kow at Art Basel 2025 Booth J6 Hall 2.1

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Hudinilson Jr. **Monsieur Zohore Candice Breitz** CATPC Anna Ehrenstein **Barbara Hammer Peter Friedl** Hiwa K Sophie Gogl

Simon Lehner Oswald Oberhuber Santiago Sierra Michael E. Smith Franz Erhard Walther

HUCINISON



We are pleased to share a special display with selected works by Hudinilson Jr. at this year's Art Basel with you.

Hudinilson Jr. (1957–2013, São Paulo, Brazil) was an important influential yet underground figure in Latin American art since the late 1970s and 1980s. Through his captivating oeuvre of performances, artist books, extensive Xerox assemblages, textile works, billboards and sculptures, the artist operated at the intersection of the intimate and the public sphere.

Hudinilson Jr. began to experiment with xerography in the late 1970s, a medium that would become central to his practice — not only because of its immediacy. Alongside Rafael França and Mario Ramiro, he co-founded the artist collective 3NÓS3, gaining access to photocopying machines at the University of São Paulo. These machines, as part of a larger modernization initiative by the military government, provided him with the tools to manipulate, fragment, and abstract bodily images, pushing self-representation to its limits.

His artworks explore representations of bodies, including his own, making visible both self-perception and external observation in a very factual, yet poetic language. Hudinilson Jr.'s engagement with the photocopy machine, performance and collage became an act of personal and artistic resistance, highlighting themes of identity, collective memory, and the socio-political realities of Brazil's recent histories. His body of work presents experimental forms of 'seeing' oneself and others, making them visible. Desire, intimacy, and sexually charged modes of observation become tangible.

His work has been presented in major international exhibitions such as the 16th Lyon Biennale (2022), Glasgow International (2014), the 31st São Paulo Biennial, United by AIDS at Migros Museum (Zurich), Histories of Sexuality at MASP (São Paulo), and The Matter of Photography in the Americas at Stanford University. Solo exhibitions have taken place at the Pinacoteca do Estado de São Paulo, the São Paulo Cultural Center, and Scrap Metal Gallery, Toronto. Hudinilson Jr. Caderno de Referencias XX, 1980 Prints, newspaper cutouts, magazine cutouts, docs, xerographies, prints on paper 101 pages, 33 x 22 x 7 cm EUR 45.000,- excl. VAT



Hudinilson Jr. Caderno de Referencias XX, 1980





Hudinilson Jr. Untitled, 2000s Mixed media 8 x 35 x 35 cm EUR 12.000,- excl. VAT



Hudinilson Jr. Untitled, 1970s Pen and watercolor on paper 23.5 x 26.5 cm EUR 18.000,- excl. VAT



Hudinilson Jr. Documentation of the performance "Narcisse" Exercício de Me Ver II, 1982/2025

Photographic print 5 parts, 61 x 37 cm each Edition of 15 EUR 20.000,- excl. VAT







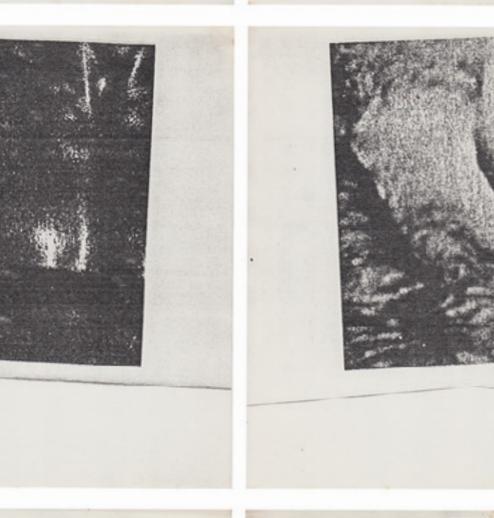




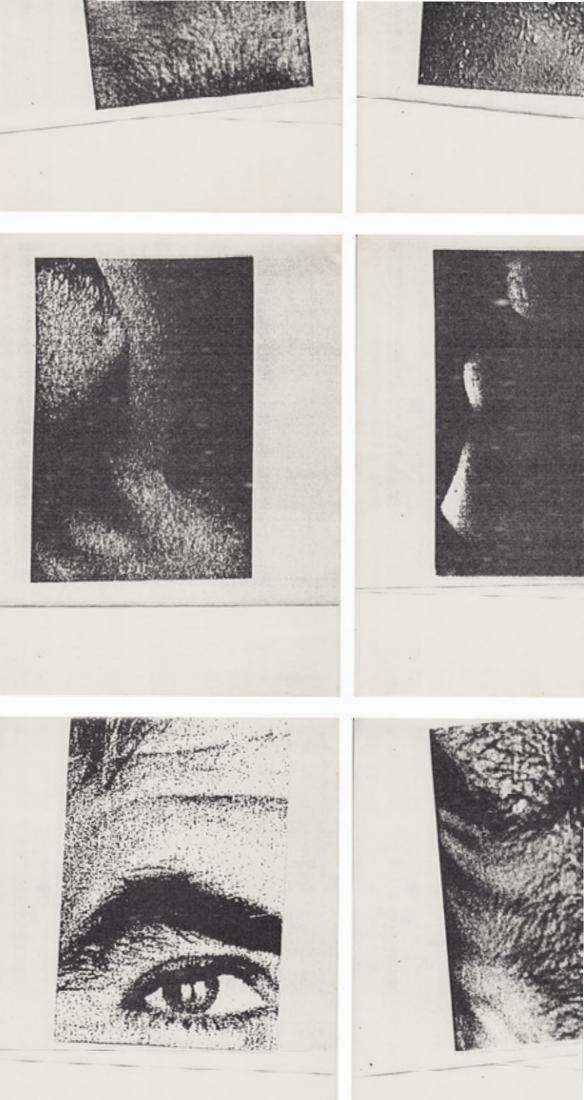
Hudinilson Jr. Untitled, 1980s Xerography 29 parts, 28 x 22 cm each EUR 45.000,- excl. VAT



