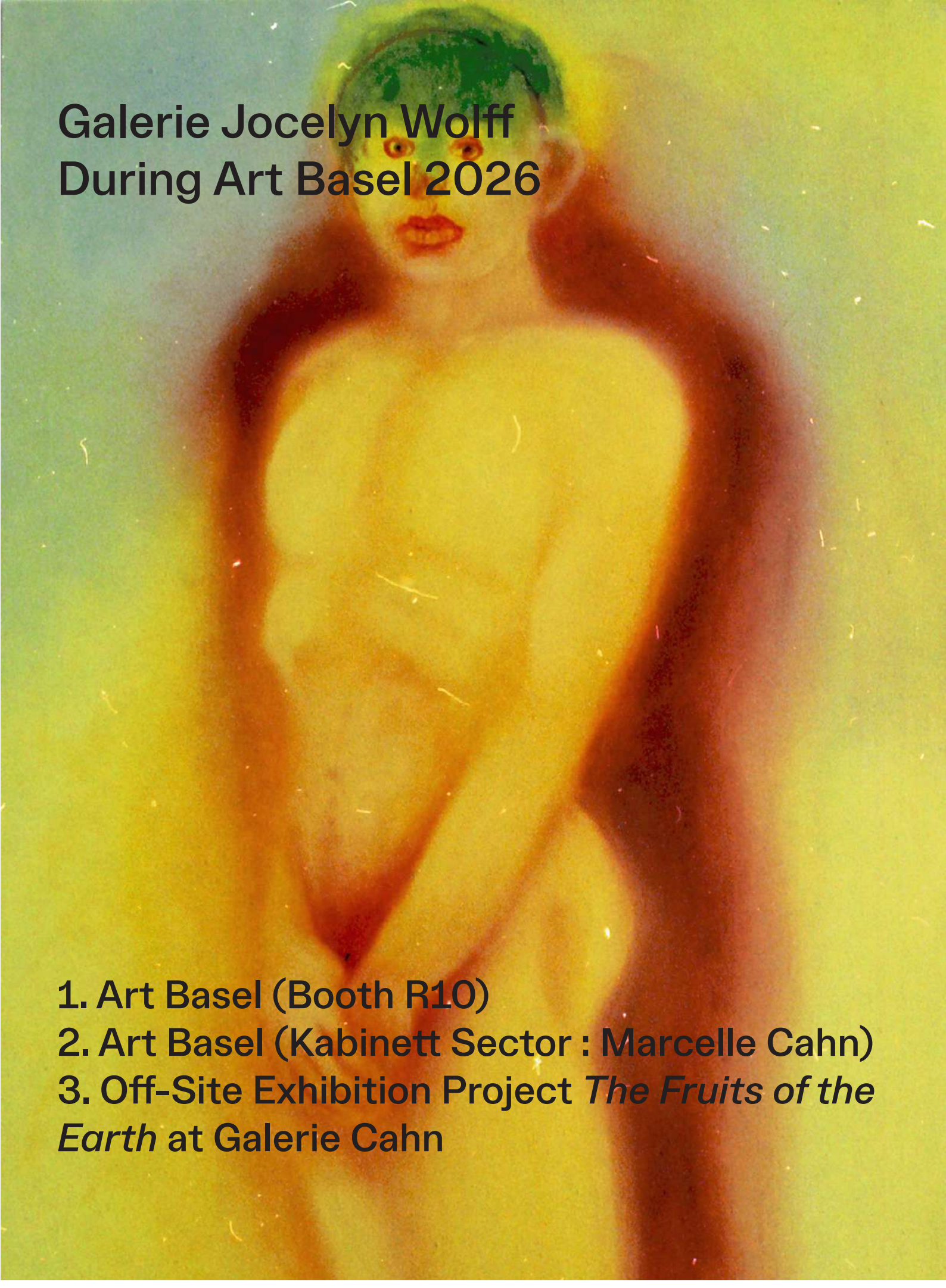
Galerie Jocelyn Wolff
During Art Basel 2026



1. Art Basel (Booth R10)
2. Art Basel (Kabinett Sector : Marcelle Cahn)
3. Off-Site Exhibition Project *The Fruits of the Earth* at Galerie Cahn

Galerie Jocelyn Wolff 1 rue de Penthièvre, 75008 Paris info@galeriewolff.com

Galerie Jocelyn Wolff

Art Basel
June 17-21, 2026
Hall 2.1, Booth R10



Manuel Alvess
William Anastasi
Diego Bianchi
Katinka Bock
Miriam Cahn
Harald Klingelhöller
Irene Kopelman
Isa Melsheimer
Santiago de Paoli
Prinz Gholam
Francisco Tropa
Franz Erhard Walther
Yunyao Zhang

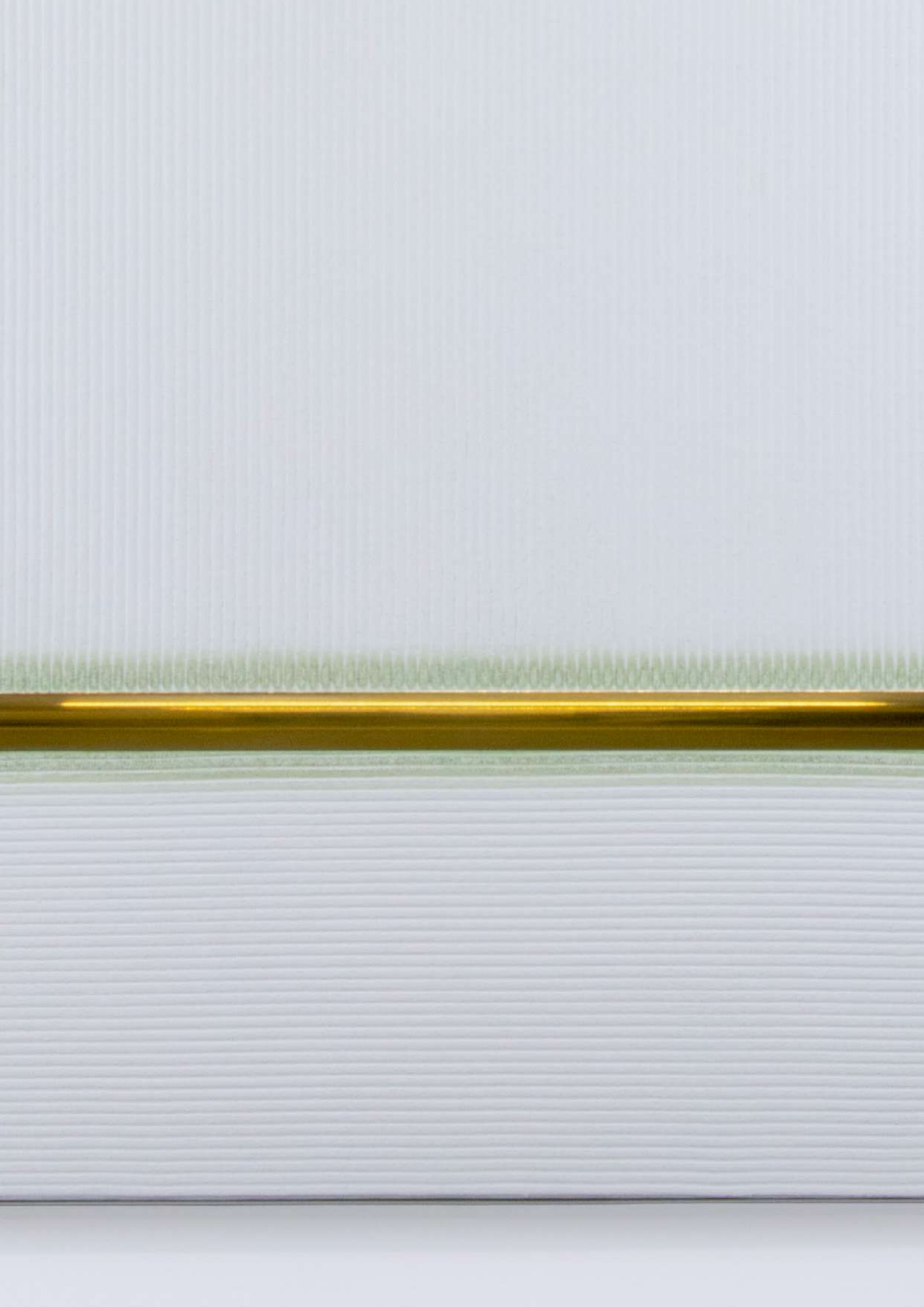
Kabinett: Marcelle Cahn

Galerie Jocelyn Wolff 1 rue de Penthièvre, 75008 Paris info@galeriewolff.com



Manuel Alvess
Cuivre, 1985
Inv.# MA/P 22
Acrylic and metal on velvet
116 x 81 cm

Alvess (1939-2009) explored all forms of art: photography, drawing, sculpture, mail art, performance and painting. These mediums presented his interrogations both into the nature of art, and into 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. Alvess always sought to blur the boundaries between art and life; his works, often intriguing, sometimes tinged with humour, 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).





William Anastasi
Without Title (Constellation Drawing), 4.3.63, 1963
Inv.# WA/D 298
Ink on paper
12,5 x 17,5 cm



William Anastasi
Without Title (Constellation Drawing), 1963
Inv.# WA/D 301
Ink on paper
12,5 x 17,5 cm



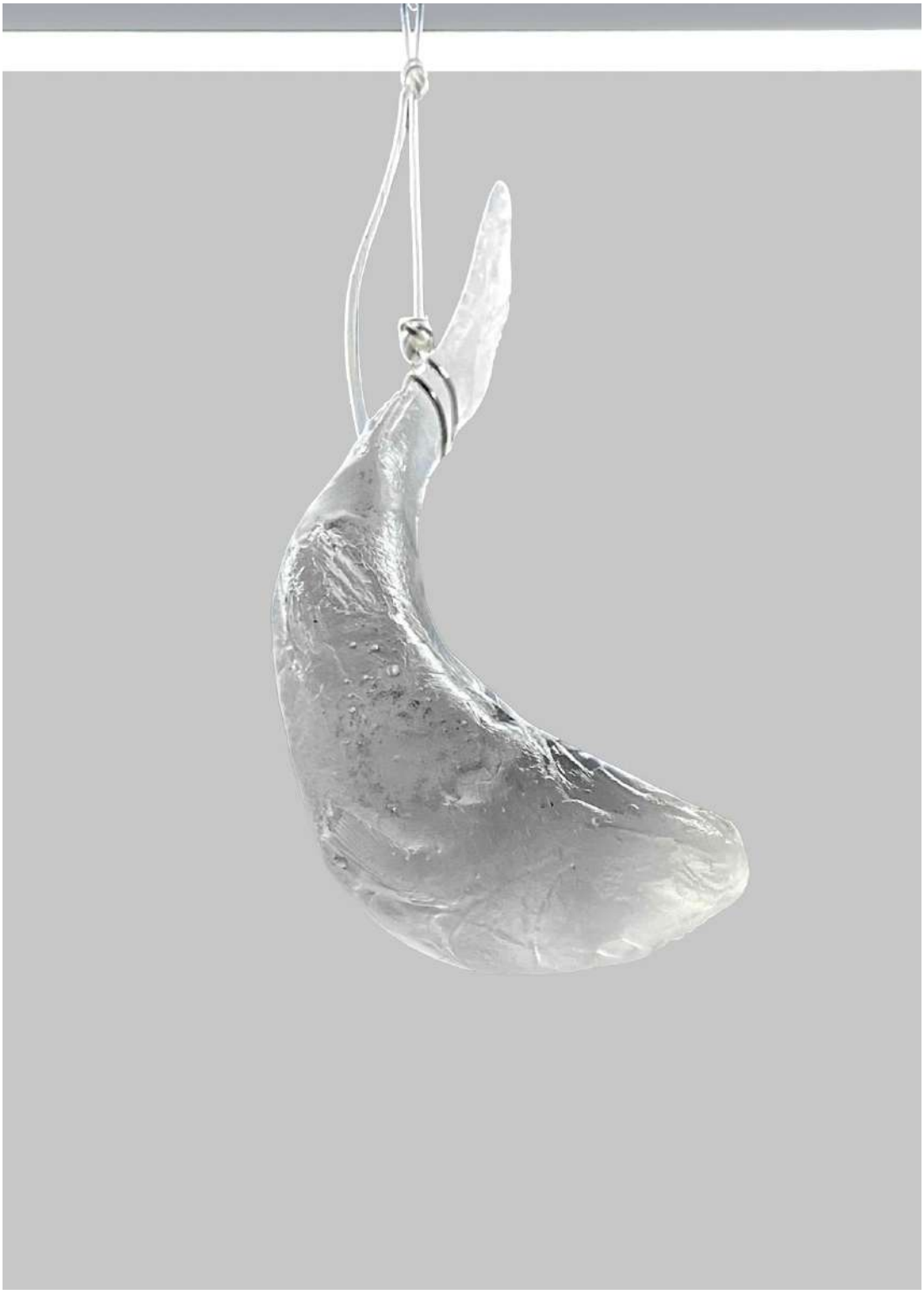
Diego Bianchi
Tecnologia y caracoles, 2022-2023
Inv.# DB/S 281
Cables with plugs, snail shells, microphones, front part of a recorder, painted and drawn MDF with wooden frame and glass
155 x 116 x 30 cm



