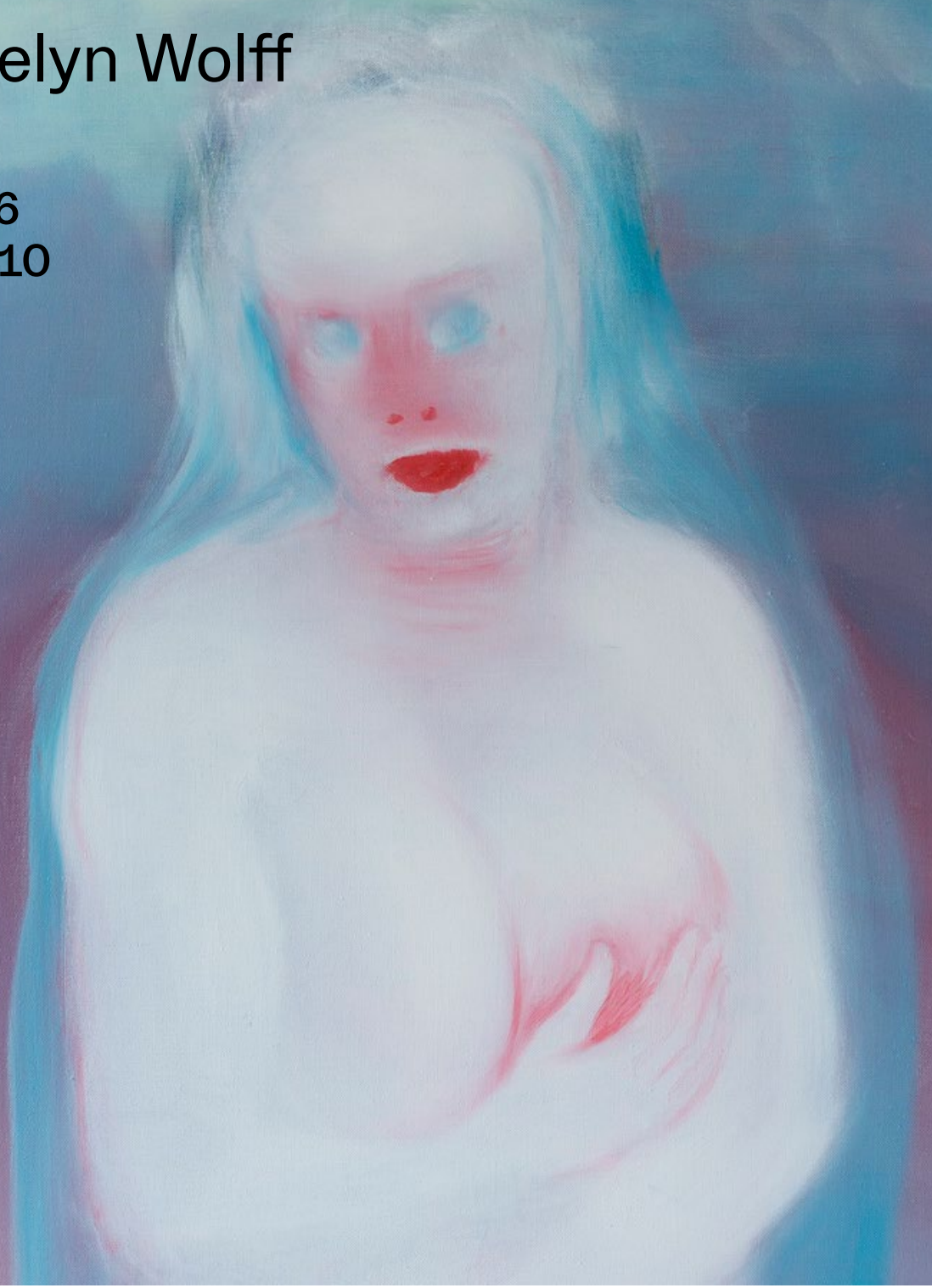


Galerie Jocelyn Wolff

Art Basel

June 17-21, 2026

Hall 2.1, Booth R10



Manuel Alvess

William Anastasi

Diego Bianchi

Katinka Bock

Miriam Cahn

Harald Klingelhöller

Irene Kopelman

Isa Melsheimer

Santiago de Paoli

Prinz Gholam

Francisco Tropa

Franz Erhard Walther

Yunyao Zhang

Kabinett: Marcelle Cahn



Manuel Alvess

Cuivre, 1985

Inv.# MA/P 22

Acrylic and metal on velvet
116 x 81 cm

28,500.- EUR + VAT

Alvess (1939-2009) explored all forms of art: photography, drawing, sculpture, mail art, performance and painting. These mediums presented his interrogations both into the nature of art, and into things themselves.

Manuel Alves, who became "Alvess" to adapt to French phonetic sensibilities, left his homeland Portugal under Salazar's dictatorial regime to move to Paris in 1963. Alvess always sought to blur the boundaries between art and life; his works, often intriguing, sometimes tinged with humour, questioned the perception and categorization of reality. Alvess puts into focus the absurdity and redundancy of established systems by creating objects with non-functional dimensions, such as the *Seizimètre* (1971), or through bold performances like *Les Sept heures de la Biennale* (1971).