Hudinilson Jr. Untitled, 1980s

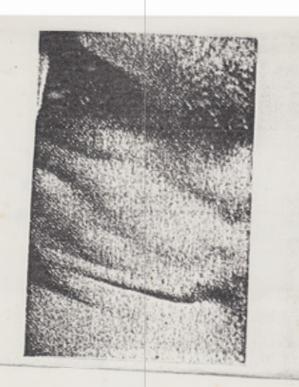










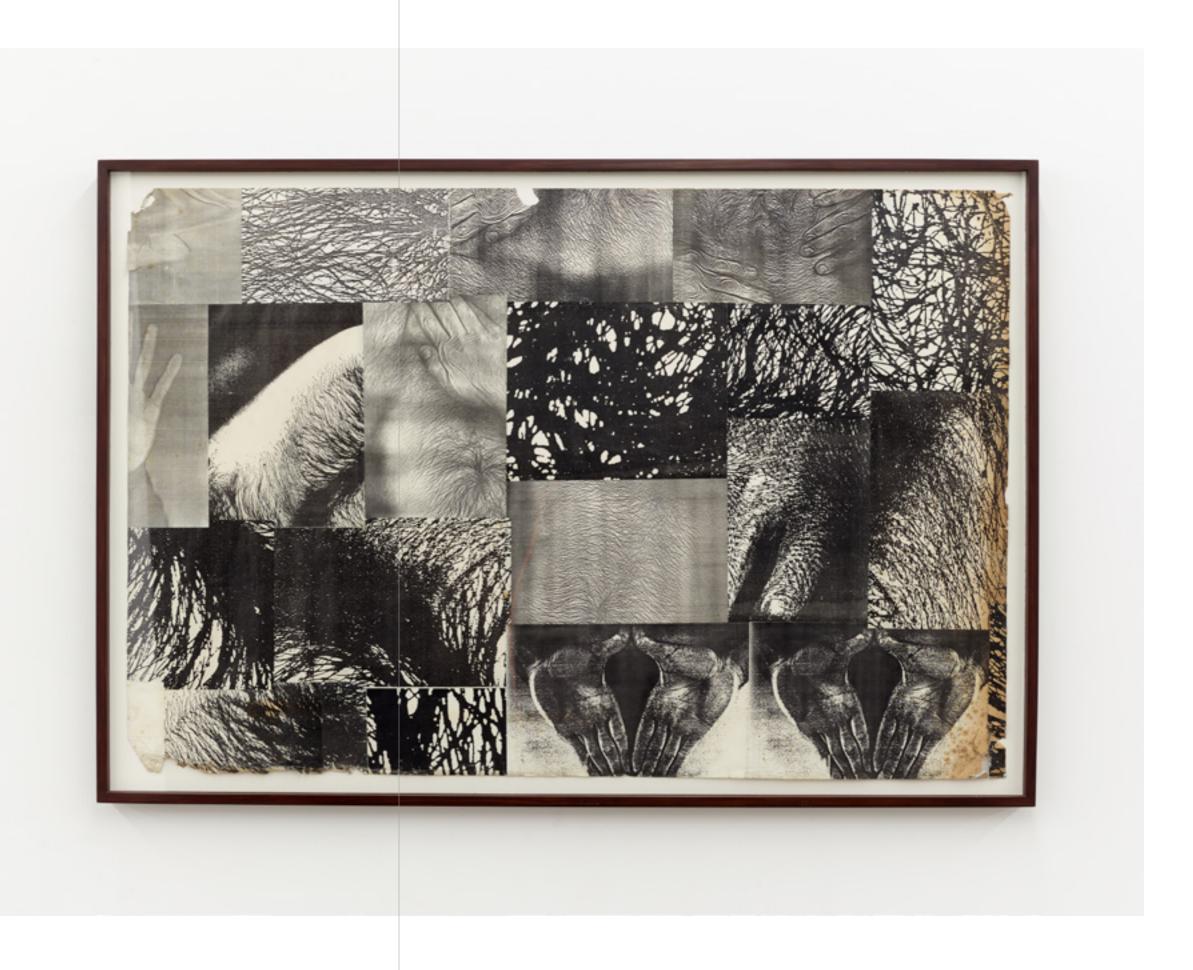




Hudinilson Jr. Untitled, 1981 Xerography 16 parts, 32 x 22 cm each EUR 30.000,- excl. VAT



Hudinilson Jr. Untitled, 1982 Xerography on paper 75 x 112 cm EUR 25.000,- excl. VAT



Hudinilson Jr. Detalhe do detalhe, 1980 Xerography collage on paper 5 parts, 10.5 x 16.5 cm each EUR 18.000,- excl. VAT



Hudinilson Jr. Auto–Retrato (Exercicio de me ver), 1981 _{Xerography}

4 parts, 31 x 22 cm each EUR 15.000,- excl. VAT









Hudinilson Jr. Untitled, 1980 Xerography 2 parts, 31 x 20 cm EUR 12.000,- excl. VAT



Hudinilson Jr. Untitled, 1980s Xerography on paper 4 parts, 21.5 x 31.5 cm each EUR 10.000,- excl. VAT



Hudinilson Jr. Exercício de me ver, 1981 Xerography on paper 45 x 36 cm EUR 10.000,- excl. VAT



Hudinilson Jr. Untitled, 1980s Xerography 33 x 22 cm EUR 6.000,- excl. VAT



Hudinilson Jr. Untitled, 1983 Xerography collage on paper 21.5 x 31.5 cm EUR 4.000,- excl. VAT



Hudinilson Jr. Untitled, 1970s Oil pastel on paper 45.5 x 35 cm EUR 18.000,- excl. VAT



Hudinilson Jr. Untitled, 1979 Engraving 22 x 30 cm Edition of 10 EUR 10.000,- excl. VAT



Hudinilson Jr. Untitled, 1980s Acrylic paint on starched cloth 26 x 42 cm EUR 9.000,- excl. VAT



Hudinilson Jr. Untitled, 1980s Gum and paint on fabric 30 x 21.5 x 2 EUR 12.000,- excl. VAT



Hudinilson Jr. Posição Amorosa, 1983 Out–door/ Art–door project Wallpaper, unlimited edition EUR 3.000,- excl. VAT

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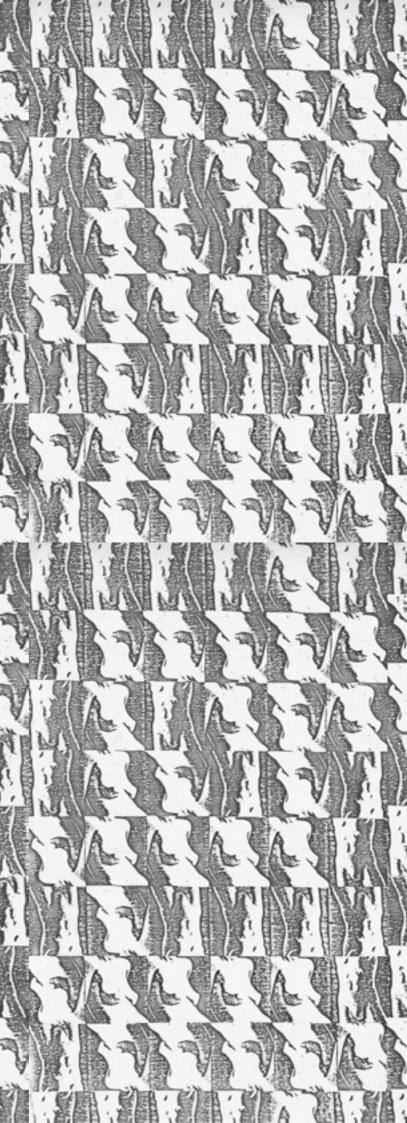
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Monsieur

For the first time at Art Basel:

Monsieur Zohore (born 1993 in Potomac, MD) is an Ivorian-American artist whose work is deeply engaged with the concept of transfiguration, probing how the acts of consumption and digestion symbolize profound transformations.

Lohnore

His multifaceted practice—encompassing performance, painting, video, installation, and sculpture—interlaces domestic labor with artistic creation, uncovering the alchemy embedded in quotidian tasks. Zohore's work, marked by an attraction to cleverness, sinister undertones, and heartbreaking depth, draws from an array of influences, including art historical and queer theories, popular culture, and his Ivorian-American heritage. He examines how routine rituals and systemic structures act as catalysts for personal and collective metamorphosis. Central to his oeuvre is the exploration of the personification of objects and the objectification of people. By imbuing objects with human attributes and reducing people to mere commodities, Zohore critiques our understanding of identity and value, exposing the unsettling dynamics of power and transformation.