Katinka Bock
Warm sculpture, relaxed (w), 2025
Inv.# BOC/S 777
Enamelled ceramic
18 x 103 x 35 cm

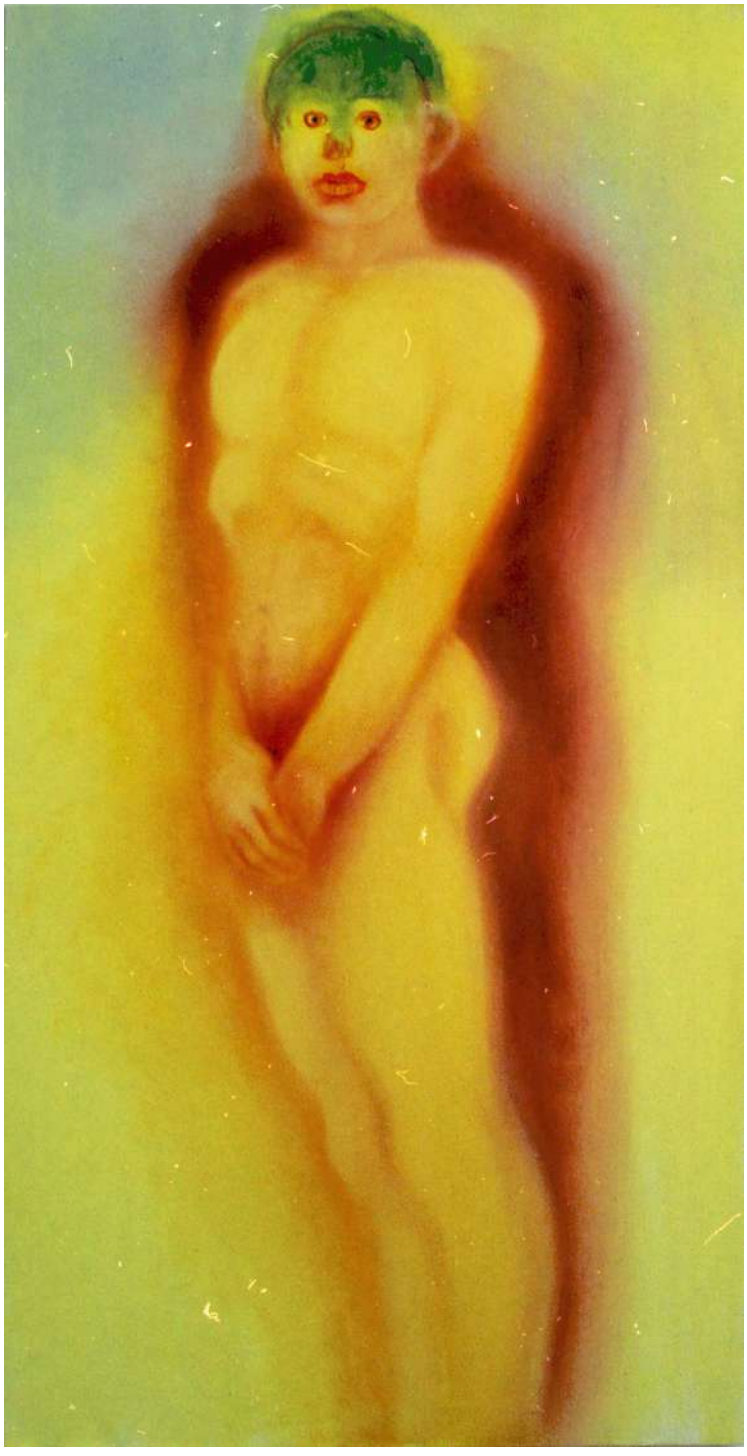


Katinka Bock
Tatou (duo), 2020
Inv.# BOC/S 594
Ceramic
20 x 56 x 52 cm



Katinka Bock
K-konvex, 2025
Inv.# BOC/S 783
Glass, light fixture, clothesline
30 x 15 x 12 cm





Miriam Cahn
soldat, 12.05.1998, 1998
Inv.# CAH/P 2185
Oil on canvas
160 x 84 cm

Exhibition history :
- *Edvard Munch, In Dialogue*, Albertina Museum, Vienna, Austria, 2022.

Literature :
- Schröder, Klaus Albrecht, Dieter Buchhart et Antonia Hoerschelmann, *Edvard Munch – In Dialogue*, Munich, Prestel, 2022, p. 204.



Miriam Cahn
madonna (bl.arb.), 12.09.1997, 1997
Inv.# CAH/P 2173
Oil on canvas
182 x 90 cm

Exhibition history :
- *Edvard Munch, In Dialogue*, Albertina Museum, Vienna, Austria, 2022.

Literature :
- Schröder, Klaus Albrecht, Dieter Buchhart et Antonia Hoerschelmann, *Edvard Munch – In Dialogue*, Munich, Prestel, 2022, p. 205.



Exhibition view, Albertina Museum, Vienna, Austria, 2022.



Miriam Cahn
tiere sterben, 24.7.88, 1988
Inv.# CAH/D 968
Chalk on paper
3 elements
Overall : 67 x 300 cm

Exhibition history :
- *Everything is equally important*, Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain, 2019.