William Anastasi

Without Title (Constellation Drawing), 4.3.63, 1963

Inv.# WA/D 298

Ink on paper

12,5 x 17,5 cm

25,000.- USD + VAT



William Anastasi

Without Title (Constellation Drawing), 1963

Inv.# WA/D 301

Ink on paper

12,5 x 17,5 cm

25,000.- USD + VAT



Diego Bianchi

Tecnología y caracoles, 2022-2023

Inv.# DB/S 281

Cables with plugs, snail shells, microphones, front part of a recorder,
painted and drawn MDF with wooden frame and glass

155 x 116 x 30 cm

12,000.- USD + VAT



Katinka Bock

Warm sculpture, relaxed (w), 2025

Inv.# BOC/S 777

Enamelled ceramic

18 x 103 x 35 cm

20,000.- EUR + VAT



Katinka Bock

Tatou (duo), 2020

Inv.# BOC/S 594

Ceramic

20 x 56 x 52 cm

16,000.- EUR + VAT



Katinka Bock

K-konvex, 2025

Inv.# BOC/S 783

Glass, light fixture, clothesline

30 x 15 x 12 cm

No longer available





Miriam Cahn

soldat, 12.05.1998, 1998

Inv.# CAH/P 2185

Oil on canvas

160 x 84 cm

290,000.- CHF + VAT (On Hold)

Exhibition history :

- *Edvard Munch, In Dialogue*, Albertina Museum, Vienna, Austria, 2022.

Literature :

- Schröder, Klaus Albrecht, Dieter Buchhart et Antonia Hoerschelmann, *Edvard Munch – In Dialogue*, Munich, Prestel, 2022, p. 204.



Miriam Cahn

madonna (bl.arb.), 12.09.1997, 1997

Inv.# CAH/P 2173

Oil on canvas

182 x 90 cm

310,000.- CHF + VAT (On Hold)

Exhibition history :

- *Edvard Munch, In Dialogue*, Albertina Museum, Vienna, Austria, 2022.

Literature :

- Schröder, Klaus Albrecht, Dieter Buchhart et Antonia Hoerschelmann, *Edvard Munch – In Dialogue*, Munich, Prestel, 2022, p. 205.





Miriam Cahn

tiere sterben, 24.7.88, 1988

Inv.# CAH/D 968

Chalk on paper

3 elements

Overall : 67 x 300 cm

59,000.- CHF + VAT

Exhibition history :

- *Everything is equally important*, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, 2019.



Harald Klingelhöller

Waldrand gespiegelt, Schrankversion
Edge of a forest mirrored, 2006

Inv.# HK/S 22

Plaster and steel

39 x 26 x 112 cm

32,000.- EUR + VAT

Exhibition history :

- Harald Klingelhöller - *Das Meer bei Ebbe geträumt*, Museu de Arte Contemporânea Serralves, Porto, 2007.



Harald Klingelhöller

Cold Light On Melting Snow (Kette), 2017

Inv.# HK/S 1

Aluminium, blue anodised aluminium

110 x 65 x 50 cm

15,000.- EUR + VAT





Irene Kopelman

River Lines, 2022-2023

Inv.# IK/D 36

Ink on paper

Series of 11 drawings

15 x 42 cm each

25,000.- EUR + VAT

Exhibition history :

- *Sil/ Morfología del paisaje*, Fundacion Cerezales Antonino y Cinia – FCAYC-Leon, Cerezales del Condado, Spain, 2023.



Exhibition view, *Sil/ Morfología del paisaje*,
Fundacion Cerezales Antonino y Cinia – FCAYC-Leon, Cerezales del Condado, Spain, 2023.



Isa Melsheimer

Métamorphosis (Guy Rottier villa Laude-Dujardin), 2021

Inv.# MEL/S 157

Ceramic, glaze

38 x 43 x 23 cm

20,000.- EUR + VAT



Prinz Gholam

Erdgrünes Profil & liebeskrankes Profil, 2024

Inv.# PGH/D 179

Colored pencil on paper, elastic band

2 masks, each 26 cm diameter

5,500.- EUR + VAT



Santiago de Paoli

Riding hot, 2025

Inv.# SDeP/P 320

Oil on canvas, wood, oil on copper

185 x 306 cm

60,000.- USD + VAT





Francisco Tropa

Chimpanzee Honey Probing Stick, 2025

Inv.# FT/S 370

Silver, screen-printed cardboard box
ed. 2/4 + 1 A.P.

Note :

The original wooden stick was cut and chewed by Chimpanzees to collect honey; collected by Goncalo Jesus at Gashaka-Gumti National Park NIGERIA (at Pan Troglodytes Vellerosus community).

3,500.- EUR + VAT



Franz Erhard Walther

Configuration Chamois, 1994

Inv.# FEW/S 345

Dyed cotton fabric, foam

3 elements

Overall : 178 x 131 cm

150,000.- EUR + VAT

Exhibition history :

- *Les couleurs sont des actions de la lumière...*, Galerie Jocelyn Wolff, Paris, France, 2025.

Note :

All elements are fully interchangeable and can be arranged freely on the wall in any configuration, as long as they remain adjacent to one another. They may also be installed together as a seamless square composition without any spacing between the different elements.





Yunyao Zhang

Connector IX, 2025

Inv.# ZY/D 4

Graphite pencil on felt stretched on wooden panel
200 x 264 cm

48,000.- USD + VAT

Exhibition history :

- *Once Within a Time*, SITE SANTA FE International Biennial,
Santa Fe, United States, 2025.





