

Art Basel Paris

**Grand Palais
Booth B16**

22-26 October 2025

Preview

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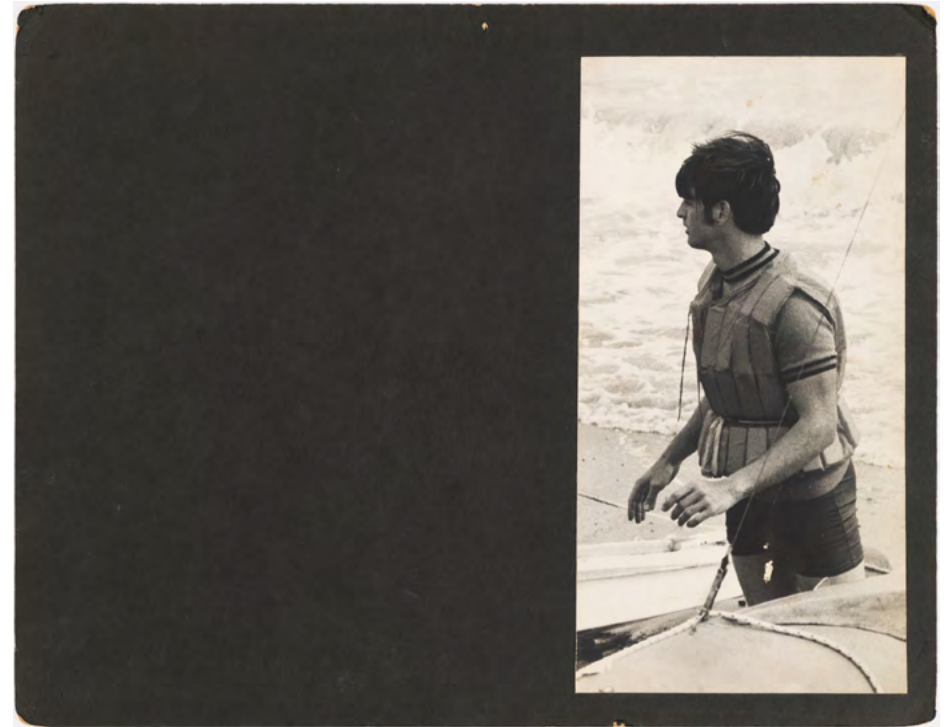
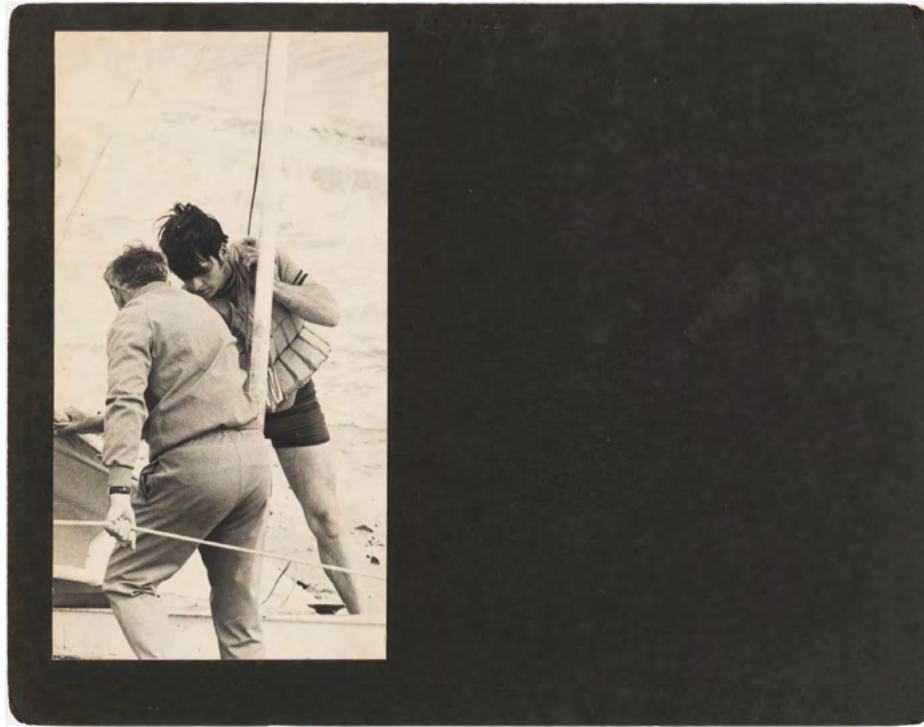


Lutz Bacher
“The Devil Made Me Do It”, 1994
fabric, stuffing, velcro (five dolls)
overall: 274.3 x 365.8 x 61 cm; 108 x 144 x 24 in
each doll: 152.4 x 142.2 x 15.2 cm; 60 x 56 x 6 in
LB/S 1994/01
USD 120.000,- + VAT

In the early 1990s, Lutz Bacher purchased a group of very red dolls from a mail order catalog. The dolls were described as “Pull apart dolls designed for anger work. The body parts are joined together with velcro so you can tear off an arm or leg and re-attach in place. When pulled apart the velcro makes a sound that tells you in no uncertain terms that you are doing something powerful. Dolls are unisex, each comes with detachable breasts, penis, and scrotum. Made with strong cloth with ample stuffing for a long trouble free life.” Bacher took this troubled material and troubled it further, displaying the dolls with little regard for their own well being. On one occasion, Bacher scattered her dolls far and wide, heads off, limbs a long way from where they ought to be. On another occasion, she mercilessly stuffed the dolls into an institution’s closet, heads and breasts spilling out into the exhibition hall. The installation of this artwork, much like the dolls themselves, is flexible and can be shown in a number of configurations with a mix of comedy, tragedy, and damage in ever-shifting proportion. The title of the work derives from a slew of articles chronicling and questioning the seemingly contagious episodes of “satanic panic” that swept across America in the 1980s and 1990s, notably Charles Oliver’s “The Devil Made Me Do It” published in Reason Magazine in November 1991, and Lawrence Wright’s “Remembering Satan” published in the New Yorker in May of 1993. Now, “The Devil Made Me Do It” appears as one of the archetypal early 1990’s works by Lutz Bacher, with its psychological fray, varieties of disturbance, and unstable meanings - the work of an indispensable artist with no immunity to the vulnerability of things.

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Alvin Baltrop

Untitled, 1972

two silver gelatin prints mounted on board

left: 27.9 x 35.6 cm (framed: 40 x 47.6 x 3.5 cm); 11 x 14 in (framed: 15 3/4 x 18 3/4 x 1 3/8 in)

right: 39.7 x 35.6 cm (framed: 40 x 47.6 x 3.5 cm); 15.6 x 14 in (framed: 15 3/4 x 18 3/4 x 1 3/8 in)

unique

ABA/F 1972/03

USD 30.000,- + VAT





Matt Browning
"Bones", 2024-2025
carved holly wood
50.8 x 50.8 x 6 cm
20 x 20 x 2 3/8 in
MAT/S 2025/11
USD 10.000,- + VAT

In Matt Browning's carved sculptures, he pairs each wood block down to links that can expand or contract but never be separated.



Matt Browning
“Plastic Freedom”, 2025
PET plastic
11.4 x 9.5 x 3.2 cm
4 1/4 x 3 3/4 x 1 1/4 in
MAT/S 2025/08
USD 5.000,- + VAT



Matt Browning
“Plastic Freedom”, 2024
PET plastic
14.3 x 11.4 x 5.7 cm
5 5/8 x 4 1/2 x 2 1/4 in
MAT/S 2024/02
USD 5.000,- + VAT

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Matt Browning
“Plastic Freedom”, 2025
PET plastic
14.6 x 12.4 x 5.7 cm
5 3/4 x 4 7/8 x 2 1/4 in
MAT/S 2025/01
USD 5.000,- + VAT

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Matt Browning
“Plastic Freedom”, 2025
PET plastic
13 x 12 x 7.3 cm
5 1/8 x 4 3/4 x 2 7/8 in
MAT/S 2025/02
USD 5.000,- + VAT



Caleb Considine
“Pigs blood for a painting I didn’t make”, 2017
oil on canvas
33 x 48.4 x 2.8 cm
13 x 19 x 1 1/8 in
CC/M 2017/03
USD 45.000,- + VAT

The pool of blood in the take-out container was sourced from the meat shop downstairs, initially for some idea involving a ceramic figurine taking after a Salvador Dalí painting about the ascendance of U.S. geopolitical power after WWII that was going to include some blood. That did not work out, but the Tupperware looked nice in its hot-sauce-stained corner of the fridge and had a waxy texture similar to the face of the canvases...Through these images also emerges a larger picture of persistent devotion to task.
-Caleb Considine, 2017

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Moyra Davey

“Dance Party & Monkland Avenue”, 1998-2000

36 c-prints in 4 panels

each print 10 x 14 cm; 3 7/8 x 5 1/2 in, each panel 45.7 x 56 cm; 18 x 22 in

framed: each 46.5 x 56.5 x 3.8 cm; each 18 1/4 x 22 1/4 x 1 1/2 in

unique

MOD/F 2000/02

USD 40.000,- + VAT

From her husband's collection of thousands of LPs, Moyra Davey photographed the ones inscribed with his name - these were the favorite records he once carried to high-school dance parties and marked for safe return at the end of the night. Around the same time that he was DJing dance parties, Davey's own family had moved to Monkland Avenue in Ottawa. Interspersed among the photographs of his well-worn and beloved dance albums are contemporaneous images of Davey and her friends from that period, along with images of few of her own (perhaps less coveted) records mixed in.

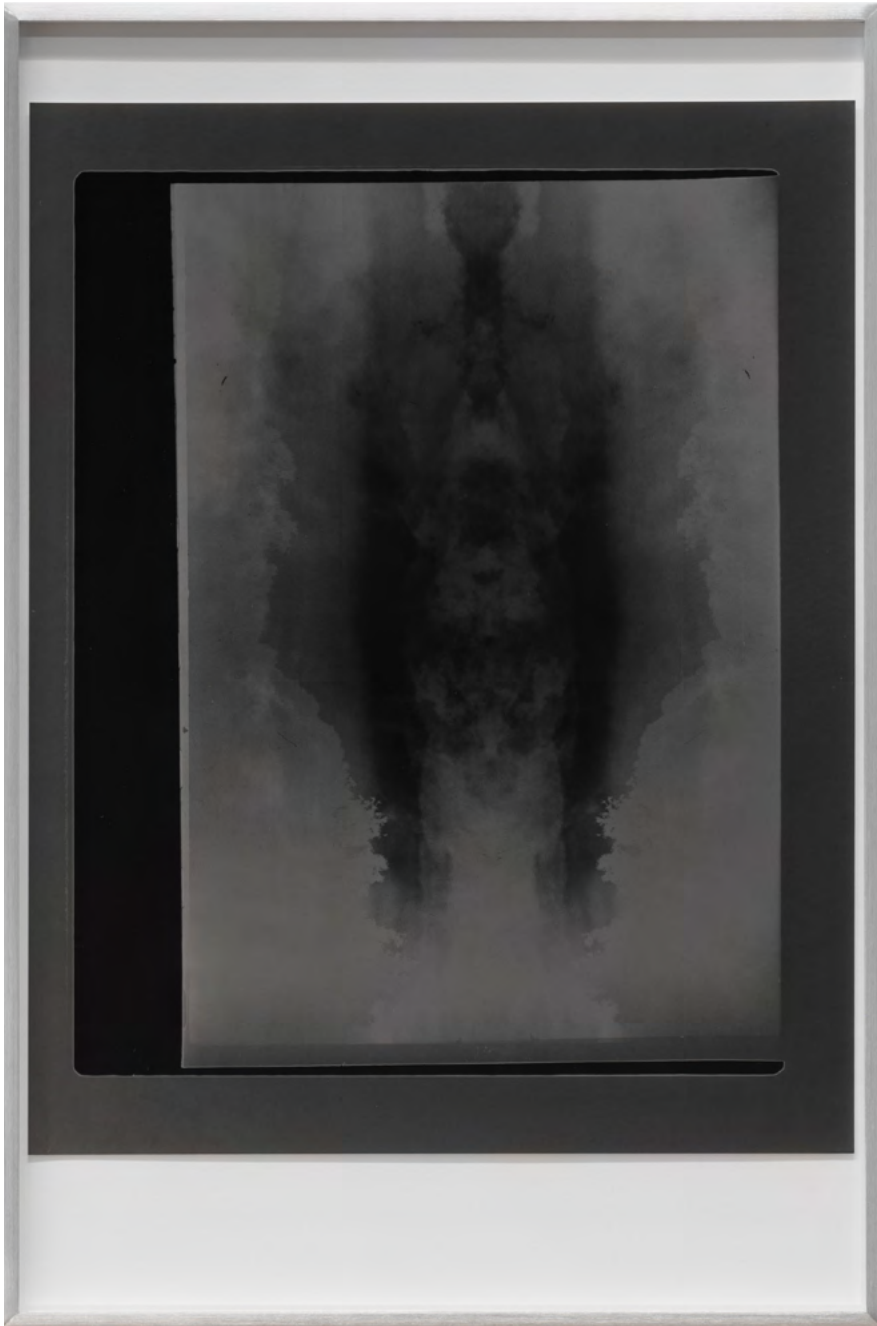








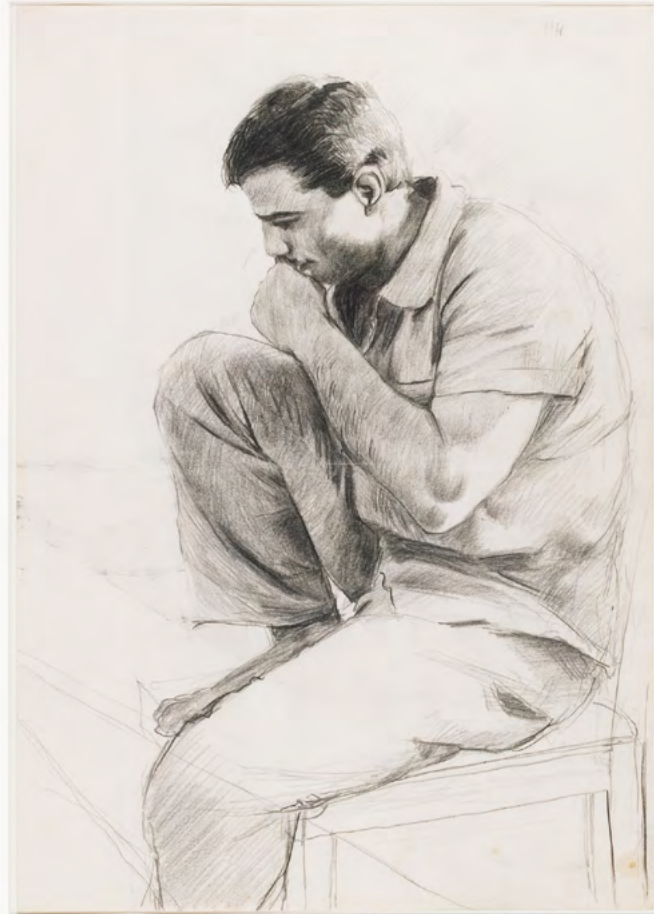




Trisha Donnelly
Untitled, 2022
RC print
35.5 x 27.9 cm (framed: 44.8 x 29.6 x 2.5 cm)
14 x 11 in (framed: 17 5/8 x 11 3/4 x 1 in)
unique
TD/F 2022/20
USD 30.000,- + VAT



Trisha Donnelly
Untitled, 2022
RC print
35.5 x 27.9 cm (framed: 44.8 x 29.6 x 2.5 cm)
14 x 11 in (framed: 17 5/8 x 11 3/4 x 1 in)
unique
TD/F 2022/20
USD 30.000,- + VAT



Lukas Duwenhögger
"A Portrait of My Friend", 1988
pencil on paper
29.7 x 21 cm (framed: 50.9 x 42.2 x 1.5 cm)
11 3/4 x 8 1/4 in (framed: 20 x 16 5/8 x 5/8 in)
LD/P 1988/01
EUR 30.000,- + VAT



Melvin Edwards
“Tengenenge”, 1988
welded steel
33 x 42 x 27 cm
13 x 16 1/2 x 10 5/8 in
MED/S 1988/01
USD 175.000,- + VAT

Tengenenge (1988), is part of his seminal *Lynch Fragments* series, which he began in 1963 and continues to this day. In this ongoing body of work, Edwards creates wall-mounted sculptures by welding together scraps of metal as well as found objects such as metal tools, chains, and tubular elements. The sculptures are installed at head height.

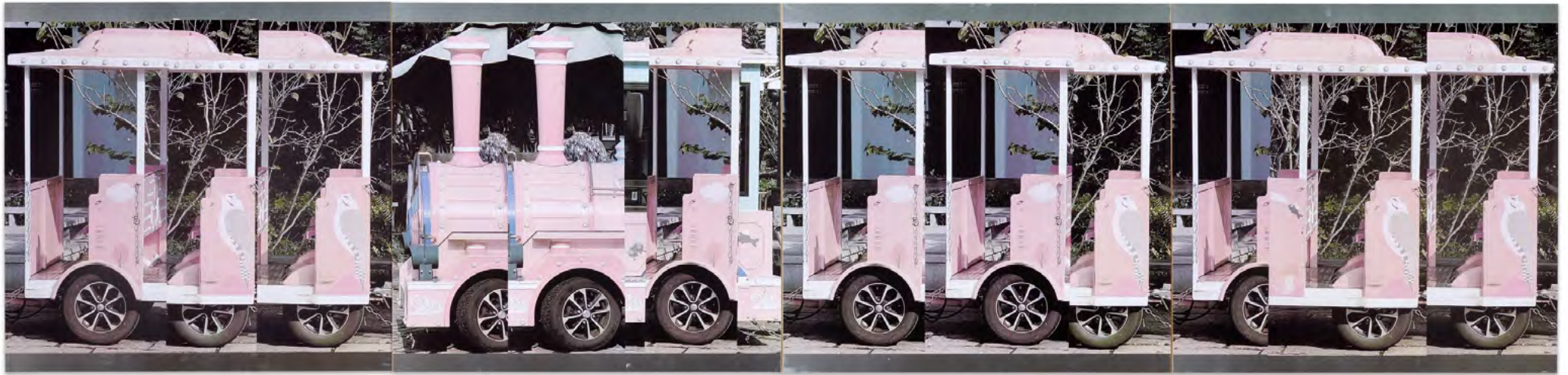
Tengenenge refers to a community of stone carvers in Zimbabwe that Melvin visited in 1986 and 1988. The work's title, tied directly to a real place, and the weighty title of the series *Lynch Fragments*, contrast with the sculpture's more abstract and poetic presence. This tension - between the form itself and the meaning it quickly suggests - is central to Melvin's work. It keeps viewers alert and aware, reminding us, in his words, that “we got lots of work to do”.





