

Galerie Buchholz

Köln · Berlin · *New York*

Art Basel Miami Beach

**Miami Beach Convention Center
Booth C4**

6 - 10 December 2023

Preview

Lutz Bacher

Alvin Baltrop

Curtis Cuffie

Melvin Edwards

Isa Genzken

Richard Hawkins

Anne Imhof

Jutta Koether

Michael Krebber

Henrik Olesen

Vera Palme

Wolfgang Tillmans

Martin Wong





Lutz Bacher
“EMPIRE OF THE SUN”, 2013
three panel color print, tape, grommets, cordage
471 x 400 cm
LB/I 2013/34
USD 90,000 + tax

Lutz Bacher
“REEBOK”, 2015
assorted basketballs and novelty balls
dimensions variable
LB/I 2015/26
USD 60,000 + tax



Lutz Bacher
“EMPIRE OF THE SUN”, 2013
“REEBOK”, 2015
detail

“EMPIRE OF THE SUN” (2015), an immense image by the American artist Lutz Bacher, commemorates the sun, the star around which all spins. Footed at the base of this found vinyl backdrop is “REEBOK” (2015), a scatter of balls – smaller planets or figures in the sun’s orbit. “EMPIRE OF THE SUN” can be shown mounted on the wall, hung with the tail curved onto the floor, or suspended in the middle of a room. This pairing of two works was set by the artist herself, and exemplifies an approach that Bacher often deployed – pairing a vast image on a wall above floor-based spherical forms.



Lutz Bacher

"Jokes (Johnny and Ed)", 1987-1988

distressed black and white photo mounted on aluminium

framed: 97.3 x 153.2 x 5.4 cm

unique

LB/F 1987/07

USD 150,000 + tax

One of Lutz Bacher's best known bodies of work, "Jokes" (1987-88) is a series of distressed photos mounted on aluminum, sourced from an anonymous 1970s joke-book found by the artist. Images of politicians and celebrities appear with speech bubbles attributing to each figure an inane and often lewd joke. The spirit of each joke seems at first to be satire, but the gnomic, Freudian intimations destabilize their meaning, with references that seem at once perfectly direct and then strangely oblique, leaving us to wonder what the joke in fact is.

In this work, the joke centers around late-night host Johnny Carson and his replacement, Ed McMahon — two iconic mid-Century television hosts, professional joke-tellers entrusted with providing mainstream cultural commentary, here exposed in a moment of self-reflexive competition, taking recourse to the homoerotic.



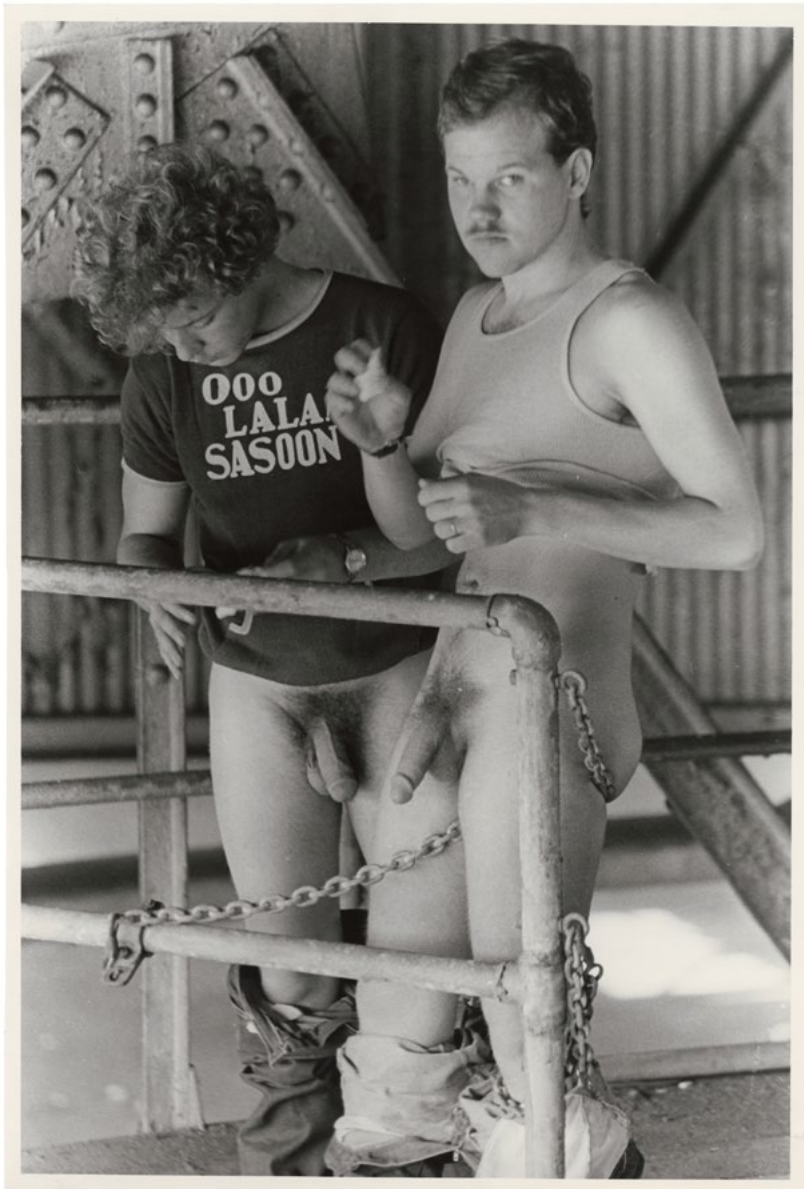
Alvin Baltrop
“The Piers (wreckage)”, n.d. (1975-1986)
silver gelatin print
17 x 11.5 cm (framed: 40.6 x 35.6 x 2.5 cm)
ABA/F 1975/60_2
USD 18,000 + tax



Alvin Baltrop
“The Piers (wreckage)”, n.d. (1975-1986)
silver gelatin print
11.5 x 16.8 cm (framed: 35 x 40.5 x 2.5 cm)
ABA/F 1975/118
USD 18,000 + tax

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Alvin Baltrop

“The Piers (two men)”, n.d. (1975-1986)

silver gelatin print

image size: 33.1 x 21.9 cm

paper size: 34.2 x 23 cm

framed: 56 x 45 x 3 cm

ABA/F 1975/192

USD 18,000 + tax

The photographs of Alvin Baltrop (1948-2004) were virtually unknown during the artist's lifetime. A working-class African American many of whose photographs are sexually explicit, Baltrop encountered only rejection. By far the largest cache of Baltrop's extant photographs depicts the scene at the dilapidated Hudson River piers adjacent to Greenwich Village and the Meat Packing District. During the 1970s and into the 1980s, when Baltrop photographed there, the piers were a site of pleasure and danger for men seeking sex, sunbathing, making a provisional home, or just hanging out and taking in the splendor of the industrial ruins. More nefarious deeds also took place: theft, gay-bashing, even murder.

-Douglas Crimp, 2017



Curtis Cuffie
title unknown, (ca. 1992-2000)
assemblage sculpture including: ventilation tubing, plastic figurine,
fabric, metal stand
115.5 x 48.2 x 33 cm
CCU/S nd/02
USD 25,000 + tax



Curtis Cuffie
title unknown, (ca. 1992-2000)
detail

“I make sculptures for spaces that need life. I put my art in public places for people to catch love, secrets, and respect. See, art to me is a dream, without being asleep. It comes to me in a puzzle. When I go to sleep it vanishes from me. When I awaken I go seek it in the most unlikely places. The first piece of art I ever made was of turning a mop upside-down. The first thing I noticed was my Grandma’s head, face, and hair. So I started putting clothes on it and making a body under the head—the arms, the legs, and the feet. So behind that, it’s shown me everything to proceed forward with my art. Little works of art, monuments, invisible art. My art goes in many dimensions. See, being an artist is a very risky profession. You’ve got to be very deeply concerned with your creation. Not just what you make of your art, but how it affects others. My art is medicine. I want my art to show people that we’re all equal. To make the world more fair. I want my art to be like a prophet. Giving the world what it needs. My art gives people company, comforting everybody. It’s a very good friend. That’s what I hope for.”



