

Galerie Jocelyn Wolff

Preview

ARCO Madrid 2018

Booth 9D09

February 21 - 25, 2018

Diego Bianchi

Katinka Bock

Miriam Cahn

Santiago de Paoli

Guillaume Leblon

Francisco Tropa

Franz Erhard Walther

Christoph Weber

DIEGO BIANCHI

Born in 1969 in Buenos Aires, Argentina.
Lives and works in Buenos Aires, Argentina.

A selection of sculptures specifically produced for 'El presente está encantador', solo exhibition at MAMBA, Buenos Aires, Argentina, 2017.

The work of Diego Bianchi will be also presented in the upcoming group show *Dormir au soleil* at Galerie Jocelyn Wolff, Paris, from March 3 to April 21.



Diego Bianchi
Runner

2017
plastic, styrofoam, fabric, wood, paints

183 x 80 x 65 cm
Inv.# DB/S 58
unique

18,000.- USD incl. tax



Diego Bianchi
Runner



Diego Bianchi
Still life selfie

2017

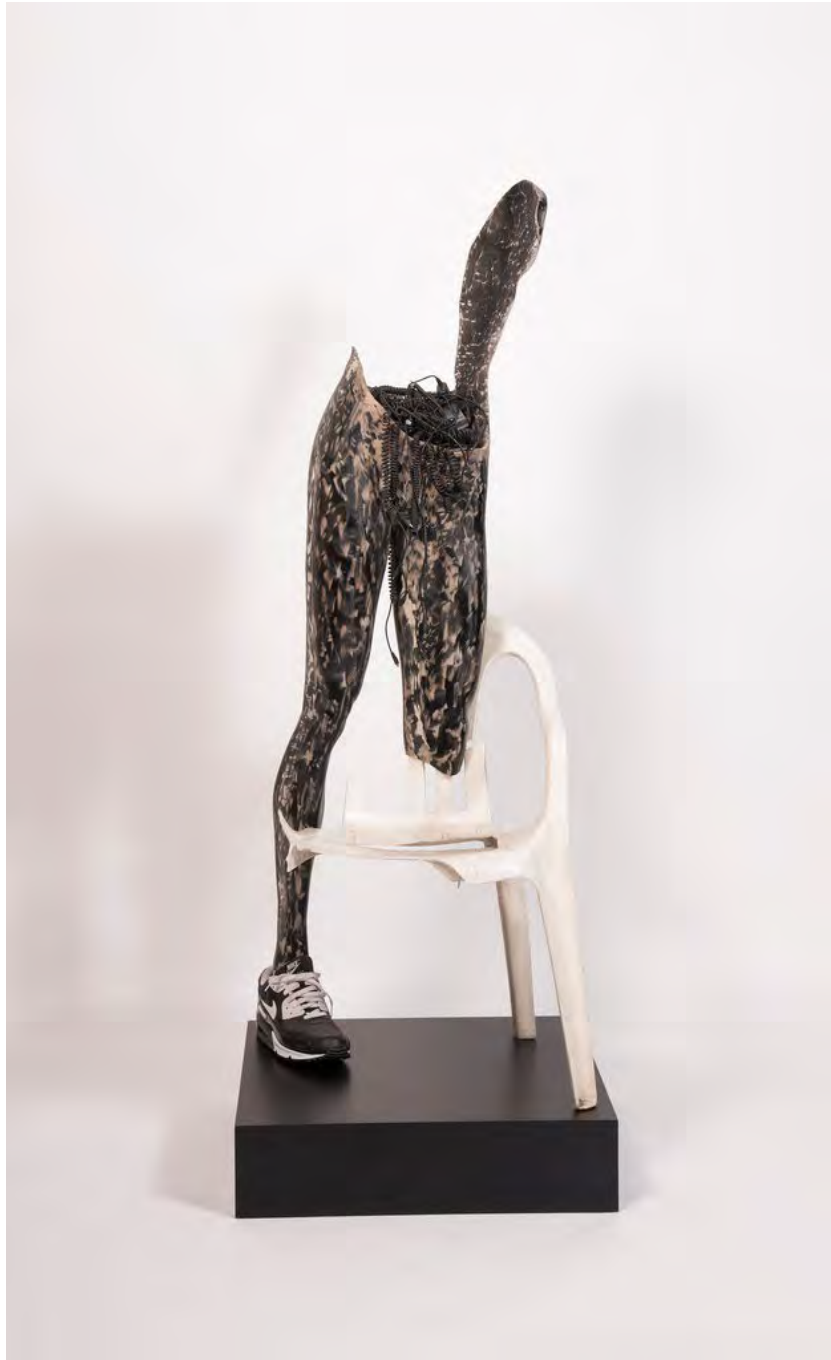
epoxy putty, egg, resin, plastic, paint, acrylic, selfie stick, shoes, cookie, cellphone, wood, mirror

162 x 28 x 34 cm

Inv.# DB/S 70

unique

14,000.- USD incl. tax



Diego Bianchi
Pubis

2017
sanding fiberglass mannequin, tennis shoes, mobile phone chargers, plastic chair, lacquered wood
160 x 50 x 60 cm
Inv.# DB/S 77
unique

14,500.- USD incl. tax

KATINKA BOCK

Born in 1976 in Frankfurt am Main, Germany.
Lives and works in Paris, France and Berlin, Germany.

Current exhibition :

***Sonar / Tomorrow's Sculpture*, solo show at Kunst Museum Winterthur, Switzerland
(January 27 – April 2).**

Upcoming exhibition :

***Radio Piombino*, The Common Guild, Glasgow, Scotland (April 17 – July 8, 2018) ;
Smog, Tomorrow's Sculpture, solos show at MUDAM, Luxembourg (April 27 - September
2, 2018) ;
Radio, Tomorrow's sculpture, solo show at Institut d'art contemporain (IAC),
Villeurbanne, France (October 4, 2018 – January 13, 2019).**



Katinka Bock
La part de l'autre, bleu

2017
plexiglas, ceramic
28 x 50 x 15 cm
Inv.# BOC/S 429
unique

8,000.- EUR incl. tax

studio image



Katinka Bock
Lisbon border

2012
steel, ceramic, wood
76 x 150 x 75 cm
Inv.# BOC/S 316
unique

15,500.- EUR incl. tax

**View from the exhibition "Personne", Culturgest, Lisbon, Portugal, 2012
(cur. Miguel Wandschneider)**



Katinka Bock
Lisbon border

detail

MIRIAM CAHN

Born in 1949 in Basel, Switzerland.
Lives and works in Basel and Bergell, Switzerland.

