

PRATS NOGUERAS BLANCHARD

Art | Basel
Basel

Messe Basel, Basel
15 - 21 Jun, 2026 - booth E17

Helena Almeida
Juliana Cerqueira Leite
Leandro Erlich
Luis Gordillo
Ana Mendieta
Muntadas
Wilfredo Prieto
Juan Uslé



Helena Almeida

1934, Lisboa, PT - 2018, Sintra, PT

Helena Almeida is considered to be one of the greatest contemporary Portuguese artists and a key figure in the development of art in her country since the 1970s. Her artistic practice began with sculpture and painting, to later move into the field of photography, always linked to painting, drawing and performance. From the beginning of her career, she explored and questioned traditional forms of expression, particularly painting, in an attempt to transgress the space demarcated by the pictorial plane.

The body plays a central role in Almeida's work and becomes both a sculptural form and a space —dressed in black, fragmented, or concealed behind brushstrokes, lines, or objects. The driving force behind her work was the desire to merge body and work "as if I were continuing to affirm: "my painting is my body, my work is my body". She takes position in carefully choreographed poses, in order to create complex compositions and highly poetic actions, representing primarily her body, as a universal body.

Her works have been exhibited in venues such as: International Center of Photography, New York (US); The Art Institute of Chicago (US); Serralves, Porto (PT); Jeu de Paume, Paris (FR); The Hamdan Bin Mohammed Bin Rashid Al Maktoum International Photography Award & World Photography Organisation, Dubai (UAE); TATE Liverpool (UK); TATE Modern, London (UK); Kettle's Yard, University of Cambridge, (UK); Fundación Telefónica, Madrid (ES); MOCA-The Museum of Contemporary Art, Los Angeles (US), Musée de Charleroi (BE).

She represented Portugal at the São Paulo Biennial in Brazil (1979), the Venice Biennale (1982 and 2005) and the Sydney Biennale (2004).

Her work is part of important collections such as: The Art Institute of Chicago (US), Banco de España (ES), Banco Privado (PT), BES arte - Banco Espírito Santo Collection (PT), Bibliothèque Nationale de Paris (FR), Caixa Geral de Depósitos (PT), Centro Galego de Arte Contemporânea (ES), Centro de Arte Contemporânea Museu Nacional de Soares dos Reis (PT), Collection Berardo (PT), Es Baluard (ES), FRAC Lorraine (FR), Col. Fundación Leal Rios (PT), Sammlung Verbund, Vienna (AT), Contemporary Art Museum of Chicago (US), Fundación ARCO (ES), Calouste Gulbenkian Foundation (PT), Serralves Foundation (PT), Hara Museum of Contemporary Art (JP), MoMA (US), Musée d'Art Moderne Grand Duc Jean (LU), MACBA (ES), Museo Nacional Centro de Arte Reina Sofía (ES), MUSAC (ES), TATE London (UK), National Museum of Western Art (JP), Buhl Collection (US) and Crédit Suisse (US).



Helena Almeida

Estudo para série "Onda", 1997

B/W photograph

124 x 129 cm (48 7/8 x 50 3/4 inches)

120.000 € (+ applicable tax)



Helena Almeida

Desenho Habitado, 1975

B/W photograph with drawing and horsehair collage
65 x 57,5 x 3,5 cm (25 5/8 x 22 5/8 x 1 3/8 inches) (framed)
150.000 € (+ applicable tax)

