Galerie Jocelyn Wolff

Preview Artissima

Hall red - booth 8 / Hall yellow – booth 7

November 2 - 4, 2018

Diego Bianchi
Colette Brunschwig
Miriam Cahn
Santiago de Paoli
Guillaume Leblon
Isa Melsheimer
Prinz Gholam
Hans Schabus
Élodie Seguin
Franz Erhard Walther
Christoph Weber
Clemens von Wedemeyer

(please, click on the artist's name to go directly to the relevant page)

HANS SCHABUS

Born in 1970 in Watschig, Austria. Lives and works in Vienna, Austria.

Hans Schabus
Die feindlichen Gewalten*,* 2016

Inv.# SCA/S 31
showcase from the Beethoven frieze at Secession building, concrete, shoes
270 x 311 x 201 cm
unique

"Around that time the Secession mailed the free availability of four vitrines to their members. They had been originally designed in the 1990ies to hold studies for the Beethovenfries by Gustav Klimt. I was fast and therefore lucky. Right now, in my studio, I have three of these vitrines one on top of each other, sitting on four turtles that are known, originally, to support two very big bowls in front of the Secession's main entrance. The absence of the drawings inside the vitrines are visible, the colour of the wood has faded around them. The labels of «The Hostile Powers», the main theme of the Beethofenfries, are still in place. But the drawings are gone. «The Suffering of Weak Humanity», «The Yearning for Happiness» and «The Kiss for the Whole World» – all gone."
Hans Shabus, letter to Jocelyn Wolff, April 14, 2016.



Hans Schabus
Die feindlichen Gewalten *,* 2016







Hans Schabus
Die feindlichen Gewalten , 2016

detail

FRANZ ERHARD WALTHER

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

Artissima Sound :

Zick-zack-Stück (Flechtung) Zigzag Piece (Plaiting)
Schreitbahn No 12, 1972

Artissima Sound

Franz Erhard Walther
Zick-zack-Stück (Flechtung) Zigzag Piece (Plaiting) *Schreitbahn No 12,* 1972

Dyed cotton fabric
1,350 x 310 cm
(4 parts of 4 m and 1 part of 4,40 m)
40 cm in width
unique
Inv.# FEW/S 218



Image from the publication : Franz Erhard Walther, XIV. Bienal Internacional dè Sao Paulo 1977

Activation protocol :
Two persons begin at opposite ends. Attention is drawn in each case to the stretch of ground which is marked by the corse of the zigzag strip. When both persons have completed their way, these stretches which they have been thinking of are superimposed like a lattice.

Sound work
2015

digital file, loudspeaker
45 min English spoken activation instructions by the artist, recorded July 2015
45 min of German spoken activation instructions by the artist, recorded July 2015

Zig-Zag_mp3



storage form

Exhibition History

First presentation in 1977 : *Franz Erhard Walther, Arbeiten 1969-1976, 2. Werksatz 1972*, XIV Bienal Internacional dè Sao Paulo, Sao Paulo, Brazil

Second presentation in 1981 : *Franz Erhard Walther Handlung Werk*, Nationalgalerie Berlin, Staatliche Museen Preußischer Kulturbesitz, Berlin, Germany

Third presentation in 1990 : Kunstverein in Hamburg, Hamburg, Germany

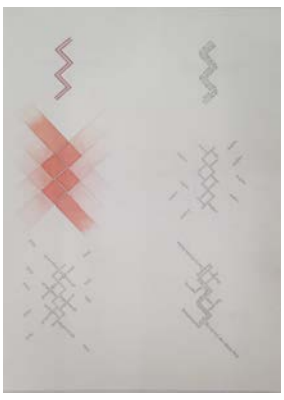
Fourth presentation in 1997 : Kunstverein in Hannover, Hannover, Germany

Fifth presentation in 1998 : Vonderau Museum, Fulda, Germany

Sixth presentation in 2010 : *Franz Erhard Walther, De l'origine de la sculpture*, Mamco, Geneva, Switzerland

Seventh presentation in 2015 : *Schreitbahnen und Zeichnungen*, Galerie Jocelyn Wolff, Paris, France

