

Art Basel Miami Beach

Miami Beach Convention Center, Booth J12

4-8 December 2024

Preview

Lutz Bacher
Robert Colescott
Trisha Donnelly
Melvin Edwards
Isa Genzken
Jack Goldstein
Richard Hawkins
Samuel Hindolo
Anne Imhof
Jutta Koether
Mark Leckey
Yair Oelbaum
Henrik Olesen
Vera Palme
Frances Stark
Wolfgang Tillmans
Stewart Uoo



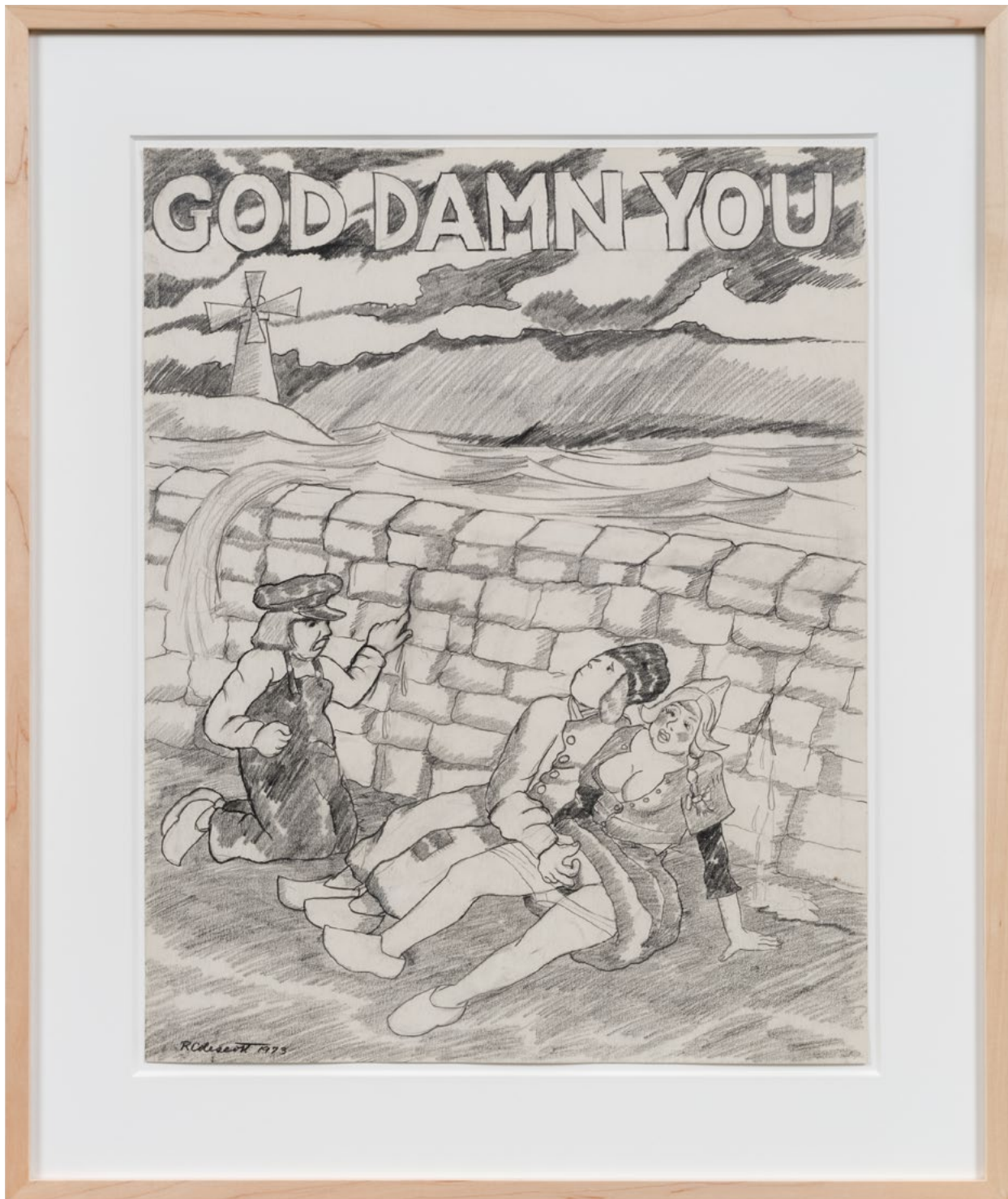


Lutz Bacher
“Blue Hole”, 2018
painted wood construction
211 x 122 x 94 cm
LB/S 2018/28
USD 40,000 + tax

Over the last decade of her life, Lutz Bacher spent some part of her week shopping, often purchasing large discarded objects. Such objects had had some purpose but now found themselves orphaned in a strange space, somewhere beyond their first life and in something of a cemetery of things. These objects were a surprise to the artist who discovered them by chance. The selection process was simple and not: if a found object came alive upon discovery for Bacher, then she thought it might come alive for the viewer. Bacher’s sense of discovery and spontaneous process of absorbing the world’s materials might further be illuminated by her remarks to a friend, “the world, it already makes so much. It outdoes us! It outdoes our talents!”

“Blue Hole” is one of these objects. At once a kind of architecture, an object, and an aperture, its peephole functions as a device for looking. Lutz Bacher’s readymade practice often directly made reference to Duchamp, and here the object recalls both “The Large Glass” and also the keyhole-in-the-door through which viewers see his surprising final work, the installation “Étant donnés”, on view at the Philadelphia Museum of Art.

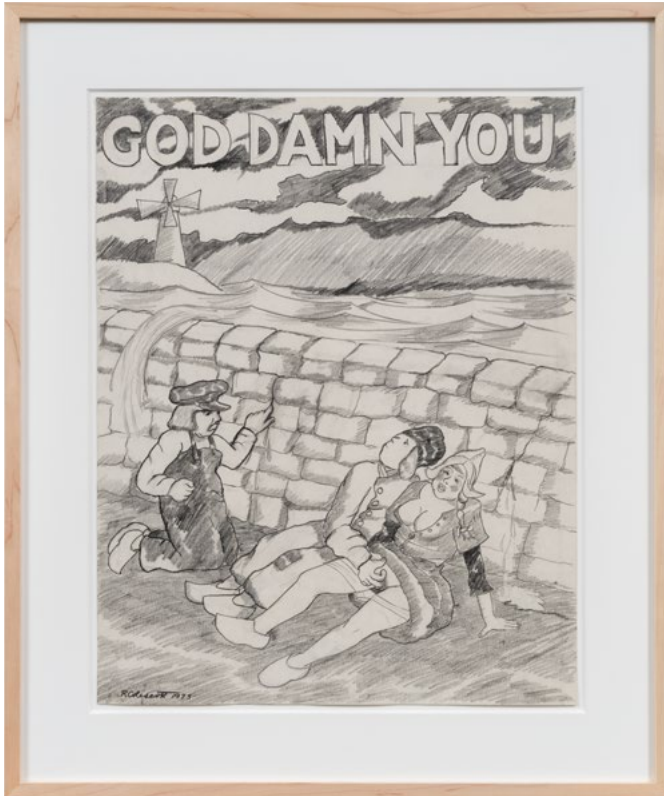




Robert Colescott
“Goddamn You”, 1973
graphite on paper
61.3 x 48.6 cm (framed: 80 x 67.3 cm)
RCO/P 1973/01
USD 30,000 + tax



Robert Colescott
“Rejected advertisement for Droste’s Chocolate”, c. 1974
graphite on paper
66 x 45.7 cm (framed 85.1 x 64.8 cm)
RCO/P 1974/01
USD 30,000 + tax



RCO/P 1973/01
RCO/P 1974/01

“Colescott’s abrupt concordances, surprise insertions, and overtures to the carnivalesque [...] were tactics that assailed the viewer’s sensibilities and struck against an audience’s innate desire for narrative stability and aesthetic equilibrium. These provocations would continue especially during the mid-1970s, when Colescott (who was then a visiting lecturer at the University of California at Berkeley, his alma mater) began painting parodies of famous works of art and familiar visual emblems, with auxiliary black bodies and off-color commentaries placing the works within a matrix of oppositional attitudes and counterstatements: testimonials that, along with the unanticipated black bodies, interjected surplus meanings and innuendos.

