

DEBORAH SCHAMONI
Mauerkircherstr. 186
D-81925 München

Art Basel, Basel 2025
Hall 2.1 Booth S11

Rebecca Ackroyd
Judith Hopf
Maryam Hoseini
Francis Offman
Finnegan Shannon
Eric Sidner
Maria VMier

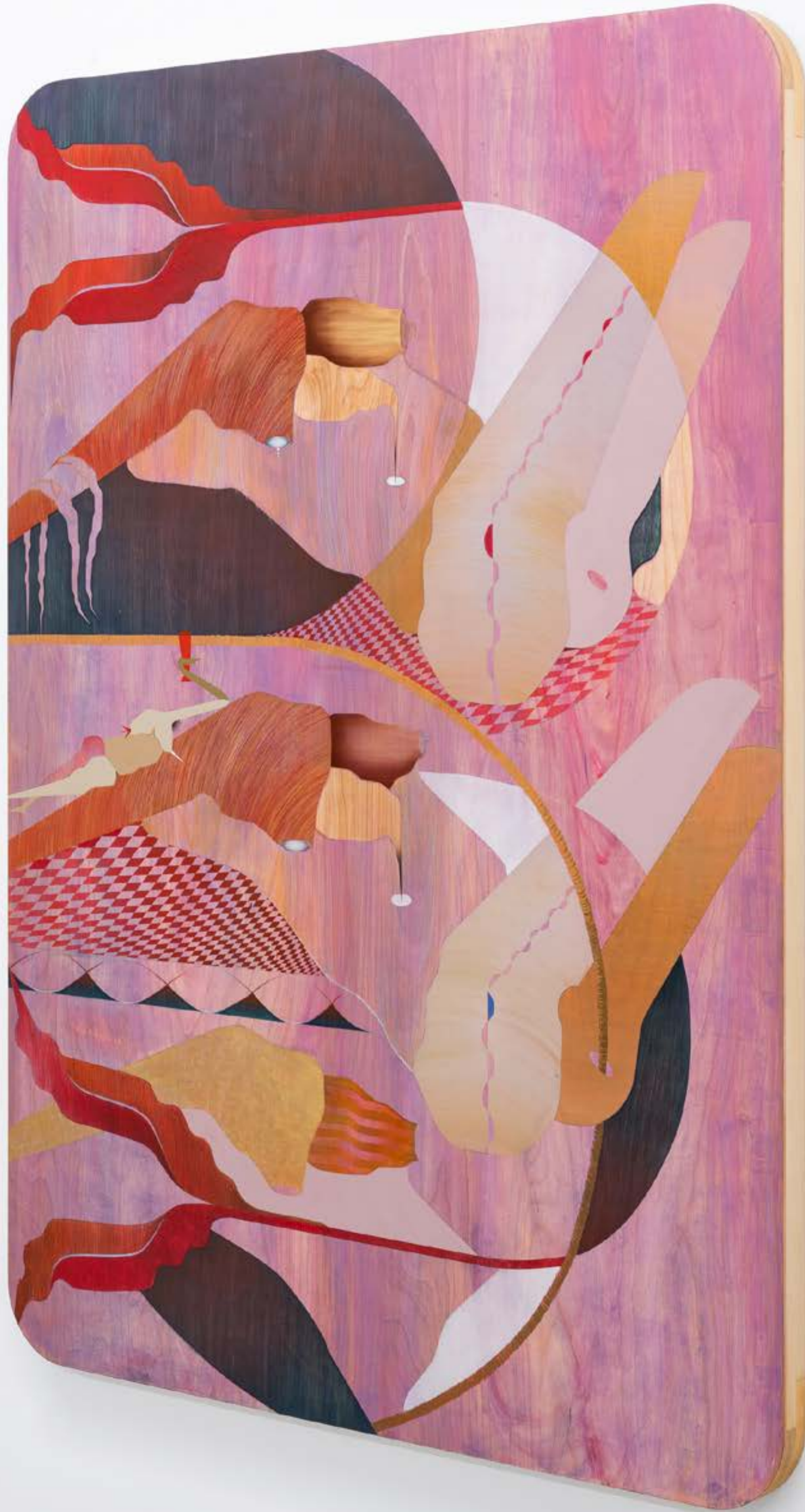
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bureau@deborahschamoni.com

Preview
Prices do not include VAT



Maryam Hoseini
Swells, No. II, 2025
Oil, acrylic, ink and color pencil on wood panel
172.7 × 121.9 × 5.1 cm / 68 × 48 × 2 in
MH045

€ 33,000.00 ex. tax



Through seriality and architectural interventions, Maryam Hoseini crafts enigmatic worlds. In her paintings, headless individuals navigate a landscape of ruins and shards. Hoseini uncovers subversive power within disaster, as her figures' fragmented bodies discover new possibilities of intimacy.

The newly produced works displayed at Basel reflect Hoseini's distinctive visual language – poised between intimacy and rupture.



Maryam Hoseini, *Swells, No. II* (detail), 2025



Maryam Hoseini

Swells, No. II (detail), 2025

Oil, acrylic, ink and color pencil on wood panel

172.7 × 121.9 × 5.1 cm / 68 × 48 × 2 in

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Maryam Hoseini

Swells, No. II, 2025

Oil, acrylic, ink and color pencil on wood panel

172.7 × 121.9 × 5.1 cm / 68 × 48 × 2 in

MH045

€ 33,000.00 ex. tax



Maryam Hoseini
Tidal Logic, No. II, 2025
Oil, acrylic, ink and color pencil on wood panel
172.7 × 121.9 × 5.1 cm / 68 × 48 × 2 in
MH044

€ 33,000.00 ex. tax



Maryam Hoseini (b. 1988 in Tehran, IR) lives and works in New York. They hold a BFA from Sooreh Art University, Tehran, and dual MFA degrees from the School of the Art Institute of Chicago and Bard College, where they currently serve as Co-Chair of the Painting Department.

Hoseini will be part of the upcoming 12th SITE Santa Fe International, curated by Cecilia Alemani, and were recently shown in LGBTQIA+ Histories at the Museu de Arte de São Paulo, curated by Adriano Pedrosa.

Recent solo and group exhibitions include Green Art Gallery, Dubai (2025, 2020); Museu de Arte de São Paulo, Brazil (2024); High Art, Paris (2022); Zeyrek Çinili Hamam, Istanbul (2023); Sadie Coles HQ, London (2023); The Aldrich Contemporary Art Museum, Ridgefield (2022); New Museum, New York (2021); Rachel Uffner Gallery, New York (2020, 2017); MoMA PS1, New York (2018) and SculptureCenter, New York (2019).

Their work is held in public collections including Kadist Art Foundation, Paris and San Francisco; Xiao Museum of Contemporary Art, Rizhao; and York Art Gallery, York.



