

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; 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
- Foundation Serralves, Porto
- Foundation Gulbenkian, Lisbon



Manuel Alvess
Alarme, 2001
Inv.# MA/P 7
acrylic and felt on perforated canvas
116 x 81 cm

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




CELESTION



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







Katinka Bock
Swing, 2025
Inv.# BOC/S 759
oak, bronze, stainless steel, ceramic, steel
32 x 140 x 14 cm







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







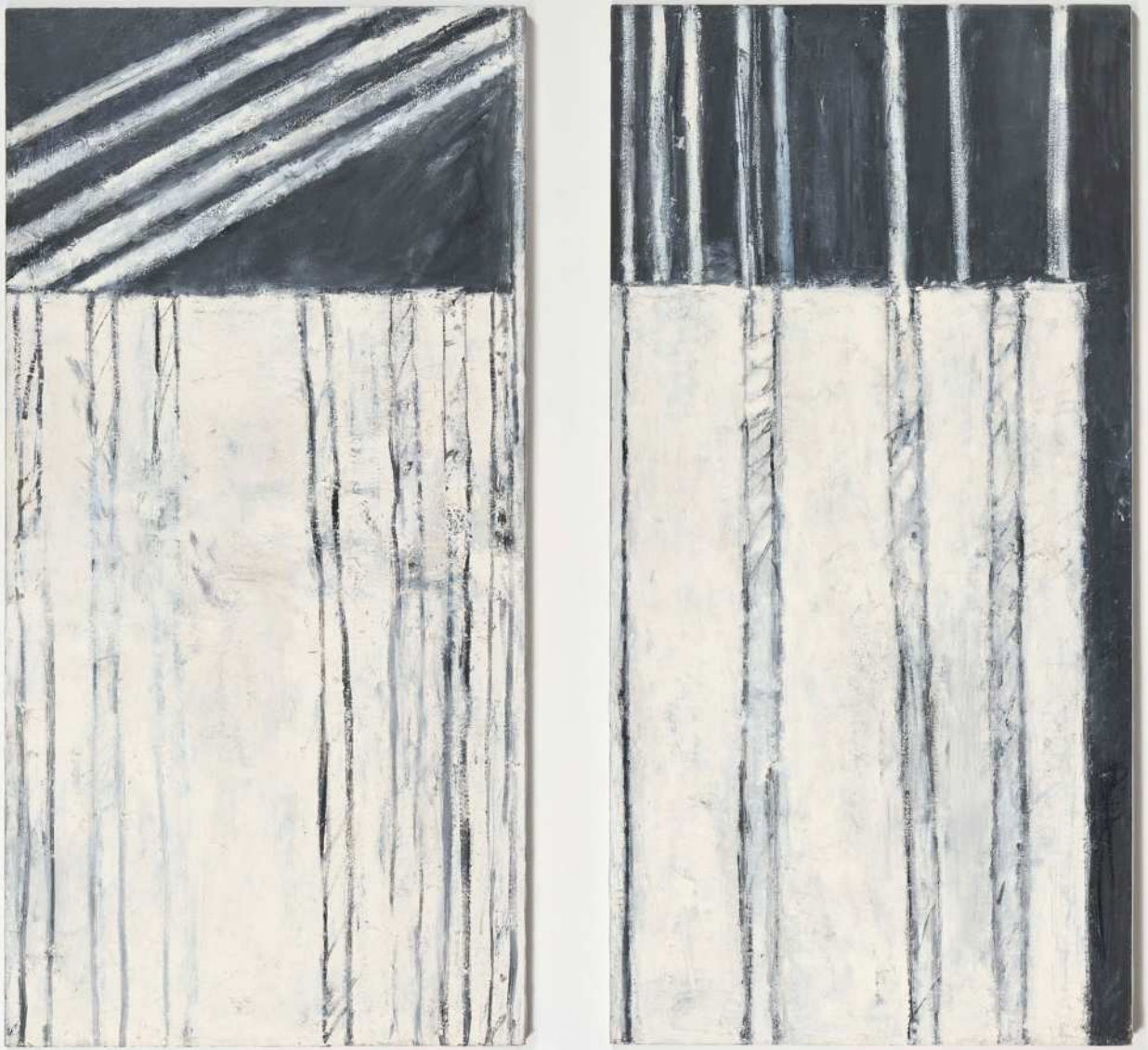
Melissa Boucher Morales
Rooms, 2023
Inv.# MB/PH 18/1
black and white silver print on matte baryta paper
series of 3 photographs, each framed 23 x 30.5 cm
ed. 1/3 + 2 A.P.