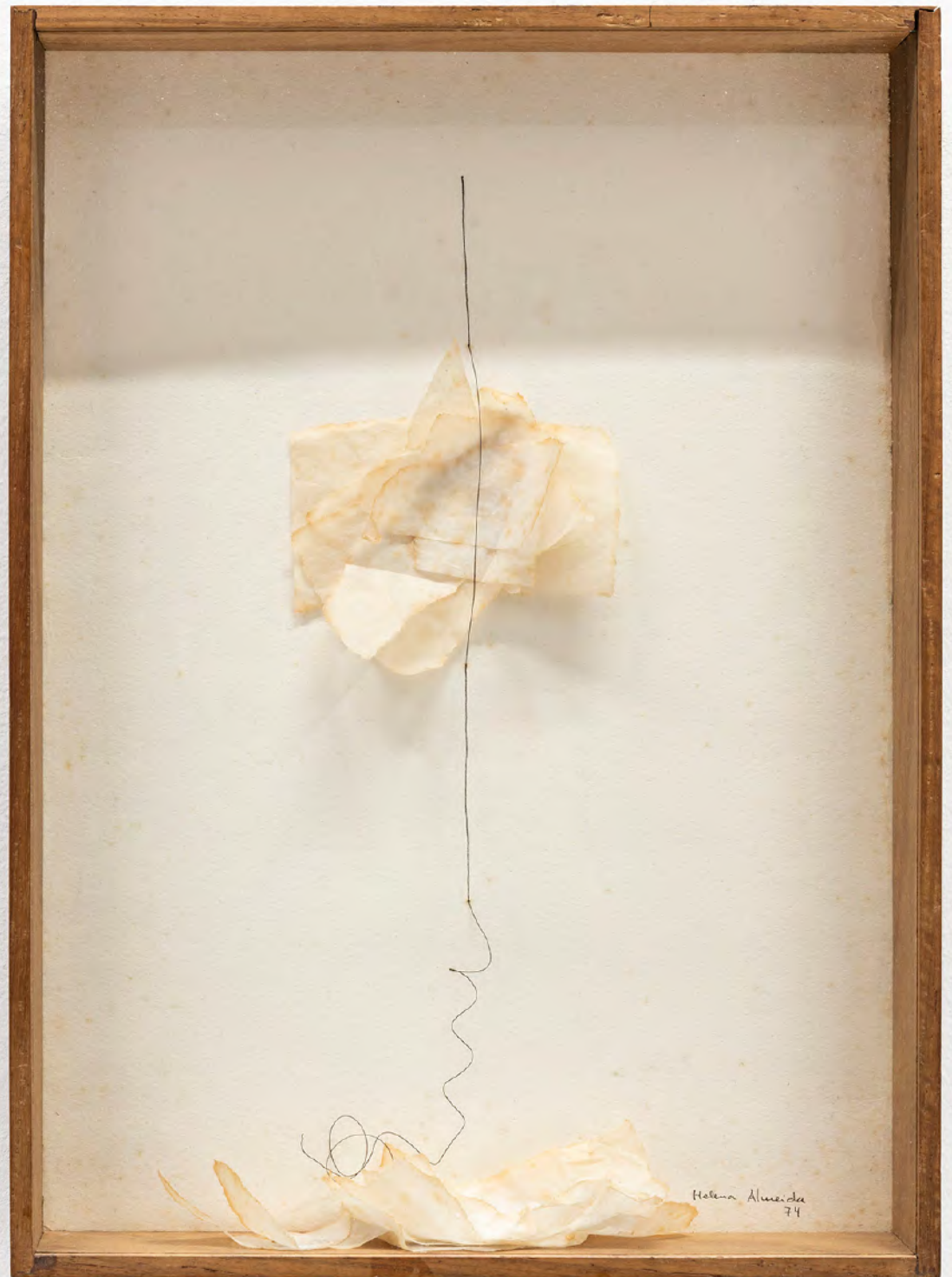
Helena Almeida

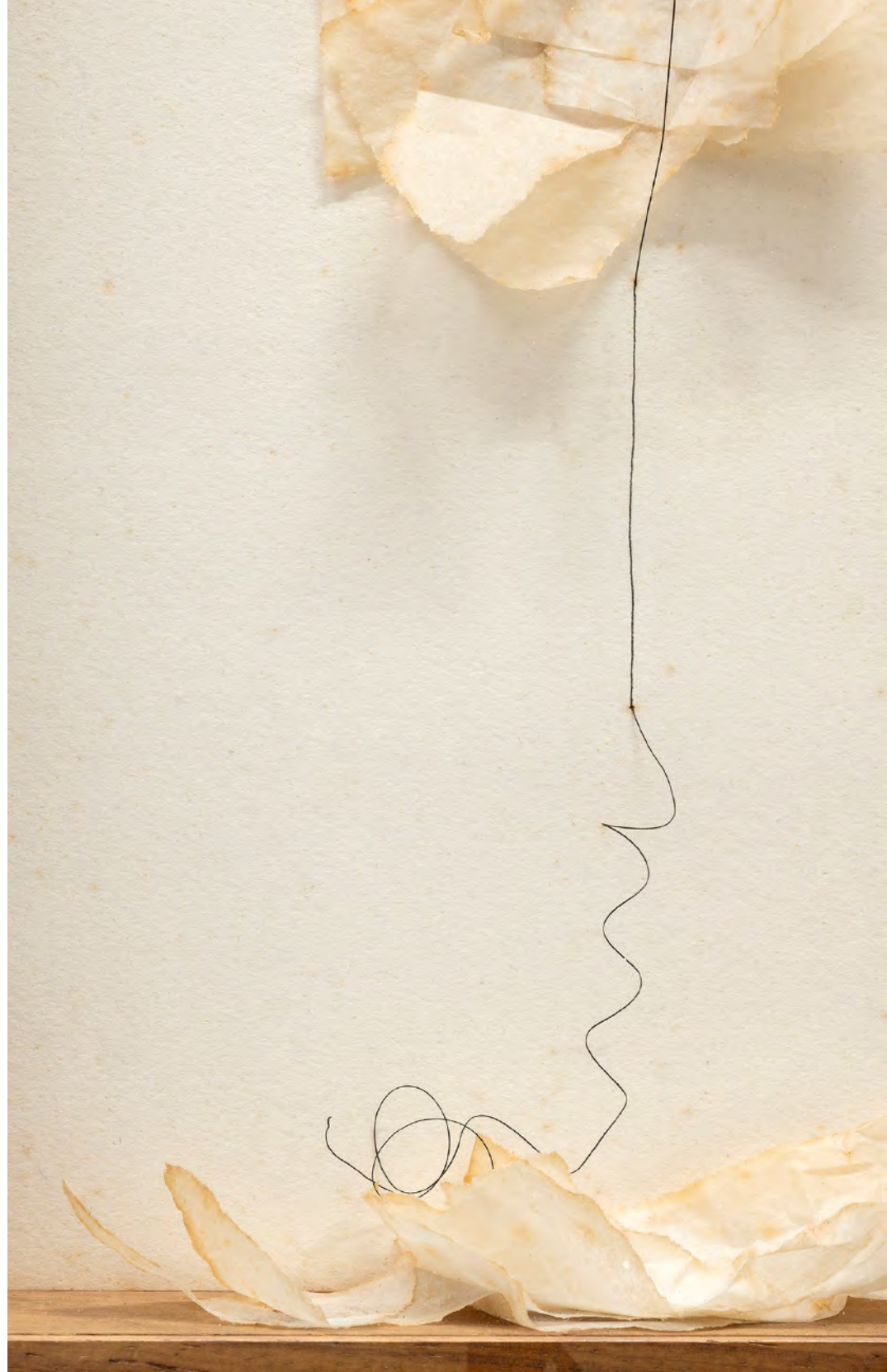
Desenho, 1974

Horsehair thread and tracing paper on paper and platex

35,5 x 27 cm (14 x 10 5/8 inches)

