



HAUSER & WIRTH

FRIEZE MASTERS

BOOTH D01

9 - 13 OCTOBER 2024

ABOUT THE PRESENTATION

This year at Frieze Masters, Hauser & Wirth brings together a selection of historic works by celebrated and canonical 19th- and 20th-century artists from the gallery's roster and beyond. Highlights include Édouard Manet's 'Pelouse du champ de courses à Longchamp' (Public Enclosure at the Longchamp Racecourse) (1865), alongside masters from the gallery's programme, such as Hans Arp, Sophie Taeuber-Arp, Louise Bourgeois, Philip Guston, and Lee Lozano, and major pieces by Josef Albers, Lucio Fontana, Domenico Gnoli, Giorgio Morandi, Meret Oppenheim, Francis Picabia, Carol Rama, Gerhard Richter and more.

Learn more →



HAUSER & WIRTH



Édouard Manet

**Pelouse du champ de courses à Longchamp
(Public Enclosure at the Longchamp Racecourse)**

1865

Oil on canvas

39.2 × 24.5 cm / 15 ³/₈ × 9 ⁵/₈ in

48.5 × 34 × 3.5 cm / 19 ¹/₈ × 13 ³/₈ × 1 ³/₈ in (framed)

Price upon request

MANEE131578 / CAT. RAIS. NO. 94





Édouard Manet's 'Pelouse de champs de course à Longchamp' (Public Enclosure at the Longchamp Racecourse) (1865) brilliantly captures the spectacle of 19th Century French horse racing. Part of a rare series of six racecourse paintings, this work is a companion to a canvas at the Cincinnati Art Museum. Both were originally part of a larger composition that Manet divided into three individual works, a technique he often employed. The third section, which likely depicted the rush of horses charging forward, is no longer extant. The surface of this painting is striking, formed by Manet's signature broad brushstrokes and palette inspired by Spanish masters like Diego Velázquez and Francisco Goya. By 1865, Manet had secured his reputation as a leading figure in the Parisian art world. His breakthrough came with the acclaimed 'The Spanish Singer' (1860) at the 1861 Paris Salon, while the 1865 exhibition of 'Olympia' (1863) further cemented his prominence – the same year he completed this painting.



HAUSER & WIRTH



Hans Arp

Amphorenfrau / Femme-amphore (Amphora Woman)

1962

Cristallino marble

Unique

52 × 15 × 10 cm / 20 ½ × 5 ⅞ × 3 ⅞ in (incl. two-tier base)

