



GALERIE JOCELYN WOLFF

Art Basel 2025

Booth R10

On view June 17-22



Manuel Alvess
William Anastasi
Diego Bianchi
Katinka Bock
Mélissa Boucher Morales
Colette Brunschwig
Miriam Cahn
Harald Klingelhöller
Irene Kopelman
Isa Melsheimer
Santiago de Paoli
Prinz Gholam
Francisco Tropa
Elodie Seguin
Franz Erhard Walther
Christoph Weber
Clemens von Wedemeyer

We're pleased to present for the first time at Art Basel a work by portuguese artist Manuel Alvess (1939-2009) whose estate the gallery recently started to represent.



Portrait of the artist

Alvess (1939-2009) explored all forms of art: photography, drawing, sculpture, mail art, performance and painting. As many mediums as ways of presenting his interrogations into the nature of art, or of 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. He began to search for ways to integrate himself into the artistic milieu of the city by participating in several diverse salons and exhibitions, which successfully earned him early recognition. However his development of economic strategies outside of the art market allowed him to continue to develop his artistic practice autonomously.

After the Carnation Revolution in 1974, Alvess returned to Portugal for a short period, participating in significant artistic events such as Alternative Zero and the 4th International Art Encounters. These experiences connected him to influential artists and reinforced his mail art practice. He participated in the Salon des Surindépendants in 1963, obtaining in 1968 the Europe Peinture à Ostende prize

and exhibiting at the Museum of Modern Art in Paris and the Biennale de Paris (in 1969).

Alvess always sought to blur the boundaries between art and life; his works, often intriguing, 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).

His career and practice demonstrate that the true value of art lies not only in its institutional recognition but also in its ability to question, provoke, and offer new perspectives on the world around us. Similarly to Dada or Fluxus, and inspired greatly by Duchamp, Alvess also advocated for anti-art. In 2001, the Serralves Foundation in Porto proposed an exhibition of his work, which came to life in 2008 and remains to this day the artist's largest retrospective - marking a turning point and milestone in the public recognition of his work.

Unlike artists who have benefited from greater institutional visibility, Alvess has remained an artist's artist, engaging in numerous correspondences with his peers, whose journeys have been marked by exile. This difficulty in inscribing himself into the art system, led him to incorporate a remarkable concern for posterity into his work; forty years of research, labour, and archives were gathered and safeguarded by the artist, then carefully preserved by his family, in the hope that this body of work would one day be discovered.

Public collections :

- FRAC Bretagne
- Foundation Serralves, Porto
- Foundation Gulbenkian, Lisbon



Manuel Alvess

Alarme, 2001

Inv.# MA/P 7

acrylic and felt on perforated canvas

116 x 81 cm

28,500.- EUR + VAT

William Anastasi
Denatured Barrel & Axe, 1966
Inv.# WA/S 31
barrel, axe, speaker, sound recording, recipe (protocol)
ed. 1/1 + 1 A.P.
164 x 60 x 60 cm

250,000.- USD + VAT







Diego Bianchi
Broken chairs composition, 2025
Inv.# DB/S 317
painted bronze
155 x 76 x 66 cm
unique

40,000.- USD + VAT





Katinka Bock

Swing, 2025

Inv.# BOC/S 759

oak, bronze, stainless steel, ceramic, steel

32 x 140 x 14 cm

25,000.- EUR + VAT





Katinka Bock
Constellation anonyme (Paris Umland), 2025
Inv.# BOC/S 757
glazed ceramic, fabric on wood
98 x 45 x 15 cm

17,000.- EUR + VAT



Colette Brunschwig

Sans titre, 1988-1998

Inv.# CB/P 96

oil on canvas

signed and dated on the back, each 150 x 75 x 2 cm

28,000.- EUR + VAT



Miriam Cahn
o.t., 11. + 30.4. + 13./14.5.24, 2024
Inv.# CAH/P 3220
oil on canvas
200 x 260.5 x 2 cm
300,000.- CHF + VAT



Harald Klingelhöller

Im Rücken die Hitze einer brennenden Welt
At the Back the Heat of a Burning World, 1997

Inv.# HK/S 7

bronze casting, brown paper, steel

110 x 74 x 74 cm

35,000.- EUR + VAT





Irene Kopelman

Gornergletscher from On Top, Figure 18, 2017

Inv.# IK/S 15

porcelain

1 x 167 x 60 cm

20,000.- EUR + VAT





Isa Melsheimer
Snake Grass X, 2025
Inv.# MEL/S 221
glazed ceramic
166 x 65 x 65 cm

