



# **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; forty 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











**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



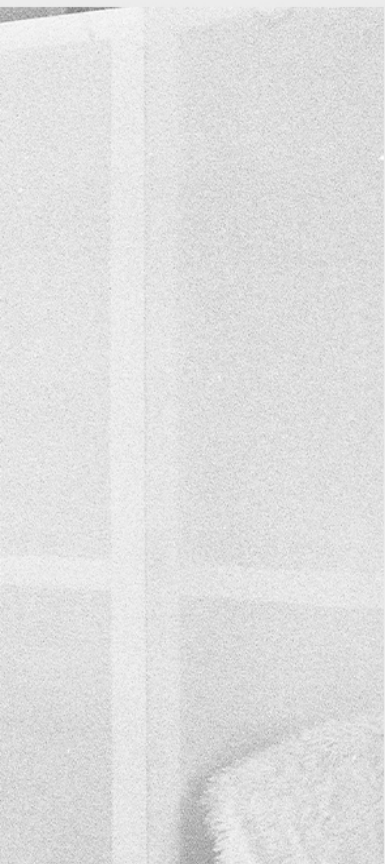


**Melissa Boucher Morales**

*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









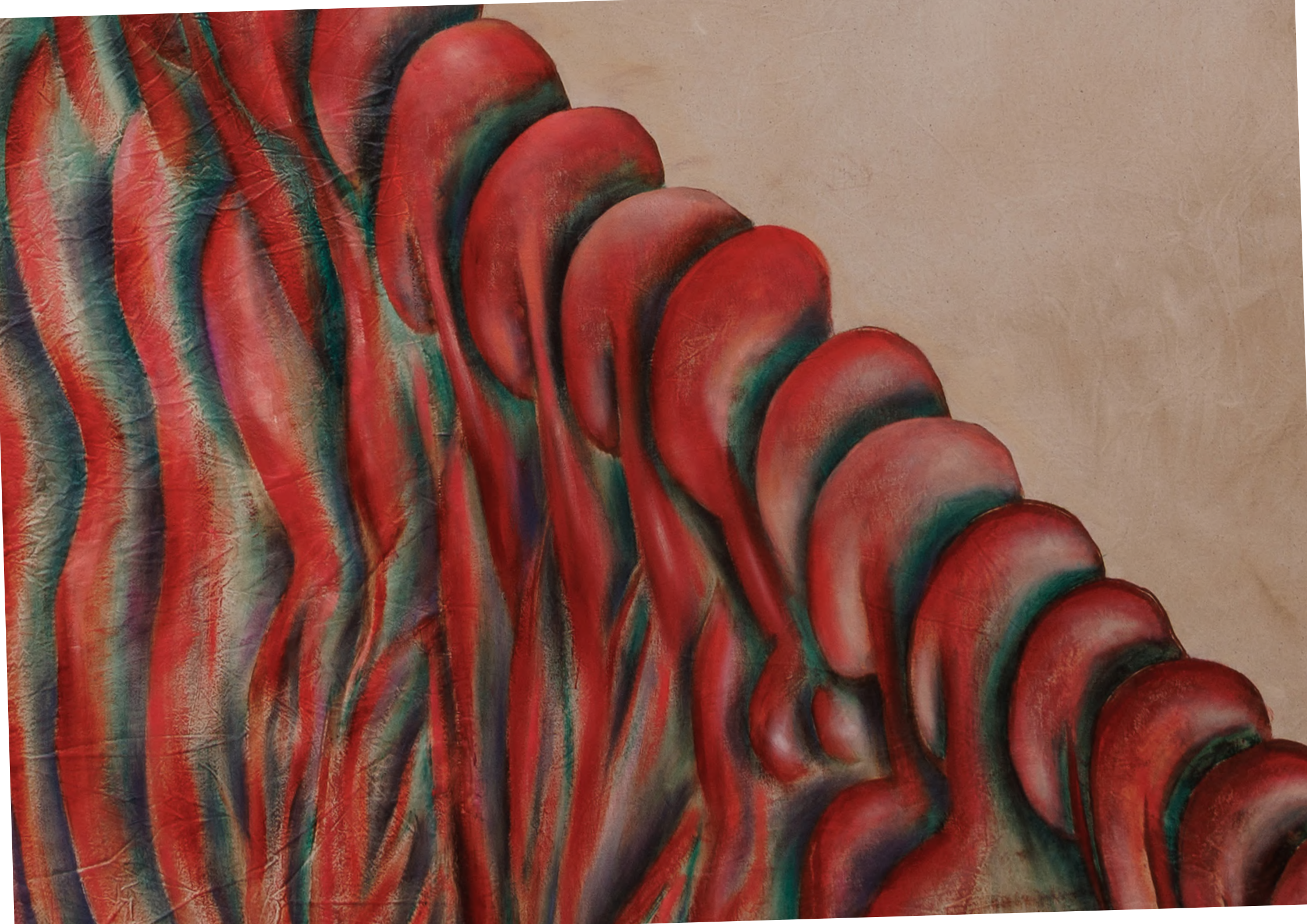
**Santiago de Paoli**

*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, *Dialogue, 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.