Galerie Jocelyn Wolff presents three major historical chalk drawings from 1982 by Miriam Cahn.

These three works on paper have been exhibited during *arbeiten 1979 – 1983 - DAS KLASSISCHE LIEBEN*, Kunsthalle Basel, Basel, Switzerland, 1983.

To see the complete list of works by Miriam Cahn, we will bring to ARCO Madrid, please [follow this link](#) or [send us a request by email](#)

Upcoming exhibition :

21st Sydney Biennial, curated by Mami Kataoka, Sydney, Australia (March 16 – June 11, 2018) ;

Baltic Triennial 13, curated by Vincent Honoré, Vilnius, Lithuania (May 10 - August 12, 2018) and Riga, Latvia (September 21 - November 18, 2018) ;

Solo show at Frac Auvergne, Clermont-Ferrand, France (June 30 – September 16, 2018).

« Following the *6 Artists from Basel* exhibition in 1981, in which Cahn showed her large charcoal drawings [...], the important next step was a serie of interrelated work groups exhibited in the artist's solo show at Kunsthalle Basel in 1983. Given the common title *arbeiten 1979 – 1983 (works 1979 – 1983)*, also known as *DAS KLASSISCHE LIEBEN (CLASSICAL LOVE)*, the suite of works expanded over the entire ground floor of the Kunsthalle. By reading into the individual titles of several works in the show we get a good overview of Cahn's interests at that time, which also extended up to the works she makes today. [...]

Following the aforementioned introductory room with an « *auskunft über meine arbeitsmethode, ohne geheimnisse zu verraten* » (information about my working method, without telling secrets), what is now the first gallery on the ground floor was then divided into three sections that contained two work groups, titled ***beirut-beirut*** and ***wirtschaft + handel (economy + trade)***. Cahn typically did not (and does not) use capital letters for names of geographical locations, as if saying that 'beirut', written twice with a small letter, is or can be anywhere, everywhere – thus suspending the specificity of the war between Israel and Lebanon that was taking place at the time, in which the civilian population paid, as always, the highest price. Within this two work groups, were pieces individually titled the following : *feld für waffen-versuche* (weapon testing site), *raketensilo* (missile silo), ***kriegsschiff (warship)***, *feld für wirtschaft + handel* (field of economy + trade), *raketensilo* again, *krankenbett* (sickbed), *world trade center*, *handelschiff* (cargo ship), and ***öl-plattform (oil rig)***. After this enumeration of (intertwined) terms for war and economy, the 'home' themes were introduced in the following space, including *tische* (table), *haus* (house), and *wägelchen* (carriage). Then came a *bruchstelle* (breaking point), which marked the exhibition plan between the fourth and the fifth galleries. Finally, the sixth and seventh spaces contained an epos dedicated to *die all-egoistische frau* (the all-egoistical woman), with a crescendo of works bearing titles such as *das schauen der schönen frau* (the gaze of a beautiful woman), ***klassische haltungen, huren oder malermodellen zugeordnet (classical attitudes, assigned to whores or painter's model)***, *übertriebene gesten zu fälscher zeit* (exaggerated gestures at inappropriate time), *das nasenwachsen* (nose expansion), *schauen* (gazing), *blutungsarbeit* (menstrual work), and *nach der nacht* (after the night). »

Adam Szymczyk, *On the Work of Miriam Cahn* ;

text published in the catalog *zeichnen – drawing – dessiner*, Städtische Galerie, Offenburg, Germany, 2014



Miriam Cahn
beirut beirut, kriegsschiff

11.1982
chalk on paper
400 x 725 cm
Inv.# CAH/D 428

150,000.- CHF incl. tax



Hand-drawn
CANN 82



Miriam Cahn
W+H ölplattform

11.1982
chalk on parchment
400 x 480 cm
Inv.# CAH/D 427

130,000.- CHF incl. tax





Miriam Cahn
klassische haltungen, huren oder malermodellen zugeordnet

12.1982
chalk on paper
set of six drawings
installed: 1000 x 140 cm
Inv.# CAH/D 393