A parody such as Colescott’s “Rejected Idea for a Drostes Chocolate Advertisement”, inspired by a 1920s illustration by Jessie Wilcox Smith (for Mary Mapes Dodge’s “Hans Brinker, or the Silver Skates”), combined autopsies of product advertisements, racial stereotypes, society’s adjudicators of decency, and sexual hypocrisy, all within an unpretentious, if carnal, cartoon-like format. The two vectors of Colescott’s parody - Hans Brinker’s exposed phallus and Gretel’s dark-brown-faced/pink-lipped expression - took Dodge’s Eurocentric tale of sibling fealty and “dike-plugging” into the realm of a salacious, interracial coupling more befitting a pornographic tableau than an advertisement for chocolate confections.”

Galerie Buchholz
Köln · Berlin · *New York*



Trisha Donnelly
Untitled, 2022
RC print
35.5 x 27.9 cm (framed: 44.8 x 29.6 cm)
unique
TD/F 2022/20
USD 30,000 + tax

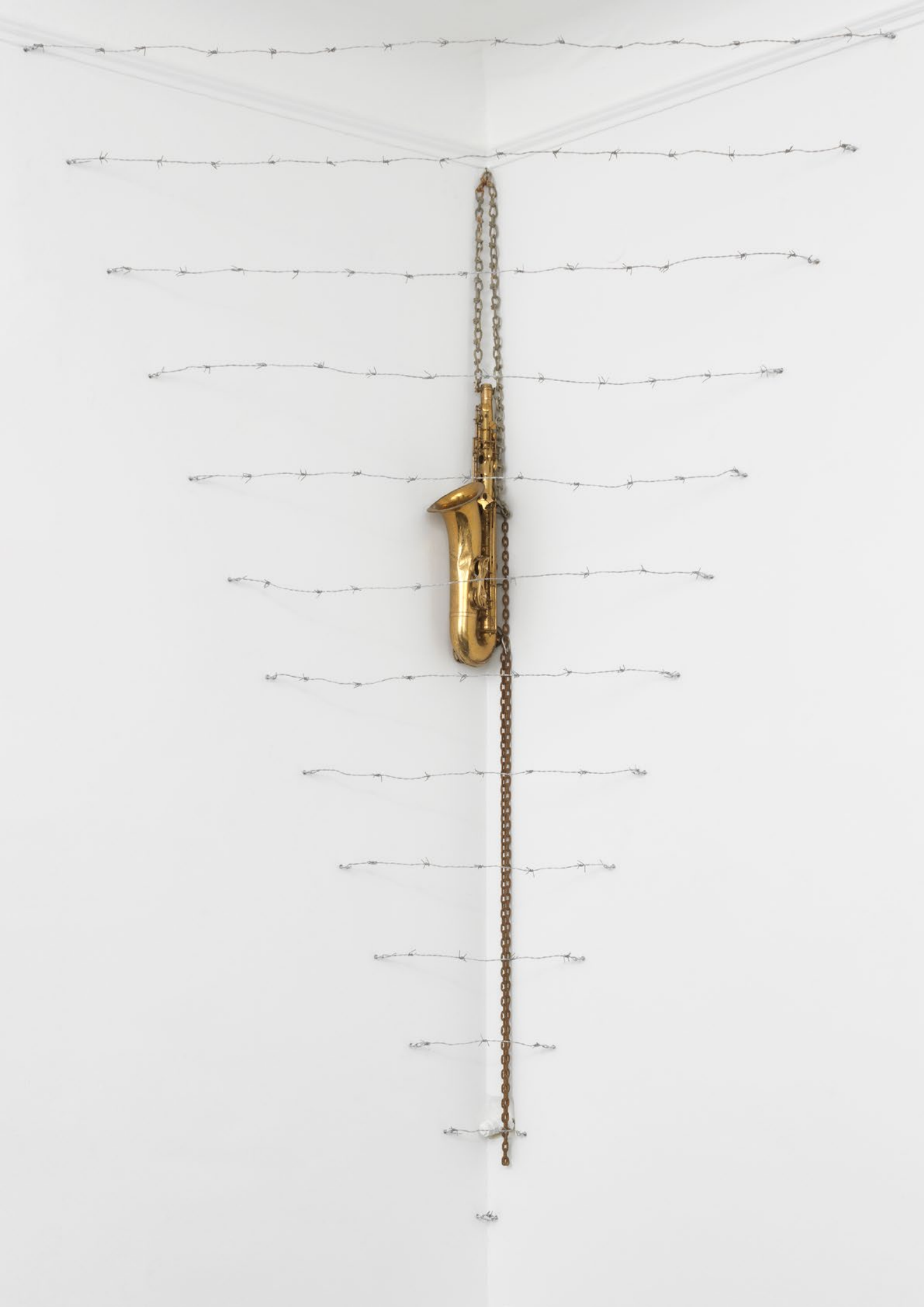
Galerie Buchholz
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Trisha Donnelly
Untitled, 2022
RC print
35.5 x 27.9 cm (framed: 44.8 x 29.6 cm)
unique
TD/F 2022/21
USD 30,000 + tax



Trisha Donnelly
Untitled, 2022
RC print
35.5 x 27.9 cm (framed: 44.8 x 29.6 cm)
unique
TD/F 2022/23
USD 30,000 + tax





Melvin Edwards
“Now is the Time”, 1970-2023
saxophone, two metal chains, snap hooks, nail, barbed wires, hooks
installation dimensions variable
MED/I 2023/04
USD 250,000 + tax

The title of this barbed wire installation, with its descending strands of material, derives from a jazz standard by Charlie Parker.



Isa Genzken
“X-Ray”, 1991-2012
chromogenic print mounted on Forex
107.5 x 81 cm (framed: 108 x 81.5 cm)
IG/F 2012/69
USD 85,000 + tax

The series “X-Ray” is based on X-ray images of Isa Genzken’s head. In the series of the “X-Ray” negatives created in 1991, the glowing head appears as a ghostly shadow against a black background. An additional dynamic is introduced by a glass that the artist is about to drink from. Isa Genzken treats the medical X-ray as a photograph. The evoked transparency and physicality of the subject create a connection, both to painting in her series “More Light Research” (1992) and to her sculptures of the 80s and 90s, as well as to the translucent works made of epoxy resin beginning in 1992.