Yunyao Zhang

Seal, 2022

Inv.# ZY/D 10

Graphite pencil on felt stretched on panel

37 x 48 cm

8,500.- EUR + VAT

Marcelle Cahn: A Major Figure of European Abstraction

Kabinett Sector
Solo presentation

Marcelle Cahn: A Major Figure of European Abstraction

Trained within the context of German Expressionism under Lovis Corinth, Marcelle Cahn was engaged from an early stage with the major debates surrounding European modernism. Born in Alsace in 1895, when the region was still part of Germany, her position is particularly significant within the Rhineland context of Basel. Like her friend Jean Arp, Cahn was immersed in the vibrant Germanic cultural sphere of the early twentieth century before continuing and completing her work in France. Marcelle Cahn belonged to the constellation of artists gravitating around Der Sturm, a crucial network in the dissemination of the European avant-gardes emerging from Germany and Eastern Europe. Through this milieu, she encountered Constructivist artists whose ideas would nourish her work throughout her career. By the age of twenty, she had embraced the principles of Purism formulated by Amédée Ozenfant, thus joining the first generation of abstract artists who, during the interwar period, contributed to the development of a new visual language. Today, Marcelle Cahn appears as a seminal figure in European abstraction. Her work is distinguished by its refusal of any strict orthodoxy: its singularity lies in a constant circulation between two poles — a rigorous geometric abstraction inherited from Purism and shaped through her relationship with Piet Mondrian and the world of De Stijl, and a more lyrical and musical sensibility. The originality of her work does not rest upon a fixed synthesis, but rather on the dynamic tension she sustained with remarkable coherence throughout her career. This duality is particularly evident in her use of white: far from functioning as a simple background, it becomes an active space structuring the composition through visual pauses, organizing forms, rhythms, and silences.

An Essential Contribution to the History of Purism

Marcelle Cahn occupies an exceptional position in the history of Purism: she is now recognized as the female artist who produced the most significant body of Purist work, a contribution long marginalized by art historiography. Her importance was nevertheless acknowledged during the twentieth century by major figures such as Michel Seuphor and Lea Vergine. Her work was also connected to key networks involved in the dissemination of modern art, notably the Société Anonyme. After several decades of relative obscurity, her œuvre is now undergoing a significant rediscovery, notably through the 2023 publication *En quête d'espace*, edited by Cécile Godefroy, on the occasion of a major retrospective presented across three museums in France. Based on rigorous scholarly research, this contemporary reassessment now makes it possible to reposition Marcelle Cahn at the very center of the European avant-gardes. Our Art Basel Kabinett is built around an exceptional group of works, remarkable for their historical and aesthetic significance, as well as for their provenance. Notably, half of the works come from the collection of Imre Pán — publisher, poet, and art critic, as well as a central figure within postwar abstraction networks — offering rare insight into the intellectual and artistic exchanges that accompanied Marcelle Cahn's practice.

A Presentation Structured Around Three Axes

In order to fully convey the historical and intellectual richness of this body of work, our Art Basel Kabinett presentation will be organized into three complementary sections:

Constructivist Miniatures

The first section will focus on Marcelle Cahn's Constructivist miniatures. Executed as small-format paintings and collages, these works reflect her interest in formal rigor and the balance of planes. A member of Cercle et Carré¹ and later Abstraction-Création², the artist developed through these works a profound reflection on Constructivist principles and spatial relationships. Several of these pieces belong to rare and historically significant groups of works, allowing the full scope of her contribution to the abstract avant-gardes to be appreciated.

Relief Paintings and the Spatiaux

Special attention will also be devoted to Marcelle Cahn's Spatiaux and relief paintings, a particularly rare and ambitious body of work within her practice. Through these pieces, the artist explored a genuine spatialization of composition: cut planes, superimpositions, reliefs, and plays of shadow extend her investigation into balance, rhythm, and the tensions between void and form. These works testify to her constant desire to open the pictorial surface toward an architectural and spatial dimension, aligning her practice with some of the most advanced explorations of postwar European abstraction. The ensembles presented here constitute exceptional examples both in terms of quality and state of preservation.

Marcelle Cahn and Imre Pán: An Intellectual Dialogue

Finally, the third section will highlight the close relationship between Imre Pán and Marcelle Cahn. Both shared a conception of art as a universal language emancipated from figuration. A publisher, critic, and theorist closely connected to abstract circles, Imre Pán played a crucial role as an intellectual mediator for the experimental artists of his time. Co-founder of the European School after 1945, he defended an artistic scene open to Western influences before being censored by the Hungarian communist regime in 1948. Exiled to Paris following the Hungarian Revolution of 1956, he developed an important editorial activity through the journals *Signe*, *Morphèmes*, and *Mini-Musée*, collaborating with numerous contemporary artists. Until his death in 1972, he actively supported modern and contemporary creation, notably alongside artists such as Victor Vasarely and Marcelle Cahn. This final section will take the form of a documentary display bringing together rare materials: artist books produced with Imre Pán, original correspondence, publications, and archival documents testifying to the intensity of their exchanges and to Marcelle Cahn's theoretical engagement. Through its privileged relationship with the Imre Pán archives, Galerie Jocelyn Wolff benefits from exceptional access to the Marcelle Cahn archives. This project is also grounded in close collaboration with the Marcelle Cahn Committee, the result of more than five years of research, ensuring a rigorous and contextualized approach to this major figure of modern abstraction.

1. Exhibition that took place in 1930, initiated by Joaquín Torres García and Michel Seuphor. The exhibition brought together Constructivist artists as a counterbalance to the growing enthusiasm for Surrealism at the time.

2. A collective of artists active from 1931 to 1936, chaired by Auguste Herbin and Georges Vantongerloo, exploring the role of geometry in abstract art.



Marcelle Cahn

Sans titre, 1929

Inv.# CM/D 178

Pencil on paper

17 x 17 cm

15,000.- EUR + VAT



marcelle Cahn 1928



Marcelle Cahn

En parallèles, 1960

Inv.# CM/D 182

Collage and pencil on paper
23 x 16 cm

15,000.- EUR + VAT

Exhibition history :

- *Marcelle Cahn, œuvres de 1915 à 1975*, Galerie Denise René, Paris, France, 1975.

Literature :

- Michel Seuphor, *Marcelle Cahn, œuvres de 1915 à 1975*, Galerie Denise René, Paris, catalog of exhibition, 1975.

- Marie Luise Syring. *Marcelle Cahn, Vom Purismus zur puristischen. Abstraktion*. Zurich, Galerie Schlégl, 1983, p. 5, p. 26.

- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°594, pp. 187-188.