65.000 € (+ applicable tax)







Juliana Cerqueira Leite

1981, Chicago, US/BR

Juliana Cerqueira Leite is a Brazilian artist interested in the parameters of the body and the space that it creates; her large-scale and tactile sculptures investigate the abilities and constraints of the human body. "Creating new forms is a mission for me," said Cerqueira Leite, "a way of not reasserting the world as it is, but of positing a transformation". The artist's sculptures testify to one's ability to transmute the world around them. Using her own body as a primary tool, Cerqueira Leite digs, combs, scratches, and pushes through her materials—which include clay, latex and plaster—to create organic forms. Her sculptures retain impressions of the artist's legs, arms and fingers and often resemble skin, bone and similarly corporeal matter. Explaining her use of materials, Cerqueira Leite has said: "One of the reasons I use so much density of material is that I want to upset the status quo: the idea that matter is consistently subservient to our desires. I want to put myself in a position where matter is in just as much control as I am".

Cerqueira Leite has exhibited her works in sculpture, photography and video internationally since graduating from the Slade School of Fine Art MFA Sculpture Program (London) as recipient of the Kenneth Armitage Sculpture Prize. Cerqueira Leite was awarded the Pollock-Krasner Foundation Grant in 2019 in support of her solo exhibition *Orogenesi* at the National Archaeological Museum in Naples, Italy. In 2016 she was awarded the Furla Art Prize for her contribution to the 5th Moscow Young Art Biennale. She has exhibited her work in venues such as KW Institute for Contemporary Art, Berlin (DE); Museion, Bolzano (IT); Instituto Tomie Ohtake, São Paulo (BR); MuBE, São Paulo (BR); Sculpture Center, New York (US); Saatchi Gallery, London (UK); the 2017 Venice Biennale Antarctic Pavilion (IT); Marres House for Contemporary Culture, Maastricht (NL); Hordaland Kunstsenter, Bergen (NO) for the 2019 Bergen Assembly; Instituto Tomie Ohtake, São Paulo (BR), Cass Sculpture Foundation, Sussex (UK); T.J. Boulting Gallery, London (UK); Alma Zevi, Venice (IT), Galeria Casa Triângulo, São Paulo (BR); Regina Rex and Arsenal Contemporary, New York (US); Museion, Bolzano (IT); MuBE, São Paulo (BR); FrauenMuseum, Hittisau (AT); Ilmin Museum, Seoul (KR); Arsenal Contemporary, Montreal (CA). Her works are held in both private and University collections in the Americas, Europe and Southeast Asia. In 2025, she undertook a residency at Atelier Calder in Saché, (FR).

Juliana Cerqueira Leite lives and works in New York.

Juliana Cerqueira Leite

Contraction 3, 2019

Plaster, steel, aluminium, acrylic, burlap, wax
160 × 80 × 50 cm (63 × 31 ½ × 19 ⅝ inches)
18.000 € (+ applicable tax)





Detail



Juliana Cerqueira Leite

Urn 10, 2022

Dental plaster, fiber glass, aluminum, steel, pigment,
glass base, live plants and organic substrate

Total dimensions: 140 × 90 × 45 cm (55 1/8 × 35 3/8 × 17 3/4 inches)
14.500 € (+ applicable tax)



Juliana Cerqueira Leite

Lift, 2023

Stainless steel, plaster, jesmonite, pigment, wax

113 × 78 × 20 cm (44 ½ × 30 ¾ × 7 ⅞ inches)

11.000 € (+ applicable tax)





Leandro Erlich

1973, Buenos Aires, AR

Leandro Erlich is the author of a work that uses the everyday to generate immersive experiences that alter the perception of reality, and is currently one of the Argentine visual artists with greatest international projection. Through a practice grounded in perceptual shifts and visual displacements, the artist configures a space that challenges our sense of the familiar and opens up endless avenues of interpretation.

Erlich has created a body of sculptures and large installations in which the architectural appearance of the everyday functions as a kind of perceptual trap: it leads the unsuspecting viewer into a visual paradox that defies the assumptions of the order and the rules of the material world.

In the last two decades, his work has been exhibited internationally and is in the permanent collections of prestigious museums and private collectors, including: Museo de Arte Moderno, Buenos Aires; The Museum of Fine Arts, Houston; Tate Modern, London; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; 21st Century Museum of Art Kanazawa, Japan; MACRO, Rome and many other institutions as relevant to his career.

Erlich has created several striking public works, such as *La Democracia del Símbolo* at the Obelisco and MALBA Museum in Buenos Aires, *Maison Fond* for the UN Climate Change Conference in Paris, *Bâtiment* at Nuit Blanche Paris, *Ball Game* for the Summer Youth Olympic Games in Buenos Aires, *Port of Reflections* exhibited at the MMCA in Seoul, and *Palimpsest* at the Echigo-Tsumari Art Triennial in Japan. Currently, his monumental work *La Carte, À l'ombre de la ville* will be a permanent part of the city of Bordeaux, France.

During the past years, Leandro Erlich has participated in major exhibitions in places such as Mori Art Museum in Tokyo, the Palazzo Reale in Milan, the Kunstmuseum in Wolfsburg, the CAFA Art Museum in Beijing, the MALBA in Buenos Aires, the CCBB in various cities in Brazil, and the PAMM in Miami, reaching several times the record of visitors. Recently, he has participated in group exhibitions at the Centre Pompidou-Metz, the Forest Festival of the Arts in Okayama, Japan, the Ennova Art Museum, and the Nanhai Art Center in China. A major survey of his work will be on view in the Grand Palais in Paris from June through September 2026.