Vincent Fecteau
Untitled, 2024
papier mache, acrylic, resin clay, burlap
26 x 33.7 x 24.8 cm
10 1/4 x 13 1/4 x 9 3/4 in
VF/S 2024/01
USD 80.000,- + VAT



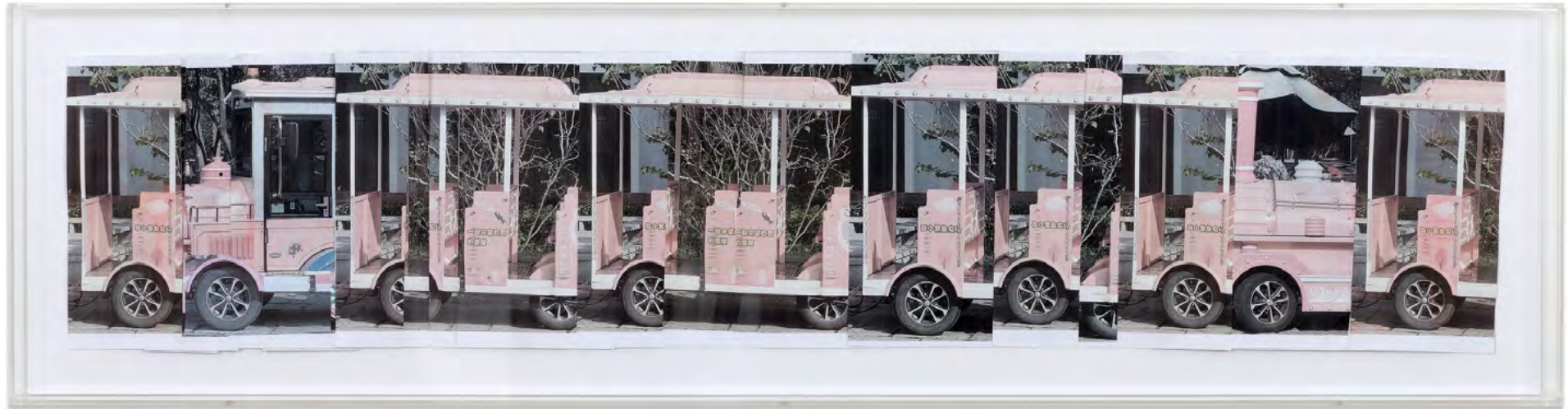


Peter Fischli
“Trackless Train Prototype”, 2025
silkscreen on aluminum, wood
4 parts: 67 x 70 x 1.5 cm each; 26 3/8 x 27 5/8 x 5/8 in each
PFS/W 2025/07
EUR 24.000,- + VAT



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Peter Strau

“Trackless Train Collage”, 2025

inkjet, glue, paper, plexiglass hood

22 x 90 cm (framed: 28 x 109 x 4.5 cm)

8 3/4 x 35 3/8 in (framed: 11 x 42 7/8 x 1 3/4 in)

PFS/P 2025/06

EUR 12.000,- + VAT

Built in the 1870s, this very building originally produced metal components used in the construction of locomotives. Referencing its history, this artwork transforms the former forge into a train station - though one without iron tracks. Thus, peculiar trains have rolled in: trackless trains, each composed of two motifs, a locomotive and a carriage, reproduced and coupled into elongated, modular formations. Some of Fischli's trains stand still, while another appears to rush past, collaged as if compressed, creating illusions of speed. Fantasy prevails as one train derails, winding upward and climbing stairs to another floor. Since its emergence in the nineteenth century, train travel has come to symbolize not just physical journeys but mental voyages along imaginative tracks.

In today's world, fitted with street-legal tires, the tender-tank locomotive shuttles tourists from one location to another. Within its windowless carriages, the external world itself becomes the main attraction - ideal for photography unobstructed by reflections. A single loop around an amphitheater transforms historical sites into monumental selfie backdrops, blurring the boundary between reality and simulation.

The nostalgic design has become a global standard.

This skeuomorphic feature, mimicking familiar forms with - out functional necessity, reflects a universal longing - akin to smartphone filters emulating vintage aesthetics. Yet these trains are merely empty shells: visual echoes stripped of steam and rails. Their absence - the rupture from original purpose - invites reflection on authenticity and nostalgia, prompting us to consider what remains when form is severed from function.





Isa Genzken
 “Front Operation”, n.d. (c. 1979)
 2 parts, color photographs
 left part: 56.3 x 39.2 cm; 22 1/4 x 15 3/8 in
 right part: 56.3 x 39.5 cm; 22 1/4 x 15 5/8 in
 framed: 74 x 97.8 x 4 cm; 29 1/8 x 38 1/2 x 1 5/8 in
 IG/F ND/337
 EUR 75.000,- + VAT

When I was photographing the hi-fi adverts, I thought to myself, everyone has one of these towers at home. It's the latest thing, the most modern equipment available. So a sculpture must at least be as modern and must stand up to it.
 -Isa Genzken



Isa Genzken
 “A&E Technical Research”, n.d. (c. 1979)
 2 parts, b/w photographs
 left part: 55.8 x 39.5 cm; 22 x 15 5/8 in
 right part: 55.8 x 39 cm; 22 x 15 3/8 in
 framed: 74 x 97.8 x 4 cm; 29 1/8 x 38 1/2 x 1 5/8 in
 IG/F ND/332
 EUR 75.000,- + VAT



Isa Genzken
“Loewe”, n.d. (c. 1979)
2 parts, b/w photographs
left part: 56.2 x 39.5 cm; 22 1/8 x 15 5/8 in
right part: 56 x 39.3 cm; 22 x 15 1/2 in
framed: 74 x 97.8 x 4 cm; 29 1/8 x 38 1/2 x 1 5/8 in
IG/F ND/333
EUR 75.000,- + VAT



Alain Guiraudie

“Base sous-marine”, 2022

c-print on Fuji Flex paper

16 x 24 cm (framed: 60 x 46 cm)

6 1/4 x 9 3/8 in (framed: 23 5/8 x 18 1/8 in)

Edition 1/3 + 1AP

AGU/F 2022/12

EUR 2.500,- + VAT

Guiraudie's photographs show him to be a contemplative observer with a taste for half-lit nighttime scenes. Not everything has to serve as starting point for a story, or a dramaturgic idea for further development - and not every moment has to produce a gag. It's almost as if we were seeing him taking photographs as an exercise to give his restless spirit a rare opportunity to pause. That every image also holds the potential for excess is likely due in part to the medium of photography itself.



Alain Guiraudie
“Parc Usine”, 2022
c-print on Fuji Flex paper
16 x 24 cm (framed: 60 x 46 cm)
6 1/4 x 9 3/8 in (framed: 23 5/8 x 18 1/8 in)
Edition of 3 + 1AP
AGU/F 2022/11
EUR 2.500,- + VAT



Richard Hawkins
“Hungry Ghosts”, 2025
oil on canvas
100 x 82,5 cm
39 3/8 x 32 1/2 in
RH/M 2025/05
USD 40.000,- + VAT

For his suite of “Night Gallery” paintings, Hawkins depicts interior antechambers on whose walls lurk pictures of smug and disapproving old haggards, electric pink ladyboys, and willowy ephebes - all hung jerky-janky salon style on bright fat carnival-colored walls. Other smaller “Rainbow Room” paintings take the viewer into more spare quarters, containing only Hawkins’ trademark tri-colored trash barrels billowing smoke and darkened somber windows or, occasionally, handsome youths perched behind gloryholes like Adults-Only versions of kissing-booths.



Richard Hawkins
"Empty Nest", 2013
oil on canvas
50,8 x 40,5 cm
20 x 15 7/8 in
RH/M 2013/10
USD 28.000,- + VAT





Anne Imhof

Untitled, 2025

oil on canvas

70 x 50 cm (framed: 72 x 52 cm)

29 1/2 x 19 3/4 in (framed: 30 1/4 x 20 1/2 in)

AI/M 2025/52

EUR 35.000,- + VAT

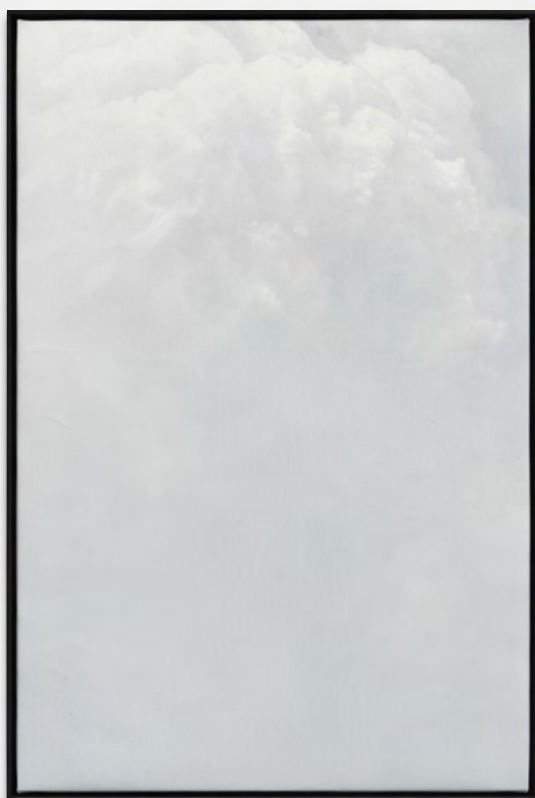
Cloud paintings are a recurring motif in her practice and a continuation of imagined dystopias, enigmatic, filled with beauty and horror. They are artificial and imagined, digitally generated cloudscape, rendered hyper-realistically in oil on canvas by hand, resembling a motionless disaster that nevertheless seems to be approaching, bursting at the canvas's seams.

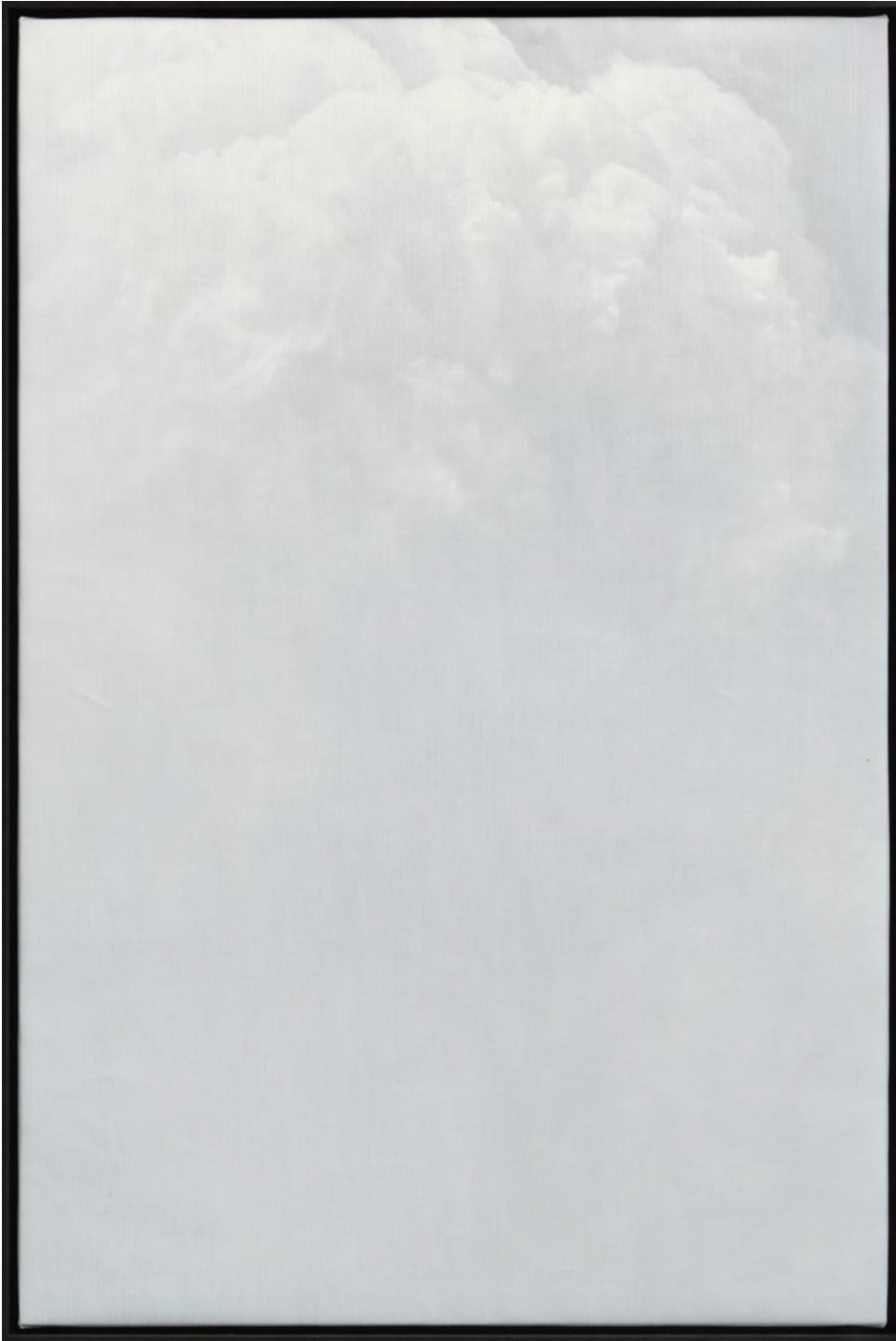
-Jacob Eilinghoff





Anne Imhof
Untitled, 2025
oil on canvas
70 x 50 cm (framed: 72 x 52 cm)
29 1/2 x 19 3/4 in (framed: 30 1/4 x 20 1/2 in)
AI/M 2025/54
EUR 35.000,- + VAT





Anne Imhof
Untitled, 2025
oil on canvas
70 x 50 cm (framed: 72 x 52 cm)
29 1/2 x 19 3/4 in (framed: 30 1/4 x 20 1/2 in)
AI/M 2025/59
EUR 35.000,- + VAT



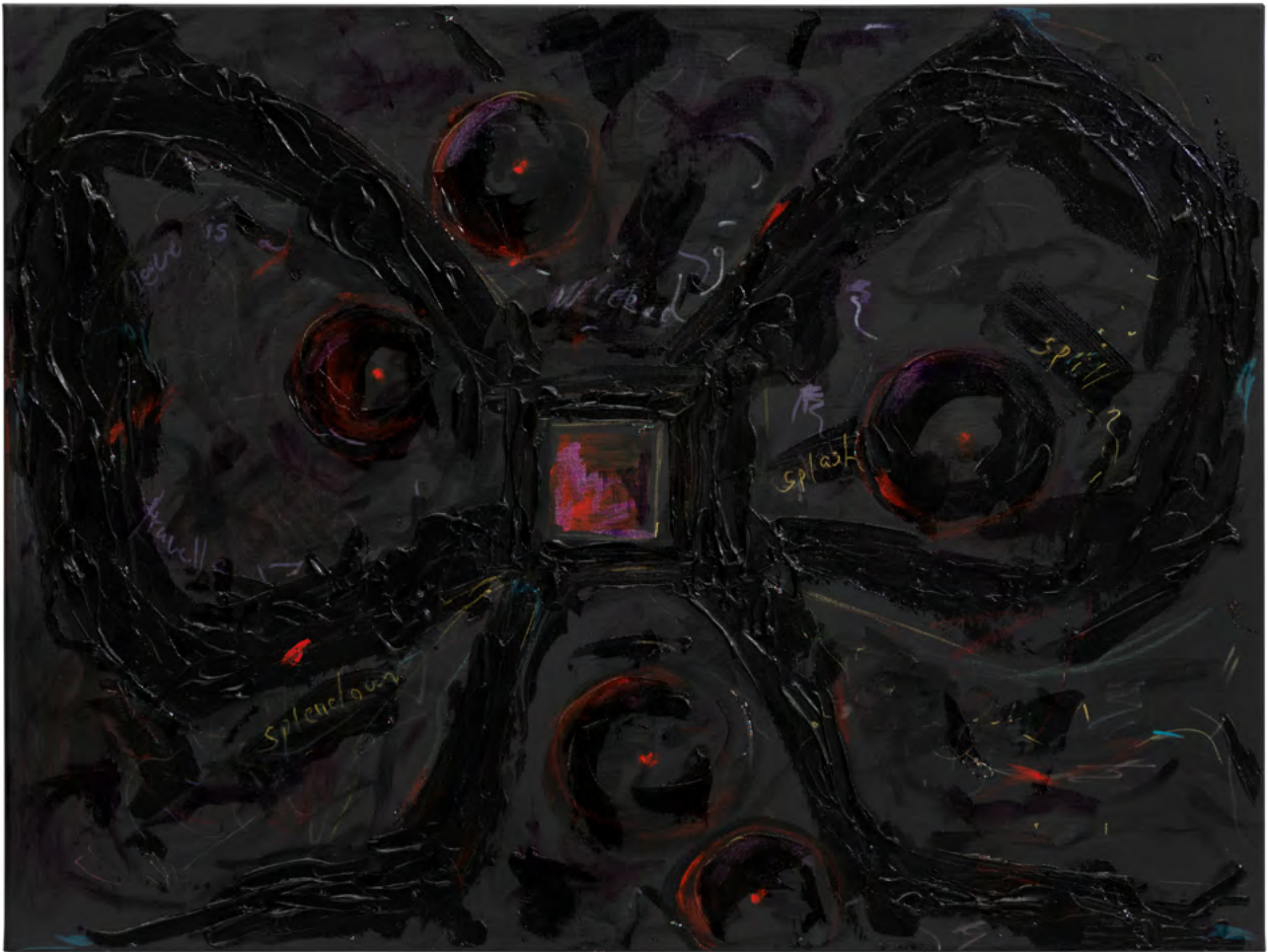


Anne Imhof
Untitled, 2025
oil on canvas
70 x 50 cm (framed: 72 x 52 cm)
29 1/2 x 19 3/4 in (framed: 30 1/4 x 20 1/2 in)
AI/M 2025/61
EUR 35.000,- + VAT





Anne Imhof
Untitled, 2025
oil on canvas
70 x 50 cm (framed: 72 x 52 cm)
AI/M 2025/68
29 1/2 x 19 3/4 in (framed: 30 1/4 x 20 1/2 in)
EUR 35.000,- + VAT



Jutta Koether
“Costs of Freedom”, 2025
2 parts acrylic on canvas
60 x 80 cm, 20 x 20 cm
23 5/8 x 31 1/2 in, 7 7/8 x 7 7/8 in
JK/M 2025/13
USD 40.000,- + VAT

Expansion into and out of discrete elements - painting's potential to serve as a portal in the visible world through which the invisible can shine - is central to Jutta Koether's painterly operation. The regenerative forces in her work are fueled by forms and processes - gestures that mediate writing, drawing, and painting; the affective intensity of black and red; the recurring motifs of circles, balls, eyes, breasts, grapes, apples; the presence of sound - that are now as recognizably hers as they are fundamental to the language of painting itself.

