GALERIE JOCELYN WOLFF

ARCOMadrid
Galerie Jocelyn Wolff
Booth 3C05

March 5th - 9th, 2025

Manuel Alvess

Katinka Bock

Diego Bianchi

Melissa Boucher Morales

Miriam Cahn

Santiago de Paoli

Prinz Gholam

Harald Klingelhöller

Irene Kopelman

Isa Melsheimer

Francisco Tropa

Élodie Seguin

Franz Erhard Walther

Christoph Weber



Galerie Jocelyn Wolff - 43 rue de la Commune de Paris, 93230 Romainvile +33 1 42 03 05 65 - galeriewolff.com



Manuel Alvess
***Soleil,* 1981**
Inv.# MA/P 6
acrylic and lacerations on canvas

81 x 116 cm

Manuel Alvess: a discreet and visionary 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).

Alvress 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. His *Soleil,* dated 1981, created through lacerations on a white-painted canvas, illustrates his ability to subvert and transform objects.

In 2001, the Serralves Foundatoin 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; fourty 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
- Fondation Serralves, Porto
- Fondation Gulbenkian, Lisbon



Diego Bianchi
***Foam Venus,* 2019**
Inv.# DB/S 92
rubber foam, bricks, rubber

200 x 44 x 40 cm
unique



Katinka Bock
***Hésitation textile (Paris 1931),* 2024**
Inv.# BOC/S 735
ceramic, jeans on wood

45.5 x 31 x 12 cm



Katinka Bock
***Hésitation textile (Paris 1931),* 2024**
Inv.# BOC/S 735

Detail



Katinka Bock
***T-olia,* 2012 - 2022**
Inv.# BOC/S 186
oak, copper, ceramic, wood

174 x 240 x 135 cm
unique



Katinka Bock
***T-olia,* 2012 - 2022**
Inv.# BOC/S 186

Detail



Katinka Bock
***T-olia,* 2012 - 2022**
Inv.# BOC/S 186

Detail



Katinka Bock
***Receiver (unfolded and green),* 2024**
Inv.# BOC/S 731
glazed ceramic

76 x 36 x 17 cm



Katinka Bock
***Receiver (unfolded and green),* 2024**
Inv.# BOC/S 731

Detail



Mélissa Boucher Morales
Scrolling [faire défiler], 2021 - 2022
Inv.# MB/PH 3/3
inkjet print on Fujiflex paper mounted on dibond, dielectric glass

58 x 41 cm
ed. 3/3 + 2 A.P.