Leandro Erlich lives and works between Paris, Buenos Aires and Montevideo.

Leandro Erlich

Elevator Maze, 2007

Wood, aluminum, mirrors and lights

30 × 85 × 65 cm (11 ¾ × 33 ½ × 25 ⅝ inches)

Ed. 5 + II AP

85.000 € (+ applicable tax)







Leandro Erlich

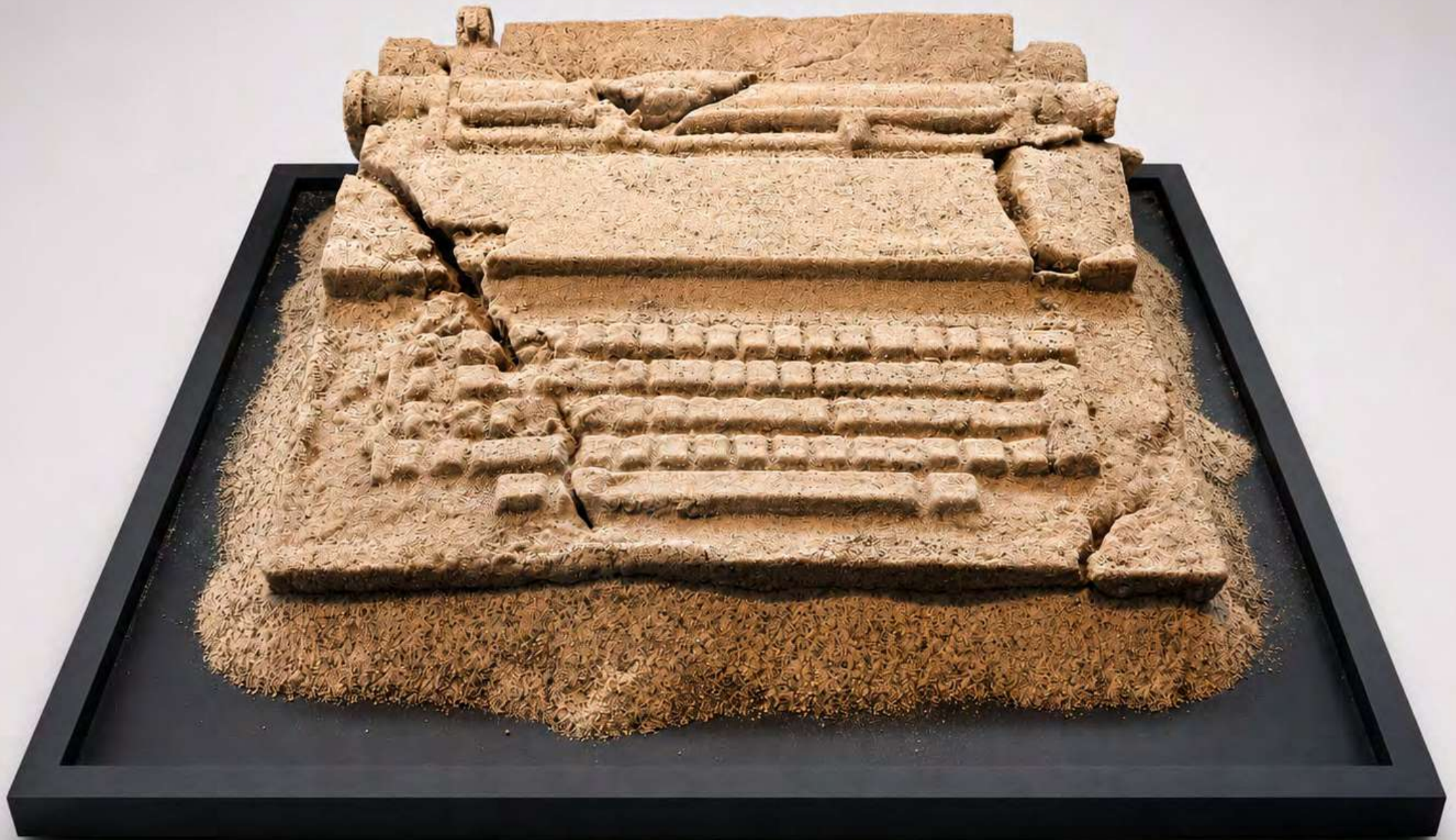
Cacahuète, 2018

(The Cloud)

Extra clear glass, ceramic ink digital printing,
wooden wengue vitrine, led lights.

199 × 175 × 81 cm (78 3/8 × 68 7/8 × 31 7/8 inches)

175.000 € (+ applicable tax)



Leandro Erlich
Sand Typewriter (Praxis), 2026
Resin, sand
12 x 7 x 43 cm (4 $\frac{3}{4}$ x 14 $\frac{5}{8}$ x 16 $\frac{7}{8}$ inches)
Ed. 3 + II AP
85.000,00 € (+ applicable tax)

Luis Gordillo

1934, Sevilla, ES

Luis Gordillo began his artistic career in the 1950s, when he traveled to Paris and became acquainted with contemporary European art. He was particularly influenced by French informalists such as Wols, Fautrier, Dubuffet, and Michaux. His early works reflect the impact of Surrealism and the influence of Antoni Tàpies.

Gordillo emerged as one of the most consistently innovative painters in the exploration of pictorial language. In the early 1970s, he was among the key artists to reintroduce figuration and iconographic elements associated with Pop Art. Around this time, he also began incorporating photographic images into his creative process—a working methodology that gives rise to a fragmentarism “occurring within the work itself, as if the images were arranged on different planes or superimposed realities, yet in no way limiting”. Both the idea of process and the notion of continuous construction as a means of accumulation are consistently present in his work.