Melvin Edwards
Untitled (Tribute to Benin), 2000
wood, paint, screws, connecting metal plates, nails
wall sculpture: 94 x 31 x 35 cm
floor sculpture: 31 x 72 x 91 cm
MED/S 2000/01
USD 200,000 + tax



Melvin Edwards
Untitled (Tribute to Benin), 2000
alternate view

Melvin Edwards' work reflects his engagement with the history of race, labor, and violence, as well as with themes of the African Diaspora. He is best known for his sculptural series "Lynch Fragments", which spans three periods: the early 1960s, when he responded to racial violence in the United States; the early 1970s, when his activism concerning the Vietnam War motivated him to return to the series; and from 1978 to the present, as he continues to explore a range of themes. Edwards has felt deeply connected to Africa and the African Diaspora since the 1970s, when he and his late wife, the poet Jayne Cortez, began visiting the continent. This wooden sculpture resembles elements of a broken chain and is conceived by Melvin Edwards as a response to the theft of bronze works from Benin.



Melvin Edwards
Untitled, 1982
mixed media on paper
76.5 x 101.5 cm (framed: 79.6 x 104.8 x 3.5 cm)
MED/P 1982/01
USD 60,000 + tax

This work on paper from 1982 resembles, according to Melvin Edwards, an atomic explosion.



Isa Genzken

"Courbet", 1982

black and white photo print, framed

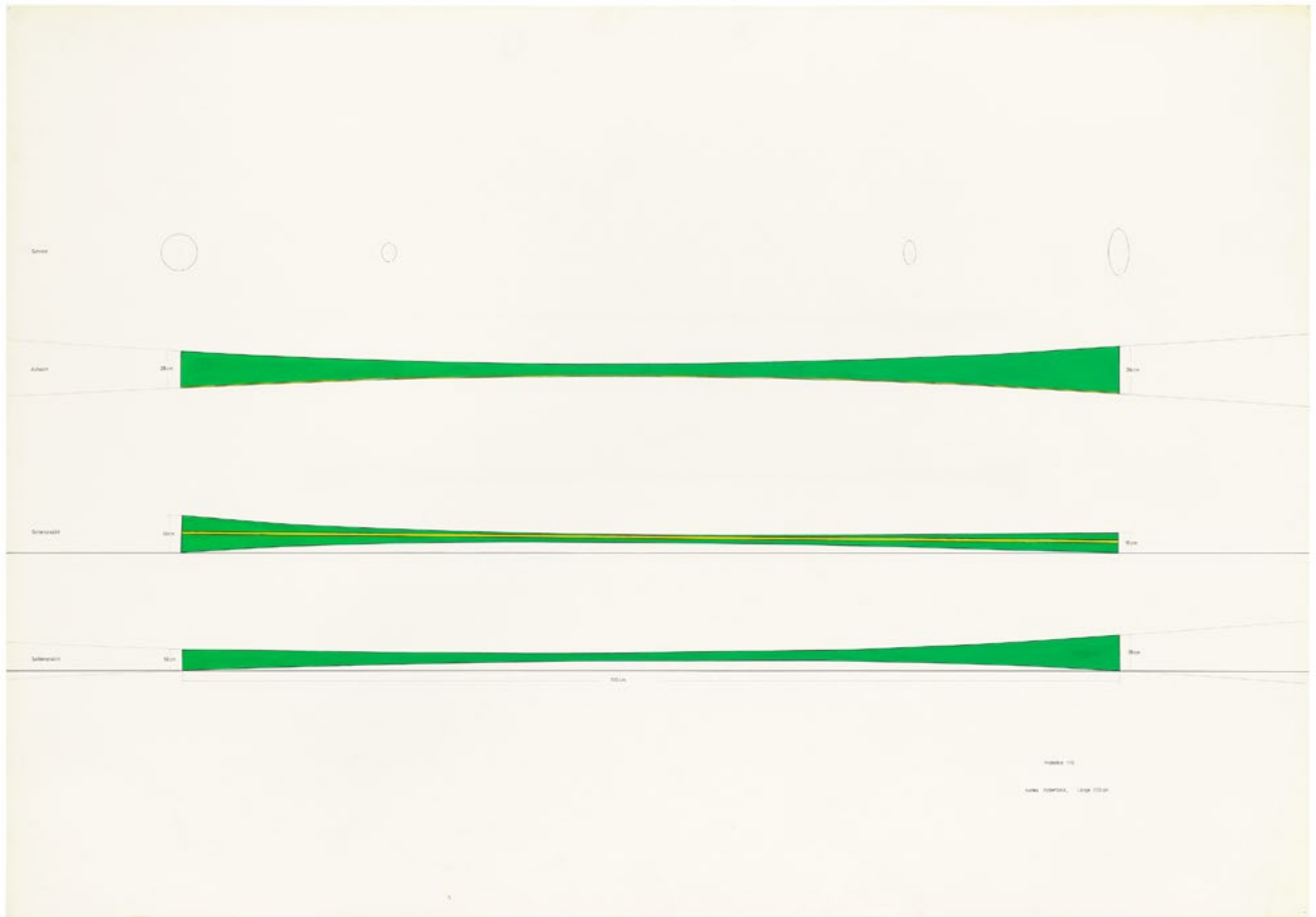
52.5 x 41.5 cm (framed: 72.5 x 61.5 x 3 cm)