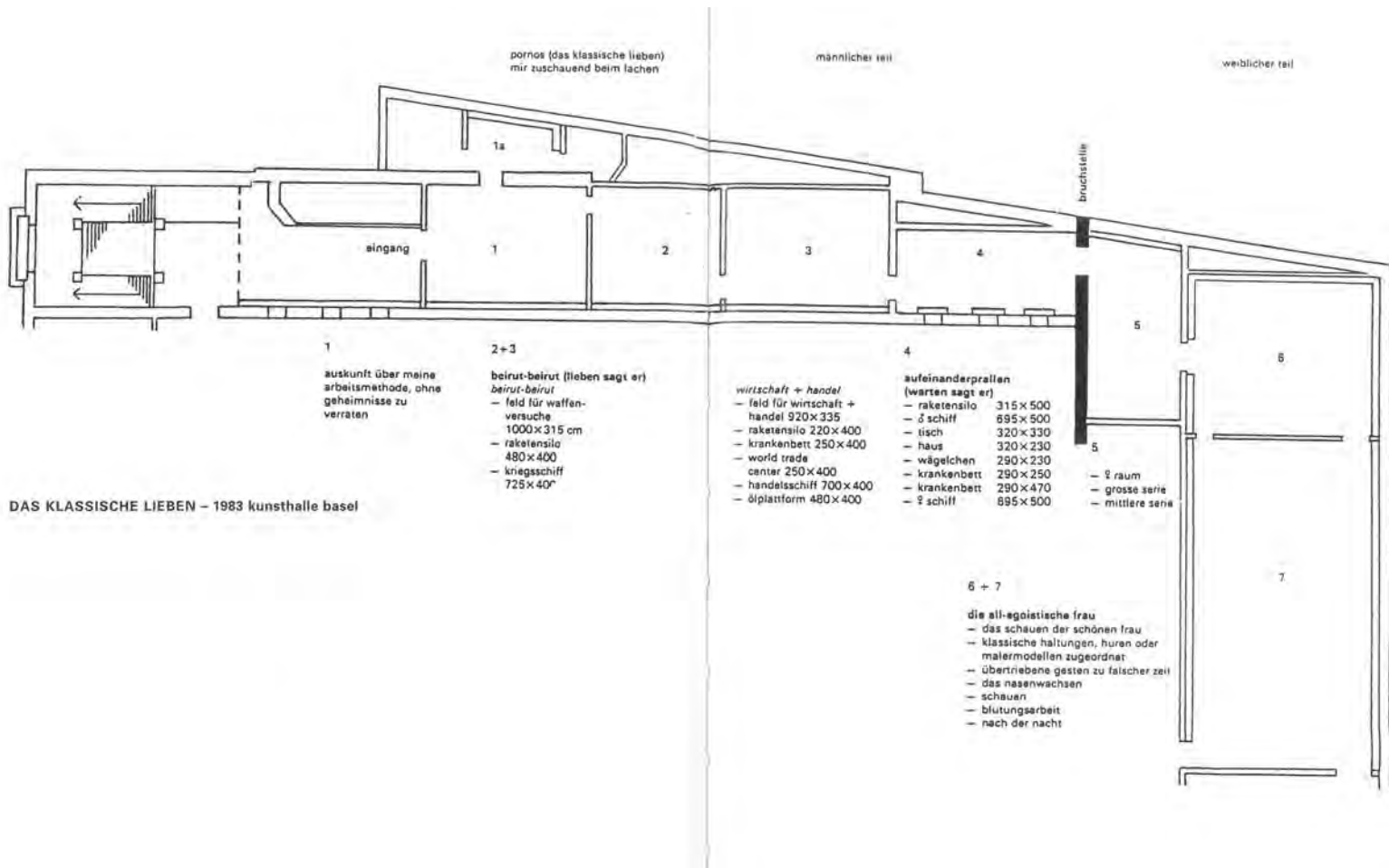
100,000.- CHF incl. tax



Miriam Cahn
haltungen huren zugeordnet oder auch malermodellen

details

GALERIE JOCELYN WOLFF



Exhibition map of the show *arbeiten 1979 - 1983 - DAS KLASSISCHE LIEBEN*, Kunsthalle Basel, Basel, Switzerland, 1983.

With :

- *beirut beirut, kriegsschiff* : rooms 2 + 3,
- *W+H ölplattform* : rooms 2 + 3,
- *klassische haltungen, huren oder malermodellen zugeordnet* : room 6 + 7.



View from the exhibition *arbeiten 1979 – 1983 - DAS KLASSISCHE LIEBEN*, Kunsthalle Basel, Basel, Switzerland, 1983. On the right : *W+H ölplattform*, 1982.

SANTIAGO DE PAOLI

Born in 1978, in Argentina.
Lives and works in Buenos Aires, Argentina.

« Although markedly simpler, the paintings of Santiago de Paoli are no less weird. Working on unusual supports, which include felt, slates of wood, and knitted wool, de Paoli's most recent body of work alternates between, and sometimes conflates, the depiction of lunar crescents and non-gendered human posteriors (yes, asses and moons). Reductive to the point of seeming naïve, his densely layered paintings are fashioned with a dark and loamy palette, offset by luminous peaches and violets, pale blues and milky whites, which brings to mind the Sienna-inflected hues of central Italy. The stark linear quality of his imagery is not without a touch of European surrealism, while the tendency toward unconventional supports evokes the ad hoc ingenuity of the outsider artist. »

Chris Sharp, on the occasion of the exhibition *José Antonio Suárez Londoño and Santiago de Paoli* at Lulu, Mexico City, Mexico, 2017.

The work of Santiago de Paoli will be also presented in the upcoming group show *Dormir au soleil* at Galerie Jocelyn Wolff, Paris, from March 3 to April 21.



Santiago de Paoli
Entre botellas y frutas, campo y cielo

2016
oil on burlap
50 x 40 cm
Inv.# SDeP/P 19

6,000.- USD incl. tax



Santiago de Paoli
Entre botellas y frutas, campo y cielo

2016
oil on burlap
50 x 40 cm
Inv.# SDeP/P 22

6,000.- USD incl. tax



Santiago de Paoli
Entre botellas y frutas, campo y cielo

2016
oil on burlap
50 x 40 cm
Inv.# SDeP/P 18

6,000.- USD incl. tax



Santiago de Paoli
Entre botellas y frutas, campo y cielo

2016
oil on burlap
50 x 40 cm
Inv.# SDeP/P 20

6,000.- USD incl. tax

GUILLAUME LEBLON

Born in 1971 in Lille, France.
Lives and works in New York, USA.

Upcoming exhibition :

S.M.A.K, Gent, Belgium (2018) ;

***FRONT International*, 1st Cleveland Triennial, Cleveland, USA (July 14 – September 30, 2018).**



Guillaume Leblon
Portrait

2016
hand-blown opal glass (pink)
50 x 30 x 23 cm
Inv.# LEB/S 211
ed. 2 out of 3 + 1 A.P.
16,500.- EUR incl. tax



Guillaume Leblon
Entrance door (Rustic)

2013
wood, metal, glass, plastic, light bulb

105 x 70.5 cm
Inv.# LEB/I 24
unique

13,000.- EUR incl. tax



Guillaume Leblon
Entrance door (Gothic)

2013
wood, metal, glass, light bulb

75.5 x 68 cm
Inv.# LEB/I 25
unique

13,000.- EUR incl. tax



Guillaume Leblon
Entrance door (Red and blue windows)

2013
wood, metal, glass, light bulb

81 x 68 cm
Inv.# LEB/I 26
unique

13,000.- EUR incl. tax

FRANCISCO TROPA

Born in 1968 in Lisbon, Portugal.
Lives and works in Lisbon, Portugal.