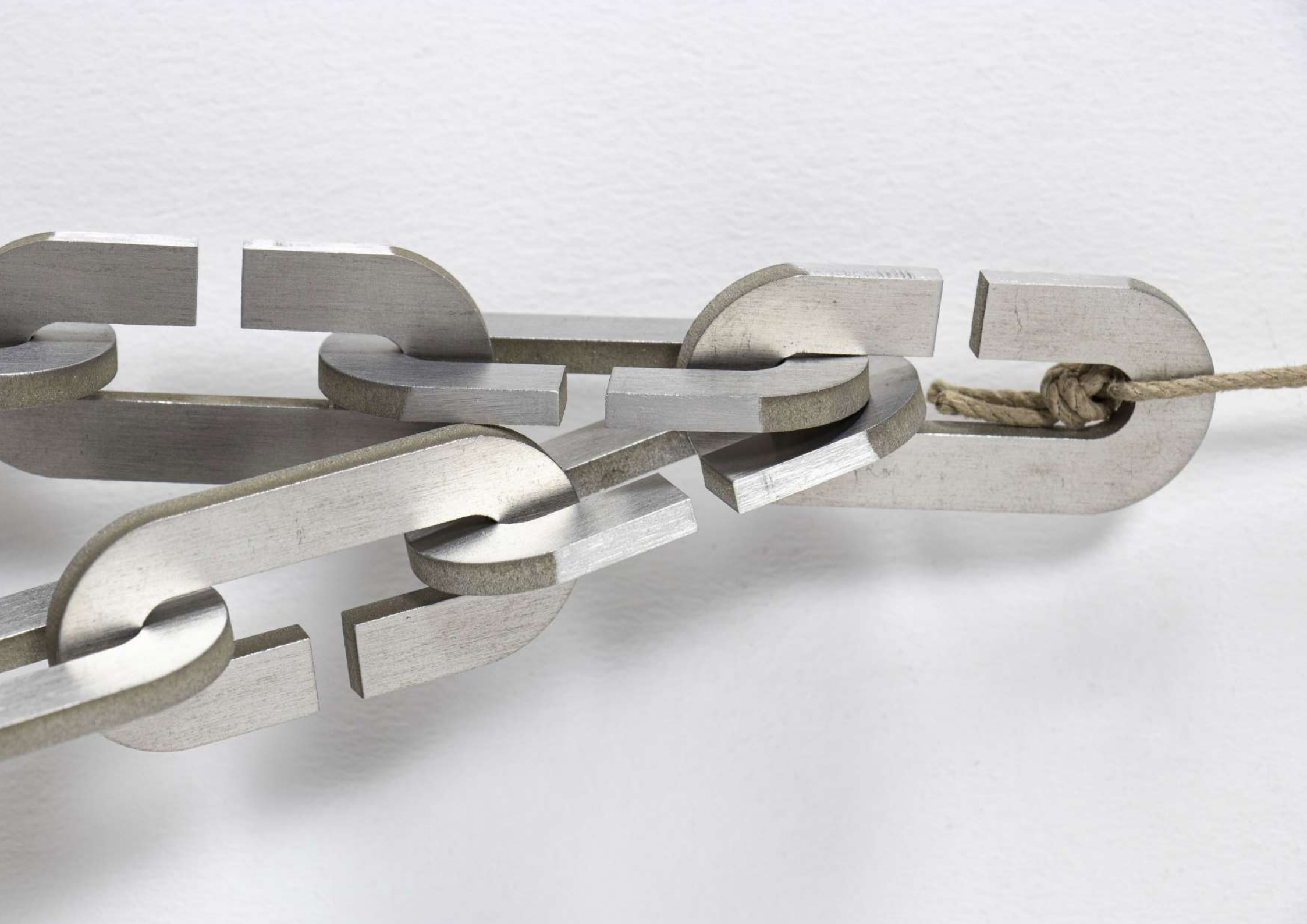


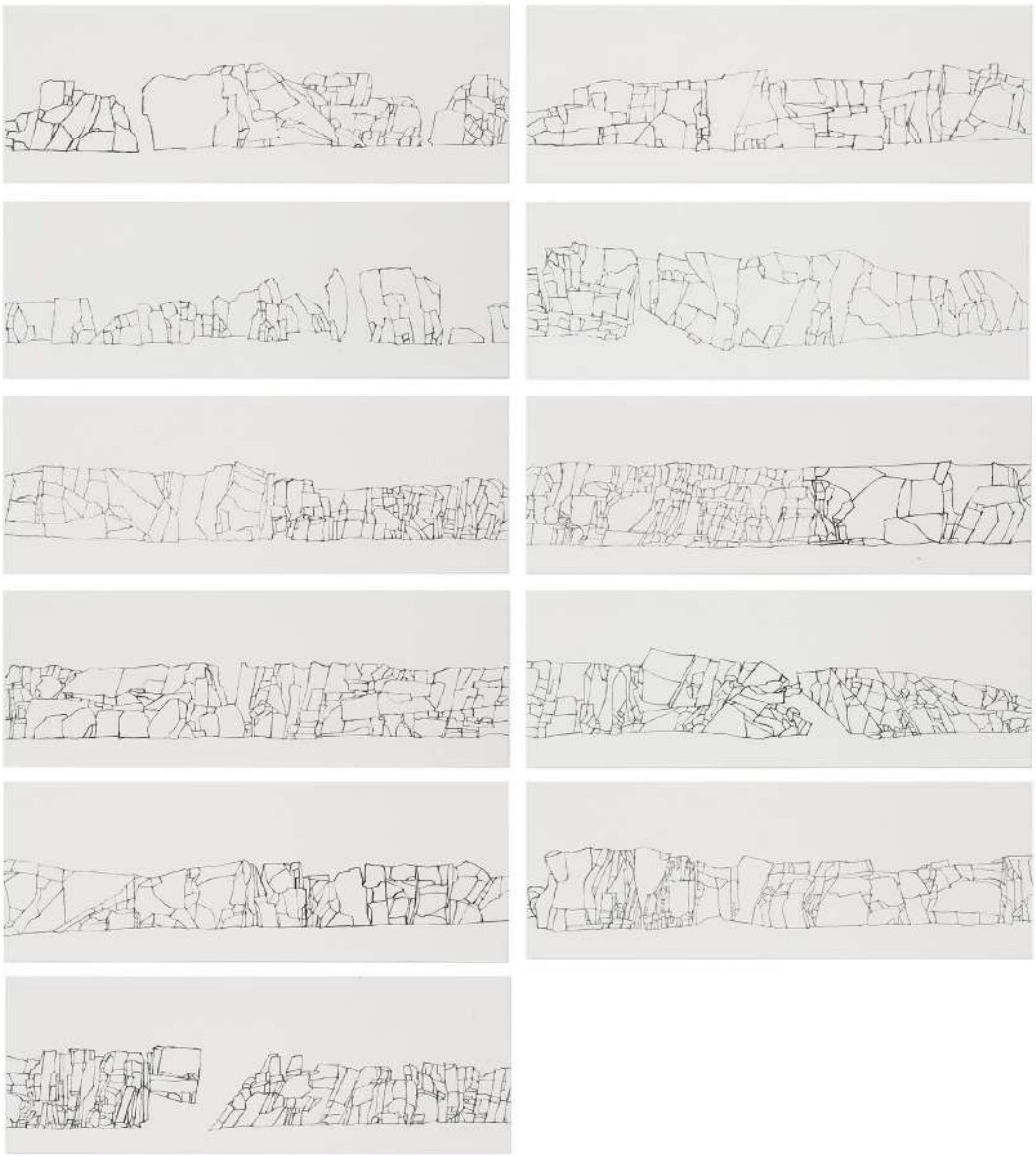
Harald Klingelhöller
Waldrand gespiegelt, Schrankversion
Edge of a forest mirrored, 2006
Inv.# HK/S 22
Plaster and steel
39 x 26 x 112 cm

Exhibition history :
- *Harald Klingelhöller - Das Meer bei Ebbe geträumt*, Museu de Arte Contemporàneo Serralves, Porto, 2007.



Harald Klingelhöller
Cold Light On Melting Snow (Kette), 2017
Inv.# HK/S 1
Aluminium, blue anodised aluminium
110 x 65 x 50 cm





Irene Kopelman
River Lines, 2022-2023
Inv.# IK/D 36
Ink on paper
Series of 11 drawings
15 x 42 cm each

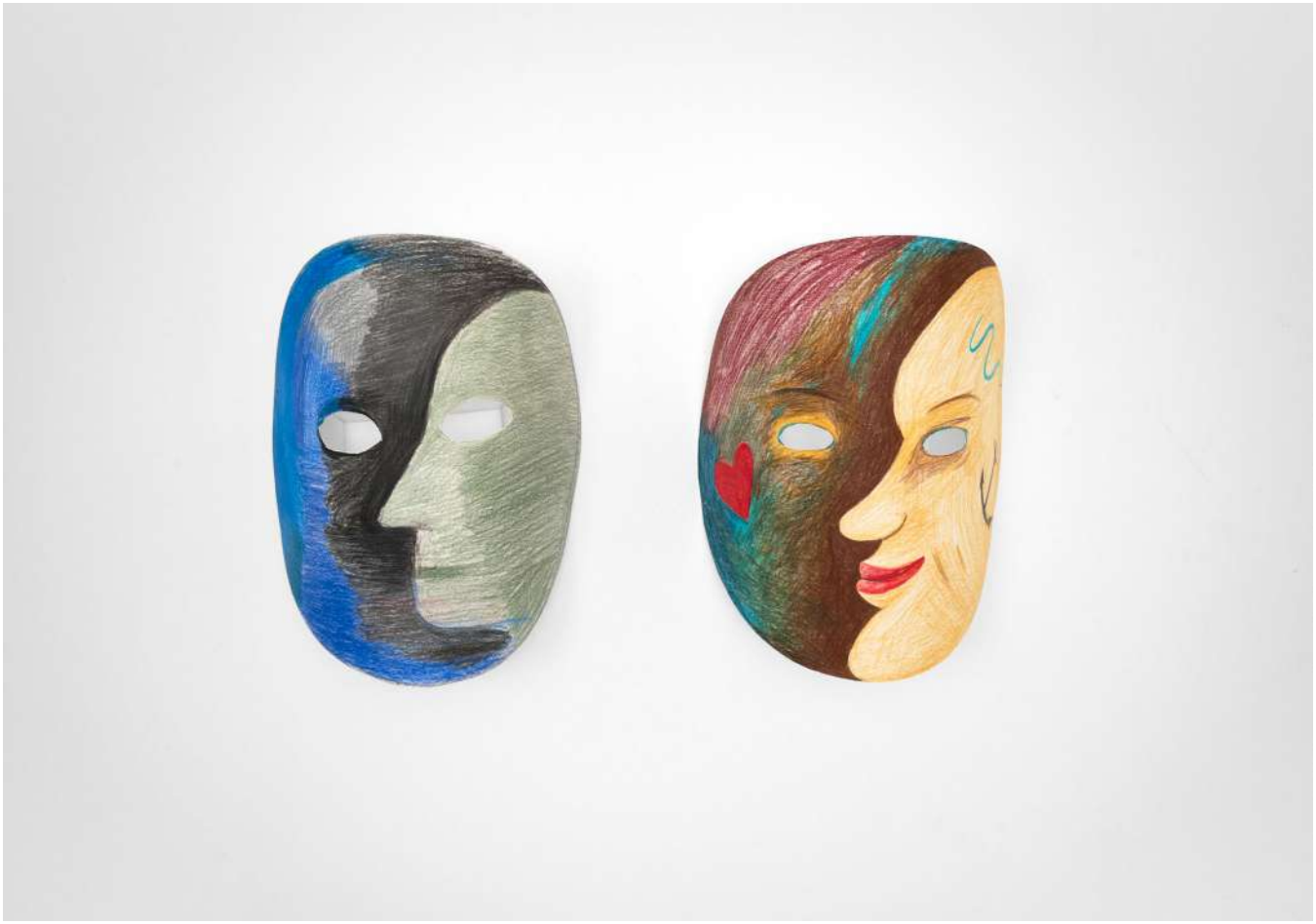
Exhibition history :
- *Sil/ Morfología del paisaje*, Fundacion Cerezales Antonino y Cinia – FCAYC-Leon, Cerezales del Condado, Spain, 2023.



Exhibition view, *Sil/ Morfología del paisaje*,
Fundacion Cerezales Antonino y Cinia – FCAYC-Leon, Cerezales del Condado, Spain, 2023.



Isa Melsheimer
Métamorphosis (Guy Rottier villa Laude-Dujardin), 2021
Inv.# MEL/S 157
Ceramic, glaze
38 x 43 x 23 cm



Prinz Gholam
Erdgrünes Profil & liebeskrankes Profil, 2024
Inv.# PGH/D 179
Colored pencil on paper, elastic band
2 masks, each 26 cm diameter



Santiago de Paoli
Riding hot, 2025
Inv.# SDeP/P 320
Oil on canvas, wood, oil on copper
185 x 306 cm





Francisco Tropa
Chimpanzee Honey Probing Stick, 2025
Inv.# FT/S 370
Silver, screen-printed cardboard box
ed. 1/4 + 1 A.P.

Note :
The original wooden stick was cut and chewed by Chimpanzees to collect honey; collected by Goncalo Jesus at Gashaka-Gumti National Park NIGERIA (at Pan Troglodytes Vellerosus community).



Franz Erhard Walther
Configuration Chamois, 1994
Inv.# FEW/S 345
Dyed cotton fabric, foam
3 elements
Overall : 178 x 131 cm

Exhibition history :
- *Les couleurs sont des actions de la lumière...*, Galerie Jocelyn Wolff, Paris, France, 2025.

Note :
All elements are fully interchangeable and can be arranged freely on the wall in any configuration, as long as they remain adjacent to one another. They may also be installed together as a seamless square composition without any spacing between the different elements.





Yunyao Zhang
Connector IX, 2025
Inv.# ZY/D 4
Graphite pencil on felt stretched on wooden panel
200 × 264 cm

Exhibition history :
- *Once Within a Time*, SITE SANTA FE International Biennial, Santa Fe, United States, 2025.



Exhibition view, *Once Within a Time*, SITE SANTA FE International Biennial, Santa Fe, United States, 2025.



Yunyao Zhang
Seal, 2022
Inv.# ZY/D 10
Graphite pencil on felt stretched on panel
37 x 48 cm

Marcelle Cahn: A Major Figure of European Abstraction

Kabinett Sector
Solo presentation

Kabinett Sector
June 17-21, 2026
Hall 2.1, Booth R10

Galerie Jocelyn Wolff

Marcelle Cahn: A Major Figure of European Abstraction

Trained within the context of German Expressionism under Lovis Corinth, Marcelle Cahn was engaged from an early stage with the major debates surrounding European modernism. Born in Alsace in 1895, when the region was still part of Germany, her position is particularly significant within the Rhineland context of Basel. Like her friend Jean Arp, Cahn was immersed in the vibrant Germanic cultural sphere of the early twentieth century before continuing and completing her work in France. Marcelle Cahn belonged to the constellation of artists gravitating around Der Sturm, a crucial network in the dissemination of the European avant-gardes emerging from Germany and Eastern Europe. Through this milieu, she encountered Constructivist artists whose ideas would nourish her work throughout her career. By the age of twenty, she had embraced the principles of Purism formulated by Amédée Ozenfant, thus joining the first generation of abstract artists who, during the interwar period, contributed to the development of a new visual language. Today, Marcelle Cahn appears as a seminal figure in European abstraction. Her work is distinguished by its refusal of any strict orthodoxy: its singularity lies in a constant circulation between two poles — a rigorous geometric abstraction inherited from Purism and shaped through her relationship with Piet Mondrian and the world of De Stijl, and a more lyrical and musical sensibility. The originality of her work does not rest upon a fixed synthesis, but rather on the dynamic tension she sustained with remarkable coherence throughout her career. This duality is particularly evident in her use of white: far from functioning as a simple background, it becomes an active space structuring the composition through visual pauses, organizing forms, rhythms, and silences.

An Essential Contribution to the History of Purism

Marcelle Cahn occupies an exceptional position in the history of Purism: she is now recognized as the female artist who produced the most significant body of Purist work, a contribution long marginalized by art historiography. Her importance was nevertheless acknowledged during the twentieth century by major figures such as Michel Seuphor and Lea Vergine. Her work was also connected to key networks involved in the dissemination of modern art, notably the Société Anonyme. After several decades of relative obscurity, her œuvre is now undergoing a significant rediscovery, notably through the 2023 publication En quête d'espace, edited by Cécile Godefroy, on the occasion of a major retrospective presented across three museums in France. Based on rigorous scholarly research, this contemporary reassessment now makes it possible to reposition Marcelle Cahn at the very center of the European avant-gardes. Our Art Basel Kabinett is built around an exceptional group of works, remarkable for their historical and aesthetic significance, as well as for their provenance. Notably, half of the works come from the collection of Imre Pán — publisher, poet, and art critic, as well as a central figure within postwar abstraction networks — offering rare insight into the intellectual and artistic exchanges that accompanied Marcelle Cahn's practice.