Price upon request

ARP J132459 / CAT. RAIS. NO. 280

HAUSER & WIRTH



Vilhelm Hammershøi

Interior in London, Brunswick Square

1912

Oil on canvas

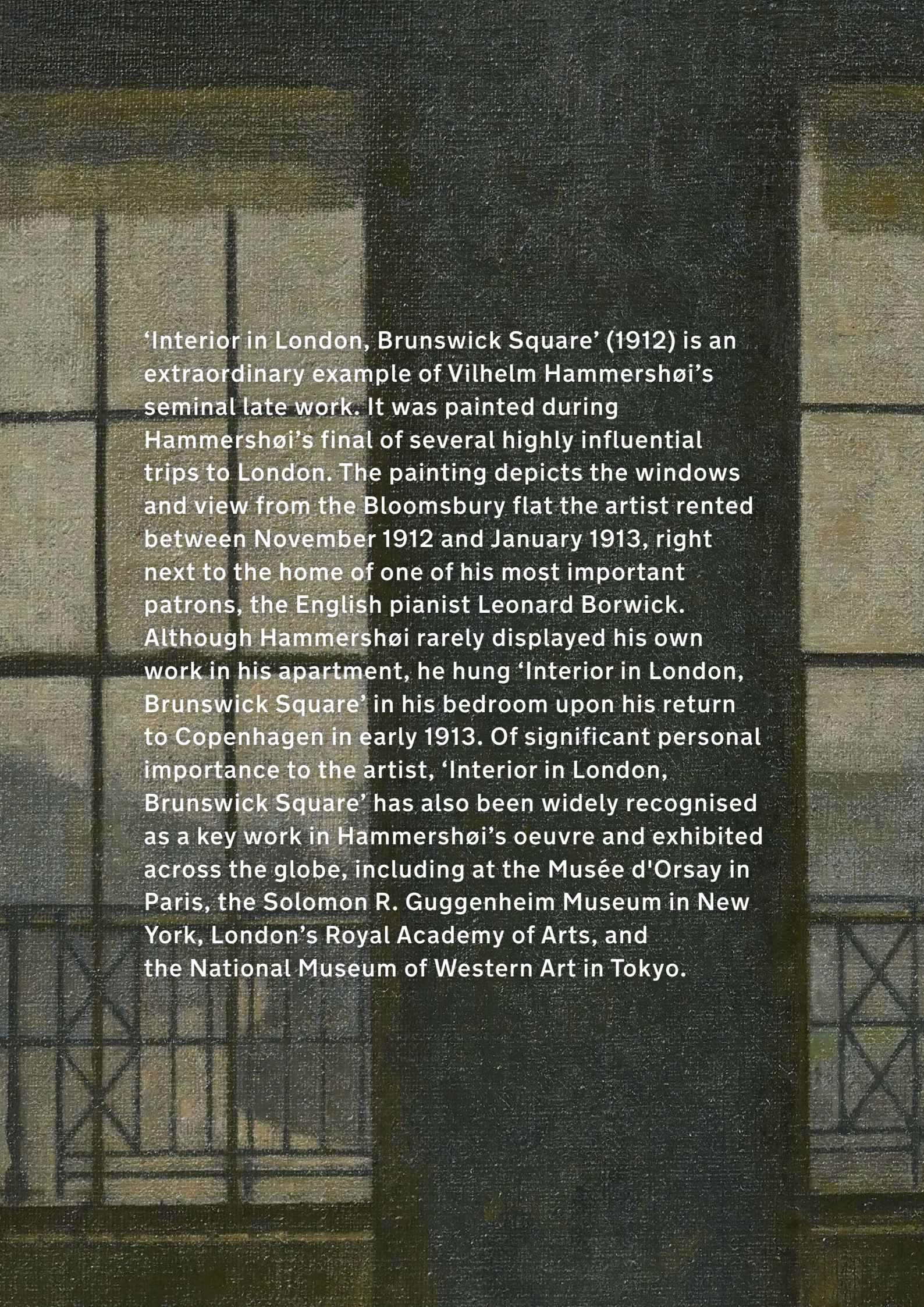
53 × 76 cm / 20 ⁷/₈ × 29 ⁷/₈ in

71.6 × 94.9 × 7 cm / 28 ¹/₄ × 37 ³/₈ × 2 ³/₄ in (framed)

Price upon request

HAMMV128984 / BRAMSEN NO. 357 / MEYER-ABICH NO. 353





'Interior in London, Brunswick Square' (1912) is an extraordinary example of Vilhelm Hammershøi's seminal late work. It was painted during Hammershøi's final of several highly influential trips to London. The painting depicts the windows and view from the Bloomsbury flat the artist rented between November 1912 and January 1913, right next to the home of one of his most important patrons, the English pianist Leonard Borwick. Although Hammershøi rarely displayed his own work in his apartment, he hung 'Interior in London, Brunswick Square' in his bedroom upon his return to Copenhagen in early 1913. Of significant personal importance to the artist, 'Interior in London, Brunswick Square' has also been widely recognised as a key work in Hammershøi's oeuvre and exhibited across the globe, including at the Musée d'Orsay in Paris, the Solomon R. Guggenheim Museum in New York, London's Royal Academy of Arts, and the National Museum of Western Art in Tokyo.

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William Kentridge

Drawing for Self-Portrait as a Coffee Pot (Still Life with Black Jug I)

2020

Charcoal and colored pencil on paper

152 × 209.5 cm / 59 7/8 × 82 1/2 in

USD 650,000.00

KENTR136167



HAUSER & WIRTH



Giorgio Morandi
Natura morta (Still Life)
1953
Oil on canvas
31 × 45 cm / 12 ¼ × 17 ¾ in
EUR 1,800,000.00
MORAN134153 / CAT. RAIS. NO. 870



HAUSER & WIRTH



Josef Albers

Homage to the Square: Expectant

1958

Oil on Masonite

101.6 × 101.6 cm / 40 × 40 in

103.2 × 103.2 × 3.3 cm / 40 ⁵/₈ × 40 ⁵/₈ × 1 ¹/₄ in (framed)

Price upon request

ALBER132299 / JAAF 1958.1.86





Installation view with 'Homage to the Square: Expectant' (1958, left), 'Islands Beyond'. Inaugural Exhibition for the Formal Opening of the Jones and Strake Halls, University of St. Thomas, Houston, Texas, USA

HAUSER & WIRTH



Domenico Gnoli
La Gioconda (The Mona Lisa)