In this instance, they are distilled into two equally dynamic, rolling, and centered canvases: a mesh of lines knotted into a bow - or perhaps a bow on the verge of unraveling into a maelstrom of colorful, glistening black - radiating around a glittering central square. Its “activator” is a second canvas, featuring a lushly painted spiral rotating around a sparkling dot. This signature Koether apple acts like a cue ball in motion, setting the images into play and launching them into another round of painterly potential.



Michael Krebber
“Karstadt”, 2003
collage on canvas
80 x 70 cm
31 1/2 x 27 5/8 in
MK/W 2003/49
USD 38.000,- + VAT

Karstadt - once a major force in Germany's department store retail, mail-order, and tourism sectors - was undergoing publicized financial troubles around the time Krebber affixed the pages from their mail-order catalogue titled Leder-Trends (“Leather Trends”) to a canvas in 2003. One major criticism of Karstadt at the time was that its merchandise and branding felt outdated. Yet following Krebber there is a sublime elegance in these managerial missteps: in the layout of the pages, the chosen colors, and the stylized depictions of joy, casualness, and flirtation on a cold but sunlit beach.



Sherrie Levine
“After Egon Schiele”, 1985
pencil and watercolor on paper
35.5 x 28 cm (framed: 38.3 x 30.7 cm)
14 x 11 in (framed: 15 x 12 1/8 in)
SHL/P 1984/02
USD 40.000,- + VAT



Sherrie Levine
"After Egon Schiele", 1985
pencil and watercolor on paper
35.5 x 28 cm (framed: 38.3 x 30.7 cm)
14 x 11 in (framed: 15 x 12 1/8 in)
SHL/P 1984/01
USD 40.000,- + VAT

Sherrie Levine

Valencia, California & New York/USA



The crisis consists precisely in the fact that the old order is dying and the new cannot be born; in the interregnum a great variety of morbid symptoms appear.

Antonio Gramsci

Die Krise besteht präzise in der Tatsache, daß die alte Ordnung stirbt und die neue nicht geboren werden kann; im Interregnum erscheint eine große Vielfalt morbider Symptome.



FIG. 102. Schiele with arms raised above his head, March 1914 (photo by Anton Josef Trčka).



FIG. 103. Schiele looking to the left, ca. 1914.



FIG. 100. Schiele with his eyes closed, March 1914 (photograph by Anton Josef Trčka).



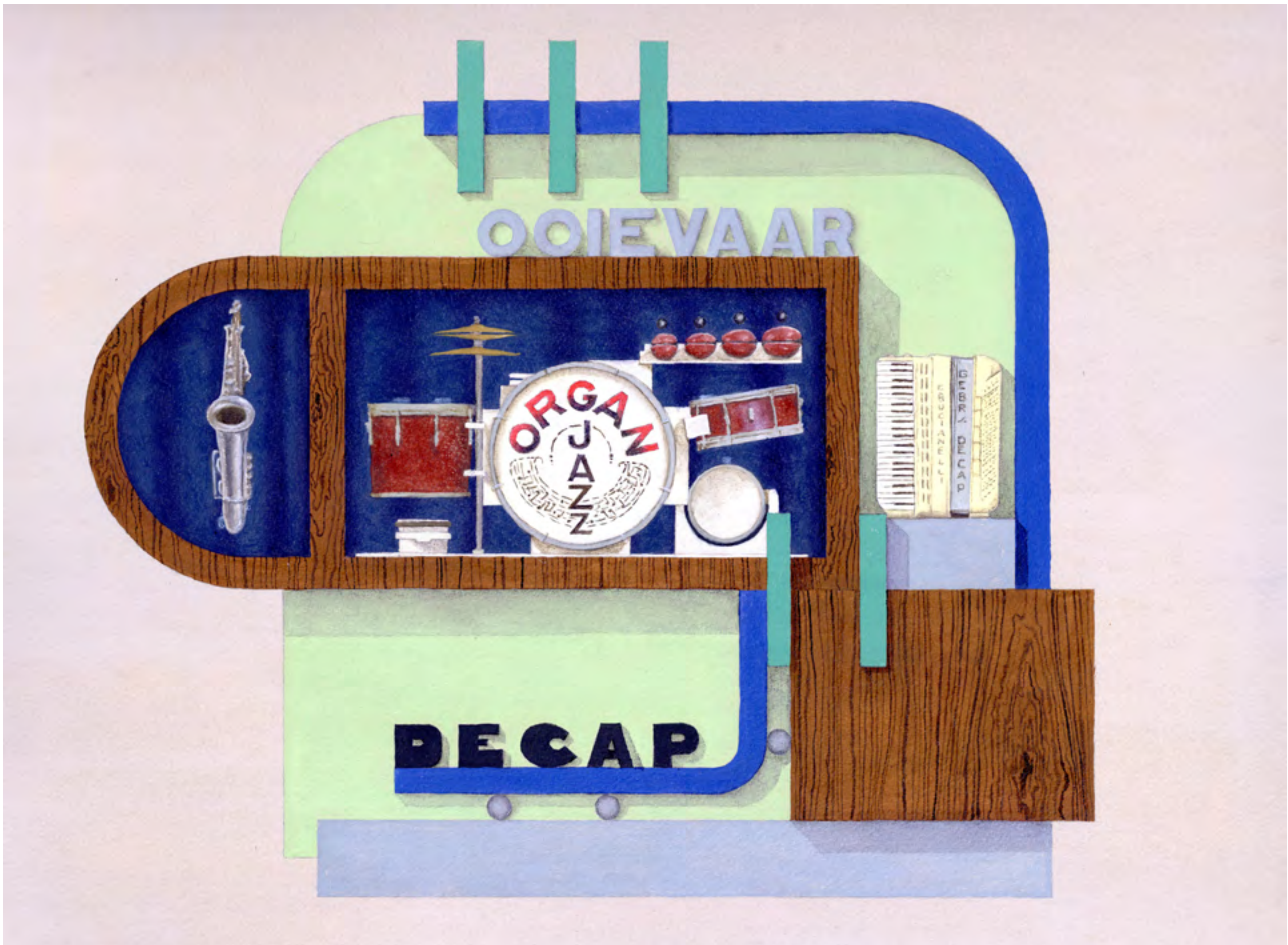
FIG. 101. Schiele with his carved wooden horse, March 1914 (photograph by Anton Josef Trčka).



FIG. 104. Trick photograph of Schiele shown twice, ca. 1915.



FIG. 117. Schiele standing before his mirror, 1916 (photograph by Johannes Fischer).



Lucy McKenzie
“Decap Dance Organ for Villa Ooievaar”, 2024
oil and acrylic on paper
29.5 x 34 cm (framed: 40 x 44.5 cm)
11 5/8 x 13 2/8 in (framed: 15 3/4 x 17 1/2 in)
LMK/P 2024/07
USD 20.000,- + VAT

“Just as the moving panorama was a precursor to modern cinema, this original dance organ was a precursor to contemporary electronic music. The mechanism works with cardboard cards with perforations that the organ translates into musical notes. Automatic dance organs appeared at fair-grounds, dance halls and trackside cafes from 1900 onwards. The unique craftsmanship of the Antwerp-based Gebroeders Decap organ elevated this popular mode of entertainment into an artform. For this part of the exhibition, McKenzie selected unique items from the Decap archives to showcase their rich history. In the work *Decap Dance Organ for Villa Ooievaar*, the artist imagines her own version of the dance organ in the style of Flemish architect Jozef De Bruycker (1891-1942).

In 2014, McKenzie bought De Bruycker’s most famous architectural work: Villa Ooievaar in Ostend. In the 1930s, De Bruycker became a member of the authoritarian Verdinaso movement and the Vlaamsch Nationaal Verbond (Flemish National Union) - organisations that collaborated with the German occupiers. He built his modernist villa in 1935, designing the interior and all furniture himself.

McKenzie explores whether De Bruycker’s progressive style can be separated from his extreme-right political ideas. She aims to transform his villa, originally designed for a large family, into a multifunctional space where aesthetics and ideology intersect. With this in mind, she regularly designs new elements in the style of the house [...]”.

-Tim Roerig, in: Lucy McKenzie: “Super Palace”, Z33 Hasselt, 2024 (exhibition brochure)

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Yair Oelbaum

Untitled, 2025

c-print from trimmed sheet film

76.2 x 60.96 cm; 30 x 24 in

framed: 78 x 63 x 4.5 cm; 30 3/4 x 24 3/4 x 1 3/4 in

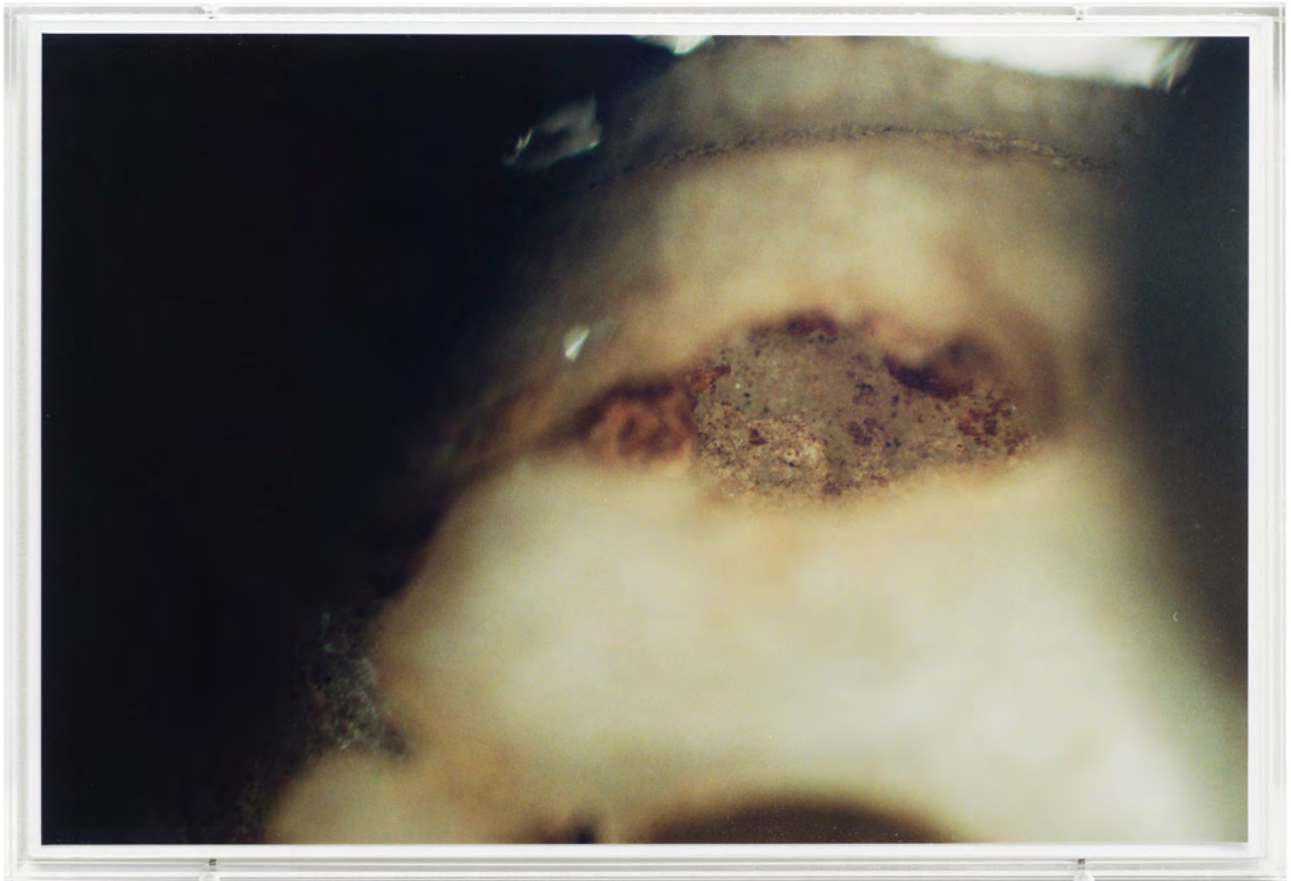
Edition of 3 + 2 AP

YO/F 2025/01_1

USD 3.800,-+ VAT

The abstract (leaning) photos depict scavenged trash, revered objects, constructed components and items from the natural world arranged and photographed as still lifes, ephemeral sculptures whose dull, reverberating beauty can exist only on this plane and in these configurations. They are also portraits, aiming to capture the rich spirit of the depicted models and elements.

-Yair Oelbaum



Yair Oelbaum
Untitled, 2025
c-print
38.1 x 25.4 cm; 15 x 10 in
framed: 40 x 27.5 x 4.5 cm; 15 3/4 x 10 3/4 x 1 3/4 in
Edition of 3 + 2 AP
YO/F 2023/06_1
USD 2.800,-+ VAT



Yair Oelbaum
Untitled, 2025
c-print from trimmed sheet film
58.42 x 46.02 cm; 23 x 18 1/8 in
framed: 60.5 x 48 x 4.5 cm; 23 3/4 x 18 7/8 x 17 3/4 in
Edition of 3 + 2 AP
YO/F 2024/23_2
USD 2.800,-+ VAT





Henrik Olesen

“The Appearance of Sodomites in Visual Culture - Addendum: Criminalization of Same-Sex Encounters”, 2025

inkjet prints collaged on 10 sheets of black cardstock, Edding marker

each sheet: 70 x 100 cm; 27 5/8 x 39 3/8 in

framed in 5 frames, each frame: 146 x 106 cm; 57 1/2 x 41 3/4 in

overall framed dimensions as installed: 146 x 530 cm; 57 1/2 x 208 3/4

HO/W 2025/36

EUR 75.000,- + VAT

In *The Appearance of Sodomites in Visual Culture - Addendum: Criminalization of Same-Sex Encounters*, 2025, Henrik Olesen revisits *Some Faggy Gestures*, one of his major installations, which premiered at the Migros Museum für Gegenwartskunst in Zürich in 2007. It consists of seven large panels of printed images and texts glued to black photo cardboard. A format and pedagogical tool used by both scientists Magnus Hirschfeld and Aby Warburg in the 1920s to map and mediate their research, the theory of sexual intermediaries and study of the diverse survival of antiquity in European culture respectively. Olesen's boards present arrangements of human passions: images of homosexual dominance, bondage, and friendship, depicted in sculptures, paintings, and drawings mainly from medieval times to the late 19th century; collections of specific modes of production, such as “women's portraits by female artists”; recontextualizations of image topoi, like “women's baths” under the header “cruising”; and displays of specific artists like Thomas Eakins, Rosa Bonheur, Anne Seymour Damer, and Henry Scott Tuke. The central panel, titled *Some Faggy Gestures*, features 85 portrait paintings of men that explore visual cues, undertones, and codes open to sexual interpretation. The first panel frames this loving and touching display within a historical context - the prosecution and punishment (predominantly by execution) of same-sex sexual encounters in Western Europe during the time span covered by the collected artworks and biographies.