Edition of 1 + 2 AP

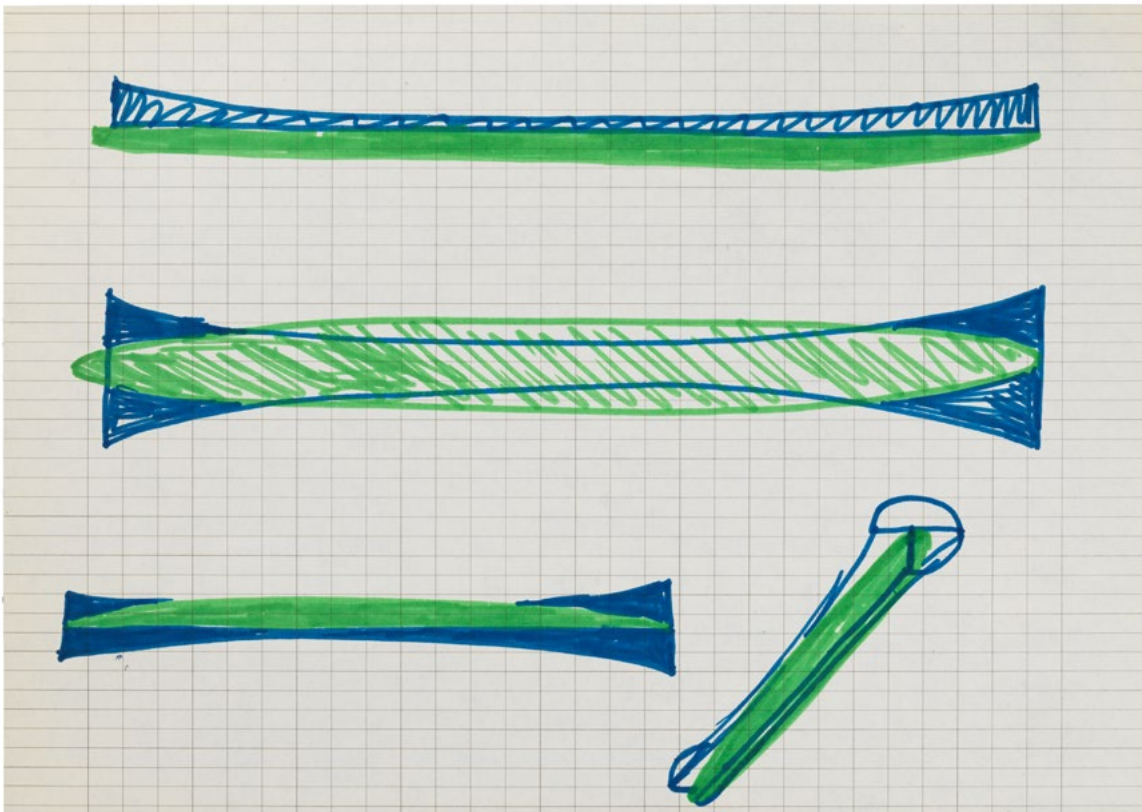
IG/F 1982/06

EUR 60,000 + tax

"This work titled "Courbet" from 1982 represents Genzken's guiding principle as a sculptor. Here, the artist photographed and enlarged the drawing "Les scieurs de long" from 1860 by the French painter Gustave Courbet (1819–1877). The drawing is an illustration of a song about workers sawing a tree trunk into boards. The tree trunk, which acquires a geometric shape in this process, could be regarded as a metaphor for sculpture and a reminder that Genzken's early sculptures were cut out of wood. The gigantic saw used by the workers in the drawing resembles a rectangular picture frame through which a section of reality can be seen, while also referring to a serial working method. This drawing is likely to have been chosen not only because it illustrates a folk song, thus pointing to the major significance of music for Genzken, but also because it is by one of the most important representatives of realism, thus underlining the importance for Genzken of referring to reality in her works."



Isa Genzken
Untitled, 1980
ink, pencil, and watercolour on paper
70 x 100 cm (framed: 75.5 x 105.5 x 2.5 cm)
IG/P 1980/27
EUR 50,000 + tax



Isa Genzken
Untitled, n.d. (ca. 1979)
felt pen on paper
21 x 29.7 cm (framed: 24 x 32.6 x 3 cm)
IG/P ND/70
EUR 22,000 + tax



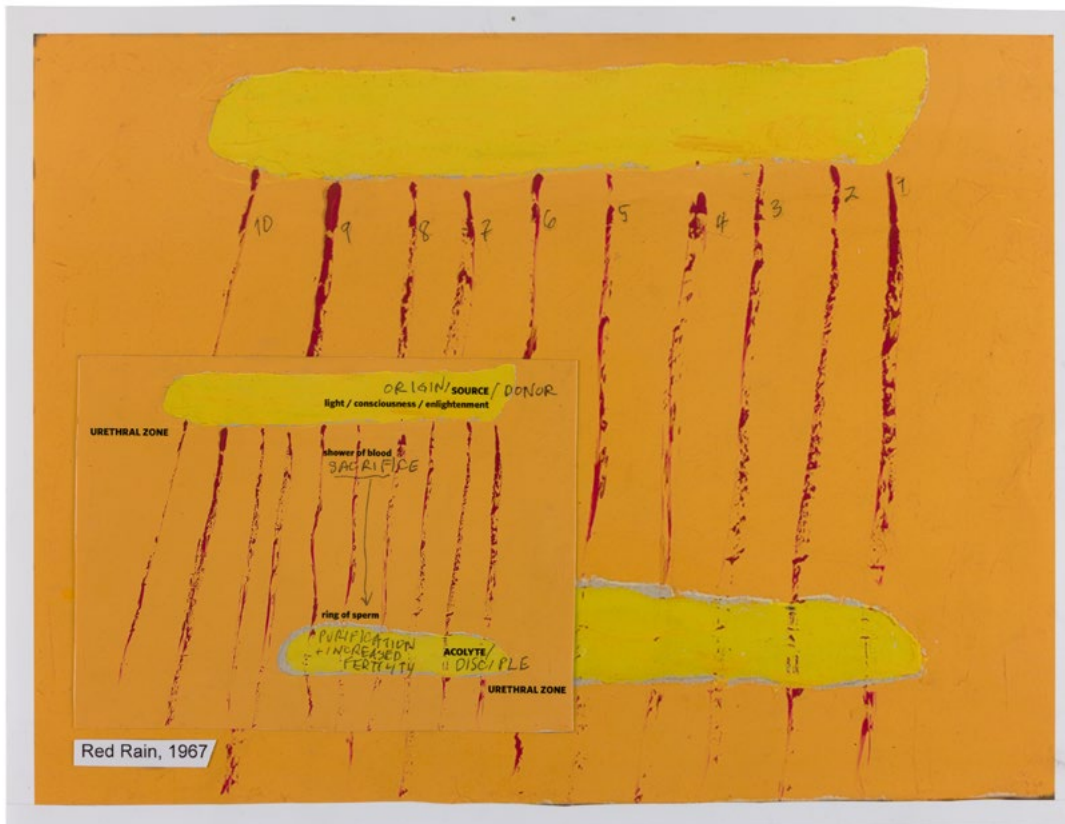
Richard Hawkins
“Red Rain - Original Yellow”, 2023
oil on canvas, in artist's frame
framed: 50.5 x 66 x 3.2 cm
RH/M 2023/01
USD 30,000 + tax



Richard Hawkins
“Red Rain - Pink”, 2023
oil on canvas, in artist's frame
framed: 50.2 x 66 x 3 cm
RH/M 2023/02
USD 30,000 + tax



Richard Hawkins
“Red Rain - Purple”, 2023
oil on canvas, in artist's frame
framed: 50 x 66 x 3.2 cm
RH/M 2023/03
USD 30,000 + tax



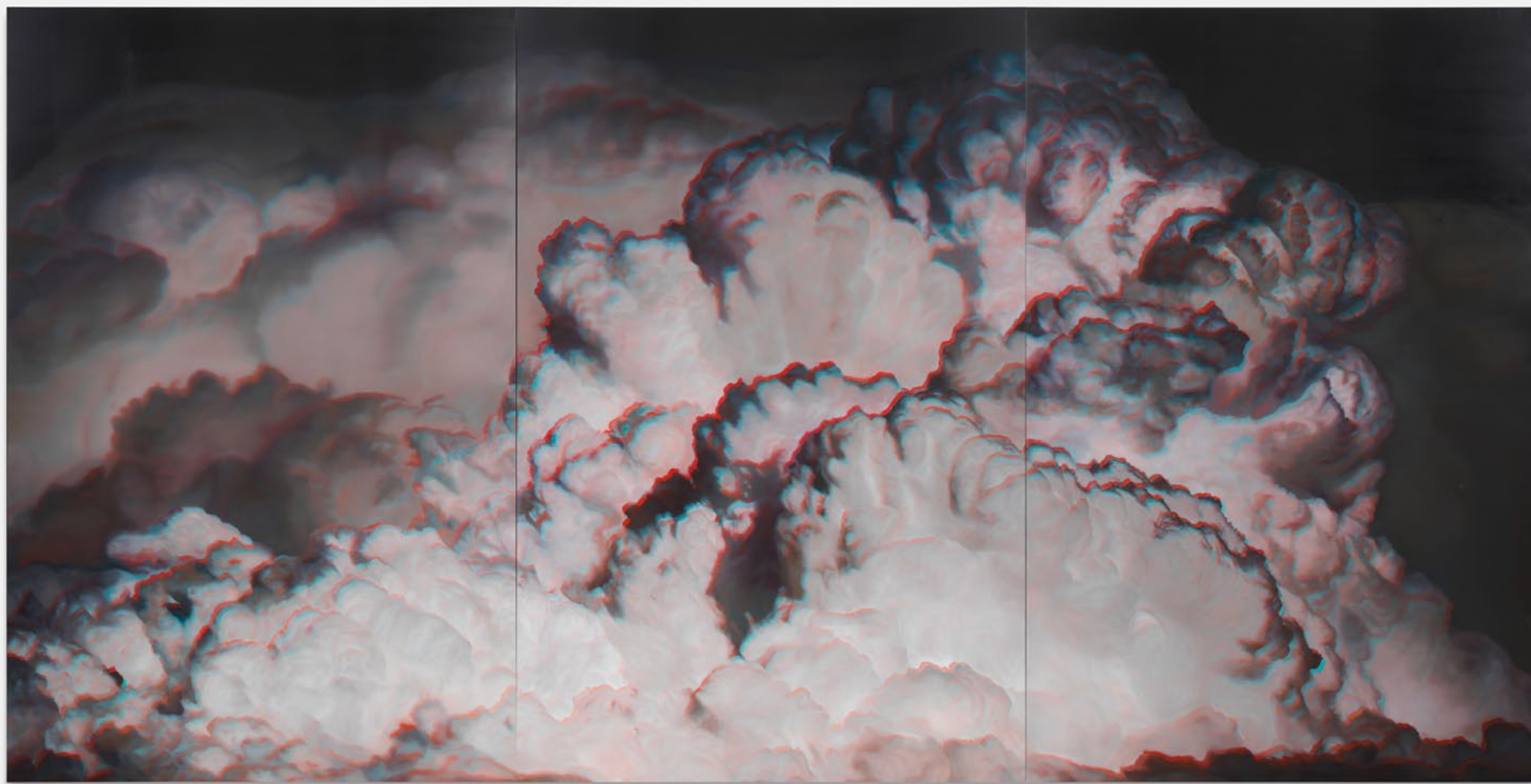
Richard Hawkins
“Red Rain Legend”, 2023
collage
25.1 x 32.8 cm (framed: 37 x 45 x 2.8 cm)
RH/C 2023/10
USD 7,000 + tax