A Presentation Structured Around Three Axes

In order to fully convey the historical and intellectual richness of this body of work, our Art Basel Kabinett presentation will be organized into three complementary sections:

Constructivist Miniatures

The first section will focus on Marcelle Cahn's Constructivist miniatures. Executed as small-format paintings and collages, these works reflect her interest in formal rigor and the balance of planes. A member of Cercle et Carré[1] and later Abstraction-Création[2], the artist developed through these works a profound reflection on Constructivist principles and spatial relationships. Several of these pieces belong to rare and historically significant groups of works, allowing the full scope of her contribution to the abstract avant-gardes to be appreciated.

Relief Paintings and the Spatiaux

Special attention will also be devoted to Marcelle Cahn's Spatiaux and relief paintings, a particularly rare and ambitious body of work within her practice. Through these pieces, the artist explored a genuine spatialization of composition: cut planes, superimpositions, reliefs, and plays of shadow extend her investigation into balance, rhythm, and the tensions between void and form. These works testify to her constant desire to open the pictorial surface toward an architectural and spatial dimension, aligning her practice with some of the most advanced explorations of postwar European abstraction. The ensembles presented here constitute exceptional examples both in terms of quality and state of preservation.

Marcelle Cahn and Imre Pán: An Intellectual Dialogue

Finally, the third section will highlight the close relationship between Imre Pán and Marcelle Cahn. Both shared a conception of art as a universal language emancipated from figuration. A publisher, critic, and theorist closely connected to abstract circles, Imre Pán played a crucial role as an intellectual mediator for the experimental artists of his time. Co-founder of the European School after 1945, he defended an artistic scene open to Western influences before being censored by the Hungarian communist regime in 1948. Exiled to Paris following the Hungarian Revolution of 1956, he developed an important editorial activity through the journals Signe, Morphèmes, and Mini-Musée, collaborating with numerous contemporary artists. Until his death in 1972, he actively supported modern and contemporary creation, notably alongside artists such as Victor Vasarely and Marcelle Cahn. This final section will take the form of a documentary display bringing together rare materials: artist books produced with Imre Pán, original correspondence, publications, and archival documents testifying to the intensity of their exchanges and to Marcelle Cahn's theoretical engagement. Through its privileged relationship with the Imre Pán archives, Galerie Jocelyn Wolff benefits from exceptional access to the Marcelle Cahn archives. This project is also grounded in close collaboration with the Marcelle Cahn Committee, the result of more than five years of research, ensuring a rigorous and contextualized approach to this major figure of modern abstraction.

1. Exhibition that took place in 1930, initiated by Joaquín Torres García and Michel Seuphor. The exhibition brought together Constructivist artists as a counterbalance to the growing enthusiasm for Surrealism at the time.
2. A collective of artists active from 1931 to 1936, chaired by Auguste Herbin and Georges Vantongerloo, exploring the role of geometry in abstract art.



Marcelle Cahn
Sans titre, 1929
Inv.# CM/D 178
Pencil on paper
17 x 17 cm



marcelle Cahn 1929



Marcelle Cahn
En parallèles, 1960
Inv.# CM/D 182
Collage and pencil on paper
23 x 16 cm

Exhibition history :
- *Marcelle Cahn, œuvres de 1915 à 1975*, Galerie Denise René, Paris, France, 1975.

Literature :
- Michel Seuphor, *Marcelle Cahn, oeuvres de 1915 à 1975*, Galerie Denise René, Paris, catalog of exhibition, 1975.
- Marie Luise Syring. *Marcelle Cahn, Vom Purismus zur puristischen. Abstraktion*. Zurich, Galerie Schlégl, 1983, p. 5, p. 26.
- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°594, pp. 187-188.



Marcelle Cahn
Sans titre, 1925
Inv.# CM/D 205
Pencil on paper
24 x 11 cm



Marcelle Cahn
Sans titre, n.d.
Inv.# CM/D 226
Gouache, pencil, colored pencil and collage on paper
6 x 9,5 cm

Exhibition history :
- *Imre Pán, a European artistic and publishing history in Paris in the 1960s*, Galerie Jocelyn Wolff, Paris, France, 2024.


marcel
Cahn



Marcelle Cahn
Sans titre, c. 1960
Inv.# CM/D 263
Gouache and colored pencil on paper
16 x 21 cm

Exhibition history :
- *En quête d'espace*, MAMCS Strasbourg, France, 2022.
- *En quête d'espace*, MAMC+ Saint-Etienne, France, 2022-2023.
- *En quête d'espace*, Fine Arts Museum Rennes, France, 2023.

Literature :
- Cécile Godefroy, *En quête d'espace*, catalog of exhibition, n°124, p. 147.

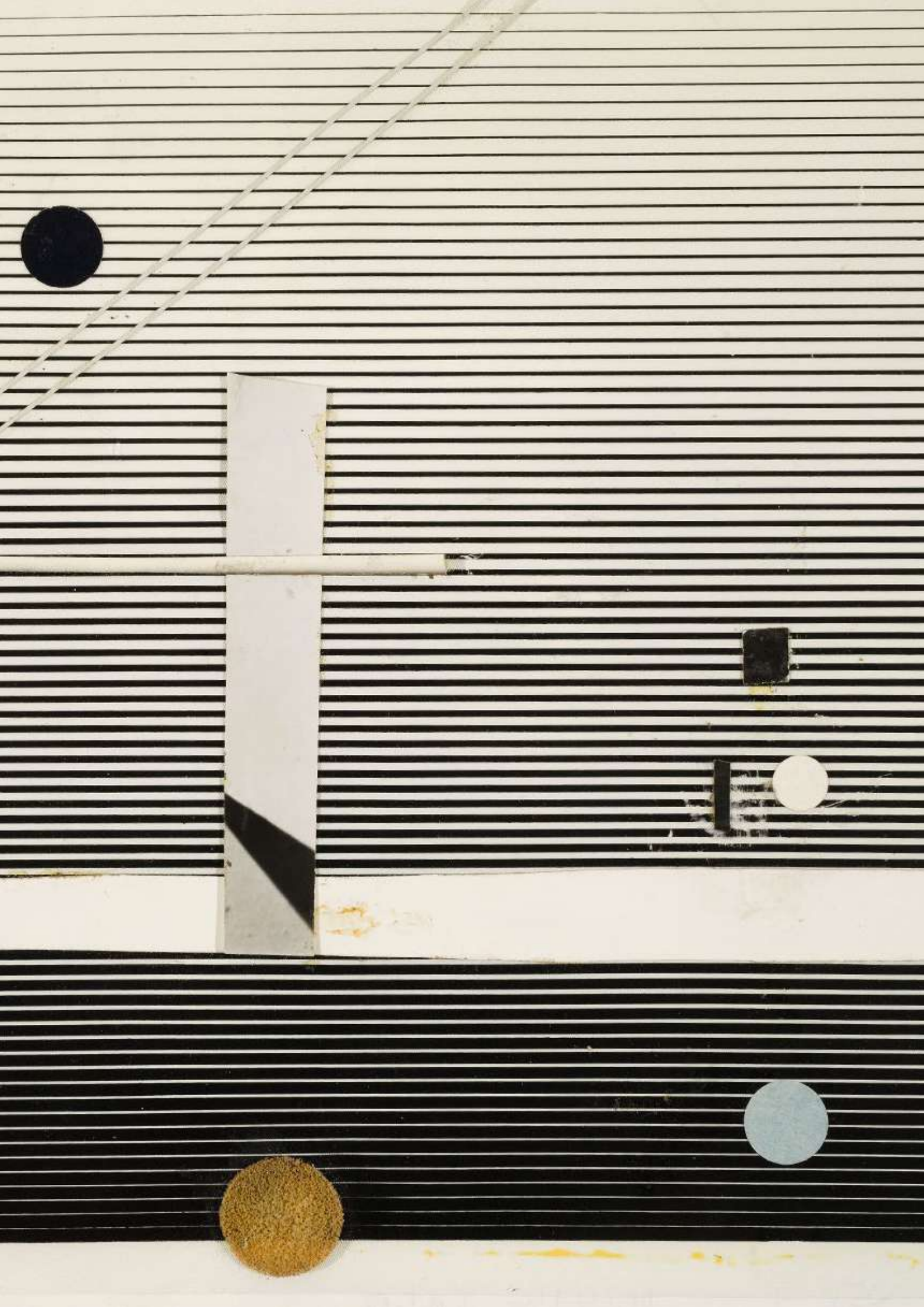




Marcelle Cahn
Collage sur carton, 1963
Inv.# CM/D 287
Photo-collage and stickers on rhodoid
25 x 31 cm

Exhibition history :
- *Cinquante ans de collages*, Musée d'Art et d'Industrie, Saint-Etienne, France, 1964.

Literature :
- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°672, pp. 206.





Marcelle Cahn
Sans titre, 1965
Inv.# CM/D 289
Photo-collage and stickers on rhodoid
22 x 23 cm

Exhibition history :
- *En quête d'espace*, MAMCS Strasbourg, France, 2022.
- *En quête d'espace*, MAMC+ Saint-Etienne, France, 2022-2023.
- *En quête d'espace*, Fine Arts Museum Rennes, France, 2023.

Literature :
- Cécile Godefroy, *En quête d'espace*, catalog of exhibition, n°232, p. 248.





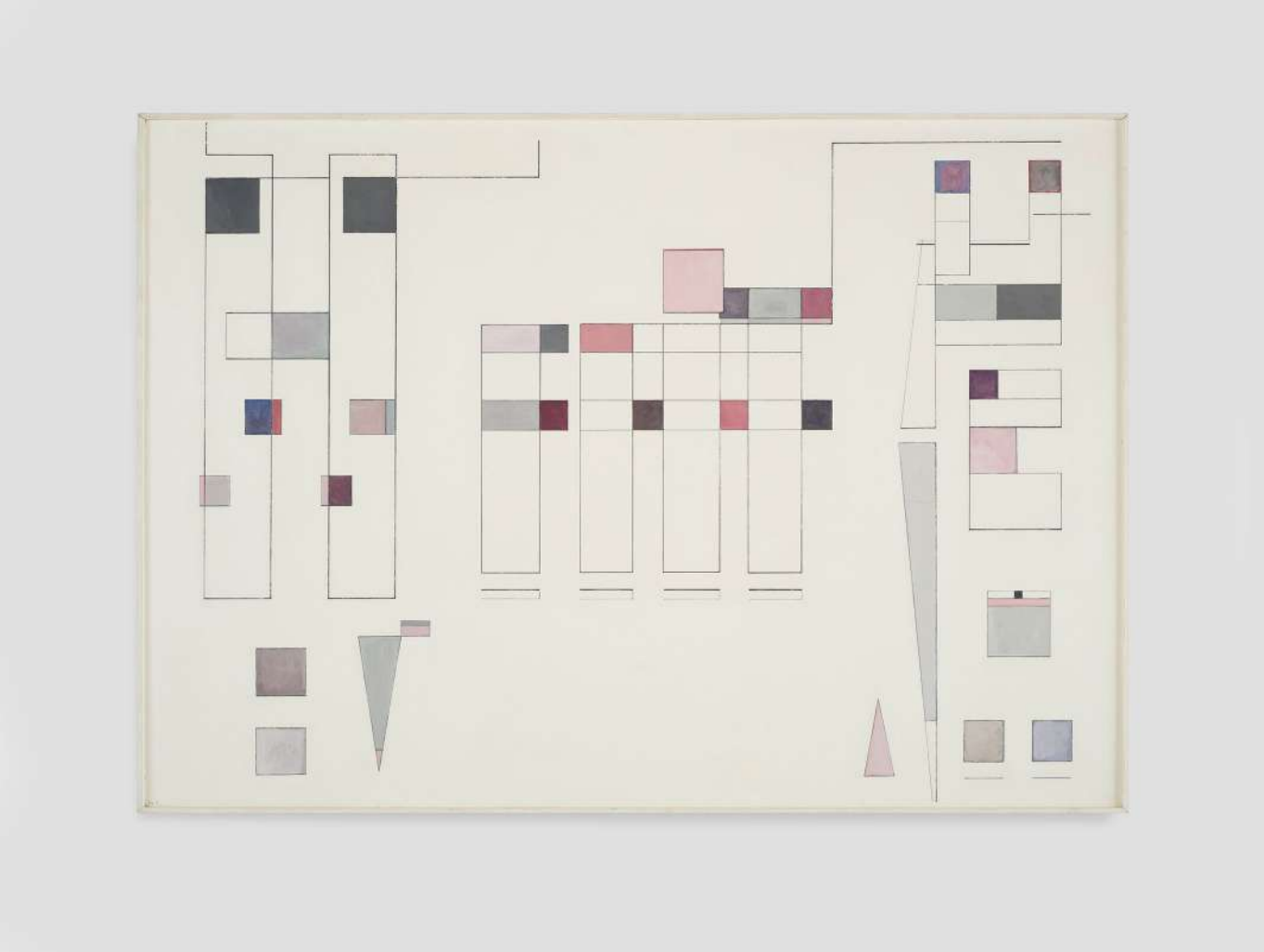
Marcelle Cahn
XIXeX(ixe), 1961
Inv.# CM/P 1
Acrylique and wooden elements glued on the panel
51 x 74 x 6 cm