Eighth presentation 2016: *Franz Erhard Walther, Call for action*, Power Plant, Toronto, Canad



Related drawing
2015/1972
watercolor, graphite
42 x 29,5 cm



Franz Erhard Walther
Trial Sewings / Probenähungen *,* 1983-1992

dyed cotton fabric
1/4 bordeaux: 90 x 30 x 20 cm
2/4 blue: 70 x 36.5 x 11 cm
3/4 red: 20 x 20 x 11.5 cm
4/4 grey: 20 x 20 x 11.5 cm
unique

Inv.# FEW/S 278

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Franz Erhard Walther
Trial Sewings / Probenähungen , 1983-1992



Franz Erhard Walther
Trial Sewings / Probenähungen,
1983-1992

PRINZ GHOLAM

Wolfgang Prinz was born in 1969 in Leutkirch, Germany.
Michel Gholam was born in 1963 in Beirut, Lebanon.
Both live and work in Berlin, Germany.

« Our work is not nostalgic; nor are we interested in commemoration or celebration of an artistic or historical memory. Through our work, what we strive to bring back into the light is what we could define as the impossibility to build a bridge with the past. Just as with the presentation of archive photographs by Nelly's and Wilhelm von Plüschow, during our work at "Kallimarmaro" (the Panathenaic stadium, the site of the performance, then in the video entitled "Speaking of Pictures – Kallimarmaro" performed for documenta 14 in 2017), what interested us was not only the connection that we wanted to create between these sites and these sources but, also and especially, the difference between them and what they represent. What we try to invoke is something that is inevitably lost yet nevertheless returns to memory.
We also like the idea of being able to address a rather distant past and to feel ourselves free in its reevocation. »

Interview between Martina Panelli and Prinz Gholam
on the occasion of their exhibition *Speaking of Pictures* at Galerie Jocelyn Wolff, January 2018

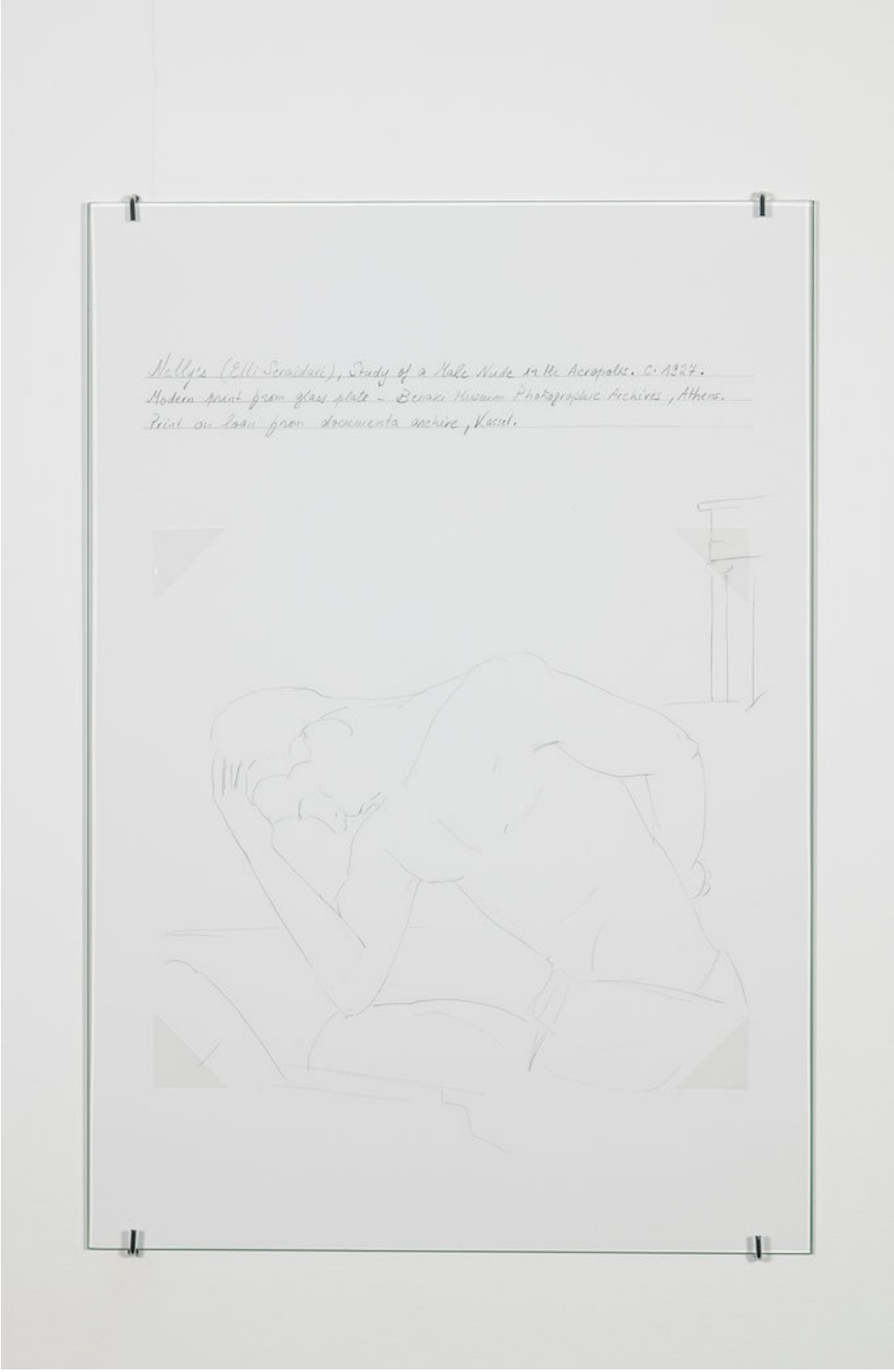
Prinz Gholam
Speaking of Pictures (Kallimarmaro)*,* 2017