Marcelle Cahn

Sans titre, 1925

Inv.# CM/D 205

Pencil on paper

24 x 11 cm

15,000.- EUR + VAT



Marcelle Cahn

Sans titre, n.d.

Inv.# CM/D 226

Gouache, pencil, colored pencil and
collage on paper

6 x 9,5 cm

15,000.- EUR + VAT

Provenance :

- Collection Imre Pán, Paris, acquired from the artist.
- Private collection, Paris, 2024, acquired from the above.

Exhibition history :

- *Imre Pán, a European artistic and publishing history in Paris in the 1960s*, Galerie Jocelyn Wolff, Paris, France, 2024.

Marelli

Cahn





Marcelle Cahn

Sans titre, c. 1960

Inv.# CM/D 263

Gouache and colored pencil on paper

16 x 21 cm

20,000.- EUR + VAT

Provenance :

- Collection Imre Pán, Paris, acquired from the artist.
- Private collection, Paris, 2024, acquired from the above.

Exhibition history :

- *En quête d'espace*, MAMCS Strasbourg, France, 2022.
- *En quête d'espace*, MAMC+ Saint-Etienne, France, 2022-2023.
- *En quête d'espace*, Fine Arts Museum Rennes, France, 2023.

Literature :

- Cécile Godefroy, *En quête d'espace*, catalog of exhibition, n°124, p. 147.





Marcelle Cahn

Collage sur carton, 1963

Inv.# CM/D 287

Photo-collage and stickers on rhodoid
25 x 31 cm

22,000.- EUR + VAT

Provenance :

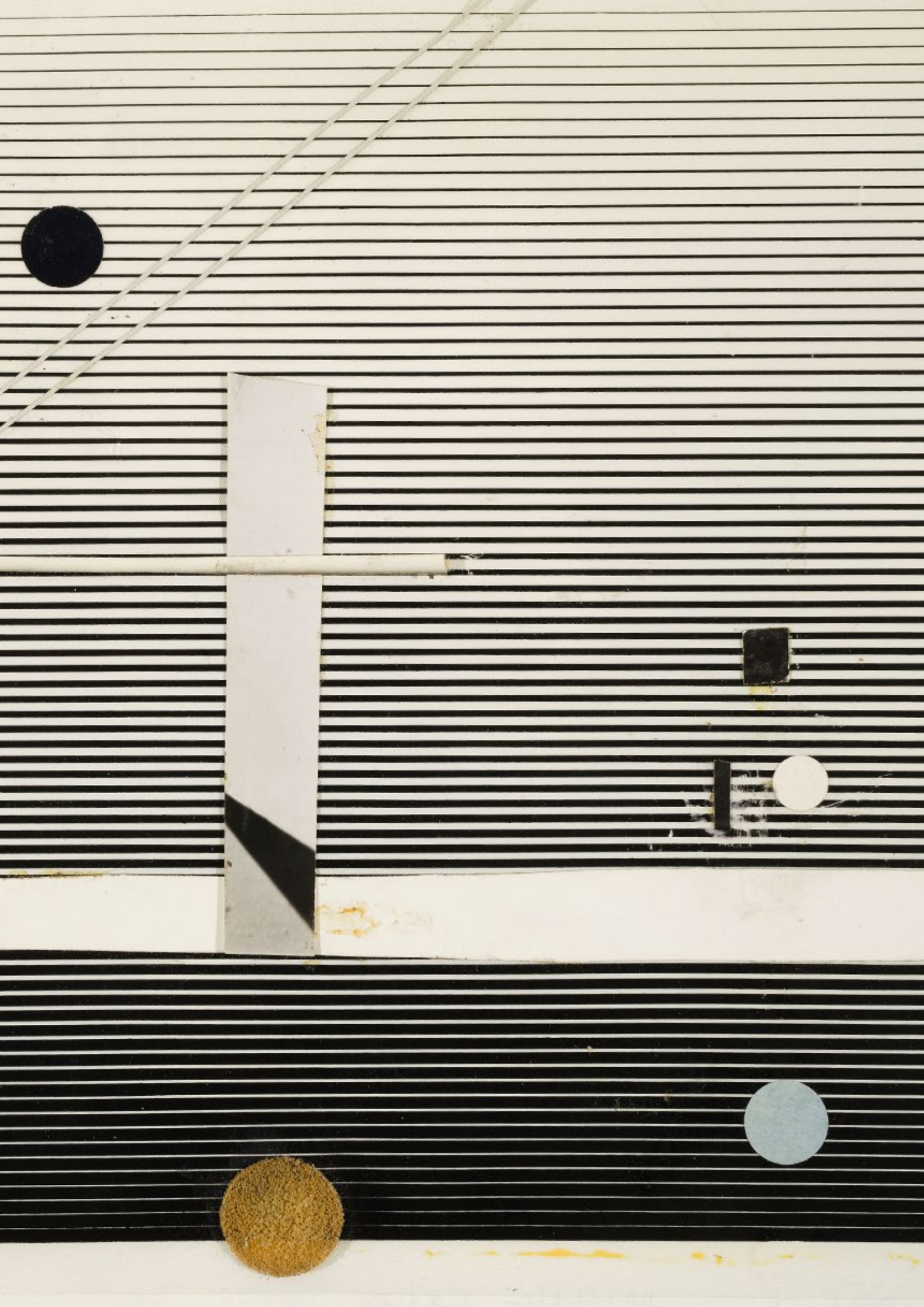
- Collection Imre Pán, Paris, acquired from the artist.
- Private collection, Paris, 2024, acquired from the above.

