

GALERIE JOCELYN WOLFF

ARCOMadrid

Galerie Jocelyn Wolff

Booth 9C05

March 5th - 9th, 2025

Manuel Alvess

Katinka Bock

Diego Bianchi

Melissa Boucher Morales

Miriam Cahn

Santiago de Paoli

Prinz Gholam

Harald Klingelhöller

Irene Kopelman

Isa Melsheimer

Francisco Tropa

Élodie Seguin

Franz Erhard Walther

Christoph Weber





Manuel Alvess

Soleil, 1981

Inv.# MA/P 6

acrylic and lacerations on canvas

81 x 116 cm

Manuel Alvess: a discreet and visionary artist

Alvess (1933-2009) 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. His *Soleil*, dated 1981, created through lacerations on a white-painted canvas, illustrates his ability to subvert and transform objects.

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
- Fondation Serralves, Porto
- Fondation Gulbenkian, Lisbon



Diego Bianchi
Foam Venus, 2013
Inv.# DB/S 92
rubber foam, bricks, rubber

200 x 44 x 40 cm
unique



Katinka Bock
Hésitation textile (Paris 1931), 2024
Inv.# B0C/S 735
ceramic, jeans on wood
45.5 x 31 x 12 cm



Katinka Bock
Hésitation textile (Paris 1931), 2024
Inv.# BOC/S 735

Detail



Katinka Bock
T-olia, 2012 - 2022
Inv.# BOC/S 186
oak, copper, ceramic, wood
174 x 240 x 135 cm
unique



Katinka Bock
T-olia, 2012 - 2022
Inv.# BOC/S 186

Detail



Katinka Bock
T-olia, 2012 - 2022
Inv.# BOC/S 186

Detail



Katinka Bock
Receiver (unfolded and green), 2024
Inv.# BOC/S 731
glazed ceramic
76 x 36 x 17 cm



Katinka Bock
Receiver (unfolded and green), 2024
Inv.# BOC/S 731

Detail



Mélissa Boucher Morales

Scrolling [faire défiler], 2021 - 2022

Inv.# MB/PH 3/3

inkjet print on Fujiflex paper mounted on dibond, dielectric glass

58 x 41 cm

ed. 3/3 + 2 A.P.



Mélissa Boucher Morales

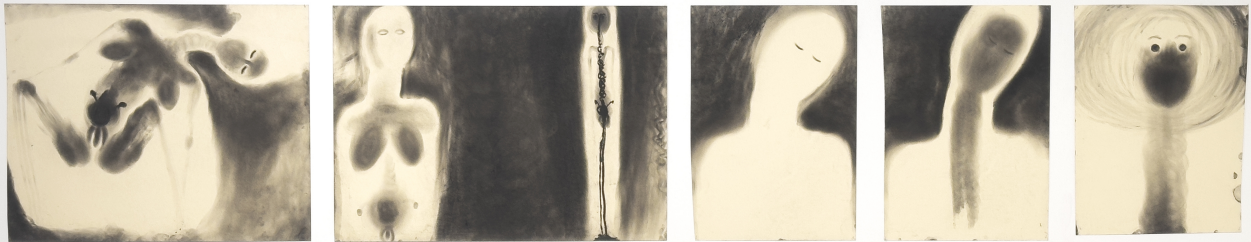
Scrolling [faire défiler], 2021 - 2022

Inv.# MB/PH 11/2

inkjet print on Fujiflex paper mounted on dibond, dielectric glass

30 x 40 cm

ed. 2/3 + 2 A.P.



