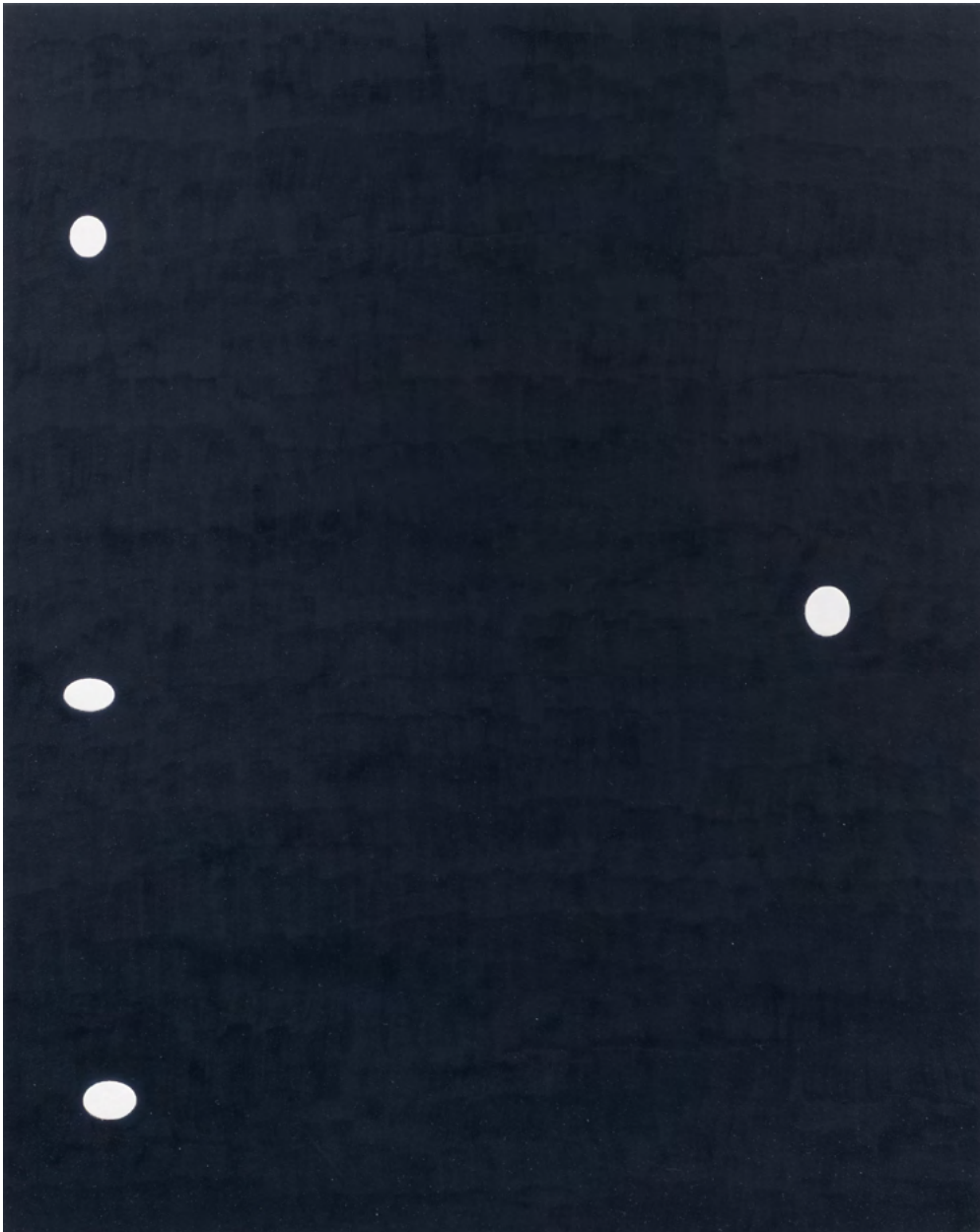
Jutta Koether
“Untitled (Dead Already Revisited)”, 2004-2007
acrylic, liquid glass, and mixed media on canvas
40.5 x 53 cm (15.9 x 20.9 in)
JK/M 2004/49
USD 45.000,- + tax



JK/M 2004/49
alternate view

In the beginning of the 2000s, Jutta Koether was yet again actively expanding her parameters of painting, integrating it into larger ensembles that included installation and performance. Throughout these experiments, she maintained a sharp focus on the forces that govern the singular canvas. While in the mid-1980s her work adhered to the strict credo “only red!”, she now imposed a new constraint: the exclusive use of black.

One body of work, presented as an installation, explores the expressive potential of this limitation through gestural paintings, each completed in a single day - like entries in a visual diary. In another series, she affixed various materials associated with music and biker subcultures - such as patches and metal studs - onto canvases, sealed under layers of epoxy resin.