Isa Genzken
“Balance”, 2013
collage, 22 b/w photographs on plastic
110 x 65.3 cm (framed: 116.5 x 71.5 cm)
IG/C 2013/20
EUR 75,000 + tax

The work “Balance”, can be seen in the context of the series of wall-based works that Isa Genzken began creating around 2010, which employed collage-like techniques of various materials. However, this work differs in that it only uses a single medium and is straightforward in its implementation. The photographs used here are mounted on a plastic plate. They were taken in 1972 by Isa Genzken and Benjamin H.D. Buchloh, who are both shown attempting to balance a glass in various ways. At the same time, the intended “Balance” is disrupted by the orientation of the work being rotated 90-degrees. The idea of balance is also found in the sculptures Genzken created beginning in 1976, namely the Ellipsoids and Hyperbolos, whose installations only grounded by one or two points. The motif of the glass is taken up again in the “X-Ray” photographs.



Jack Goldstein
Untitled, 1999
vinyl, wood, metal, lacquer
Ø 60 x 17 cm
JGS/S 1999/03
EUR 45,000 + tax

This record-sculpture is one of only three known objects by the artist of this kind. Jack Goldstein presumably worked on them at the end of the 90s. The records, for which he built the sculptural support, are special pressings of his 1977 recording “The Quivering Earth”. The ambivalence in his works on record in the 70s, between their function as sound-carriers and existence as object is taken even further here as the records with their support are transformed from objects into sculpture.





Richard Hawkins
“The Last House”, 2010
altered dollhouses and parts, black gesso, acrylic,
various materials, lighting and table
226 x 91.4 x 91.4 cm
RH/S 2010/18
USD 240,000 + tax

“*The Last House* has a window through which one can literally read the writing on the wall, a hand-scrawled meditation including the words, ‘hopeless, impossible, never. Never ever, never again.’ No matter how decorative, how beautiful, or how (as in the case of *The Last House*) theatrical a work by Hawkins can appear, there is always something deeper, something more, lurking inside, behind, beneath, and beyond. The largest and most structurally impressive of the altered dollhouses - with its top-heavy widow’s walk, bricked-in windows, and stairways and balconies seemingly on the verge of collapse - it is a feat of craftsmanship. The artist has compared the process of building the sculpture to collage, in that it was ‘formed, taken apart, put back together, hacked into, shored up inside, then decorated obsessively over about two years.’”

-Lisa Dorin, “Richard Hawkins: Third Mind”, Art Institute of Chicago, 2010, p. 26 (exhibition catalogue)



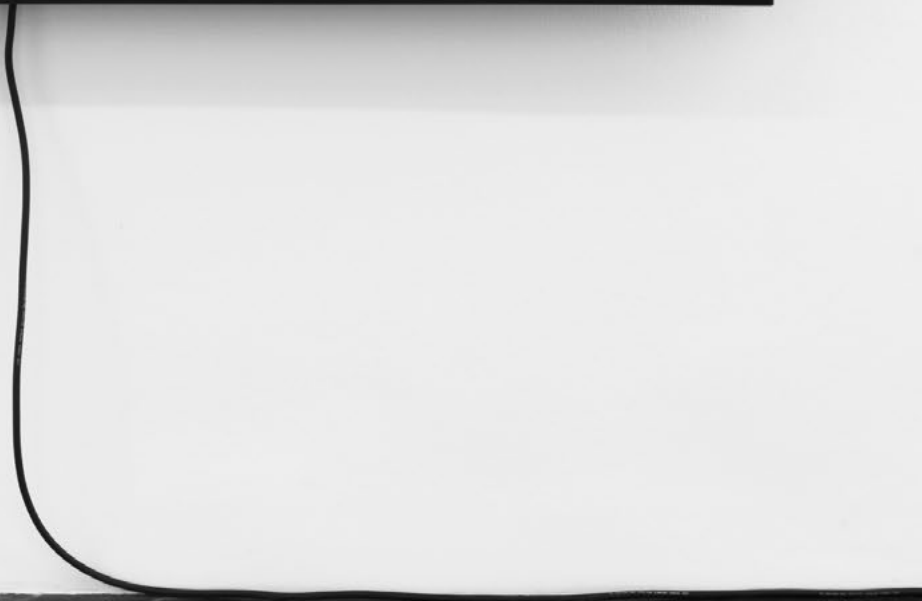


NEVER EVER EVER AGAIN. NEVER
EVER AGAIN. IMPOSSIBLE. IMP-
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Richard Hawkins
“lg.ketchup.matt.graveyard”, 1995
iris inkjet print mounted on cardboard
58.4 x 58.4 cm (framed: 66 x 66 cm)
RH/F 1995/02
USD 15,000 + tax





Richard Hawkins

“The Lust for Evil Sequence”, 2024

digital video

9 min. 17 sec.

Edition of 3 + 1 AP

RH/V 2024/01

USD 18,000 + tax

[Link to video](#) (Password: RH_LustEvil)

A little eye- and ear-candy to begin with, a fantasy that predates my series of iris prints from 1995 featuring “Little Darlings”-era Matt Dillon. (Watching the movie again recently I was left wondering if the filmmakers were aware that the blue hankie right rear pocket had a very specific meaning for their gay audience). I’ve paired it with a song from the band Sweet, a byproduct of speculations into the puberty-age energy that sparks the haunting in the mid-70s real-life Enfield Poltergeist. In a room where the walls are obsessively collaged with nothing but boybunger – a dizzying multitude of pinups featuring Starsky & Hutch, the Bay City Rollers, Donny Osmond et al – I can’t help wondering if Sweet’s particular combination of suggestive lyrics and tight satin pants somehow served as a catalyst for this little vas hermeticum of budding sexuality.

Next, a temporally contained approximation of my pre-digital “Kafka’s Birthday” (1988). The original title is something of a misdirection, Franz Kafka and Tom Cruise do share a birthdate (July 3), but the ultimate intention of throwing together a blown-up drawing by Kafka with polaroids of the naughty parts from movies starring Cruise was to investigate what I believed to be desire’s interdependent exchange of object-idealization and self-abnegation. The polaroids stood in for how the always-mediated love object gets libidinally over-scrutinized, and the drawing for more of what seemed to me to be the fantasy fuel for this kind of desire: utter despair.

In my new version, notice the sloshing toilet uncontainableness and the geyser-like ejaculations throughout Meg Mucklebones’s swamp. Her/it’s/his? character serves to foreground some of the previously unacknowledged aspects of the desiring dynamic I’d once proposed; one that is largely sinister, more predatory and monstrous.

It’s then followed by a videoclip of Alain Delon in “Purple Noon” (1960) framed yet partially obscured by windows photoshopped onto the walls of abandoned fangirl bedrooms and contemporary goon caves. A totally intuitive companion to the Kafka-Cruise video but fitting, I now realize, as directly across from “Kafka’s Birthday” in the original 1988 show was a story I’d written – partially based on “The Burrow” – in which a man masturbates to death while waiting at the window for the reappearance of a desired-for neighbor.

(Re-reminding myself here of the anecdote from “Saint Genet” where an apartment’s rented solely to observe a man the author had seen only once before).

-Richard Hawkins





Richard Hawkins

“The Böcklin and Berdella Sequence”, 2024

digital video

6 min. 11 sec.