His series of paper towel paintings, made with Bounty paper towels, inkjet printing, fabric dye, and bleach, challenge traditional painting and domesticity concepts. These works evoke the idea of the bathetic body—seen as toxic, wasteful, and disposable—metaphorizing marginalized domestic workers' treatment. The comedy in these materials transforms into a drama of social inequities, inviting reflection on labor, art history, and production.

Monsieur Zohore How Enchanting (Une Histoire ou Conte Du Temps Passé) 1876–2025

Mixed media on canvas 30.5 x 45.2 x 3.8 cm EUR 6.000,- excl. VAT



Monsieur Zohore Puppy Love, 1866–2025 Mixed media on canvas 30.5 x 38 cm EUR 5.000,- excl. VAT



Monsieur Zohore Van Gogh Scissor Hands, 1889–2023 Mixed media on canvas 116.8 x 96.5 cm EUR 16.000,- excl. VAT



Monsieur Zohore Invasive / Procedures, 2005–2024 Mixed media on fiberglass 73.6 x 43.1 x 17.8 cm EUR 12.000,- excl. VAT



Monsieur Zohore Long Distance Relationships... In This Economy?, 1434-2022 Mixed Media on Canvas 83.8 x 182.9 cm EUR 12.000,- excl. VAT





Monsieur Zohore Hurricane Maya and Mia, 2022 Synthetic Hair and Accessories on Fan 66 x 48.3 x 48.3 EUR 10.000,- excl. VAT

Hurricane



Monsieur Zohore Primitivism, 2015-Mixed media Dimensions variable EUR 1.000,- excl. VAT



Candice Breitz

Candice Breitz Lyric Mirrors, 2006 Photographs on Mirror 10 parts, dimensions variable EUR 130.000,- excl. VAT



Candice Breitz Do You Really Want to Hurt Me, 2006

Photograph on Mirror 109 x 81.5 cm Edition of 6 + 2 APEUR 21.000,- excl. VAT

Do You Really Want To Hurt Me (Culture Club)

Give me time to realize my crime Let me love and steal I have danced inside your eyes How can I be real?

Do you really want to hurt me? Do you really want to make me cry? Precious kisses, words that burn me Lovers never ask you why

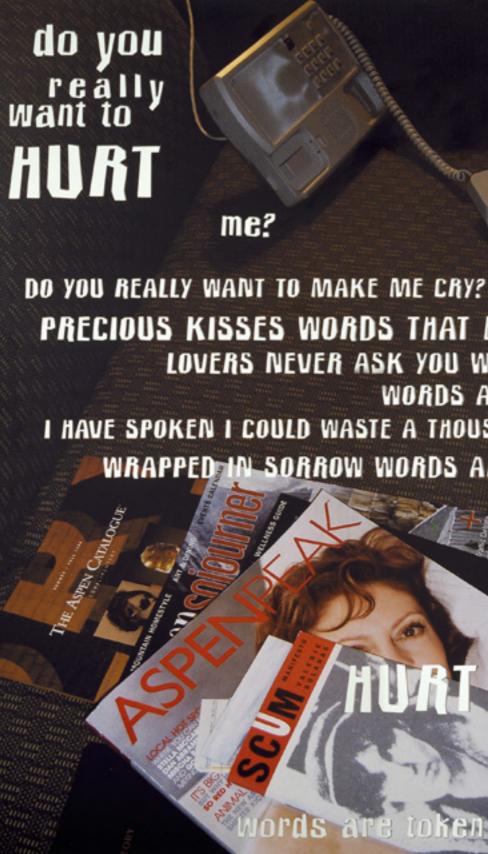
In my heart the fire is burning Choose my color, find a star Precious people always tell me That's a step, a step too far

Do you really want to hurt me? Do you really want to make me cry? Do you really want to hurt me? Do you really want to make me cry?

Words are few I have spoken I could waste a thousand years Wrapped in sorrow, words are token Come inside and catch my tears You've been talking but believe me If it's true you do not know This boy loves without a reason I'm prepared to let you go

If it's love you want from me Then take it away Everything's not what you see It's over again

Do you really want to hurt me? Do you really want to make me cry? Do you really want to hurt me? Do you really want to make me cry?



PRECIOUS KISSES WORDS THAT BURN ME LOVERS NEVER ASK YOU WHY WORDS ARE FEW I HAVE SPOKEN I COULD WASTE A THOUSAND YEARS WRAPPED IN SORROW WORDS ARE TOKEN

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Candice Breitz Chains Of Love, 2006 Photograph on Mirror 109 x 81.5 cm Edition of 6 + 2 AP EUR 21.000,- excl. VAT

Chains of Love (Erasure)

How can I explain when there a few words I can choose? How can I explain when words get broken? Do you remember there was a time when people on the street were walking hand in hand in hand? They used to talk about the weather, making plans together, days would last forever Come to me, cover me, hold me... Together we'll break these chains of love Don't give up, don't give up

Together with me and my baby, break the chains of love Do you remember once upon a time when there were open doors? An invitation to the world We were falling in and out with lovers, looking out for others, our sisters and our brothers Come to me, cover me, hold me... Together we'll break these chains of love Don't give up, don't give up

Together with me and my baby, break the chains of love Together we'll break these chains of love How can I explain when there a few words I can choose? How can I explain when words get broken? We used to talk about the weather, making plans together, days would last forever Come to me, cover me, hold me... Together we'll break these chains of love Don't give up, don't give up Together with me and my baby, break the chains of love...

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Candice Breitz Enjoy The Silence, 2006 Photograph on Mirror 110 x 85 cm Edition of 6 + 2 AP EUR 21.000,- excl. VAT

Enjoy The Silence (Depeche Mode)

Words like violence Break the silence Come crashing in Into my little world Painful to me Pierce right through me Can't you understand? Oh, my little girl

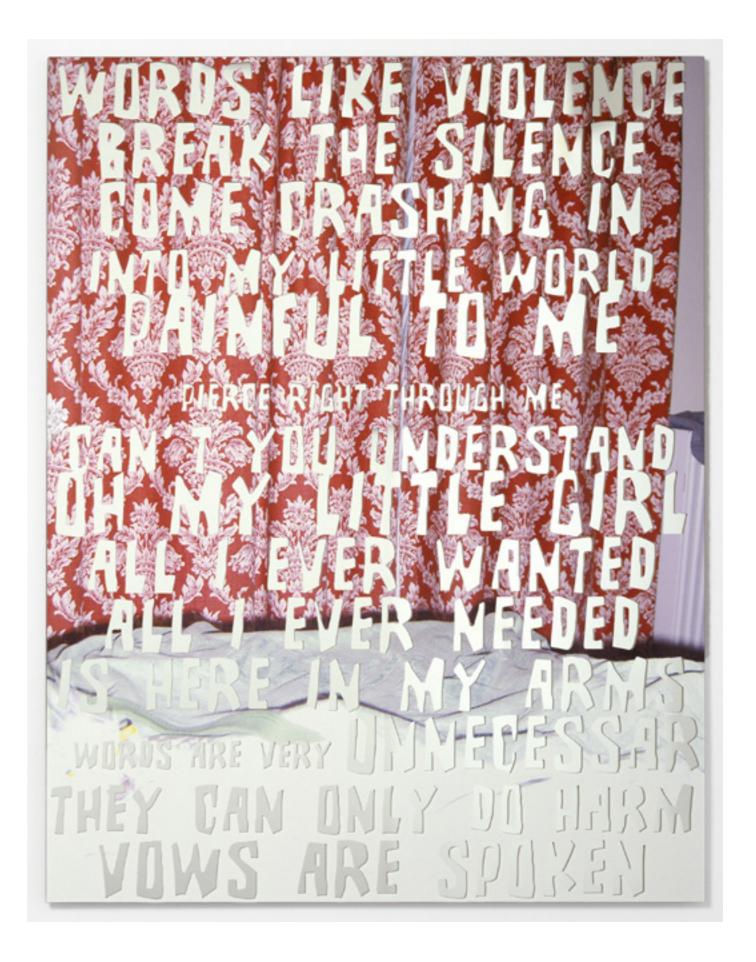
All I ever wanted All I ever needed Is here in my arms Words are very unnecessary They can only do harm