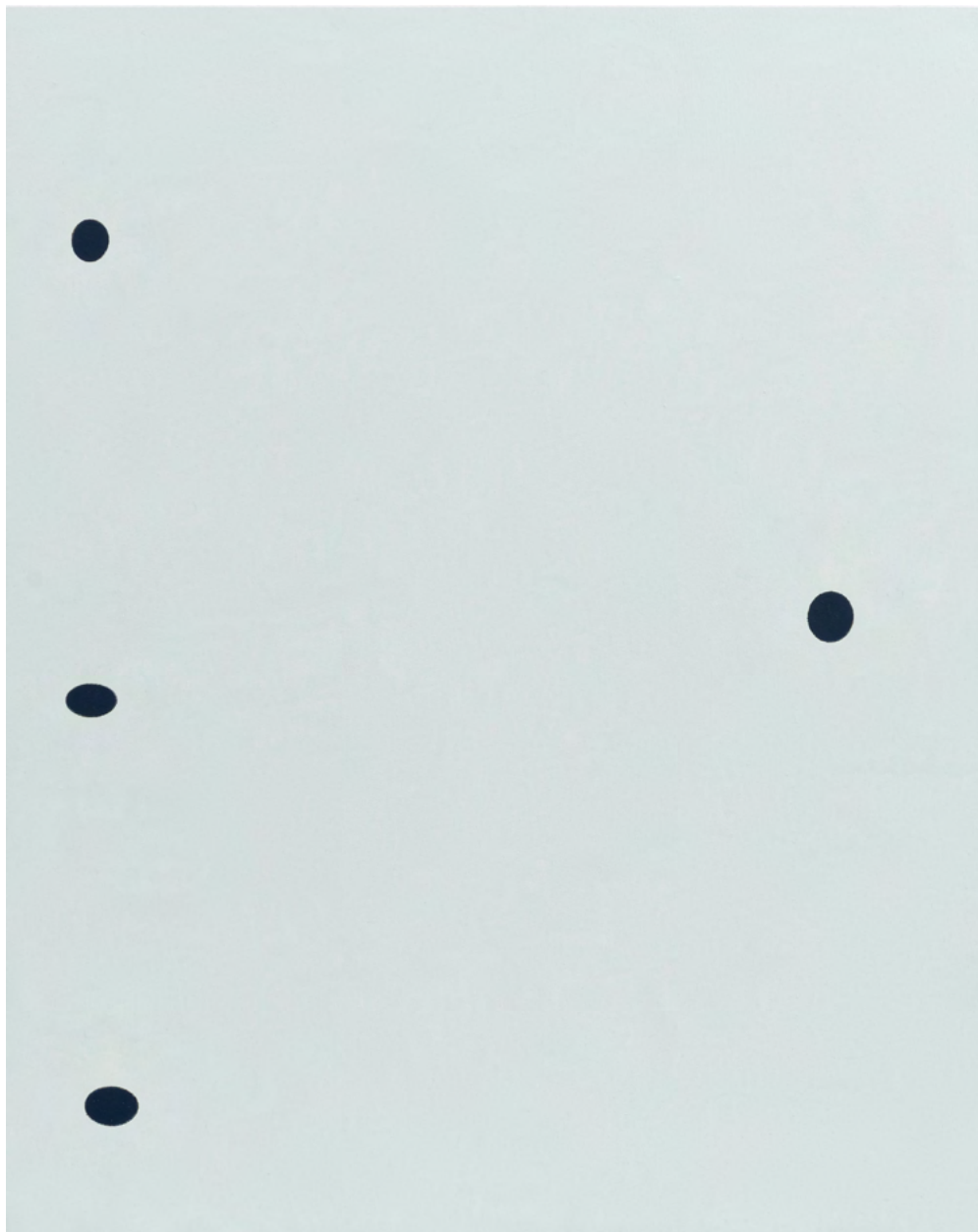


Sherrie Levine
“After Francis Picabia: 5”, 2024
oil on mahogany
50.8 x 40.64 cm (20 x 16 in)
SHL/M 2024/04
USD 150.000,- + tax

For her *After Francis Picabia* paintings Sherrie Levine takes an illustration from a Francis Picabia catalog dedicated to the artist's late work, in particular his dot paintings.

In her reproductions, Levine affirms possible color and formal differences. Repetition and the creation of relations, both art-historical and within her own oeuvre, reveal the non-identical as the actual substance of Levine's work. Of greater interest than the attributions of original or copy or before and after are the differences (contextual, historical, material, etc.) that emerge in relation to one another and undermine the solidification in representations.





Sherrie Levine
“After Francis Picabia Inverted: 5”, 2024
oil on mahogany
50.8 x 40.64 cm (20 x 16 in)
SHL/M 2024/05
USD 150.000,- + tax



Galerie Buchholz
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Lucy McKenzie
“Quodlibet LXXX (Magazines and cigarettes II)”, 2025
oil on canvas
120 x 200 cm (47.2 x 78.7 in)
LMK/M 2025/02
GBP 90.000,- + tax



LMK/M 2025/02
details

Marie Canet: I remember in your early text in Model Release you mention appropriation as a tool to dissolve work. At the end of the text, you say that appropriation is interesting when it's about dissolving the subject matter. But satire can also be used as an excuse. For example, you describe the experiences you had in the afterlife of the pictures made by Richard Kern, and how they were reappropriated by artists and students of yours. They simply called it satire to get away with it.

Lucy McKenzie: This leads to a fundamental topic: the way explicit images of women create reactions that expose the structural limits of the system in which they circulate. For some background: in my late teens and early twenties, I worked for the American photographer and filmmaker Richard Kern. The explicit photos he took of me got widely seen because they were published in a Taschen collection called Model Release for which I wrote the foreword. Richard's work is always in a zone between legitimate fine art and commercial photography and never clearly satisfies the question of whether it is exploitative or not, or even really art, so he was smart to ask a model who was an artist to write the foreword.

-Excerpt from a conversation between Marie Canet, Rena Maybury, and Lucy McKenzie, in: "Pervert or Detective", No Place Press, New York / New Haven 2025, p. 18

Galerie Buchholz
Köln · Berlin · *New York*



LMK/M 2025/02
details

Galerie Buchholz

Köln · Berlin · New York



Yair Oelbaum

Untitled, 2024

c-print from trimmed sheet film in artist's frame

99.7 x 76.2 x 4.2 cm (39.3 x 30 x 1.7 in)

Edition of 3 + 2 AP

YO/F 2024/05_1

USD 4.200,- + tax

The dental and crime scene Polaroid camera used to produce these images was passed on to me by my father, whose use for it was long gone. The abstract (leaning) photos depict scavenged trash, revered objects, constructed components and items from the natural world arranged and photographed as still lifes, ephemeral sculptures whose dull, reverberating beauty can exist only on this plane and in these configurations. They are also portraits, aiming to capture the rich spirit of the depicted models and elements.