We will also present a work which is not documented yet, made out of a series of oil lamps in bronze molded in a cell shapes.

Upcoming exhibition :

Una fornace a Marsiglia : CIRVA, Le Stanze del Vetro, Venice, Italy (April 9 – July 29, 2018) ;

Museu Nacional de Etnologia, Lisbon, Portugal (May, 2018) ;

Solo show at Le Grand Café, Saint Nazaire, France (June 23 – September 30, 2018).



Francisco Tropa
La trace du sein

2017

blown glass, branches, leaves

silver branch: H 58 x 29 cm (width) approx. blown glass: H 24, 13,5
(diameter) approx. hanged 147 cm from the ground approx.

Inv.# FT/S 125

unique (out of a series)

15,500.- EUR incl. tax



detail



Francisco Tropa
Chas

2017
black and white photograph glued on silkscreen back ground
77 x 56 cm
Inv.# FT/D 119
unique

5,000.- EUR incl. tax



Francisco Tropa
Chas

2017
black and white photograph glued on silkscreen back ground
77 x 56 cm
Inv.# FT/D 125
unique

5,000.- EUR incl. tax



Francisco Tropa
Chas

2017
black and white photograph glued on silkscreen back ground
77 x 56 cm
Inv.# FT/D 118
unique

5,000.- EUR incl. tax

FRANZ ERHARD WALTHER

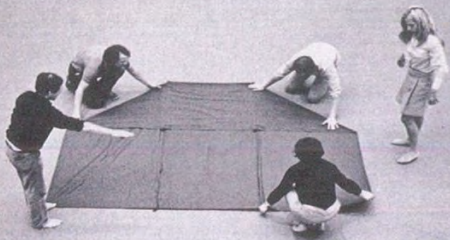
Born in 1939 in Fulda, Germany.
Lives and works in Fulda, Germany.

For ARCO Madrid 2018, Galerie Jocelyn Wolff presents three major sculptures, two *Single Elements* from 1967 and 1969 and a *Schreibbahn* from 1972 (not documented yet) as well as historical drawings from two series by Franz Erhard Walther: the *Schraffurzeichnungen* (1959) and the *Schichtenzeichnungen* (1976 – 1981).

A selection of them are presented here; to see the complete list, please [follow this link](#) or [send us a request by email](#)

Upcoming exhibition :

ODRADEK, group Show co-curated by Malmö Konsthall and François Piron, Malmö Konsthall, Malmö, Sweden (February 17 - May 6, 2018) ;
solo show curated by Julieta González at Museo Jumex, Mexico (May 12 - September 30, 2018) ;
solo show at Casa Luis Barragán, Mexico (2018) ;
solo show at Galerie Jocelyn Wolff, Paris, France (October - December 2018).



No. 26 (1967)

head — body



the individual — the group

changing compounds

Franz Erhard Walther

First Workset

Contrasting pairs of conditions:

Structured—Unstructured:

I set aside a certain duration in which to realize the work-process. I have to make certain arrangements in order to realize the work-process—The development of the work-process is not predetermined. My activities are intuitive, they have no preconceived structure.

Freedom—Control:

I determine my own work-process (in so doing my actions are restricted by the conditions of the work-process)—I cannot determine the work-process alone since others are also engaged in it (if I try to push it beyond a certain point, I can destroy the work-process). There is a reciprocal influence on the participants.

Physical factors—Psychological factors:

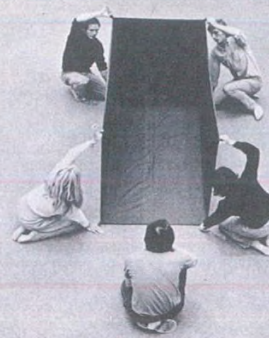
The importance of bodily activity. The quantity of the parts — The totality of revelations resulting from an involvement with the work-process.

Seeing—Remembering:

I perceive the momentary situation with my eyes—I remember them.

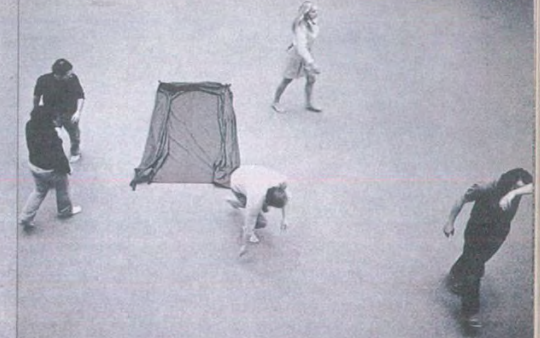
Visually perceptible—Conceptually perceptible:

The use of the instrument occurs within my range of vision—The use of the instrument transcends my range of vision. One's position in relation to the instrument determines one's field of vision—The instrument stimulates one to see.



intervals

physical condition



mutual relations

work — rest

circulation

Photographs: Timm Rautert

Some instruments from the Workset (1963-69) were made to be used in indoor situations, some were made to be used in outdoor situations, and some in both indoor and outdoor situations. The following four instruments have been selected from the 58 that constitute the First Workset.

The body at rest—The body in tension:

The body is in a rest position (the instrument can temporarily place the body in a rest position). The body experiences alternating states of contraction and expansion—Working with the instrument involves a temporary strain on the body.

Limited—Unlimited Time:

The effectiveness of the work-process may or may not be limited by time.

One—Many:

I initiate and am responsible for the work-process. I understand my own experience of the work-process—The work-process is carried out by several participants and sustained collectively. I cannot comprehend their experience of the work-process.

Self-determination—Self-restriction:

I can become completely involved in the work-process—I do not have to get involved in the work-process.