Luis Gordillo has received many awards throughout his career: Premio Comunidad de Madrid (2009), Premio Velázquez a las Artes Plásticas (2007), Premio Tomás Francisco Prieto de la Casa de la Moneda (1999), the Gold Medal for Merit in the Fine Arts (1996), and the National Prize for Plastic Arts (1981). His most recent exhibitions include *Constantes vitales*, Casal Solleric, Mallorca (2024); *Luis Gordillo. dime quién eres Yo*, Sala Alcalá 31, Madrid (2024); *Memorándum*, Museo Universidad de Navarra, Pamplona (2021), *...carmenmásetcéterAs...*, Espacio Santa Clara, Seville (2019); *Fotoalimentación*, Museo de Arte Contemporáneo de Alicante and Centre del Carme, Valencia (2018); *Confesión general*, Koldo Mitxelena Kulturenea, San Sebastián; CGAC, Santiago de Compostela; Centro José Guerrero and Patronato de la Alhambra y Generalife, Granada; CAAC, Seville (2016-2017); *Luis Gordillo XXL/XXI*, Artium, Vitoria (2014); *Horizontalia*, CAC Málaga (2012); *Untitled (Provisional)*, Fundació Suñol, Barcelona (2010); *Luis Gordillo – Iceberg total*, Kunstmuseum Bonn (2008); *Iceberg Tropical*, *Luis Gordillo. Antològica 1959-2007*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2007).

Luis Gordillo lives and works in Madrid.





Luis Gordillo

Organigrama anatómico, 2025

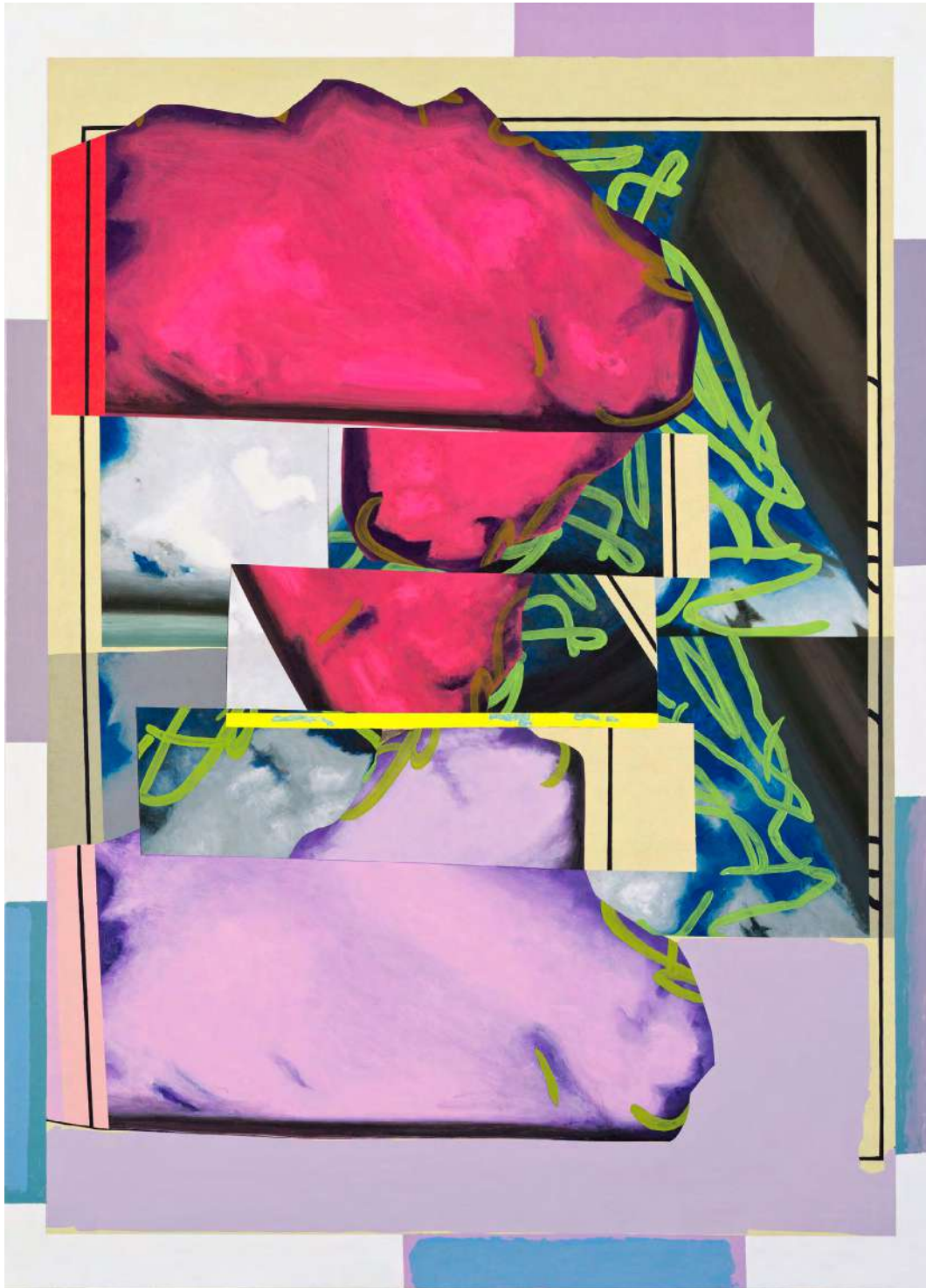
Acrylic on canvas

212 x 301 x 5,5 cm cm (83 ½ x 118 ½ x 2 ¼ inches)

150.000 € (+ applicable tax)