37,000.- EUR + VAT





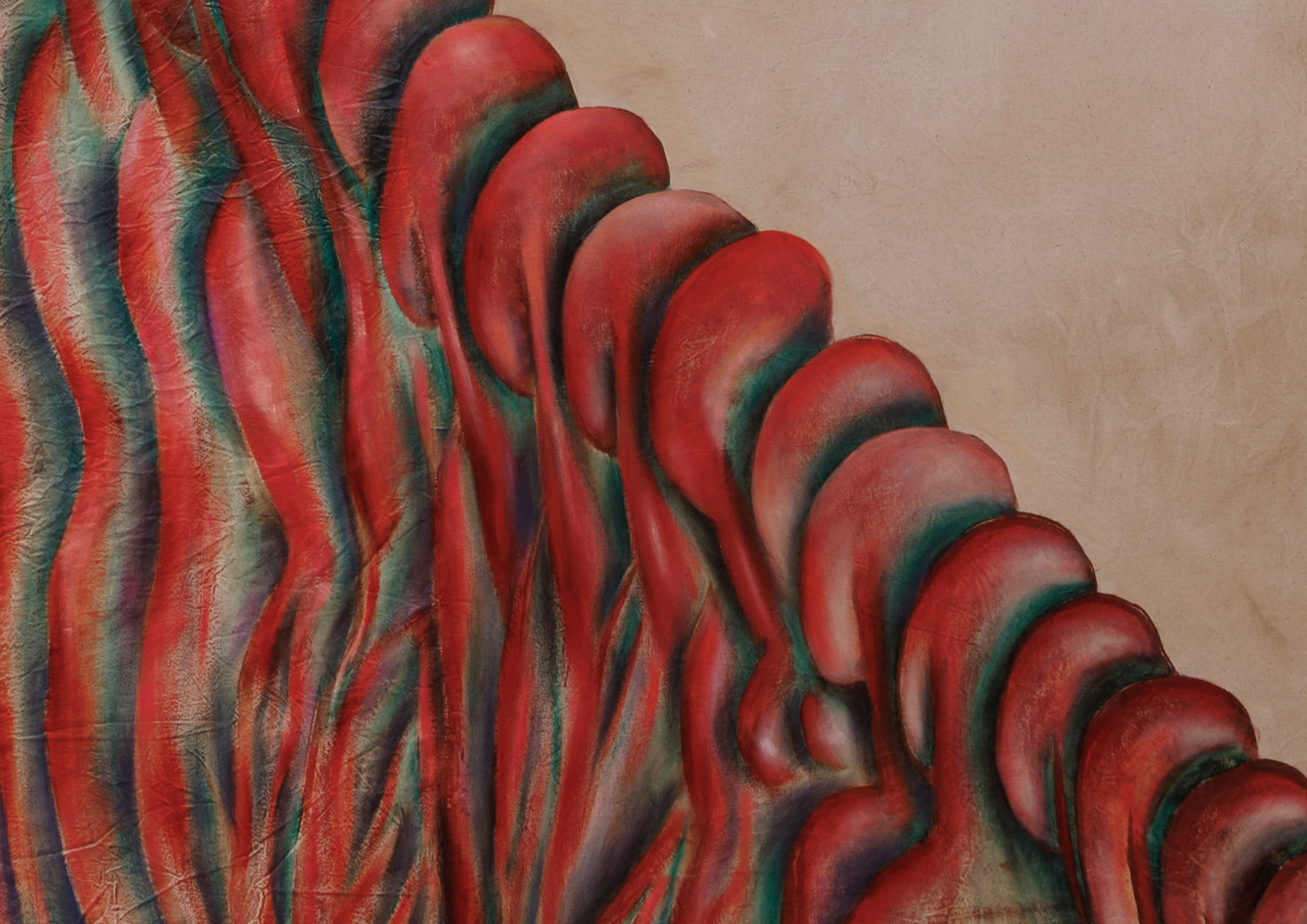
Santiago de Paoli

Go in, 2025

Inv.# SDeP/P 317

oil on canvas, curly dock seeds dye, copper, wood
249 x 245 x 4.5 cm

60,000.- USD + VAT





Prinz Gholam

Love Zero Six Nine, 2024

Inv.# PGH/D 176

colored pencil on paper, signed and dated on the back
two sheets mounted together, overall 124.5 x 48 cm