Maryam Hoseini, *Tidal Logic, No. II* (detail), 2025

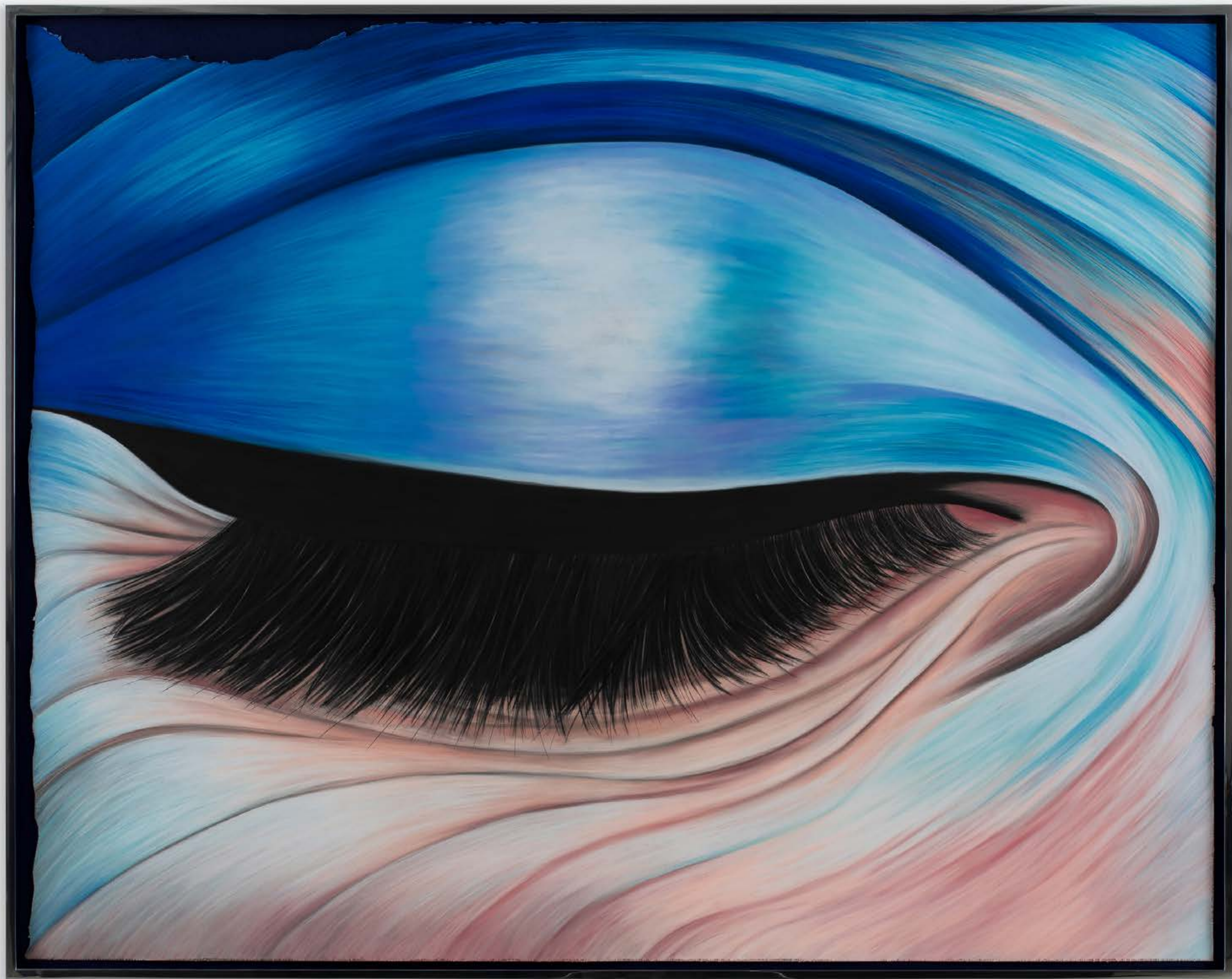


Maryam Hoseini, *Tidal Logic, No. II* (detail), 2025



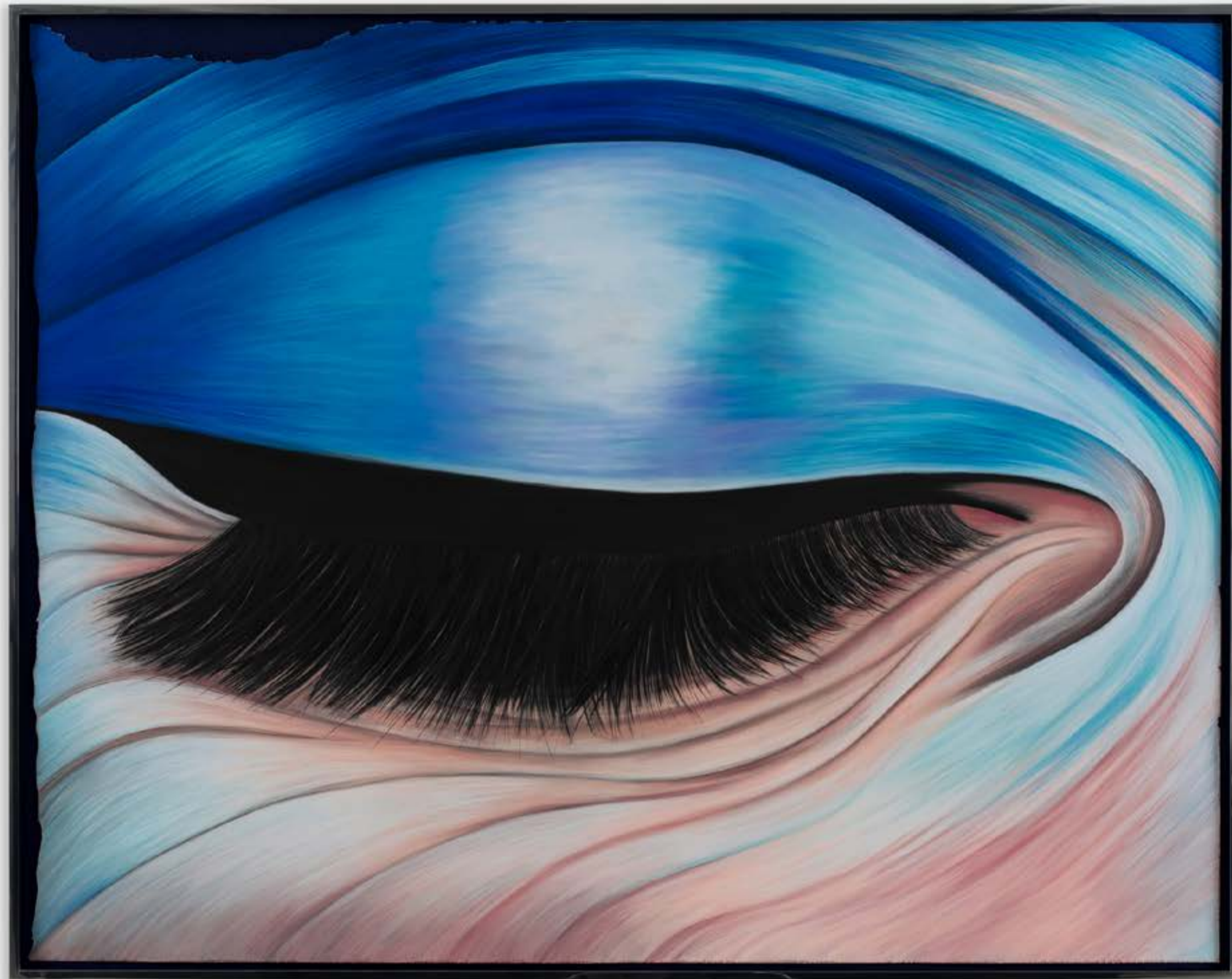
Maryam Hoseini
Tidal Logic, No. II, 2025
Oil, acrylic, ink and color pencil on wood panel
172.7 × 121.9 × 5.1 cm / 68 × 48 × 2 in
MH044

€ 33,000.00 ex. tax



Rebecca Ackroyd, *Evening Star*, 2023

DEBORAH SCHAMONI
Art Basel, Basel 2025
Hall 2.1 Booth S11



Rebecca Ackroyd
Evening Star, 2023
Gouache, soft pastel on Somerset satin paper
145 × 184 cm / 53 × 73 in
150 × 190 × 5 cm / 59 × 74 3/4 × 2 in (framed)
RA002

€ 55,000.00 ex. tax

Rebecca Ackroyd's works delve into subtle examinations of human bodies, memory, the subconscious, and dimensions of sexuality in space. She synthesizes elements of abstraction and figuration into a coherent but enigmatic language, often materialized in complex installations and body-like sculptures.



