

ART BASEL HONG KONG

23-25 MARCH 2023
Level3, Booth 3D02



GALERIE JOCELYN WOLFF

Galerie Jocelyn Wolff is delighted to participate in the 2023 Art Basel Hong Kong. We selected eight artists whose art practices have crossed through six decades with representative and unique personal approaches, from the 1960s avant-garde pioneers to the new millennium new media art, and to the current decade of cross-discipline art. Specifically, we are proposing a selection of paintings, installations and sculptures, reflecting our visions and on-going programme.

Some of **Franz Erhard Walther's** very historical pieces from the 1960s will be exhibited: a two-dimensional work *Nesselgrund II* (1961-62), a cuboid installation *Nesselkiste* (1963), along with *Drei Bänder* (1963), a soft visualisation of cotton tapes that drape and curl from the wall, and *Untitled* (1962), four rectangle empty frames made of craft envelopes. With minimal approaches and colourless medium, those artworks are exploring the possibilities and borders of shapes, forms, and rhythm of the patterns, and how these colourless forms are interacting with the white cube. Similarly, in *Untitled* (1962), a framed piece with a cardboard-made 'folder' occupied the centre of the work, and in *Folding Pieces* (1963), twelve collages squares made of magazine pages are manifesting the patterns and repetitions. In the works that Walther created in the fluxus 1960s, we could experience the paths that he has paved for the future generation on avant-garde.

In **Colette Brunschwig's** *Sans titre #34* (ca. 1985), the lineage of minimalism is extended to the 1980s, where she applied black and white in three vertical stripes with thin crack-like strokes across the canvas. With a selection varying from figurative to abstract, **Miriam Cahn's** artworks indicate actual themes relevant to society. Her artworks evolve into a testament of socio-political changes and raise existential questions around gender roles, and challenge heteronormative bias and socially constructed definitions

Katinka Bock's *Insomnie* (2021) is depicting a pelvis and legs that are made of bronze. They pacing gesture shows the anxious yet relaxed ambiguity about a sleepless night. While **Isa Melsheimer's** ceramic series *Azulejos* (2022) are displaying the formation of the order with chrome-coloured glaze. And *Snake Grass I* (2022) is a formation of the chaos with imagined hybrid creatures.

In two artworks, *Vougliameni* (2019) and *Tempelhofer Feld* (2019), artist duo **Prinz Gholam** are turning pebbles into faces as a display of their study on theatrical performance and the meaning and symbolism of faces and masks. In **Christoph Weber's** installation *Bind* (2022), the artist turned the concrete rock into a conflict matter, colliding the beeswax and wood tar made 'podium', making a simple but dramatic two-element confrontation.

Dialoguing with those historical and more recent artworks, three of **Santiago de Paoli's** oil paintings on felt, wood, and mixed media will be presented.

Information

Private View (by invitation only)

Tuesday, March 21, 12:00 to 8:00pm

Wednesday, March 22, 12:00 to 5:00pm

Thursday, March 23, 12:00 to 2:00pm

Friday, March 24, 12:00 to 2:00pm

Saturday, March 25, 11:00am to 12:00noon

Vernissage

Wednesday, March 22, 5:00pm to 9:00pm

Show Hours

Thursday, March 23, 2:00pm to 8:00pm

Friday, March 24, 2:00pm to 8:00pm

Saturday, March 25, 12:00 to 6:00pm

Venue

Hong Kong Convention & Exhibition Centre

1 Harbour Road, Wan Chai, Hong Kong.

Booth Level 3, 3D02

Contact Us

Director Asia

Gaia Musi, g.musi@galeriewolff.com

Assistant Director Asia

Paul Han, p.han@galeriewolff.com



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