GALERIE JOCELYN WOLFF
ART BASEL 2023

Booth P10

Hall 2.1

13 - 18 June 2023

Opening hours :

13 - 14 June (by invitation only) : 11AM - 8PM

15 - 18 June (public days) : 11AM - 7PM

Francisco Tropa

Solo show at Cahn Kunstraum

The RM Enigma

Steinentorstrasse 18

4051 Basel

4 minutes away from Kunsthalle Basel

13 - 30 June 2023

Opening hours :

13 - 14 June : 11AM - 8PM

15 - 18 June: 11AM- 6PM

20 - 30 June (Tue. - Sat.) : 2PM - 6PM

Booth P10
Hall 2.1
13 - 18 June 2023

William Anastasi

Zbynek Baladran

Diego Bianchi

Katinka Bock

Miriam Cahn

Harald Klingelhöller

Irene Kopelman

Isa Melsheimer

Santiago de Paoli

Prinz Gholam

Elodie Seguin

Francisco Tropa

Franz Erhard Walther

Christoph Weber

William Anastasi

Born in Philadelphia, USA in 1933
Lives and works in New York, USA

Please click here to read more about the artist.



William Anastasi
Pulley
1964
pulley, rope, speaker, sound recording, recipe (protocol)

135 x 50 x 50 cm

unique + 1 A.P.

WA/S 30



William Anastasi
Pulley
1964
pulley, rope, speaker, sound recording, recipe (protocol)

135 x 50 x 50 cm

unique + 1 A.P.

WA/S 30

William Anastasi
Sound Objects

«William Anastasi's *Sound Objects* premiered in 1966 at the Dwan Gallery in New York. It was the first of his four ground breaking exhibitions at the gallery from 1966-1970 that defined Conceptual Art and helped to launch the movement.
[...]
With *Sound Objects* 1963-1966, Anastasi had introduced the concept of tautology, a strategy of Conceptual Art that a year later would also be exemplified in Six Sites. They consist of sounds made by ordinary things such as an electric fan, an inner tube, a radiator, shovel, pick, pneumatic drill, power saw, among them, that were recorded while in use and presented as sculptures with speakers that remember their sounds. For instance, Anastasi recorded the sound of an inner tube inflated and then deflated, each presented with its opposing sound. Similarly the tools, the shovel, pick, pneumatic drill, power saw, and so on, each was recorded and presented with the sound of the various actions either shoveling up sand, picking rocks, drilling macadam, or sawing wood, shown along with their various attacked debris. The first and the most reductive of them, *Microphone,* 1963, a Tanberg tape recorder that had recorded itself in action, was presented playing back that recording. No more succinct example of tautology exists in Anastasi's oeuvre in sculpture.
[...]
Being self-referential the *Sound Objects* are simply about themselves, not representing something else as much art before and after has been and still is. They are as much about the present moment, the here and the now, another Conceptual strategy, and the erasure of boundaries, yet another, as they are about tautology. As Gertrude Stein said long ago that no adjective can stand in, no metaphor can explain other than that things are what they are-"a rose is a rose is a rose." »

From Dove Bradshaw ; "a rose is a rose is a rose.", 2022



Wiliam Anastasi

Pulley

1964

WA/S30

Source: 1966, Dwan Galery (ê William Anastasi Archives, New York)

William Anastasi

Pulley

1964

pulley, rope, speaker, soundrecording, recipe (protocol)

135 x 50 x 50 cm

Unique + 1 A.P

WA/S 30

Exhibition History:

1966 - «Wiliam Anastasi, Sound Objects», Dwan Galery, New York

2022 - «Wiliam Anastasi. Sound Objects», Galerie Jocelyn Wolff, Paris - Romainvile



Exhibition view : *Wiliam Anastasi. Sound Objects,* Galerie Jocelyn Wolff, Paris - Romainvile, 2022.

Zbynek Baladran

Born in Prague, Czechoslovakia in 1973
Lives and works in Prague, Czech Republic

Please click here to read more about the artist.



Zbyněk Baladrán
Story of a Raped Sentence in Several Pictures
2016
blue and white print on plexiglass, color print on paper

15 x 20 cm each

ed. 1/3 + 1 A.P.

ZB/PR 12



Zbyněk Baladrán
Story of a Raped Sentence in Several Pictures
2016

Detail

Diego Bianchi

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

Please click here to read more about the artist.



Diego Bianchi
bottle leg
2017
fiberglass, epoxy clay, bottle, paper

112 x 30 x 30 cm

unique

DB/S 69

d

Katinka Bock

Curated dialogue between sculptures and photographs

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

Please click here to read more about the artist.



Katinka Bock
Vergessen
2019
ceramic

38 x 25 x 14 cm

unique

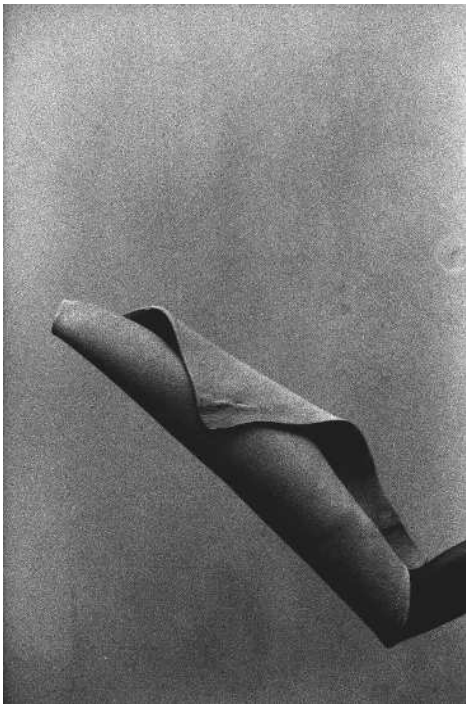
BOC/S 541



Katinka Bock
Vergessen
2019

BOC/S 541

Detail



Katinka Bock
Zarba Lonsa, 1
2015
silver print on Baryté Bergger Warmtone glossy paper

37 x 24.5 cm
framed
ed. 1/4 + 2 A.P.

BOC/PH 178



Katinka Bock
For Your Eyes Only (S)
2016
silver print on Baryté Bergger Warmtone glossy paper

37 x 24.5 cm
framed
ed. 1/4 + 2 A.P.

BOC/PH 167



Katinka Bock
Sonnenstich
2017
silver print on Baryté Bergger Warmtone glossy paper

32 x 45 cm
framed
ed. 1/4 + 2 A.P.

BOC/PH 131



Katinka Bock
One of 100 words
2019
c-print on Fuji mat crystal archive paper

45 x 32 cm
framed
ed. 1/4 + 2 A.P.

BOC/PH 136



Katinka Bock
Apnée (Gisant)
2020
silver print on Baryté Bergger Warmtone glossy paper

32 x 45 cm
framed
ed. 1/4 + 2 A.P.

BOC/PH 128



Katinka Bock
Amnésie et résistance
2019
c-print on Fuji mat crystal archive paper

38 x 57 cm
framed
ed. 1/4 + 2 A.P.

BOC/PH 132



Katinka Bock
Don't forget to breeze consciously, the doctor said
2023
ceramic, wood, fabric

158.5 x 25 x 10 cm

BOC/S 662



Katinka Bock
Don't forget to breeze consciously, the doctor said
2023

BOC/S 662

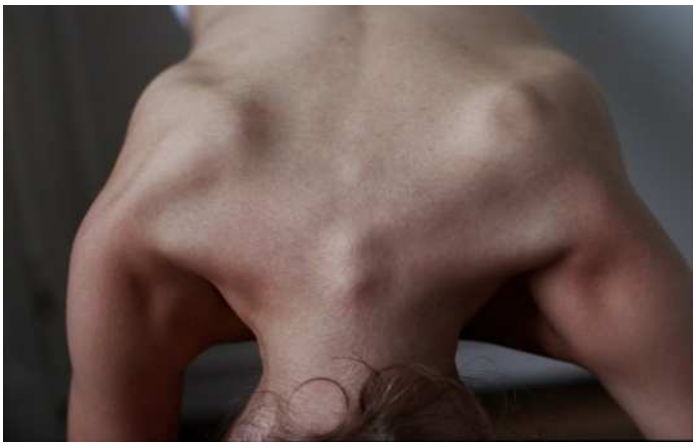
Detail



Katinka Bock
Zarba Lonsa, 2
2015
silver print on Baryté Bergger Warmtone glossy paper

37 x 24.5 cm
framed
ed. 1/4 + 2 A.P.