Revisiting his research Olesen emphasizes in 2025 this lay of the law, the crass violence intersecting all the joyous images, as undercurrent running through the entire project. The five segments of the addendum, which again feature images and text on black photo cardboard, activate one of conceptual art's staples: the timeline. Starting on the left, a printed page annotated with the handwritten number 1049 reads: “self-pollution, grabbing or rubbing each other's masculinity, intercrural sex, and anal intercourse” are, at this date, for the first time coined as sin under the term sodomia. The timeline stretches from there via the United Kingdom's Buggery Act of 1533 - criminalizing sodomy, punishable by hanging, and later exported, often verbatim, to the colonies - again to the late 19th century. The accounts of laws and their execution, and the visualization of real and imaginary punishments of the “sin,” are interspersed with material referencing the humorous, wild, and loving, which are dominant in the earlier panels from 2007.

In 2006, Olesen contributed his essay *Pre Post: Speaking Backwards* to the influential reader *Art After Conceptual Art*, published by the Generali Foundation in Vienna. Here, he arranged historical facts - such as the mid-nineteenth-century erection of public urinals in London, which immediately became cruising sites and places of arrest - alongside theoretical observations, conceptual artworks, and art historical details, creating a montage - very much like the image boards - that culminates in an alternative history of conceptual art. He draws attention to the relentless chronological non-existence of homosexual sites and images in the canonized history of visual culture, suggesting that no adequate language existed to either express or promote homosexual vantage points outside their own culturally circumscribed and, more often than not, criminalized spaces. By cross-cutting between history presented through facts and documents, and aesthetic practices that locate a gay sensibility, Olesen produces new ways of understanding western visual culture and its impact on the globe. He mobilizes and revitalizes a strategy of conceptual art again and again: critiquing - and, in this case, queering - the practice of making art at the site of power, rather than in the “blind spots” or ghettoized “non-sites” of homosexual cultural production. He renders these sites publicly visible and culturally available. The best way out of the aporias of not only conceptual art is the way into an adequate understanding of histories, movements, legacies and laws. Even more so when cruelty, violence, and hate threaten to overtake the hundreds of images of love that lie between them.

From the "Sketchbook" of Vitruvius de Haeremont, Rome to about 1520-1525.



The Bathing Public, c. 1580, England

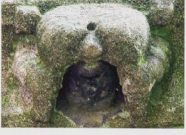


From the "Sketchbook" of Vitruvius de Haeremont, Rome to about 1520-1525.



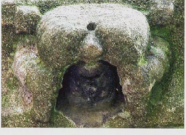
1049

From the "Sketchbook" of Vitruvius de Haeremont, Rome to about 1520-1525.



1277

In 1277 the German King Rudolf I of Habsburg (1218-91) sentenced a woman to death for adultery. The sentence was carried out in a public square in Vienna. The executioner was a Jew. The woman was a Jewess. The executioner was a Jew. The woman was a Jewess.



1292

In 1292 the German King Rudolf I of Habsburg (1218-91) sentenced a woman to death for adultery. The sentence was carried out in a public square in Vienna. The executioner was a Jew. The woman was a Jewess. The executioner was a Jew. The woman was a Jewess.



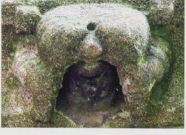
1315

From the "Sketchbook" of Vitruvius de Haeremont, Rome to about 1520-1525.



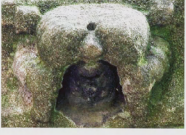
1321

The first recorded execution by the gallows in the history of the Netherlands occurred in 1321. The executioner was a Jew. The woman was a Jewess. The executioner was a Jew. The woman was a Jewess.



1354

The first recorded execution by the gallows in the history of the Netherlands occurred in 1354. The executioner was a Jew. The woman was a Jewess. The executioner was a Jew. The woman was a Jewess.



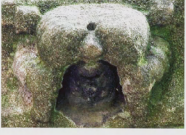
1378

One of the earliest sodomy trials in the German lands occurred in 1378. In 1378 a civic court, chaired by the representative of the duke of Bavaria (Landgrave), sentenced Heinrich (Heinrich) Schreiber to death. Without the aid of torture (in the document cited), he had confessed to sodomy and sexual intercourse with a student and "three or four" (not named) other men.



1381

A few years later in 1381, the citizens of Bamberg (1381) sentenced a woman to death for adultery. The sentence was carried out in a public square in Vienna. The executioner was a Jew. The woman was a Jewess. The executioner was a Jew. The woman was a Jewess.



1277-1400

Sodomy trials in Early Modern Germany and Switzerland

1277: Execution of a woman for adultery. The sentence was carried out in a public square in Vienna. The executioner was a Jew. The woman was a Jewess. The executioner was a Jew. The woman was a Jewess.

1292: Execution of a woman for adultery. The sentence was carried out in a public square in Vienna. The executioner was a Jew. The woman was a Jewess. The executioner was a Jew. The woman was a Jewess.

1315: Execution of a woman for adultery. The sentence was carried out in a public square in Vienna. The executioner was a Jew. The woman was a Jewess. The executioner was a Jew. The woman was a Jewess.

1321: Execution of a woman for adultery. The sentence was carried out in a public square in Vienna. The executioner was a Jew. The woman was a Jewess. The executioner was a Jew. The woman was a Jewess.

1354: Execution of a woman for adultery. The sentence was carried out in a public square in Vienna. The executioner was a Jew. The woman was a Jewess. The executioner was a Jew. The woman was a Jewess.

1378: Execution of a woman for adultery. The sentence was carried out in a public square in Vienna. The executioner was a Jew. The woman was a Jewess. The executioner was a Jew. The woman was a Jewess.

1381: Execution of a woman for adultery. The sentence was carried out in a public square in Vienna. The executioner was a Jew. The woman was a Jewess. The executioner was a Jew. The woman was a Jewess.

HO/W 2025/36
detail

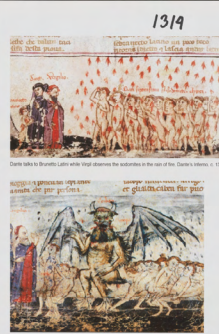


*Midway upon the journey of our life¹
I found myself with a forest dark,²
For the straightforward pathway had been lost.*

1314



*A devil seduces a sinner into the jaws of Hell,
stone carving on the Pilgrimage church of Compey, France.*



1314

1394

John Rykener, also known as Ewanor [note 1] was a 14th-century sex worker imprisoned in December 1393 for performing a sex act with John Britton, a man who was a former chaplain of the Savoy priory and later church warden in London's Chancery Lane, who wearing female attire. Although historians tentatively list Rykener, who was male, to a prisoner of the same name, the only known facts of his life come from an interrogation made by the mayor of London. Rykener was questioned on two offences: prostitution and sodomy. Prostitutes were not usually arrested in London during the period, with prostitutes also at odds against morality rather than common law and not pursued in ecclesiastical courts. There is no evidence that Rykener was prosecuted for either offence.

[illegible]

A scan of the first page of the notes from the interrogation of John Edward Fykenor at The Guildhall, London, in December 1994 - January 1995

1399

In 1799 a sparse entry in Basel's book of punishments records that Friedrich the cook was barred to the stake for a sex act with a man named Schlegelin. His partner, who claimed to have been asleep while Friedrich 'remained in harmony' with him (*schieten an je side*), was only lashed from the city, despite the fact that he had ejaculated.¹⁷

In 1400 the council of Strasbourg had Johannes Rorer, the owner of a bathhouse, executed for 'heresy' (infamy). The authorities also issued a search warrant for his fugitive sex partner, a carpenter named Heinemann Hiltshausen. Councilmen sent a messenger as far south as Lucerne to make sure the culprit would be arrested.

1400

Sodomie Trials in Early Modern Germany
and Switzerland 1408

1408/09. Augsburg. Ulrich Frey a chaplain—*stained to death*.
—— Jacob Kien, a chaplain—*stained to death*.
—— Ulrich, a priest—*stained to death*.
—— Jörg Wambacher, a Dominican—*stained to death*.
Großschellerbach, a witness—stained.

From *Chronica der Stadt Ulm*, ed. by G. Leising, Sigmaringen, 1960, II, 128–31, §17–18.
Chronica der Stadt Ulm, ed. by G. Leising, Sigmaringen, 1960, 67.
Chronica der Stadt Ulm, ed. by G. Leising, Sigmaringen, 1960, 67, nos 40–41; *Chronica der Stadt Ulm*, vol. 23
(Leising, S. Hefend. 1984), 102–103, spelling of names, and the emended details vary from chronicle to chronicle).

1416. Lucerne. Anton Dietrich—*beating him also* (also 1422, 1433).
From 1411, BP c. 176.

1415. Basel. Offender unknown, noted on the execution of a "Wid".
From SASt, Folge des c. 7/Wachmannscheider St., 106 (cat. as BSt IV 361).

Sodomy Trials in Early Modern Germany
and Switzerland 1418[illegible]

1307

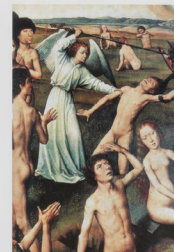
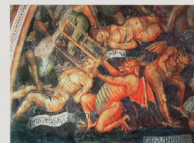


Masturbation and Sodomy, detail, *Lot receiving the angels in Sodom*. The apocryphous England, possibly Norwich, third quarter of fourteenth century. London, British Library, apocryph 10094, fol. 11r

c. 1400



Hare, Maudslayi Co. 14461. East Ballymore (right panel), 14472.



1721

Carolina Margaretha Lindm.



Carolina Margaretha Lindm. was arrested in 1721 when returning herself as a male student to the University of Halle. She was arrested by the authorities and imprisoned in the Halle prison. She was released after a short time and returned to her home in Halle.

She had made a great deal of money with her right hand and made some right hander's money in the Halle prison with a right hand. She had made a great deal of money with her right hand and made some right hander's money in the Halle prison with a right hand.

1730 - 1732

Richardson



Richardson was a famous English writer and poet. He was born in 1730 and died in 1796. He was a famous English writer and poet. He was born in 1730 and died in 1796.



1730



A collection of small illustrations showing various scenes of daily life and social interactions. The illustrations are arranged in a grid and show people in various settings, including indoors and outdoors.

1726

POLICE RECORDS

In 1726, the police were dispatched to apprehend men in clothing that was not appropriate for the occasion. The police were dispatched to apprehend men in clothing that was not appropriate for the occasion. The police were dispatched to apprehend men in clothing that was not appropriate for the occasion.

THE SURVEILLANCE OF GAY SUBCULTURE

1742

LONDON, AFTER 1699

The surveillance and policing of sex and meeting places in order to detect and suppress the activities of the gay subculture. The surveillance and policing of sex and meeting places in order to detect and suppress the activities of the gay subculture.

1750

John Bull and Betsy



John Bull and Betsy were two famous English writers and poets. They were born in 1750 and died in 1800. They were famous English writers and poets. They were born in 1750 and died in 1800.



PARTISANS OF THE EXECUTION OF

JAMES PRATT & JOHN SMITH.

1835



A collection of small illustrations showing various scenes of daily life and social interactions. The illustrations are arranged in a grid and show people in various settings, including indoors and outdoors.

1873



A collection of small illustrations showing various scenes of daily life and social interactions. The illustrations are arranged in a grid and show people in various settings, including indoors and outdoors.

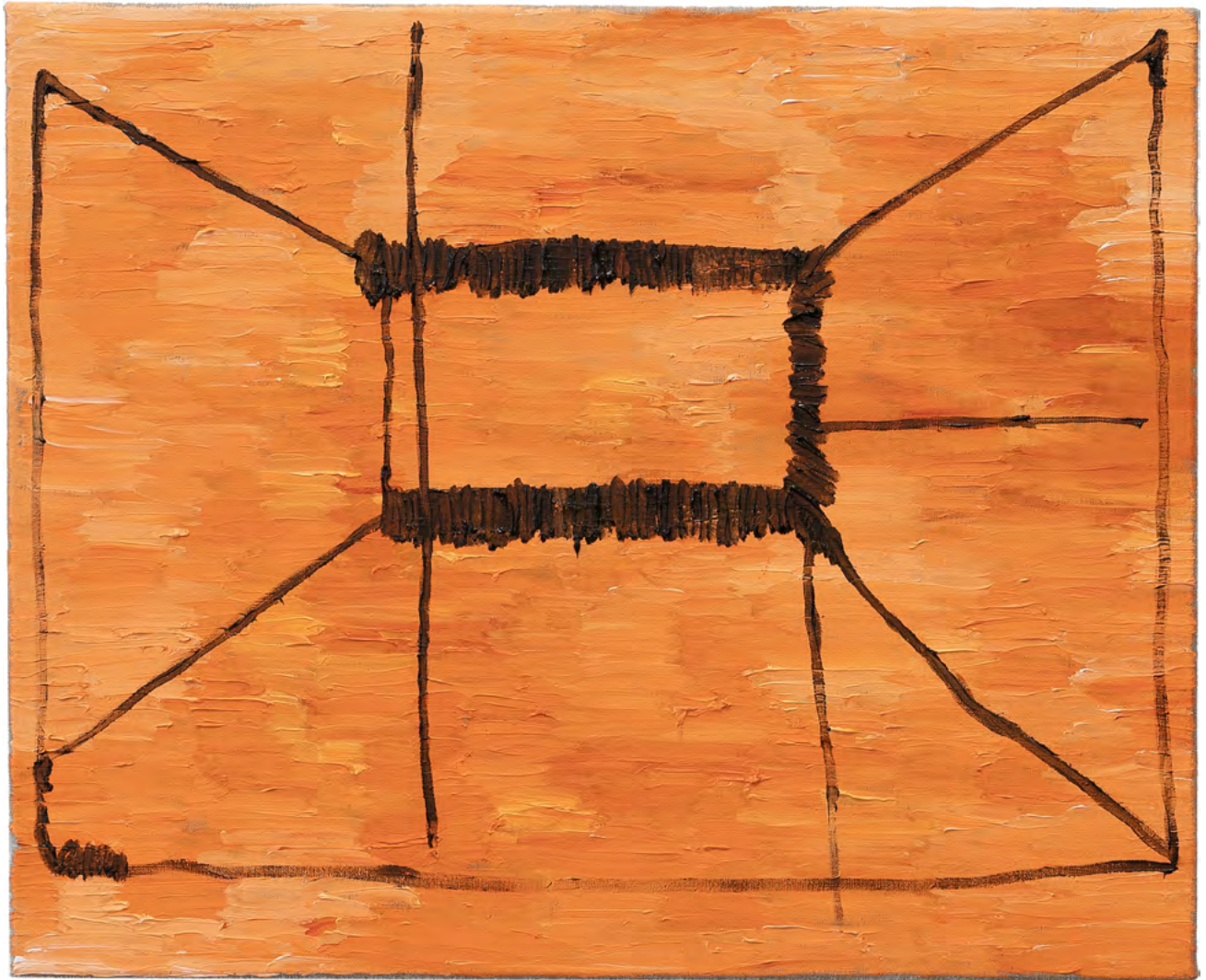
1852

PERMISSION



A collection of small illustrations showing various scenes of daily life and social interactions. The illustrations are arranged in a grid and show people in various settings, including indoors and outdoors.





Vera Palme
"Possessed I", 2025
oil on linen
45 x 55 cm
17 3/4 x 21 3/4 in
VP/M 2025/03
EUR 18.000,- + VAT

Like many others, I worry about painting. At the same time, I am over worrying about painting. Painting, we all know by now, dies hard. Despite being slandered as self-involved, as having too big an ego, but also for being submissive, it remains resilient. It never quite ceases to outdo itself and continues to feed a belief that this medium in particular can harbour sublime qualities - awe, romance, beauty, truth, fear. Not "only" that: Often painting will confront the viewer with a set of qualities that act as an expression of a contemporary order, be that one of 'icons', 'networks' or 'products'.

-Vera Palme



Vera Palme
“Possessed II”, 2025
oil on canvas
40 x 50 cm
15 3/4 x 19 3/4 in
VP/M 2025/04
EUR 18.000,- + VAT

Galerie Buchholz

Köln · Berlin · New York



Alix Cléo Roubaud

Untitled, c. 1980-1982

three silver gelatin prints from multiple exposures

each plate 12.7 x 17.8 cm; 5 x 7 in

unique

ACR/F 1982/02

USD 40.000,- + VAT

Working primarily in a bathroom darkroom in her apartment at 64 rue Vieille-du-Temple, Alix Cléo Roubaud deployed experimental printing techniques, producing prints built from multiple exposures. She destroyed her negatives, writing in 1979 that “the negative should only be kept for as long as the result of processing it retains something of the living memory of the intended image.” Each print is unique.

Roubaud's work takes as a point of departure an intersection of writing and photography, incorporating fragments of writing (books, notes, letters, and journal entries) amid figures in interior spaces. Throughout there is a fragmentary, oblique, expanded sense of self-portraiture at the heart of much of her work; she described her practice as akin to keeping a diary, with photography as a way of inscribing the days, and writing offering another form of capturing images. Roubaud's photographs move between intimate representations of her romantic, emotional and psychological interests and a rigorous articulation of different conceptual strategies inherent in photography itself. Works often hinge on her use of repetition, overlaying fragments from the same negatives and camera position again and again in series, creating a kind of photographic stutter.

Long plagued by asthma, depression, and personal turmoil, Alix Cléo Roubaud died of a pulmonary embolism in 1983 at the age of thirty-one. She was known to the public primarily through her posthumously published *Journal 1979-1983*, released by Jacques Roubaud in 1984. Over the past 15 years, Hélène Giannecchini's research, scholarship, and writing has offered a profound reconsideration of Roubaud's photographic work, situating her as a singular figure working across photography, literature, and philosophy in the early 1980s.





Cameron Rowland
“Ends”, 2025
jars, rags, combustible degreaser
CRO/I 2025/01
USD 40.000,- + VAT

The prison is a political tool that economically sustains the state. Prisoners are forced to physically maintain the prison. During the Attica Revolt, prisoners produced hundreds of explosive devices using cleaning solvents and cooking oil. Prison revolt is a reiteration of plantation revolt and the mass suicides of the enslaved. It is not intended to secure freedom as it is narrowly defined by the law. It is intended to destroy the prison.