Responsibility to the other participants—Lack of Responsibility to the other participants:

The instrument should be used with a sense of responsibility. I am involved in a collective situation which I have in part created: I am responsible to the others (the situation collapses if I withdraw)—The instrument does not force me to feel responsible to the others; the participants can create a situation which involves no responsibility to others.

Activity—Origin:

I work with the instrument (physics)—My body temperature changes (chemistry).



Franz Erhard Walther
Kopf Leib Glieder (Single Element n°26 of 1.Werksatz)

1967

sewn canvas
wrapped in white fabric : 57 x 42 x 8 cm
Inv.# FEW/S 116
out of an edition of 5

88,000.- EUR incl. tax



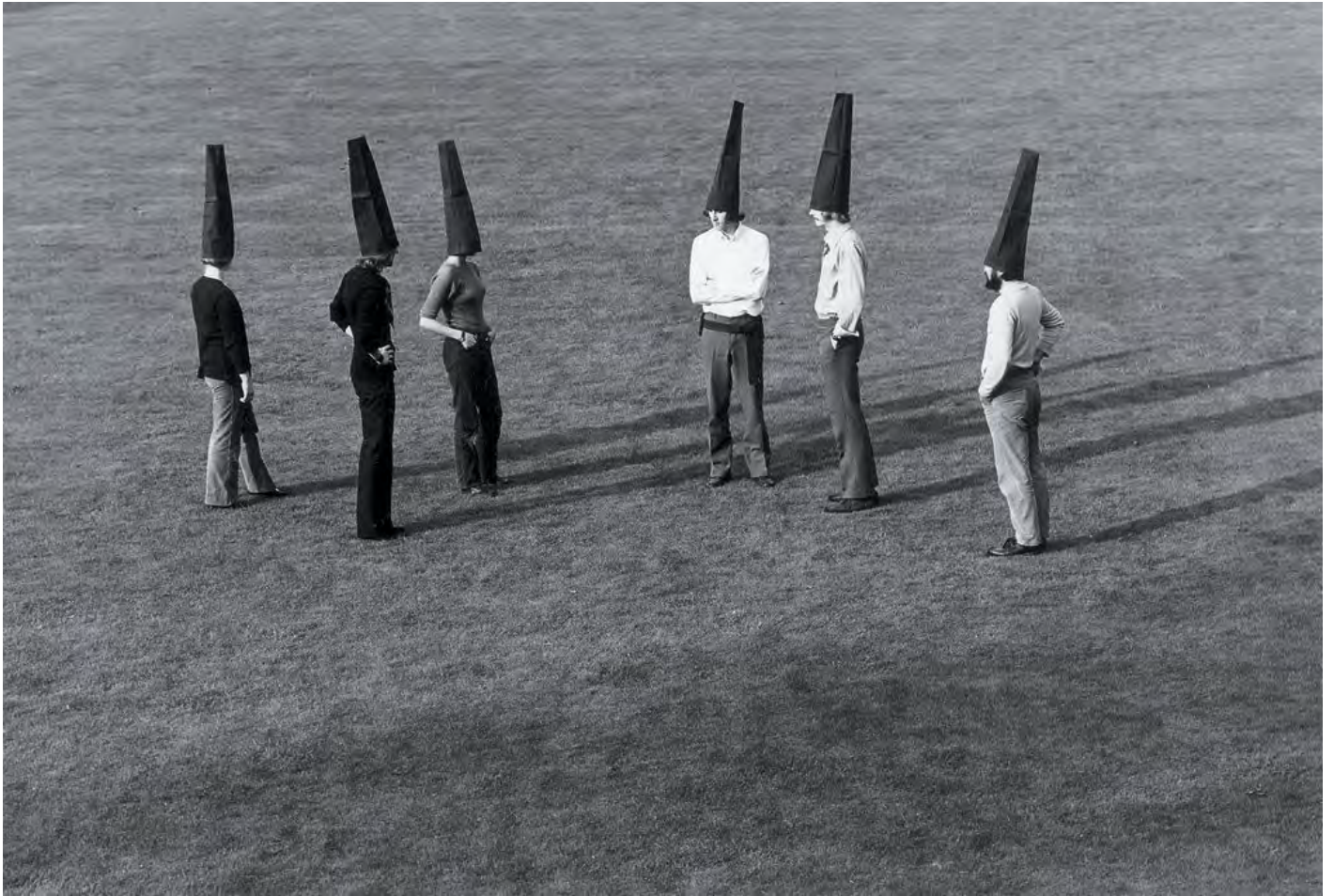
Franz Erhard Walther
Kopf Leib Glieder (Single Element n°26 of 1. Werksatz)

folded



Franz Erhard Walther
Kopf Leib Glieder (Single Element n°26 of 1. Werksatz)

storage situation



Franz Erhard Walther
*Positionen (caps as position marks) **Single Element n°54 of 1.Werksatz***

1969

sewn dyed canvas

7 elements in total

6 hats: 31.5 x 64.5 cm and diameter: 19 cm (each), 1 belt 5.5 x 160 cm

case: 37 x 21 x 7 cm

Inv.# FEW/S 57

out of an edition of 5

88,000.- EUR incl. tax



Franz Erhard Walther
Positionen (caps as position marks) Single Element n°54 of 1.Werksatz