BOC/PH 182



Katinka Bock
Trinity
2017
c-print on Fuji mat crystal archive paper

31 x 45.5 cm
31 x 45.5 cm framed
ed. 2/4 + 2 A.P.

BOC/PH 170



Katinka Bock
Junimond, triangle
2017
ceramic

39 x 32 x 17.5 cm

unique

BOC/S 377



Katinka Bock
Junimond, triangle
2017
ceramic

BOC/S 377

Miriam Cahn

Born in Basel, Switzerland, 1949
Lives and works in Stampa, Switzerland

Please click here to read more about the artist.



Miriam Cahn
hand-+fussgefühl, 1.12.21
2021
oil on canvas
signed and dated on the back
120 x 160 cm

5079
CAH/P 3041



Miriam Cahn
könnteichsein, 22.+30.11.21
2021
oil on canvas
signed and dated on the back
180 x 130 cm

5077
CAH/P 3038



Miriam Cahn
in die zukunft, 2013 + 16.5.14
2013 - 2014
pencil on paper
signed and dated on the back
25 x 47 cm

3738
CAH/D 1536

Harald Klingelhöller

Born in 1954, Mettmann, Germany
Lives and works in Düsseldorf and Karlsruhe, Germany

Please click here to read more about the artist.

Harald Klingelhöller

Since the mid-1980s Harald Klingelhöller has placed the link between sculpture and language at the center of his work. By alternating different materials (the lightness of paper, cardboard, and glass is often related to the solidity of steel and granite) his work creates a formal and conceptual connection between narrative elements and visual arts. Klingelhöller, who describes himself as a "flâneur of language," draws from a vast repertoire, ranging from poetry to printmaking, from medical to legal literature, to find the source of inspiration for his sculpted works.

Whereas in the 1980s the forms alluded to by the sculptures were directly traceable to the metaphors expressed in the titles - as in the case of a series of works at the time entitled *Frucht der Arbeit, Fruit of Labor,* where plaster casts of pears, apples and bananas were visible - providing thus a direct visual translation of the linguistic imagery announced, in the 1990s Klingelhöller proposed a different approach.

Indeed, in the works of this period, the letters that make up the titles take on volume and become the constituent elements of signifying objects that nevertheless, in a formal play of repetition and variation, are disengaged from any linguistic function. Cut out of corrugated cardboard or wrapping paper, the obtained letters are piled up and integrated, wrapped or hung on more solid constructions so as to appear as pure objects, suspended in their crudest material aphonia. This creative principle can be observed in the sculpture we'll be presenting at Art Basel in Basel this year : *Wenden sich den Bildern zu* [Turning to the Images], 1997.

Beyond the choice of materials, the strictly literal (as opposed to metaphorical) approach characteristic of Klingelhöller's work in the 1990s made it possible to broaden the field of possible interpretations of the textual element at the origin of the work and to engage the viewer in a different way, creating sculptures that are both legible and capable of materializing the non referential dimension of a given verbal content.



Harald Klingelhöller
Wenden sich den Bildern zu
Turning to the Images
1997
bronze, paper, wire

105 x 168 x 22 cm

WVZ 129
HK/S 11



Harald Klingelhöller
Wenden sich den Bildern zu
Turning to the Images

WVZ 129
HK/S 11

Detail



Harald Klingelhöller
Wenden sich den Bildern zu *Turning to the Images*

WVZ 129
HK/S 11

Detail

Irene Kopelman

Born in 1974 in Córdoba, Argentina.
Lives and works in Amsterdam, The Netherlands.

Please click here to read more about the artist.

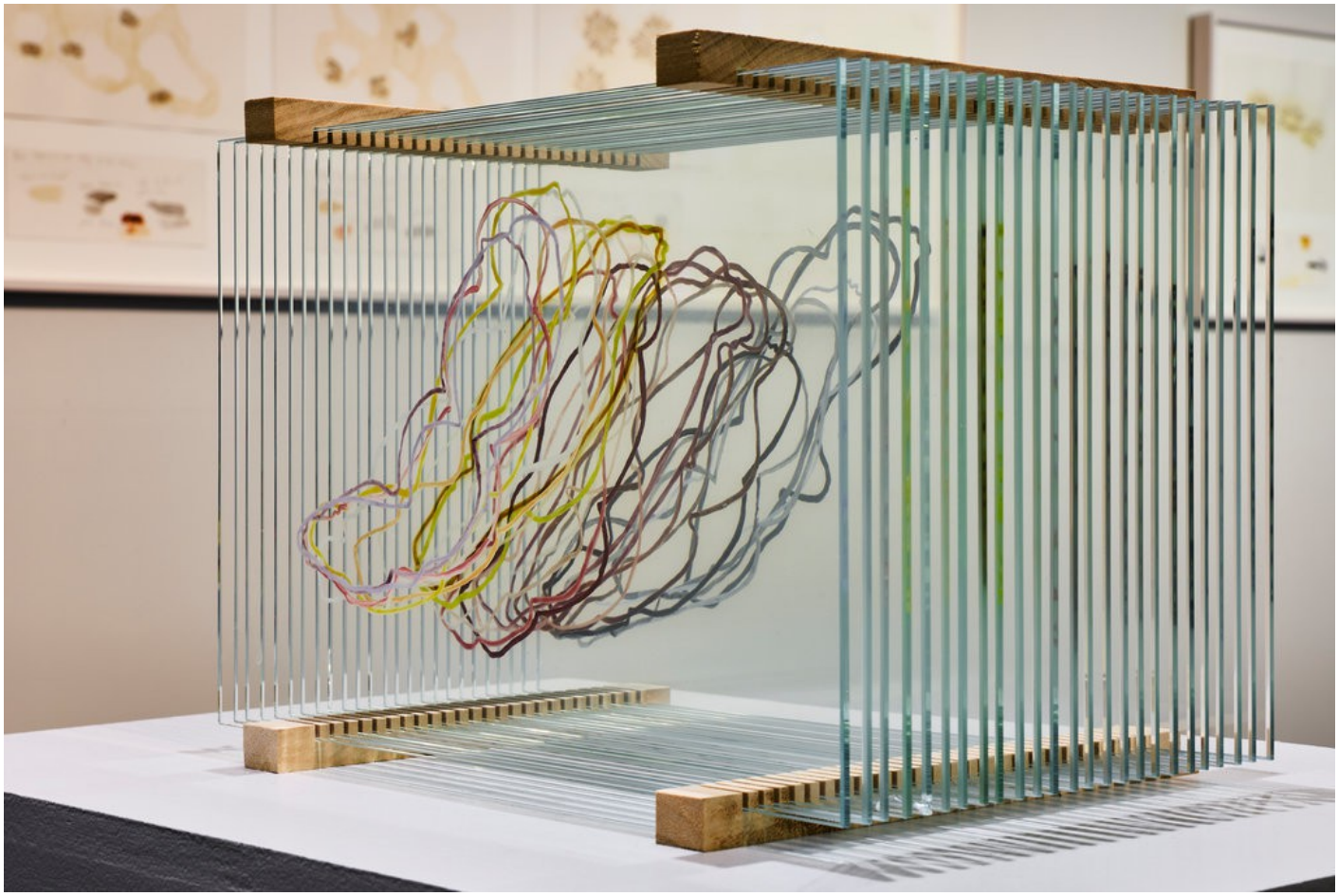
Irene Kopelman

« After a first collaboration in 2018, MAMAC and the argentine artist continued their cooperation with an 18-month artistic residency, focused research focused mainly on the marine life studied in Nice and its surroundings. Delicate marine invertebrates studied for their exceptional biological capacities.