Vows are spoken To be broken Feelings are intense Words are trivial Pleasures remain So does the pain Words are meaningless And forgettable

All I ever wanted All I ever needed Is here in my arms Words are very unnecessary They can only do harm

All I ever wanted All I ever needed Is here in my arms Words are very unnecessary They can only do harm

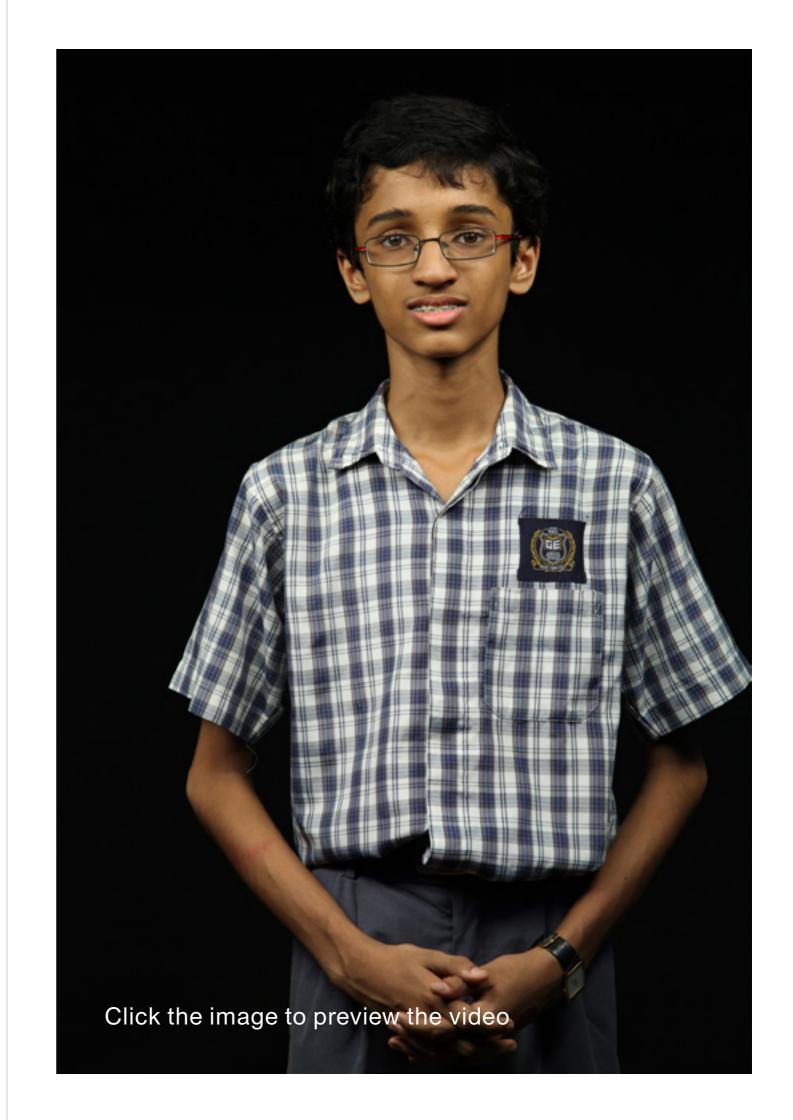
All I ever wanted All I ever needed Is here in my arms Words are very unnecessary



Candice Breitz The Character, 2011 Single-Channel Video Installation, color, sound 22:57 min Edition of 20 + 2 AP EUR 15.000,- excl. VAT

Fifteen children were each asked to watch a Bollywood movie prominently featuring a child character. During the shoot that followed, each child was asked to verbally portray the child character in the movie that s/he had watched, to describe the role and plight of that character within the movie's narrative.

As they evoke fifteen fictional children from well-known Bollywood movies, the fifteen children portrayed in "The Character" offer a range of insights into the role played by the child (as character and spectator) in mainstream Indian cinema. It becomes apparent that their own values, views of the world and attitudes to life are at times closely related to those celebrated on screen. The children discuss their dreams and priorities in relation to those of the fictional children, their philosophies regarding persevering in life against all odds, and the importance of happy endings.



CATPC

CATPC (Philomène Lembusa) Money Angel, 2023

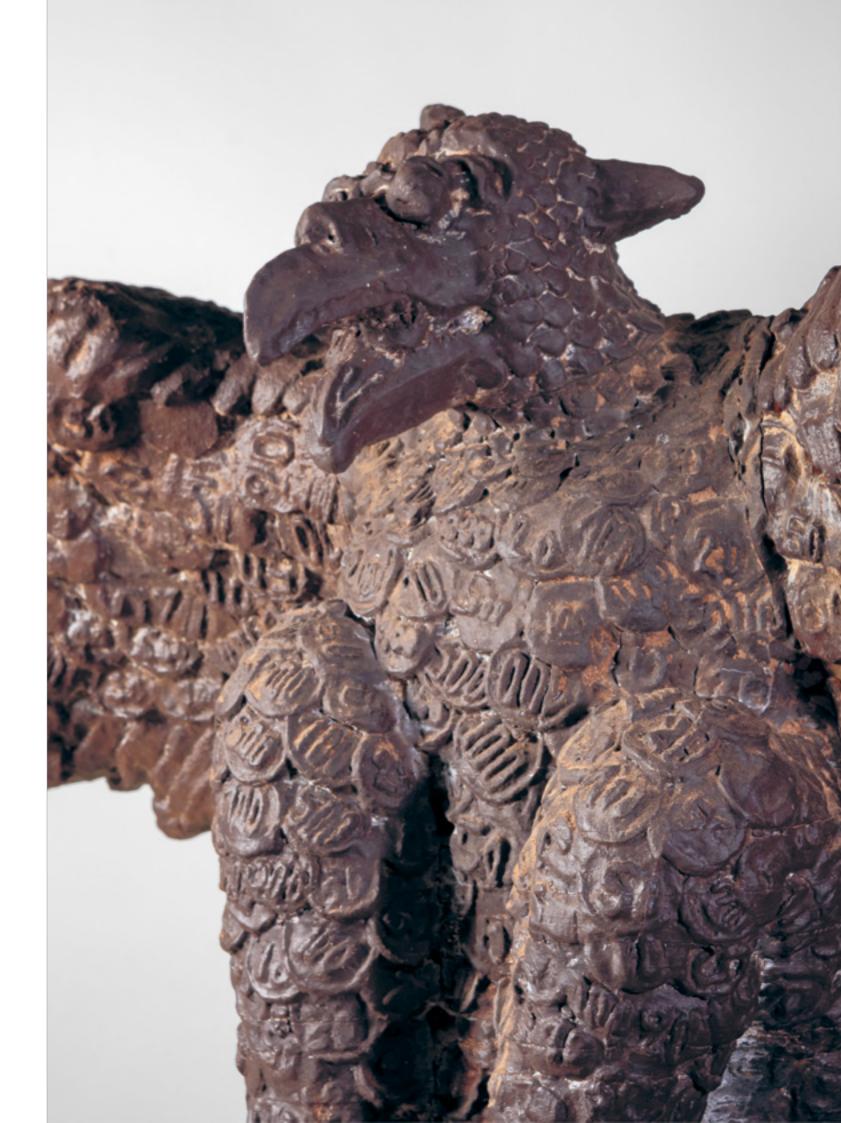
Cacao, palm fat, sugar 158.1 x 91.7 x 82.5 cm Edition of 5 + 2 AP EUR 22.000,- excl. VAT