Rebecca Ackroyd, *Dusk*, 2023



Rebecca Ackroyd

Dusk, 2023

Gouache, soft pastel on Somerset satin paper

145 × 185 cm / 57 1/8 × 72 7/8 in

150 × 190 × 5 cm / 59 × 74 3/4 × 2 in (framed)

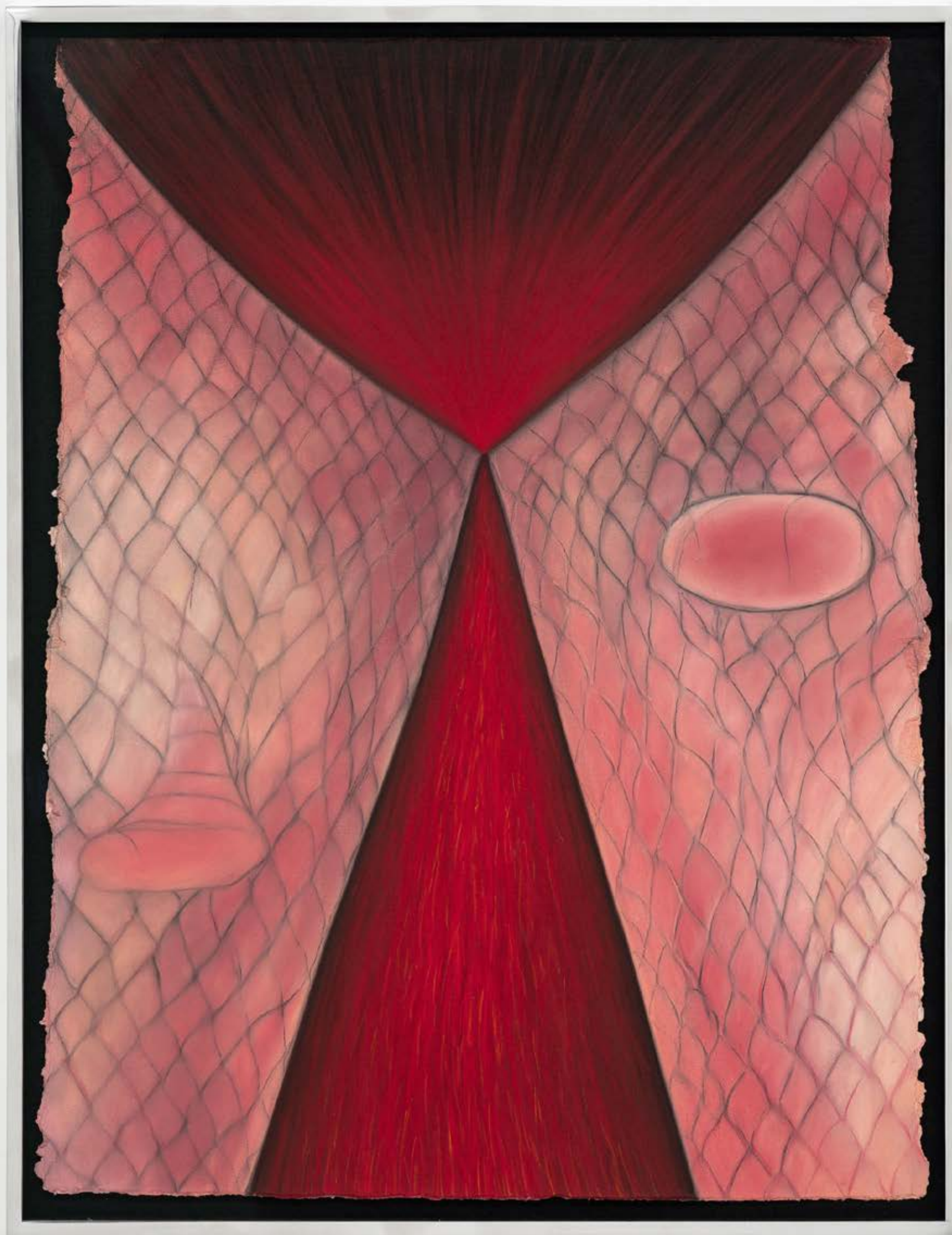
RA001

€ 55,000.00 ex. tax

Rebecca Ackroyd (b. 1987 in Cheltenham, UK) lives and works in Berlin and London. She studied Fine Art at the Byam Shaw School of Art and completed her Postgraduate Diploma at the Royal Academy Schools, London.

Recent solo and group exhibitions include Cabaret Voltaire, Zurich, Switzerland (2025); 60th Venice Biennale, Italy (2024); Musée d'art contemporain de Lyon, France (2023); Kestner Gesellschaft, Hanover, Germany (2023); Beirut Art Center, Lebanon (2022); Fondazione Pomodoro, Milan, Italy (2019); Whitechapel Gallery, London, UK (2015, 2016) and Chapter Gallery, Cardiff, UK (2017).

Her work is included in numerous public collections such as the Musée d'art contemporain de Lyon, France; Kestner Gesellschaft, Hanover, Germany; Zabłudowicz Collection, London, UK; The Bunker Artspace, Palm Beach, USA; Stahl Collection, Norrköping, Sweden; Sifang Art Museum, Nanjing, China; and the Tony Salame and Emergent Art Foundations, Beirut, Lebanon.



DEBORAH SCHAMONI

Art Basel, Basel 2025

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Rebecca Ackroyd

Hostess, 2023

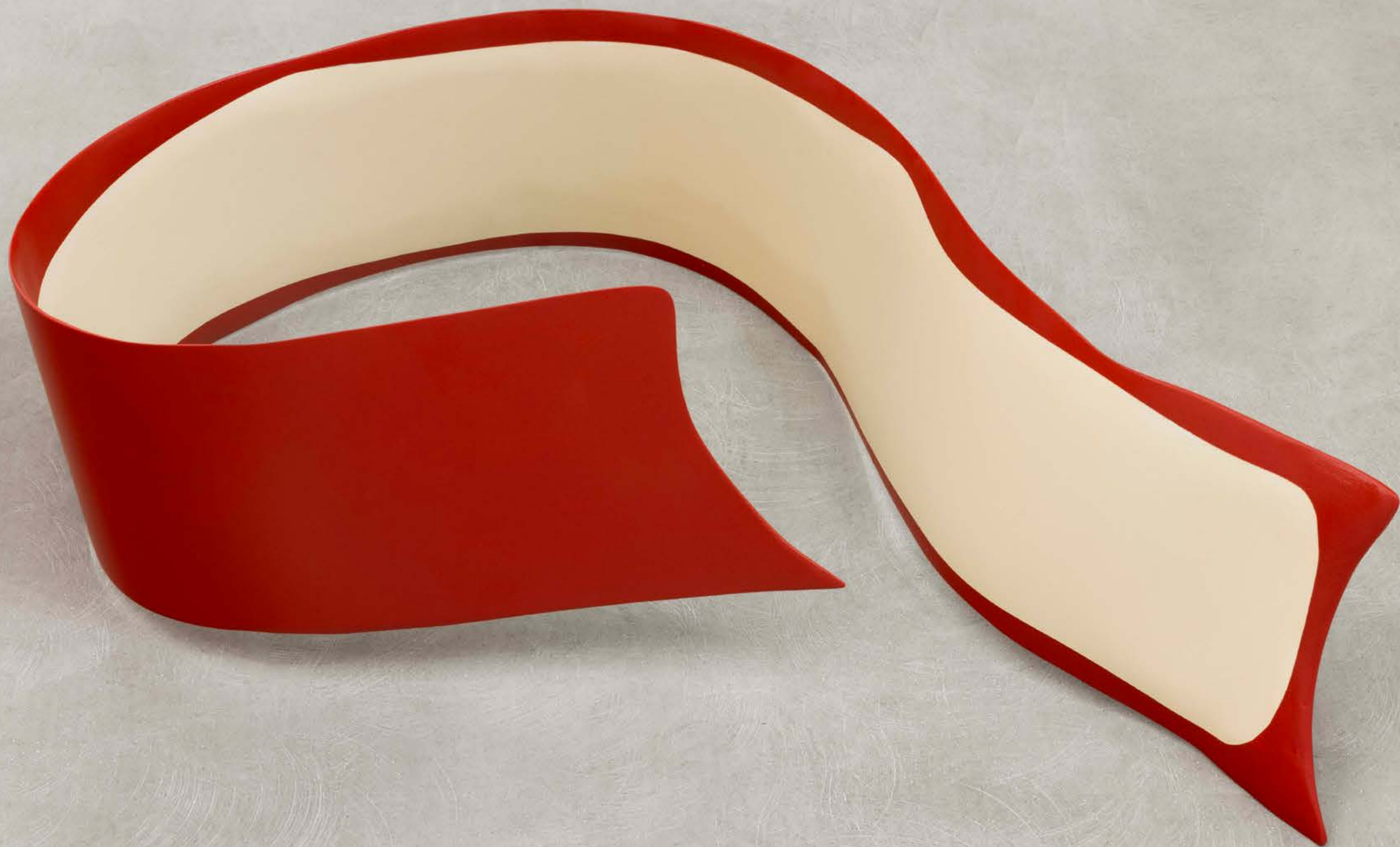
Gouache, soft pastel on Somerset satin paper