Detail



Luis Gordillo
Vegetal Animal, 2018-2020
Mixed media on canvas
180 × 127,5 cm (70 ⁷/₈ × 50 ¹/₄ inches)
75.000 € (+ applicable tax)



Luis Gordillo

Centro animal, 2025

Mixed media (collage and painting) on silkscreen

100 × 70 cm (39 ³/₈ × 27 ¹/₂ inches)

112,5 × 82 × 4 cm (44 ¹/₄ × 32 ¹/₄ × 1 ⁵/₈ inches) (framed)

17.000 € (+ applicable tax)



Detail



Ana Mendieta

1948, Havana, CU - 1985, New York, US

Ana Mendieta conceived an innovative body of work that materialized in photography, film, video, drawing, sculpture and site-specific works. The main themes of her work continue to be relevant today, as they traverse present-day issues such as exile, displacement and the return to nature. Mendieta established her own personal synthesis between Body and Land Art through the hybridization between form and documentation, generating a series of works that she titled *Siluetas*. In these powerful productions where the artist fuses her body with nature, Mendieta allows the metamorphosis of herself into natural elements such as fire and water, becoming part of nature. From Iowa to Mexico, through Cuba, New York and finally Rome, Ana Mendieta explored the concept of the earth as a space in which to address issues of displacement by articulating the presence of her body and its trace within different natural elements and environments.

Mendieta's body of work has been subject to several important retrospectives such as *Ana Mendieta. Search for Origin*, conceived by MO.CO Montpellier Contemporain and co-produced with MUSAC, Museo de Arte Contemporáneo de Castilla y León, in collaboration with Musée des beaux-arts La Chaux-de-Fonds, in 2023-24; *Ana Mendieta: Elemental*, at Rochester Institute of Technology, Nueva York, in 2022, or *Covered in Time and History* Jeu de Paume, Paris, in 2018. Her work is currently on view at MASP, São Paulo and Haus der Kunst, Munich. Her exhibitions include Kunsthalle Bern; Martin-Gropius-Bau Museum, Berlin; The Metropolitan Museum of Art, New York; Centre Georges Pompidou, Paris and Metz; Castello di Rivoli Museo d'Arte Contemporanea, Turin; Moderna Museet, Stockholm; MoMA, New York. Her works are part of numerous public collections, such as MoMA, New York; Museo Nacional Centro de Arte Reina Sofía (MNCARS), Madrid; Centre Georges Pompidou, Paris; Metropolitan Museum of Art, New York; y Solomon R. Guggenheim Museum, New York. In 2026, a major exhibition at TATE Modern London will present many of Ana Mendieta's iconic works alongside newly remastered films, early paintings, and late sculptural pieces, many of which have never been seen in the UK before.

Ana Mendieta

Encantación a Olokún-Yemayá (Incantation to Olokun-Yemaya), 1977

C-Print

76,2 × 50,8 cm (30 × 20 inches)

87,6 × 62,2 cm (34 ½ × 24 ½ inches) (framed)

Ed. 12 + III AP

\$60.000 (+ applicable tax)





Ana Mendieta

Untitled (El Corazón), 1973

C-Print

76,2 × 50,8 cm (30 × 20 inches)

87,6 × 62,2 cm (34 ½ × 24 ½ inches) (framed)

Ed. 12 + III AP

\$60.000 (+ applicable tax)



Ana Mendieta

La Venus Negra [The Black Venus], 1981

Black and white photograph

99,7 × 135,9 cm (39 ¼ × 53 ½ inches)

102,9 × 139,4 × 5,1 cm (40 ½ × 54 ⅞ × 2 inches) (framed)

Ed. 6 + III AP

\$125.000 (+ applicable tax)

Muntadas

1942, Barcelona, ES

Antoni Muntadas' work has developed from its beginning –early seventies– a constant criticism towards the languages and messages of the media as clear instruments of power.

Since the first moment he used the video as useful tool to dissect and make the mechanisms of communications visible, referring to television and the designated 'media landscape.' This genuine study and treatment turned him into an early pioneer in the audiovisual artistic field. Likewise, Muntadas has analyzed and questioned the relationships that are established between the public and the private through his video works, photographs and multimedia installations; it's from the early nineties that he incorporates internet to this list. Also, since the 90s, he initiates new kinds of long-term. In each of these projects a principal concept is developed, which extends through different stages and contexts.

Muntadas starts to work with installation in the mid-seventies, and he has continued to work with photography, video, installation, audio recording, and urban intervention. Iterations of his iconic projects —such as *Between the Frames: The Forum* (1983–93), *The Board Room* (1988), and the on-going series *On Translation* (1995– ...) and *The Construction of Fear* (2008– ...)— have been widely exhibited at institutions and galleries in North and South America, Europe, Asia and the Middle East. His works have been presented in solo exhibitions at MACBA, Barcelona; Laboratorio Arte Alameda, Mexico City; Weserburg Museum, Bremen; Espacio Fundación Telefónica, Buenos Aires; Museo Nacional de Arte Reina Sofía, Madrid, with the show *Entre/Between*; Württembergischer Kunstverein, Stuttgart; Estação Pinacoteca, São Paulo; Museo de Bellas Artes, Bilbao; Centro Andaluz de Arte Contemporáneo, Sevilla; Ateneo Art Gallery, Manila; and SESC Pompéia, São Paulo. Since 2011 he has been working on the project *Asian Protocols*, presented to the public at Total Museum of Seoul (2014), at 3331 Arts Chiyoda of Tokyo (2016) and at Three Shadows Photography Art Centre, Beijing (2018). Muntadas participated in the 1977 and 1997 editions of Documenta, the 1991 Whitney Biennial, the 1983 São Paulo Biennial, the 2000 Havana Biennial, the 2002 Taipei Biennial, the 2004 Kwangju Biennial, the 2011 and 2021 Istanbul Biennial, the 2012 Paris Triennale, and the 13th Shanghai Biennial in 2021. In 2005 he represented Spain at the Venice Biennale, where he realized a comprehensive project on the evolution of the Biennale over its history.