1965

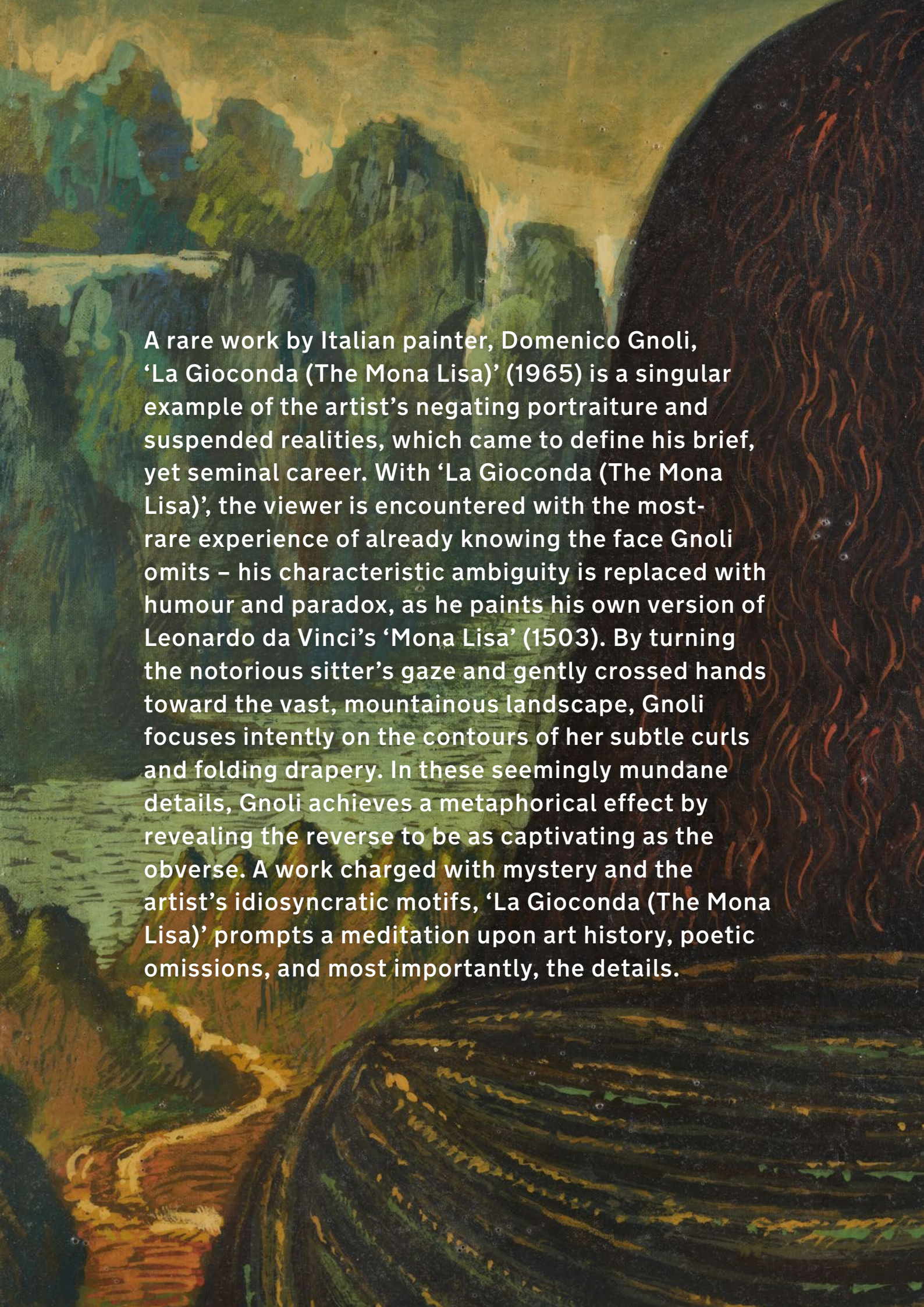
Acrylic on canvas board

35 × 27 cm / 13 ¾ × 10 ⅝ in

50 × 41.5 × 3 cm / 19 ⅝ × 16 ⅜ × 1 ⅛ in (framed)

EUR 1,400,000.00

GNOLD132231



A rare work by Italian painter, Domenico Gnoli, 'La Gioconda (The Mona Lisa)' (1965) is a singular example of the artist's negating portraiture and suspended realities, which came to define his brief, yet seminal career. With 'La Gioconda (The Mona Lisa)', the viewer is encountered with the most-rare experience of already knowing the face Gnoli omits – his characteristic ambiguity is replaced with humour and paradox, as he paints his own version of Leonardo da Vinci's 'Mona Lisa' (1503). By turning the notorious sitter's gaze and gently crossed hands toward the vast, mountainous landscape, Gnoli focuses intently on the contours of her subtle curls and folding drapery. In these seemingly mundane details, Gnoli achieves a metaphorical effect by revealing the reverse to be as captivating as the obverse. A work charged with mystery and the artist's idiosyncratic motifs, 'La Gioconda (The Mona Lisa)' prompts a meditation upon art history, poetic omissions, and most importantly, the details.