Edition of 3 + 1 AP

RH/V 2024/02

USD 18,000 + tax

[Link to video](#) (Password: RH_Bocklin)

These 3 scenes are connected by mood more than anything else. With the haunted dollhouses I always imagined putting repros of my favorite French Decadent art inside but there are huge technical problems in that most of the houses are too fragile to invite viewers to peek into the windows up-close. “Bordello on rue St. Lazare (2007)” is perhaps the only example with a framed reproduction (1:12 scale) of Boldini’s portrait of Comte Robert de Montesquiou inside. Building a collection of primarily decadent art for a haunted mansion has always been one of my favorite daydreams and of the several impulses behind my disembodied zombies, trying to imagine better art for the Munsters, the Addams Family and Vincent Price movie sets was definitely one of them. I was halfway to adding treacherous rocks and disappearing Böcklin’s isle into miasmic fog when Midjourney decided this hunky fiend David with poor Goliath’s gory skull was a perfect fit. Best to blame it on the Glam Majesty of Jobriath.

The second scene features scans of collages verified to be by the hand of and from the estate of serial killer Robert Berdella, the “Kansas City Butcher”. I bought them from a dealer specializing in criminabilia who indicated that seemingly there had been a great many of these single page collages, each with a ballpoint pin notation stating the portrayed subject’s name and then filed away - according to the first letter of the subject’s name - in individual manila folders for each of the letters of the alphabet. Unfortunately, all the folders (and the collages within them) have been lost to history; the ones reproduced here are all that remain, the folders “R” and “H”.

Tanzio da Varallo (c. 1580- c. 1632) was a new find for me. I’ve tinkered here with one (1621) of his two known paintings on the subject of pink cheeked windswept golden haired Northern Italian twink David and the fresh blood and butcherfully dripping head of his best frenemy Goliath. Both paintings are in the Pinacoteca civica in his hometown of Varallo, Italy

-Richard Hawkins



Samuel Hindolo
Untitled, 2024
oil on linen
61 x 69 cm
SH/M 2024/18
USD 24,000 + tax



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Anne Imhof
“Wish You Were Gay III”, 2024
oil on canvas
280 x 420 cm
AI/M 2024/10
EUR 250,000 + tax

“Wish You Were Gay III” is an oil painting that was part of Anne Imhof’s exhibition at Kunsthau Bregenz this year and is rendered in shades reminiscent of thermographic cameras, depicting a faintly visible figure pointing a gun to its head. The motif is further obscured by a moiré pattern - a visual effect caused by photographing screens, which creates irregular, disorienting ripples of pixels. The image captures a fleeting moment, seemingly paused in time, but is meticulously rendered by hand.



Jutta Koether

“Tour de Madame 5”, 2018

acrylic, gels and metallic ink on canvas

130 x 80 cm

JK/M 2018/08

USD 45,000 + tax

The profoundly unstable figure K. stands at the center of Franz Kafka’s novels *The Trial* and *The Castle*. A character that subtly but persistently changes his attitudes, characteristics and abilities from chapter to chapter. K.’s subjectivity is in constant flux depending on the scenes he encounters and which he voluntarily or involuntarily infiltrates.

Both as the absence of a stable subject position, while maintaining a readable character, and in the constant confrontation with social practices and constraints, K. has been the motif of a series of Jutta Koether’s paintings since 2004. While the ‘K.’ can and should be read as ‘Koether’ in this central canvas of her *Tour de Madame* cycle, painted for her major retrospective exhibition of the same title in 2018/19, it nevertheless remains a cipher. It stands for a specific kind of “artist-subject [Künstlersubjekt]”, which “must likewise not be closed and is exposed to the power of certain social conditions [...] a plural being that is entangled in all sorts of things.” K. is an artistic model.





Mark Leckey
“Untitled (Sodium Lights)”, 2016
glass, metal, plastic
16 x 33 x 115 cm
ML/I 2016/03
GBP 20,000 + tax





Yair Oelbaum
“Untitled (citric repository)”, 2018 (printed 2024)
digital c-print from Polaroid Spectra scan
39 x 48 cm (framed: 41 x 50 cm)
Edition of 3 + 2 AP
YO/F 2018/01_1
USD 1,200 + tax (plus frame)





Yair Oelbaum
“Untitled (automotive fossil)”, 2022 (printed 2024)
digital c-print from 35mm scan
40.6 x 26.8 cm (framed: 60.3 x 46.2 cm)
Edition of 3 + 3 AP
YO/F 2022/01_2
USD 1,200 + tax (plus frame)

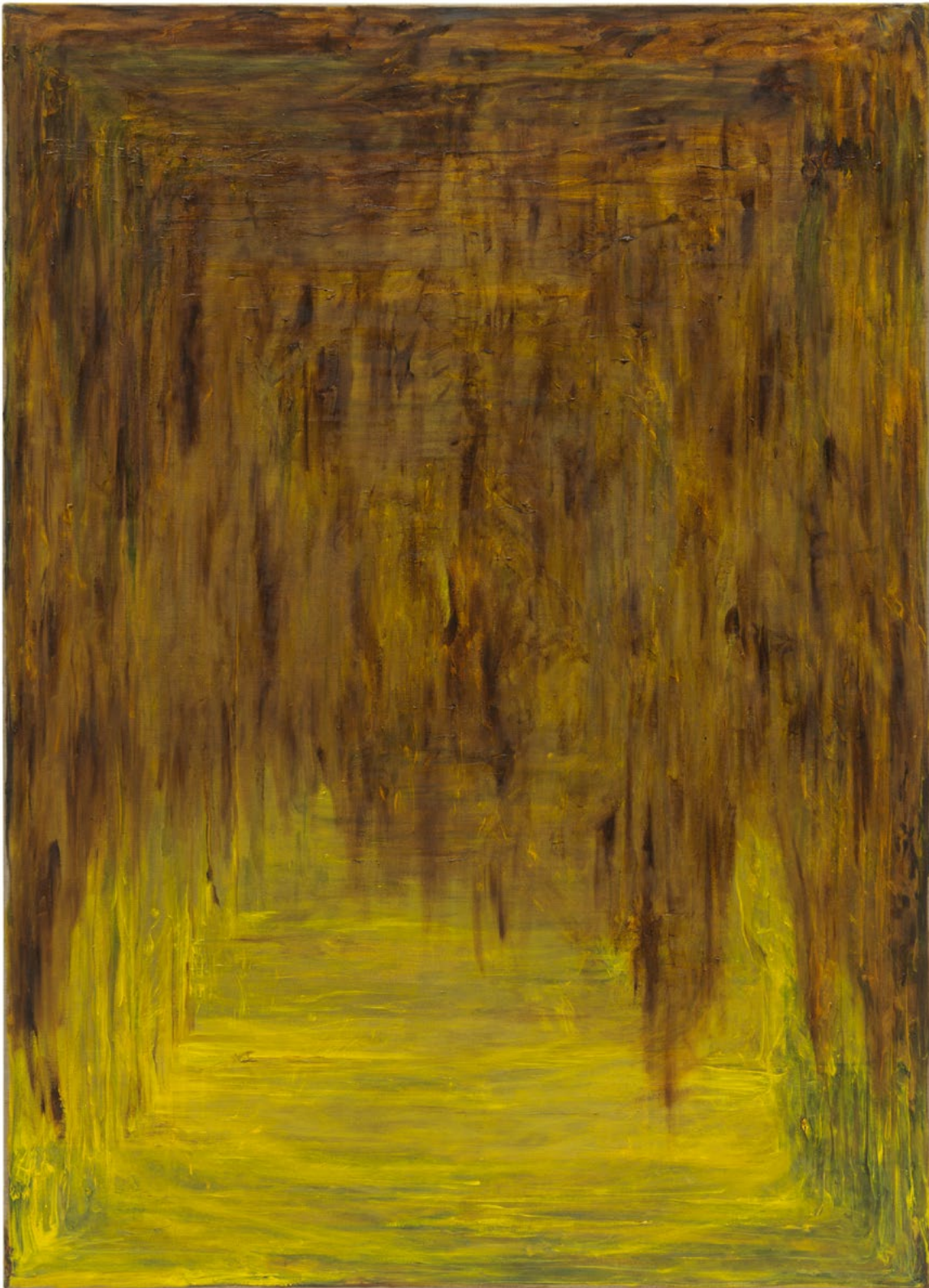




Henrik Olesen
Untitled, 2016
acrylic and oil on masonite board, collage
210 x 194 cm
HO/M 2016/12
EUR 38,000 + tax

Untitled, 2016 is an homage to the American science fiction writer Samuel R. Delany, in particular to his novel “Dhalgren”, a dark dystopian epic in which the Beatle George Harrison appears as a satanic character.