71 × 54 cm / 28 × 18 in

75 × 58 × 4 cm / 30 × 23 × 2 in (framed)

RA012

€ 20,000.00 ex. tax



Judith Hopf, *Apple Peel 2*, 2025



Judith Hopf, *Apple Peel 2*, 2025



Judith Hopf

Apple Peel 2, 2025

Bronze

51.5 × 81 × 24 cm / 20 ¼ × 31 ⅞ × 9 ½ in

Edition of 3 plus 1 AP (#1/3)

JH289

€ 22,000.00 ex. tax

Judith Hopf's manipulations of sculptural paradigms conflate the monumental with the banal. With a distinctive blend of sculpture, film, and drawing, Hopf examines collisions between power structures and private life. The human body's capacity to shape and be shaped by technology, architecture, and the environment is a persistent fascination for Hopf. At Art Basel, the gallery will present a new sculpture by Hopf: an apple peel in bronze that transforms the fleeting, overlooked gesture of peeling an apple into sculptural form.

Judith Hopf (b. 1969 in Karlsruhe, DE) lives and works in Berlin. She is a professor of fine arts at the Städelschule in Frankfurt am Main.

Recent solo and group exhibitions include Deborah Schamoni (2025); Kunsthal Thy, Denmark (2025); Skulpturenpark Köln, Germany (2024); kaufmann repetto, New York, US (2024); Hamburger Bahnhof, Berlin, Germany (2023); Bétonsalon, Paris, France (2022); FRAC, Paris, France (2022); Metro Pictures, New York (2019); KW Institute for Contemporary Art, Berlin, Germany (2018); Museion, Bolzano, Italy (2016); dOCUMENTA (13), Kassel, Germany (2012).

Her work is held in numerous public collections including CNAP, Paris; Sammlung zeitgenössischer Kunst der Bundesrepublik Deutschland; Fondazione Elpis, Milan; Fondazione Morra Greco, Naples; FRAC Île-de-France, Paris; Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin; MUMOK, Vienna; Museion, Bolzano; Museum MMK für Moderne Kunst, Frankfurt am Main; Museum of Contemporary Art Chicago; Sammlung Deutsche Bank, Frankfurt am Main; Sammlung Goetz, Munich; SMK – Statens Museum for Kunst, Copenhagen; Staatsgalerie Stuttgart; Lenbachhaus, Munich; The Syz Collection, Geneva; and Walker Art Center, Minneapolis.



Francis Offman, *Untitled*, 2025



Francis Offman

Untitled, 2025

Acrylic, ink, paper, fabric, coffee grounds, 100%
cotton gauze, Bolognese plaster on juta

221 × 305 cm / 87 × 120 ⅛ in

FO015

€ 27,000.00 ex. tax



Francis Offman's lushly colored paintings emerge from daily encounters with community. While the scraps in his works are gifted by friends, these materials – from coffee grounds to paper crafted in China – are also products of far-flung global supply chains. His densely textured surfaces thus become accumulations of personal memories and geopolitical forces. Informed by his experience of the Rwanda genocide, Offman's paintings are imbued with a sense of loss; the realities of violence disseminated via news media linger at the edge of his abstract compositions.



Francis Offman, *Untitled*, 2025



Francis Offman

Untitled, 2025

Acrylic, ink, paper, fabric, coffee grounds, 100%
cotton gauze, Bolognese plaster on juta

154 × 223.4 cm / 60 5/8 × 88 in

FO016

€ 20,000.00 ex. tax



Francis Offman, *Untitled* (detail), 2025



Francis Offman (b. 1987 in Butare, RW) lives and works in Bologna, IT. He studied at the University of Milan (2007–2011) and the Academy of Fine Arts of Bologna (2017–2019).

Recent solo and group exhibitions include Secession, Vienna, Austria (2025); Blank Projects, Cape Town, South Africa (2025); Deborah Schamoni, Munich, Germany (2024); Mead Gallery, Warwick Arts Centre in Coventry, United Kingdom (2024); La Società delle Api in Monaco (2024); Mead Gallery, Warwick Arts Centre, United Kingdom (2023); Fondazione Memmo, Rome, Italy (2023); Tate Liverpool, United Kingdom (2023); Triennale Milano, Milan, Italy (2023); MAXXI – Museo nazionale delle arti del XXI secolo, Rome, Italy (2023); Castello di Rivoli Museo d'Arte Contemporanea, Turin, Italy (2022, 2021); Museo di Roma – Palazzo Braschi, Rome, Italy (2022) and Museo MAGA, Gallarate, Italy (2021).

His work is held in public collections including Frac Bretagne, Rennes; Museo d'Arte Moderna di Bologna; MACRO, Rome; Castello di Rivoli Museo d'Arte Contemporanea, Turin; The University of Warwick Art Collection, Coventry; and The Hammer Museum, Los Angeles.



Francis Offman

Untitled (detail), 2025

Acrylic, ink, paper, fabric, coffee grounds, 100%
cotton gauze, Bolognese plaster on juta

154 × 223.4 cm / 60 ⁵/₈ × 88 in

FO016

€ 20,000.00 ex. tax



Francis Offman, *Untitled*, 2024-2025



Francis Offman
Untitled, 2024-2025
Acrylic, ink, coffee grounds, 100% cotton
gauze, Bolognese plaster on linen
28 × 29 cm / 11 × 11 ³/₈ in
FO018

€ 4,000.00 ex. tax



Francis Offman, *Untitled*, 2024-2025



Francis Offman
Untitled, 2024-2025
Acrylic, ink, coffee grounds, 100% cotton
gauze, Bolognese plaster on linen
20 × 30.2 cm / 7 ⁷/₈ × 11 ⁷/₈ in
FO017

€ 4,000.00 ex. tax



Francis Offman, *Untitled*, 2024-2025



Francis Offman
Untitled, 2024-2025
Acrylic, ink, coffee grounds, 100% cotton
gauze, Bolognese plaster on linen
30 × 37.7 cm / 11 ³/₄ × 14 ⁷/₈ in
FO021