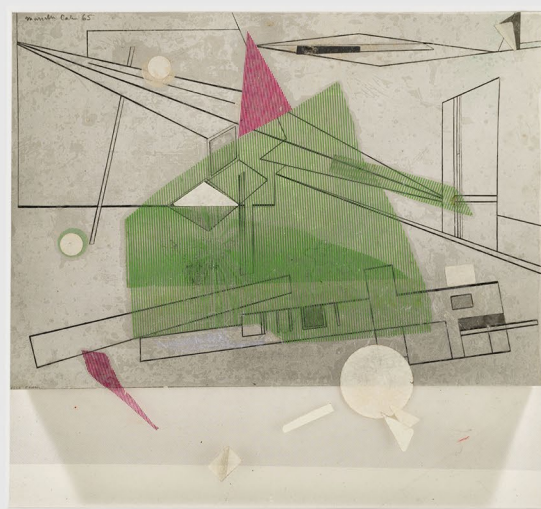
Exhibition history :

- *Cinquante ans de collages*, Musée d'Art et d'Industrie, Saint-Etienne, France, 1964.

Literature :

- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°672, pp. 206.





Marcelle Cahn

Sans titre, 1965

Inv.# CM/D 289

Photo-collage and stickers on rhodoid
22 x 23 cm

22,000.- EUR + VAT

Provenance :

- Collection Imre Pán, Paris, acquired from the artist.
- Private collection, Paris, 2024, acquired from the above.

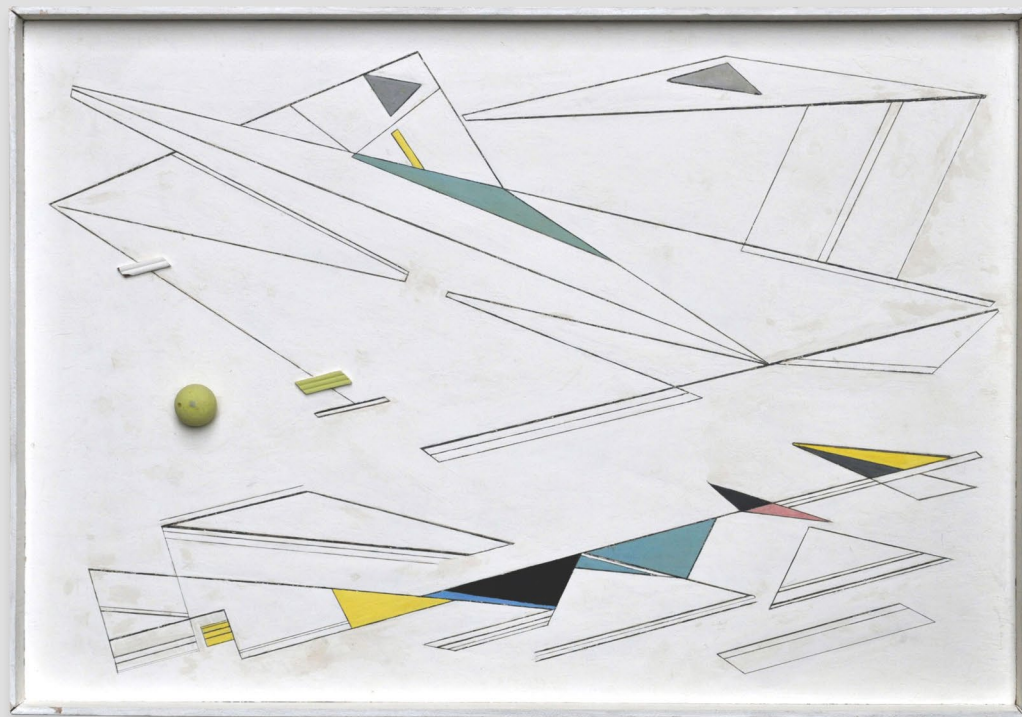
Exhibition history :

- *En quête d'espace*, MAMCS Strasbourg, France, 2022.
- *En quête d'espace*, MAMC+ Saint-Etienne, France, 2022-2023.
- *En quête d'espace*, Fine Arts Museum Rennes, France, 2023.

Literature :

- Cécile Godefroy, *En quête d'espace*, catalog of exhibition, n°232, p. 248.





Marcelle Cahn

XIXeX(ixe), 1961

Inv.# CM/P 1

Acrylique and wooden elements
glued on the panel

51 x 74 x 6 cm

140,000.- EUR + VAT

Exhibition history :

- Charles Zalber présente Marcelle Cahn: *Peintures de 1925 à 1964*, Galerie Bellechasse, Paris, France, 1964.
- Marcelle Cahn, *œuvres de 1915 à 1975*, Galerie Denise René, Paris, France, 1975.
- *Hommage à Sophie Taeuber-Arp et hommage à Marcelle Cahn*, Musée du Luxembourg, Paris, France, 1978.
- *En quête d'espace*, MAMCS Strasbourg, France, 2022.
- *En quête d'espace*, MAMC+ Saint-Etienne, France, 2022-2023.
- *En quête d'espace*, Fine Arts Museum Rennes, France, 2023.