HAUSER & WIRTH



Philip Guston

Musa

1975

Oil on canvas

122.5 × 178.4 cm / 48 ¼ × 70 ¼ in

127.3 × 182.6 × 6.7 cm / 50 ⅛ × 71 ⅞ × 2 ⅝ in (framed)

Price upon request

GUSTO80421 / P75.029







Louis Soutter

Une descente de croix (Descent from the Cross)

1939

Black ink and gouache

65 × 52 cm / 25 ⁵/₈ × 20 ¹/₂ in

74.6 × 59.2 × 3.9 cm / 29 ³/₈ × 23 ¹/₄ × 1 ¹/₂ in (framed)

CHF 325,000.00

SOUTT134787 / CAT. RAIS. NO. 2531

HAUSER & WIRTH



Louis Soutter

Le Christ portant la croix (Christ Carrying the Cross)

c. 1937–1942

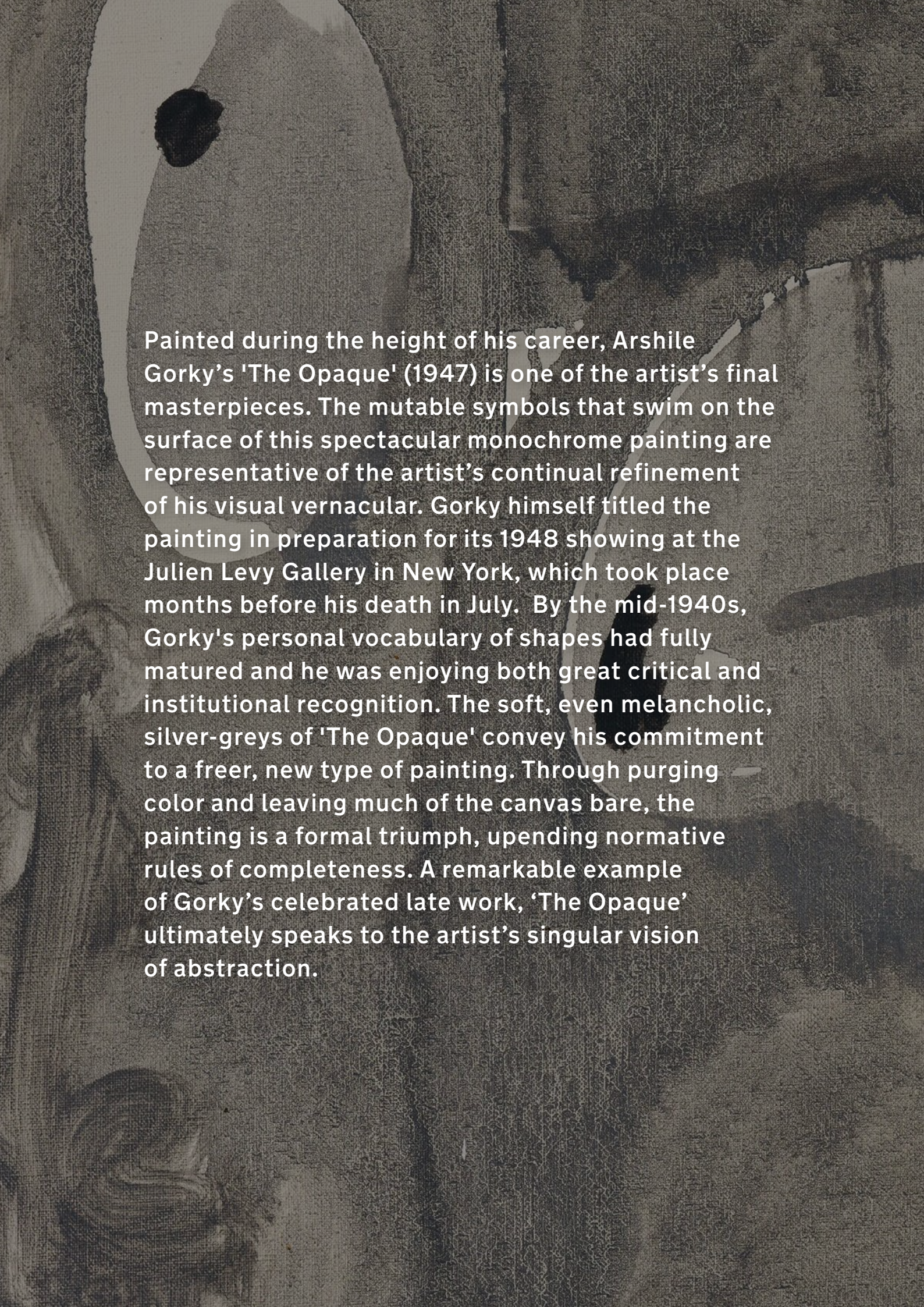
Black ink

68.2 × 51 cm / 26 ⁷/₈ × 20 ¹/₈ in

78 × 60.5 × 4.4 cm / 30 ³/₄ × 23 ⁷/₈ × 1 ³/₄ in (framed)

CHF 325,000.00

SOUTT134786 / CAT. RAIS. NO. 2499



Painted during the height of his career, Arshile Gorky's 'The Opaque' (1947) is one of the artist's final masterpieces. The mutable symbols that swim on the surface of this spectacular monochrome painting are representative of the artist's continual refinement of his visual vernacular. Gorky himself titled the painting in preparation for its 1948 showing at the Julien Levy Gallery in New