Josef Strau

“Magnetic Wing Cover Inverted Shape”, 2025

oilcolor, dammar, different pencils, pigments, sulphur with melted tin vessels and magnets on canvas

72 x 51.5 x 4.5 cm

28 1/4 x 20 1/4 x 1 3/4 in

JS/W 2025/04

EUR 20.000,- + VAT





Gili Tal

“Kühlschrank (unclear if it’s the beginning or the end)”, 2025

single door commercial display fridge, metal shelf, opened package of smart water with 4 bottles, 4 diet coke cans, instruction manual, keys, roll of bin bags, metal bracket, 2 cut cable ties, coin

97 x 60 x 52 cm

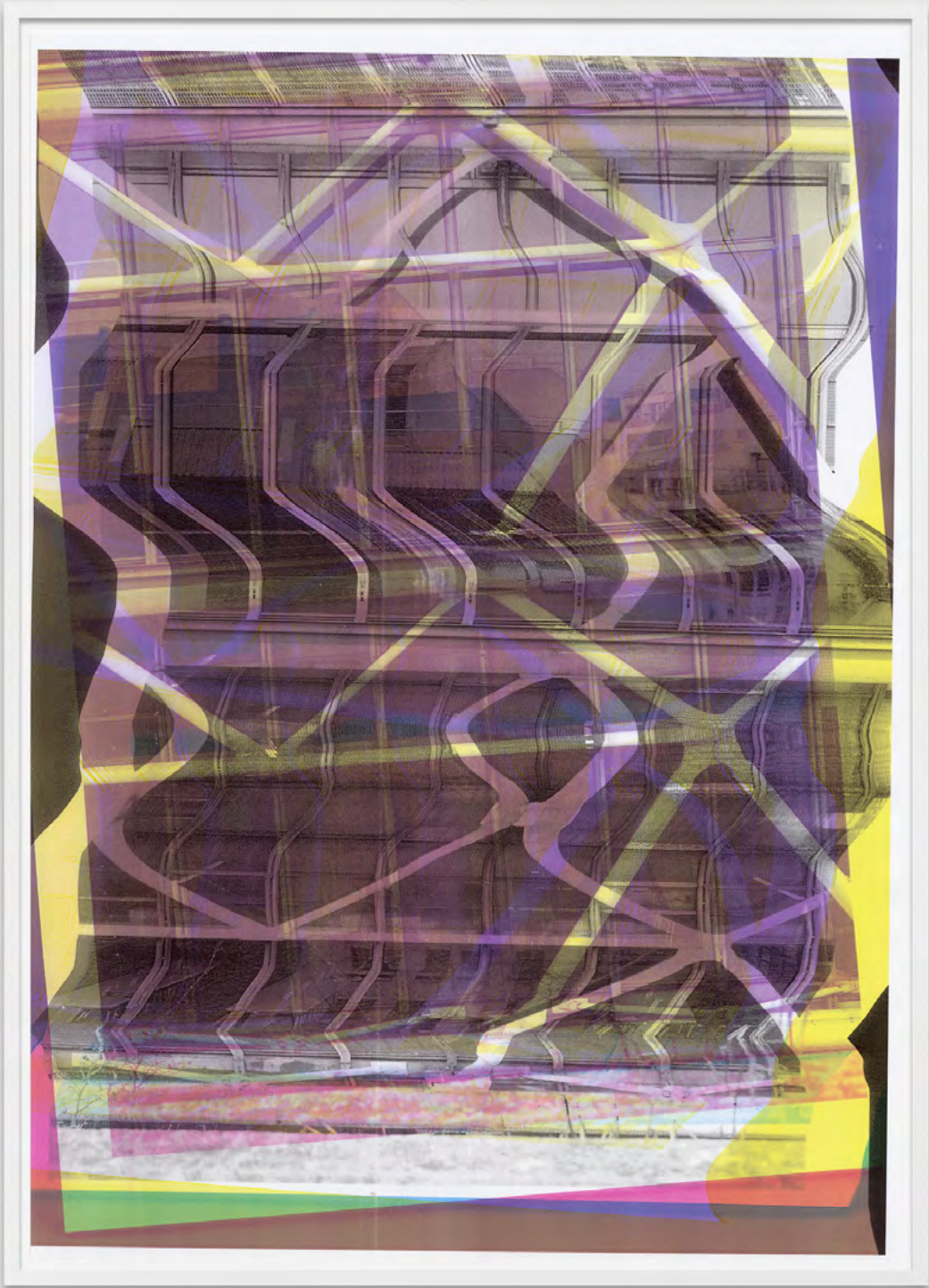
38 1/4 x 23 5/8 x 20 1/2 in

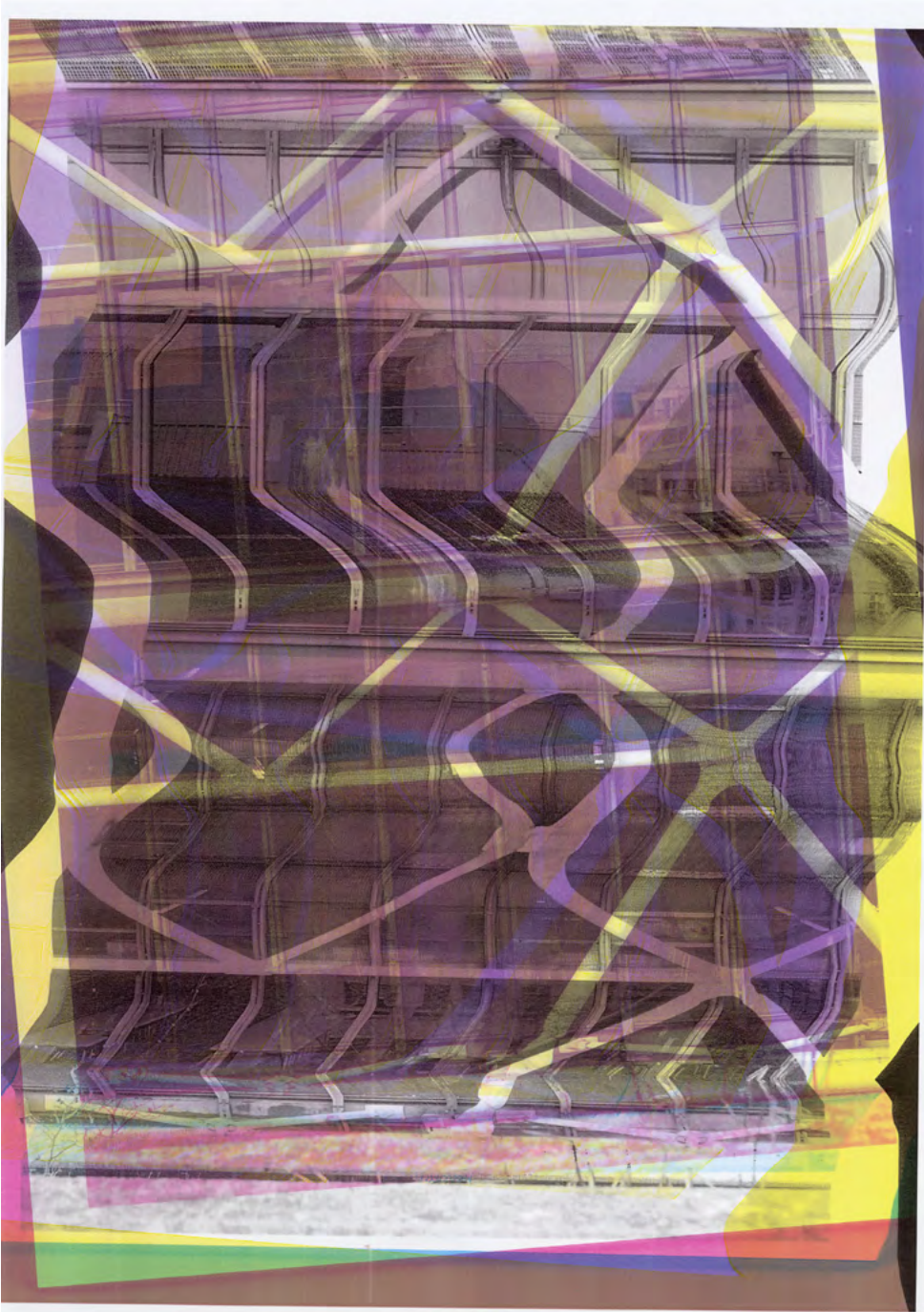
GT/S 2025/07

EUR 10.000,- + VAT

Treating the commercial fridges as nodes or interstices between levels of circulation (ours/capital's/our own within capital's), I've typically used them and their particular constellation of whatever limited contents to mimic aggressive retail strategies poised to convey 'bounty'. With their innate display proviso and the habituated readings that entails, they're a good testing ground for seeing how far that holds against the reality of the situation at hand, especially if it's a profound dearth. Strategies might include pushing products to the front of empty shelves, turning labels to face out, or thinking about the colour distribution of packaging to keep the eye stimulated and drawn away from certain areas. Lately they've been more focused on how this works when their internal space for exchange is hijacked for use by imagined staff on shift or the need for casual storage of more 'behind the scenes' items on the supposed premises the fridges inhabit, especially with the world of instant online deliveries. As this has escalated I've started to wonder if they're still fridges, and if the effort of concealing contempt has been consigned to the rubbish bin forever and if that's good or bad.

-Gili Tal





Wolfgang Tillmans
“Pompidou CMYK Separation, b”, 2024
inkjet print mounted on Dibond, in artist's frame
202 x 135 cm (framed: 212 x 145 x 6 cm)
79 1/2 x 53 1/8 in (framed: 83 1/2 x 57 x 2 3/8 in)
Edition of 1 + 1 AP
WT/F 2024-072_1/1
USD 120.000,- + VAT

How to deal with an architecture that is already iconic? Just as the artist plays with the infrastructure of the Bpi (Bibliothèque publique d'information) in his scenography, in what he keeps, and in how he transforms it, Tillmans' photographic and filmic representation of the Centre Pompidou building is playful, selective, and never illustrative. An ensemble of new photocopies created especially for the exhibition is dedicated not only to the facade but also to the interior of the Bpi and other social venues, such as the Centquatre-Paris. For the Pompidou CLC photocopy series he uses his own photographs, which he enlarges on an old colour laser photocopier, disconnecting the machine's four passes in yellow, magenta, cyan, and black and moving the template during the scan. As in his early photocopies from the 1980s, the solid forms become fluid, thus depicting Centre Pompidou like a monument in metamorphosis.

-Nothing could have prepared us - Everything could have prepared us, Centre Pompidou, Paris, exhibition leaflet, n.p.





Wolfgang Tillmans

“Silver 164”, 2013

inkjet print mounted on Dibond, in artist's frame

214 x 161 cm (framed: 224 x 171 x 6 cm)

84 1/4 x 63 3/8 in (framed: 88 1/4 x 67 1/4 x 2 3/8 in)

Edition of 1 + 1 AP

WT/F 2013-088_1/1

USD 180.000,- + VAT

Begun in the early 1990s, the Silver works are characteristic of Tillmans' exploration of chemistry and materiality in photography. These chemigrams are created by feeding exposed or unexposed photographic paper through a developer left intentionally uncleaned, triggering unpredictable chemical reactions. The result is a surface marked by dirt, blemishes, and traces of silver salts, turning the paper into a physical object with both texture and reflective qualities. Tillmans' process embraces the inherent logic of the material, allowing it to guide the outcome. While the unframed, unique prints lay bare the materiality of their making, the enlarged prints offer a tactile, human-scale encounter with expansive surfaces that evoke an alchemy of chance and control.

These works contrast with his other pieces like Freischwimmer, highlighting the mechanical nature of the medium.

-*Nothing could have prepared us - Everything could have prepared us*, Centre Pompidou, Paris, exhibition leaflet, n.p



Galerie Buchholz

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Wolfgang Tillmans

"meeting lights", 2006

c-print mounted on Dibond, in artist's frame

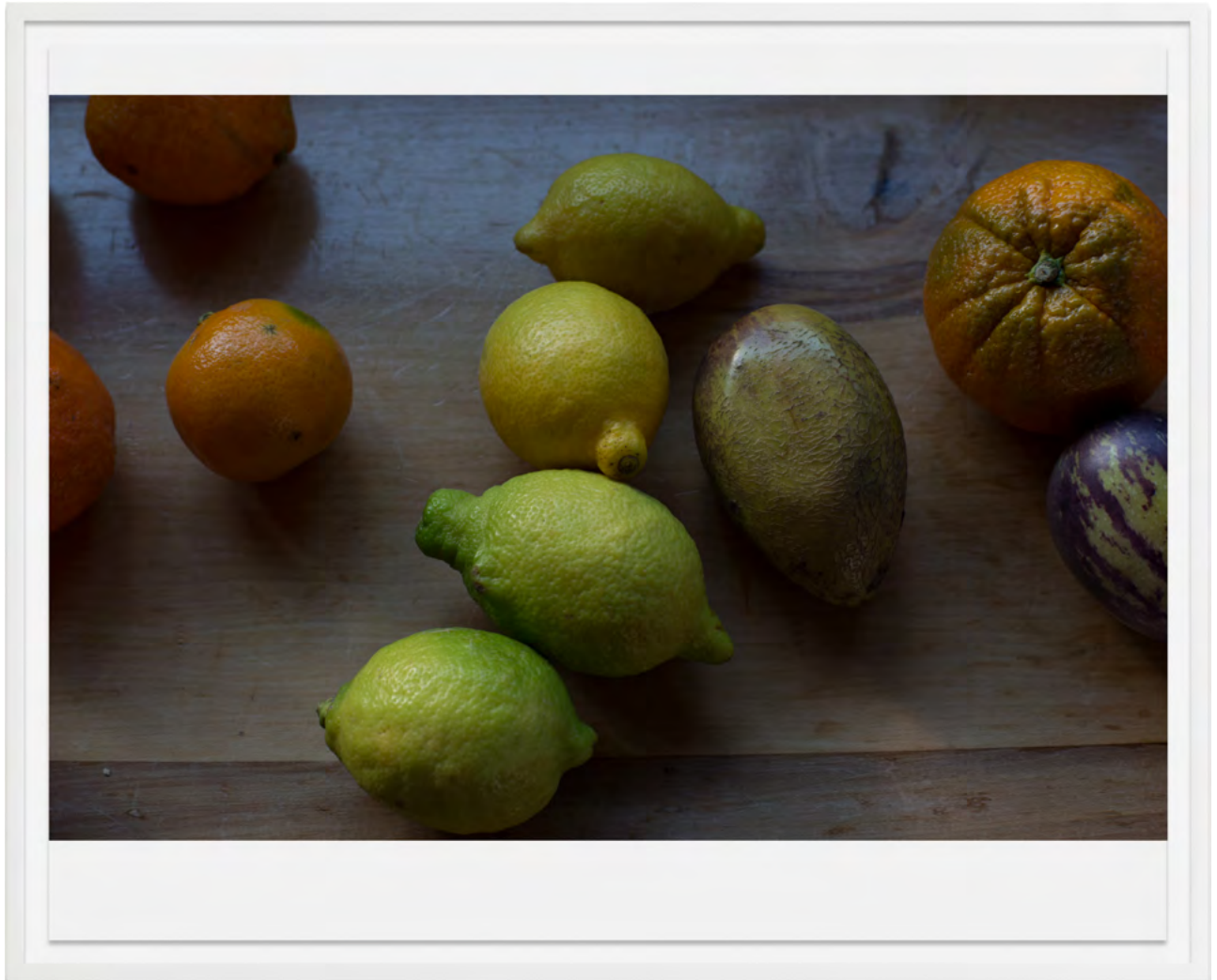
135 x 202 cm (framed: 145 x 212 x 6 cm)

53 1/8 x 79 1/2 in (framed: 57 x 8 1/2 x 2 3/8 in)