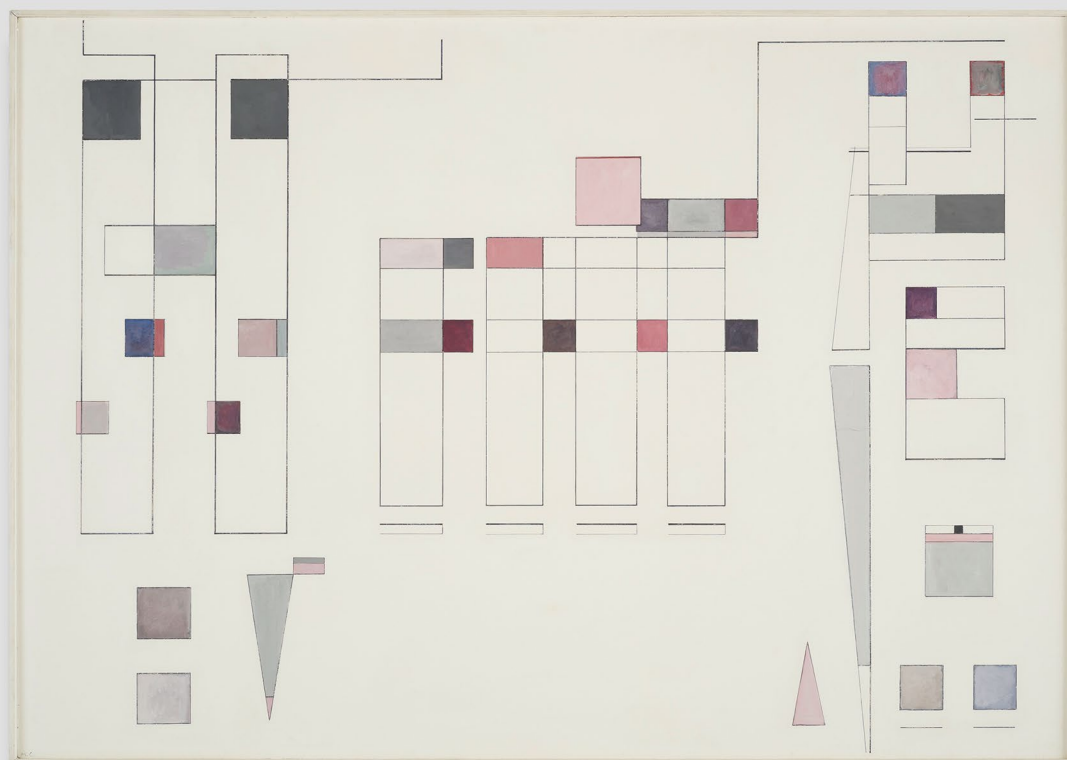
Literature :

- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°602/603, pp. 189-190.
- Edouard Roditi, *Les Arts*, L'Arche, n°65, Paris, 1962.
- Michel Seuphor, *Marcelle Cahn, œuvres de 1915 à 1975*, Galerie Denise René, Paris, catalog of exhibition, 1975.
- Benoît Decron, *Femmes années 50. Au fil de l'abstraction, peinture et sculpture*, Hazan, 2019, p. 59.
- Cécile Godefroy, *En quête d'espace*, catalog of exhibition, n°156, p. 179.



Provenance :

- Probably Gallery Denise René, from the artist.
- Private collection, Switzerland, from the above.
- Sale Germann auktionen, Switzerland, 2011, from the above.
- Gallery Lahumière, Paris, from the above.
- Gallery Jocelyn Wolff, Paris, 2019, from the above.



Marcelle Cahn

Variante horizontale, 1964-1972

Inv.# CM/P 9

Gouache on wood

88 x 129 cm

140,000.- EUR + VAT

Provenance :

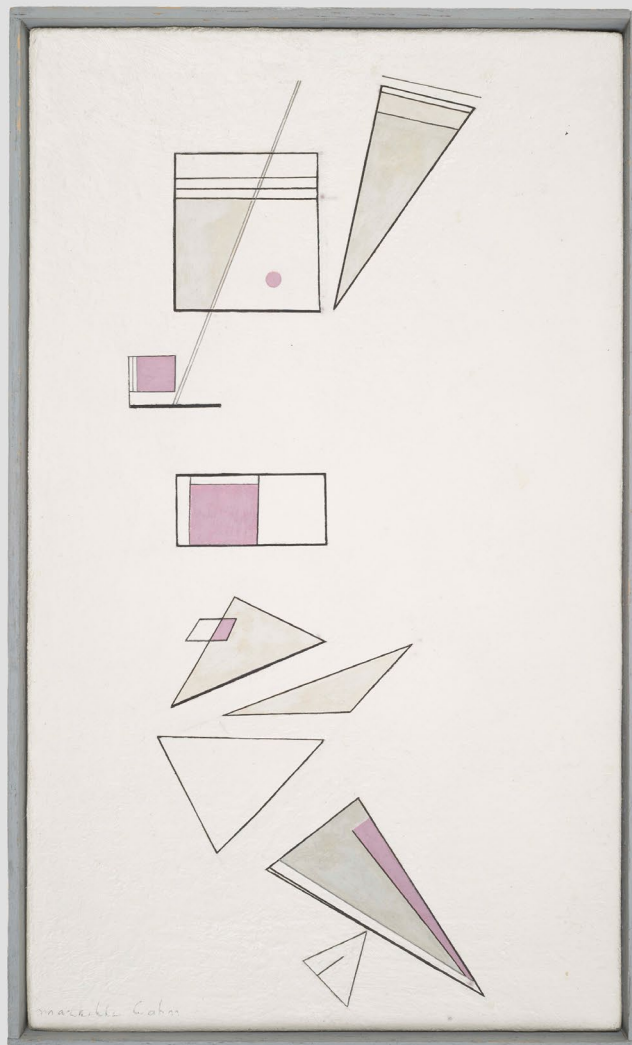
- Gallery Denise René, Paris, acquired from the artist.
- Sale of the Gallery Denise René, Zurich, 1980.
- Collection Ahrenberg, Switzerland, 1980, from the above.
- Gallery Jocelyn Wolff, Paris, 2022, from the above.

Exhibition history :

- *En quête d'espace*, MAMCS Strasbourg, France, 2022.
- *En quête d'espace*, MAMC+ Saint-Etienne, France, 2022-2023.
- *En quête d'espace*, Fine Arts Museum Rennes, France, 2023.

Literature :

- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°684, pp. 209.
- Cécile Godefroy, *En quête d'espace*, catalog of exhibition, n°147, p. 172.