The '*Rooms*' series showcases a collection of photographs depicting the computer screens of amateur porn sites. It captures fleeting moments when camgirls, who typically present themselves in front of their webcams, momentarily step away, leaving behind their spaces. What lingers are the 'rooms'—unmade beds, chairs, and scattered clothing—void of their presence yet still echoing their imprint.



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



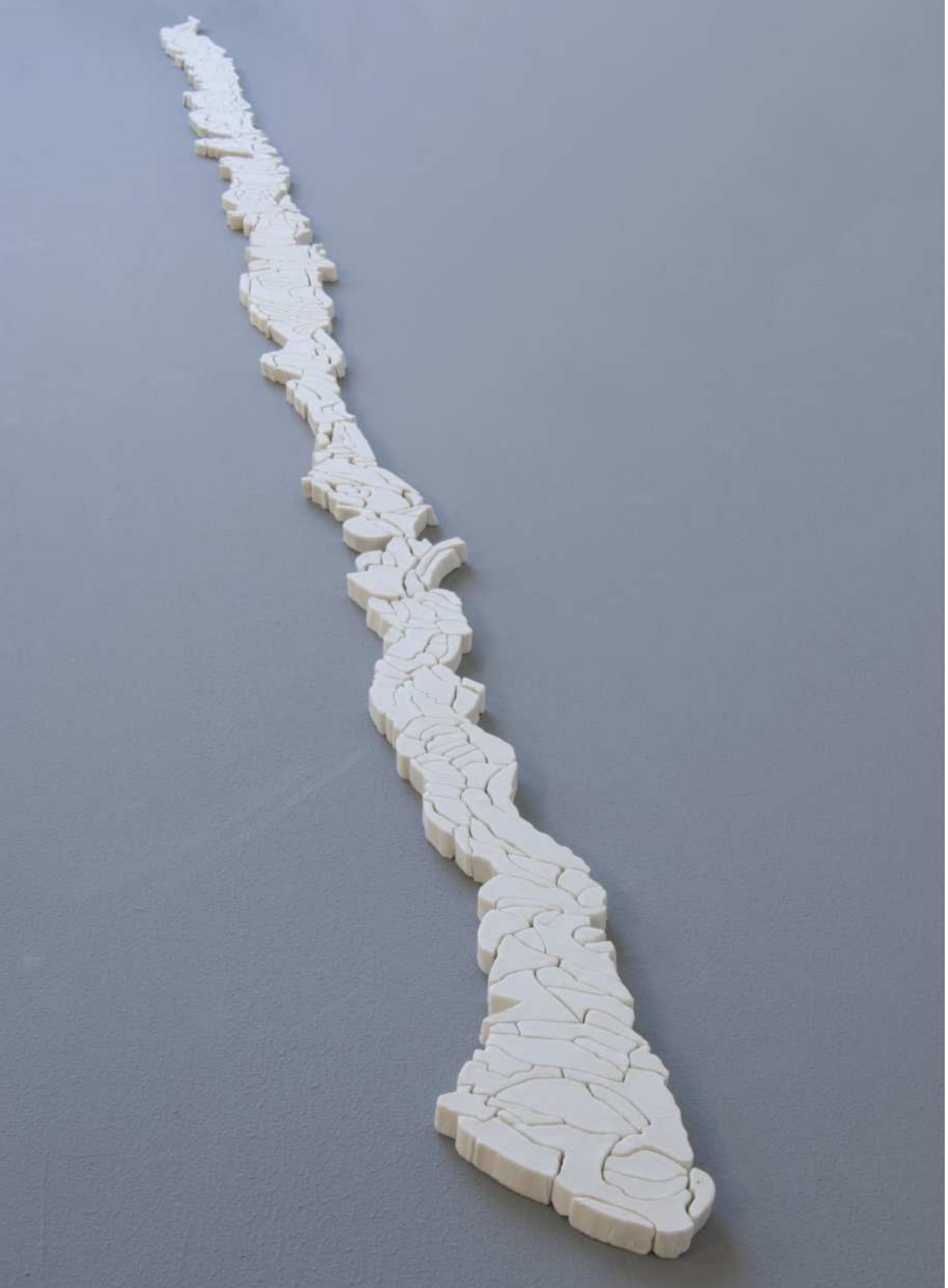
Miriam Cahn
o.t., 11. + 30.4. + 13./14.5.24, 2024
Inv.# CAH/P 3220
oil on canvas
200 x 260.5 x 2 cm