9,000.- EUR + VAT



Prinz Gholam

Donatello's Bodies, 2024

Inv.# PGH/D 177

colored pencil on paper, signed and dated on the back
two sheets mounted together, overall 124 x 47.5 cm

9,000.- EUR + VAT



Prinz Gholam
Rays & Pierrot Non-Cubist, 2024
Inv.# PGH/D 175
colored pencil on paper, elastic band
signed and dated on the back, 2 masks, each ca. 26 cm diameter
55 x 76 x 12 cm framed
6,000.- EUR + VAT



Prinz Gholam

Serpenti Agathodemoni & Shrinathji, 2024-2025

Inv.# PGH/D 178

colored pencil on paper, elastic band,
signed and dated on the back, 2 masks, each ca. 26 cm diameter
55 x 76 x 12 cm framed

6,000.- EUR + VAT



Prinz Gholam

Two Sailors, 2024

Inv.# PGH/D 174

colored pencil on paper, elastic band,
signed and dated on the back, 2 masks, each ca. 26 cm diameter
55 x 76 x 12 cm framed

6,000.- EUR + VAT



Elodie Seguin

sliced painting (No. 07), 2016

Inv.# SEG/P 62

polyurethane paint, ink, wood, paper

8 elements, overall 120.5 x 58 x 13.5 cm

6,500.- EUR + VAT





Francisco Tropa
Concha, 2025
bronze
ed. 1/2 + 1 A.P.
150 x 94 x 16 cm, pedestal : 50 cm
40,000.- EUR + VAT





Franz Erhard Walther
Faltungen, 1962-1963
Inv.# FEW/S 329
folded paper magazine
43.5 x 43.5 cm framed, unique

40,000.- EUR + VAT



Franz Erhard Walther
Der Körper verbindet (The Body Connects), 1973
Inv.# FEW/S 276
dyed tarpaulin fabric, wood, glue
9 boards, each 2.2 m in height, widths variable

300,000.- EUR + VAT



Exhibition history :

- Franz Erhard Walther, *De l'origine de la sculpture, 1958-2009*, Musée d'Art Moderne et Contemporain (MAMCO), Geneva, 2010.
- Franz Erhard Walther, *Dialogue, Werkgruppen 1957-1987*, Kunstverein Hamburg, 1990.
- Franz Erhard Walther, *Handlung Werk*, Neue Nationalgalerie Berlin, 1981.
- First activation of the piece at Folkwang Museum Essen, 1978.

Literature :

- Groll, Dieter, *Der « andere Werkbegriff » Franz Erhard Walthers. Entstehung, Wandlung und Wirkung eines aus Handlungen gedachten Werks*, (Kunstwissenschaftliche Bibliothek, 35), Köln, 2014.
- Michael Linger et al., *Franz Erhard Walther. das Haus in dem ich wohne*, Ritter Verlag, Klagenfurt, Michael Linger, 1990.
- Pausebeck, Michael (Hg.), *Franz Erhard Walther. Handlung Werk*, Nationalgalerie Berlin, 1981.





Christoph Weber

Bind, 2022

Inv.# WEB/S 177

wood tar, beeswax, colophonium, paraffin
wax, concrete

34 x 22 x 28 cm

8,000.- EUR + VAT



Clemens von Wedemeyer
Surface Composition, 2024
Inv.# WED/V 33/1
video, colour, sound, 16:9, 22 min
ed. 2/3 + 1 A.P.

24,000.- EUR + VAT

RES REDWOOD BEACH POWER PLANT, REDWOOD
INLEWOOD OIL FIELD, LOS ANGELES
GAS STATION, LOS ANGELES
FLOWER STREET, DOWNTOWN LOS ANGELES
RIO TINTO BORAX MINE, BORON
MOLAVE AIR & SPACE PORT, MOJAVE
BURNING MAN, BLACK ROCK DESERT, NEV
GIANT BINOCULARS, GOOGLE VENICE 2, VEN
SPACE X CERISE, HAWTHORNE
SPRUCE GOOSE HANGAR, GOOGLE PLAYA VISTA, LO
VENITY, WILSHIRE BOULEVARD, LOS ANGELES
ONE WILSHIRE, CORESTE DATA CENTER (JAL), GRAND AVENUE
ACADEMY MUSEUM OF MOTION PICTURES, WILSHIRE BOULEVARD
AMAZON DULIS DISTRIBUTION CENTRE, PLAYA VISTA, CALIFORNIA
NORTHROP GRUMMAN, DEL AIRE, LOS ANGELES
THE DOME ENTERTAINMENT CENTRE, HOLLYWOOD
CARNIVAL CRUISE TERMINAL, FORMER SPRUCE GOOSE HANGAR