Muntadas lives and works between Barcelona, New York and Venice.





LIFE IS EDITING

Muntadas

Life is editing, 2026

Lightbox

25 × 165 × 5 cm (9 7/8 × 65 × 2 inches)

Ed. 10 + III AP

12.000 € (+ applicable tax)

EDITING

The image shows three identical black desk lamps with adjustable goosenecks, each with a circular, ribbed lamp head. They are placed on a white shelf against a light-colored wall. Each lamp is turned on, casting a soft, circular glow on the wall behind it. The words 'LOOK', 'SEE', and 'PERCEIVE' are printed in a bold, sans-serif font above each lamp's light projection, respectively. The lamps have black power cords that hang down from the shelf.

LOOK

SEE

PERCEIVE

Muntadas

Look, see, perceive, 2009

3 desk lamps, vinyl

50 × 180 × 22 cm (19 5⁄8 × 70 7⁄8 × 8 5⁄8 inches)

Ed. 6

25.000 € (+ applicable tax)



Muntadas

Projectes / Propostes. Proyectos / Propuestas. Projects / Proposals, 2017

18 silkscreen prints on Fabrianocolore paper 200 g

60 x 42 cm (23 5/8 x 16 1/2 inches)

Ed. 12

35.000 € (+ applicable tax)



Wilfredo Prieto

1978, Sancti Spíritus, CU

Wilfredo Prieto's work indistinctly implements installation, video or performance, proposing spaces for reflection around power, the paradoxes of social relations and the effect and incidence of economic and political fluctuations. At the same time, he handles a peculiar poetics of scale, giving meaning to the magnitude of an object and the banality of a gesture. His work questions the basic structures of contemporary culture and reflects on consumption, society and thought itself. His actions move between the subtle and the obvious, an invitation to distance ourselves from common experiences.

Prieto appropriates the world around him to shape ideas with radical, precarious and fragile gestures. Through his work he presents metaphors that are crystallized in everyday objects and recognizable materials of everyday life.

Wilfredo Prieto has represented Cuba at the 60th Venice Biennale in 2024. His works have been exhibited in venues such as: Collegium Museum, Arévalo (ES); Centre Pompidou, Málaga (ES); Museo Nacional de Bellas Artes, La Havana (CU); Museo de Arte Contemporáneo del Zulia, Maracaibo (VE); S.M.A.K, Ghent (BE); Sala de Arte Público Siqueiros, (MX); Hangar Bicocca, Milan (IT); CA2M-Centro de Arte Dos de Mayo, Móstoles, (ES); Museo de Arte Contemporáneo de Vigo MARCO, Vigo, (ES); Kunsthalle Lissabon, Lisbon (PT); Fondazione Morra Greco, Naples (IT); XIII Havana Biennial, La Habana (CU); Collegium Museum, Arévalo (ES); Centre Pompidou, Málaga (ES); the 2017 Venice Biennial (IT); the 2016 Setouchi Triennale, Ibukijima Community Area, Setouchi (JP); South London Gallery, London (UK); MALBA, Buenos Aires (AR); Pompidou, Paris (FR); Marian Goodman Gallery, New York (US); Solomon R. Guggenheim Museum, New York (US); MdM Museum der Moderne Salzburg Mönchsberg, Viena (AT); CCA Wattis Institute for Contemporary Art, San Francisco (US); Museo Tamayo, Ciudad de México (MX); Museum of Contemporary Art Detroit-MOCAD, Detroit (US); Pinchuk Art Center, Kiev (UA); National Museum of Art, Architecture and Design, Oslo (NO); PS1 MoMA, New York (US).

Wilfredo Prieto lives and works in Havana, Cuba.

Art Basel Exclusive
The artwork will be fully unveiled during the fair



Wilfredo Prieto
Substance, 2016

Paper, metal
9 × 11,7 × 47,5 cm (3 ½ × 4 ⅝ × 18 ¾ inches)
Ed. 1 + 1 AP
35.000 € (+ applicable tax)



Wilfredo Prieto
Los bancos están comprando oro, 2023
(Fake News)
Acrylic on linen
200 x 300 cm
35.000 € (+ applicable tax)





Wilfredo Prieto

S/T (Coca Cola y nariz de payaso), 2022

Coca Cola can, clown's nose

14,5 x 10 x 10 cm (5 ¾ x 3 ⅞ inches)

Ed. 1 + I AP

20.000 € (+ applicable tax)



Juan Uslé

1954, Santander, ES

The abstractions of Juan Uslé evoke a range of associations, from the cadence of human breath and the beat of a pulse to the environs and energy of his homes in northern Spain and New York City. The paintings and works on paper might resemble a landscape even as they present a manifestly abstract pattern of subtly controlled mark and colour, often evoking a piece of music or the rhythmic transcription of a recording device. 'I move the brush and press down until the next heartbeat occurs,' says Uslé. 'I try to follow a sequential rhythm, marked by the beating of my pulse ... and in general it turns into a sequential field or territory of marks and routes reminiscent of the sea, a landscape, or a pentagram.'