In his recent work, Richard Hawkins channels the artist Forrest Bess (1911-1977). In this particular case Bess’s painting “Red Rain” from 1967.

“Reading Michael Ennis’s “His Name Was Forrest Bess” (Texas Monthly, June 1982) for the first time felt as if someone had walked in my own footsteps, only 50 years before: small town Texas, UT Austin, gay, artist, “surrounded by murky, disturbing rumors,” struggling to express one’s self through art only to be misunderstood and judged harshly, especially within one’s own culture of origin. I was not even legal drinking age on that initial reading of “His Name Was” but I can say with certainty that there was hardly a greater inspiration than Forrest Bess in my early evolution as an artist.

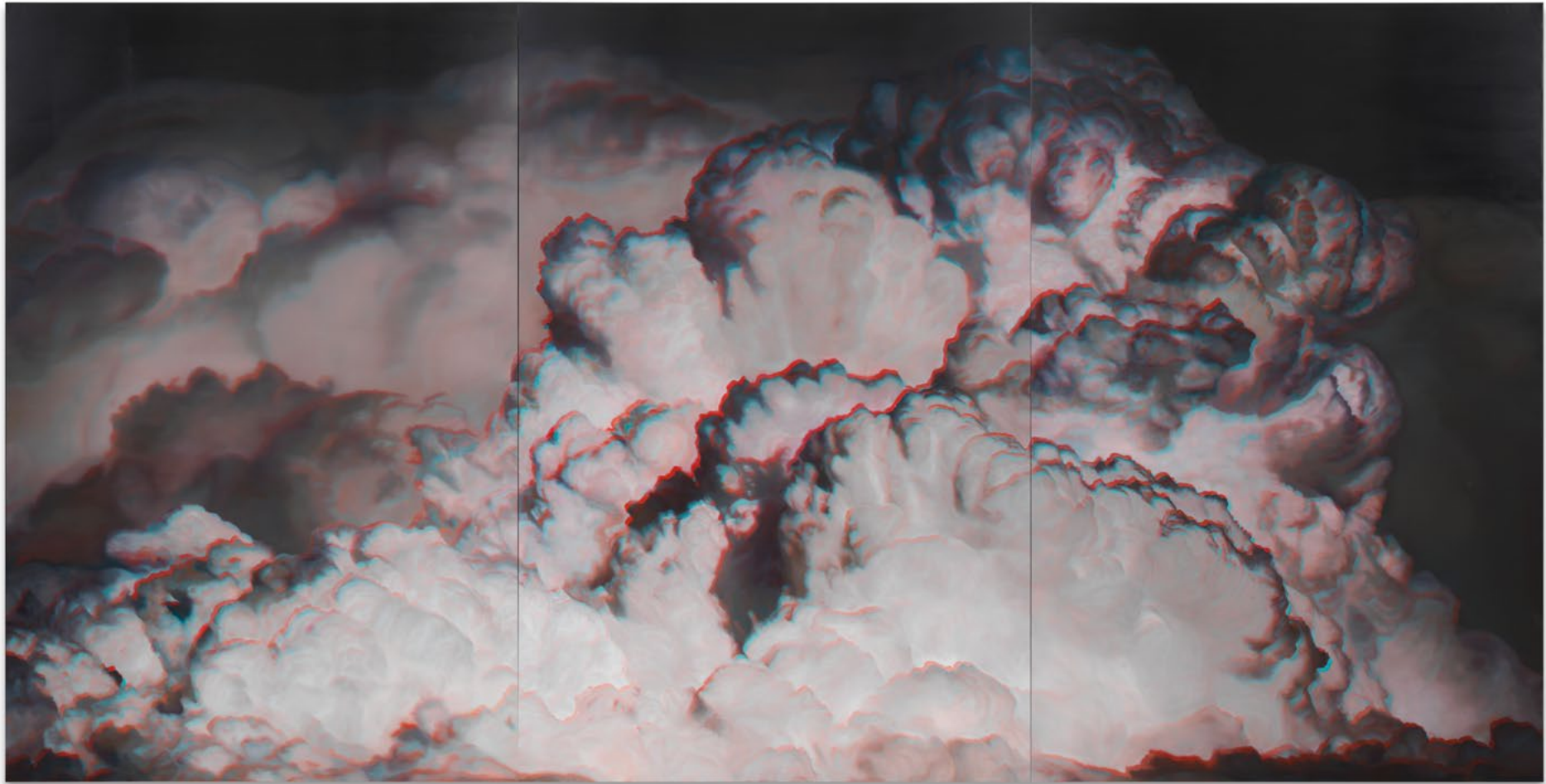
A significant part of the article’s impression on me was Ennis’s frank discussion of Bess’s sexuality, so contrary to any norms for the time and very much incredibly out of place in Texas Monthly, a Lone Star state-affiliated magazine of entertainment and tourism. Sodomy laws would still be enforceable in Texas for the next 30 years, and still today, outside of a small urban but forever struggling liberal contingent, most Texan discussions of sexual preference remain firmly within the bounds of either sin or criminality. Whether consciously or not I gleaned from Ennis that art, discussions about art, and maybe even culture itself might one day be more open to the lives and works of misfits, autodidacts, perverts and rednecks like - if not Bess then - me.”

Excerpt from Hawkins, Richard: “My Own Personal Bess”, Fridericianum, Kassel and Galerie Buchholz, Cologne, 2020



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Anne Imhof
not yet titled, 2023
oil on canvas
3 parts: each 280 x 183 cm
total dimensions: 280 x 549 cm
AI/M 2023/21
EUR 250,000 + tax



Jutta Koether
Untitled, 1983
oil on canvas
30 x 24 cm
JK/M 1983/33
USD 45,000 + tax



Jutta Koether
Untitled, 1982
ink on paper
59.5 x 42 cm (framed: 65.5 x 48 x 3 cm)
JK/P 1982/08
USD 15,000 + tax



Jutta Koether
Untitled, 1982
ink on paper
59.5 x 42 cm (framed: 65.5 x 48 x 3 cm)
JK/P 1982/10
USD 15,000 + tax





Michael Krebber
Untitled, 2023
oil on canvas
180.5 x 131 cm
MK/M 2023/05
USD 100,000 + tax



Henrik Olesen
“Crocodile”, 2023
plaster, acrylic, clear varnish, fabric, wire, wood
crocodile: 35 x 215 x 100 cm
base: 6 x 245 x 122 cm
HO/S 2023/12
USD 60,000 + tax



Henrik Olesen
“Crocodile”, 2023
detail

“Crocodiles are a suitable cultural projection screen for the imagination of a world without humans on account of their literally improbable perseverance. Present on the earth for many millions of years before humans, they seem to float undisturbed beneath the surface of the swamp, apparently untouched, observing a development whereby humans could disappear from the surface of the planet. However, such a notion fails to recognize the fact that the crocodile, although it survived the fifth mass extinction and thus outlived the dinosaurs, this time, with the sixth, is endangered itself. Moreover, this idea of the extinction-resistant crocodile is all too readily linked to the familiar image of a latently threatening nature that is alien to human culture.