surface composition



Video stills
Consultation link upon request

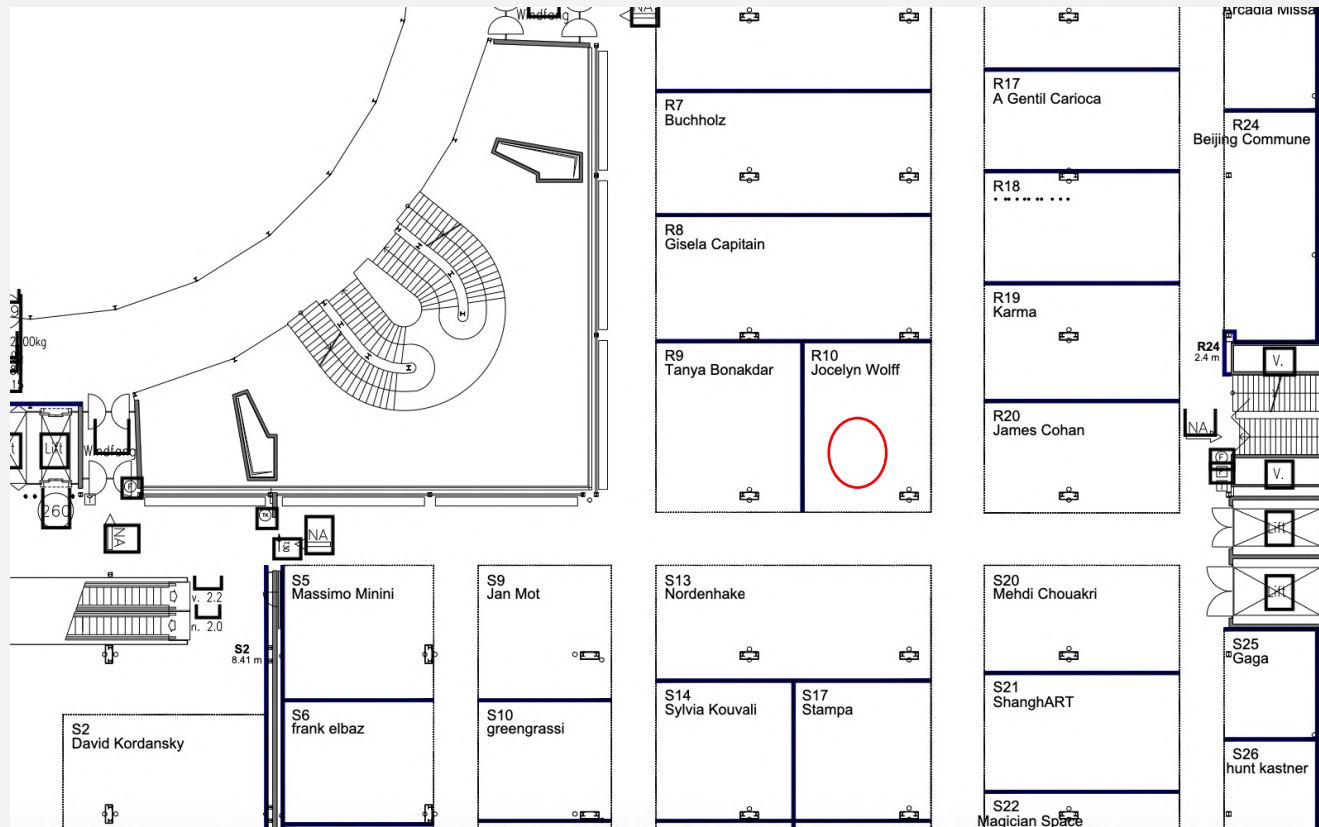
GALERIE JOCELYN WOLFF

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Booth R10

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Find us in Hall 2.1 (first floor) of Messe Basel :



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