Thus, drawings, glass works, ceramic pieces and paintings bear witness to this research involving Laboratoire de Biologie du Développement de Villefranche-sur-Mer (LBDV) at the Institute de la Mer de Villefranche (IMEV) with the Research Director Stefano Tiozzo, and the Institute for Research on Cancer and Aging of Nice (IRCAN) - part of the Federative Research Institute - Marine Resources (IFR MARRES) - with the Research Director Éric Röttinger.

Many artists are concerned with the living, but few use marine biology research as a source of inspiration. Irene Kopelman is one of them, and this residency opens the doors to the fascinating world of Nematostella and Botryllus, seen through her eyes. »

From « IRENE KOPELMAN. MARINE MODELS. DRAWING REGENERATION », Mamac Nice, 2022.

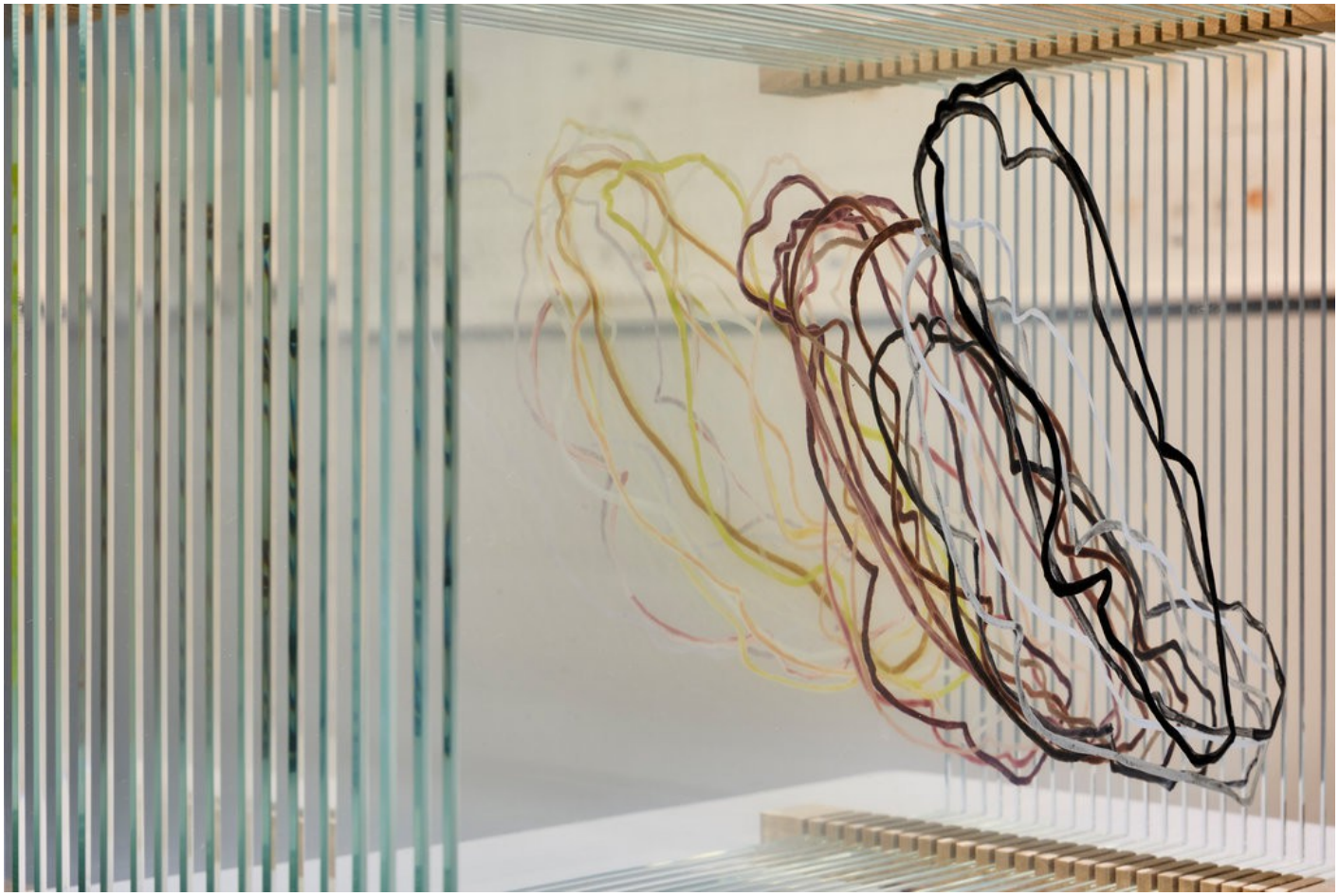


Irene Kopelman
Nematostella in Motion, S1 13 April
2021 - 2022
silkscreens on glass

21 x 31.5 x 19 cm

unique

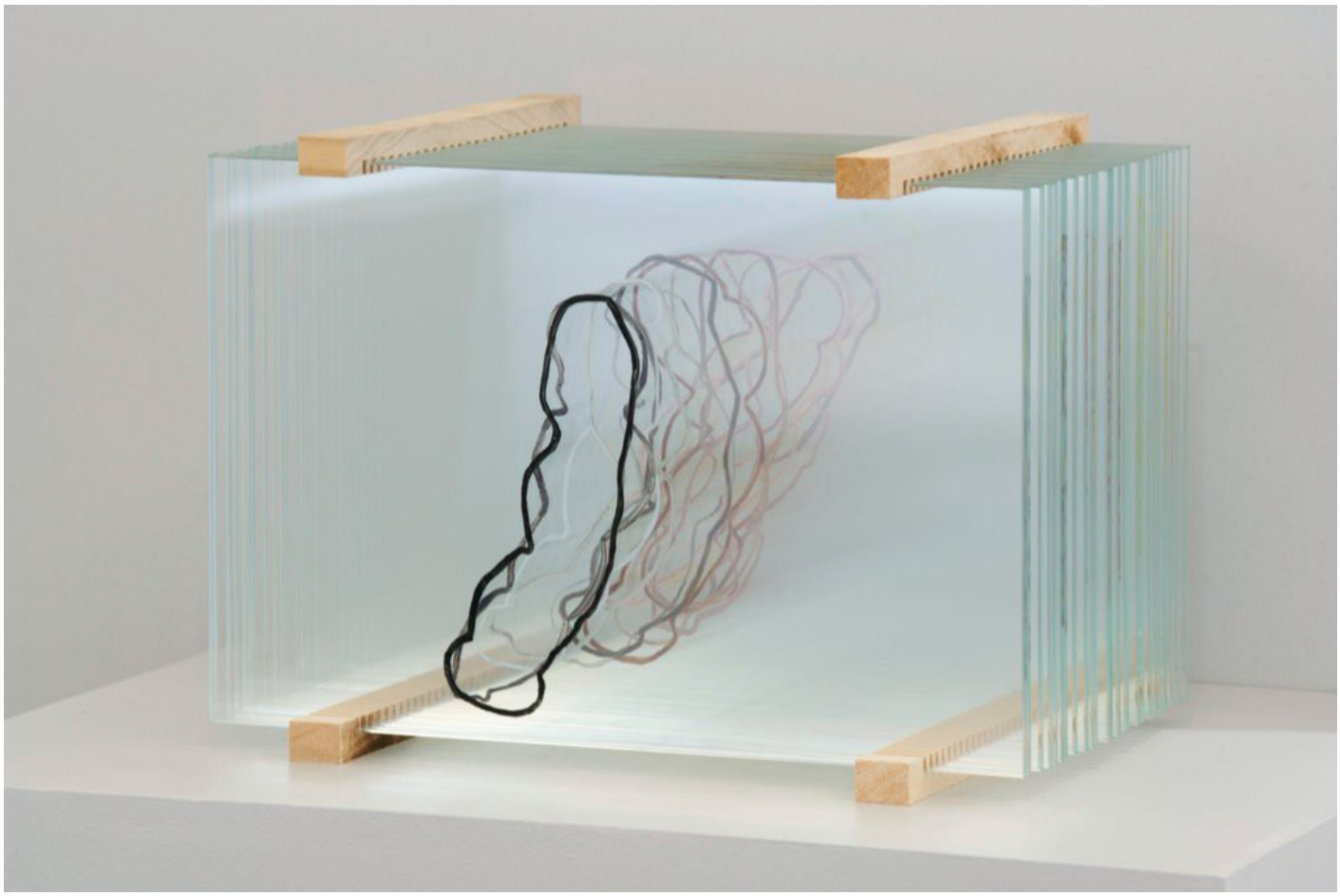
IK/S 24



Irene Kopelman
Nematostella in Motion, S1 13 April
2021 - 2022

IK/S 24

Detail



Irene Kopelman
Nematostella in Motion, S2 13 April
2021 - 2022
silkscreens on glass