Inv.# PGH/V 28
HD Video, with sound, 16:9
37 min.37 min.
ed. 1 of 3 + 2 A.P.

The video has been shown at Documenta Kassel documenta-Halle: Prinz Gholam embark on a method of embedding corporeal constellations which they internalize from paintings, sculptures and historical photographs. The two videos (with *My Sweet Country (Olympieion)*, 2017) are the results of a five week working period in Athens on the sites of the PANATHENAIC STADIUM (Kallimarmaro) and the TEMPLE OF OLYMPIAN ZEUS (Olympieion). The videos are closely related to the performance *My Sweet Country* which is presented at documenta 14 in Athens (April - July). Both videos withdraw sources from Delacroix, Michel Butor's text on Delacroix, Nelly's pictorial language, and Wilhelm von Plüschow's ambivalent arcadian codes to name just a few. As a couple, their research is a corporeal activity investing in the reality they encounter on site through a long term practice. Now the embodied source material imposes itself onto the archeological site. Prinz Gholam's performative commitment enters in an immediate relationship to the omnipresent visible and acoustic surroundings layering over the archeological ruins as a public space in a city, and as a site of cultural incompletion. Working at the exact place where antiquity happened, the ruins and remains symbolize and assert continuity of culture. The activity on these sites, the pictorial source material, and the local cease to be merely cultural heritage. They become a nonverbal yet active language in usage.



Prinz Gholam
Speaking of Pictures (Kallimarmaro), 2017



Prinz Gholam
Speaking of Pictures, drawing for display of Nelly's study of a male nude in the Acropolis 1927 ,
2017