Galerie Buchholz

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Henrik Olesen

“Inspired by the crocodile mummies, found at Al-Shutb near the Kom Ombo Temple, Egypt”, 2024

wood, metal, rabbit wire, papermache, cardboard, acrylic, UV varnish, lacquer

23 x 212 x 70 cm (9 x 83.5 x 27.6 in)

table (acrylic, wood): 87 x 244 cm (34.3 x 96.1 in)

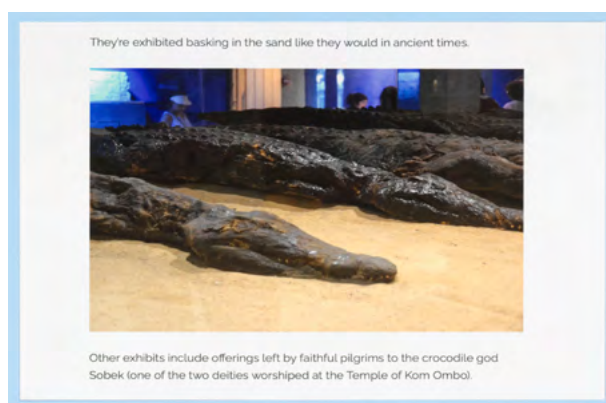
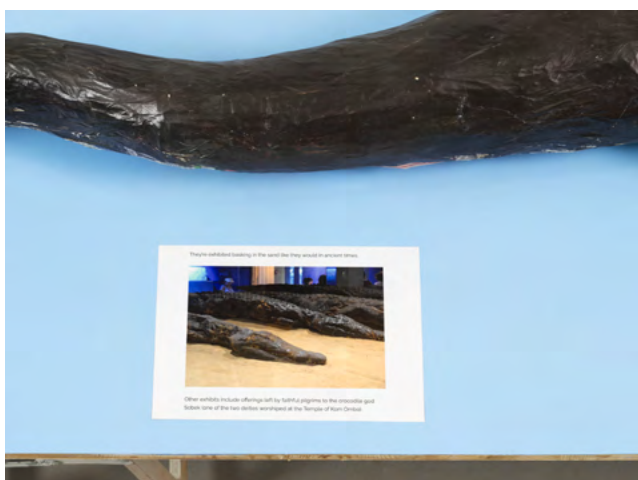
HO/S 2024/21

USD 60.000,- + tax



HO/S 2024/21
detail

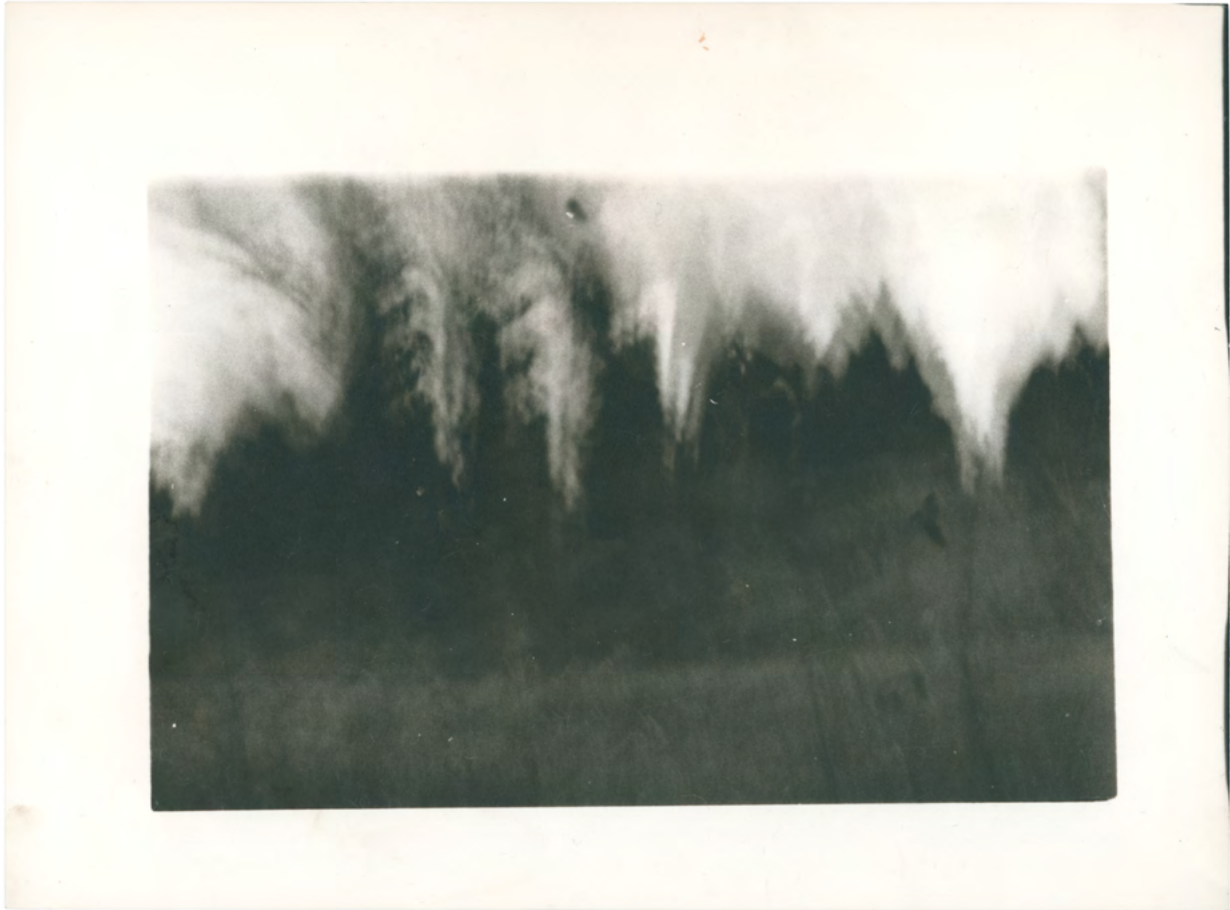
Crocodiles first came into the world around 200 million years ago. When looking at the crocodile species that exist today, they bear a striking resemblance to their distant ancestors. Despite having evolved, they nonetheless serve as windows into the past and a world before humans arrived. Olesen's sculptures of crocodiles (2024-25) are made from various materials, some from plaster, others from papier-mâché or concrete, and have been given different surface treatments. They refer to crocodiles from different moments in the long evolutionary history of the species, going back to 95 million years ago, approximately 83.5 million years ago, and 2,000 years ago. The crocodiles appear at once naturalistic and artificial, bearing processual traces of their physical becoming, a state they can be said to still inhabit. Despite their status as models, they retain a dormant wildness, characteristic of the archaic predators they are - simultaneously threatening and threatened. In the crocodiles, the progression from past to present is short-circuited, and another, slower temporal horizon is introduced, contrasting with the 24/7 non-time of today.