21 x 31.5 x 19 cm

unique

IK/S 25

Isa Melsheimer

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

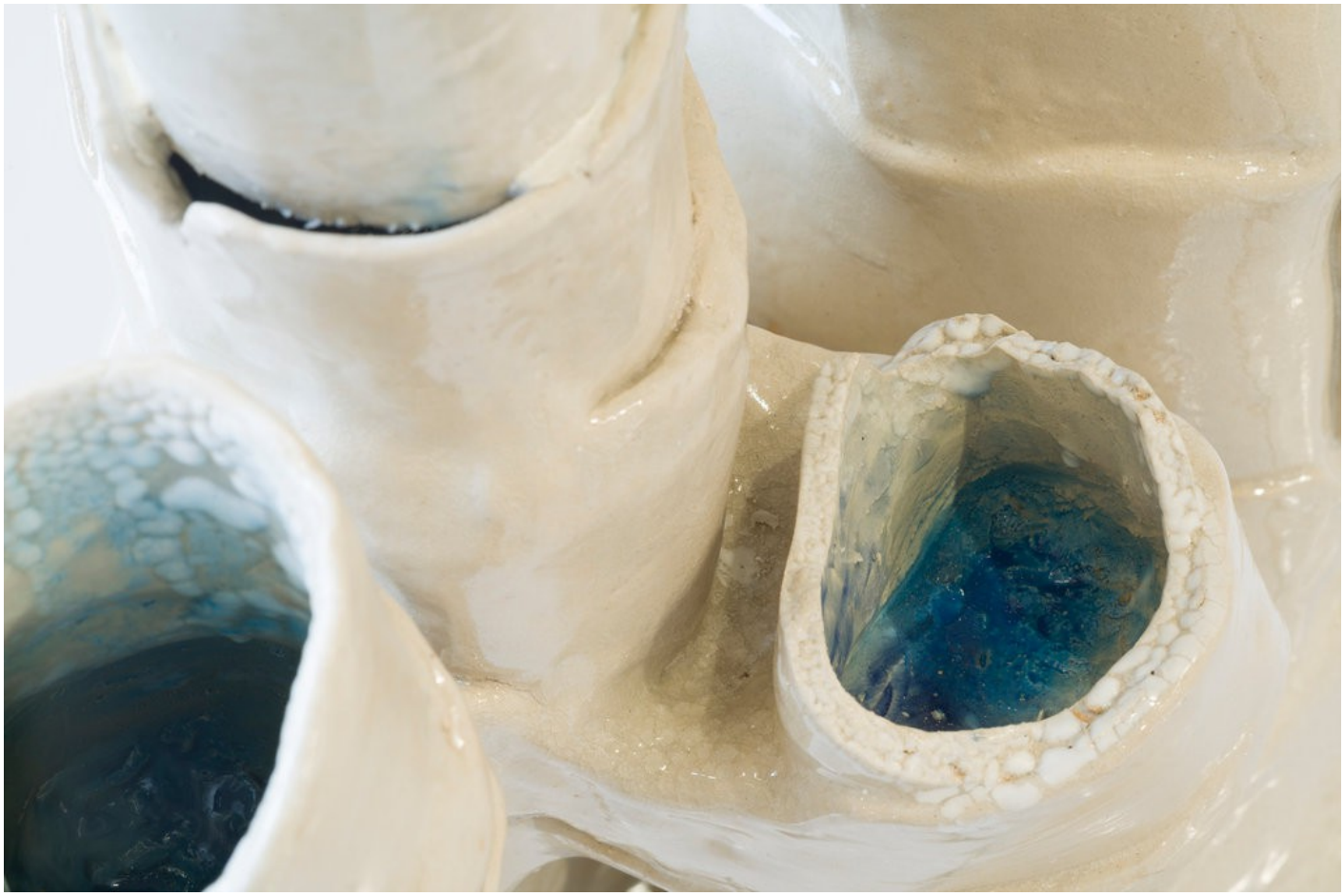
Please click here to read more about the artist.



Isa Melsheimer
Snake Grass III
2022
ceramic, glaze

103 x 45 x 32 cm

MEL/S 195



Isa Melsheimer
Snake Grass III
2022

MEL/S 195

Detail



Isa Melsheimer
Case 8
2023
glazed ceramic

33.5 x 23.3 x 6.5 cm

unique

MEL/S 197



Isa Melsheimer
Case 9
2023
glazed ceramic

27 x 22.8 x 6.5 cm

unique

MEL/S 198



Isa Melsheimer
Case 10
2023
glazed ceramic

30 x 23.3 x 6 cm

unique

MEL/S 199



Isa Melsheimer
Case 11
2023
glazed ceramic

37.5 x 19.5 x 5 cm

unique

MEL/S 200



Isa Melsheimer
Case 12
2023
glazed ceramic

33.3 x 23.5 x 9 cm

unique

MEL/S 201

Santiago de Paoli

Born in Buenos Aires, Argentina in 1978.
Lives and works in New York, USA

Please click here to read more about the artist.



Santiago de Paoli
Going up
2023
oil on copper, polytych

6 elements
overall : approx. 152.5 x 305 cm
each approx. 152.5 x 60 cm

SDeP/P 281



Santiago de Paoli
Going up
2023

SDeP/P 281
Detail



Santiago de Paoli
Going up
2023

SDeP/P 281
Detail



Santiago de Paoli
Going up
2023

SDeP/P 281
Detail



Santiago de Paoli
Solo
2023
oil on copper

2 panels
upper panel : 61 x 48.5 x 1.5 cm
lower panel : 35.5 x 48.5 x 1.5 cm
overall : 96.5 x 48.5 x 1.5 cm