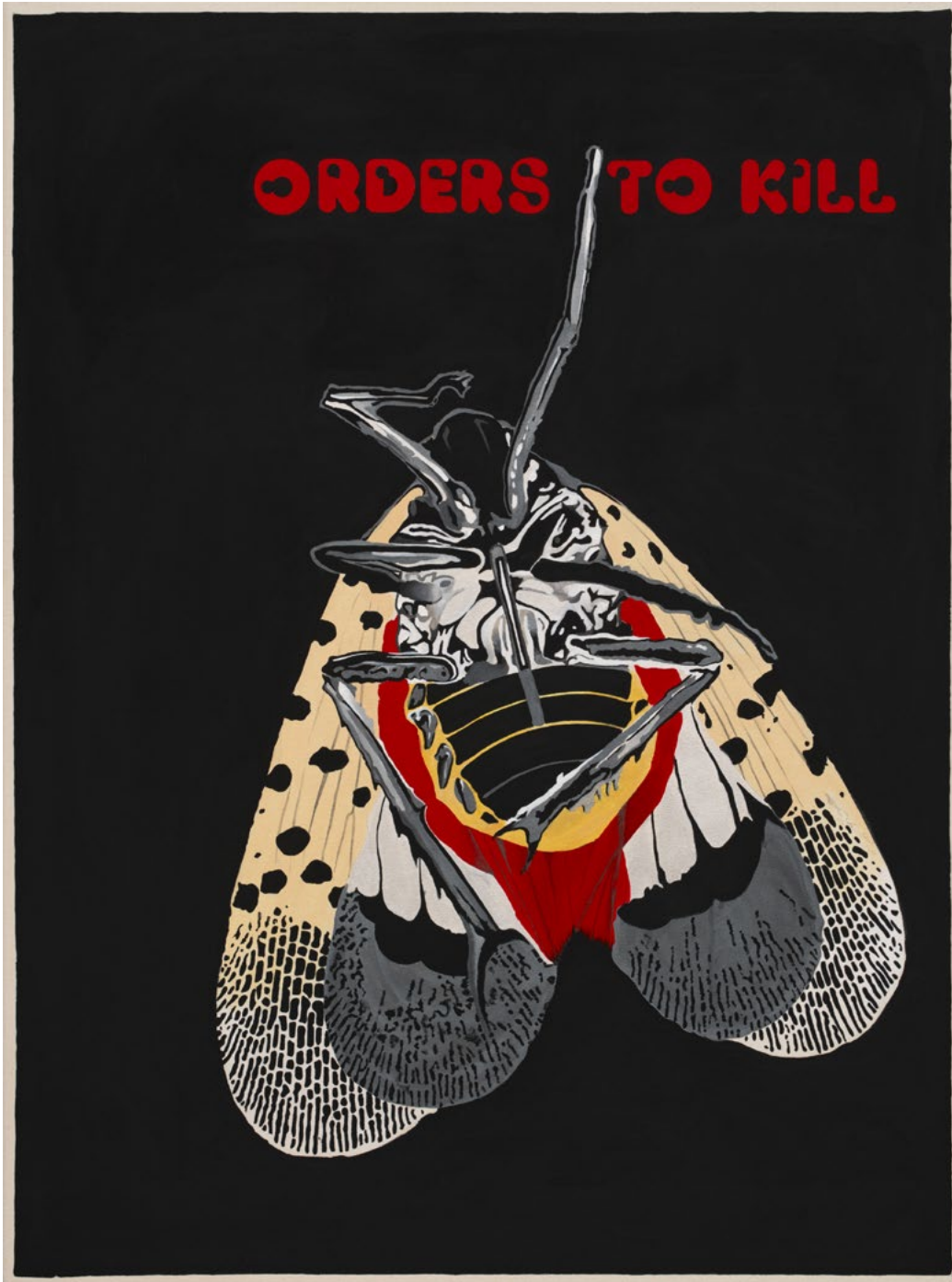
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Vera Palme
“Painting envy”, 2023
oil on linen
180 x 130 cm
VP/M 2023/29
EUR 24,000 + tax

ORDERS TO KILL





Frances Stark
“Orders to Kill (Lantern Fly Extermination Campaign)”, 2024
acrylic, gesso on canvas
160 x 120 cm
FS/M 2024/01
USD 60,000 + tax

The State of New York waged an extermination campaign against the Lantern Fly. I saw this guy laying there on its back, alive, motioning in a way that seemed to signal an exasperated submission. I am not the type to stomp on such a beautiful creature even if the state tries to convince me it's my duty.

-Frances Stark



7C3
SPECIAL
BANKERS BOX

BOX NO.	BOX LOCATION	DESTROY DATE	FROM	TO
CONTENTS				
SCIFI MAGS				
STOR-ALL NO.	STOR-ALL.	Perma.		

OWNERS MARKINGS | MARKINGS ONLY

DWAYNE OLD PHOTOS + DOCUMENTS FILED				
33250				

value
FRANCES
OLD UNSORTED

Perma.

BOX NO.	BOX LOCATION	DESTROY DATE	FROM	TO
CONTENTS				
STOR-ALL 33250				

DIMEZ FOLD



Frances Stark
“Bankers Boxes”, 2024
acrylic, ink, gesso on canvas
160 x 120 cm
FS/M 2024/04
USD 60,000 + tax

In earlier drawings and collages, I used to depict stacks of bankers boxes, just crude outlines, suspended in space, and they'd repeat to form a cage or lattice. Sometimes I'd perch some birds on there. The ubiquitous boxes had a curt little set of words in one of the descriptor fields: “destroy date.” A way to keep track of when you are legally allowed to stop storing a certain amount of evidence that you might need to defend yourself against an audit by the state. But also poignant. When is it ok to let this go? At the time I began repeating the boxes I was thinking of my dead friend and the dead friend of Thomas Bernhard's main character in Corrections. I also associate them with catch-alls of life where things get stowed in no particular order and represent the chaotic accumulation of files to be filed, eventually. And if you don't get to it during your own lifetime others are burdened with the question of what's actually in there and worth piecing together.

DeWayne was my father, born in 1941, who died two years ago. I have many of his things in boxes, many of which belonged to my great-grandparents whose small contracting business, Stark Bros, relocated from Ohio to Los Angeles in the 1920s.