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





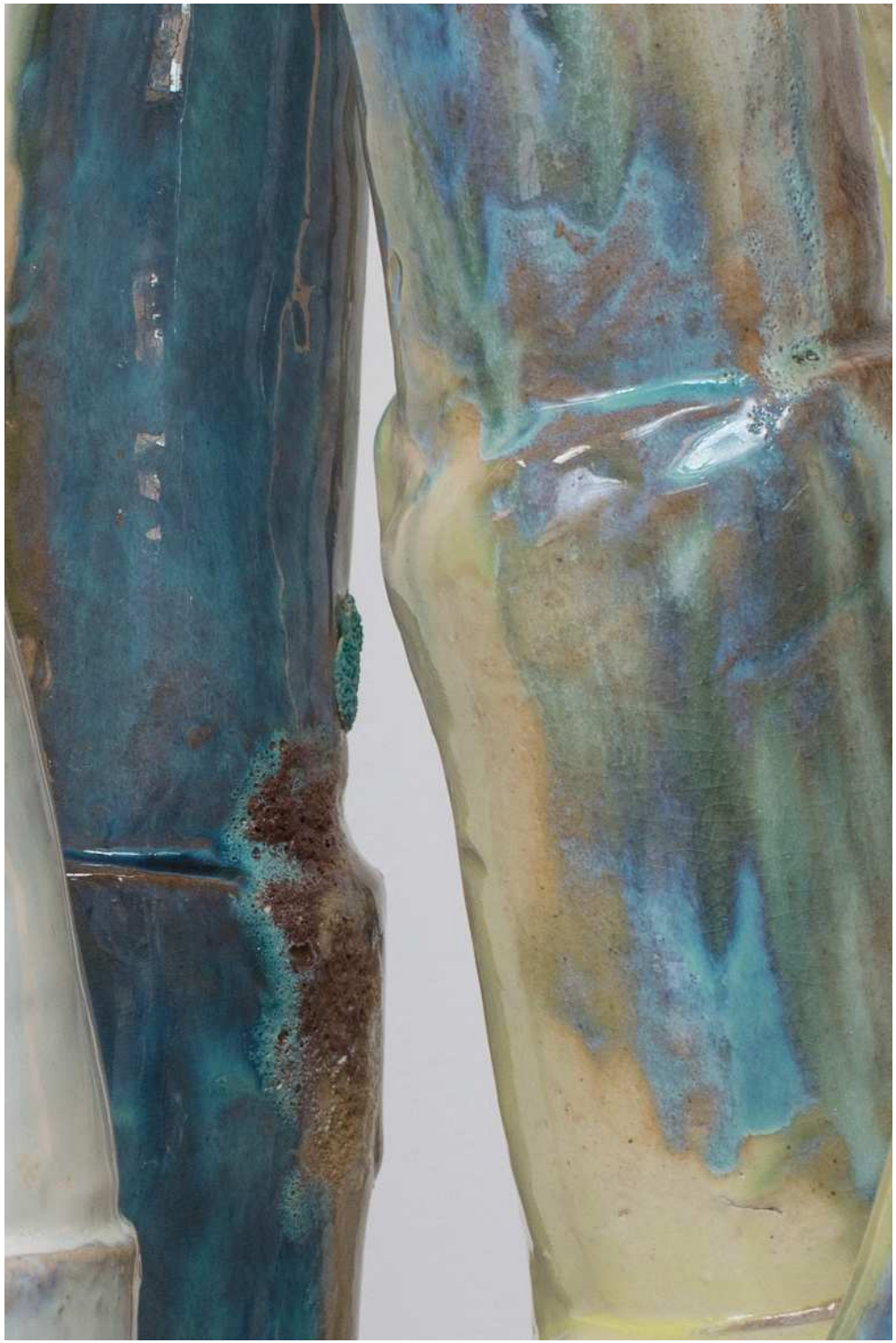


Irene Kopelman
Gornergletscher from On Top, Figure 18, 2017
Inv.# IK/S 15
porcelain
1 x 167 x 60 cm





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







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





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



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



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



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



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





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







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



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



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, *Dialoge, 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*,. Cologne: Kunstwissenschaftliche Bibliothek, 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.