York, which took place months before his death in July. By the mid-1940s, Gorky's personal vocabulary of shapes had fully matured and he was enjoying both great critical and institutional recognition. The soft, even melancholic, silver-greys of 'The Opaque' convey his commitment to a freer, new type of painting. Through purging color and leaving much of the canvas bare, the painting is a formal triumph, upending normative rules of completeness. A remarkable example of Gorky's celebrated late work, 'The Opaque' ultimately speaks to the artist's singular vision of abstraction.

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Arshile Gorky

The Opaque

1947

Oil on canvas

86.4 × 104.1 cm / 34 × 41 in

108 × 125.5 × 5 cm / 42 ½ × 49 ⅜ × 2 in (framed)

Price upon request

GORKY78007 / P346



Jackson Pollock
Untitled (Composition on Brown)

c. 1945

Oil on canvas

38.4 × 53.6 cm / 15 1/8 × 21 1/8 in

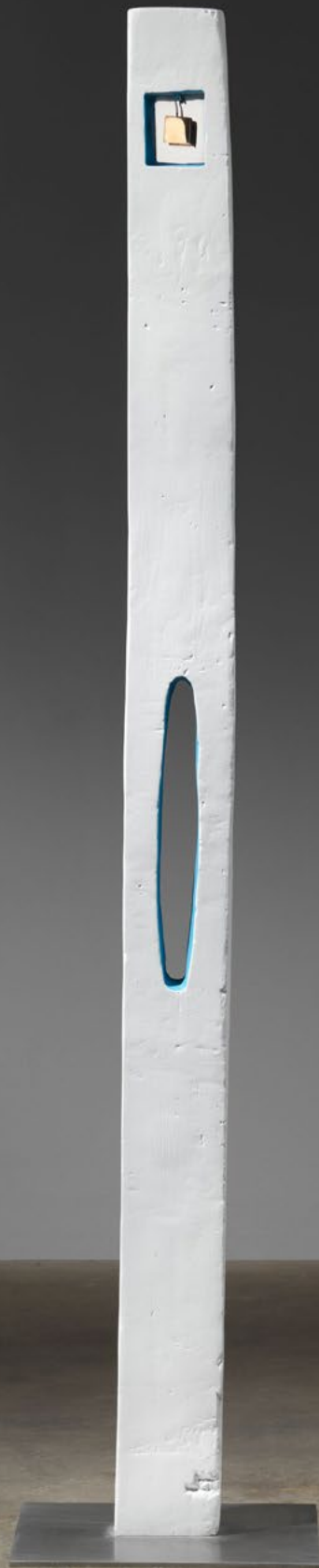
57.5 × 72.5 × 6.7 cm / 22 5/8 × 28 1/2 × 2 5/8 in (framed)

Price upon request

POLLO133056 / CAT. RAIS. NO 132



HAUSER & WIRTH



Louise Bourgeois

Pillar

1947–1949 (cast 1993)