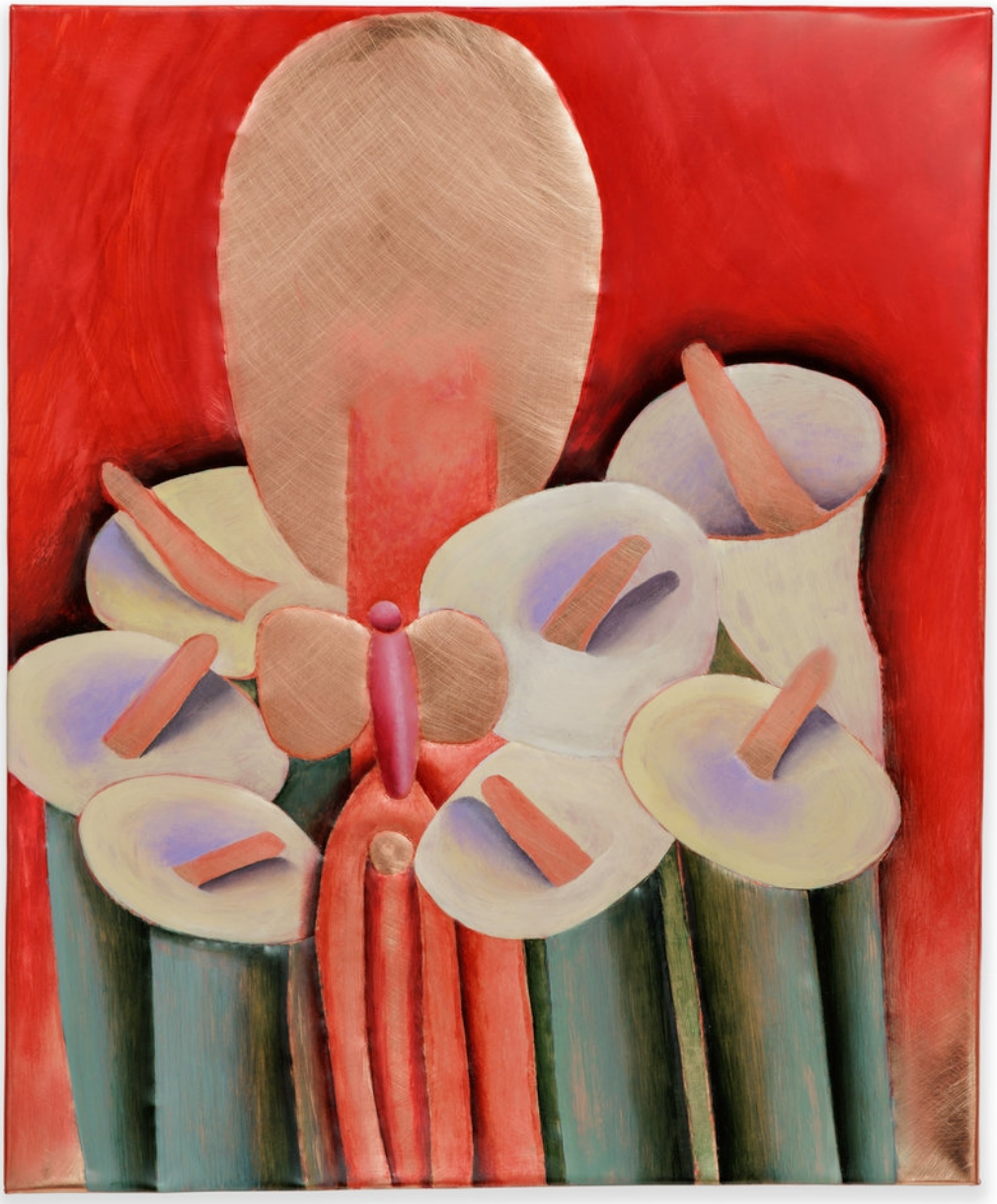
Mélissa Boucher Morales
Scrolling [faire défiler], **2021 - 2022**
Inv.# MB/PH 11/2
inkjet print on Fujiflex paper mounted on dibond, dielectric glass

30 x 40 cm
ed. 2/3 + 2 A.P.



Miriam Cahn
L.I.S. falsch und richtig (verw. + unver.), 23.07.1990, 1990
Inv.# CAH/D 1620
chalk on paper

5 sheets
1/5 : 70 x 88 cm
2/5 : 70 x 100 cm
3/5 : 70 x 50.5 cm
4/5 : 70 x 50 cm
5/5 : 68.5 x 52 cm
overall : ca. 70 x 370 cm