SDeP/P 284

Prinz Gholam

Born in Germany & Lebanon
Lives and works in Berlin, Germany

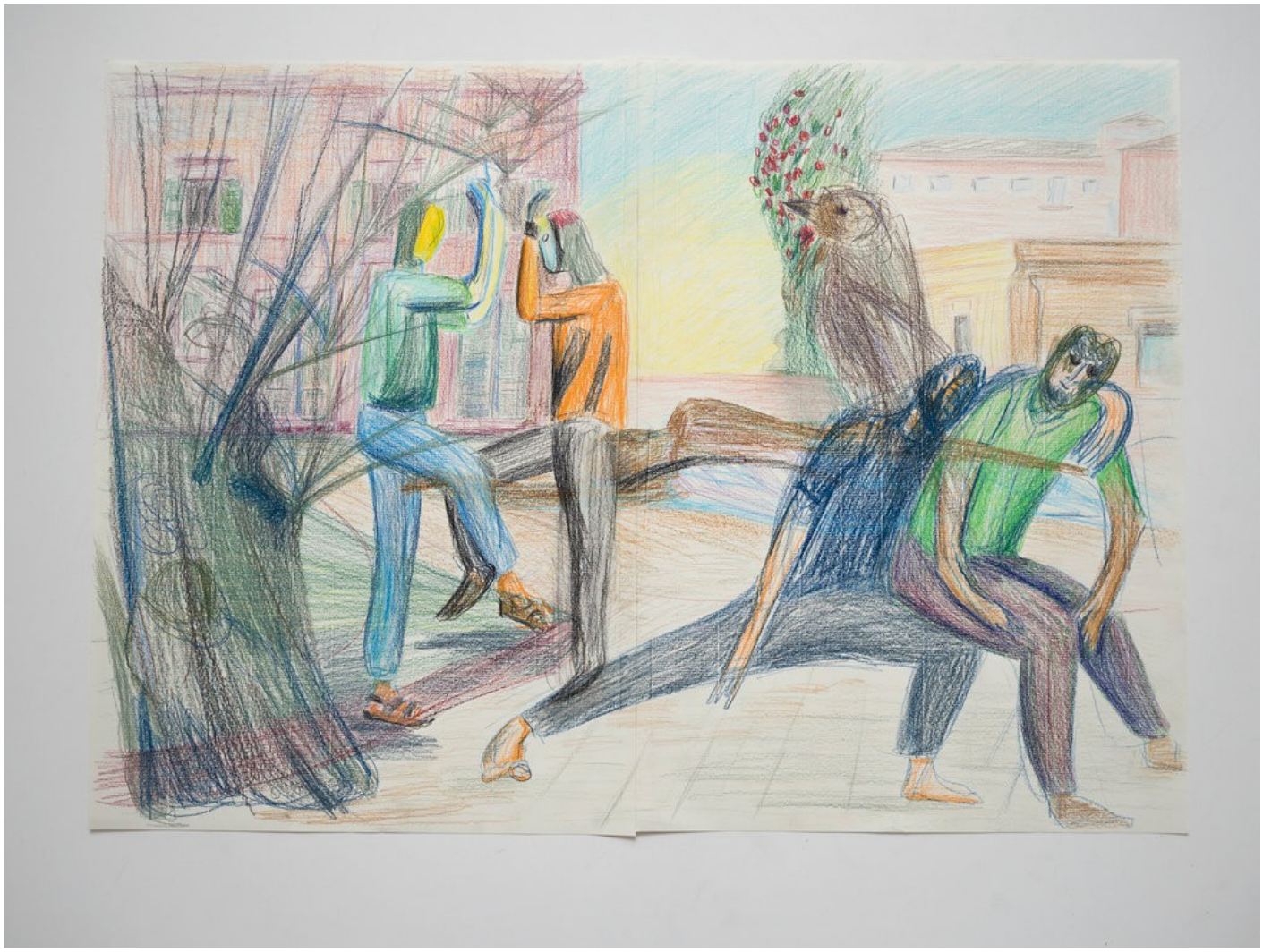
Please click here to read more about the artists.



Prinz Gholam
PG Monogatari (undressing)
2021
color pencil on paper (two sheets of Ingres paper glued with adhesive tape)

35 x 100 cm

PGH/D 69



Prinz Gholam
PG Monogatari (public garden)
2021
color pencil on paper (two sheets of Ingres paper glued with adhesive tape)

50 x 70 cm

PGH/D 68



Prinz Gholam
In Aracoeli
2021
colored pencil on paper, elastic band

ca. 25 x 27 cm

PGH/D 119



Prinz Gholam
Red Green
2022
colored pencil on paper, elastic band

ca. 25 x 26 cm

PGH/D 120



Prinz Gholam
Lady in Salle de la Chasse
2022
colored pencil on paper, elastic band

ca. 26 x 22 cm

PGH/D 121



Prinz Gholam
Blake Albion Moon
2022
colored pencil on paper, elastic band

ca. 27 x 29 cm

PGH/D 113

Elodie Seguin

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

Please click here to read more about the artists.



Elodie Seguin
Contrainte E
2021
thermoformed acrylic, MDF, ink, polyurethane paint

8 x 143 x 96 cm

unique

SEG/S 158



Elodie Seguin
Contrainte L
2021
thermoformed acrylic, MDF, ink, polyurethane paint

2 elements, overall : H8 x 96 x 71.5 cm
1/2 : H8 x 71.5 x 48 cm
2/2 : H4 x 71.5 x 48 cm

unique

SEG/S 166

Francisco Tropa

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

Please click here to read more about the artist.



Francisco Tropa
Che vuoi ?
2023
wood, brass, thread, fluorescent tube light

162.5 x 60.5 x 50 cm

ed. 1 + 1 A.P.

FT/S 302



Francisco Tropa
Che vuoi ?
2023

FT/S 302



Francisco Tropa
Che vuoi ?
2023

FT/S 302



Francisco Tropa
Vénus de Lespuge
2023
bronze, acrylic, brass, rubber, iron, electric motor

unique

FT/S 303

Franz Erhard Walther

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

Please click here to read more about the artist.



Franz Erhard Walther
Yellow Wedges
1980 - 1981
dyed cotton fabric, wood

24 elements, all different sizes

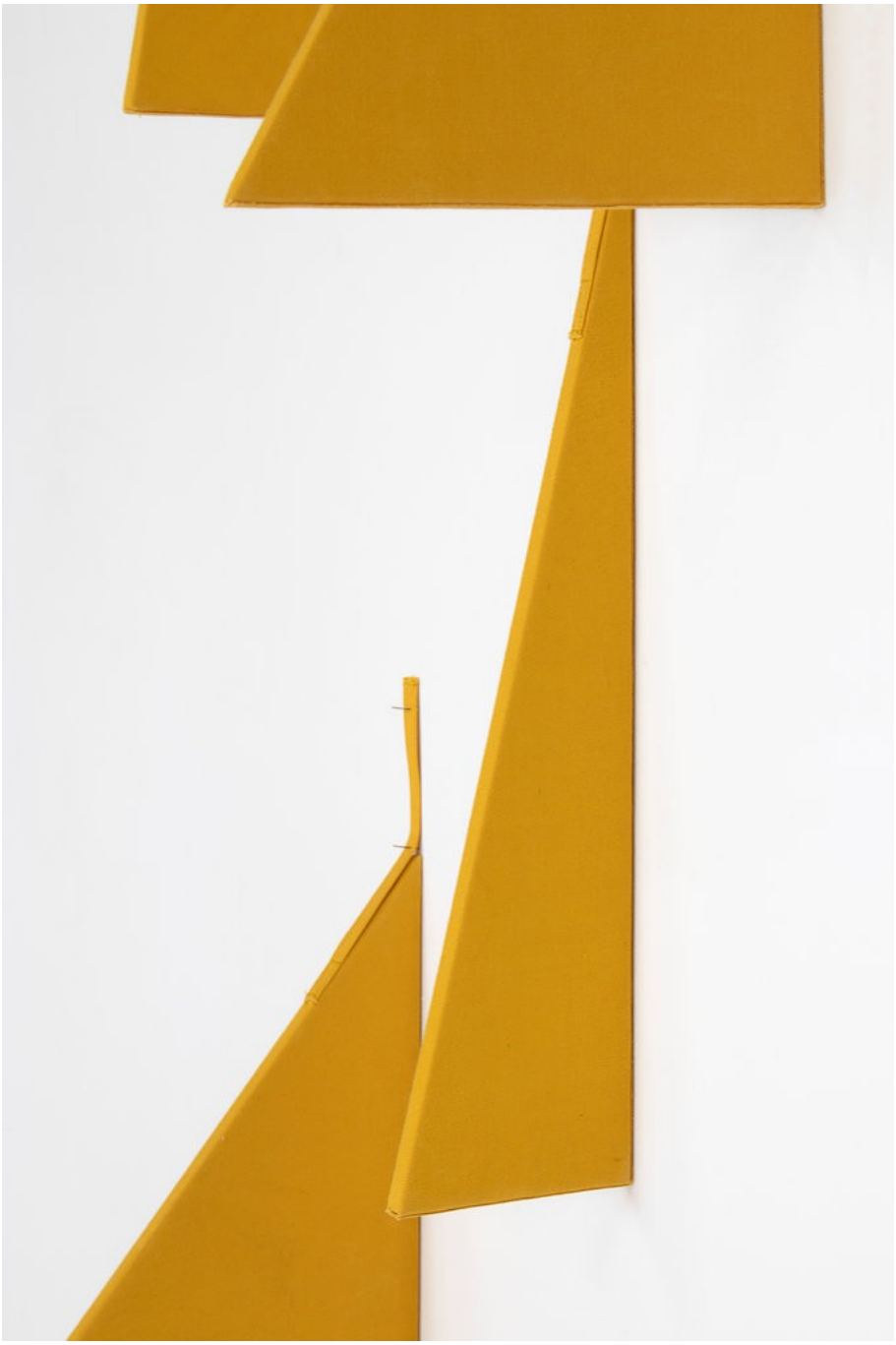
FEW/S 313



Franz Erhard Walther
Yellow Wedges
1980 - 1981

FEW/S 313

Detail



Franz Erhard Walther
Yellow Wedges
1980 - 1981

FEW/S 313

Detail



Franz Erhard Walther
Yellow Wedges
1980 - 1981

FEW/S 313

Presentation option



Franz Erhard Walther
Yellow Wedges
1980 - 1981

FEW/S 313

Presentation option

Christoph Weber

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

Please click here to read more about the artist.