Exhibition history :
- *Charles Zalber présente Marcelle Cahn: Peintures de 1925 à 1964*, Gallerie Bellechasse, Paris, France, 1964.
- *Marcelle Cahn, œuvres de 1915 à 1975*, Galerie Denise René, Paris, France, 1975.
- *Hommage à Sophie Taueber-Arp et hommage à Marcelle Cahn*, Musée du Luxembourg, Paris, France, 1978.
- *En quête d'espace*, MAMCS Strasbourg, France, 2022.
- *En quête d'espace*, MAMC+ Saint-Etienne, France, 2022-2023.
- *En quête d'espace*, Fine Arts Museum Rennes, France, 2023.

Literature :
- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°602/603, pp. 189-190.
- Edouard Roditi, *Les Arts*, L'Arche, n°65, Paris, 1962.
- Michel Seuphor, *Marcelle Cahn, oeuvres de 1915 à 1975*, Galerie Denise René, Paris, catalog of exhibition, 1975.
- Benoît Decron, *Femmes années 50. Au fil de l'abstraction, peinture et sculpture*, Hazan, 2019, p. 59.
- Cécile Godefroy, *En quête d'espace*, catalog of exhibition, n°156, p. 179.



Provenance :
- Probably Gallery Denise René, from the artist.
- Private collection, Switzerland, from the above.
- Sale Germann auktionen, Switzerland, 2011, from the above.
- Gallery Lahumière, Paris, from the above.
- Gallery Jocelyn Wolff, Paris, 2019, from the above.

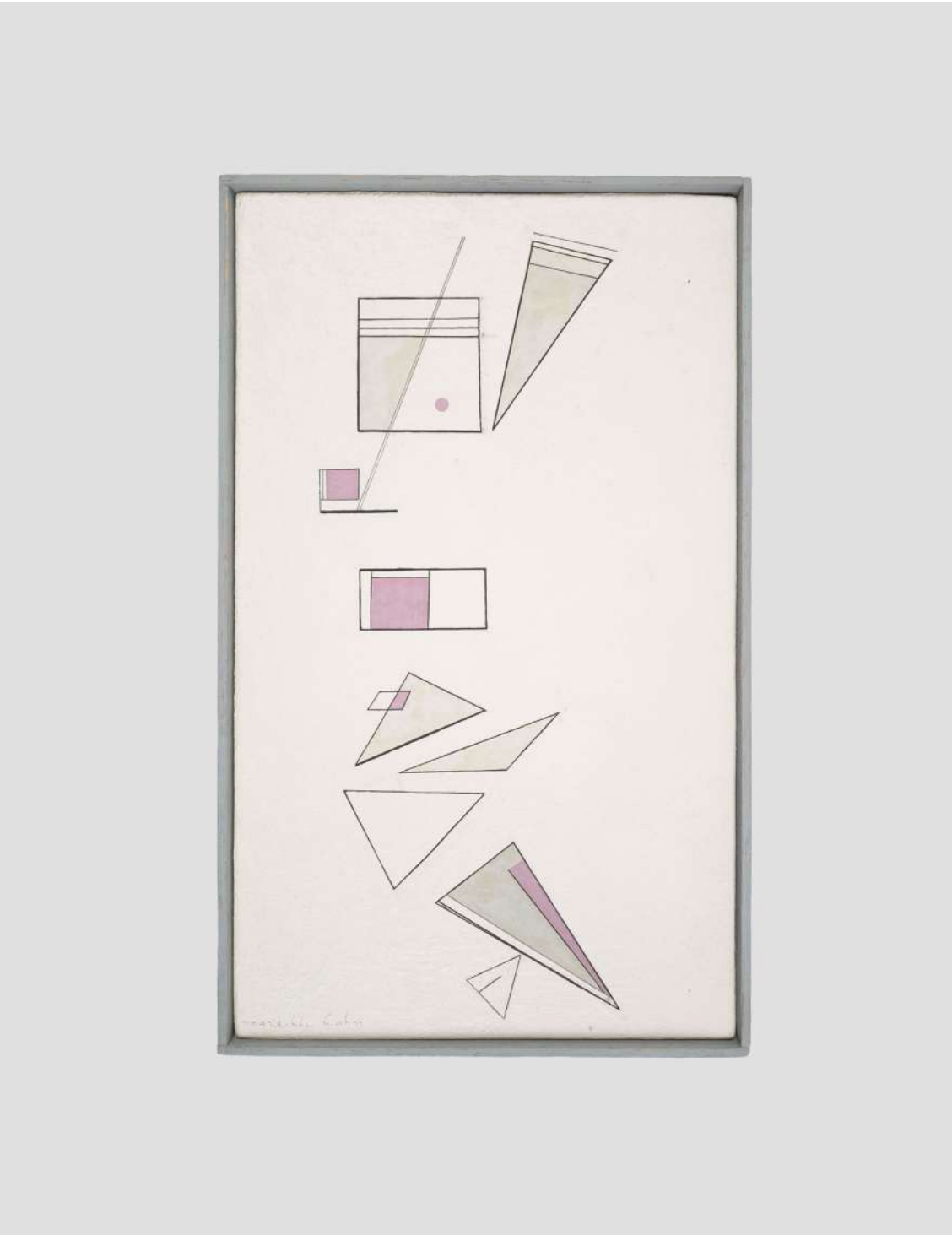


Marcelle Cahn
Variante horizontale, 1964-1972
Inv.# CM/P 9
Gouache on wood
88 x 129 cm

Provenance :
- Gallery Denise René, Paris, acquired from the artist.
- Sale of the Gallery Denise René, Zurich, 1980.
- Collection Ahrenberg, Switzerland, 1980, from the above.
- Gallery Jocelyn Wolff, Paris, 2022, from the above.

Exhibition history :
- *En quête d'espace*, MAMCS Strasbourg, France, 2022.
- *En quête d'espace*, MAMC+ Saint-Etienne, France, 2022-2023.
- *En quête d'espace*, Fine Arts Museum Rennes, France, 2023.

Literature :
- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°684, pp. 209.
- Cécile Godefroy, *En quête d'espace*, catalog of exhibition, n°147, p. 172.



Marcelle Cahn
Construction lyrique, 1966
Inv.# CM/P 12
Painting on wooden board
24 x 14 cm

Provenance :
- Collection Imre Pán, Paris, acquired from the artist.
- Private collection, Paris, 2024, acquired from the above.

Exhibition history :
- *Imre Pán, a European artistic and publishing history in Paris in the 1960s*, Galerie Jocelyn Wolff, Paris, France, 2024.

Literature :
- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°777, pp. 233.



Marcelle Cahn
A 7 [Courbes], 1967
Inv.# CM/P 13
Painting on wooden board
27 x 20 cm

Provenance :
- Collection Imre Pán, Paris, acquired from the artist.
- Private collection, Paris, 2024, acquired from the above.

Exhibition history :
- *Imre Pán, a European artistic and publishing history in Paris in the 1960s*, Galerie Jocelyn Wolff, Paris, France, 2024.

Literature :
- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°830, pp. 246.



Marcelle Cahn
Peinture-relief, n.d.
Inv.# CM/P 14
Painting and collage on wooden board
27 x 19 cm

Provenance :
- Collection Imre Pán, Paris, acquired from the artist.
- Private collection, Paris, 2024, acquired from the above.

Exhibition history :
- *Imre Pán, a European artistic and publishing history in Paris in the 1960s*, Galerie Jocelyn Wolff, Paris, France, 2024.



Marcelle Cahn
Les Toits, ca. 1925
Inv.# CM/P 33
Oil on canvas
46 x 55 cm

Exhibition history :
- *En quête d'espace*, MAMCS Strasbourg, France, 2022.
- *En quête d'espace*, MAMC+ Saint-Etienne, France, 2022-2023.
- *En quête d'espace*, Fine Arts Museum Rennes, France, 2023.

Literature :
- Cécile Godefroy, *En quête d'espace*, catalog of exhibition, n°66, p. 94.

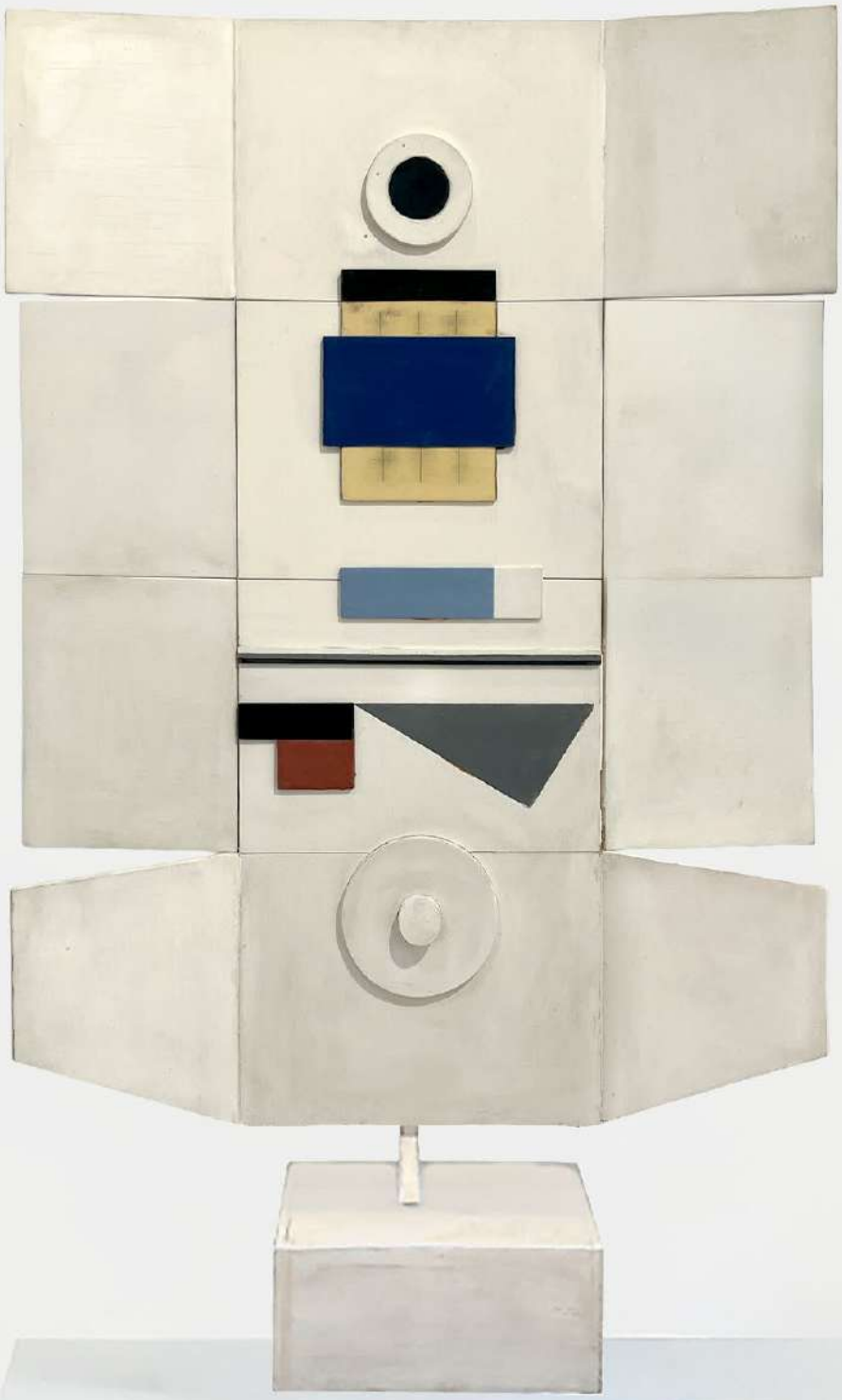


Marcelle Cahn
Spatial II, 1969
Inv.# CM/S 3
Polychrome painted wooden relief on a metal rod, 8 metallic hinges, 4 articulated wing panels
Signed, titled, dated and numbered on the back
68,9 x 42,1 x 16 cm (base : 7,1 x 16,2 x 16 cm)
Out of a series of 5 or 8 (dimensions may vary)