Miriam Cahn

L.I.S. falsch und richtig (verw. + unver.), 23.07.1990, 1990

Inv.# CAH/D 1620
chalk on paper

5 sheets

1/5 : 70 x 88 cm

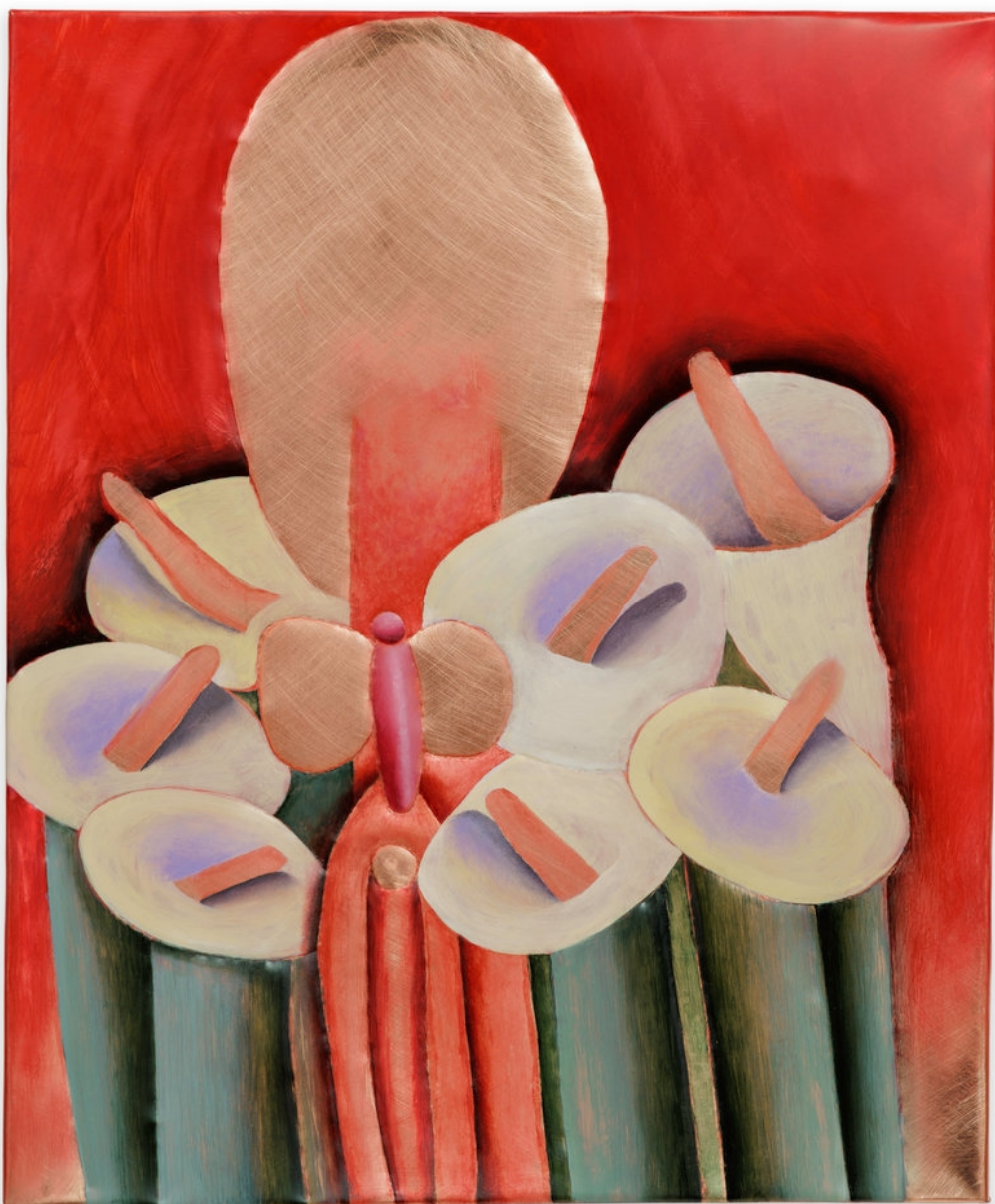
2/5 : 70 x 100 cm

3/5 : 70 x 50.5 cm

4/5 : 70 x 50 cm

5/5 : 68.5 x 52 cm

overall : ca. 70 x 370 cm



Santiago de Paoli
Solo, 2023
Inv.# SDeP/P 285
oil on copper
49.5 x 40.6 cm



Santiago de Paoli
Cum laude, 2021
Inv.# SDeP/P 260
oil on felt fabric
62 x 44 cm



Harald Klingelhöller

Das Meer bei Ebbe geträumt, Schrankversion

The sea at ebb tide dreamed, cabinet version, 2006

Inv.# HK/S 20

plaster and steel

86 x 81 x 63.5 cm



Harald Klingelhöller
Das Meer bei Ebbe geträumt, Schrankversion
The sea at ebb tide dreamed, cabinet version, 2006
Inv.# HK/S 20