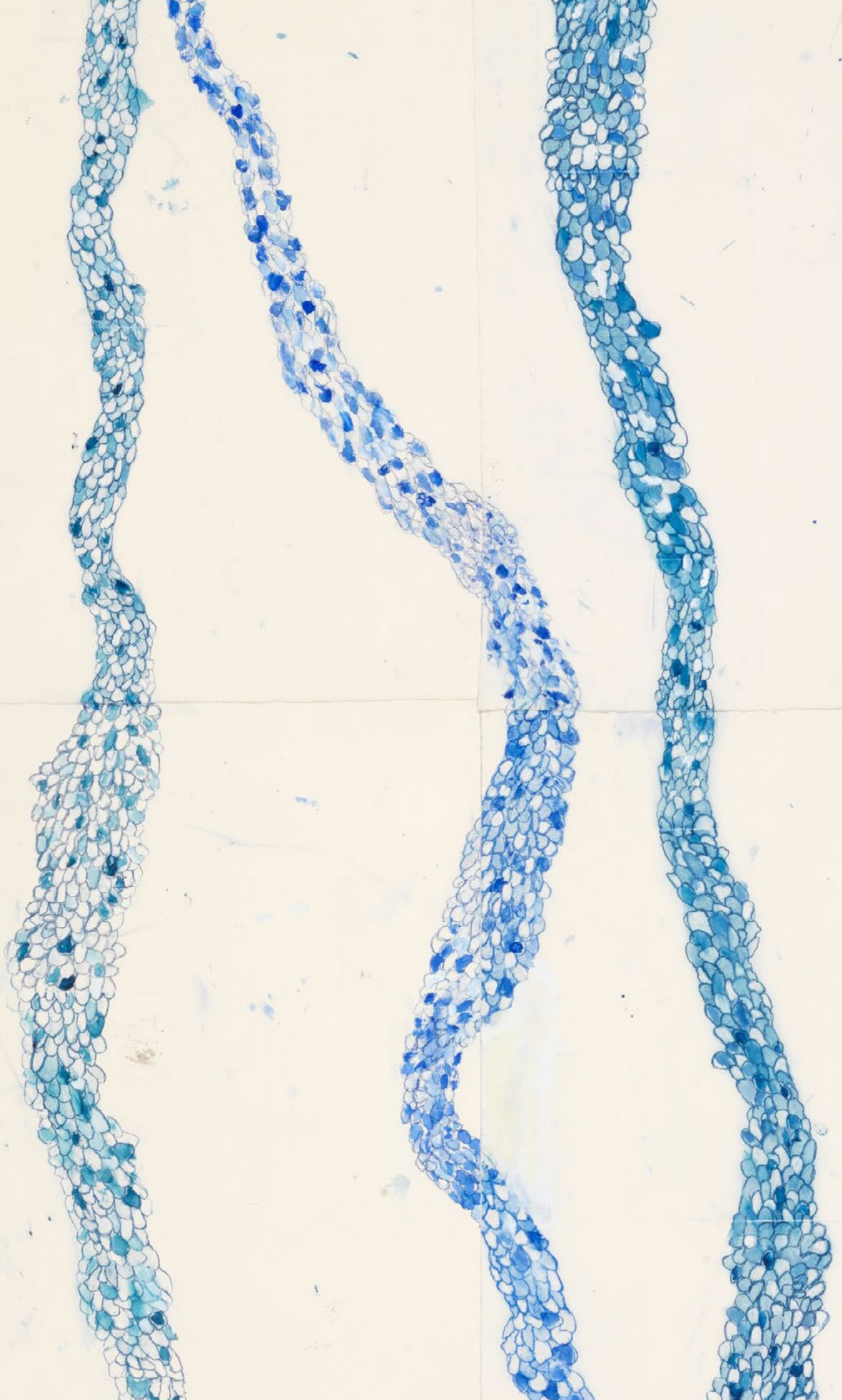
Bronze, painted white, and stainless steel

Ed. 2/6 +1 AP

153.5 × 30.5 × 30.5 cm / 60 ³/₈ × 12 × 12 in

Price upon request

BOURG77988 / BOUR-1783



HAUSER & WIRTH



Louise Bourgeois

Look Up! (#1)

2009

Etching, watercolor, colored pencil and gouache on paper

242.6 × 101.6 cm / 95 ½ × 40 in

254 × 111.8 × 7 cm / 100 × 44 × 2 ¾ in (framed)

USD 750,000.00

BOURG46282 / BOUR-14048

HAUSER & WIRTH



Meret Oppenheim
Eichhörnchen (Squirrel)

1970

Beer mug, plastic foam and fur

Ed. 71/100

23 × 17.5 × 8 cm / 9 × 6 ⁷/₈ × 3 ¹/₈ in

Price upon request

OPPEN133063 / CAT. RAIS. NO. S 126

HAUSER & WIRTH



Meret Oppenheim
Roter Stoff (Red Fabric)