Santiago de Paoli
***Solo,* 2023**
Inv.# SDeP/P 285
oil on copper

49.5 x 40.6 cm



Santiago de Paoli
***Cum laude,* 2021**
Inv.# SDeP/P 260
oil on felt fabric

62 x 44 cm



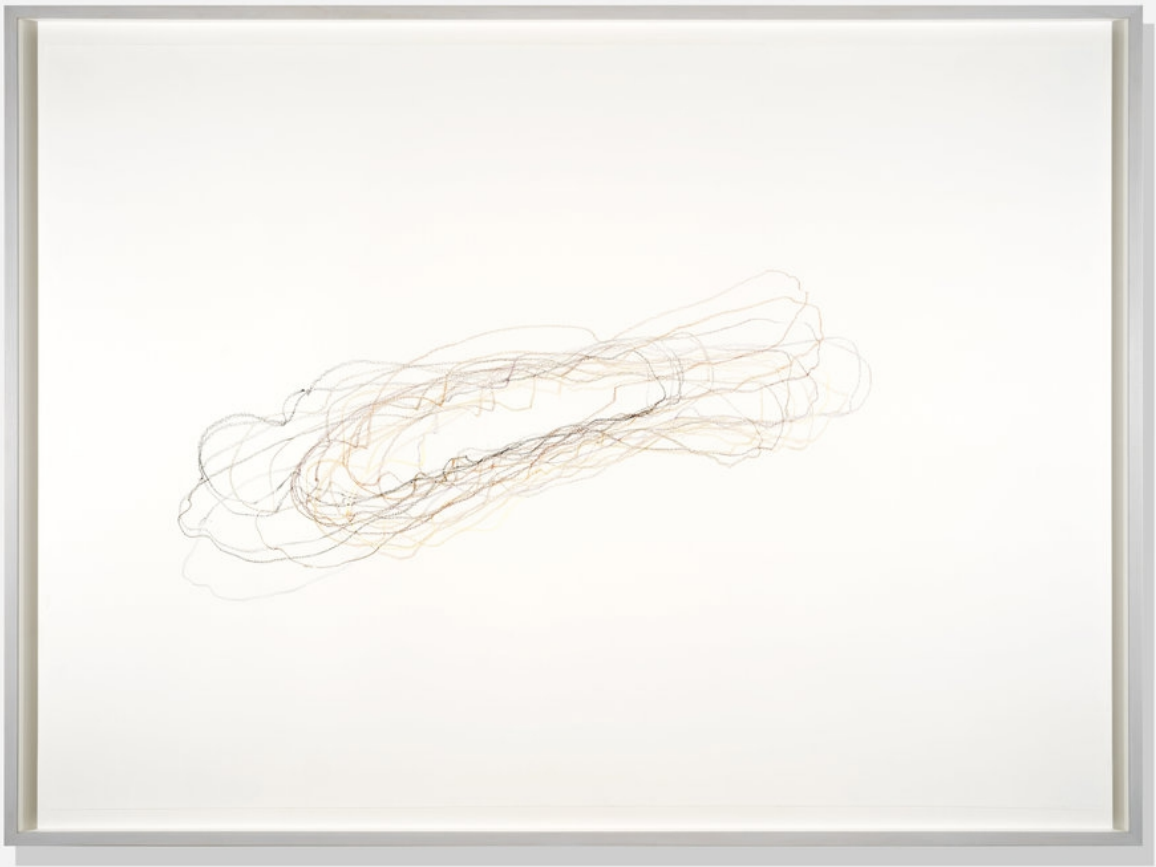
Harald Klingelhöller
Das Meer bei Ebbe geträumt, Schrankversion
The sea at ebb tide dreamed, cabinet version, 2006
Inv.# HK/S 20
plaster and steel

86 x 81 x 63.5 cm



Harald Klingelhöller
Das Meer bei Ebbe geträumt, Schrankversion
The sea at ebb tide dreamed, cabinet version, 2006
Inv.# HK/S 20

Detail



Irene Kopelman
Nematostella Movement experiment - Large, 1_23 julio, **2021**
Inv.# IK/D 11
oil pastel on paper

100 x 140 cm
unique



Irene Kopelman
***Glass Botryllus A,* 2021 - 2022**
Inv.# IK/S 21
silkscreens on glass