Vera Palme
“Ohne Titel (der Gaukler II)”, 2025
oil on cotton
25 x 50 cm (9.8 x 19.7 in)
VP/M 2025/01
EUR 16.000,- + tax

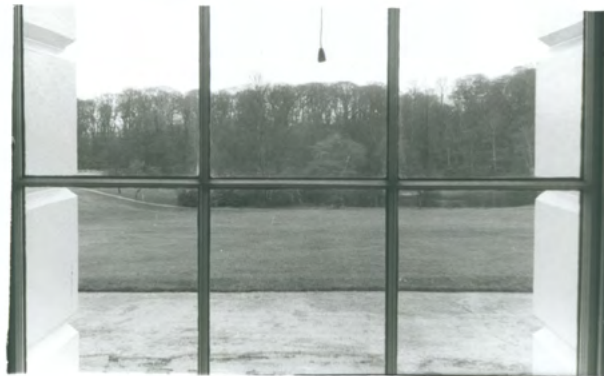
Ohne Titel (Der Gaukler II): What was a table in the eponymous painting by Hieronymus Bosch was first allowed to show the audience what it really is - the second face of the two-faced trickster, framed and obvious. It has now been reinstated into its original form. The game is back on. For Vera Palme, it's not about getting behind the workings, but rather staying put in them. An illusion locked in the illusion, a tale in a tale, even when the secret is lifted, is still fiction, though perhaps one to a more claustrophobic effect.



Alix Cléo Roubaud
“Quinze minutes la nuit au rythme de la respiration”, 1980
silver gelatin print
17.7 x 24 cm (7 x 9.4 in)
unique
ACR/F 1980/05
USD 15.000,- + tax

In his novel Le Grand Incendie de Londres, Jacques Roubaud [Alix Cléo's husband] describes the circumstances in which [this] photo was taken. Alix was in Saint-Félix, above the house, in the vineyard. She was naked and she lay down on the ground in front of a row of cypresses. She chose an exposure time of a quarter of an hour and placed her camera on her chest, where it rose and fell with her breath. Her breathing made the trees shudder and infused the photograph with the movement that spreads through it from bottom to top. The black shadows and the grey wisps of smoke that they emit were her inhalations and exhalations. This is what makes Quinze minutes la nuit au rythme de la respiration a feat. Movement is captured without being fixed, it seems somehow to be enclosed in the shot and repeats itself ad libitum. The heart of the image beats forever, shifting with Alix's irregular breathing. It is a photograph of life itself. Worlds apart from the documentary-like shots taken at La Bourboule, Quinze minutes la nuit au rythme de la respiration is a self-portrait in breath. The trees Alix photographed in Saint-Félix are transformed by her body. An evergreen, the cypress is a symbol of eternity and the tree most often planted in cemeteries...

-Hélène Giannecchini, Alix Cléo Roubaud: a portrait in fragments (Sylph Editions, London, 2024, p. 114-115)



Alix Cléo Roubaud
“Chiswick”, c. 1979-1980
silver gelatin print
paper size: 17.8 x 24 cm (7 x 9.4 in)
image size: 7.3 x 11.9 cm (2.9 x 4.7 in)
unique
ACR/F 1979/07
USD 15.000,- + tax



Alix Cléo Roubaud
Untitled, 1980
silver gelatin print
print size: 14.6 x 12.6 cm (5.7 x 5 in)
board size: 32.5 x 24.5 cm (12.8 x 9.6 in)
unique
ACR/F 1980/04
USD 15.000,- + tax





Wolfgang Tillmans

“Freischwimmer 238”, 2024

inkjet print mounted on Dibond, in artist's frame

228 x 171 cm (89.8 x 67.3 in)

framed: 238 x 181 x 6 cm (93.7 x 71.3 x 2.4 in)