1967 November

Oil pastel on paper

48 × 31 cm / 18 7/8 × 12 1/4 in

53.5 × 37.2 × 6 cm / 21 1/8 × 14 5/8 × 2 3/8 in (framed)

CHF 125,000.00

OPPENI34982 / CAT. RAIS. NO. Q 123 C



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Paul Klee

Neugeordneter Ort (Rearranged Place)

1940

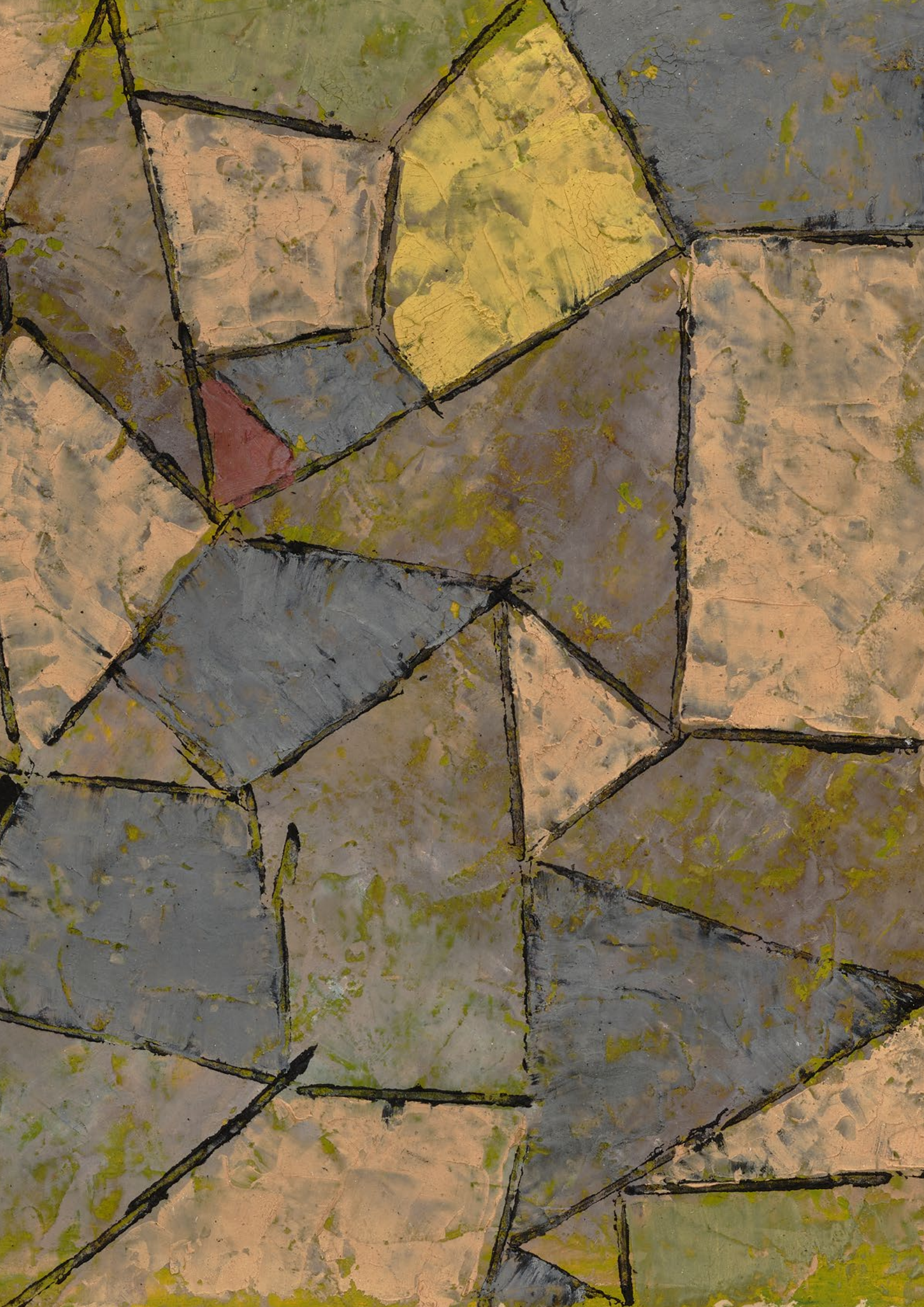
Wax colours on writing paper with glue dots on cardboard