Christoph Weber
Contact Print (Highway Column Inzersdorf, A23 Vienna)
2022
silver gelatin print mounted on aludibond (contact print of mold material)

291.5 x 123 cm
294 x 126 x 5.5 cm framed
ed. of 1/2 +1 A.P.

WEB/PR 12

Galerie Jocelyn Wolff
Art Basel
Booth P10
Hall 2.1
13 - 18 June 2023

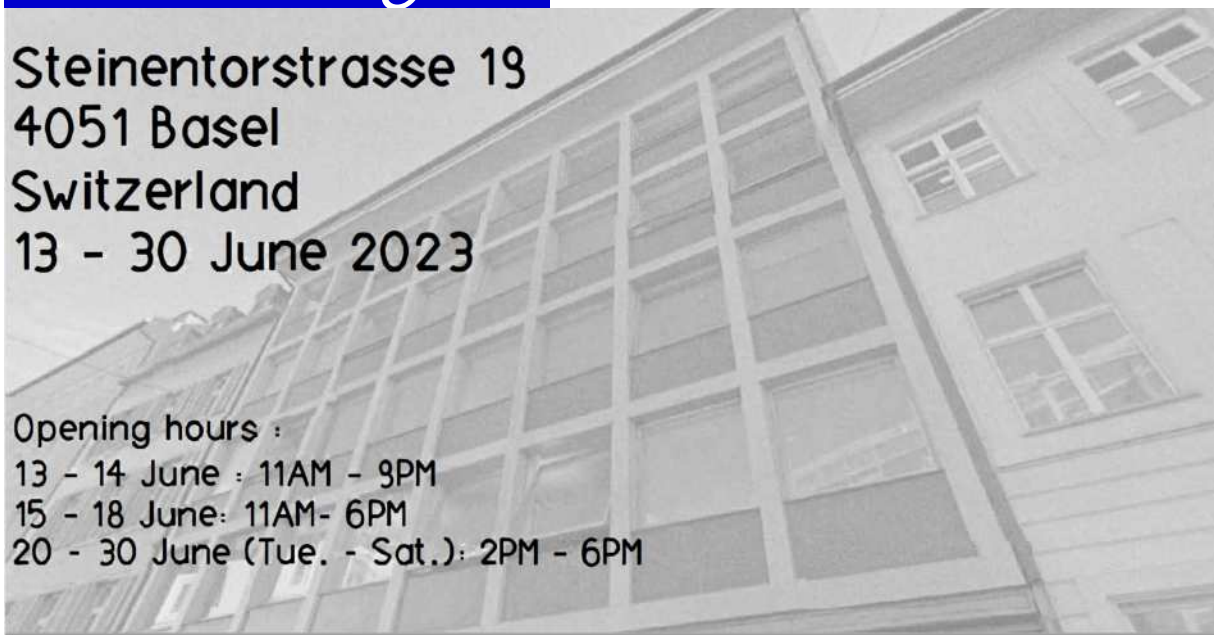
contact :
Martina Panelli : m.panelli@galeriewolff.com
Jana Wierzykowski : j.wierzykowski@galeriewolff.com



Francisco Tropa

Solo show at Cahn Kunstraum

The RM Enigma



The RM Enigma
by Francisco Tropa

A join project between Galerie Jocelyn Wolff and Cahn Contemporary
Curated by Luiza Texeira de Freitas and Jean-David Cahn

We like to create a certain vertigo in our projects.

This exhibition is part of a significant series of projects involving the Galerie Jocelyn Wolff and the Cahn Gallery, with each project exploring the complex relationship between contemporary art and archaeology.

The aim of these confrontations and dialogues is to refresh our gaze; for audiences who have followed the history of art over the past few decades, the mysterious aura of archaeological objects enables striking re-readings and mises en abyme; the same is true for the enlightened archaeology enthusiast, who will see in contemporary creations objects that are difficult to apprehend, in their involuntary esotericism.

To continue the 2022 exercise, with a fascinating contribution by Katinka Bock, itself a continuation of an earlier reflection (Laura Lamiel, in collaboration with the Galerie Marcelle Alix), we asked Francisco Tropa to come and exhibit his most recent work at the Cahn Kunstraum.

Since Francisco Tropa's work emerges from the dialectical respiration between the traditional materials of sculpture (bronze, stone, etc.) and the classical devices of Western art (trompe-l'oeil, composition) on the one hand, and on the other, contributions from conceptual art or the use of techniques that blur the status of the object in the field of sculpture - the direct projection of objects, for example, transforms them into images rather than shadows - it is possible that here we reach the paroxysm in this dialogue between archaeology and contemporary art.

But it is also possible that having passed the tipping point, this confrontation reverts here to a natural simplicity, a harmonious, more literary relationship, with the emergence of new metaphors.

_Jocelyn Wolff

About Francisco Tropa
born in 1968, works and lives in Lisbon

Besides representing Portugal in the Venice Biennale (2011), Francisco Tropa also took part in the Rennes Biennial (2012), the Istanbul Biennial (2011), Manifesta (2000), the Melbourne Biennial (1999) and the São Paulo Biennial (1998). Some of his recent solo exhibitions include: *The Lung and the Heart,* Musée d'art moderne de Paris, France (2022); *Che Vuoi?,* Le Creux de l'Enfer, Thiers, France (2022); *Behind us,* MUCEM, Marseille, France (2020); *The Pyrgus from Chaves,* Fundaçào Calouste Gulbenkian, Lisbon, Portugal (2019); Performance *Scripta,* Centre National de la Danse, Paris, France (2018); Performance *Gigante,* Festival MOVE, Centre Pompidou, Paris, France (2018); *TSAE - Trésors Submergés de l'Ancienne Égypte,* Musée Régional d'Art Contemporain Languedoc-Roussillon, Sérignan, France (2015); *TSAE - Tesouros Submersos do Antigo Egipto,* Museu de Lisboa, Lisbon, Portugal (2014-2015); *STAE - Submerged Treasures of Ancient Egypt,* La Verrière, Fondation d'Entreprise Hermès, Brussels, Belgium (2013).

For further information about the artist, **please find his portfolio here.**

Galerie Jocelyn Wolff

In 2003, Galerie Jocelyn Wolff opened in a very small, remote space in Belle-ville of East Paris with a solo show by Clemens von Wedemeyer. Most represented artists made their debuts with Galerie Jocelyn Wolff. In 2006, the gallery moved to a larger space in the same neighborhood, rue Julien-Lacroix. As the gallery grew, the neighborhood of Belleville developed into the most dynamic and vivid scene for emerging galleries in the city. Initially focusing on revealing emerging artists, the gallery gradually engaged in the promotion of key historical artists whose positions had been undervalued.

In 2019, the gallery open a second space in Romainville, in the new form of collaboration, Komunuma (community in Esperanto). It gathers several contemporary art galleries, a private foundation and the FRAC - Fonds d'art contemporain d'Île-de-France, all located in same large former industrial plant: it wishes to accompany the movement and metamorphosis of our megalopolis in the XXI century, called le Grand Paris. Galerie Jocelyn Wolff participates in art fairs such as Art Basel, Art Basel Miami Beach, Art Basel Hong Kong, Artissima, FIAC Paris, ArteBA Buenos Aires, ARCO Madrid, MiArt Milan.

Cahn Contemporary

Cahn Contemporary is a new gallery situated in Bagnolet (France) dedicated to the dialogue between contemporary creations and archaeological material. The gallery has until now shown exhibitions of visual arts conceived by and organized together with Paris art galleries and their respective artists.