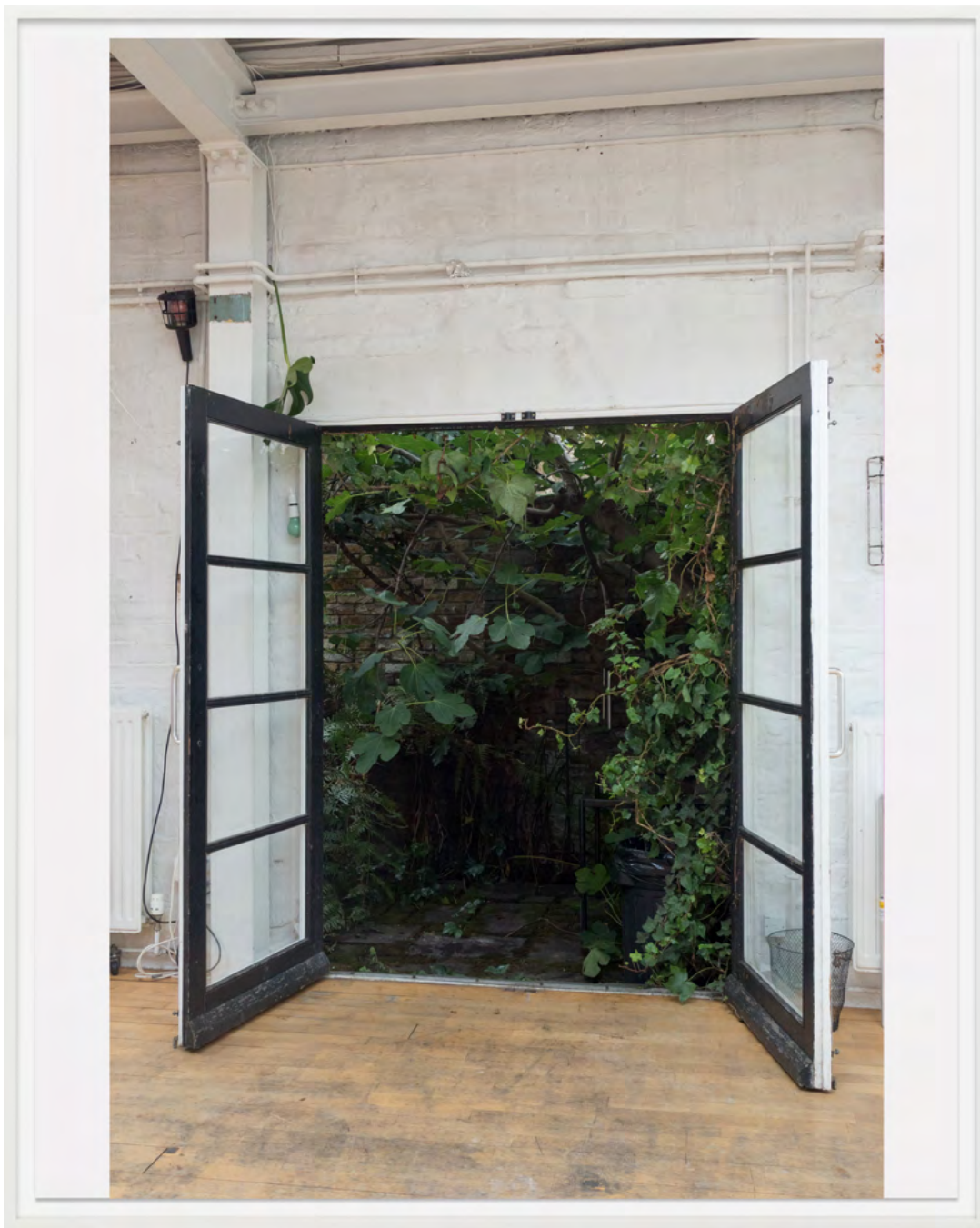
Edition of 1 + 1 AP

WT/F 2024-058_1/1

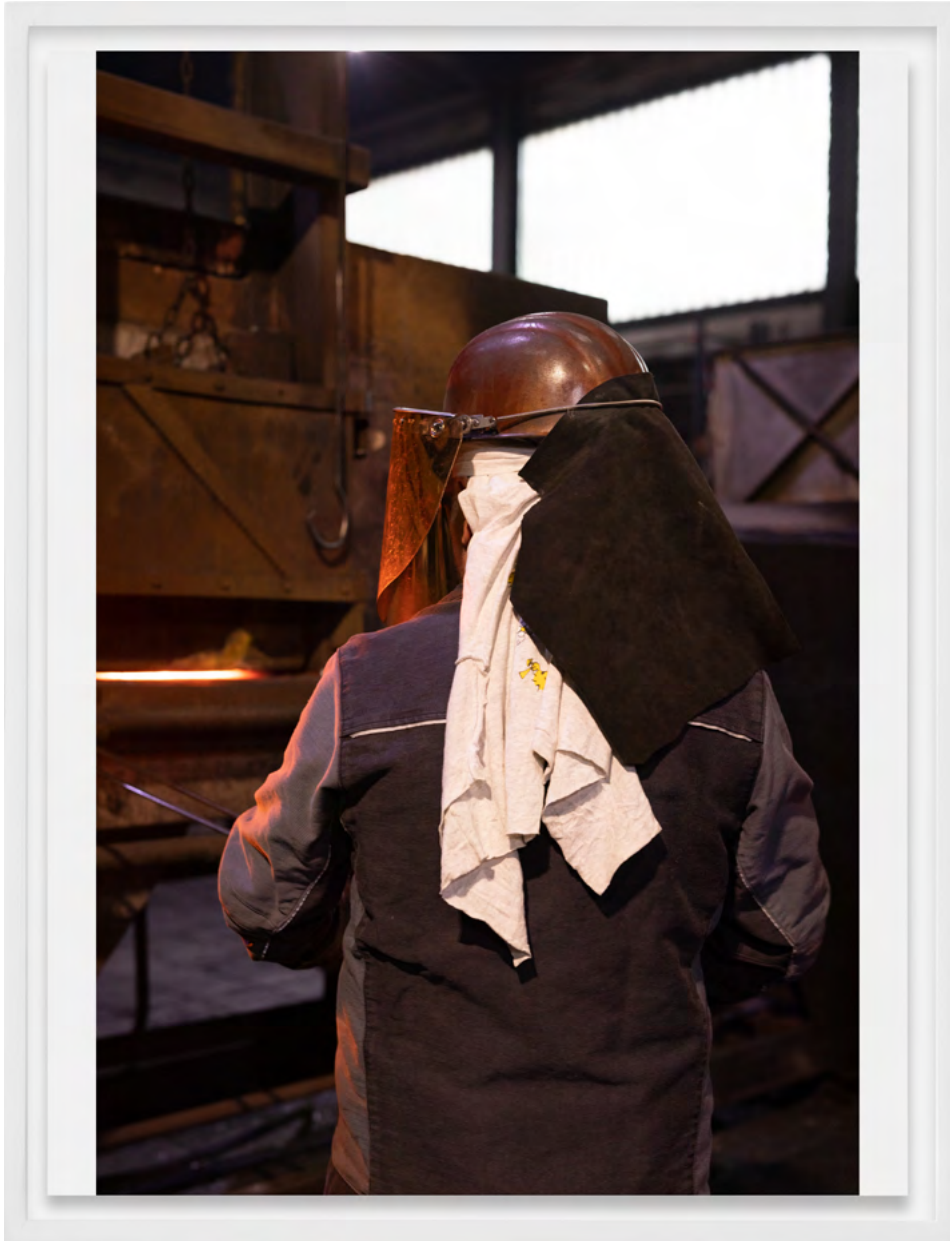
USD 250.000,- + tax

A sense of fluidity is evoked in the mind of the viewer even though these pictures were essentially made “dry” - only with light and my hands. Created in the darkroom without negatives and without a camera, they're made purely through the manipulation of light on paper. In this respect, their own reality, their creation and their time are absolutely central to their meaning: the time that I spend with the material in which I explore and intensify different effects. They take on a particular significance because of their physicality. As abstract pictures on photographic paper, while they may appear “painterly,” it is important that they are photographic and not painted. These pictures become possible in their photographic “present-ness.”