RES REDWOOD BEACH POWER PLANT, REDWOOD  
INLEWOOD OIL FIELD, LOS ANGELES  
GAS STATION, LOS ANGELES  
FLOWER STREET, DOWNTOWN LOS ANGELES  
RIO TINTO BORAX MINE, BORON  
MOJAVE AIR & SPACE PORT, MOJAVE  
BURNING MAN, BLACK ROCK DESERT, NEV  
GIANT BINOCULARS, GOOGLE VENICE 2, VEN  
SPACE X CERISE, HAWTHORNE  
SPRUCE GOOSE HANGAR, GOOGLE PLAYA VISTA, LO  
VENITY, WILSHIRE BOULEVARD, LOS ANGELES  
ONE WILSHIRE, CORESTE DATA CENTER (JAL), GRAND AVENUE  
ACADEMY MUSEUM OF MOTION PICTURES, WILSHIRE BOULEVARD  
AMAZON DULIS DISTRIBUTION CENTRE, PLAYA VISTA, CALIFORNIA  
NORTHROP GRUMMAN, DELAIRE, LOS ANGELES  
THE DOME ENTERTAINMENT CENTRE, HOLLYWOOD  
CARNIVAL CRUISE TERMINAL, FORMER SPRUCE GOOSE HANGAR



surface composition



Video stills  
Consultation link upon request



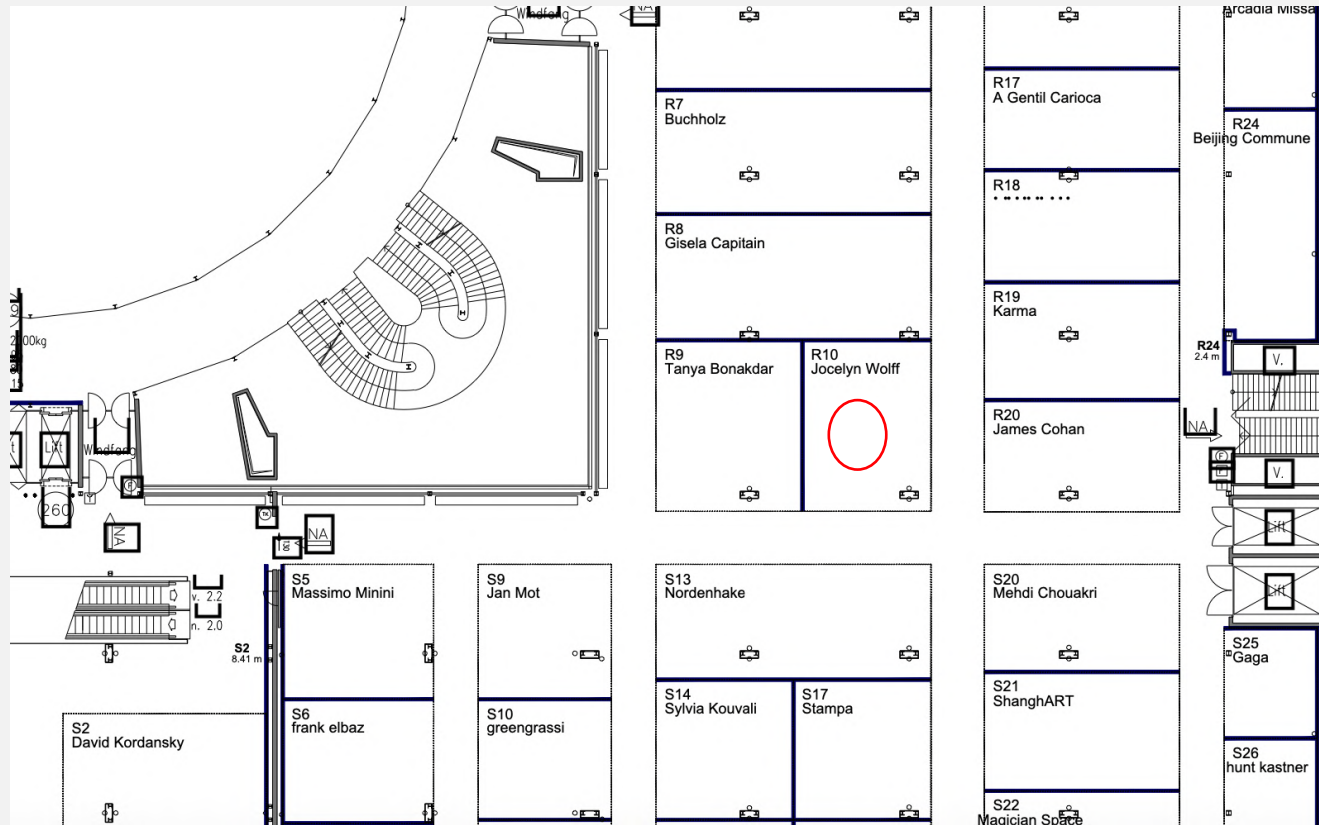
# GALERIE JOCELYN WOLFF

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



### Contacts :

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