13 glass panels
overall : 21 x 31.5 x 10 cm
unique



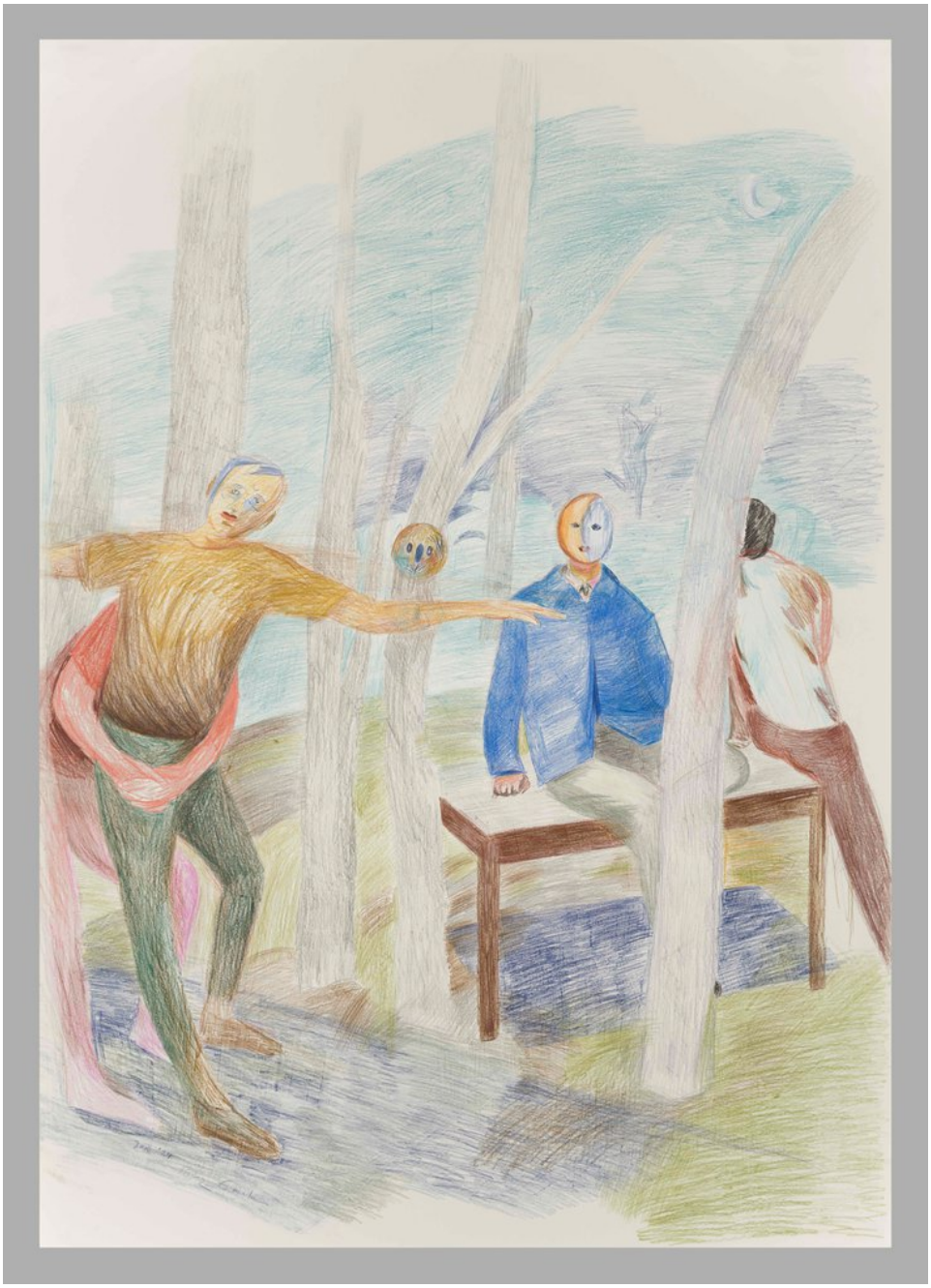
Isa Melsheimer
***The Outshined City I,* 2022**
Inv.# MEL/S 185
ceramic, glaze

ceramic : 76 x 59 x 62 cm
pedestal : 50 x 90 x 74 cm
unique



Prinz Gholam
***12. April,* 2005**
Inv.# PGH/PH 52/1
c-print

size of the print: 60 x 49 cm
size with the passe-partout and glass: 80 x 69 cm
ed. 1/6 + 2 A.P.



Prinz Gholam
***Waning Moon in the Tuileries,* 2024**
Inv.# PGH/D 139
color pencil on paper
signed and dated on lower left
122 x 86 cm



Prinz Gholam
***Henry McBride & Rikyu,* 2021**
Inv.# PGH/D 170
colored pencil on paper, elastic band

each ca. 25 x 27 cm
framed : 57.5 x 75,5 x 12 cm
unique



Prinz Gholam
***The River,* 2021**
Inv.# PGH/S 14
stones and glue

13 stone pieces
overall ca. 160 x 80 cm
unique



Prinz Gholam
***The River,* 2021**
Inv.# PGH/S 14

Detail



Elodie Seguin
***Sans titre,* 2023**
Inv.# SEG/D 154
paper, paint on paper

51 x 51 cm



Francisco Tropa
***Penelope,* 2025**
Inv.# FT/S 350
bronze

sculpture : 180 x 32 x 25 cm
pedestal : 50 x 40 x 40 cm
ed. 1/3 + 1 A.P.