As if to counter this dichotomy, Henrik Olesen makes crocodiles appear as art. He recreates them with the help of wood, wire, fabric, and plaster and places them on white pedestals, whose crudeness gives them the appearance of models for art-specific exhibition architecture. The crocodile, with its rough and emphatically artificial form, serves as a metaphor for the contemporary intertwining of natural and human history. The color does the rest: the green of Olesen’s crocodiles looks like a toxic combination of swamp-water and chemicals. Olesen’s three-dimensional thought-images [Denkbilder] might be described as melancholic in the sense that Theodor W. Adorno understood the term in “The Idea of Natural History” – as a critical position that forbids any “back to nature” attitude. The demand for a return to nature would only re-cement the separation of nature and culture, which in the age of the Anthropocene must be identified not as an attempt at a solution, but rather as a decisive part of the problem. In fact, the ecological devastation, whose historical scale is reported in the news almost daily, testifies to the fact that, within the framework of the Western-capitalist narratives of progress, “nature” has been primarily understood as something to be used without feeling obliged to pay the price: the work of women and slaves, as well as raw materials, energy, and food.”



Vera Palme
“Un trou de l'enfer”, 2021
oil on canvas
18 x 24 cm
VP/M 2021/03
EUR 5,000 + tax

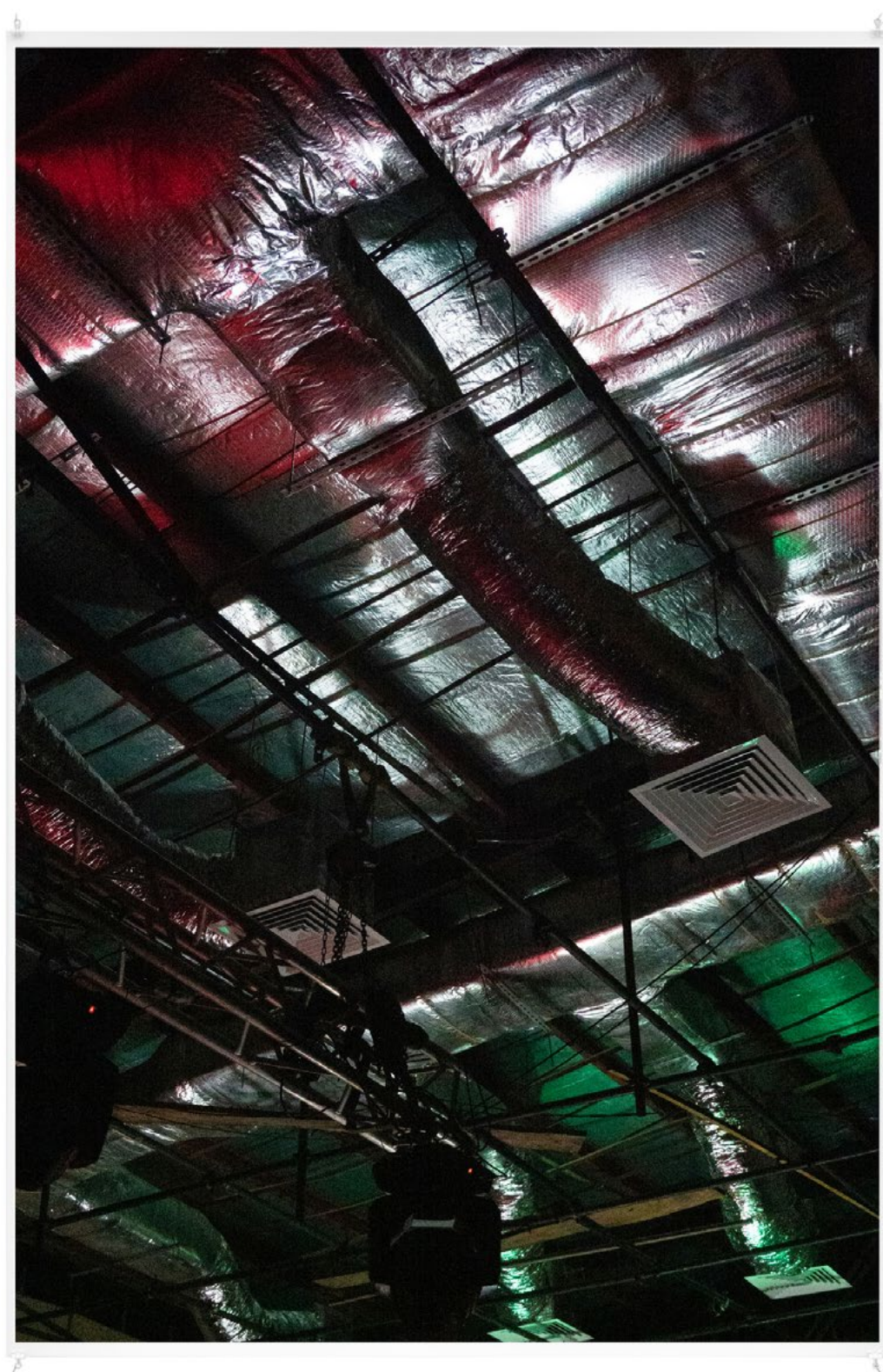


Vera Palme
“Brown Painting”, 2022
oil on cotton
40 x 50 cm
VP/M 2022/06
EUR 10,000 + tax



Vera Palme
Untitled, 2023
oil on cotton
24 x 30 cm
VP/M 2023/22
EUR 6,000 + tax





Wolfgang Tillmans
“Sweat It Out Ceiling”, 2022
unframed inkjet print on paper, clips
206 x 138 cm
Edition of 1 + 1 AP
WT/F 2022-019/IJ
USD 115,000 + tax



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Wolfgang Tillmans

“Silver 256”, 2015

inkjet print mounted on Dibond, in artist's frame

161 x 215 cm (framed: 171 x 225 x 6 cm)