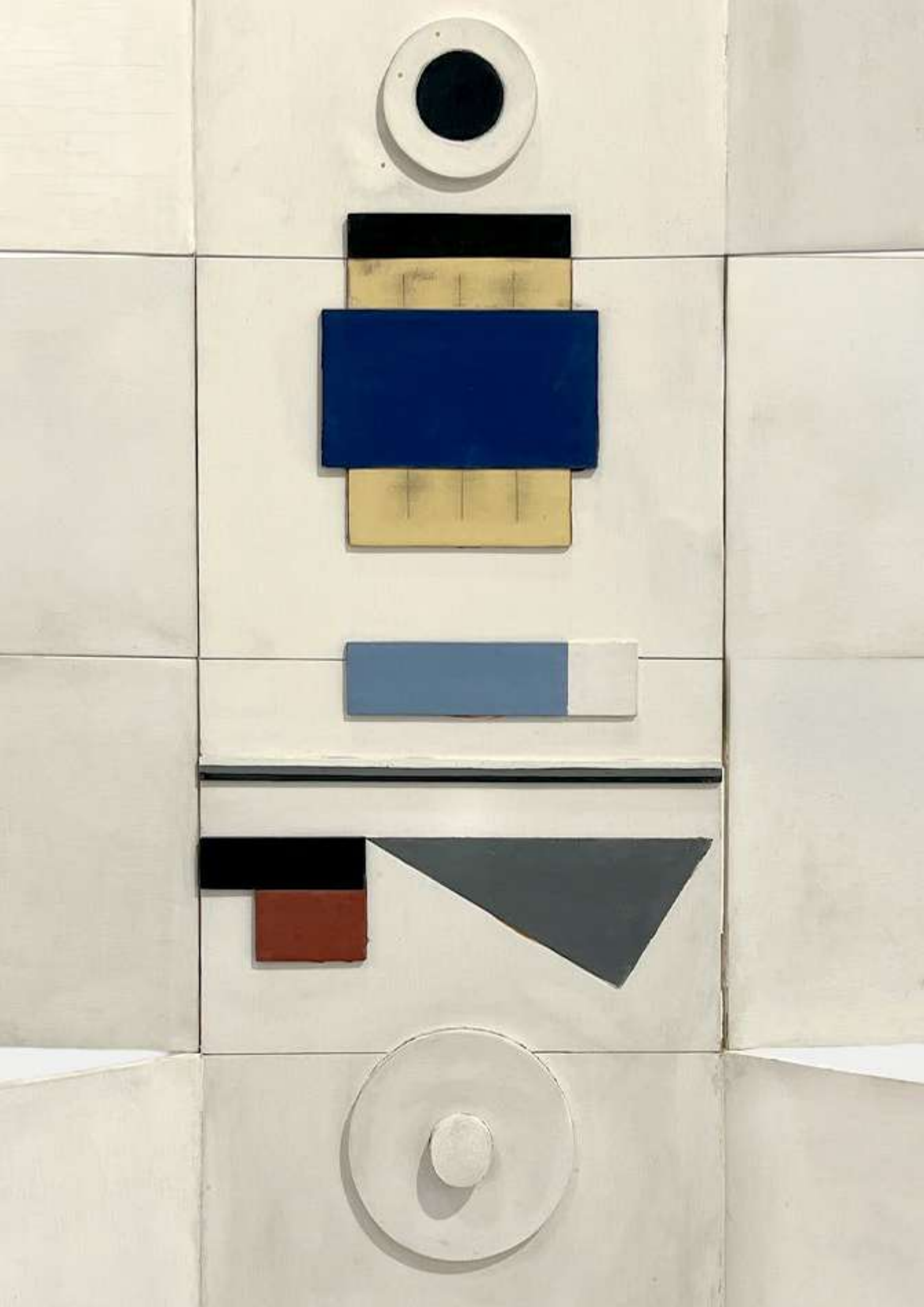
Provenance :
- Private collection, Strasbourg, from the artist.
- Gallery Jocelyn Wolff, Paris, from the above.

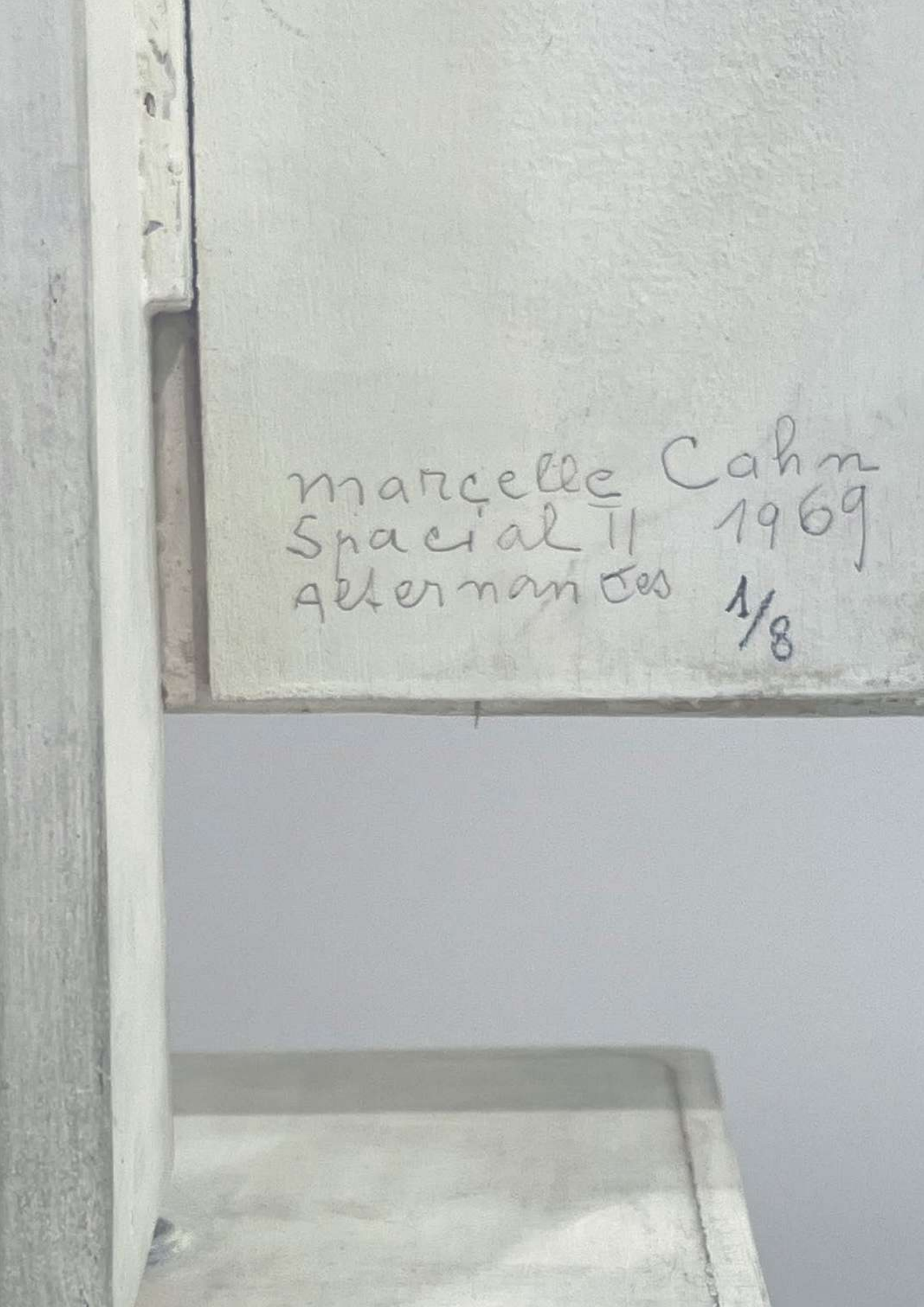
Exhibition history :
- *En quête d'espace*, MAMCS Strasbourg, France, 2022.
- *En quête d'espace*, MAMC+ Saint-Etienne, France, 2022-2023.
- *En quête d'espace*, Fine Arts Museum Rennes, France, 2023.

Literature :
- Mireille Cordonnier-Kraft, *Marcelle Cahn, sa vie son oeuvre, Catalogue Raisonné*, Doctoral thesis, 1995, volume II, n°910, pp. 267.
- Cécile Godefroy, *En quête d'espace*, catalog of exhibition, n°158, p. 182.