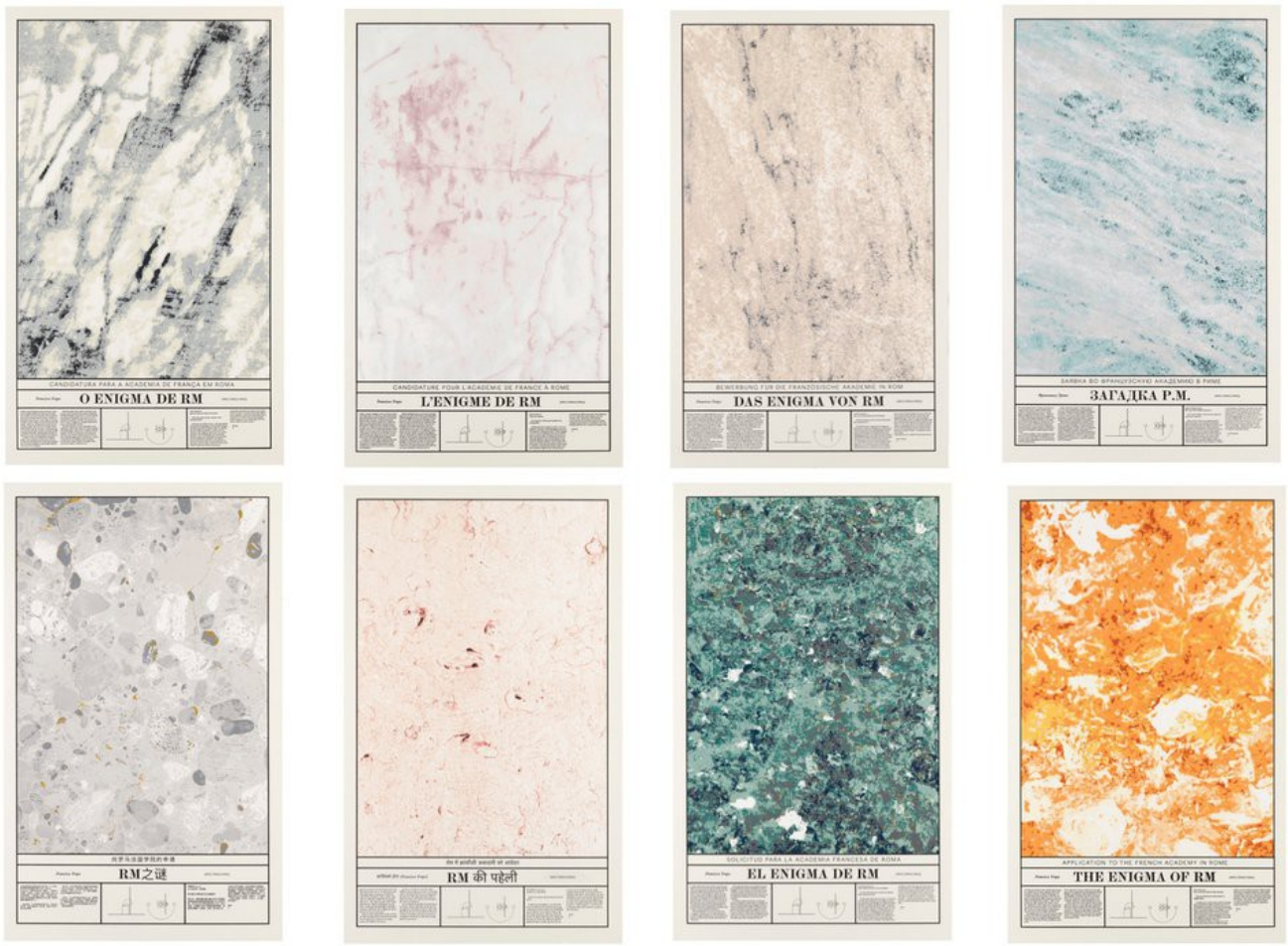
Cahn Contemporary is an initiative of Jean-David Cahn, the founder and director of Galerie Cahn in Basel, which specializes in antiquities spanning the period from 80,000 B.C. to 400 A.D. and including flintstones, marble sculptures, bronzes, terracottas, ceramics, glass, jewelry, and coins. Galerie Cahn makes this wide variety of prehistorical and Classical antiquities available to contemporary artists. The artists are invited to work with or around this collection of ancient works, to reinterpret their existing works into new permutations or, inspired by this archaeological environment, to develop a something entirely new. The meeting of ancient artifacts and contemporary creations can trig-ger intuitive reactions, based purely on the formal properties of the objects. On the other hand, inspiration can stem from an erudite understanding, based on intellectual references, including approaches grounded in current political discourse. This cutting through time allows for an untangling of a linear chronological model (based on the past, present, and future) and throws into doubt the principle of historical objectivity.

A limited edition about the exhibition will be available, with texts by Jean-David Cahn, Hélène Meisel, Luiza Teixeira de Freitas and Jocelyn Wolff.





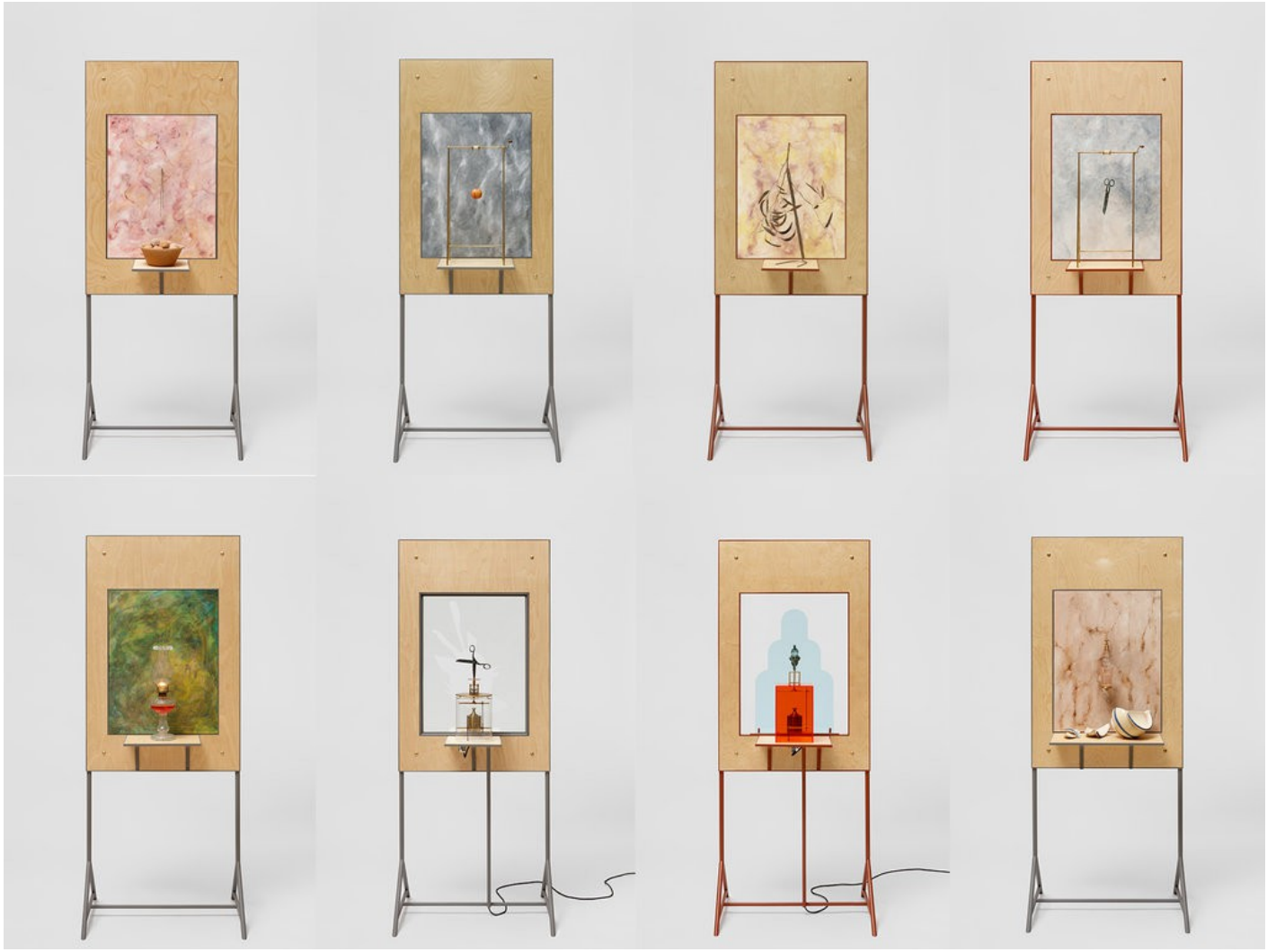
Exhibition views : Francisco Tropa, *The RM Enigma,* Cahn Kunstraum, 13 - 30 June, Basel, Switzerland.