Marcelle Cahn

Construction lyrique, 1966

Inv.# CM/P 12

Painting on wooden board

24 x 14 cm

45,000.- EUR + VAT

Provenance :

- Collection Imre Pán, Paris, acquired from the artist.
- Private collection, Paris, 2024, acquired from the above.

Exhibition history :

- *Imre Pán, a European artistic and publishing history in Paris in the 1960s*, Galerie Jocelyn Wolff, Paris, France, 2024.

Literature :

- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°777, pp. 233.



Marcelle Cahn

A 7 [Courbes], 1967

Inv.# CM/P 13

Painting on wooden board

27 x 20 cm

45,000.- EUR + VAT

Provenance :

- Collection Imre Pán, Paris, acquired from the artist.
- Private collection, Paris, 2024, acquired from the above.

Exhibition history :

- *Imre Pán, a European artistic and publishing history in Paris in the 1960s*, Galerie Jocelyn Wolff, Paris, France, 2024.

Literature :

- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°830, pp. 246.



Marcelle Cahn

Peinture-relief, n.d.

Inv.# CM/P 14

Painting and collage on wooden board
27 x 19 cm

45,000.- EUR + VAT

Provenance :

- Collection Imre Pán, Paris, acquired from the artist.
- Private collection, Paris, 2024, acquired from the above.

Exhibition history :

- *Imre Pán, a European artistic and publishing history in Paris in the 1960s*, Galerie Jocelyn Wolff, Paris, France, 2024.



Marcelle Cahn

Les Toits, ca. 1925

Inv.# CM/P 33

Oil on canvas

46 x 55 cm

140,000.- EUR + VAT

Provenance :

- Private collection, from the artist.
- Gallery Jocelyn Wolff, Paris, from the above.

Exhibition history :

- *En quête d'espace*, MAMCS Strasbourg, France, 2022.
- *En quête d'espace*, MAMC+ Saint-Etienne, France, 2022-2023.
- *En quête d'espace*, Fine Arts Museum Rennes, France, 2023.

Literature :

- Cécile Godefroy, *En quête d'espace*, catalog of exhibition, n°66, p. 94.



Marcelle Cahn

Spatial II, 1969

Inv.# CM/S 3

Polychrome painted wooden relief on a metal rod, 8 metallic hinges, 4 articulated wing panels
Signed, titled, dated and numbered on the back
68,9 x 42,1 x 16 cm (base : 7,1 x 16,2 x 16 cm)
Out of a series of 5 or 8 (dimensions may vary)

160,000.- EUR + VAT (On Hold)

Provenance :

- Private collection, Strasbourg, from the artist.
- Gallery Jocelyn Wolff, Paris, from the above.

Exhibition history :

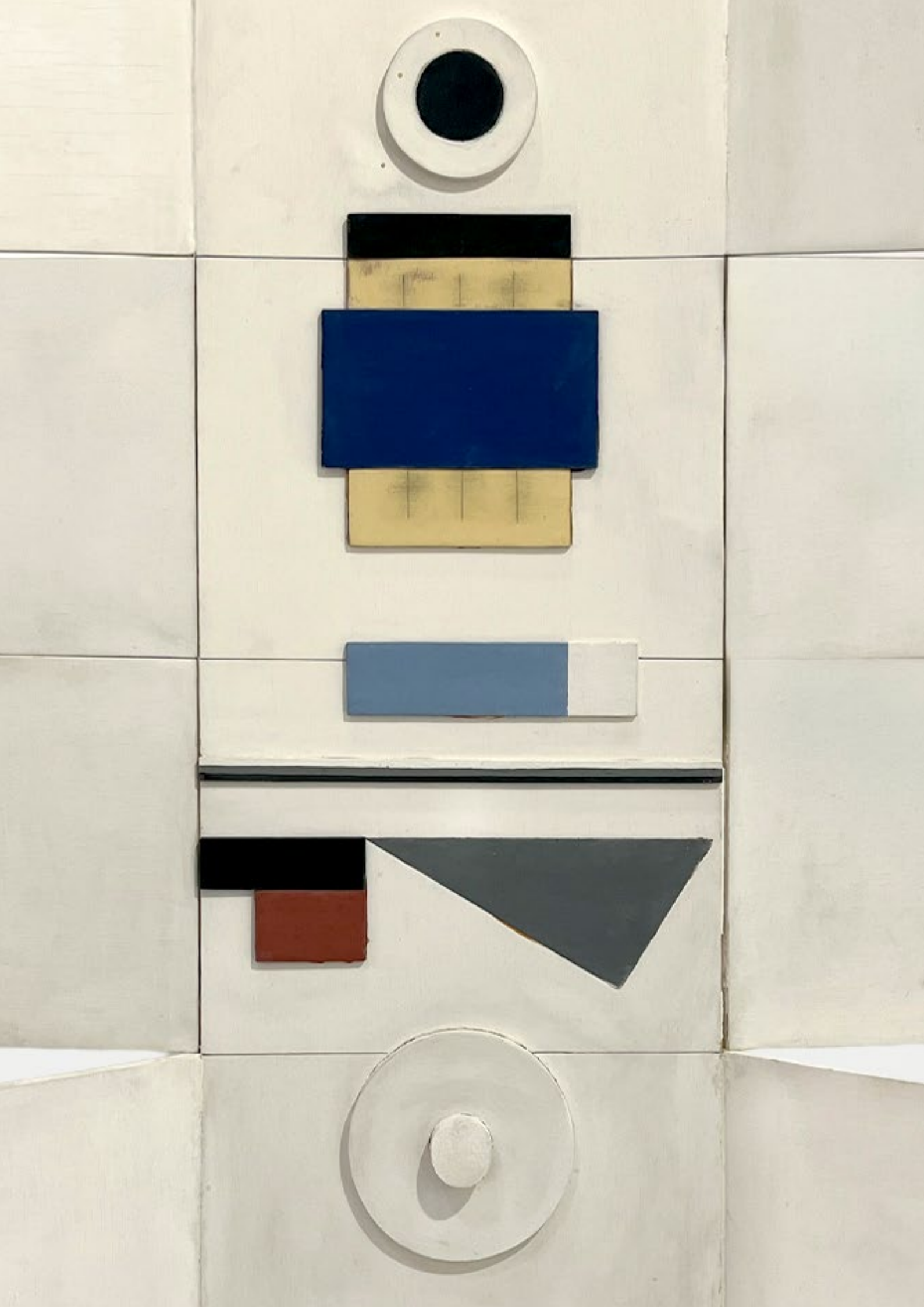
- *En quête d'espace*, MAMCS Strasbourg, France, 2022.
- *En quête d'espace*, MAMC+ Saint-Etienne, France, 2022-2023.
- *En quête d'espace*, Fine Arts Museum Rennes, France, 2023.