-Frances Stark

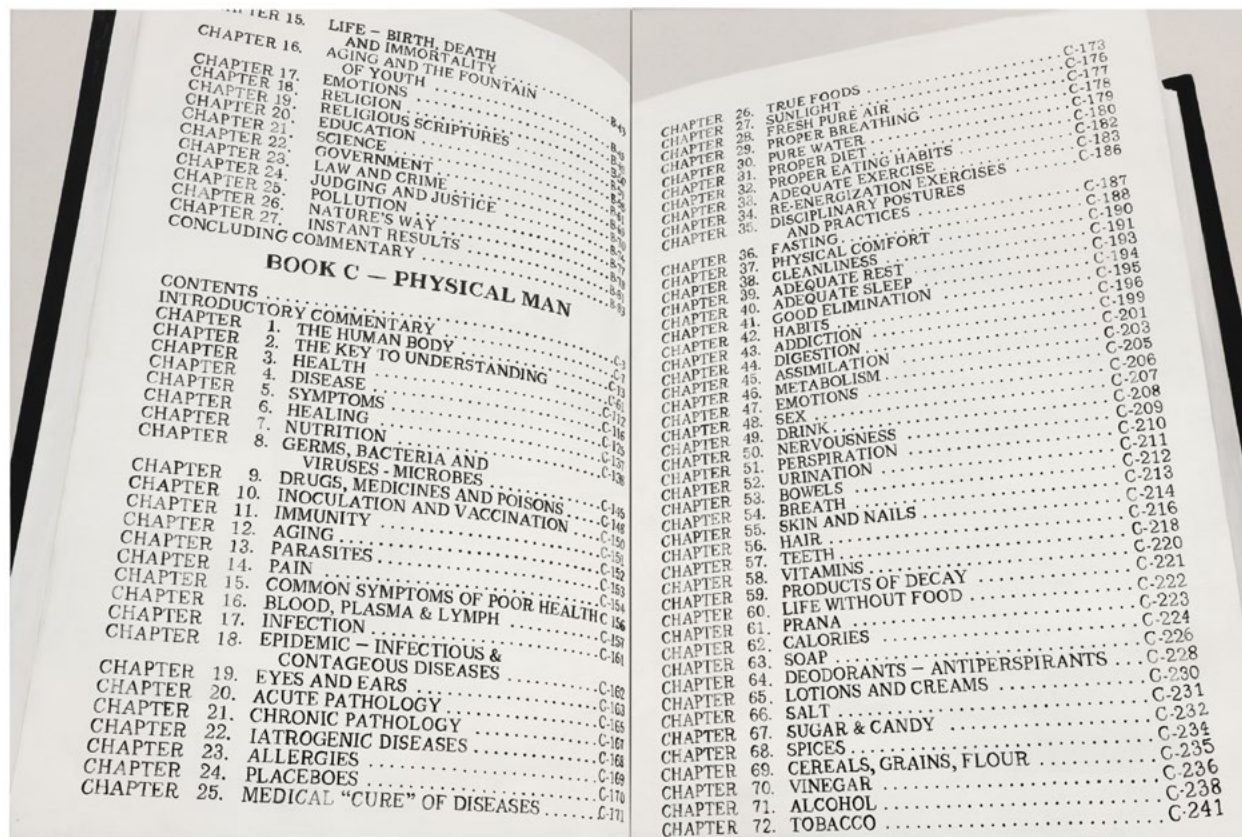
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Frances Stark
“Physical Man”, 2024
acrylic, sumi ink, gesso on canvas
160 x 239 cm
FS/M 2024/09
USD 90,000 + tax

I saw this book at the flea market and fell in love with the manic way it Tabled its Contents. I didn't buy it or read it, but I am very acquainted with the subject of most chapters.
-Frances Stark



Galerie Buchholz

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Wolfgang Tillmans

“Silver installation IV”, 2008

23 unique c-prints

213.6 x 643.4 cm

unique

WT/F 2008-122/u

USD 600,000 + tax

(including a signed manual with detailed measurements, prints signed and numbered verso)

“Silver Installation IV” (2008) is a work by Wolfgang Tillmans, comprised of 23 unique framed C-prints from his workgroup “Silver”. Tillmans seamlessly integrates the processes of image-making and exhibition-making, allowing them to inform and rely on each other. This relationship is evident both in the large-scale, self-curated exhibitions that define his artistic practice and in his ongoing creation of multi-piece wall installations. In 2013, Wolfgang Tillmans made a solo exhibition at Galerie Buchholz entirely focused on his “Silver” works, the first exhibition that the artist dedicated exclusively to this body of work. In 2021 the gallery published “Saturated Light”, a book that offers a comprehensive overview of these abstract works, tracing their development from their debut in the 1990s to the present day.

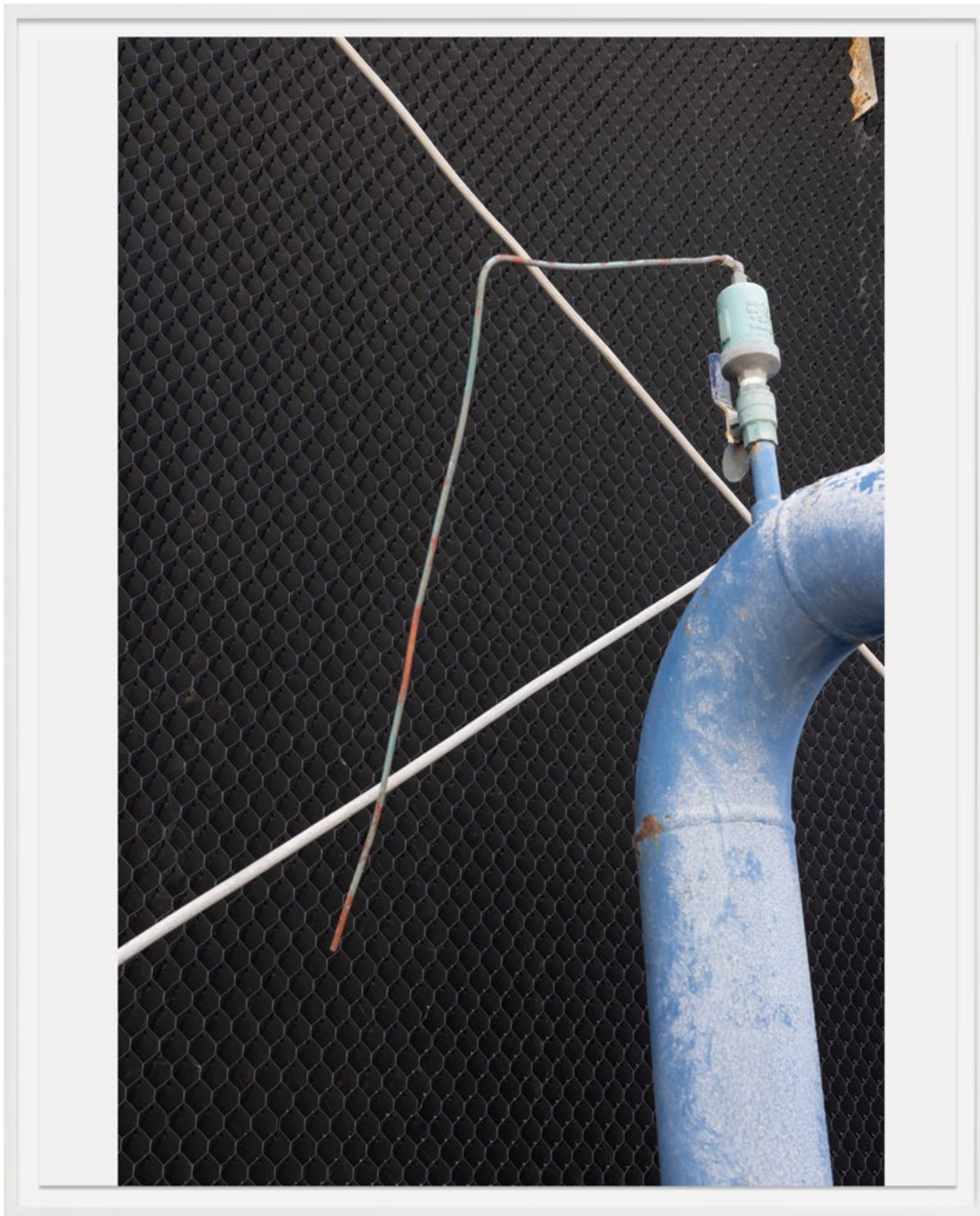
The ‘Silver’ works are actually chemograms and all I do is set up the parameter surrounding their making. The undeveloped photo paper - sometimes exposed to colored light, sometimes unexposed - passes through a photo-developing machine, which I leave dirty or clean to varying degrees. Because there are remnants of chemicals, diluted more or less with water in the machine, the photo paper continues to develop, though only partially, over time. In addition, dirt and silver particles from the traces of chemicals settle on the paper’s surface, which often produces interesting scratches and brings about a sense of alchemy. Here you are dealing with physical matter on the surface of the carrier in a way that you’ll never actually deal with in conventional photography. Some pictures, then, really have a light, metallic reflexivity especially when seen from the side - and for that reason ‘Silver’ is the title of these pictures. Like the ‘Silver’ pictures I see ‘Silver’ Installations as a study of nature. They are both an observation and a study of colour; they’re connected to the very specifics of light and colour, and how they manifest themselves in front of you. They are like a large-scale wall drawing, or a mural, where the white areas are equally as active as the picture areas.