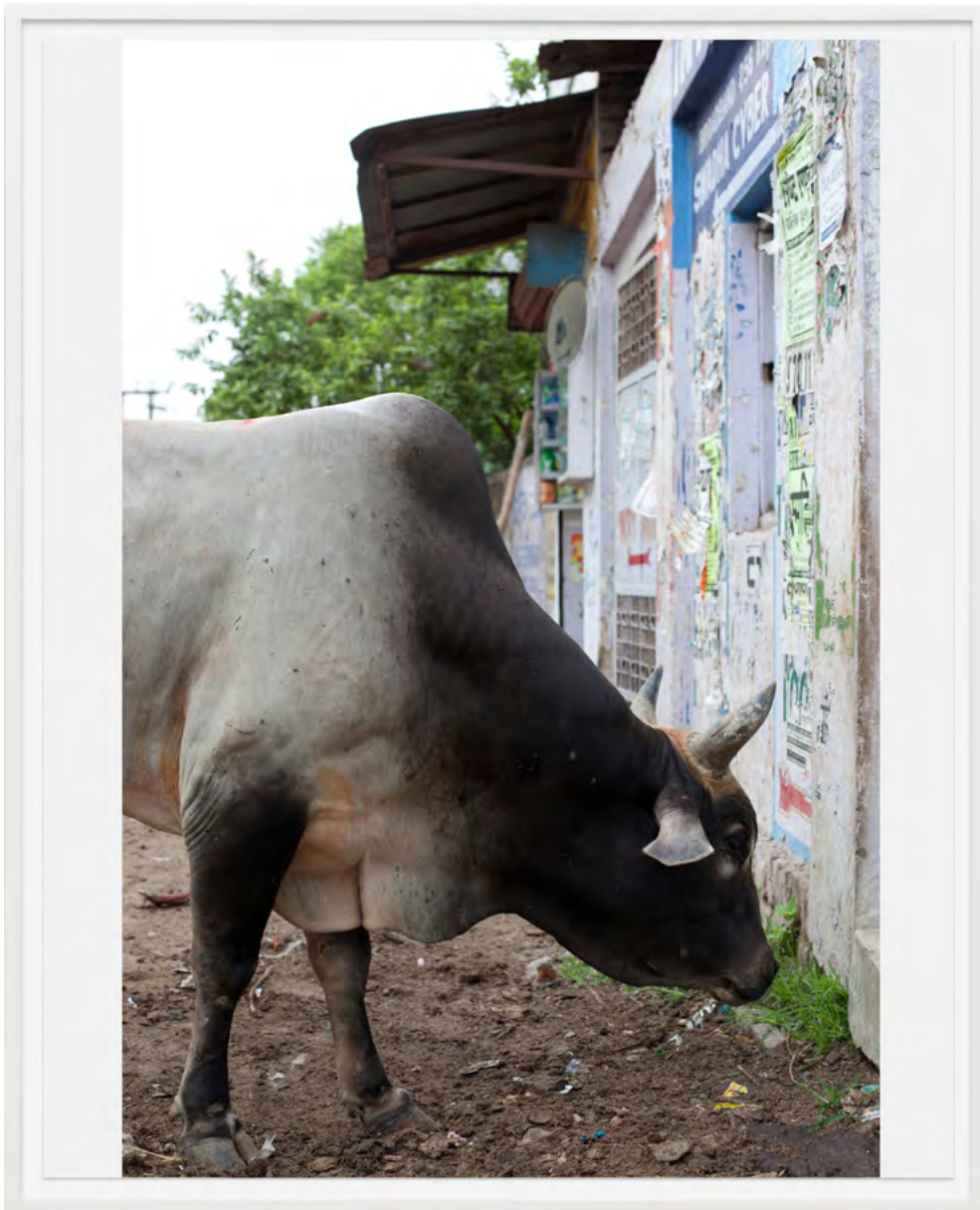
Edition of 1 + 1 AP

WT/F 2006-086_1/1

USD 120.000,- + VAT



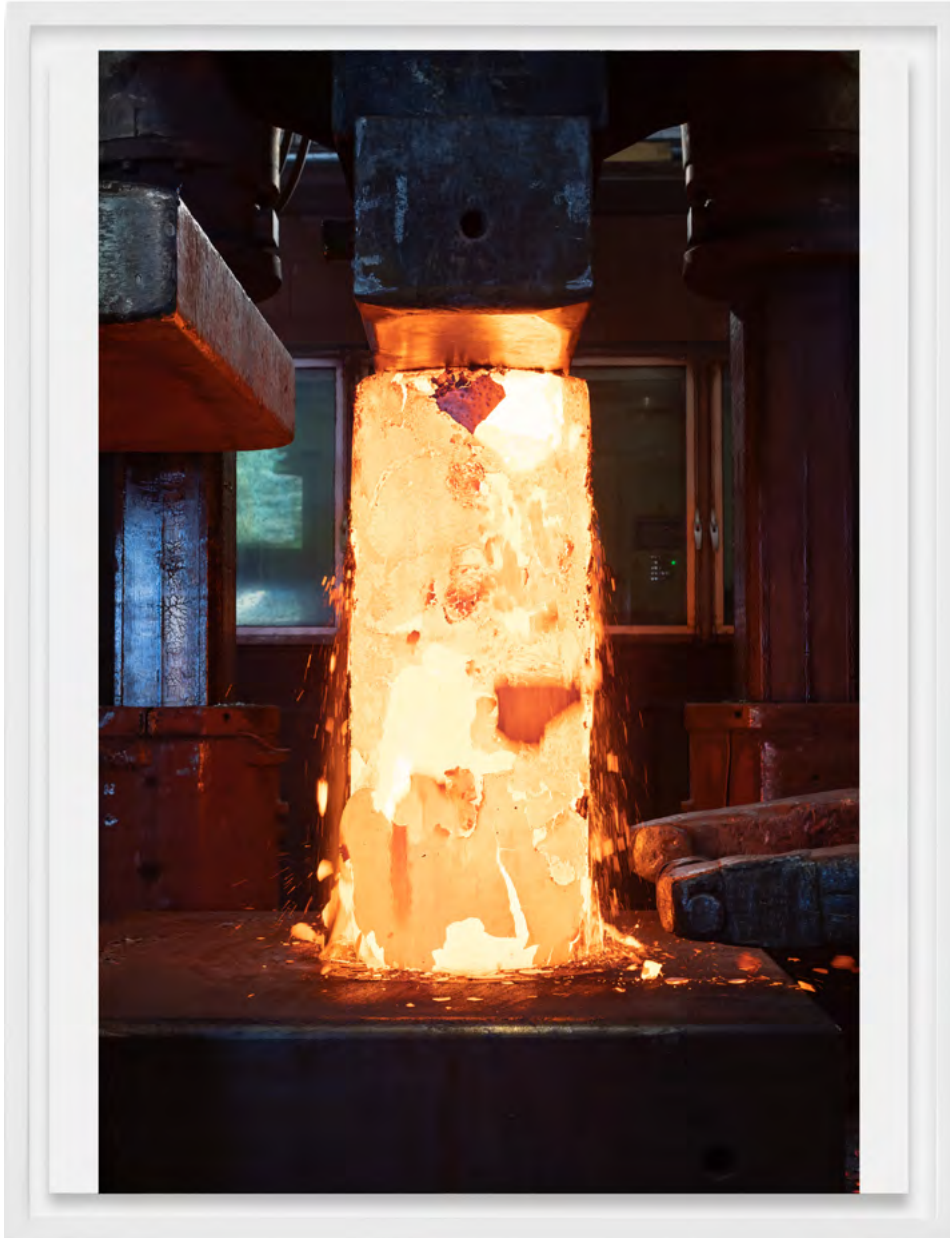
Wolfgang Tillmans
"still life, Calafquen", 2013
inkjet print mounted on aluminum, in artist's frame
52.6 x 66 cm (framed: 58 x 71.4 x 3.3 cm)
20 3/4 x 26 in (framed: 22 3/4 x 28 1/8 x 1 1/4 in)
Edition of 3 + 1 AP
WT/F 2013-103_3/3
USD 30.000,- + VAT



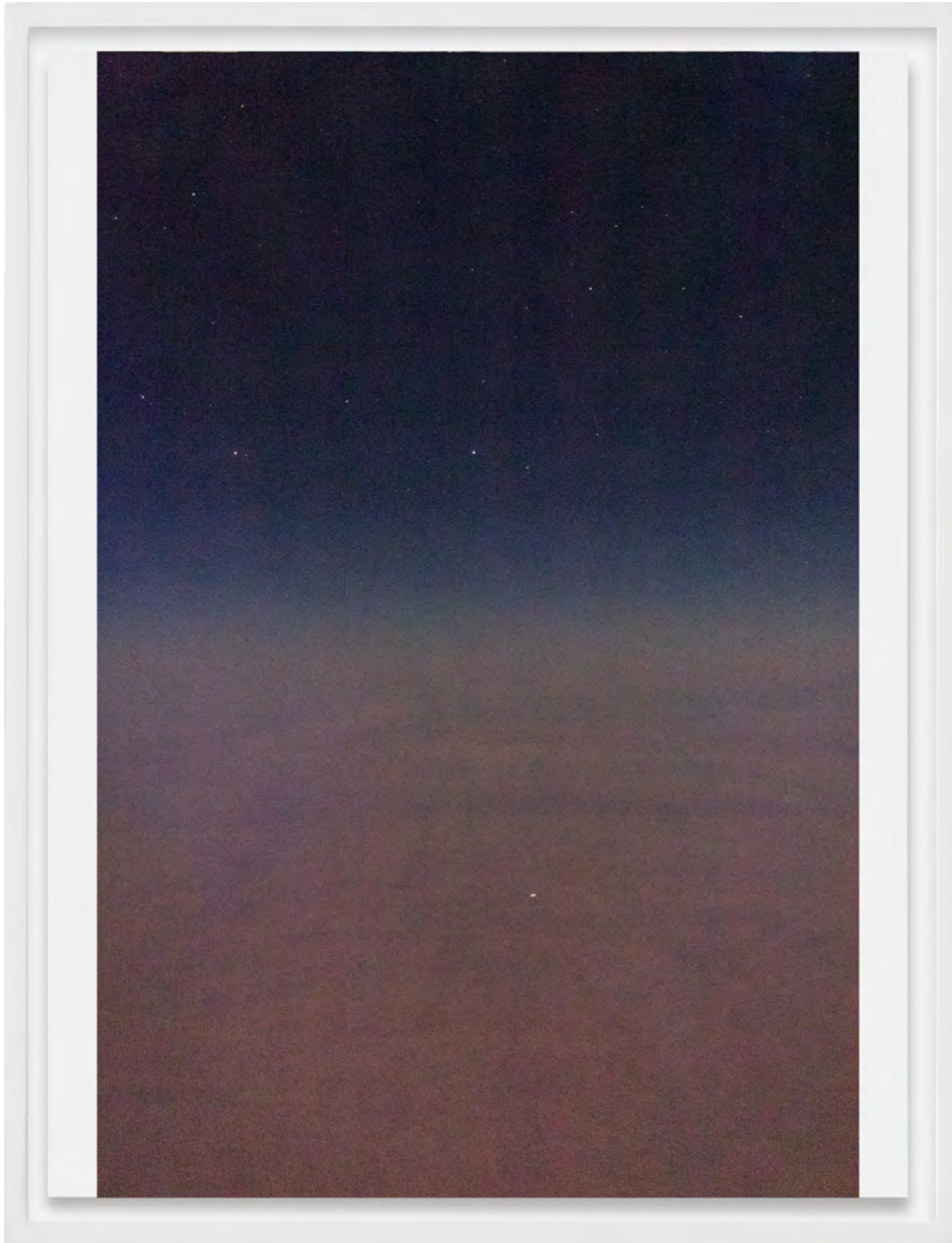
Wolfgang Tillmans
“Varanasi cow”, 2009
inkjet print mounted on aluminum, in artist's frame
77.6 x 61.9 cm (framed: 83 x 67.3 x 3.3 cm)
30 5/8 x 24 3/8 in (framed: 32 3/4 x 26 1/2 x 1 1/4 in)
Edition of 3 + 1 AP
WT/F 2009-293_1/3
USD 30.000,- + VAT



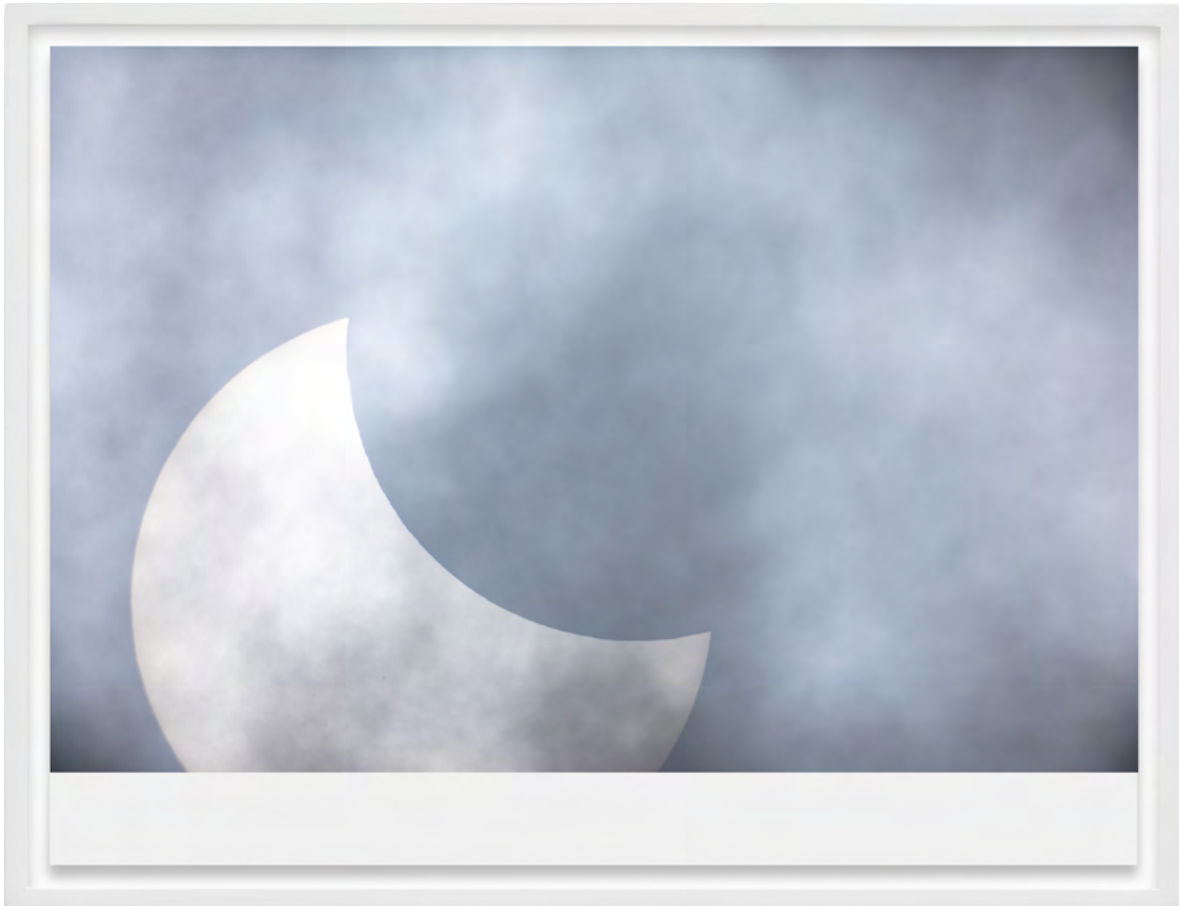
Wolfgang Tillmans
“Faltenwurf (Badehose)”, 1994
c-print, framed
50.8 x 61 cm (framed: 54.2 x 64.5 x 2.4 cm)
20 x 24 in (framed: 21 1/4 x 25 3/8 x 7/8 in)
Edition of 3 + 1 AP
WT/F 1994-073_2/3
USD 22.000,- + VAT



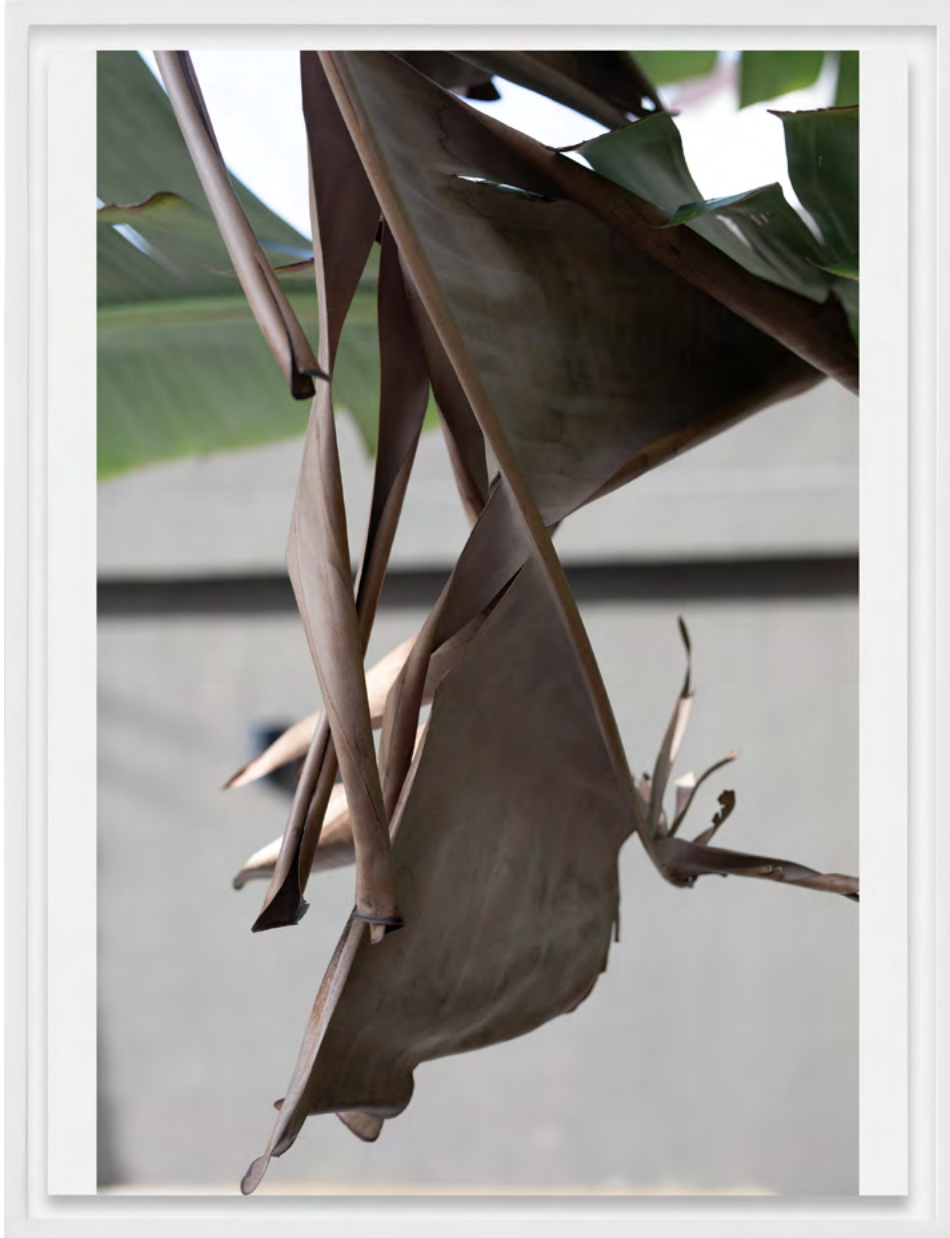
Wolfgang Tillmans
“Stauen eines Blocks auf einer Freiformschmiedepresse, Dirost-
ahl, Remscheid, b”, 2024
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2024-063_08/10
USD 12.000,- + VAT