€ 5,000.00 ex. tax

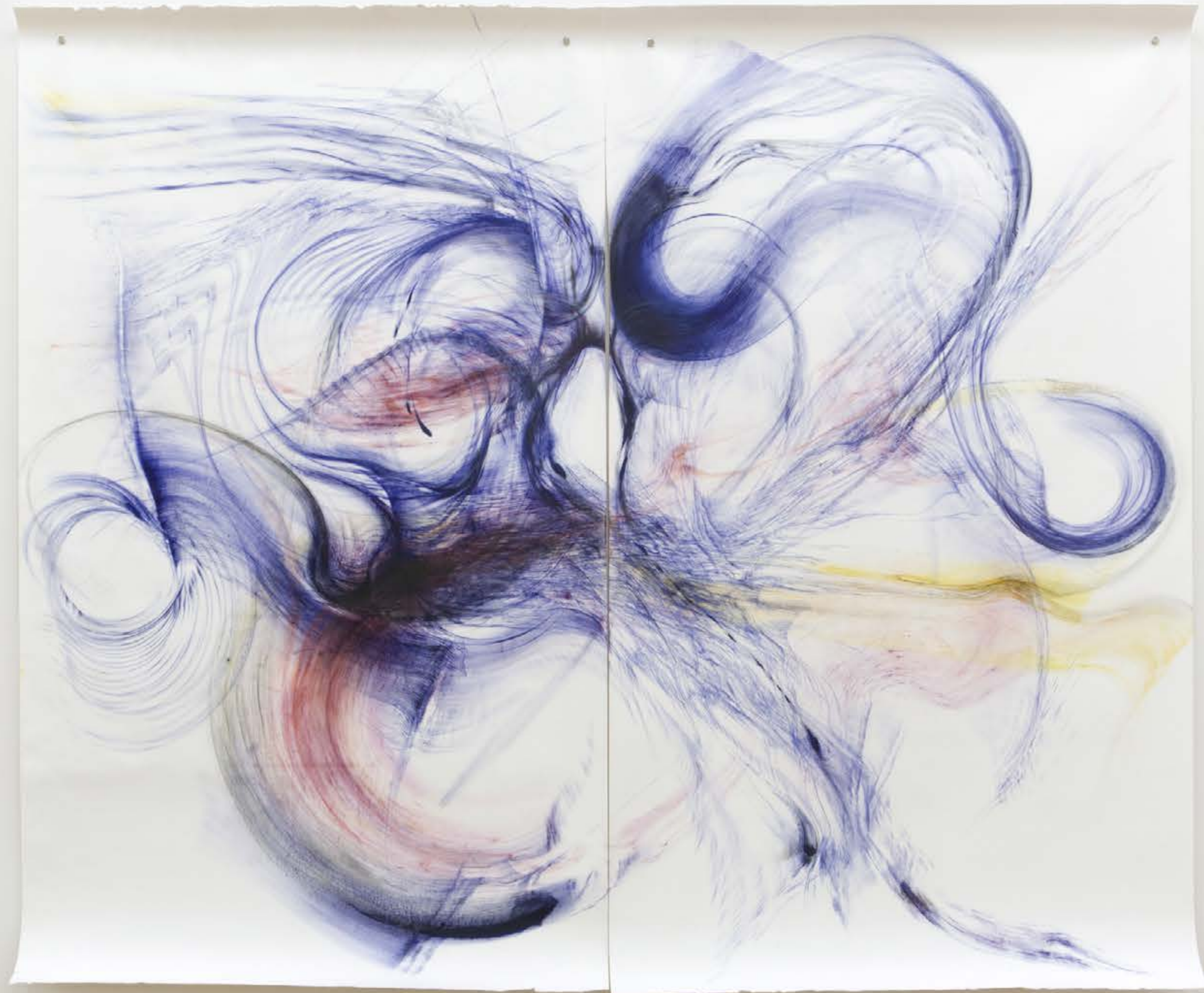


Francis Offman, *Untitled*, 2022-2024



Francis Offman
Untitled, 2022-2024
Acrylic, paper, 100 cotton, coffee grounds,
Bolognese plaster on cotton
30 × 45 cm / 11 ³/₄ × 17 ³/₄ in
FO006

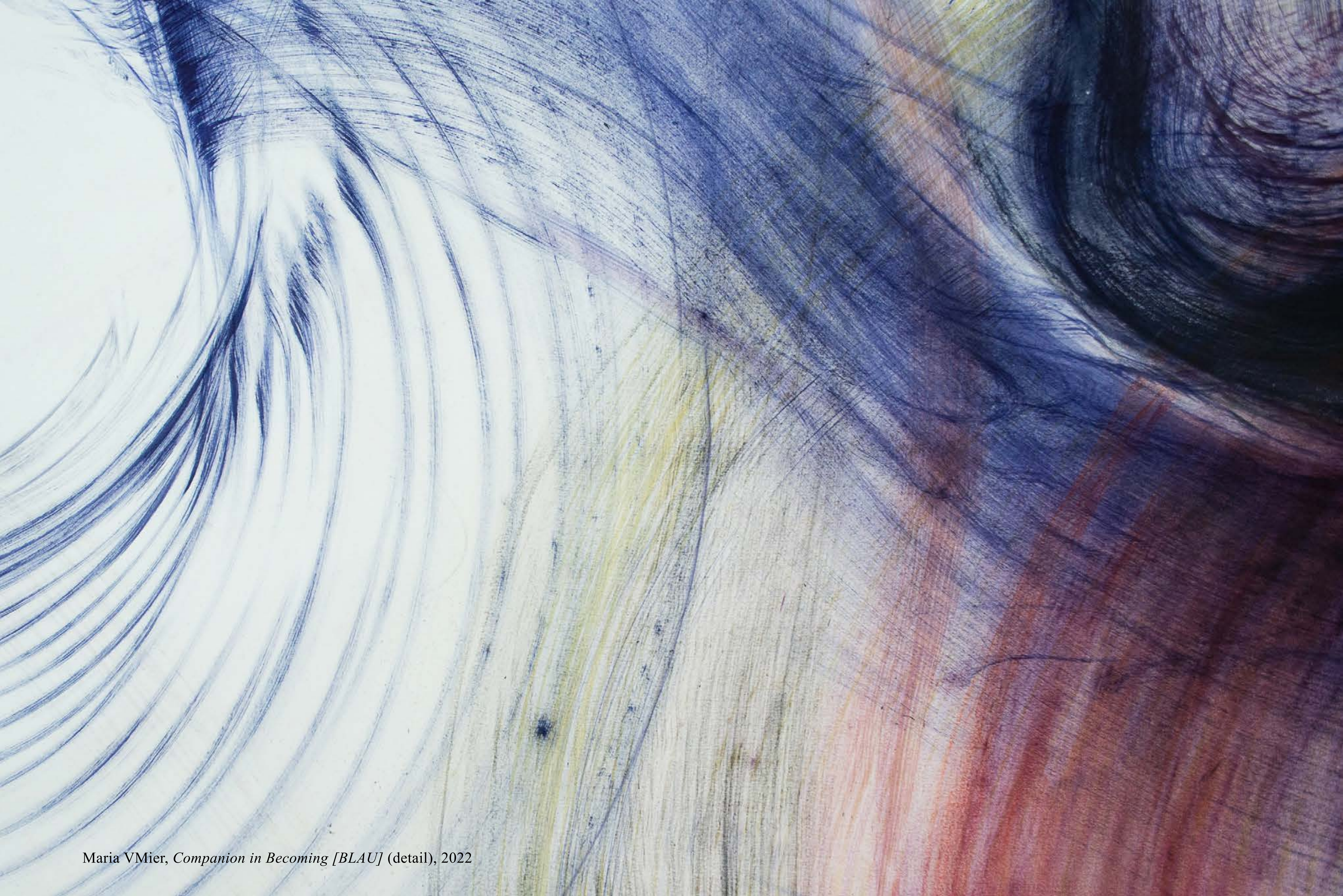
€ 6,000.00 ex. tax



Maria VMier, Installation view, *Hi!*, during *Site Visit*, Museum Brandhorst, Munich, 2022