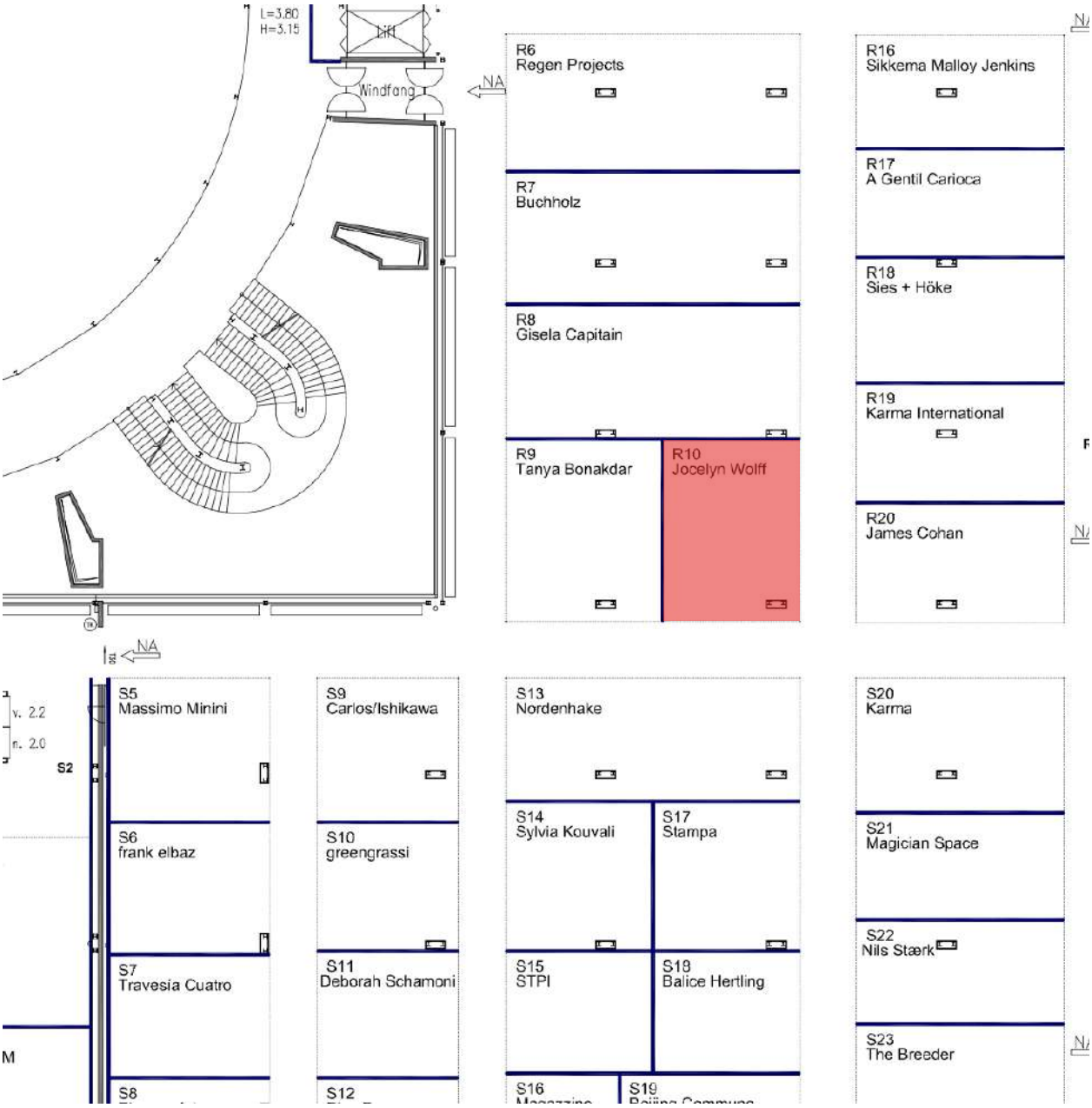





marcelle Cahn
Spacial II 1969
Alternances
1/8

Galerie Jocelyn Wolff

Art Basel
June 17-21, 2026
Hall 2.1, Booth R10



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The Fruits of the Earth

A meditation on food through archaeology and contemporary art

16 - 22 June, 2026
Galerie Cahn Basel

A project in collaboration with Galerie Cahn and Galerie Jocelyn Wolff

Diego Bianchi
Katinka Bock
Santiago de Paoli
Isa Melsheimer
Francisco Tropa
Archeological objects from the ancient Mediterranean cultures

Summary

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The Fruits of the Earth

A meditation on food through archaeology and contemporary art

On the occasion of Art Basel, the exhibition *The Fruits of Earth (Les Nourritures terrestres). A Meditation on Food through Archaeology and Contemporary Art* will open at the Galerie Cahn from June 16 to June 22, 2026. Bringing together archaeological objects from Galerie Cahn and works by contemporary artists represented by Galerie Jocelyn Wolff, the exhibition explores the question of food. To mark the opening, a banquet of ancient cultures conceived by the art historian Yvonne Yiu will feature recipes from Ancient Egypt, Rome and Greece, served to guests in archaeological tableware.

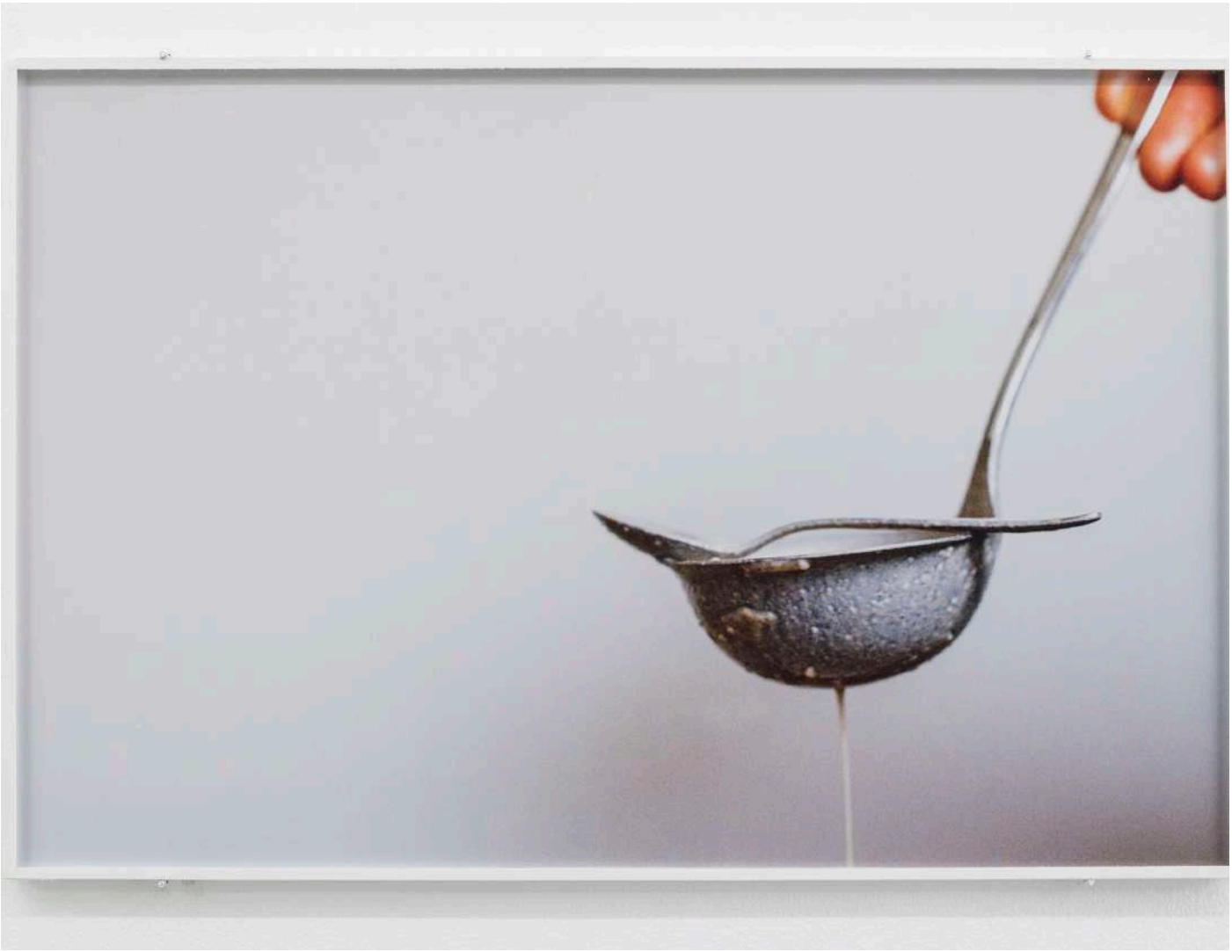
A sensual ode to desire, *Les Nourritures terrestres*[1] by André Gide profoundly shaped the sensibility of several generations upon its publication in 1897. In it, nourishment appears as a metaphor for desire : by extension, eating can be understood as a way of entering into contact with the world, making it one's own, and transforming it within oneself. The act of feeding becomes almost sacred in *Les Nourritures terrestres*: each fruit, each shared loaf of bread is an invitation to savor the moment with intensity and sensuality. Gide never separates body from mind; on the contrary, he celebrates their union. To desire and to eat spring from the same impulse: to fully embrace what is offered, without restraint or guilt. Thus, food becomes a pedagogy of desire. Learning how to eat well—how to truly taste—is learning how to live. To refuse this experience, or reduce it to mere necessity, would impoverish one's relationship to the world. For Gide, to nourish oneself is already to love life, in its most immediate and sensual form. The refinement of the culinary arts since the highest antiquity, particularly evident in archaeological discoveries, echoes Gide's vision of nourishment and its contemporary extensions.

In the ancient world, the fruits of the earth nourish not only human beings but also the gods. When divine beings accept sacrificial food offered to them, a bond is created between mortals and immortals that confirms the interdependence of the world and the heavens. As such, each sacrifice is also a reiteration of the validity of the cosmic order. In like manner, the consumption and distribution of food in ancient cultures could serve to consolidate the structure of society and mirror the god-like role of rulers. In the Neo-Assyrian Period, for instance, the king's meal was often prepared from the leftovers of food offerings presented to the gods, and the leftovers from the king's table were in turn distributed to selected persons. This circulation of food is a powerful symbol of the flow of divine authority through the king to society. Conversely, the disruption of this cycle has the potential to shatter both political hierarchy and cosmic stability. In the comedy Birds by the playwright Aristophanes, two men, exasperated by the current situation in Athens, decide to build a city in the sky with the "beautiful and great name Nephelokokkygia" (Cloudcuckoo-city). Strategically located, it separates the gods from humans and blocks the passage of sacrificial smoke, thus starving the gods into submission and forcing them to accept a new world order. Food in antiquity thus has a dimension that transcends the self, embedding it within structures of power, hierarchy, and belief.

Food in archaeology is addressed in the exhibition in an indirect way, through the presentation of objects that testify to practices related to the preparation, storage, and consumption of food. A group of prehistoric lithic tools - chopping tools and hand axes - illustrates the earliest gestures of cutting and processing animal carcasses. With the advent of the Neolithic, which marks a turning point in alimentary practices, ceramic vessels emerge for the storage and preparation of food. An assemblage of ceramics from the Lusatian Culture (1300-500 B.C.), at the juncture between the Late Bronze Age and the Iron Age, underscores these utilitarian functions while simultaneously reflecting an aesthetic concern that goes beyond mere practical purpose. This crucial aspect should be considered in relation to the social significance of commensality: the Mycenaean stirrup jars, Attic figured pottery, and fine Etruscan bucchero wares presented here collectively testify to the care invested by the elite in the presentation of their tables. In the Hellenised world, the banquet constituted a collective institution divided into two stages: the deipnon, or meal proper, followed by the symposion, the convivial practice of drinking together. Representations of banquerers are frequently found in funerary contexts (for instance, on the marble lid of an Etruscan cinerary urn, or in terracotta figurines from Taranto or Eastern Greece that once formed part of the funerary assemblage). They reflect a vision of the afterlife in which the feasts of the living are perpetuated beyond death.

1. André Gide, *Les Nourritures terrestres*, Mercure de France, 1897

Contemporary artworks



Katinka Bock
Receiver and receiver, 2019
Inv.# BOC/PH 84
C -print on paper
Print : 25.5 x 39 cm
Framed : 26 x 39.5 x 1 cm
Ed. 1/4 + 2 A.P.

Galerie Cahn **Galerie Jocelyn Wolff**



Katinka Bock
Conversation suspended, *Glasgow,* 2018
Inv.# BOC/PH 78
Silver gelatin print on paper
30 x 41 x 2 cm framed
Ed. 1/4 + 2 A.P.



Diego Bianchi
Nutella Nike, 2023
Inv.# DB/S 274
Shoes,nutella,protocole
13 x 29 x 11 cm

Galerie Cahn

Galerie Jocelyn Wolff



Francisco Tropa
Morue, 2018
Inv.# FT/S 163
Painted bronze
Approx : 80 x 43 x 5cm, Size of the piece instqlled to be defined
Unique



Francisco Tropa
Carne, 2020
Inv.# FT/S 240
Painted bronze
73 x 22 x 14 cm
Unique

Galerie Cahn

Galerie Jocelyn Wolff



Diego Bianchi
Sin titulo, 2025
Inv.# DB/S 323
Wood, paaper, bronze,ceramic,fabric,nail,thread,fan,
polystyrene,packingchips,mummified,vegetable,toothpick
59 x 95 x 35 cm
Ed. 1/4 + 2 A.P

Galerie Cahn **Galerie Jocelyn Wolff**



Francisco Tropa
Centre de table, 2021
Inv.# FT/S 258
Bronze
7.5 x 24.5 x 22 cm
Ed. 2/5 + A.P.