,This imposing bird is a spirit who deepens inequalities and fuels colonialist capitalism.

As an angel of evil it uses money to drive people to war. The coins that cover its body signify its influence over humanity. On the back of its left wing, we see the powerful dollar, accompanied by other currencies that dance with the dollar in its uncontrollable, colonizing and merciless rhythm. These other currencies include the euro, the Nigerian naira, the Central CFA franc and the Congolese franc.

On the bird's right wing, we see BRIC [Brazil, Russia, India and Chinal currencies taking the lead. They join forces to counter their common adversary, the dollar, and to create their own institutions. They struggle against the Money Angel, the beast, who controls them and pushes humanity towards self-annihilation through economic wars, which in turn lead to military wars all over the planet.'



Anna Enrenstein



Anna Ehrenstein Passdeutscha, 2024 Video, color, sound 3:59 min Edition of 5 + 2 AP EUR 6.000,- excl. VAT

Click the image to preview the video Password: KOWWOK







Heckler and Koch, Rheinmetall, Krupp This is the industry!

Anna Ehrenstein Passdeutscha, 2024

"Passdeutscha" explores the intersections of integration discourse, racialized police violence, and structural racism in Germany through a hybrid form the duo coined: the Deutschrap-Lecture-Performance.

Developed through a series of workshops and a postcolonial theory reading group co-led by Ehrenstein and Pakkan, the project draws on thinkers such as Frantz Fanon, Eduardo Glissant, James Baldwin, Max Czollek, Harald Welzer, and Fatima El-Tayeb. Conversations with friends and neighbors fed into the piece, capturing complex lived experiences of marginalization in migrant communities.

The video installation often features a second screen restaged with various local groups—such as a weightlifting club in Braunschweig or teens near Munich's main station—bringing layered social realities into the exhibition space.

Set between Köln-Chorweiler, where Pakkan grew up, and Kreuzberg and Neukölln, where Ehrenstein lives, the video counters dominant media portrayals of these neighborhoods as failed integration zones. Instead, it centers migrant agency, self-representation, and everyday antiracist resistance. Together, Ehrenstein and Pakkan wrote lyrics, shaped the narrative, and directed a visual that merges popular media tropes with experimental storytelling. Ehrenstein also performs a subversive "video vixen" role imagined by Pakkan, deepening the entanglement of their artistic visions.

The work becomes a metaphor for the daily struggle against racism, imperialism, and extractive capitalism. Culminating in a symbolic occupation of the Bundestag following police brutality, the video ends with a powerful resurrection scene and an anthem-like track co-written by the artists.

Passdeutscha rejects narrow notions of assimilation and proposes disintegration as a utopian horizon—one of radical multiplicity, creolization, and planetary conviviality in the face of rising neofascism and climate migration.

Anna Ehrenstein We Made From Water, 2023

Video, color, sound 3:06 min Edition of 5 + 2 AP EUR 4.000,- excl. VAT

Click the image to preview the video Password: KOWWOK

transforming the flowing currents into a symphony or electrical energy.











Anna Ehrenstein We Made From Water, 2023

Anna Ehrenstein entwines speculative cosmotechnics with Qur'anic epistemologies to explore water as both a spiritual sign and a techno-political site.

Inspired by Surah Al-Anbiya (21:30) — "And We made from water every living thing" — the work navigates Islamic engineering, ecological ethics, and Al-mediated poetics through the lens of Buk-Huis cosmotechnics.

The video unfolds as a visual invocation, where machinegenerated Rumi-esque verses dance over slowed footage of in-pipe hydropower systems, irrigation channels, and glimmering desert aqueducts. Al-rewritten reflections originally composed by Ehrenstein—trace Islamic attitudes toward non-human kinship, technological humility, and water as a threshold between life, ritual, and memory. Blending documentary fragments with synthetic textures and speculative typography, the video's aesthetic language hovers between the digital sublime and infrastructural intimacy. Echoing SIMIYYA's call to articulate alternatives to techno-scientific modernity, Ehrenstein positions water not only as a material resource but as a theological interface, ancestral archive, and site of resistance within global capitalist infrastructures.

SIMIYYA is an interdisciplinary platform connecting the SWANA regio and beyond to explore techno-political aesthetics and cultural production through collaboration and critical imagination.

Barbara Hammer

Barbara Hammer Menses, 1974 Transferred 16 mm flm, 4:3, color, sound 3:46 min Edition of 7 + 2 AP EUR 13.500,- excl. VAT

A wry comedy on the disagreeable aspects of menstruation, in which women act out their own dramas on a California hillside, in a supermarket, in a red-filtered ritual of mutual bonding. Menses combines both the imagery and the politics of menstruation in a fine blend of comedy and drama.

Click the image to preview the video Password: KOWWOK



Barbara Hammer Menses, 1974 Color instant print (Polaroid) 10.8 x 11.4 cm EUR 8.000,- excl. VAT



Barbara Hammer Untitled, 1972 Gelatin Silver Print 4 parts, 25.3 x 20.3 cm each EUR 50.000,- excl. VAT









Peter Friedl

Peter Friedl Untouched, 1995–97 Video, 4:3, color, sound 3:39 min, looped Edition of 4 + 2 AP EUR 30.000,- excl. VAT

Click the image to preview the video Password: KOWWOK



Peter Friedl Untouched, 1995–97

Untouched is a cinematically unpretentious family video consisting of different short sequences, which follow each other without connection. In each shot one recognizes Friedl's son Isaak, who plays out all of the conceivable ways of popping a balloon with the imprint: NOBODY KNOWS SCIENCE.