Maria VMier, *Companion in Becoming [BLAU]* (detail), 2022



Maria VMier, *Companion in Becoming [BLAU]* (detail), 2022



Maria VMier

Companion in Becoming [BLAU], 2022

Ink, graphite and pigment on paper

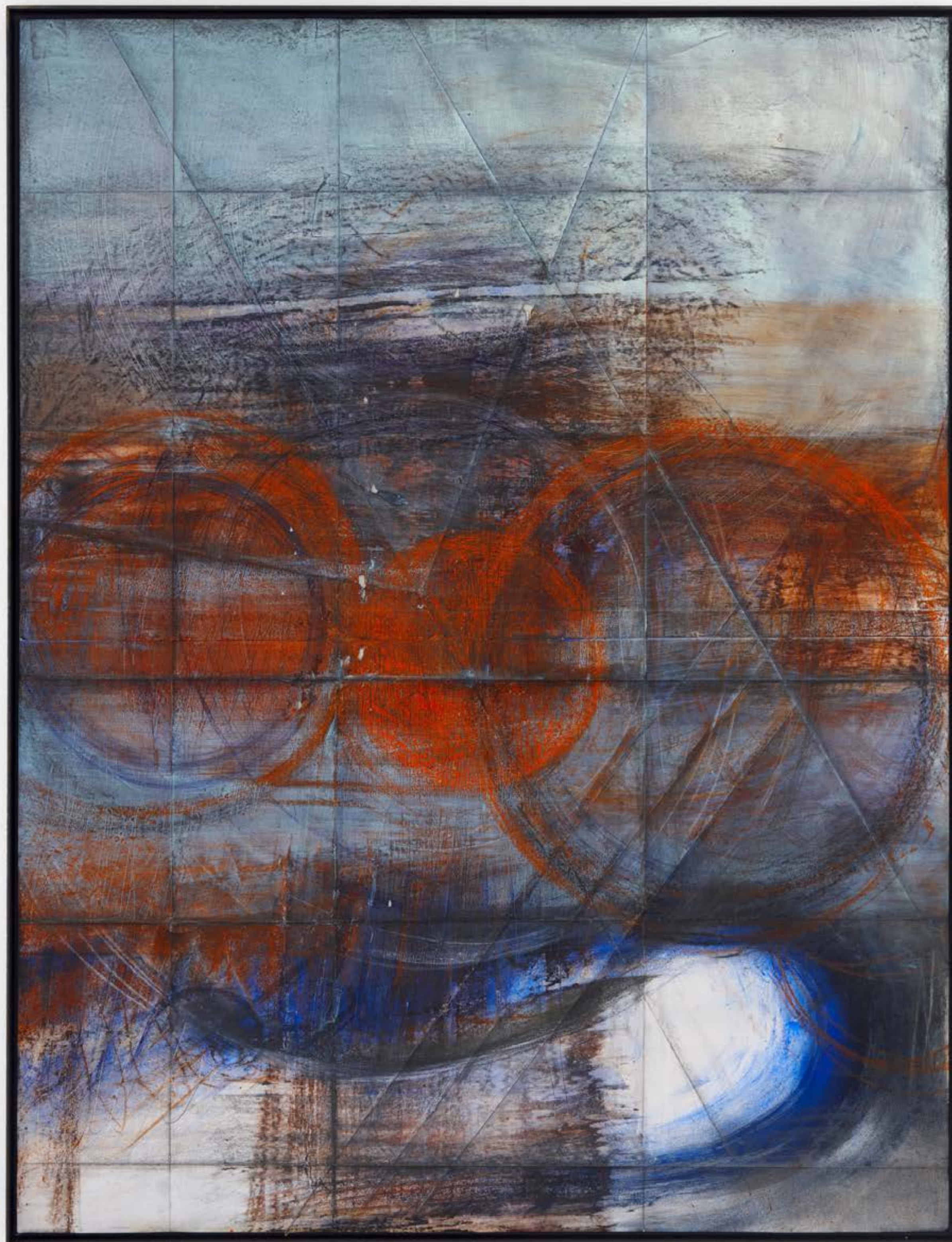
Diptych, 333 × 392 cm / 131 ¹/₈ × 154 ³/₈ in

MVM019

€ 24.000,00 ex. tax

The multidisciplinary practice of Maria VMier encompasses context-specific and collaborative work. Influenced by body politics, her work addresses the centrality of desire – with an eye towards its post-feminist and political dimensions. Her forms begin in her Companion series, as she builds up intuitive writing gestures into large-format paintings. Her lines – ebullient and dense – create a sense of three-dimensional depth that echoes sculptural forms like the figura serpentinata, a spiral motif prominent in Renaissance art.

Maria VMier recently debuted special solo projects at the Pinakothek der Moderne and the Museum Brandhorst in Munich in 2024. The gallery's presentation will be the first exhibition of her works at Basel.



Maria VMier

Shield, 2025

India ink, pigment, wax, vinyl, and graphite
on perforated and folded paper

159 × 122 cm (framed)

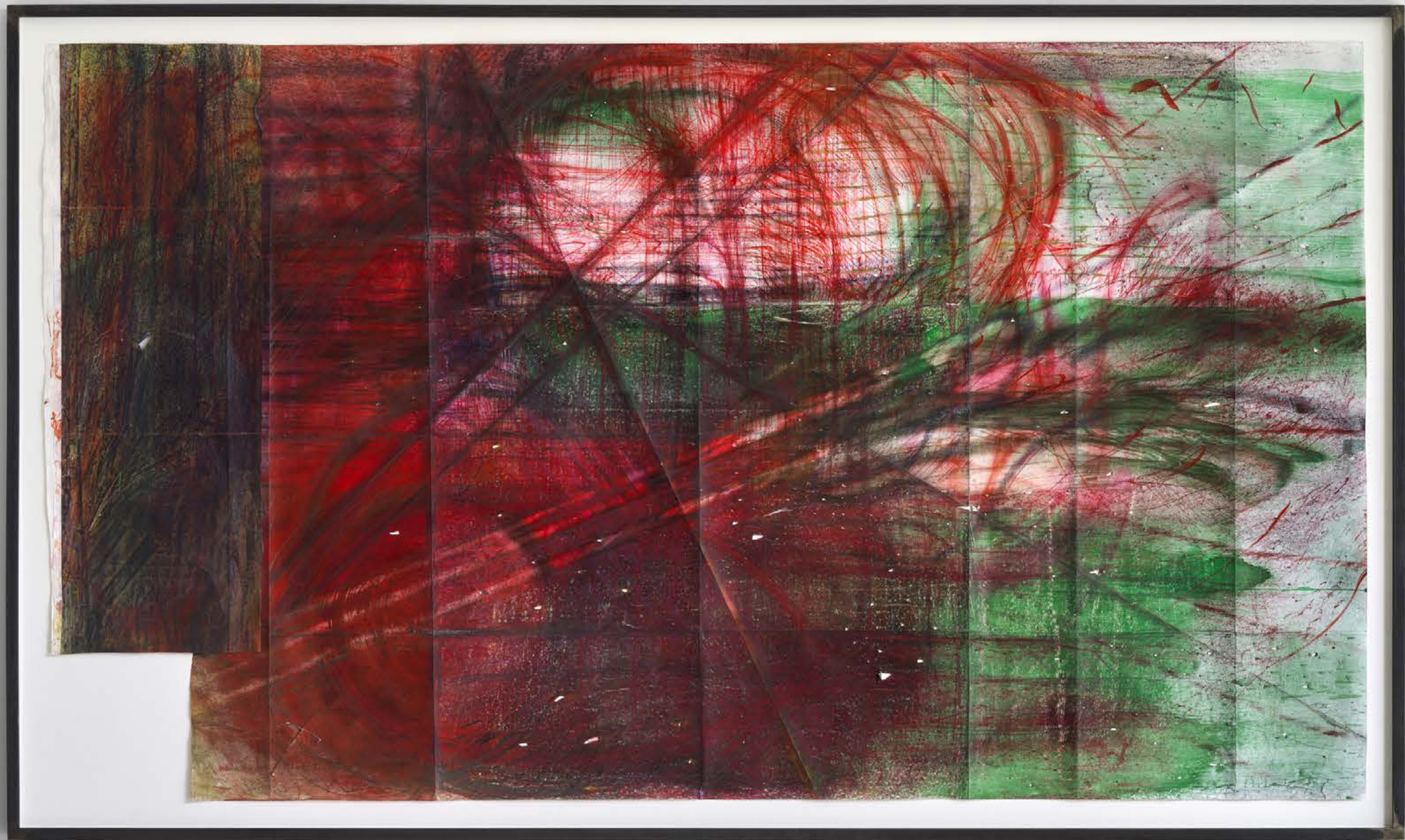
62 ⁵/₈ × 48 in (framed)