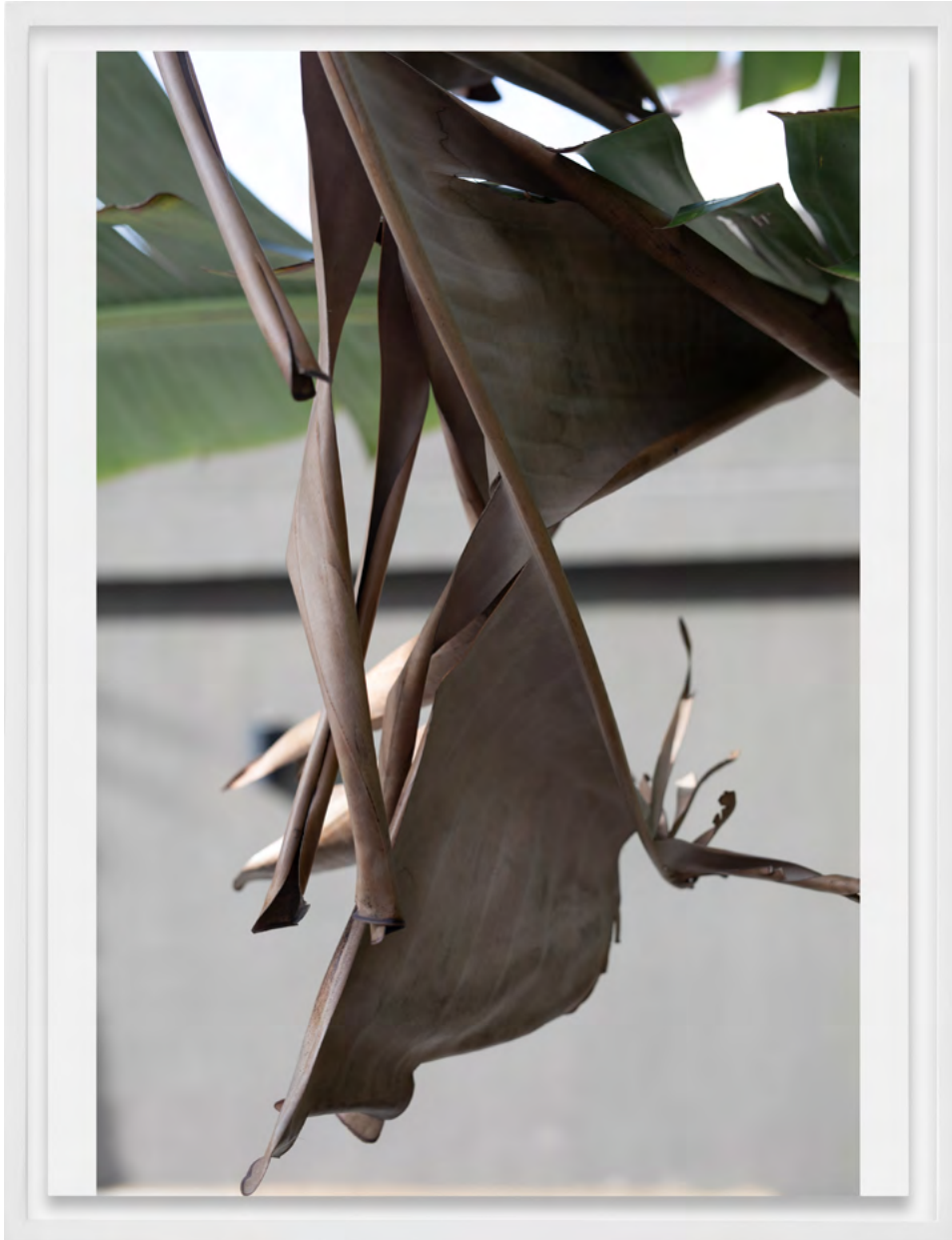
-Wolfgang Tillmans, “Wolfgang Tillmans”, Phaidon, 2014, pp. 154



Wolfgang Tillmans
“Door wide open”, 2015
inkjet print mounted on aluminum, in artist's frame
88.9 x 70.6 cm (framed: 94.3 x 76 x 3.3 cm)
35 x 27.8 in (framed: 37.1 x 29.9 x 1.3 in)
Edition of 3 + 1 AP
WT/F 2015-168_1/3
USD 35.000,- + tax



Wolfgang Tillmans
“Schmied, Agrisolutions, Sülberg, Remscheid”, 2024
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17.3 x 13.4 x 0.9 in)
Edition of 10 + 1 AP
WT/F 2024-068_01/10
USD 12.000,- + tax