Detail



Irene Kopelman
Nematostella Movement experiment - Large, 1_23 julio, 2021
Inv.# IK/D 11
oil pastel on paper
100 x 140 cm
unique



Irene Kopelman
Glass Botryllus A, 2021 - 2022
Inv.# IK/S 21
silkscreens on glass

13 glass panels
overall : 21 x 31.5 x 10 cm
unique



Isa Melsheimer
The Outshined City I, 2022
Inv.# MEL/S 185
ceramic, glaze

ceramic : 76 x 59 x 62 cm
pedestal : 50 x 30 x 74 cm
unique



Prinz Gholam

12. April, 2005

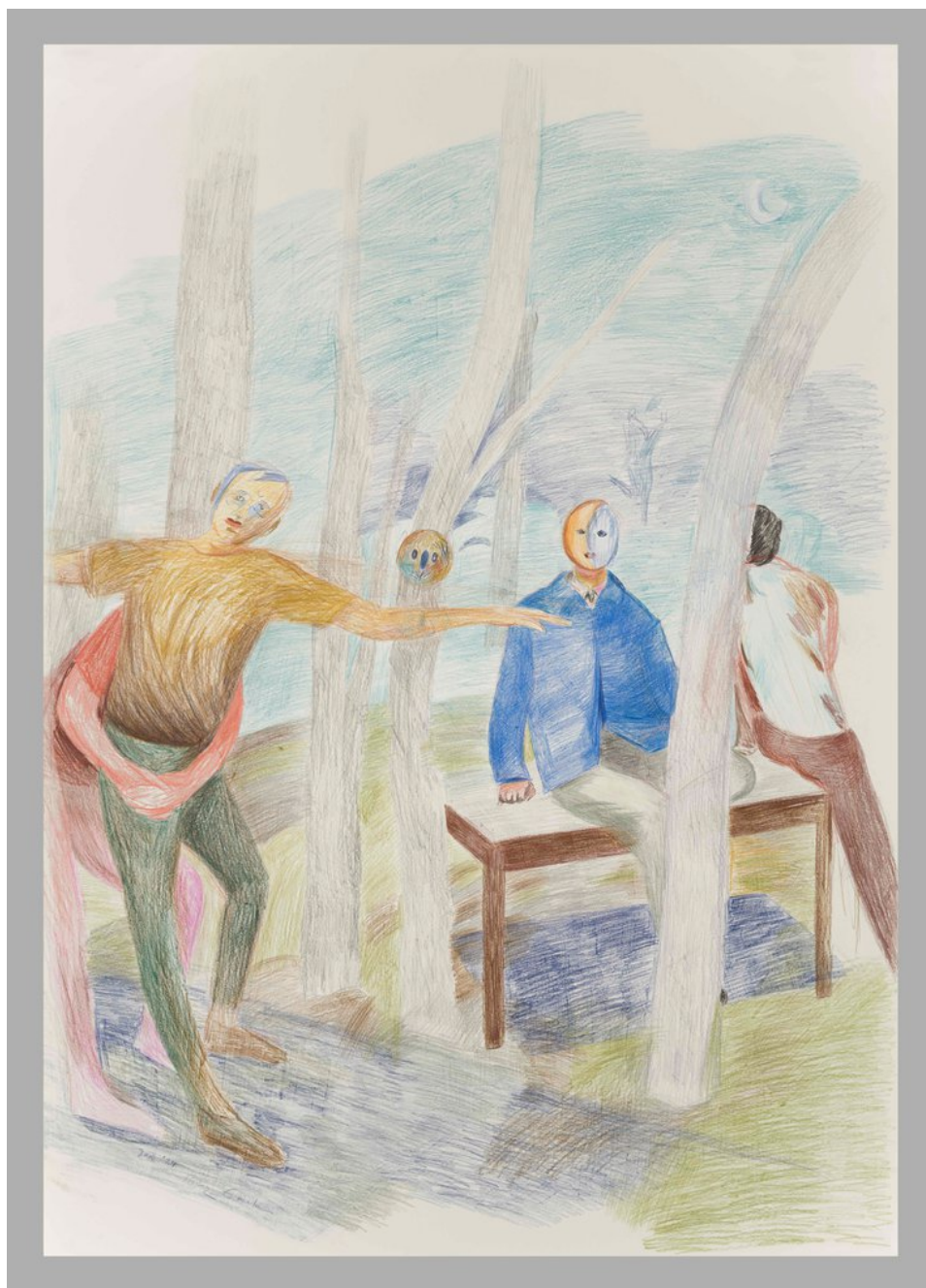
Inv.# PGH/PH 52/1

c-print

size of the print: 60 x 49 cm

size with the passe-partout and glass: 80 x 69 cm

ed. 1/6 + 2 A.P.



Prinz Gholam
Waning Moon in the Tuileries, 2024
Inv.# PGH/D 139
color pencil on paper
signed and dated on lower left
122 x 86 cm



Prinz Gholam

Henry McBride & Rikyu, 2021

Inv.# PGH/D 170

colored pencil on paper, elastic band

each ca. 25 x 27 cm

framed : 57,5 x 75,5 x 12 cm

unique



Prinz Gholam
The River, 2021
Inv.# PGH/S 14
stones and glue

13 stone pieces
overall ca. 160 x 80 cm
unique



Prinz Gholam
The River, 2021
Inv.# PGH/S 14

Detail



Elodie Seguin
Sans titre, 2023
Inv.# SEG/D 154
paper, paint on paper
51 x 51 cm



Francisco Tropa
Penelope, 2025
Inv.# FT/S 350
bronze

sculpture : 180 x 32 x 25 cm
pedestal : 50 x 40 x 40 cm
ed. 1/3 + 1 A.P.