MVM029

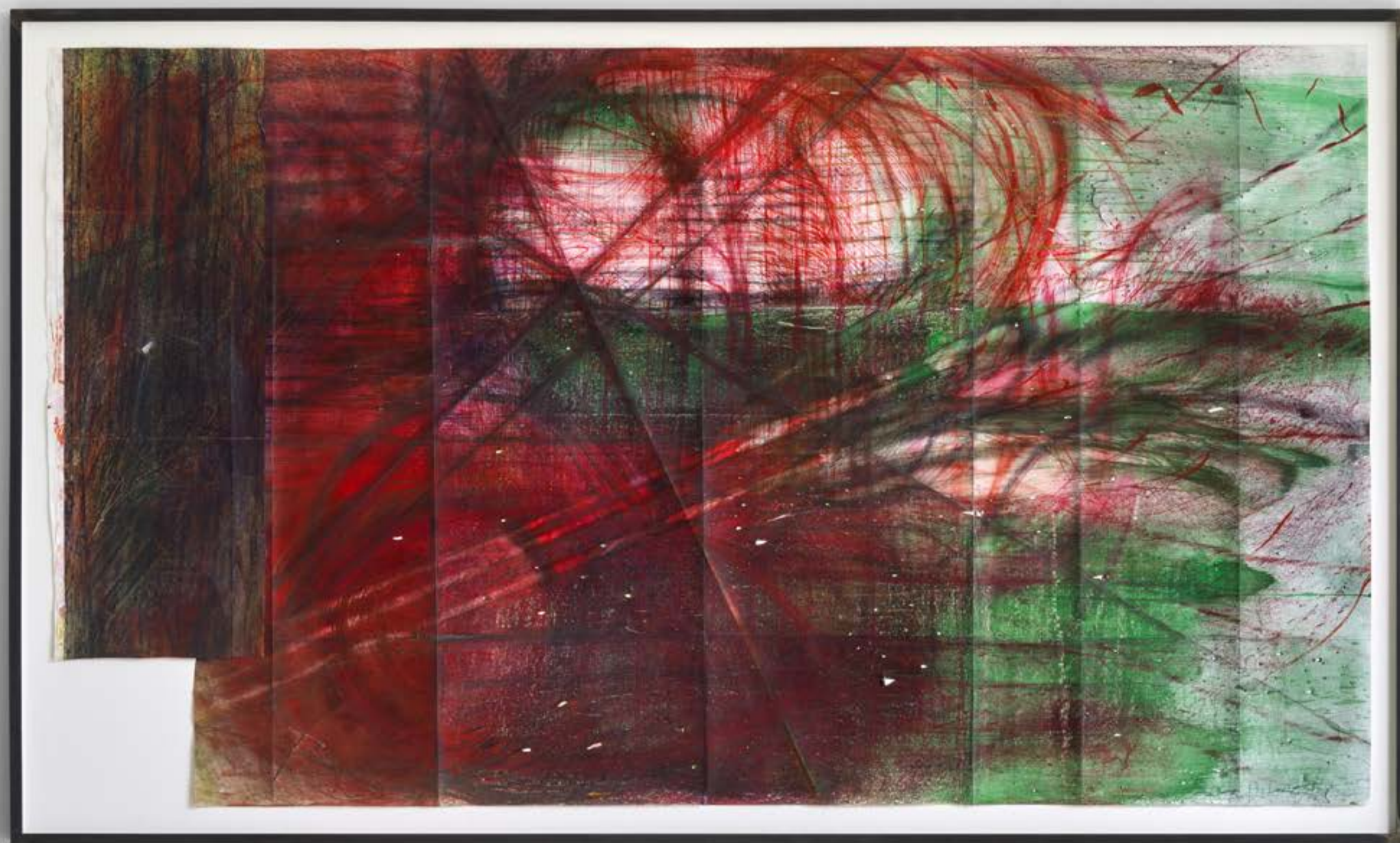
€ 16.000,00 ex. tax



Maria VMier, *Shield* (detail), 2025



Maria VMier, *Gebiet*, 2023/2025



Maria VMier

Gebiet, 2023/2025

India ink, pigment, oil pastel, wax, acrylic, micaceous
iron oxide, pencil on perforated and folded paper

133.5 × 224 cm / 52 ½ × 88 ¼ in (framed)

MVM028

€ 20.000,00 ex. tax



VMier (b. 1985 in Passau, DE) is an artist based in Munich and New York. They studied at Bard College and the Academy of Fine Arts, Munich and are co-founder of the artist-run publishing house Hammann von Mier Verlag and member of the collective Ruine München. From 2019 to 2022, they were part of the curatorial direction of FLORIDA Lothringer 13 in Munich.

Recent solo and group exhibitions include Deborah Schamoni (2025); Museum Brandhorst, Munich, Germany (2024, 2022); Pinakothek der Moderne, Munich, Germany (2024); MoMA PS1, New York, USA (2024); NS-Dokumentationszentrum, Munich, Germany (2023); strobe, New York, USA (2022); BOAN Art Space, Seoul, South Korea (2020); GiG Munich, Germany (2019); Spike Berlin, Germany (2016); Metropolitan Structures, New York, USA (2016); Popp's Packing, Detroit, USA (2016) and Kunstverein München, Germany (2014).

Their work is included in public collections such as the Museum Brandhorst, Munich; and Pinakothek der Moderne, Munich.



Eric Sidner, *Sunbather 1*, 2025



Eric Sidner, *Sunbather 1*, 2025



Eric Sidner

Sunbather 1, 2025

Glass, steel, LED light bulb

45.5 × 40.5 × 40.5 cm / 17 ⁷/₈ × 16 × 16 in

ES091

€ 25.000,00 ex. tax

Sunbather depicts a head bubbling up from below right before the surface tension is broken either for breath or to speak. It is unclear whether the work's subject is fish or human, since fish do not have flowers for eyes and humans do not live in the water. Furthering the confusion sunbathing is a relaxing activity practiced on dryland. The figure's mismatched eyes however imply an inner imbalance, or confusion. Not a state one would expect from someone on holiday. The sun worshiper's floral eyes seem to be absorbing the sun's life force and projecting it back out through a wide-open mouth that is looking at us through an eye at its core.



Eric Sidner, *Sunbather 1* (detail), 2025



Observing someone or something “in a fishbowl” implies a situation where life, actions, and even thoughts are open to public scrutiny from the outside. A “fisheye” lens represents the inverse of that perspective, looking out from an isolated condition that distorts the world beyond one’s grasp. The figure depicted in the work is doing a lot of looking. One might wonder if this creature enjoys its subjugated state contained in a bowl shaped to their own liking, or is it fighting trying to escape, warping what was once a nice round bowl into a nightmarish distorted reality. It is hard to know, like trying to talk to celebrities or pets, they have a vested interest in keeping their thoughts to themselves.

The work is about observing and being observed, and the decadent states we find ourselves in when this looking is distorted by mediating forces. It is the latest in a series of works drawing on both Venetian and Bohemian glass design. Whose subjects are precarious constellations of luxurious, comically grotesque “Pop” influenced symbols. Human in both in both scale and theme, relating to the body in their depictions of things like hands, mouths and hearts. These characters are fragile constructions of experiences hanging or stacked on top of one another barely holding on for dear life, one knock from a careless onlooker away from total destruction.