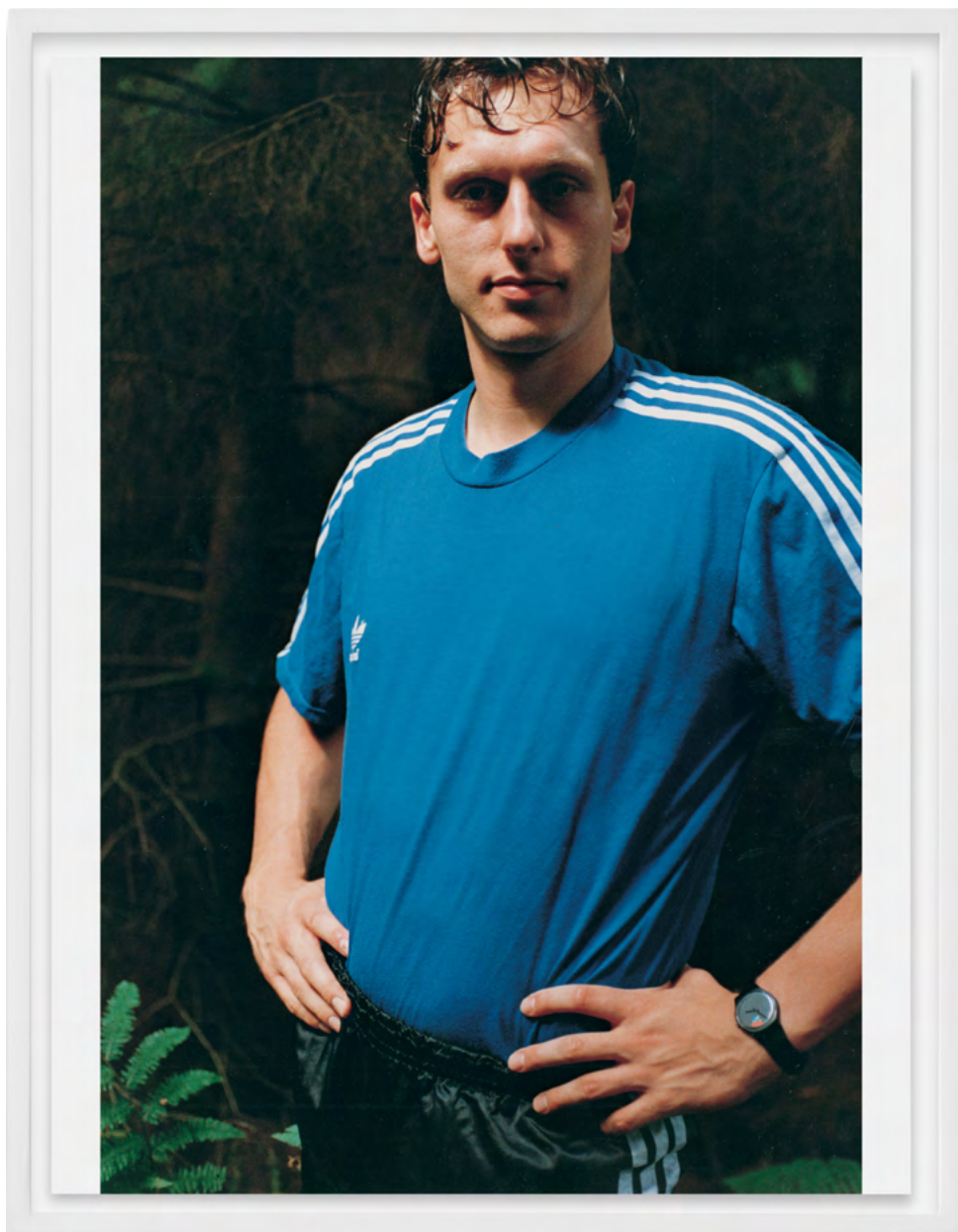
Wolfgang Tillmans
“Fold Me”, 2022
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17.3 x 13.4 x 0.9 in)
Edition of 10 + 1 AP
WT/F 2022-025_07/10
USD 12.000,- + tax



Wolfgang Tillmans
“Space Between Two Buildings”, 1996
c-print, framed
30.5 x 40.6 cm (framed: 34 x 44 x 2.4 cm)
12 x 16 in (framed: 13.4 x 17.3 x 0.9 in)
Edition of 10 + 1 AP
WT/F 1996-063_03/10
USD 12.000,- + tax



Wolfgang Tillmans
"Remscheid Güldenwerth", 1992
c-print, framed
30.5 x 40.6 cm (framed: 34 x 44 x 2.4 cm)
12 x 16 in (framed: 13.4 x 17.3 x 0.9 in)
Edition of 10 + 1 AP
WT/F 1992-120_01/10
USD 12.000,- + tax



Wolfgang Tillmans

“Arnd, Adidas shirt”, 1991

c-print, framed

40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)

16 x 12 in (framed: 17.3 x 13.4 x 0.9 in)

Edition of 10 + 1 AP

WT/F 1991-014_02/10

USD 12.000,- + tax



Bruce Weber

“UCLA rugby, Los Angeles, California”, 1981

archival pigment print

34.3 x 22.8 cm (framed: 42.2 x 30.4 x 2.8 cm)

13.5 x 9 in (framed: 16.6 x 12 x 1.1 in)

Edition of 10

BW/F 1981/03_01

USD 8.500,- + tax

Our upcoming exhibition with Bruce Weber “Early Men” presents photographs from his foundational period, the late 1970s and early 1980s. Most of these images are being shown for the first time outside the context of the editorials in which they were originally published. Bruce Weber pioneered a more sculptural, sexualized image of the “New Man” on the pages of GQ - one that emphasized athleticism, grooming and adventurous lifestyle. His work set a new standard for the photographic representation of men in magazines, the advertising landscape and visual culture of the time.



Bruce Weber
“UCLA rugby, Los Angeles, California”, 1981
archival pigment print
34.7 x 22.1 cm (framed: 42.2 x 30.4 x 2.8 cm)
13.7 x 8.7 in (framed: 16.6 x 12 x 1.1 in)
Edition of 10
BW/F 1981/05_01
USD 8.500,- + tax



Bruce Weber
“UCLA rugby, Los Angeles, California”, 1981
archival pigment print
34.1 x 22.1 cm (framed: 42.2 x 30.4 x 2.8 cm)
13.4 x 8.7 in (framed: 16.6 x 12 x 1.1 in)
Edition of 10
BW/F 1981/02_01
USD 8.500,- + tax

Galerie Buchholz

Köln · Berlin · *New York*



Bruce Weber

“UCLA rugby, Los Angeles, California”, 1981

archival pigment print

34.2 x 22.1 cm (framed: 42.2 x 30.4 x 2.8 cm)

13.5 x 8.7 in (framed: 16.6 x 12 x 1.1 in)