Edition of 1 + 1 AP

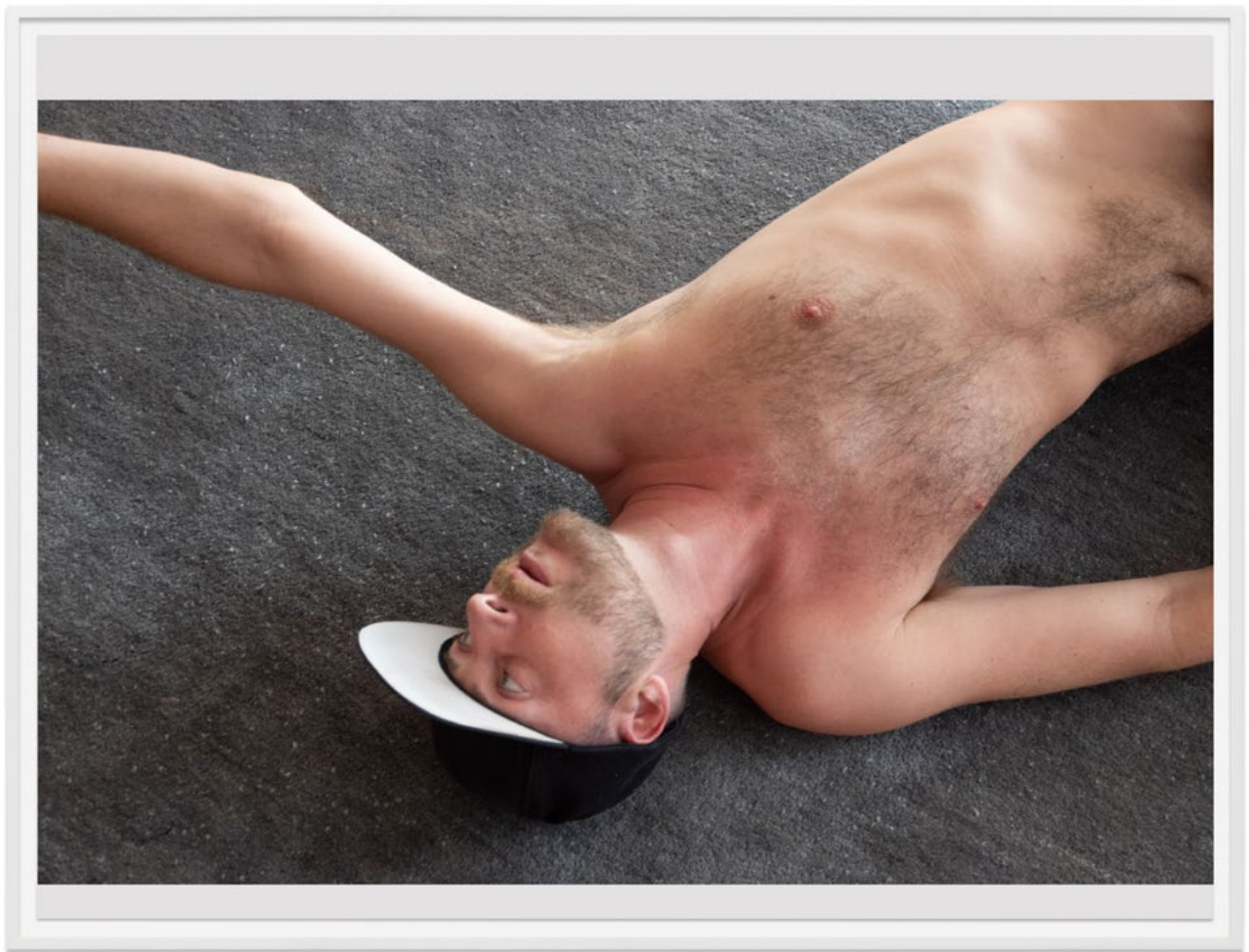
WT/F 2015-133_1/1

USD 180,000 + tax

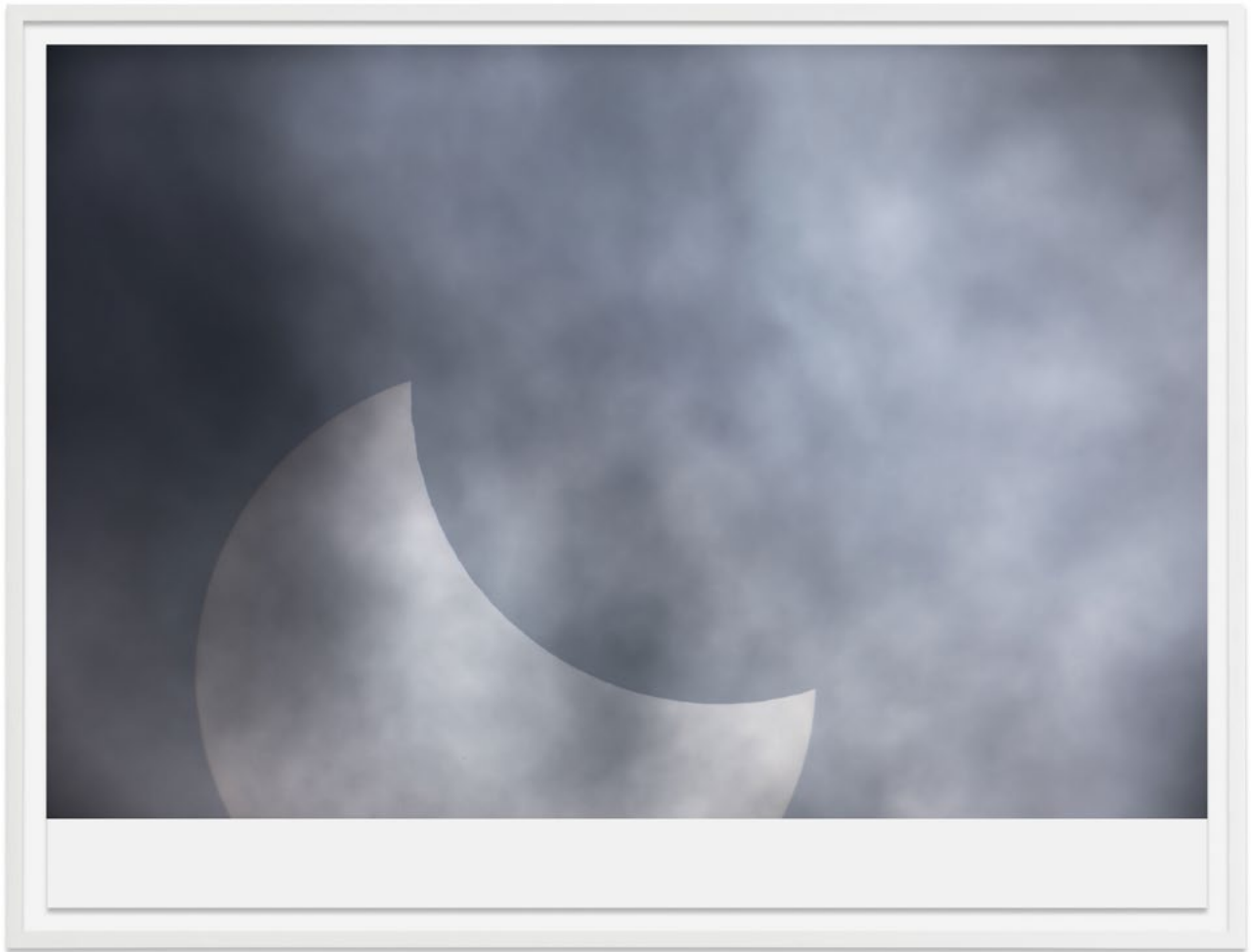




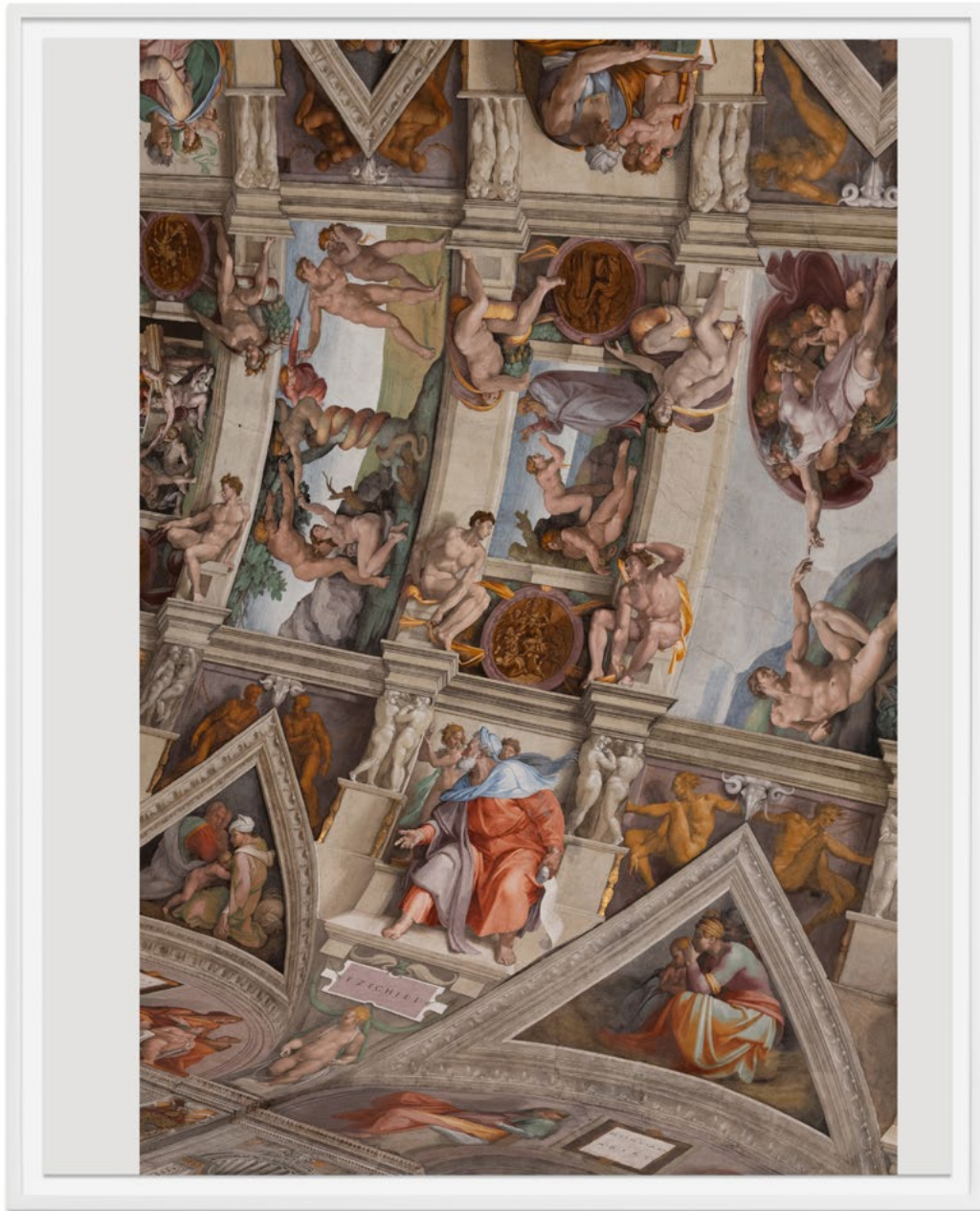
Wolfgang Tillmans
“Isa with pool of water”, 1995
inkjet print mounted on Dibond, in artist’s frame
201 x 135 cm (framed: 211 x 145 x 6 cm)
Edition of 1 + 1 AP
WT/F 1995-037_1/1
USD 120,000 + tax