-Wolfgang Tillmans, “Wolfgang Tillmans”, Phaidon, 2014, pp. 160-161

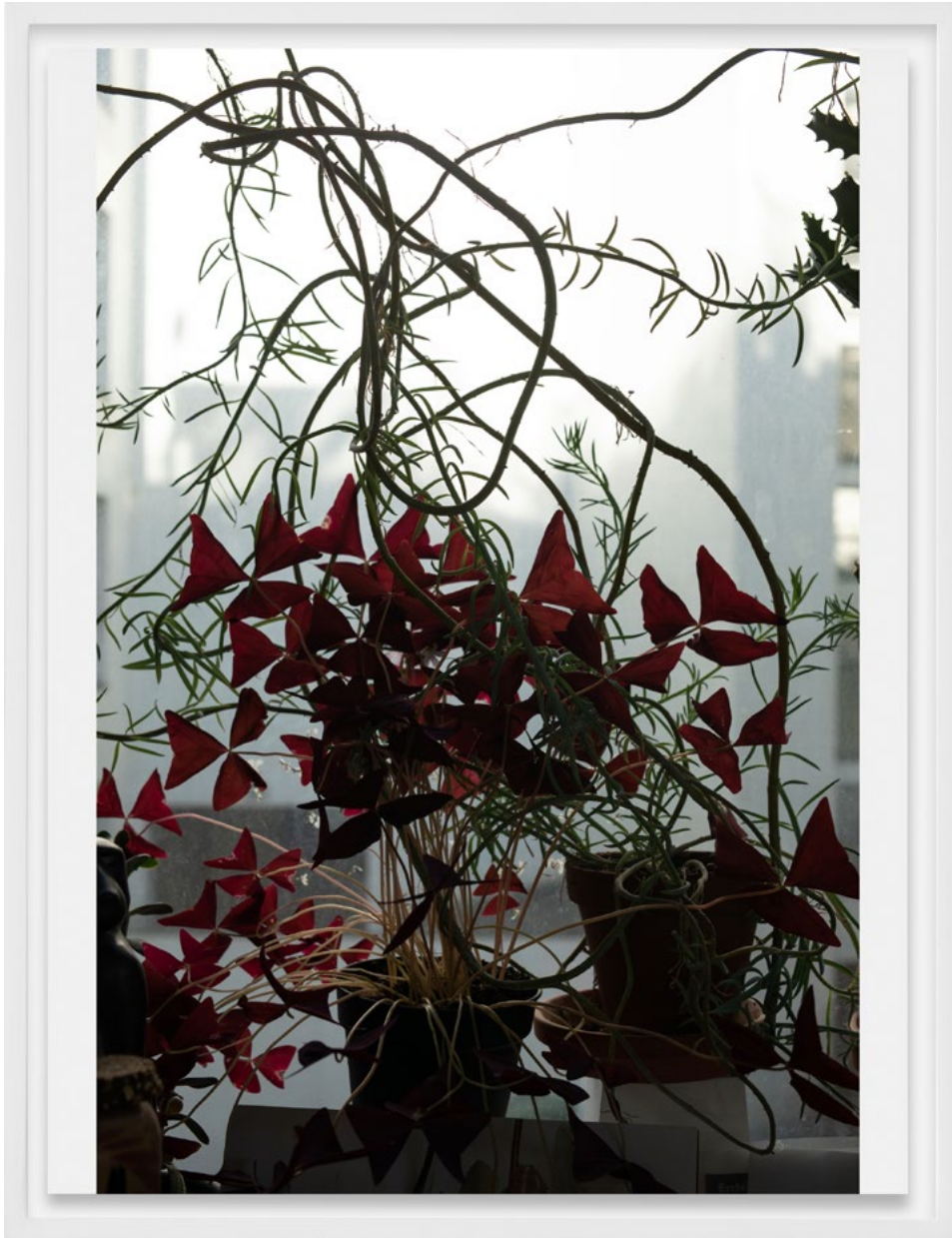




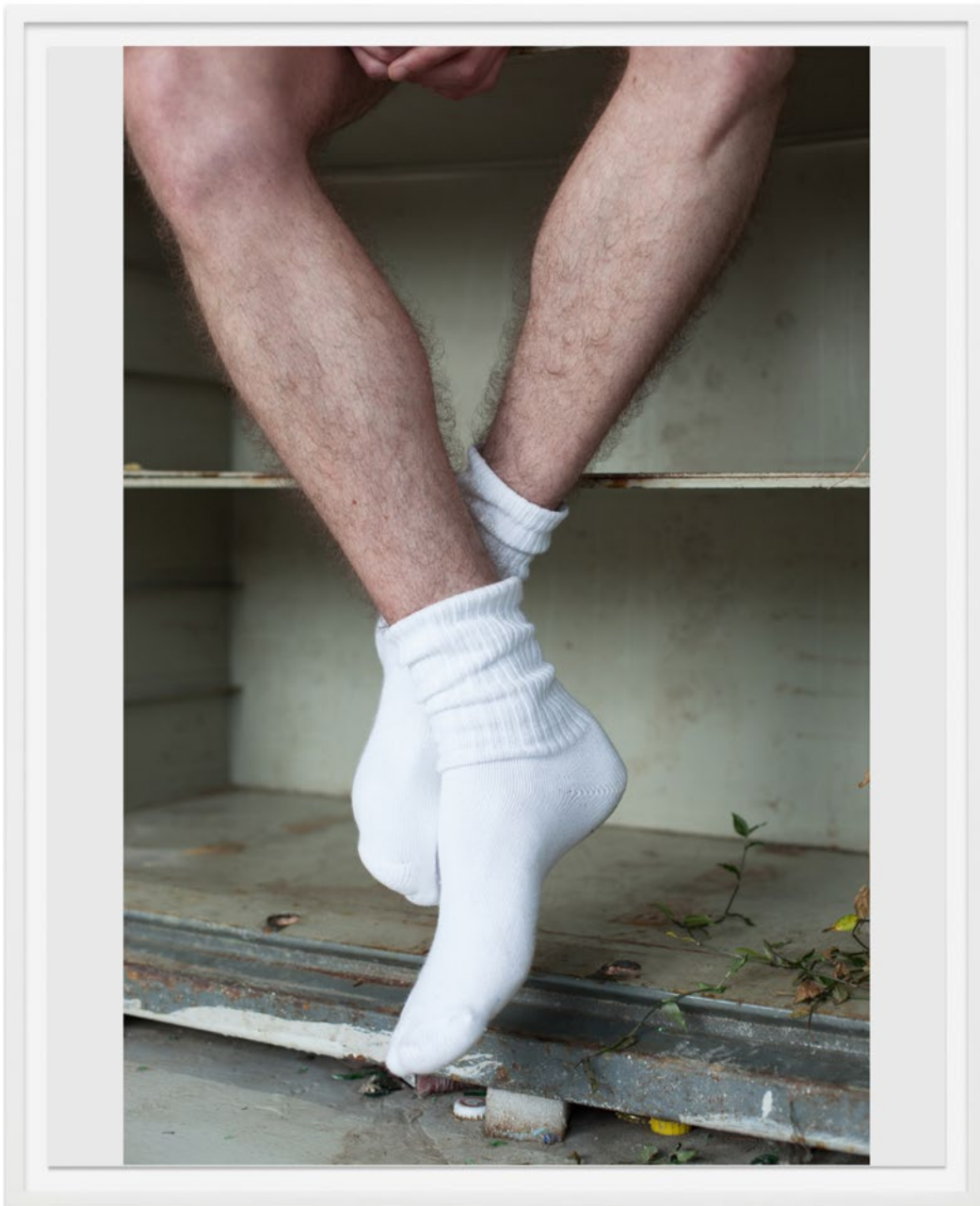




Wolfgang Tillmans
"Honeycomb Cooling, Santa Clara", 2023
inkjet print mounted on aluminum, in artist's frame
72.1 x 57.6 cm (framed: 77.5 x 63 cm)
Edition of 3 + 1 AP
WT/F 2023-083_1/3
USD 30,000 + tax

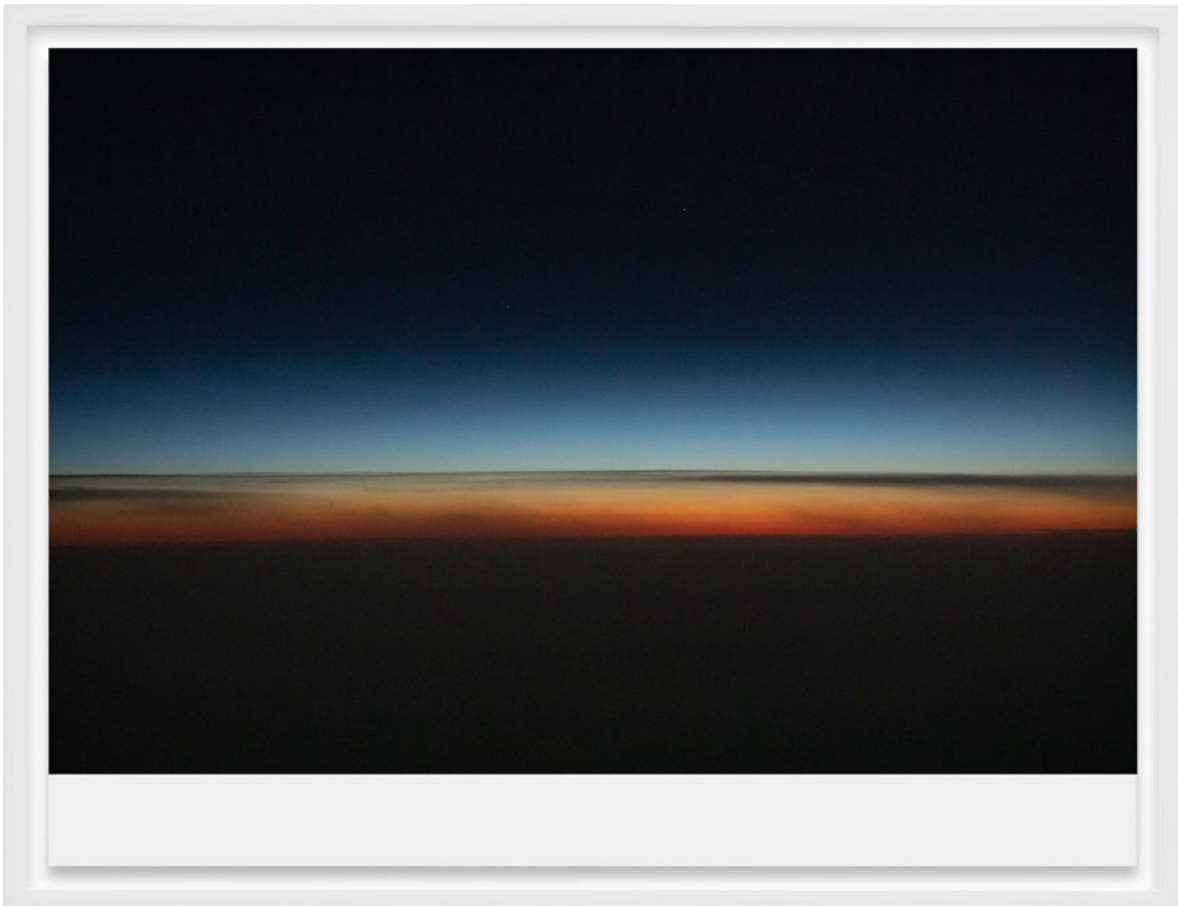


Wolfgang Tillmans
“Escape into Space”, 2020
inkjet print, framed
40.6 x 30.5 cm (framed: 44 x 34 cm)
Edition of 10 + 1 AP
WT/F 2020-015_08/10
USD 12,000 + tax



Wolfgang Tillmans
“Fire Safe”, 2011
inkjet print mounted on aluminum, in artist's frame
78.2 x 62.3 cm (framed: 83.6 x 67.7 cm)
Edition of 3 + 1 AP
WT/F 2011-138_3/3
USD 35,000 + tax

Galerie Buchholz
Köln · Berlin · *New York*



Wolfgang Tillmans
“Capella Rising”, 2022
inkjet print, framed
30.5 x 40.6 cm (framed: 34 x 44 cm)
Edition of 10 + 1 AP
WT/F 2022-064_08/10
USD 12,000 + tax

Galerie Buchholz
Köln · Berlin · New York



Wolfgang Tillmans
"Isa Silvester", 2004
c-print, framed
40.6 x 30.5 cm (framed: 44 x 34 cm)
Edition of 10 + 1 AP
WT/F 2004-113_03/10
USD 12,000 + tax



Stewart Uoo
“Forever Intern”, 2024
acrylic, watercolor, oil paint, graphite, paper, PVA, UV varnish on wood panel
53 x 43.5 cm
SU/M 2024/07
EUR 12,000 + tax