Wolfgang Tillmans
“In Flight Sahara Night I”, 2022
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2022-075_04/10
USD 12.000,- + VAT



Wolfgang Tillmans
“Partial Solar Eclipse A”, 2022
inkjet print, framed
30.5 x 40.6 cm (framed: 34 x 44 x 2.4 cm)
12 x 16 in (framed: 13 3/8 x 17 1/4 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2022-067_04/10
USD 12.000,- + VAT



Wolfgang Tillmans
“Fold Me”, 2022
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2022-025_07/10
USD 12.000,- + VAT



Wolfgang Tillmans
“Shoot”, 2000
c-print, framed
30.5 x 40.6 cm (framed: 34 x 44 x 2.4 cm)
12 x 16 in (framed: 13 3/8 x 17 1/4 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2000-022_04/10
USD 12.000,- + VAT



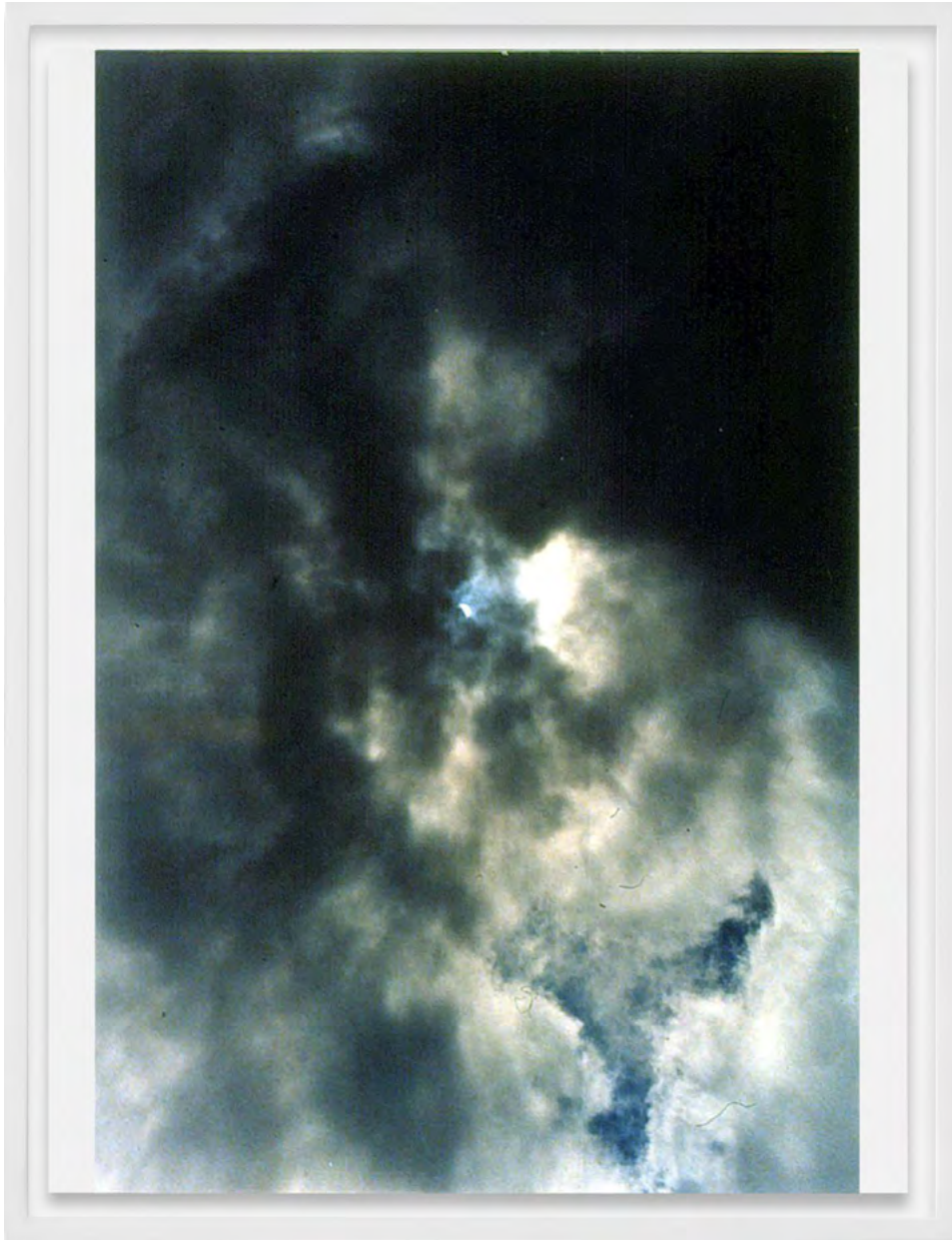
Wolfgang Tillmans
“Escape into Space”, 2020
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2020-015_08/10
USD 12.000,- + VAT



Wolfgang Tillmans
“growth”, 2006
c-print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2006-116_03/10
USD 12.000,- + VAT



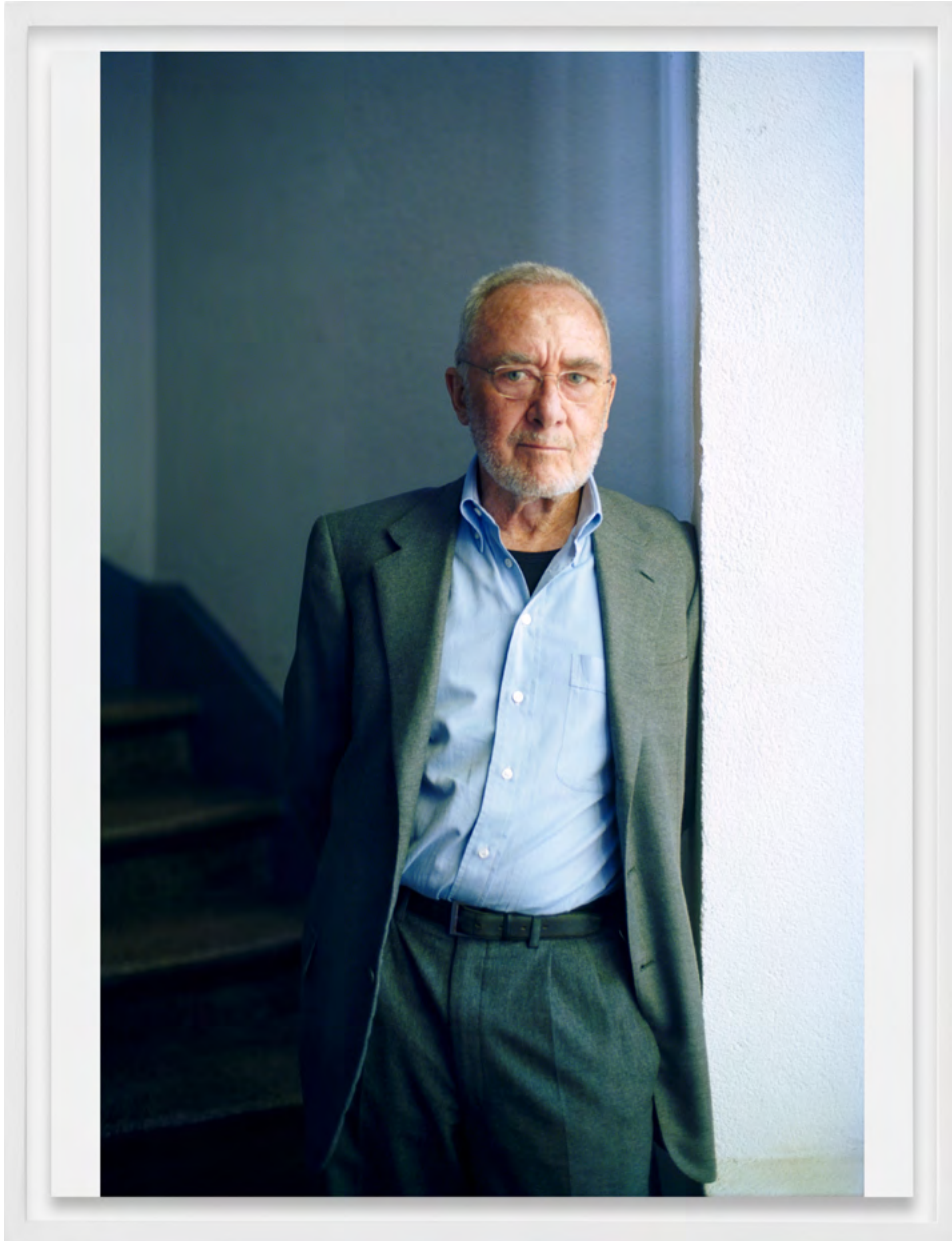
Wolfgang Tillmans
“still life after party”, 2005
c-print, framed
30.5 x 40.6 cm (framed: 34 x 44 x 2.4 cm)
12 x 16 in (framed: 13 3/8 x 17 1/4 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2005-070_02/10
USD 12.000,- + VAT



Wolfgang Tillmans
“Eclipse I-1”, 1998
c-print, framed
40.6 x 30.5 cm
16 x 12 in
Edition of 10 + 1 AP
WT/F 1998-050_02/10
USD 12.000,- + VAT



Wolfgang Tillmans
“Aufsicht (Musée d’Orsay)”, 1986
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)
Edition of 10 + 1 AP
WT/F 1986-003_01/10
USD 12.000,- + VAT



Wolfgang Tillmans

“Gerhard Richter, Brüsseler Straße”, 2009

inkjet print, framed

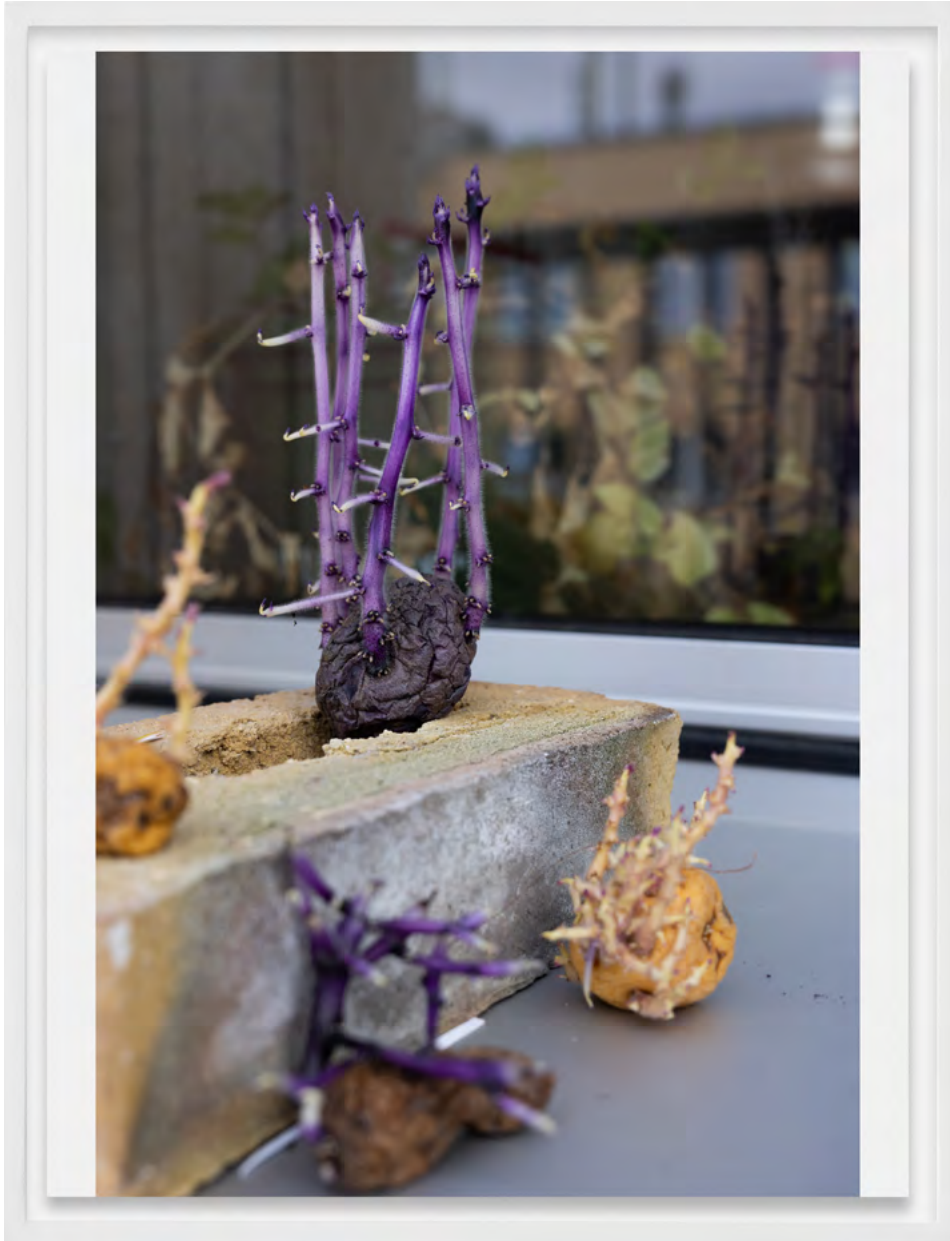
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)

16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)

Edition of 10 + 1 AP

WT/F 2009-290_01/10

USD 12.000,- + VAT



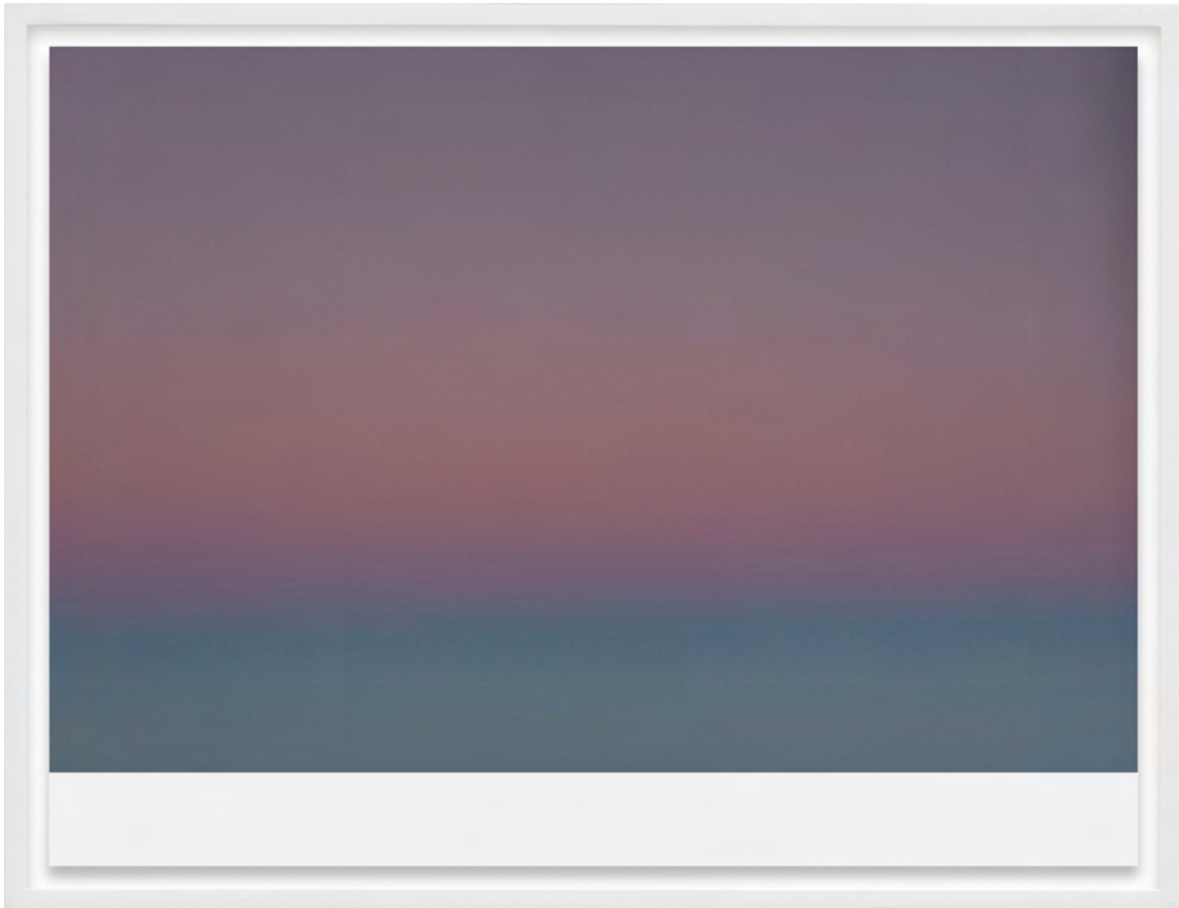
Wolfgang Tillmans
“Sprouting Potatoes”, 2023
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2023-038_07/10
USD 12.000,- + VAT