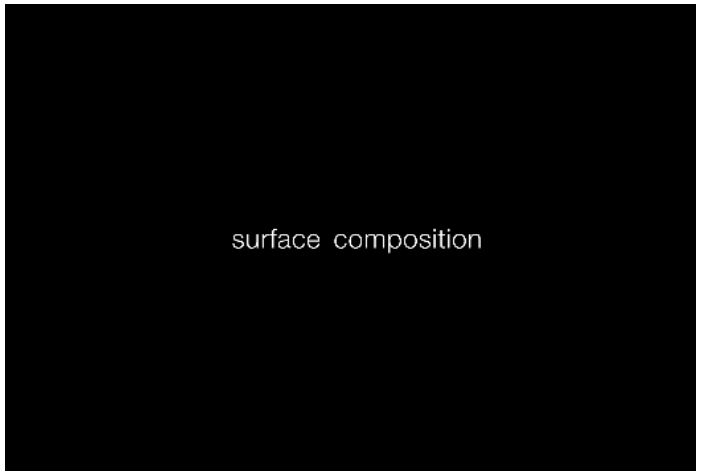




Christoph Weber
Bind, 2022
Inv.# WEB/S 177
wood tar, beeswax, colophonium, paraffin wax, concrete
34 x 22 x 28 cm



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

















Video stills
Consultation link upon request

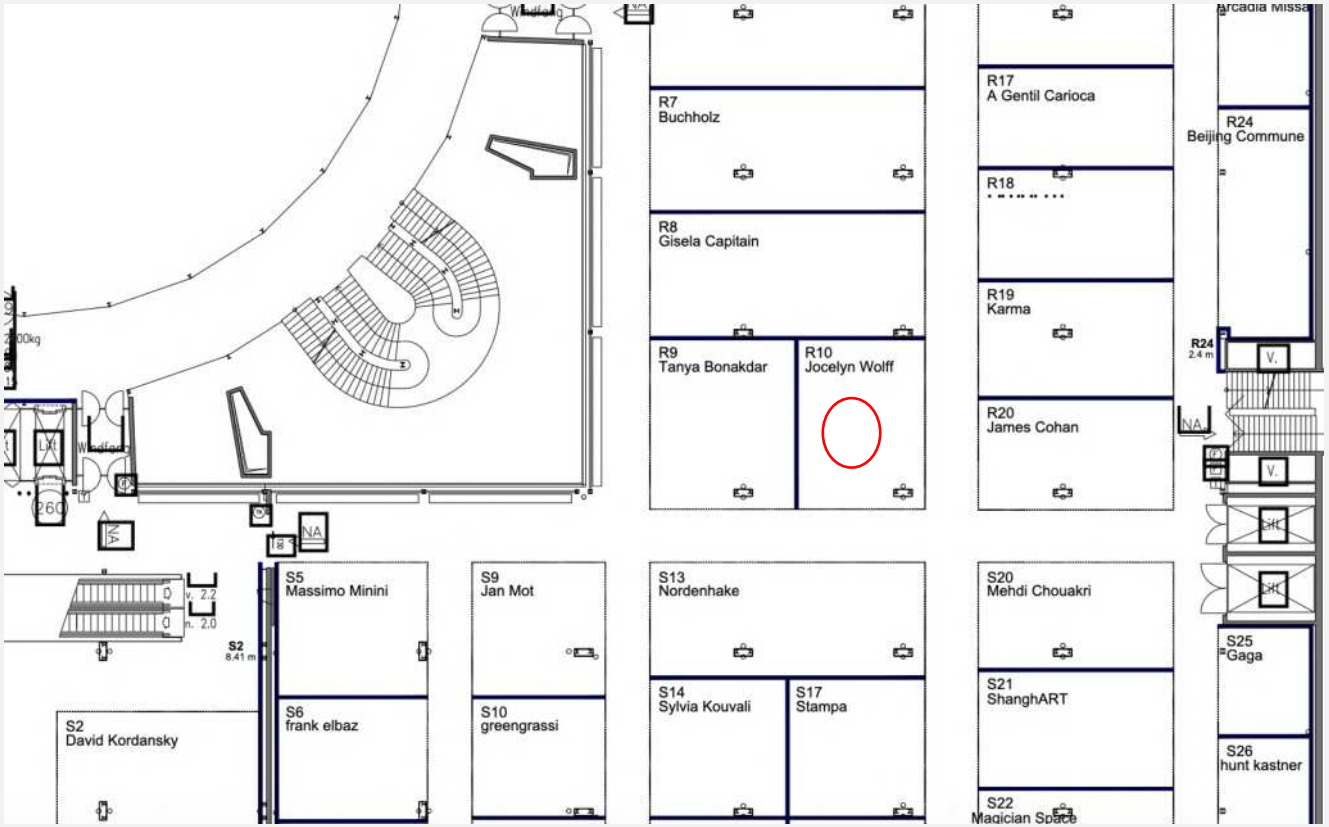
GALERIE JOCELYN WOLFF

Art Basel 2025

Booth R10

On view June 17-22

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



Contacts :

- Martina Panelli +33 7 81 23 84 41
- Inés Huergo +33 7 87 15 29 16
- Chloé Steffen +33 6 61 82 61 18