– Eric Sidner



Eric Sidner, *Sunbather 1* (detail), 2025

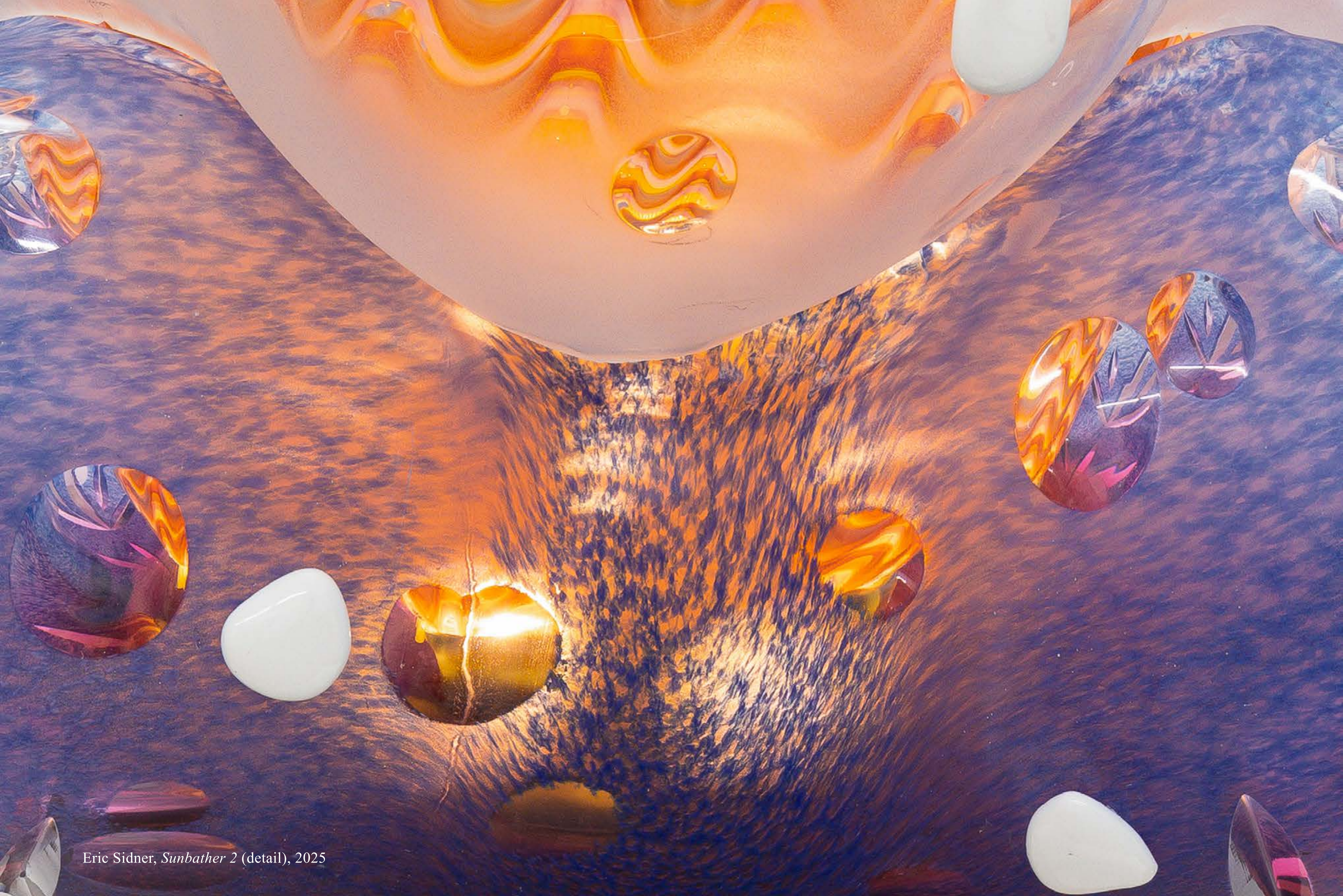


Eric Sidner, *Sunbather 2*, 2025



Eric Sidner
Sunbather 2, 2025
Glass, steel, LED light bulb
45.5 × 40.5 × 40.5 cm / 17 ⁷/₈ × 16 × 16 in
ES092

€ 25.000,00 ex. tax



Eric Sidner, *Sunbather 2* (detail), 2025



Eric Sidner deals with the unconscious absorption of popular culture and its impact on relationships and identities. With an inventive usage of glass, Sidner's sculptures evoke an array of references. Their unexpected juxtapositions invite varied interpretations without stating an explicit subtext. At Art Basel, Sidner will present his two new works *Sunbather 1* and *2*, which depict a swimmer coming up for air, his eyes replaced by oversized sunflowers. When viewed from above, the figure, a cross between human and fish, transforms into an eye looking back. Through mashing-up cartoonish signifiers, Sidner's figurative glass sculptures articulate poignant meditations on the human condition. Shown for the first time with integrated lighting, these sculptures push traditional glassmaking into the realm of contemporary art. Developed with a Czech glass manufacturer, they fuse Venetian and Bohemian techniques into radical new forms – creating a tension in glass that feels both fragile and forceful.

Sidner (b. 1985 in Houston USA) lives and works in Berlin. He studied at the California College of the Arts in Oakland, USA (BFA) and was a guest student at the Städelschule, Frankfurt, Germany. Sidner was also a resident at De Ateliers, Amsterdam, Netherlands (2013).

Recent solo and group exhibitions include Laurel Gitlen, New York, USA (2024); Deborah Schamoni, Munich, Germany (2024, 2022); Platform for Contemporary Sculpture, Tilburg, Netherlands (2019); Kunstverein Nürnberg, Germany (2017); and Johan Berggren Gallery, New York, USA (2015).



Deborah Schamoni is pleased to present a project by Finnegan Shannon as part of this year's Parcours section at Art Basel.

Drawing on personal experience and activism, Shannon (b. 1989, Berkeley, CA; lives and works in Brooklyn, NY) develops multidisciplinary works – spanning sculpture, text, installation, and publishing – that reframe accessibility as a social and spatial relationship: something fluid, negotiated, and far from guaranteed.

Finnegan Shannon

Do you want us here or not (AB), 2025-ongoing

Plywood, paint

88.3 × 63.5 × 66.7 cm / 34 ³/₄ × 25 × 26 ¹/₄ in

Edition of 3 plus 2 AP (#1/3)

FS050

€ 6.500,00 ex. tax



Finnegan Shannon, Installation view, *Interactions*, Bundeskunsthalle, Bonn, 2023



Finnegan Shannon

Do you want us here or not (KAH), 2023-ongoing

Stainless steel, lacquer

89 × 184 × 66.5 cm / 35 x 72 ½ x 26 ⅛ in

Edition of 3 plus 1 AP (#1/3)

FS017

€ 20.000,00 ex. tax

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Bronze
51.5 × 81 × 24 cm / 20 1/4 × 31 7/8 × 9 1/2 in
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Francis Offman
Untitled, 2024-2025
Acrylic, ink, coffee grounds, 100% cotton
gauze, Bolognese plaster on linen
28 × 29 cm / 11 × 11 ¾ in
FO018

€ 4,000.00 ex. tax



Francis Offman
Untitled, 2024-2025
Acrylic, ink, coffee grounds, 100% cotton
gauze, Bolognese plaster on linen
20 × 30.2 cm / 7 ¾ × 11 ¾ in
FO017

€ 4,000.00 ex. tax



Francis Offman
Untitled, 2024-2025
Acrylic, ink, coffee grounds, 100% cotton
gauze, Bolognese plaster on linen
30 × 37.7 cm / 11 ¾ × 14 ¾ in
FO021

€ 5,000.00 ex. tax



Francis Offman
Untitled, 2022-2024
Acrylic, paper, 100 cotton, coffee grounds,
Bolognese plaster on cotton
30 × 45 cm / 11 ¾ × 17 ¾ in
FO006

€ 6,000.00 ex. tax

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Maria VMier
Companion in Becoming [BLAU], 2022
Ink, graphite and pigment on paper
Diptych, 333 × 392 cm / 131 ⅞ × 154 ⅜ in
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159 × 122 cm (framed)
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€ 16.000,00 ex. tax



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Gebiet, 2023/2025
India ink, pigment, oil pastel, wax, acrylic, micaceous
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133.5 × 224 cm / 52 ½ × 88 ¼ in (framed)
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Glass, steel, LED light bulb
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Glass, steel, LED light bulb
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Do you want us here or not (KAH), 2023-ongoing
Stainless steel, lacquer
89 × 184 × 66.5 cm / 35 x 72 ½ x 26 ⅞ in
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Plywood, paint
88.3 × 63.5 × 66.7 cm / 34 ¾ × 25 × 26 ¼ in
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