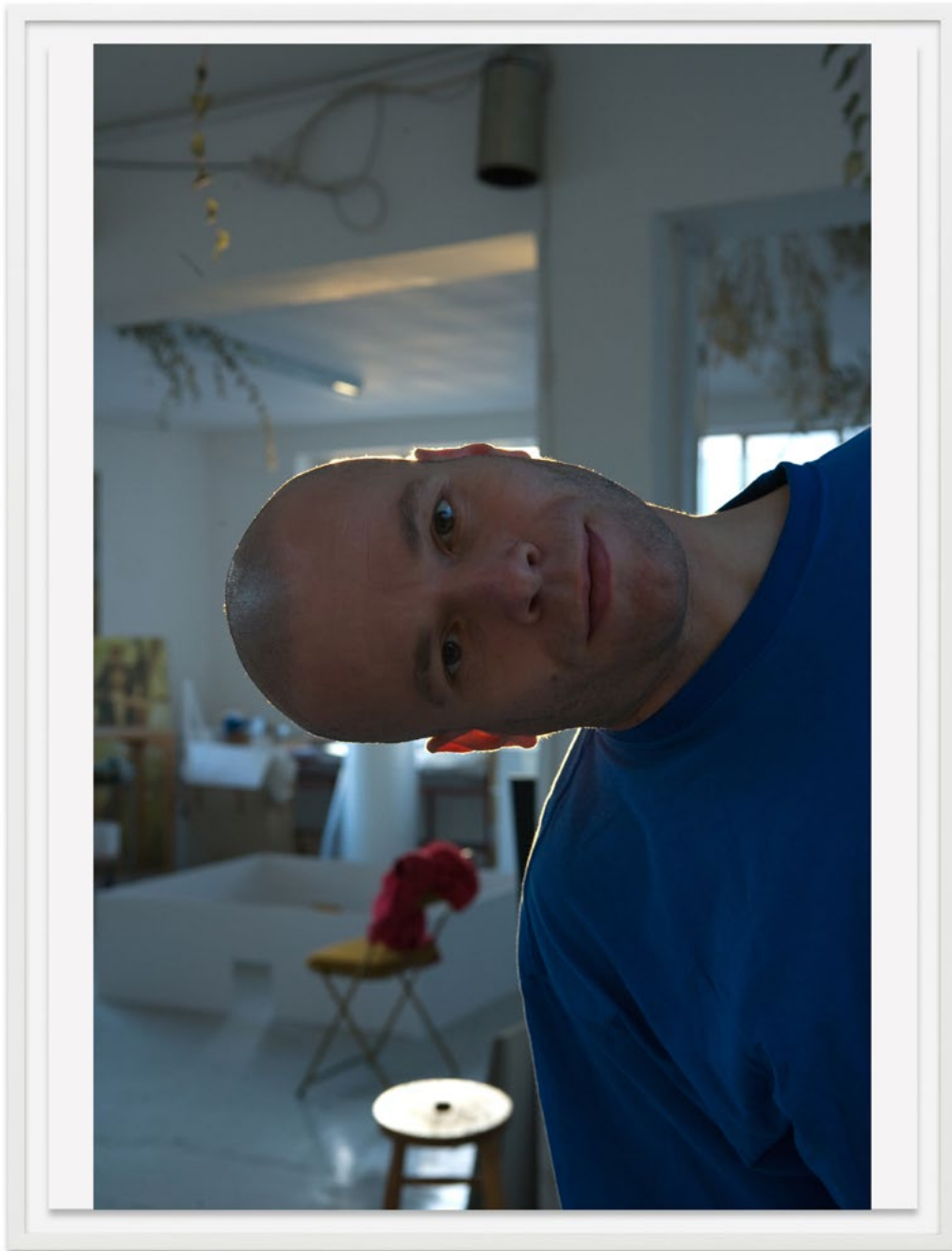
Wolfgang Tillmans
“Anders Stretching On The Carpet”, 2022
inkjet print mounted on aluminum, in artist's frame
76.1 x 101.6 cm (framed: 81.5 x 107 x 3.3 cm)
Edition of 3 + 1 AP
WT/F 2022-055_3/3
USD 40,000 + tax



Wolfgang Tillmans
“Partial Solar Eclipse C”, 2022
inkjet print mounted on aluminum, in artist's frame
52.1 x 64.6 cm (framed: 57.5 x 70 x 3.3 cm)
Edition of 3 + 1 AP
WT/F 2022-069_3/3
USD 30,000 + tax