The footage was recorded over a two-year time period in Italy and in Berlin. Friedl's son demonstrates how productive the destructive lust which is generally thought of as a death wish can be. The white, pink-colored, blue and yellow balloons which are the object of his inventive attacks, are reminiscent from various exhibitions of Friedl. Peter Friedl Bilbao Song, 2010 Video, 16:9, color, sound 5:53 min, looped Edition of 4 + 2 AP EUR 40.000,- excl. VAT

Click the image to preview the video Password: KOWWOK



Peter Friedl Bilbao Song, 2010

How much history do images contain? Peter Friedl's Bilbao Song (2010) deals with the political historicity of images, exploring and conjuring up their narrative potential in a paradoxical form that takes the shape of a documentary allegory. Bilbao Song was filmed on the empty stage of the Serantes Theatre in Santurtzi, near Bilbao. In static tableaux vivants staged for the camera, Friedl's film captures the process of a phantasmagorical picture production, in this case inspired by Basque history.

Hiwa K Ball ballat Babel 4, 2023 Lightbox, inkjet print, color foil 100 x 70 x 12 cm EUR 22.000,- excl. VAT

As a Kurd in an Arab school, Hiwa K understood not a word of the Arabic spoken around him and in fact did not grasp that what he was not understanding was a foreign language he could learn (ball ballat means blah blah).

Until one day, when he was six, he suddenly got it, and from then on he spoke Arabic. A bit of background: the Kurdish language has been repressed or marginalized for decades in a variety of ways in the areas in which it is spoken, and some Kurdish children never learn their native tongue.

The formal design of the collages revisits Hiwa K's My Father's Color Periods (2014–), again with an autobiographical reference: when the first color film was broadcast on Iraqi television in 1979, few residents of the Kurdish areas had color TV sets. Hiwa K's father, a calligrapher, devised a creative solution to the problem. He cut pieces of colored transparent foil and taped them over the blackand-white TV image, transforming the unfulfilled promise of technological progress into an art in its own right.



Hiwa K Do You Remember?, 2017 Single channel HD video, 16:9, color, sound 4:51 min Edition of 5 + 2 AP EUR 20.000,- excl. VAT

Click the image to preview the video Password: KOWWOK



Hiwa K Do You Remember?, 2017

The video documents an intervention undertaken by Hiwa K and group of local activists on April 25th 2011 in Sarai Azadi Square- Slemani/ Nother Iraq, after two months of the civil protest. The international media have never properly covered the protest, which was finally brutally smashed by actual armed force and numerous threats by the local government.

Legal demonstrations were subsequently prohibited. April 18th 2011 in Sarai Azadi square, the stage from which the activists were addressing the people was burnt. Hiwa K Walk–Over 1973, 2014/23 Single channel HD & SD video, 16:9, color, sound (with English subtitles) 15:19 min Edition of 5 + 2 AP EUR 30.000,- excl. VAT

Click the image to preview the video Password: KOWWOK

because he died fighting for the constitution.

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Hiwa K Walk–Over 1973, 2014/23

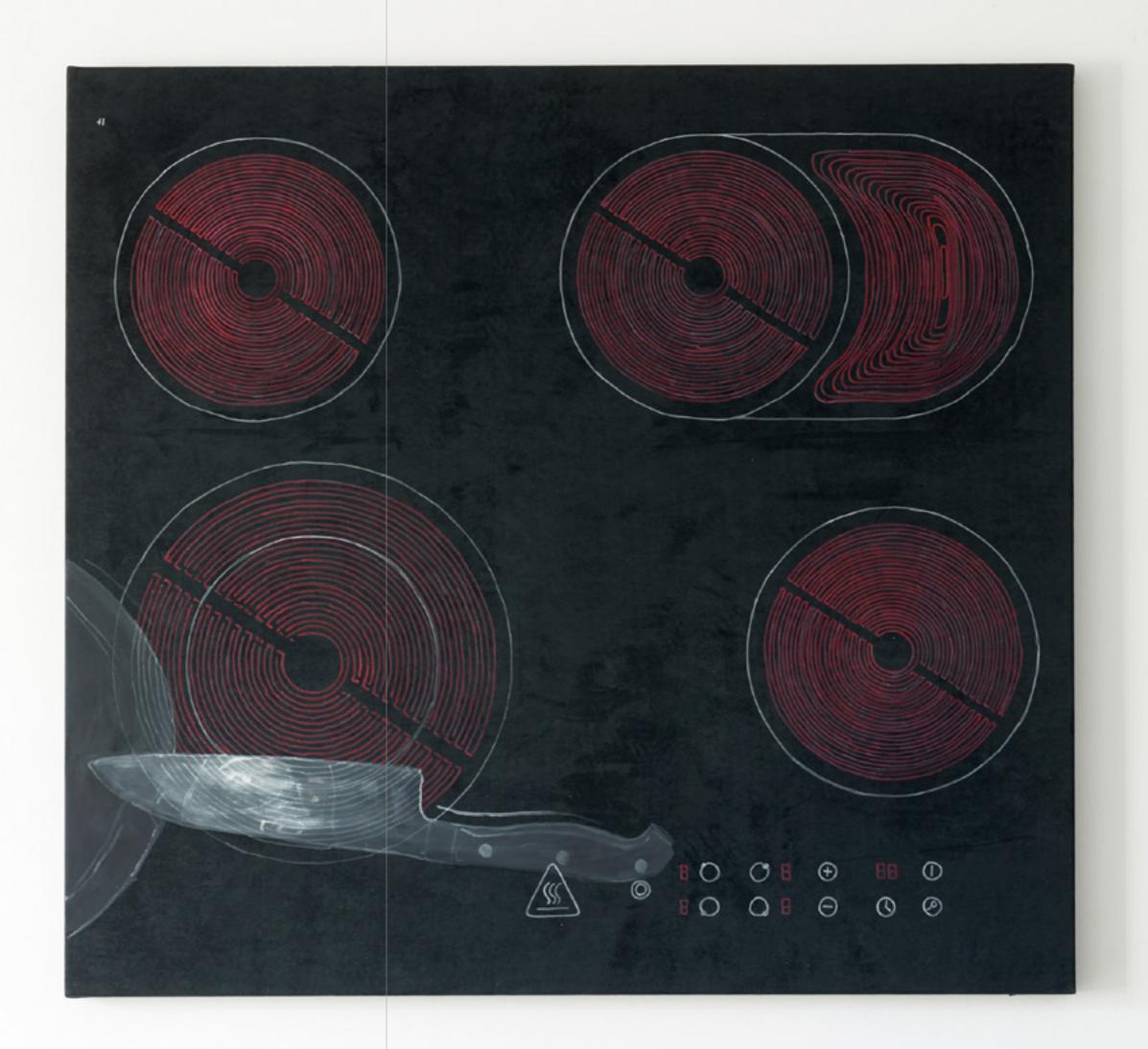
The 1973 play-off for a place in the 1974 FIFA World Cup in West Germany, between the national football teams of the Soviet Union and Chile , is notable for the political circumstances around the second leg of the play-off on 21 November 1973. It was scheduled to take place in the Estadio Nacional de Chile, the Chilean capital. There had been a coup détat in Chile two months before, immediately after which people deemed undesirable to the new regime of Augusto Pinochet had been held captive and executed in the stadium. The Soviet Union asked FIFA to find a different venue in Chile; when agreement could not be reached, the Soviet team did not take the field and was disqualified from the tournament, giving the Chilean team a victory by walk-over and a place in the 1974 World Cup, where they were eliminated in the first round.