Francisco Tropa
L'Énigme de RM
2022
silkscreen on paper

8 elements
each framed : 55 x 90 cm
55 x 90 cm framed
ed. 1 of 10 + 2 A.P.

FT/D 133



Francisco Tropa
L'Énigme de RM (Cimaises)
2020 - 2023
8 structures (steel, silk-screened plywood panel, oil on wood, brass) and objects (see details)

dimensions variable depending on the exhibition space
overall at Kunstraum in Bâle 15-18 June 2023 :
metal and silk-screened plywood panel structure : 200 x 90 cm
oil on wood :
brass weights :
Cimaise 1 : bronze , terracotta
Cimaise 2 : bronze , brass and wood structure
Cimaise 3 : brass replica of branch of eucalyptus , steel ruler
Cimaise 4 : bronze , brass and wood structure
Cimaise 5 : Silk-screen on cut acrylic ,
Cimaise 6 : bronze , acrylic tube with brass mechanism and electric motor , glass
Cimaise 7 : bronze , acrylic cube with brass mechanism and electric motor
Cimaise 8 : brass faucet , brass support , brass tank , glass , ceramic

unique

FT/S 305



Francisco Tropa
L'Énigme de RM (Cimaises)
2020 - 2023

FT/S 305
Detail



Francisco Tropa
L'Énigme de RM (Cimaises)
2020 - 2023

FT/S 305

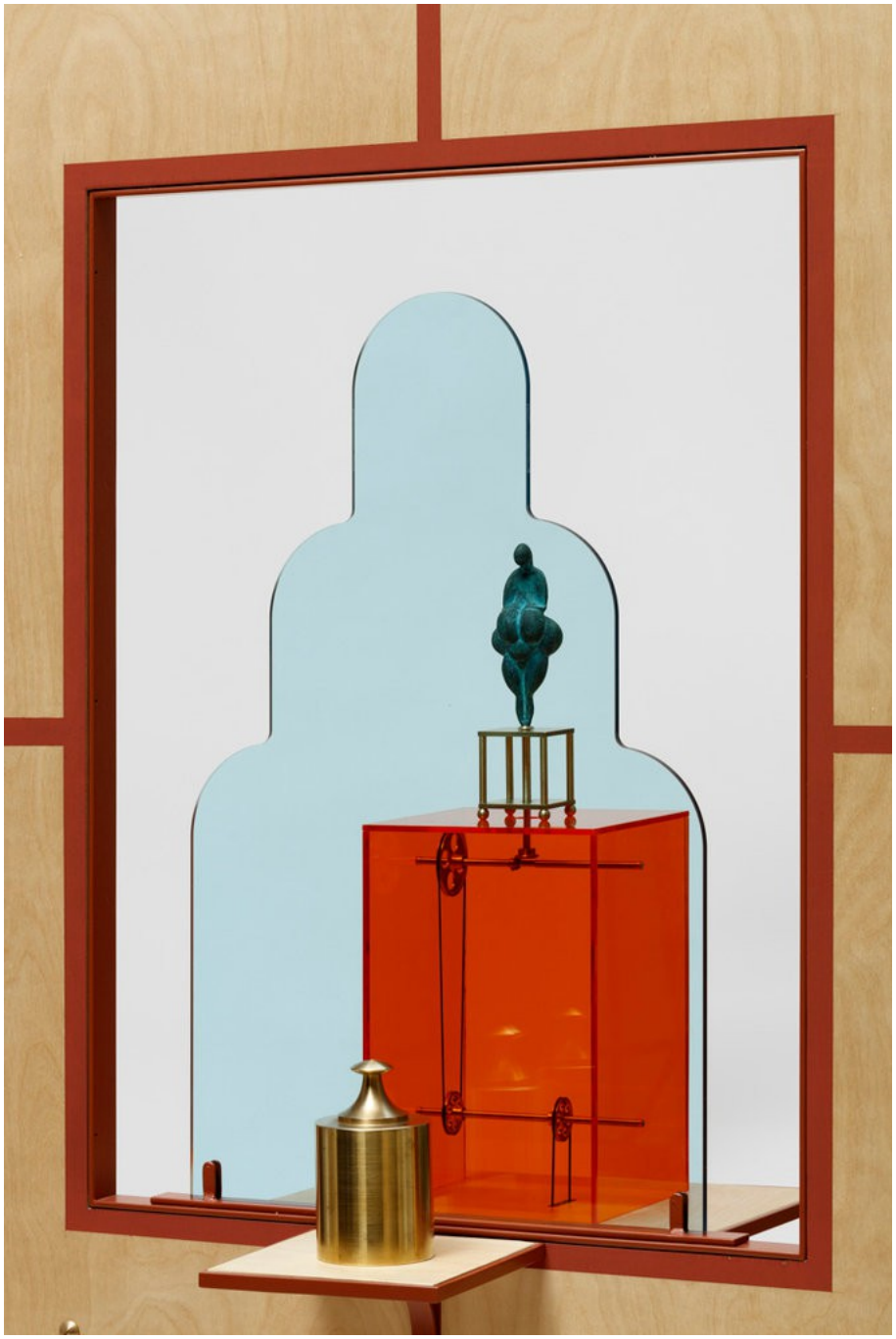
Cimaise 2



Francisco Tropa
L'Énigme de RM (Cimaises)
2020 - 2023

FT/S 305

Detail (backside)



Francisco Tropa
L'Énigme de RM (Cimaises)
2020 - 2023
unique

FT/S 305
Detail



Francisco Tropa
Agate
2022
agate blade, slide projector

dimensions variable

unique

FT/S 232

Kindly note that the sculpture is not part of Francisco Tropa's artwork

Two other similar works will be presented at the exhibition.





Exhibition views : Francisco Tropa, *The RM Enigma,* Cahn Kunstraum, 13 - 30 June, Basel, Switzerland.





Exhibition views : Francisco Tropa, *The RM Enigma,* Cahn Kunstraum, 13 - 30 June, Basel, Switzerland.



Francisco Tropa
L'Énigme de RM (Étoile 1)
2020 - 2023
bronze painted with oil painting, steel, LED, electric devise

ì 150 cm

FT/S 288



Francisco Tropa
L'Énigme de RM (Étoile 1)
2020 - 2023

FT/S 288
Detail



Francisco Tropa
L'Énigme de RM (Étoile 2)
2020 - 2023
bronze painted with oil painting, steel, LED, electric devise

ì 150 cm

FT/S 313



Francisco Tropa
L'Énigme de RM (Étoile 2)
2020 - 2023

FT/S 313



Francisco Tropa
L'Énigme de RM (Étoile 3)
2020 - 2023
bronze painted with oil painting, steel, LED, electric devise

ì 150 cm

ed. 3 + 1 A.P.

FT/S 314



Francisco Tropa
L'Énigme de RM (Fountain)
2020 - 2023
metal structure, bronze, steel cable

200 x 150 cm

ed. 1 + 1 A.P.

FT/S 283



Francisco Tropa
L'Énigme de RM (Fountain)
2020 - 2023

FT/S 289
Detail



Francisco Tropa
L'Énigme de RM (Fountain)
2020 - 2023

ed. 1 + 1 A.P.

FT/S 283

Installation view

Francisco Tropa

Solo show at Cahn Kunstraum

The RM Enigma

Steinentorstrasse 19
4051 Basel
4 minutes away from Kunsthalle Basel
13 - 30 June 2023

Opening hours :

13 - 14 June : 11AM - 9PM
15 - 18 June: 11AM- 6PM
20 - 30 June (Tue. - Sat.) : 2PM - 6PM