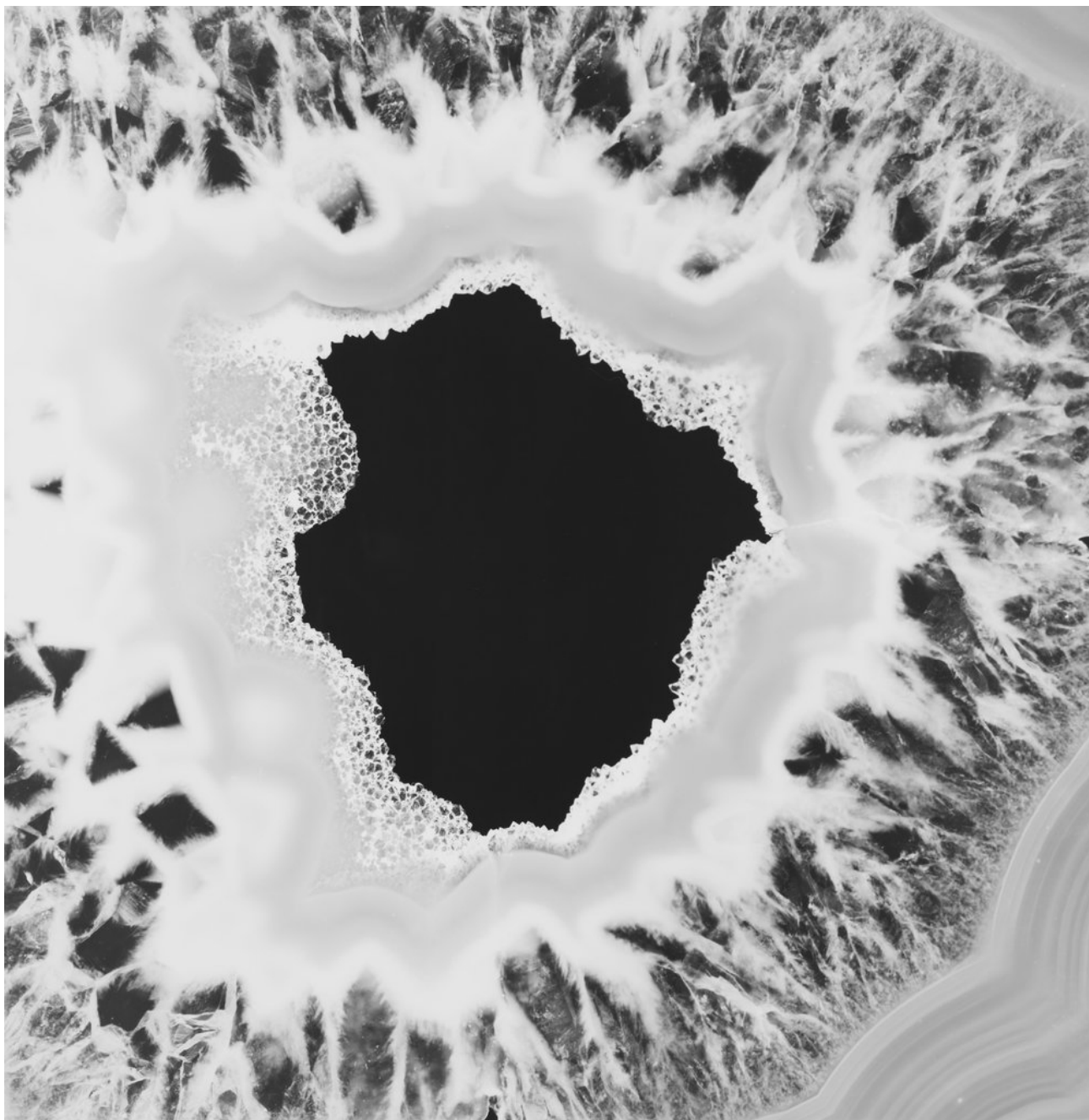


Francisco Tropa
Penelope, 2025
Inv.# FT/S 350

Detail



Francisco Tropa
Penelope, 2025
Inv.# FT/S 350



Francisco Tropa
Fortress of Solitude
Forteresse de Solitude, 2023
Inv.# FT/PH 48
gelatin silver print

100 x 100 cm
ed. of 1/2 + 1 A.P.



Franz Erhard Walther
Configuration Ankündigung II, 1992
Inv.# FEW/S 236
dyed cotton fabric, foam

180 x 205 x 12 cm
unique

Exhibition history :

- Die Bilder sind im Kopf, Kunsthalle Vogelmann, Heilbronn (September 12 - November 20, 2011)
- Face contre terre, Le SHED, Notre-Dame-de-Bondeville (September 29 - November 18, 2018)

Literature :

- « Franz Erhard Walther - Die Bilder sind im Kopf », Wienand Verlag, 2011.
- « Franz Erhard Walther - Die Configurations als Werklager », Ritter, Klagenfurt und Wien, 1995.
- « Franz Erhard Walther - Antwort der Körper », Cantz, 1993.



Franz Erhard Walther
Configuration Ankündigung II, 1992
Inv.# FEW/S 236

Detail



Christoph Weber
Cast and uncast, 2017
Inv.# WEB/S 123
concrete, rope, steel

100 x 25 x 13 cm
unique



Christoph Weber
Cast and uncast, 2017
Inv.# WEB/S 123

Detail



Christoph Weber
Burst, 2022
Inv.# WEB/S 160
limestone, concrete
43 x 26 x 27 cm
unique