The match took place only with 11 Chilean players with absence of the USSR football team and it lasted one minute in which the Chilean team made their first goal.

Chile vs USSR Qualification for World

Sophie

Sophie Gogl Hot, Hot, Heat, 2022 Acrylic on PES 100 x 120 cm EUR 9.000,- excl. VAT



Simon Lehn er

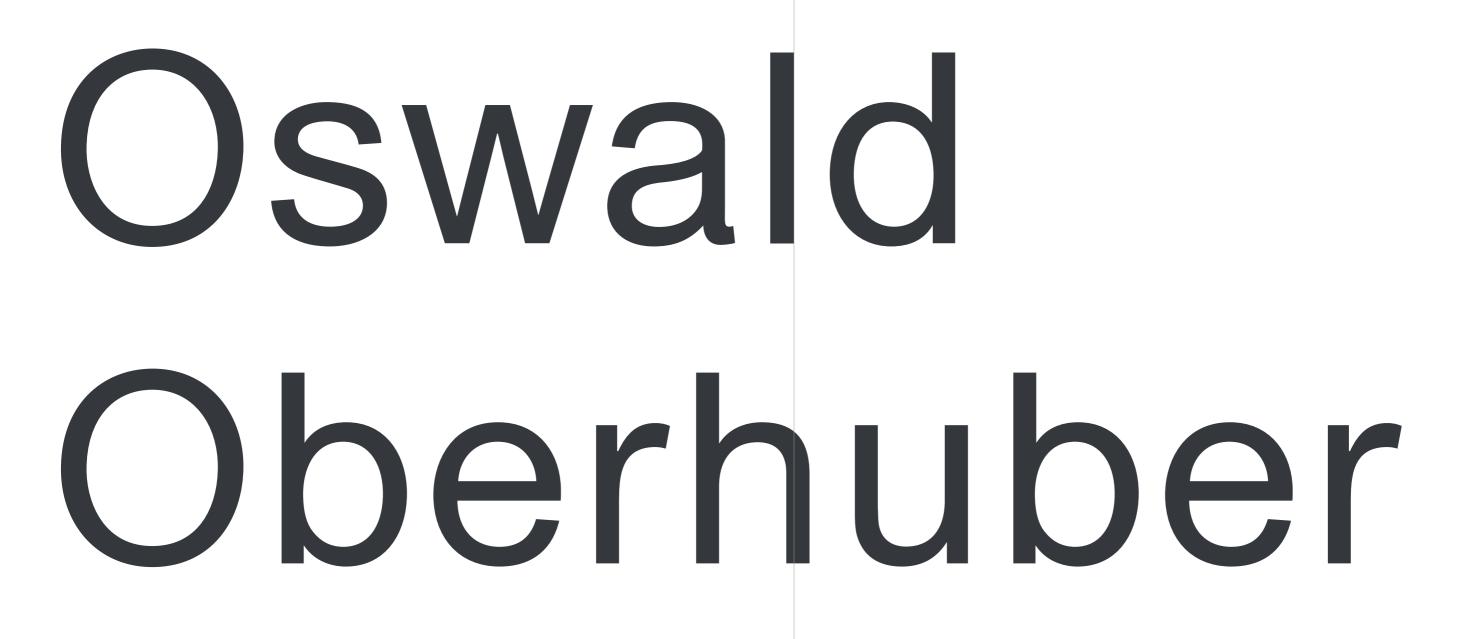
Simon Lehner Study with Boy, 2018 Pigment print on Hahnemühle ultra smooth mounted on Alu–Dibond 90 x 72 cm Edition of 5 + 1 AP EUR 2.800,- excl. VAT

"How far is a lightyear?" investigates fatherhood, domestic violence, love and the development of identity trough family.

We follow the viewpoint of a boy who resembles myself as a child and finds himself in a state of balancing two conflicting sides, while being stuck in the firing line of a bad love story. The title stems from a question I asked my father when I first met him in 2005, references the passed time since he left my family again and the medium of photography.

The series uses a 3D Renderings/Scan method consisting out of the only images I took of my father dating back to 2005 when I was 9 years old.