Literature :

- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°910, pp. 267.
- Cécile Godefroy, *En quête d'espace*, catalog of exhibition, n°158, p. 182.







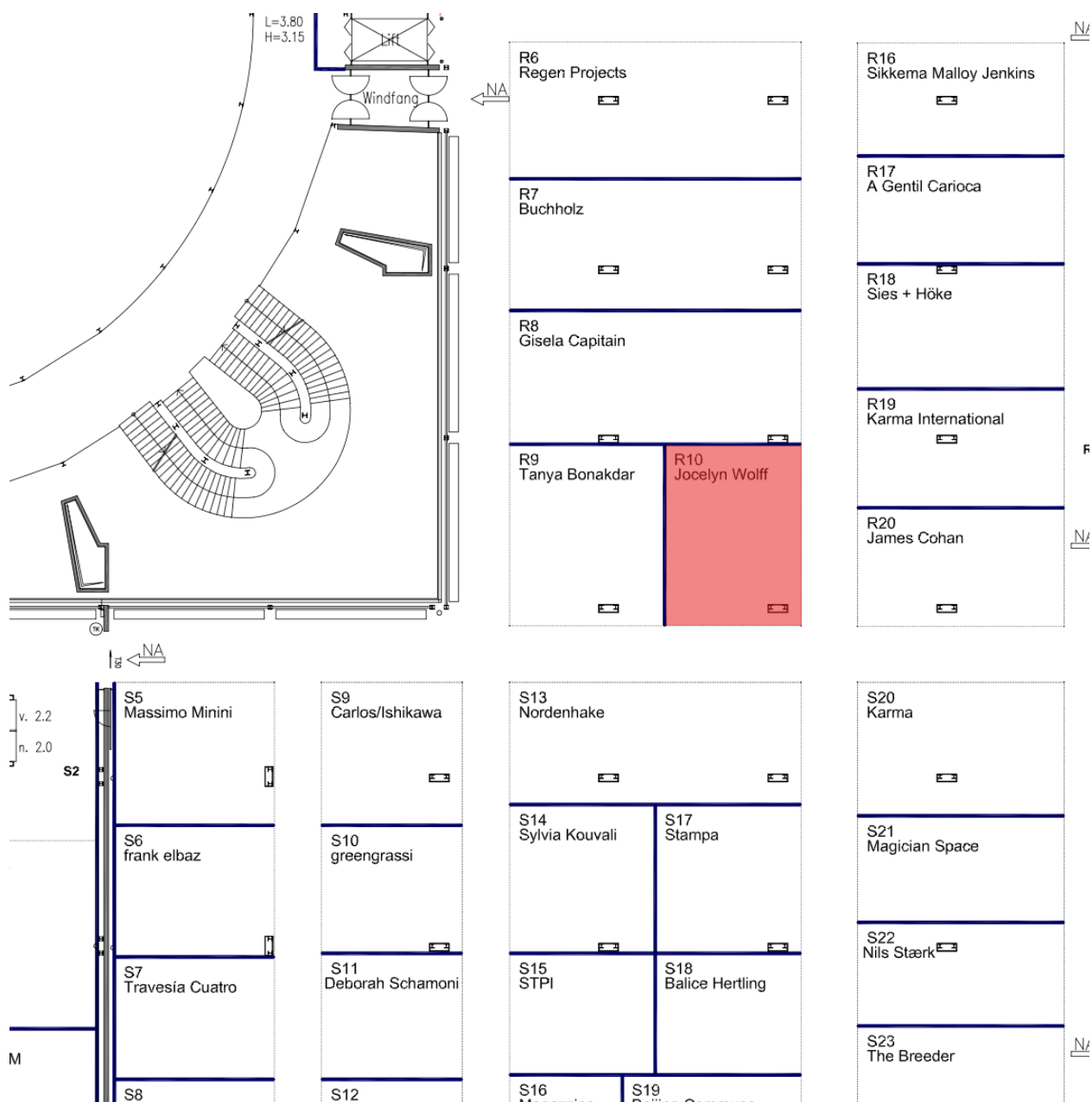
marcelle Cahn
Spacial II 1969
Alternantes $\frac{1}{8}$

Galerie Jocelyn Wolff

Art Basel

June 17-21, 2026

Hall 2.1, Booth R10



Contacts :

- Sandrine Djerouet +33 6 62 02 03 87
- Martina Panelli +33 7 81 23 84 41
- Inés Huergo +33 7 87 15 29 16
- Chloé Steffen +33 6 61 82 61 18

The Fruits of the Earth

A meditation on food through archaeology and contemporary art

Opening 16 June, 6-9pm
16-22 June, 2026



with works by :

Diego Bianchi
Katinka Bock
Santiago de Paoli
Isa Melsheimer

Francisco Tropa
& Archeological objects from
the ancient Mediterranean
cultures

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