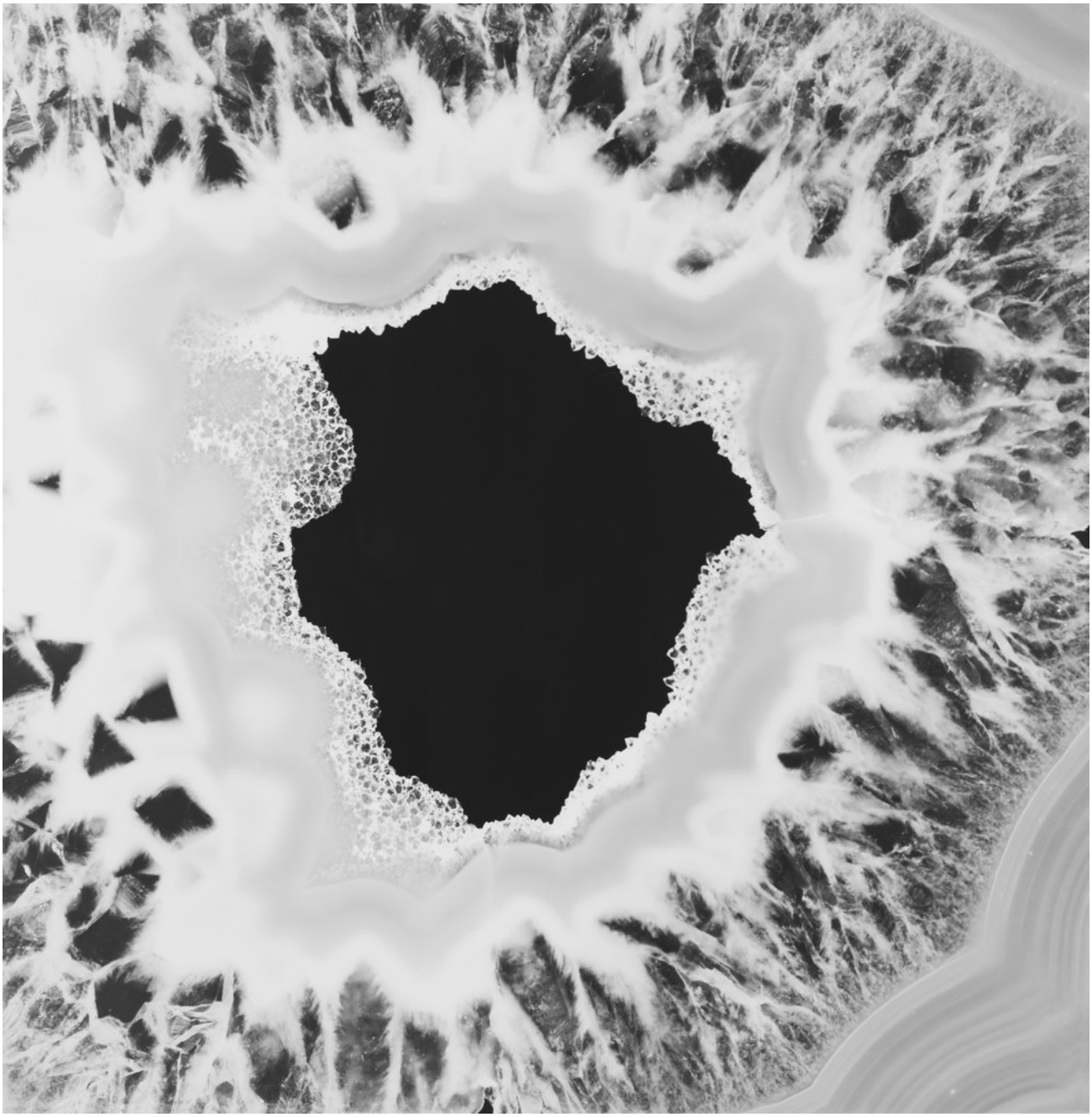


Francisco Tropa
***Penelope,* 2025**
Inv.# FT/S 350

Detail



Francisco Tropa
***Penelope,* 2025**
Inv.# FT/S 350



Francisco Tropa
Fortress of Solitude
Forteresse de Solitude, 2023
Inv.# FT/PH 48
gelatin silver print

100 x 100 cm
ed. of 1/2 + 1 A.P.



Franz Erhard Walther
***Configuration Ankündigung II,* 1992**
Inv.# FEW/S 236
dyed cotton fabric, foam

180 x 205 x 12 cm
unique

Exhibition history :

- Die Bilder sind im Kopf, Kunsthalle Vogelmann, Heilbronn (September 12 - November 20, 2011)
- Face contre terre, Le SHED, Notre-Dame-de-Bondeville (September 29 - November 18, 2018)

Literature :

- « Franz Erhard Walther - Die Bilder sind im Kopf », Wienand Verlag, 2011.
- « Franz Erhard Walther - Die Configurations als Werklager », Ritter, Klagenfurt und Wien, 1995.
- « Franz Erhard Walther - Antwort der Körper », Cantz, 1993.



Franz Erhard Walther
***Configuration Ankündigung II,* 1992**
Inv.# FEW/S 236

Detail



Christoph Weber
Cast and uncast, **2017**
Inv.# WEB/S 123
concrete, rope, steel

100 x 25 x 13 cm
unique



Christoph Weber
***Cast and uncast,* 2017**
Inv.# WEB/S 123

Detail



Christoph Weber
***Burst,* 2022**
Inv.# WEB/S 160
limestone, concrete

43 x 26 x 27 cm
unique