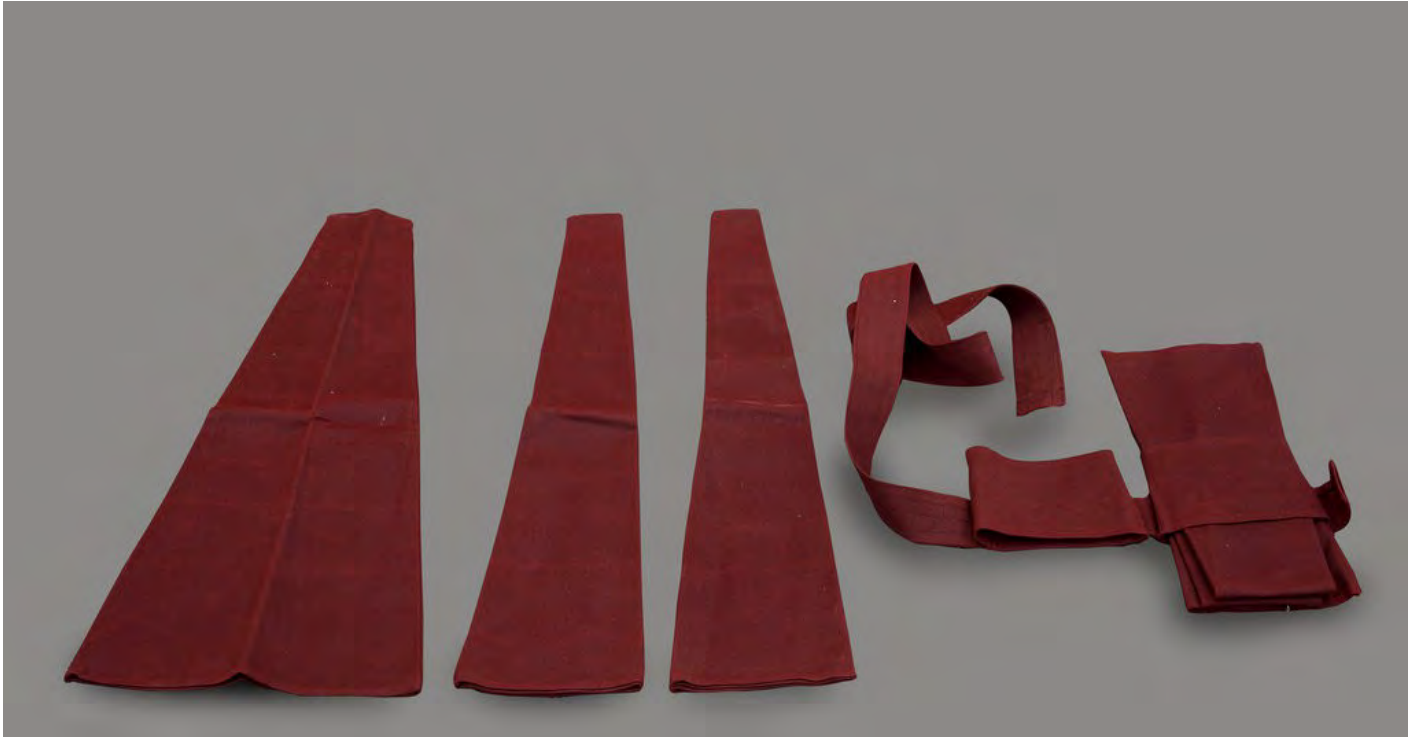
1969
sewn dyed canvas
7 elements in total
6 hats: 31.5 x 64.5 cm and diameter: 19 cm (each), 1 belt 5.5 x 160 cm
case: 37 x 21 x 7 cm
Inv.# FEW/S 57
out of an edition of 5

activation view



Franz Erhard Walther
Positionen (caps as position marks) Single Element n°54 of 1. Werksatz

hat and belt



Franz Erhard Walther
Positionen (caps as position marks) Single Element n°54 of 1. Werksatz

folded



Franz Erhard Walther
Positionen (caps as position marks) Single Element n°54 of 1. Werksatz

storage situation

Franz Erhard Walther
Schraffurzeichnung

1959

« For Franz Erhard Walther drawing is not a static medium but rather a materially fluid generator of work processes, conceptual experiments and imaginative participation. Across a practice that ranges freely between graphic typography, painting on paper, artist's books, sculpture, photography, installation, actions and public demonstrations, the category of drawing emerges as an insistent presence explored through the continually transferable concepts of line, frame and action. Walther himself has always stressed the fundamental importance of drawing to his work [...].

Many of the *Schraffurzeichnungen* (Hatched Drawings) used as their paper support the reverse of Word Drawings [...]. There is no cross-hatching, only singular strokes from top to bottom or left to right, in a predetermined action of linear accrual. Understanding writing and drawing to be equivalent processes at this time, Walther completely withheld psycho-grapheme registration in the hatching motion to hone an activity structured by a mechanical urge to obliterate the clarity of what was underneath. »

Stephanie Straine, text published on the occasion of the exhibition *Franz Erhard Walther: DRAWINGS – Frame / Line / Action / Drawn Novel*, Drawing Room, London, UK, 2012.



Franz Erhard Walther
Schraffurzeichnung

1959
pencil, charcoal on paper
signed back side on the background
40.5 x 53.4 cm
Inv.# FEW/D 251