pencil and adhesive mounting corners on paper
signed back side
42 x 29.7 cm

Inv.# PGH/D 46

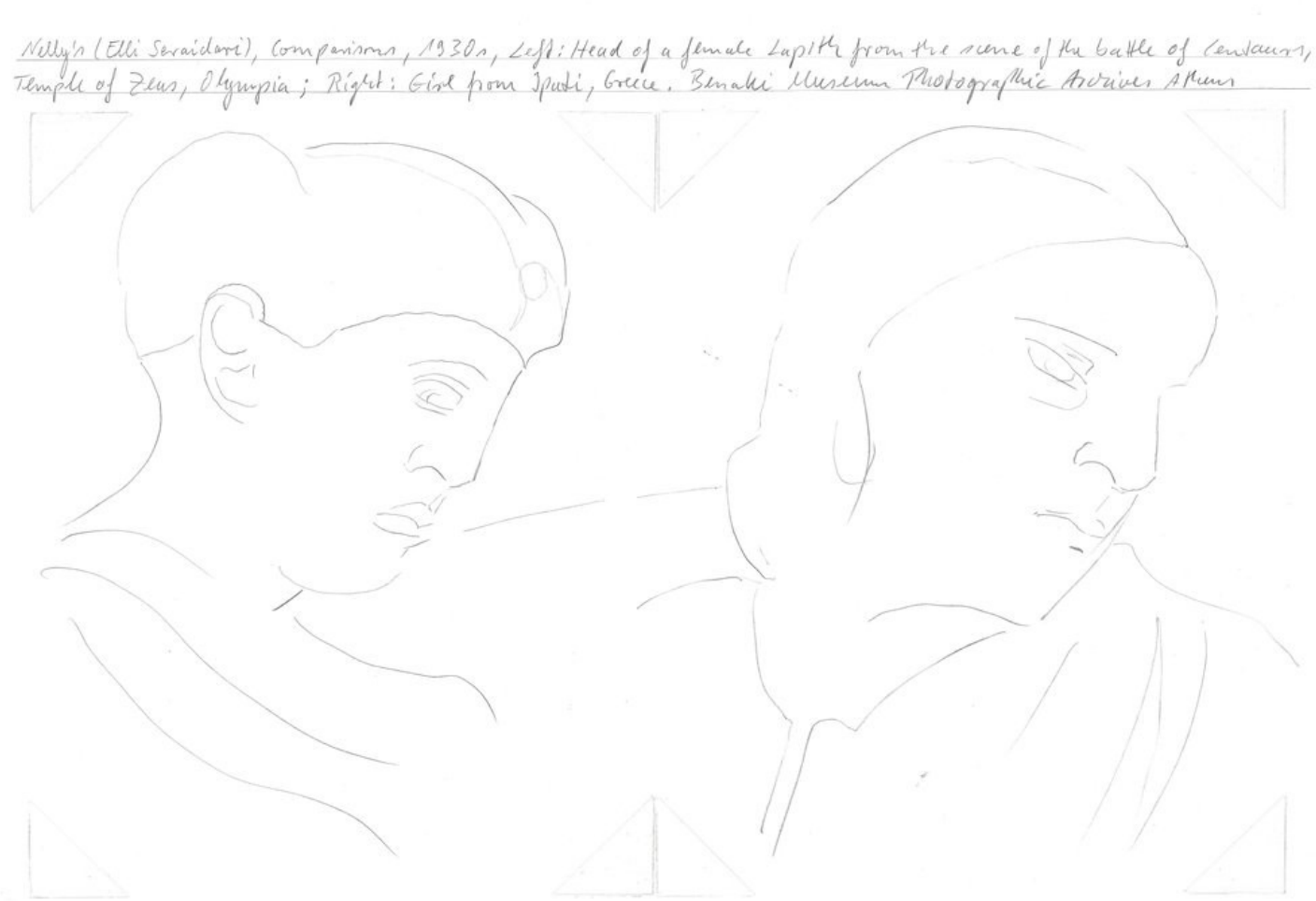
Nelly's (Elli Seraidari), Nude athlete at the Delphi Festival, 1930,
modern print from the Benaki Museum Photographic Archives Athens,
on loan from documenta archive Kassel



Prinz Gholam
Speaking of Pictures, drawing for display of Nelly's Nude Athlete at Delphi Festival 1930 , 2017

pencil and adhesive mounting corners on paper
signed back side
42 x 29.7 cm

Inv.# PGH/D 44



Prinz Gholam
Speaking of Pictures, drawing for display of Nelly's comparison of a female lapith with a girl from Ipati 1930s, 2017

Inv.# PGH/D 48
pencil and adhesive mounting corners on paper
signed back side
29.7 x 42 cm