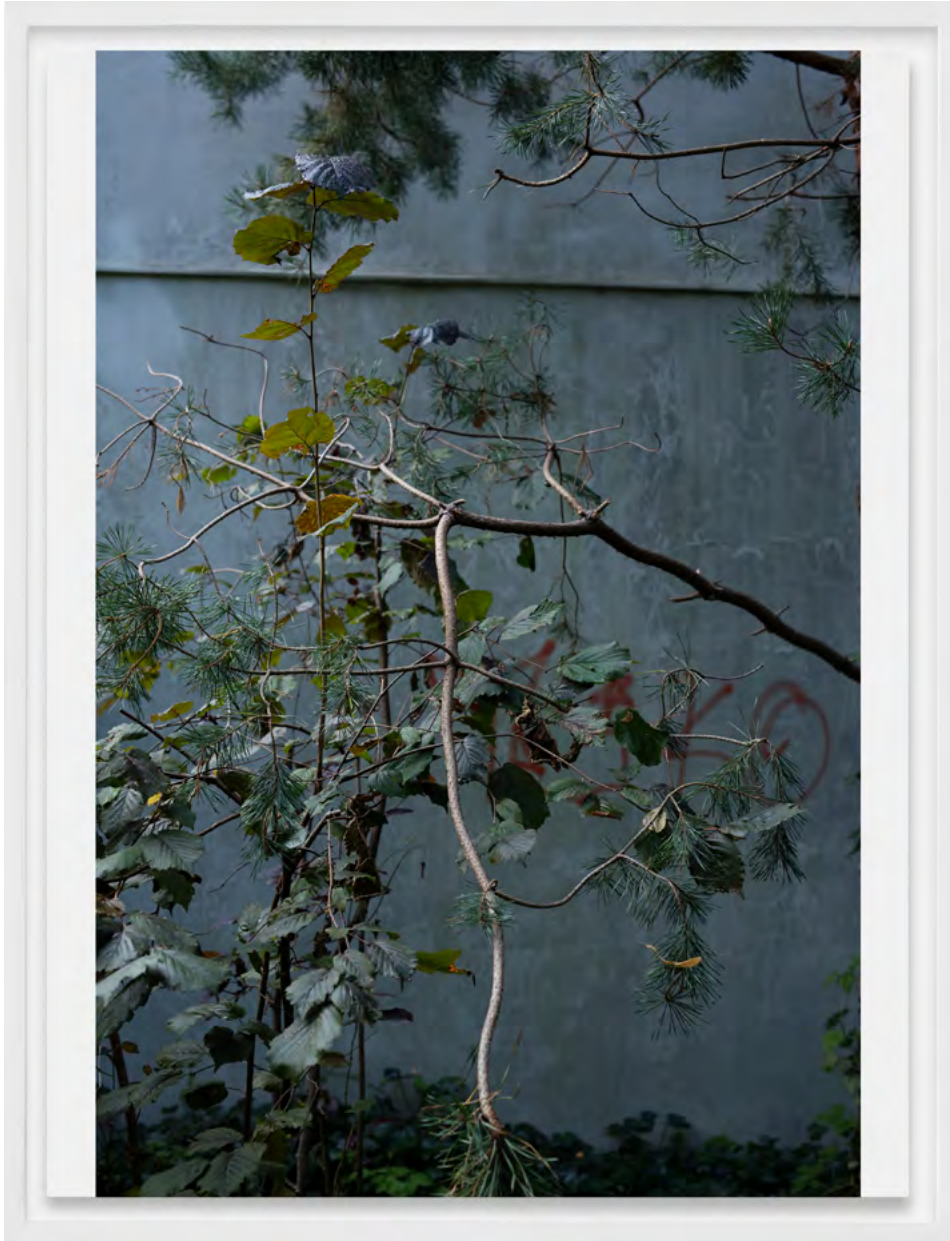
Wolfgang Tillmans
"Lunar Landscape", 2022
inkjet print, framed
30.5 x 40.6 cm (framed: 34 x 44 x 2.4 cm)
12 x 16 in (framed: 13 3/8 x 17 1/4 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2022-024_04/10
USD 12.000,- + VAT



Wolfgang Tillmans
“Morning Light”, 2021
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2021-029_04/10
USD 12.000,- + VAT



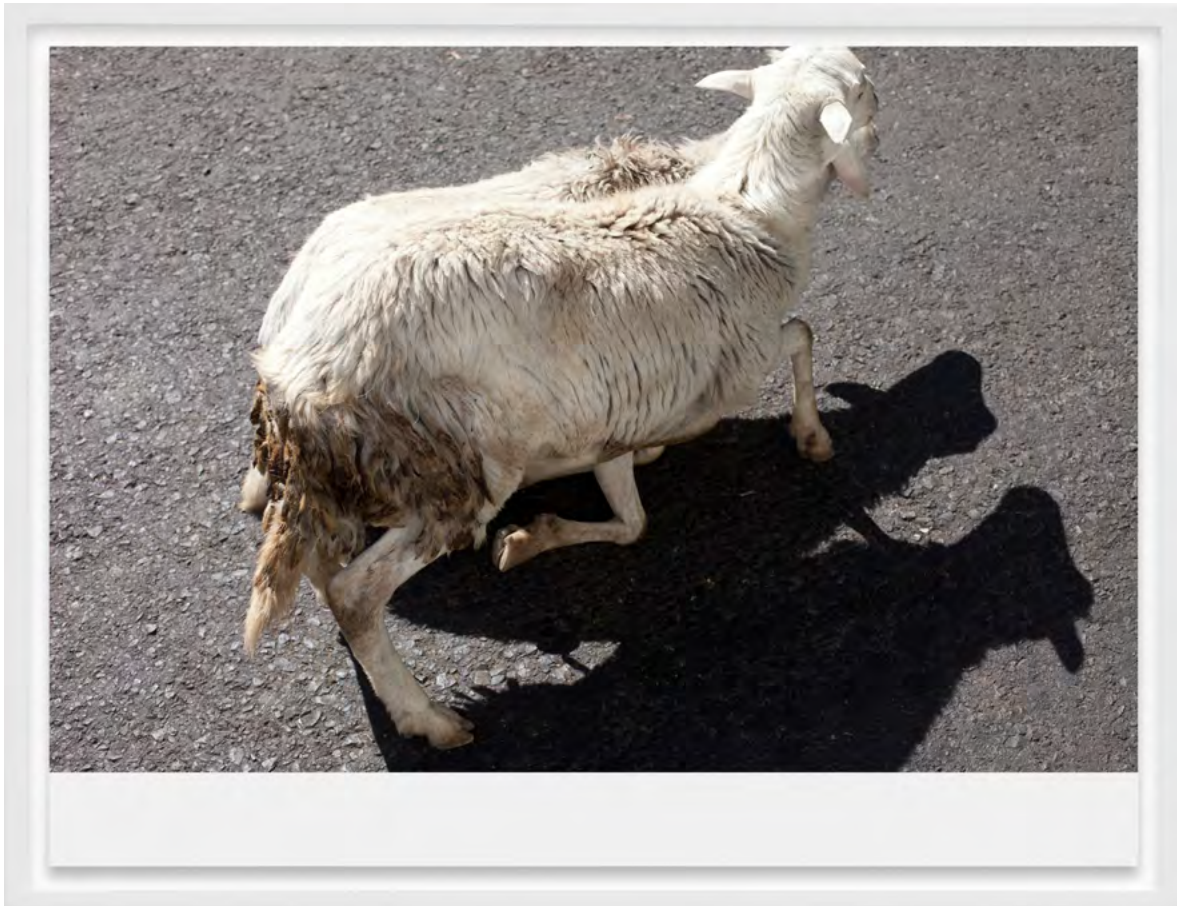
Wolfgang Tillmans
“Tag / Nacht (horizontal II)”, 2022
inkjet print, framed
30.5 x 40.6 cm (framed: 34 x 44 x 2.4 cm)
12 x 16 in (framed: 13 3/8 x 17 1/4 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2022-077_05/10
USD 12.000,- + VAT



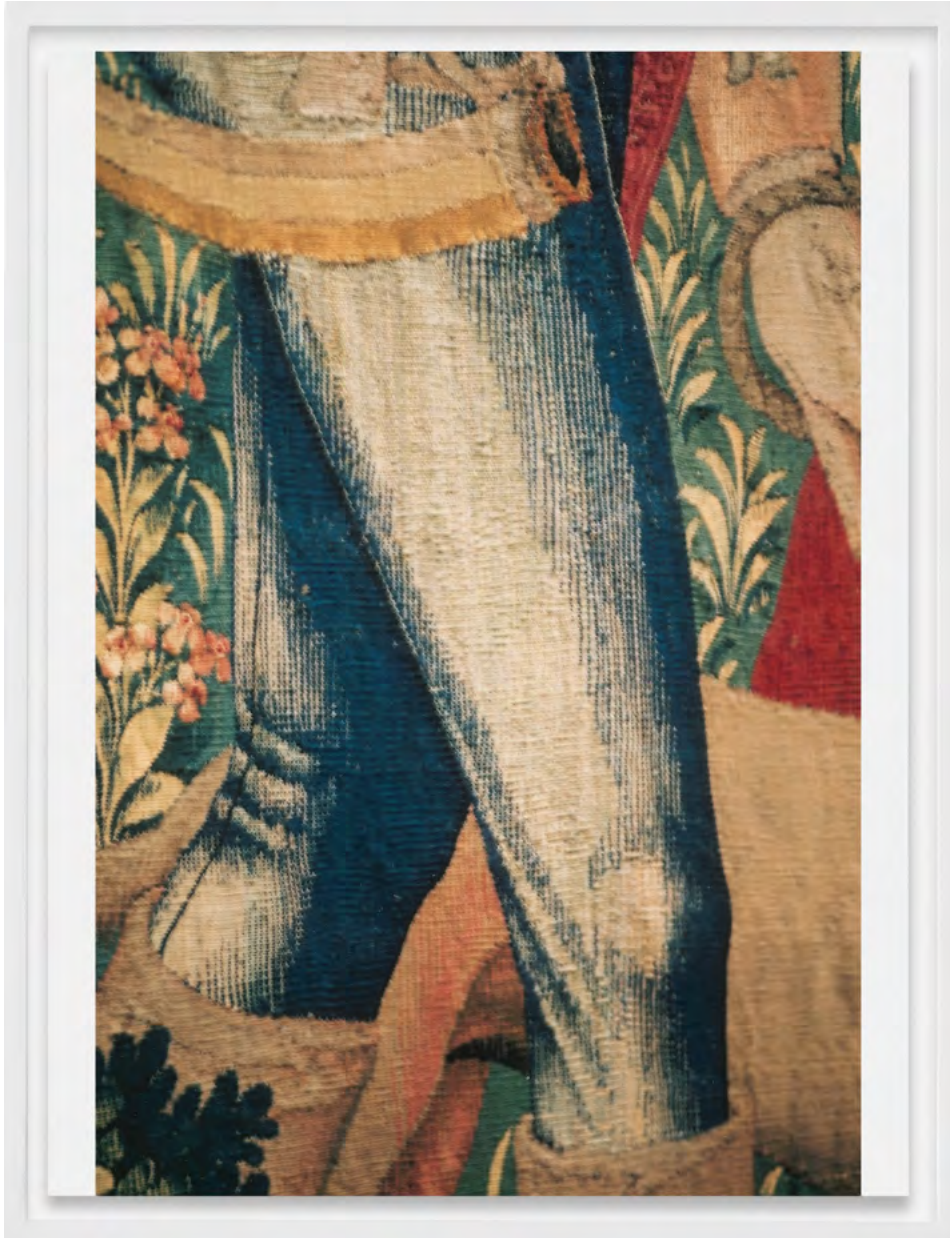
Wolfgang Tillmans
“Vapeur”, 2017
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2017-037_07/10
USD 12.000,- + VAT



Wolfgang Tillmans
“Faltenwurf (bath)”, 2009
c-print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2009-062_05/10
USD 12.000,- + VAT



Wolfgang Tillmans
“sheep shadow”, 2012
inkjet print, framed
30.5 x 40.6 cm (framed: 34 x 44 x 2.4 cm)
12 x 16 in (framed: 13 3/8 x 17 1/4 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2012-064_05/10
USD 12.000,- + VAT



Wolfgang Tillmans
"tapestry", 2006
c-print, framed
40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)
16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)
Edition of 10 + 1 AP
WT/F 2006-103_02/10
USD 12.000,- + VAT

Galerie Buchholz

Köln · Berlin · *New York*



Wolfgang Tillmans

"Goldie with girl", 1996

inkjet print, framed

40.6 x 30.5 cm (framed: 44 x 34 x 2.4 cm)

16 x 12 in (framed: 17 1/4 x 13 3/8 x 7/8 in)

Edition of 10 + 1 AP

WT/F 1996-036_05/10

USD 12.000,- + VAT



Bruce Weber

"UCLA, Los Angeles, California", 1981

archival pigment print

22.8 x 34.2 cm (framed: 30.4 x 42.2 x 2.8 cm)

9 x 13 1/2 in (framed: 12 x 16 5/8 x 1 1/8 in)

Edition of 10

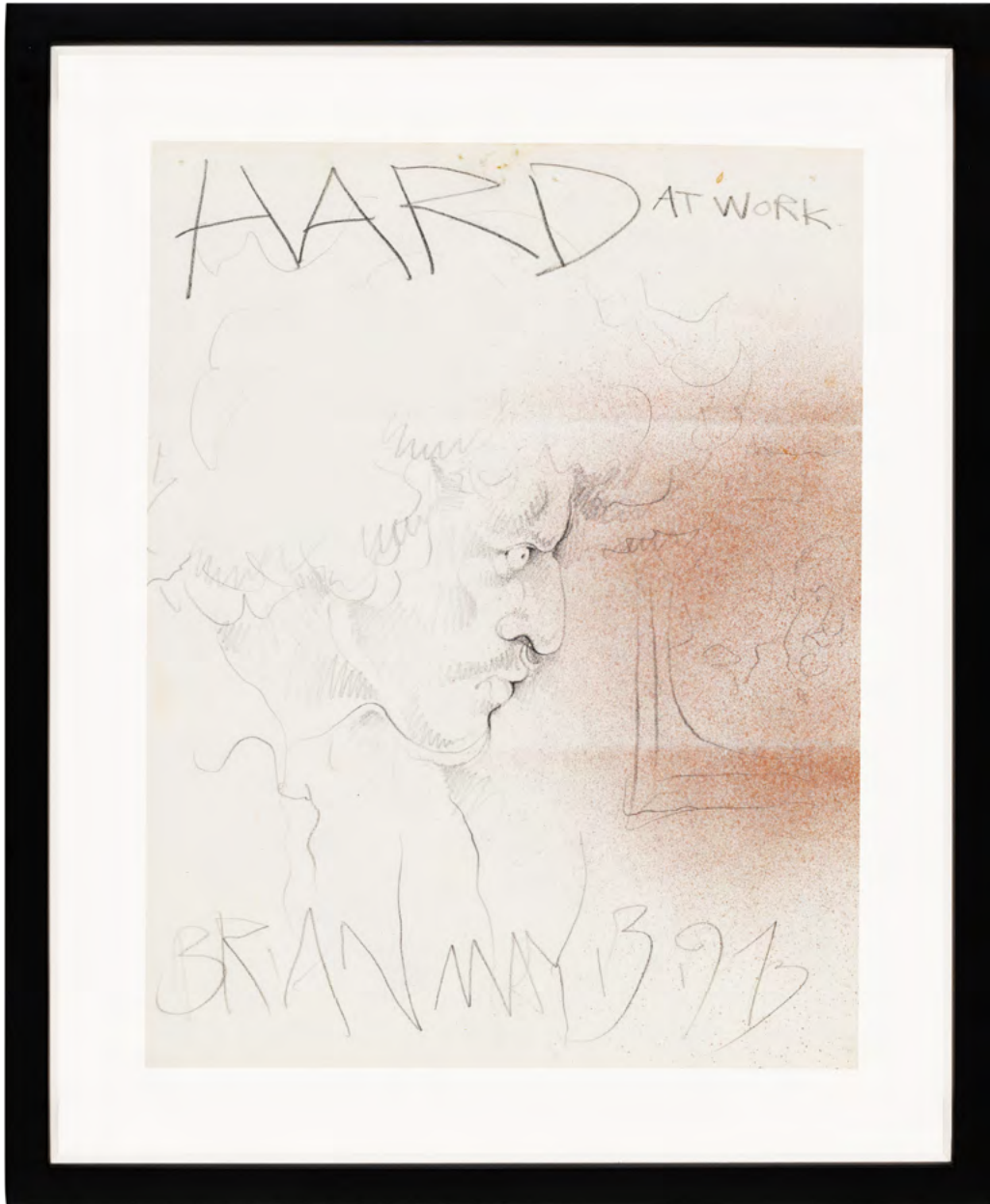
BW/F 1981/06_01

USD 8,500.00 + VAT

Our recent exhibition with Bruce Weber "Early Men" presented photographs from his foundational period, the late 1970s and early 1980s. Most of these images were shown for the first time outside the context of the editorials in which they had originally been published. Bruce Weber pioneered a more sculptural, sexualized image of the "New Man" on the pages of *GQ* - one that emphasized athleticism, grooming and adventurous lifestyle. His work set a new standard for the photographic representation of men in magazines, the advertising landscape and visual culture of the time.



Martin Wong
“Final Landscape in Fur - Erosion Map of Growth and Decay”, c. 1970-1972
ink on paper
30 x 23 cm (framed: 35.5 x 28 x 4 cm)
11 3/4 x 9 in (framed: 14 x 11 x 1 5/8 in)
MW/P 1976/07
USD 35.000,- + VAT



Martin Wong
"Hard At Work - Brian", 1973
ink and graphite on paper
28 x 22 cm (framed: 35.5 x 29.2 x 4 cm)
11 x 8 3/4 in (framed: 14 x 11 1/2 x 1 5/8 in)
MW/P 1973/02
USD 30.000,- + VAT