27,500.- EUR incl. tax



Franz Erhard Walther
Schraffurzeichnung

1959

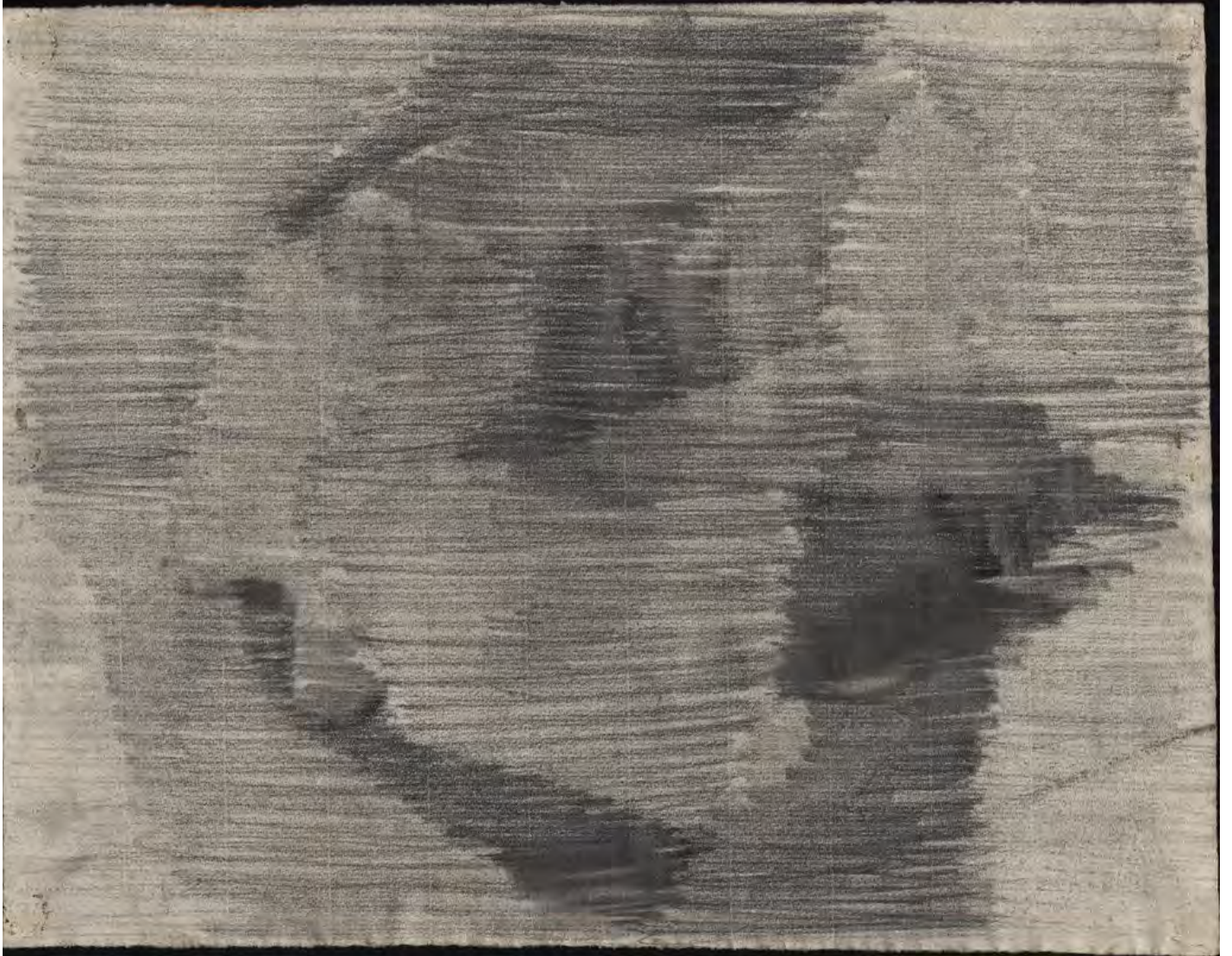
graphite, gouache, watercolour on paper

29.8 x 40 cm

framed: 40 x 50 x 2,5 cm

Inv.# FEW/D 254

27,500.- EUR incl. tax

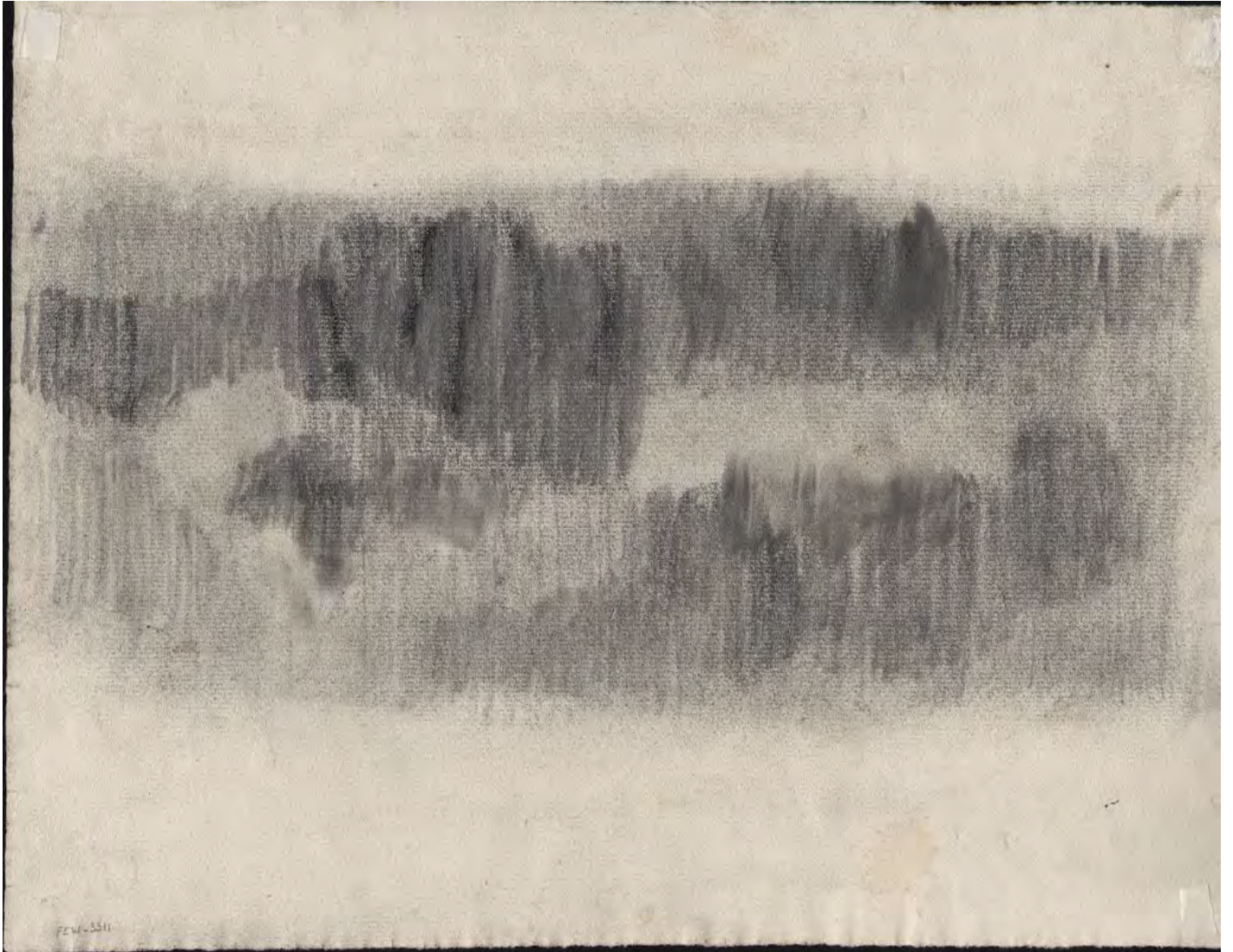


Franz Erhard Walther
Schraffurzeichnung

1959
graphite on paper

24.3 x 31.1 cm
framed 34,5 x 48 x 2.5 cm
Inv.# FEW/D 255

22,000.- EUR incl. tax



Franz Erhard Walther
Schraffurzeichnung

1959
graphite on paper
24.3 x 31.1 cm
framed 34,5 x 48 x 2.5 cm
Inv.# FEW/D 255

22,000.- EUR incl. tax



Franz Erhard Walther
Schraffurzeichnung

1959
graphite on paper
31.4 x 48.5 cm
framed: 44,5 x 61,5 x 3,4 cm
Inv.# FEW/D 277

27,500.- EUR incl. tax

Franz Erhard Walther
Schichtenzeichnungen

1976 - 1981

The Schichtenzeichnungen, referred to by the artist as « notes without language », are made up of sketches that had been originally created with the explicit intent of reworking. These sketches were then loosely painted with red or yellow paint, an addition to the drawing as opposed to an erasure of previous strokes. For Walther, « the memory of the Werkzeichnungen becomes erased with paint », and unlike these previous drawings, one side of the paper remains blank. Reflection and thought are intentionally neglected and replaced by impulsive gestures, turning a new page in the artist's work.