Galerie Cahn

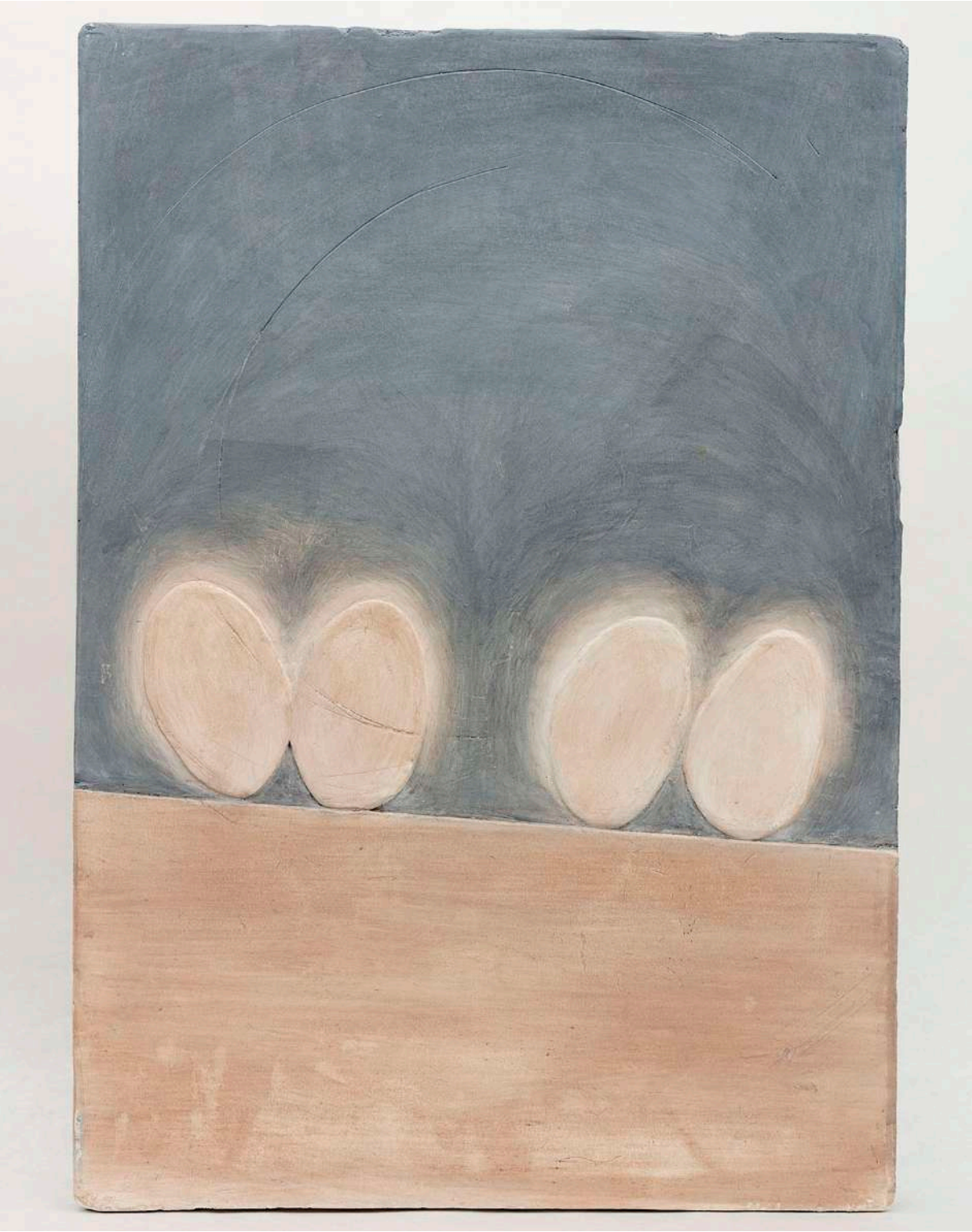
Galerie Jocelyn Wolff



Isa Melsheimer
Matsutaki, 2018
Inv.# MEL/S 207
Ceramic
Dimensions variable
EUR + VAT

Galerie Cahn

Galerie Jocelyn Wolff



Santiago de Paoli
Tiempo libre, 2018
Inv.# SDeP/P 91
Plaster, milk, pigment
50.5 x 35.5 x 3.5 cm
Unique

Galerie Cahn **Galerie Jocelyn Wolff**

Archeological objects from the Ancient Cultures



A TALL JUG AND A DEEP PLATE, 2nd half of 2nd cent. A.D.
Bronze, Roman
Plate : Diam. 22.4 cm, H. 3.5 cm
Jug : H. 28.4 cm, W. 12.5 cm , Handle : 14.1 cm



A KNIFE WITH A HANDLE IN THE SHAPE OF A RAPTOR. 5th-10th cent. A.D.
Iron and Bronze with high percentage of tin, Northeastern Ural
17.2 x 3.2 x 0.9 cm



A DECORATED CUP WITH HANDLE, ca. 1300-500 B.C.
Fired clay, bronze to iron age Lusatian culture
Mouth 12.2 cm.



A RHYTON IN THE FORM OF A BOOT, 1st mill. B.C.
Clay, polychromy, Central Asia
16.5 x 19.8 cm

Galerie Cahn **Galerie Jocelyn Wolff**



A BICONICAL VESSEL, ca. 1300-500 B.C.
Fired clay, bronze to Iron age Lusatian culture
18.5 x 19.5 cm



A FLAT CUP WITHOUT HANDLES ON A LOW FOOT, 2nd half 5th cent. B.C.
Clay, black glaze, Attic
9.1 x 21 cm



A JAR, 5th cent. B.C.
Bronze, Greek
6.9 cm



A SMALL BOWL, late 2nd cent. A.D.
Clay, Gallo-Roman
6.4 cm, mouth : 10.9 cm



A LARGE ATTIC BLACK-FIGURE VOLUTE-KRATER FRAGMENT ATTRIBUTED TO THE, GOLVOL GROUP, ca. 520-500 B.C.
Clay, Attic
14.5 x 40 cm

Galerie Cahn **Galerie Jocelyn Wolff**



TWO TOKENS IN THE SHAPE OF A PLUCKED GOOSE, 1st-2nd cent. A.D.
Bronze, Roman
5.5 x 1.9 x 0.7 cm



AN AMPHORISKOS, 1st-3rd cent. A.D
Greenish, translucent glass, roman
14.9 x 7 cm, foot : 4.2 cm



A HAND AXE, ca. 120.000-40.000 B.C.
Stone, Middle Palaeolithic
17.5 cm



AN OVOID CUP, 2nd-3rd cent. A.D.
Clay, Roman
10.9 cm

Galerie Jocelyn Wolff x Galerie Cahn

This collaboration is rooted in a long-standing relationship between the two galleries, shaped by years of friendship and a series of joint projects. Past collaborations include *Independent Brussels* (2016), *Several Years Now* at Métallerie Grésillon in Paris (2017), *From Now On*, *The World Is Without Mystery* by Franz Erhard Walther at Galerie Cahn (2018), *Some and Any Fleeting* by Katinka Bock at Cahn Kunstraum (Basel, 2022), and *The RM Enigma* by Francisco Tropa (Cahn Kunstraum, Basel, 2023). This ongoing dialogue is grounded in shared affinities at the intersection of archaeology and contemporary art. For Galerie Jocelyn Wolff, archaeology is not a peripheral theme but an integral dimension of its program, notably reflected in the practices of artists such as Francisco Tropa and Katinka Bock.

Within this context, archaeological objects are briefly reanimated through the artist's intervention, momentarily reclaiming a role within the present. Once formed and used in distant times, they are reactivated through individual engagement and transformed into artworks within the exhibition space. This renewed vitality, however, remains inseparable from the continuity of history and from the temporal limits of the exhibition itself. It is precisely this fragile, fleeting persistence that draws Galerie Cahn to such projects, which are conceived less as scholarly archaeological investigations than as intuitive, experiential explorations. In this exchange, distinctions between past and present, here and elsewhere, self and ancestor begin to dissolve. What emerges is a deeply subjective encounter, where meaning is produced through experience, and the ancient world briefly resurfaces within the present moment.

Galerie Jocelyn Wolff

Based in Paris, Galerie Jocelyn Wolff has been promoting a rigorous and committed vision of contemporary art for over twenty years, supporting emerging artists while fostering the recognition of historical figures. The gallery has developed an artistic program guided by progressive aesthetic values, encouraging the circulation of both artworks and ideas. Represented artists include Manuel Alvess (estate of), William Anastasi, Zbyněk Baladrán, Diego Bianchi, Katinka Bock, Mélissa Boucher Morales, Colette Brunschwig, Marcelle Cahn, Miriam Cahn, Harald Klingelhöller, Irene Kopelman, Isa Melsheimer, Frédéric Moser & Philippe Schwinger, Imre Pán (estate of), Santiago de Paoli, Ulrich Polster, Prinz Gholam, Elodie Seguin, Francisco Tropa, Franz Erhard Walther, Christoph Weber, Clemens von Wedemeyer, Yunyao Zhang.

Galerie Jocelyn Wolff has developed a number of complementary spaces, including its experimental venue Abraham & Wolff at 12 rue des Saints-Pères in Paris's 7th arrondissement, conceived as both a drawing cabinet and a curatorial laboratory.

Established in 2023, the gallery has also initiated the development of an experimental outdoor sculpture site in Normandy, extending in situ the research carried out in Paris with its artists. The Manoir d'Alvémont, a characteristic building of the Pays de Caux region, further serves as a rural residency space for invited artists. As of September 2025, Galerie Jocelyn Wolff has joined forces to create Meyer Riegger Wolff, a new gallery based in Seoul, South Korea. This new space marks a natural extension of the galleries' growing presence in Asia, driven by a shared long-term vision for the Korean market. The gallery regularly participates in major international art fairs such as Art Basel (Basel, Paris, Hong Kong), Frieze (Seoul, London), Artissima (Turin), ARCO Madrid, Westbund Shanghai, ART SG (Singapore), arteBA (Buenos Aires), NADA Warsaw,... The gallery has also taken part in Frieze Masters London, Independent New York, Art Basel Miami, and MiArt Milan.

Galerie Cahn

Established in 1863 as Münzhandlung Cahn in Frankfurt, Gallery Cahn in Basel continues a proud family tradition into its fourth generation. As one of the oldest businesses in the archaeology trade, the company is now directed by the classical archaeologist Jean-David Cahn, a former Junior Research Fellow at Wolfson College, Oxford. Having served as an expert evaluator for cultural administrations and as an expert for the Council of Europe in Strasbourg for several years, he is also a founding member of the International Association of Dealers in Ancient Art (IADAA), as well as a member of the Swiss Art Dealers Association (VSAK) and the Syndicat National des Antiquaires (SNA).

The gallery's extensive range of artworks includes sculptures, figurines, black- and red-figured vases, glass, jewellery, and coins. The gallery specializes in Ancient Greek, Etruscan, and Roman art while also offering a wide selection of prehistoric European objects. In addition to conducting rigorous scholarly research on each individual object, Gallery Cahn places particular emphasis on provenance, employing a dedicated specialist for this purpose. In this regard, the gallery is privileged to reconstruct lost provenances thanks to more than 10,000 negatives by the photographer Dieter Widmer, as well as surviving archival material dating back to 1939.

Gallery Cahn has been exhibiting at TEFAF Maastricht since 1992 and has helped to develop the Archaeology section within the Antiquities department. The gallery has participated in annual international art fairs, including FAB Paris, Frieze Masters London, and, more recently, MAZE Art Gstaad and St. Moritz, as well as The Winter Show in New York. Its clientele includes private collectors worldwide, as well as major international museums such as the Louvre Museum and the Glyptothek in Munich, among others.

Information

Opening hours :
Monday to Friday, 10:00 - 18:00
Otherwise on appointment before and after.

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