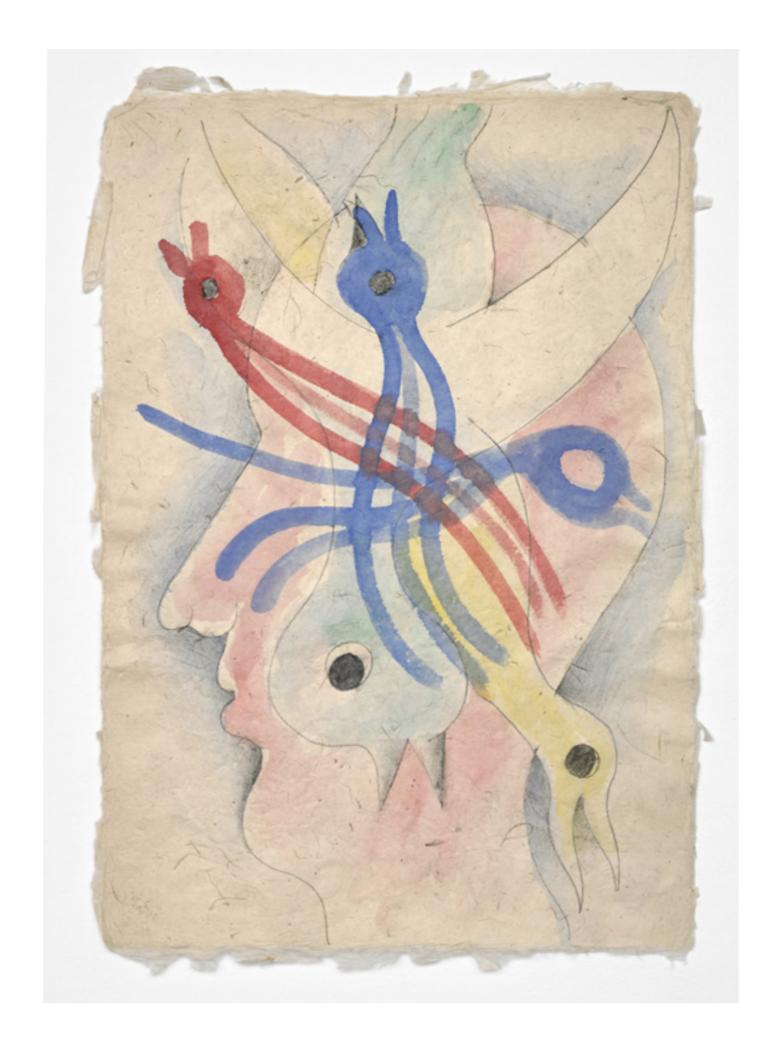




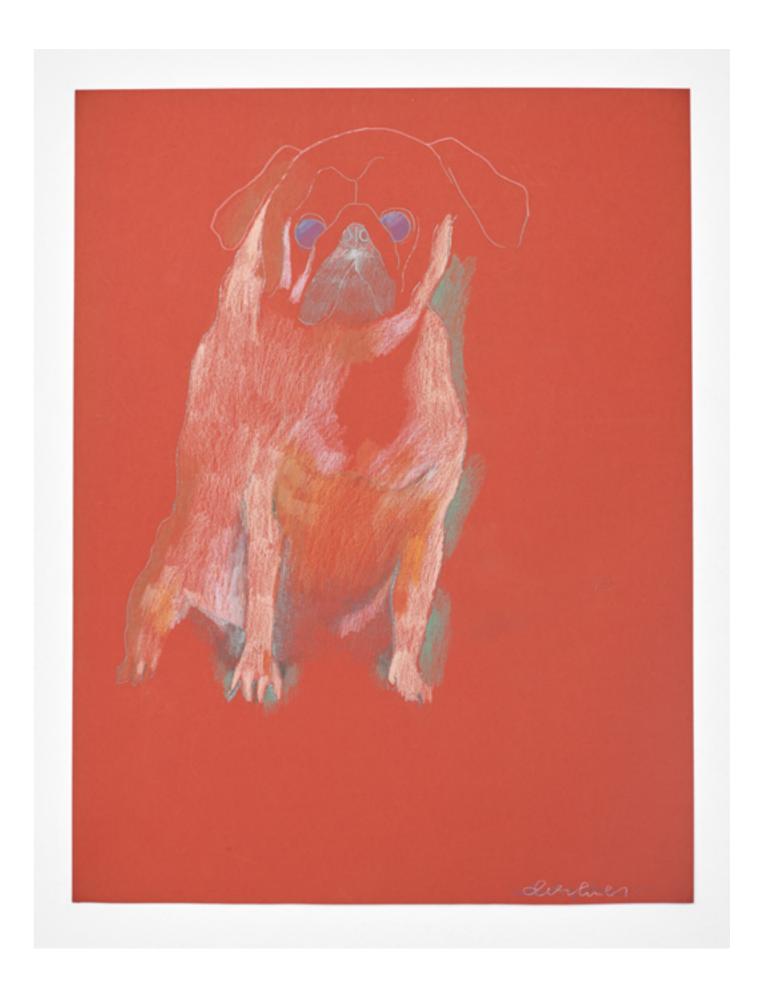
Oswald Oberhuber Ente – Hund – Wolf, 1981 Chipboard, dispersion, colored marker, pencil 3 parts EUR 26.000,- excl. VAT



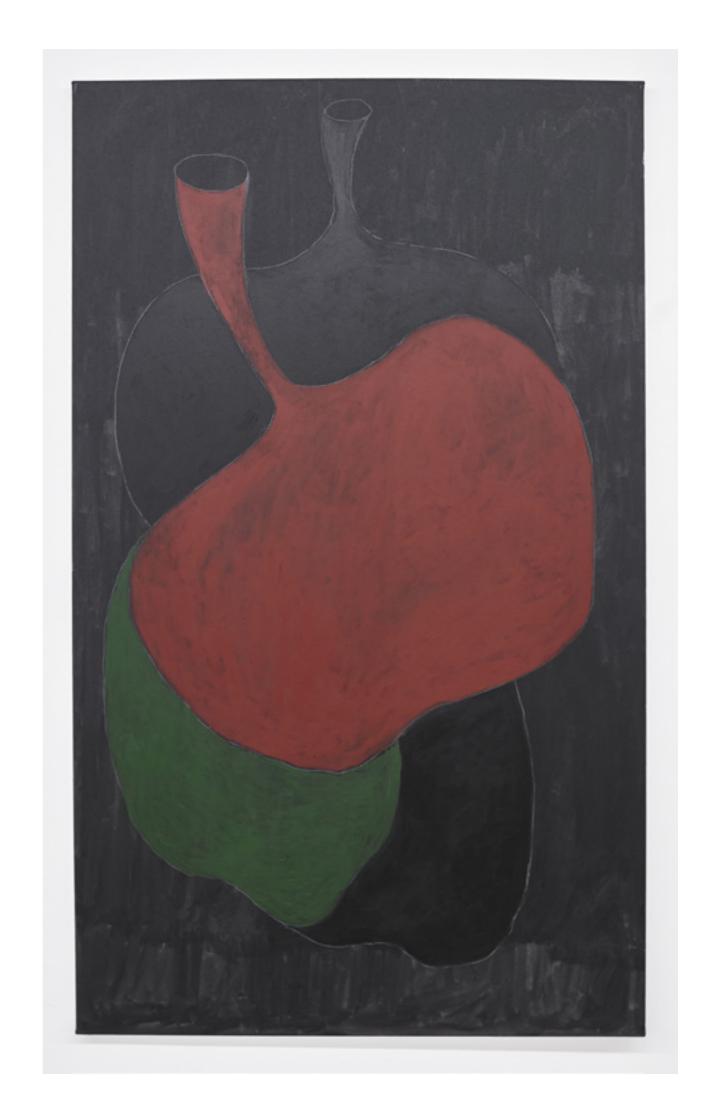
Oswald Oberhuber Untitled, 2016 Watercolor, pencil on laid paper 51 x 34.5 cm EUR 6.000,- excl. VAT



Oswald Oberhuber Untitled, o. J. Pencil, crayon on thin cardboard 55.1 x 41.9 cm EUR 6.000,- excl. VAT



Oswald Oberhuber Apfel, 2006 Acrylic on canvas 150 x 90 cm EUR 24.000,- excl. VAT



Santiago

Sierra

Santiago Sierra House in Mud, 2005

On the ground floor of the Kestnergesellschaft, 320 m3 of material consisting of 55 m3 of mud and 265 m3 of peat were brought onto the floor and walls.

At the beginning of the project it was planned to use sediment of the Maasche because of its sociological implications. This proved to be impossible due to the fact that the health risks which could have occurred from its use in the exhibition spaces of the Kestnergesellschaft could not be assessed. There existed the danger, because of micro bacteriological activity, of an uncontrolled release of organic decomposition products, which can in part be highly dangerous to health. As a substitute, peat and moor-mud from Bad Nenndorf and from a moor cultivation area near the Steinhuder Meer was used. This material is bacteriologically harmless, consisting as it does of sediment whose nutrient-poor composition and high degree of acidity prevent processes of decay and the accompanying spread of harmful micro-organisms. On the first floor only the muddy footprints of the visitors were found.



Santiago Sierra House in Mud, 2005 Lambda print, b&w on dibond 3 parts, 106 x 156 cm each Edition of 6 + 2 AP EUR 70.000,- excl. VAT



Michael E Smith



Michael E. Smith Untitled, 2025 Adidas shoe box, construction foam 24 x 35 x 12 cm EUR 20.000,- excl. VAT



Michael E. Smith Untitled, 2024 Starfish, mountain goat horn 61 x 35.6 x 20.3 cm EUR 24.000,- excl. VAT



Michael E. Smith Untitled, 2021 Coins, plastic 5 x 24.5 x 7 cm EUR 12.000,- excl. VAT







Franz Erhard Walther Über Haupt Grün Ocker, 1984 Sewn dyed cotton fabric

187 x 70 x 30 cm EUR 100.000,- excl. VAT



Franz Erhard Walther Drei Blätter mit gewölbtem Rand, 1962

Paper, tape 3 parts, 69.5 x 49.5 cm each EUR 120.000,- excl. VAT





