



Christoph Weber,
«Gegenstück»

Katinka Bock,
«United»



Katinka Bock,
«Parasite Fountain»



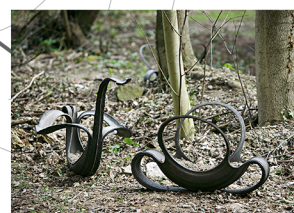
Franz Erhard Walther,
«Without title»



Francisco Tropa,
«Pénélope»



Elodie Seguin,
«Tombe»



Isa Melsheimer,
«Rödig»



Isa Melsheimer,
«Matsutaki»

Franz Erhard Walther,
«Sockel-Standstelle - ENTGEGNUNG»
«Sockel-Standstelle - UMWANDLUNG»

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Manoir d'Alvémont

Parc de sculptures, 2024

La Galerie Jocelyn Wolff a développé un site expérimental dédié à la sculpture en plein air, prolongeant ainsi le travail de recherche mené dans son espace à Paris avec les artistes. Ce lieu repose sur l'articulation de plusieurs notions: les expérimentations les plus abouties de l'art contemporain, le respect de l'architecture et du patrimoine, ainsi que les préoccupations écologiques.

Le Manoir d'Alvémont, typique du pays de Caux, sert également de résidence rurale pour nos artistes.



Christoph Weber
GegenstZck (series)
2019 - 2022
concrete
Overall: H130 x 133 x 90 cm each
Approx H130 x 600 x 450 cm overall
Inv.# WEB/S 130
unique



Franz Erhard Walther
Sockel-Standstelle
1970 (executed 2018)
steel
320 x 80 x 1 cm
Inv.# FEW/S 293
unique out of a series of 4



Franz Erhard Walther
Sockel-Standstelle
1970 (executed 2018)
steel
320 x 80 x 1 cm
Inv.# FEW/S 291
unique out of a series of 4



Katinka Bock
Parasite fountain
2019
bronze, transparent PVC tube, water pump
h = 300, i 35 cm
Inv.# BOC/S 578
unique



Katinka Bock
United
 2010
 wires, strings
 Length : 80 m
 Inv.# BOC/S 98
 unique



Isa Melsheimer
Rödig
 2008
 car tyre, wood, dirt, wire
 10 elements
 Inv.# MEL/S 24
 Unique



Franz Erhard Walther
Without title
 2020
 steel
 5 pieces
 each : 20.5H x 90 cm
 Inv.# FEW/S 308
 ed. of 3 + 1 A.P.



Isa Melsheimer
Matsutaki
 2018
 ceramic
 dimensions variable
 Inv.# MEL/S 207



Elodie Seguin
Tombe
 2013
 plexiglass, earth
 198 x 122 x 0.12 cm
 Inv.# SEG/I 8
 unique



Francisco Tropa
Penelope
 2023
 bronze
 h = 260 cm
 Inv.# FT/S 315
 ed. 1/3 + 1 A.P.

Manoir d'Alvémont

Parc de sculptures, 2024



Prinz Gholam

SCULPTOCULTURAL

2024

duration variable

Ph. Jin Shan Ling, China, Juli 2023

SCULPTOCULTURAL

*To slow down is to make space—for other questions, other arrangements, other possibilities of existence**

Found stones are part of the geological history of the place. We use them as elements for the performance, when holding them and therefore adding them to the images we create while performing. Stones are attributed a symbolic power which we can find in religious and mythological iconography.

The body has in spite or even because of its impermanence the potential to become sculptural. The self produces expressions which makes out of the living body a sculptural work. Sculptures have anyways often imitated the body: its constitution, its anatomic construction. These characteristics were repeatedly imitated through statues. The activation of an internalized repertory of images becomes sculpture. Sculptures of bodies have in their turn depicted natural phenomena, even nature itself. Bodies conveying a river, air, Mediterranean Sea, the land, but also plants and animals.

Since 2020 we use face coverings as masks drawn by us. The use of masks enhances the theatricality, blurring the boundaries between the real and the imaginative. The unchanging and static character of the masks enhances the appearance of the body. It allows our self to disappear or even be erased. The activity during the live performance is reduced, static, sculptural, absorbed and meditative. While formal in their appearance the masks suggest a multitude of possible layers of meanings.

* Hugo Reinert in: About a Stone, 2016

**Performance on Saturday, June 29, 3:30pm
at Manoir d'Alvémont, Auberville-la-Renault**

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