He has presented his work at the 51st Venice Biennale (2005), at Documenta 9 in Kassel (1992), at the II Istanbul Biennial (1991) and in 2002 he won the Premio Nacional de Artes Plásticas. His pictorial and photographic work has been exhibited in numerous museums and art centers such as the Kunstmuseum in Bonn, the CGAC in Santiago de Compostela (2014); Es Baluard, Palma de Mallorca, Marta Herford, Germany (2010); Kunsthalle Emden, Germany (2009); MUDAM, Luxembourg, ARTIUM, Vitoria (2008); CAC, Malaga, Domus Artium, Salamanca, Fundació La Caixa, Barcelona (2007); Salvador Dalí Museum, St Petersburg, Florida, Albuquerque Museum, New Mexico (2006); Marcelino Botín Foundation, Santander, IMMA, Dublin (2004); MNCARS, Madrid (2003); Museum Morsbroich, Leverkusen, Germany (2002); Serralves Museum, Porto (2001). In 2019 he presented an exhibition of work on paper entitled *Notes on SQR* at the MACE in Ibiza and in 2021 the exhibition *Juan Uslé. Eye and landscape* in Bombas Gens, Valencia. The Reina Sofía National Art Museum (MNCARS) recently hosted a solo exhibition of his work.

Juan Uslé lives and works between New York and Saro, Cantabria (ES).

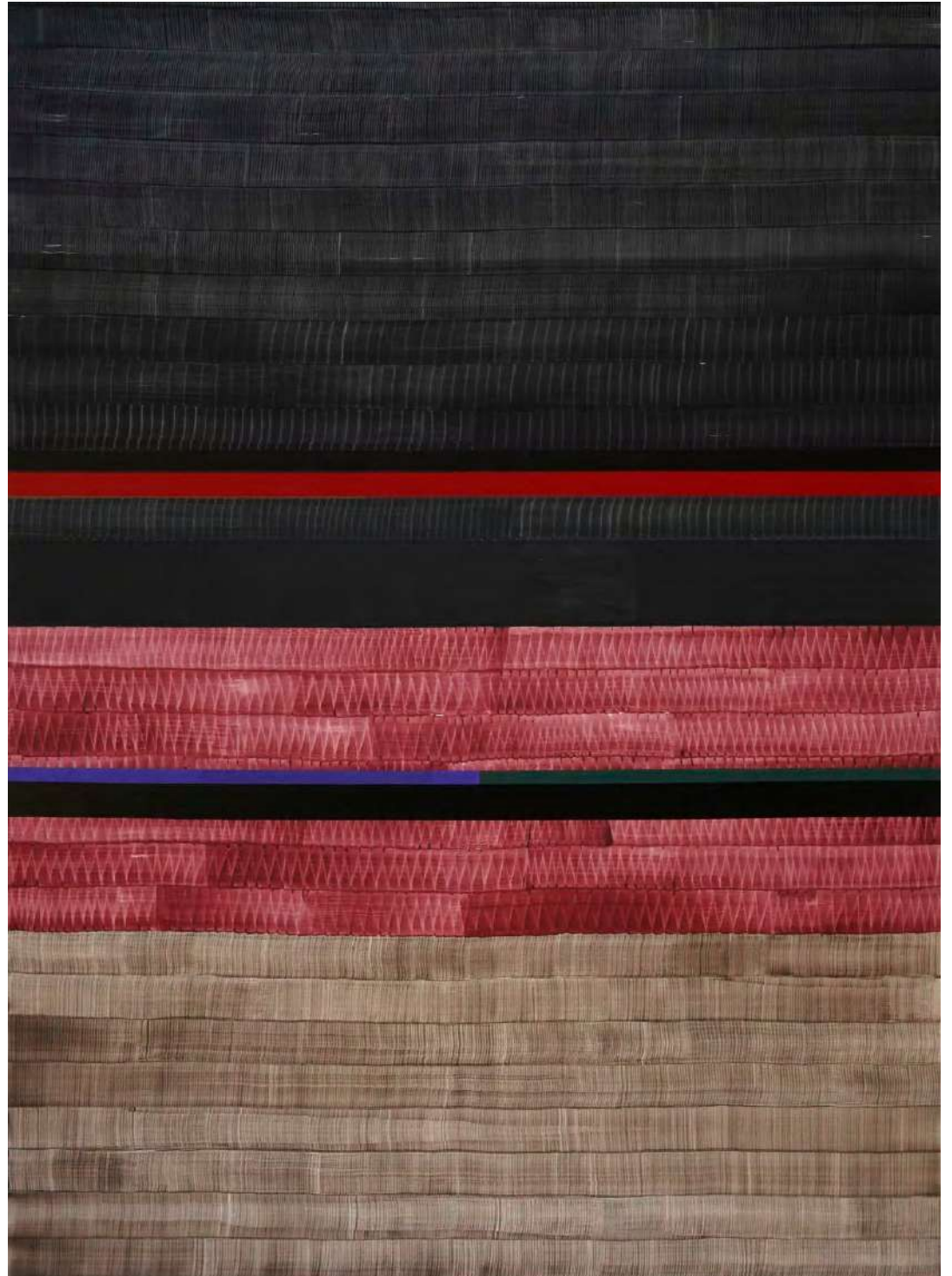
Juan Uslé

Soñé que revelabas (Usumacinta), 2026

Acrylic, vinyl, pigments and dispersion on canvas

275 × 203 cm (108 ¼ × 79 ⅞ inches)

120.000 € (+ applicable tax)





Juan Uslé

Soñé que revelabas (Madeira), 2019

Acrylic, vinyl, pigments and dispersion on canvas

305 x 227 cm (120 1/8 x 89 3/8 inches)

150.000 € (+ applicable tax)



Juan Uslé

Violeta oculto, 2023

Acrylic, vinyl, pigments and dispersion on canvas

46 x 31 cm (18 1/8 x 12 1/4 inches)

22.000 € (+ applicable tax)

PRATS NOGUERAS BLANCHARD

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