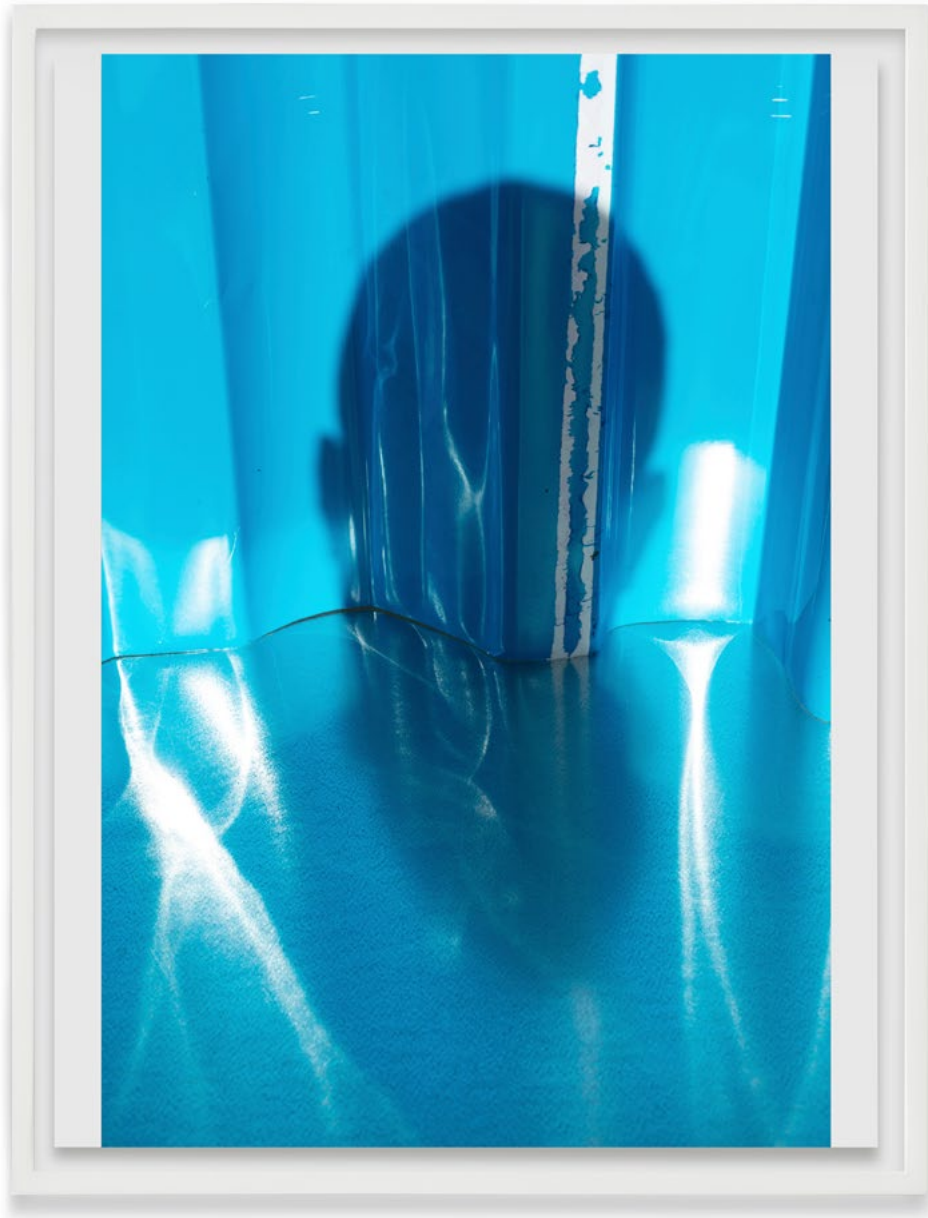
Wolfgang Tillmans
“The Ceiling Of The Sistine Chapel”, 2023
inkjet print mounted on aluminum, in artist's frame
102.6 x 85.4 cm (framed: 108 x 90.8 x 3.3 cm)
Edition of 3 + 1 AP
WT/F 2023-015_2/3
USD 40,000 + tax



Wolfgang Tillmans
“Kamera”, 2008
c-print, framed
61 x 50.8 cm (framed: 64.5 x 54.2 x 2.4 cm)
Edition of 3 + 1 AP
WT/F 2008-215_1/3
USD 22,000 + tax



Wolfgang Tillmans
“Xhino Sitting In The Yard”, 2022
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
Edition of 10 + 1 AP
WT/F 2022-049_05/10
USD 12,000 + tax



Wolfgang Tillmans
“blue self-portrait shadow”, 2020
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
Edition of 10 + 1 AP
WT/F 2020-077_05/10
USD 12,000 + tax



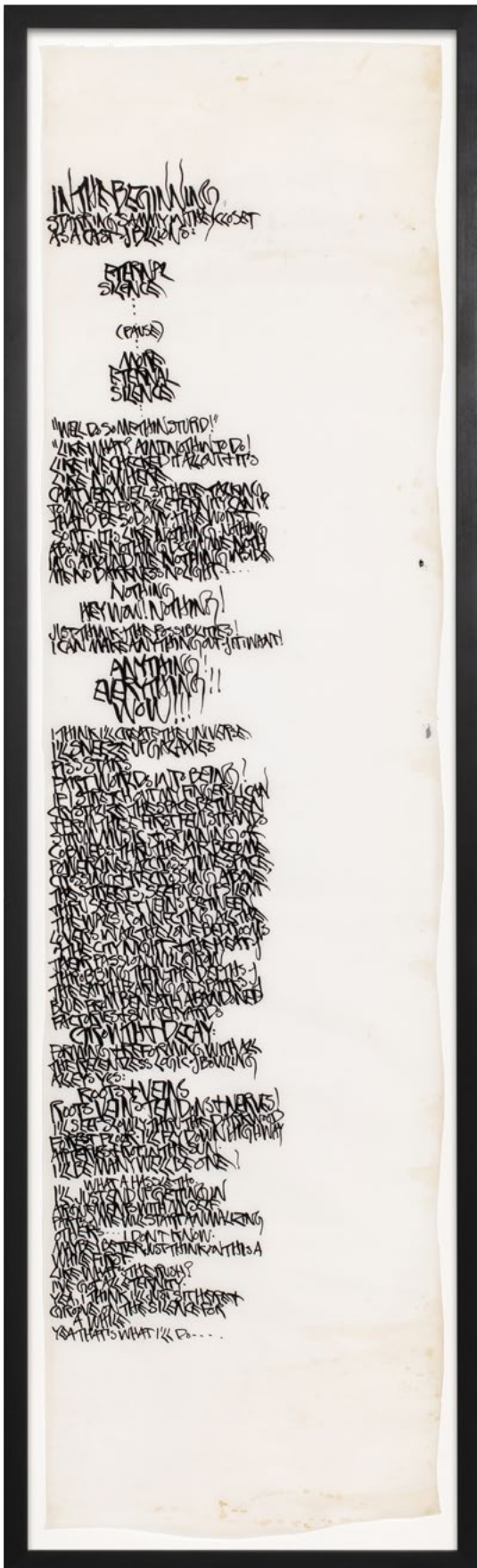
Martin Wong
“Untitled (May 7, 1970)”, 1970
ceramic
71 x 28.6 x 26.7 cm
MW/S 1970/23
USD 60,000 + tax



Martin Wong
“Untitled (MW Was Here April 1970)”, 1970
ceramic
56 x 30.5 x 17.8 cm
MW/S 1970/22
USD 55,000 + tax



Martin Wong
"Untitled (MW February 18, 1970, Arcata, California)", 1970
ceramic
53.3 x 30.5 x 25.4 cm
MW/S 1970/24
USD 55,000 + tax



Martin Wong
"Untitled (In the Beginning)", ca. 1967-68
ink on paper scroll
119.4 x 30.5 cm (framed: 130 x 39.5 x 4 cm)
MW/P 1967/06
USD 60,000 + tax

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Transcript of Martin Wong's
"Untitled (In the Beginning)":

In the beginning
Starring Sammy in the Closet
As a cast of billions:

Eternal
Silence.

.

.

.

(pause)

.

.

.

More
Eternal
Silence

.

.

.

"Well do somethin stupid!"

"Like what? Aint nothin to do!

Like I've checked it all out + it's
like nowhere

cant very well sit here talking

to myself for all eternity can i?

That'd be sodomy of the worst
sort. It's like nothing. Nothing
above me nothing below me noth
ing around me nothing inside
me no darkness no light....

Nothing

Hey wow! Nothing!

Just think of the possibilities!

I can make anything out of it I want

Anything!

Everything!!

Wow!!!

I think I'll create the universe.

I'll sneeze up galaxies

piss stars

fart worlds into being!

If I stretch out my fingers I can

crystalize the space between

+ from these first few strands

strum music + spinning off

cobwebs thru the air become

powerlines accross time space,

crossing + recrossing above

the streets, seering up silent

thru secret veins between

the walls, connecting all the

lovers wall the lone bedrooms

of the city night + the heat of

their passion will grow

throbbing thru the depths of

the earth flaring out sparks of

blue from beneath abandoned

factories + switchyards

growth + decay:

Forming + reforming with all

the relentless logic of bowling

alleys yes:

Roots + veins

roots veins tendons + nerves!

I'll seep slowly thru the darkwood

forest floor. I'll fly down highway

arteries + rot in the sun.

I'll be many we'll be one!

What a hassle tho.

I'll just end up getting in

arguments with myself

parts of me will start annalizing

others... I don't know.

Maybe better just think on this a
while first.

Like what's the rush?

I've got all eternity.

Yea, I think I'll just sit here +

groove on the silence for

a while

yea that's what I'll do....