DIEGO BIANCHI

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



Diego Bianchi
Res *,* 2018

epoxy putty, iron, plastic, pigments, varnish
178 x 60 x 60 cm
unique

Inv.# DB/S 87





Diego Bianchi
Res *,* 2018

detail



Diego Bianchi
Raqueta, 2018

Inv.# DB/S 83
epoxy putty, iron, fiberglass, plastic, pigments
approx. 285 x 29 x 70 cm
unique



Diego Bianchi
Raqueta, 2018

details





Diego Bianchi
Macroeconomy *,* 2008

C-print on Fujifilm professional DPII pearl paper
45 x 65 cm
ed. 1 of 3

Inv.# DB/PH 77

COLETTE BRUNSCHWIG

Born in 1927 in Le Havre, France. Lives and works in Paris, France.



Colette Brunschwig
Sans titre *,* 1975

indian ink, watercolour on paper
signed and dated at the bottom left; signed and dated back side on the top left
46 x 62 cm, , mounted on aluminium

Inv.# CB/D 58



Colette Brunschwig
Sans titre *,* 1952

India ink on paper
signed and dated back side on the top left
30 x 30 cm, , mounted on aluminium

Inv.# CB/D 105

MIRIAM CAHN

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



Miriam Cahn
o.t. *,* 20.3.15

oil on canvas
signed "M" on the back of the wooden stretcher
85 x 62 cm

Inv.# CAH/P 2216



Miriam Cahn
das blaue haus, 20.02.1994

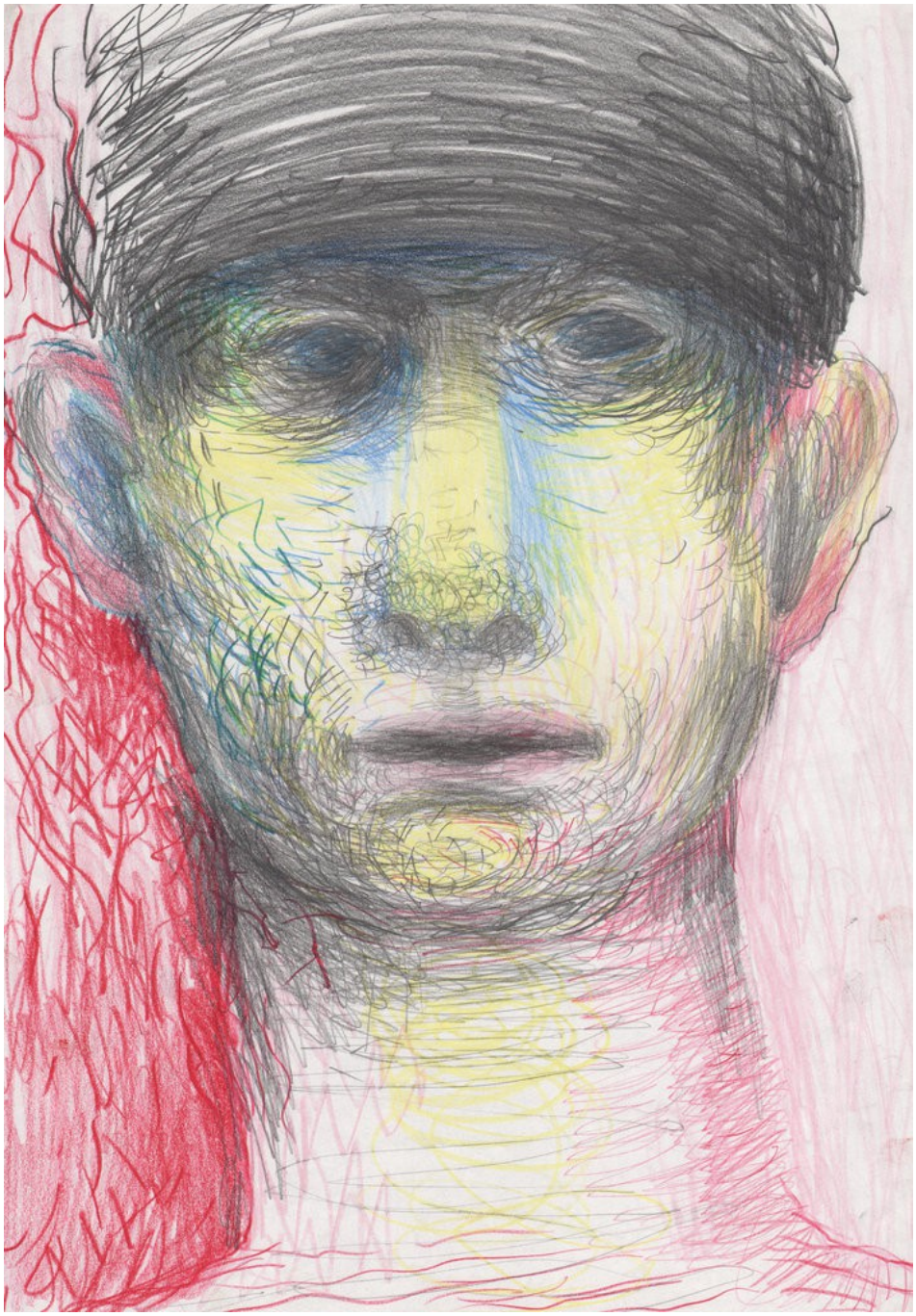
Inv.# CAH/D 252
water, pigments and chalk on paper
3 sheets: 37.5 x 46 cm, 29.5 x 43 cm, 29 x 24.5 cm