Ewa Kumelowski



Franz Erhard Walther
Schichtenzeichnung ROT

1976 - 1981
gouache, watercolour, pencil on paper
signed and dated front side at the bottom, right
29.5 x 20.9 cm
Inv.# FEW/D 246

7,000.- EUR incl. tax



Franz Erhard Walther
Schichtenzeichnung GELB

1977 - 1981
gouache, watercolour, pencil on paper
signed and dated front side at the bottom, right
29.5 x 21 cm
Inv.# FEW/D 366

7,000.- EUR incl. tax



Franz Erhard Walther
Schichtenzeichnung ROT

1979 - 1980
gouache, watercolour, pencil on paper
signed and dated front side at the bottom, right
29.5 x 21 cm
Inv.# FEW/D 372

7,000.- EUR incl. tax



Franz Erhard Walther
Schichtenzeichnung ROT

1978 - 1981
gouache, watercolour, pencil on paper
signed and dated front side at the bottom right
29.6 x 20.9 cm
Inv.# FEW/D 243

7,000.- EUR incl. tax

CHRISTOPH WEBER

Born in 1974 in Vienna, Austria.
Lives and works in Vienna, Austria.



Christoph Weber
Not yet titled

2015
concrete
120.5 x 43.5 x 22 cm
Inv.# WEB/S 95
unique

15,500.- EUR incl. tax



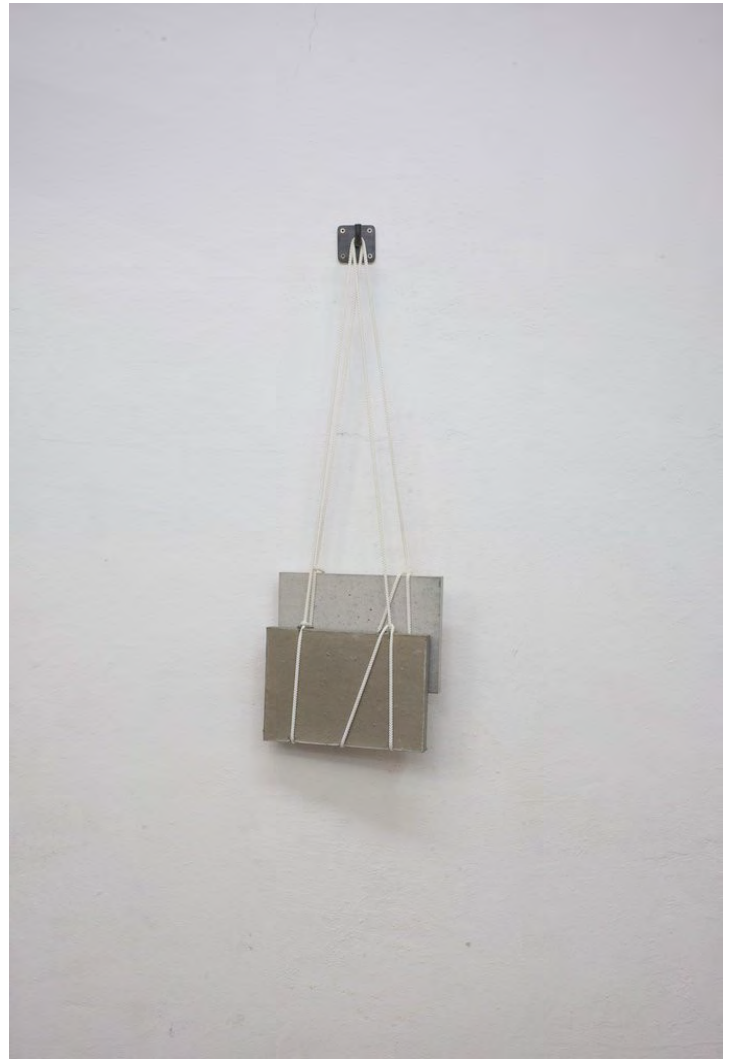
detail



Christoph Weber
Cast and uncast

2017
concrete, rope, steel
100 x 25 x 13 cm
Inv.# WEB/S 128
unique

5,000.- EUR incl. tax



Christoph Weber
Cast and uncast

2017
concrete, rope, steel
95 x 33 x 13 cm
Inv.# WEB/S 129
unique

5,000.- EUR incl. tax