Edition of 10

BW/F 1981/01_01

USD 8.500,- + tax



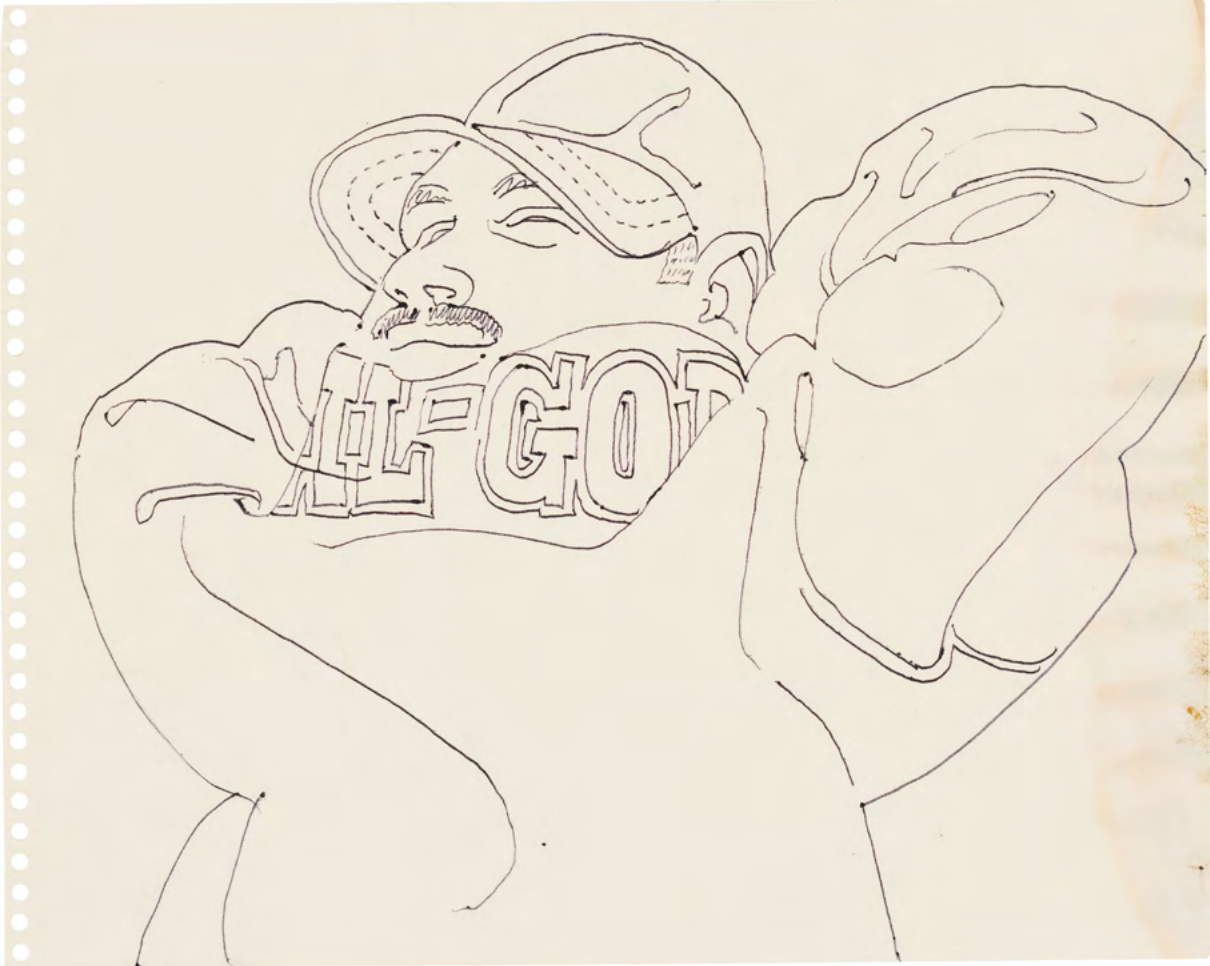
Bruce Weber
“UCLA rugby, Los Angeles, California”, 1981
archival pigment print
22.7 x 34.1 cm (framed: 30.4 x 42.2 x 2.8 cm)
8.9 x 13.4 in (framed: 12 x 16.6 x 1.1 in)
Edition of 10
BW/F 1981/04_01
USD 8.500,- + tax



Martin Wong
“Untitled (ink well)”, c. 1970
ink on paper
35.5 x 28 cm (framed: 44.5 x 37 x 2.8 cm)
14 x 11 in (framed: 17.5 x 14.6 x 1.1 in)
MW/P 1970/35
USD 35.000,- + tax



Martin Wong
“Untitled (Dog and Shoes)”, c. 1970-1973
ink on paper
43 x 35.5 cm (framed: 52 x 44.5 x 2.8 cm)
16.9 x 14 in (framed: 20.5 x 17.5 x 1.1 in)
MW/P 1970/33
USD 40.000,- + tax



Martin Wong
“Untitled (Study for Malicious Mischief)”, c. 1997
ink on paper
20.5 x 25.5 cm (framed: 28 x 33 x 4 cm)
8.1 x 10 in (framed: 11 x 13 x 1.6 in)
MW/P 1997/06
USD 25.000,- + tax

Drawing was a crucial component and constant within Martin Wong’s various artistic practices. After graduating high school in San Francisco, he studied ceramics at Humboldt State University in Arcata. His study of ceramics would exert an immense influence on his practice as a painter, particularly on his palette (with its earth reds, burnt siennas, ochers, and umbers) and his deep feeling for materials. After graduating from Humboldt State University in 1970, Wong traveled to Europe, the Middle East and Asia to work with local ceramic artists. Concurrent with his ceramics, Martin Wong developed a practice around calligraphy starting in the late 1960s, foreshadowing his lifelong interest in poetry, graffiti, and sign-language.

Malicious Mischief, the first major European institutional survey exhibition on Martin Wong, opened at CA2M, Centro dos de Mayo, Madrid (2022-2023) and traveled to KW Institute, Berlin (2023), Camden Art Centre, London (2023) and the Stedelijk Museum, Amsterdam (2023-2024).