Miriam Cahn
soldat *,* 13.05.1994

egg, pigments and water on paper
48.5 x 43.5 cm

Inv.# CAH/D 267



Miriam Cahn
soldat *,* 25.08.1995

pencil and colored pencil on paper
42 x 30 cm

Inv.# CAH/D 100

SANTIAGO DE PAOLI

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



Santiago de Paoli
Palette *,* 2018

oil on felt fabric
47 x 37 cm

Inv.# SDeP/P 60



Santiago de Paoli
Palette *,* 2018

oil on felt fabric
52 x 38 cm

Inv.# SDeP/P 61

GUILLAUME LEBLON

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



Guillaume Leblon
Harlem's head #1 *,* 2017

bronze, steel, rust
approx. 45 x 15 x 30 cm
ed. 1/2 + 1 A.P.

Inv.# LEB/S 221



ISA MELSHEIMER

Born in 1968 in Neuss, Germany.
Lives and works in Berlin, Germany.



Isa Melsheimer
Tuch (Indigo), 2012

Inv.# MEL/S 34
fabric, thread, pearls
80 x 70 cm
unique

"The embroidery (picture) itself is older I did already in Istanbul (2008). It shows the new part of the town what was just in construction at this time, with the new buildings, fence and security. I always had this in my studio and liked it a lot. Just later, I added the other parts what was inspired by this old japan indigo patchworks fabrics (this patchworks are very old a fabric what was repaired again and again always in this Indigo blue, a treasure). So, I started with this one picture (embroidery) a very loved rest over from an unrealized work and completed it with all the blue fabrics I had in my collection at home and added the other embroideries connecting it, appreciating it in this japan tradition." Isa Melsheimer from an email to Sandrine Djerouet on April 18, 2013

ÉLODIE SEGUIN

Born in 1984 in Paris, France.
Lives and works in Paris, France.





Elodie Seguin
Volume sombre serti au mur *,* 2017

wood, ink, polyurethane paint, plaster
173 x 51 x 5 cm
unique

Inv.# SEG/S 126

CHRISTOPH WEBER

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



Christoph Weber
***Etui**,* 2018

concrete, lead
12 x 60 x 52 cm
unique
Inv.# WEB/S 131



CLEMENS VON WEDEMEYER

Born in 1974 in Göttingen, Germany.
Lives and works in Berlin, Germany.



Clemens von Wedemeyer
No Control / Control*,* 2018

Inv.# WED/PH 107
inkjet print, diasec
60 x 156.5 cm, unframed
ed. out of 3 + 1 A.P.