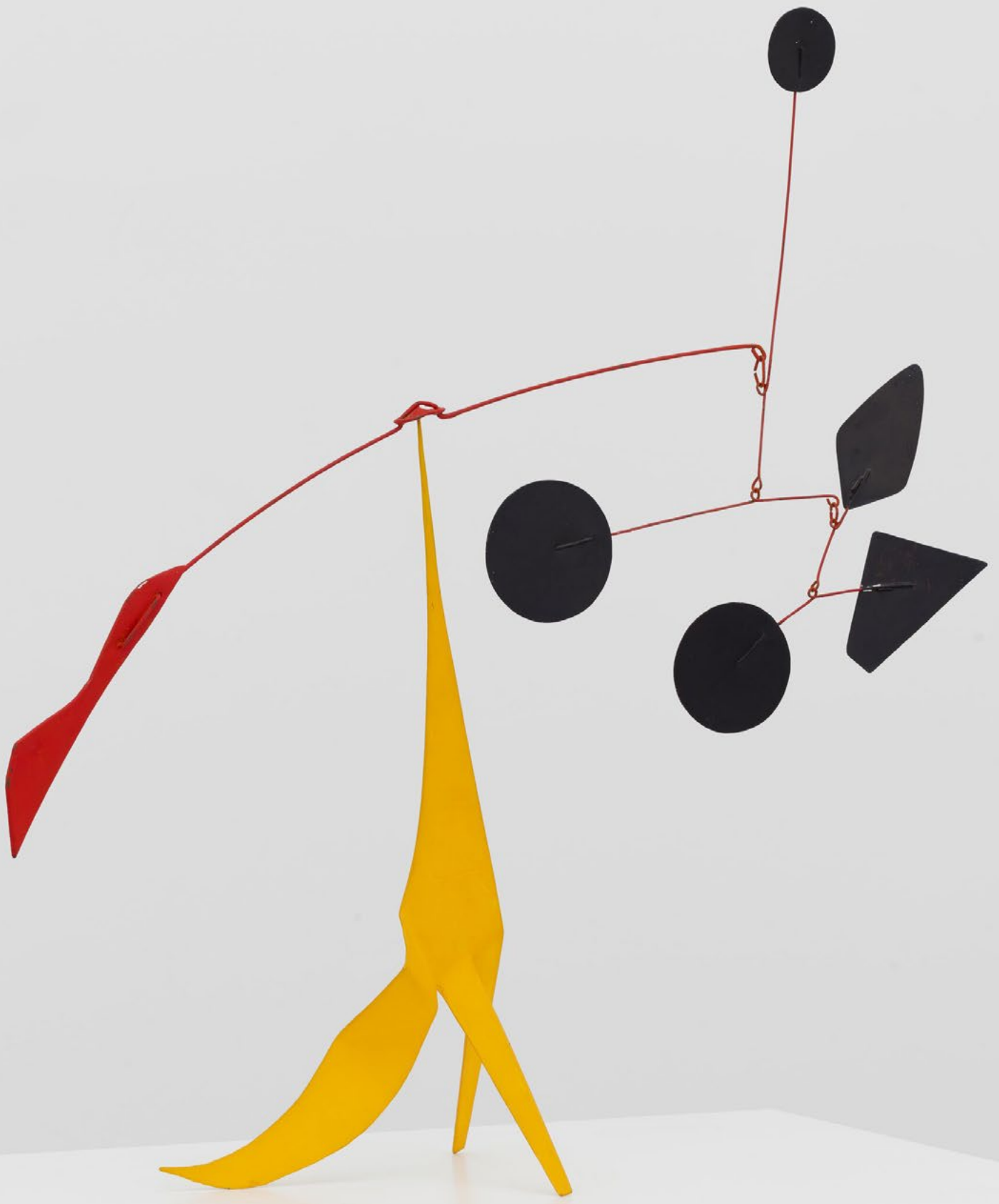
20.6 × 29.6 cm / 8 1/8 × 11 5/8 in

48 × 54 × 3.5 cm / 18 7/8 × 21 1/4 × 1 3/8 in (framed)

CHF 320,000.00

KLEE 134983 / CAT. RAIS. NO. 9029





HAUSER & WIRTH



Alexander Calder
One Yellow Crinkle
1975

Sheet metal, wire and paint
77.2 × 72 × 22 cm / 30 ³/₈ × 28 ³/₈ × 8 ⁵/₈ in

EUR 1,600,000.00

CALDE134587 / A02180



HAUSER & WIRTH



Georges Vantongerloo

Spirale avec certaines taches (Spiral with certain spots)

1946

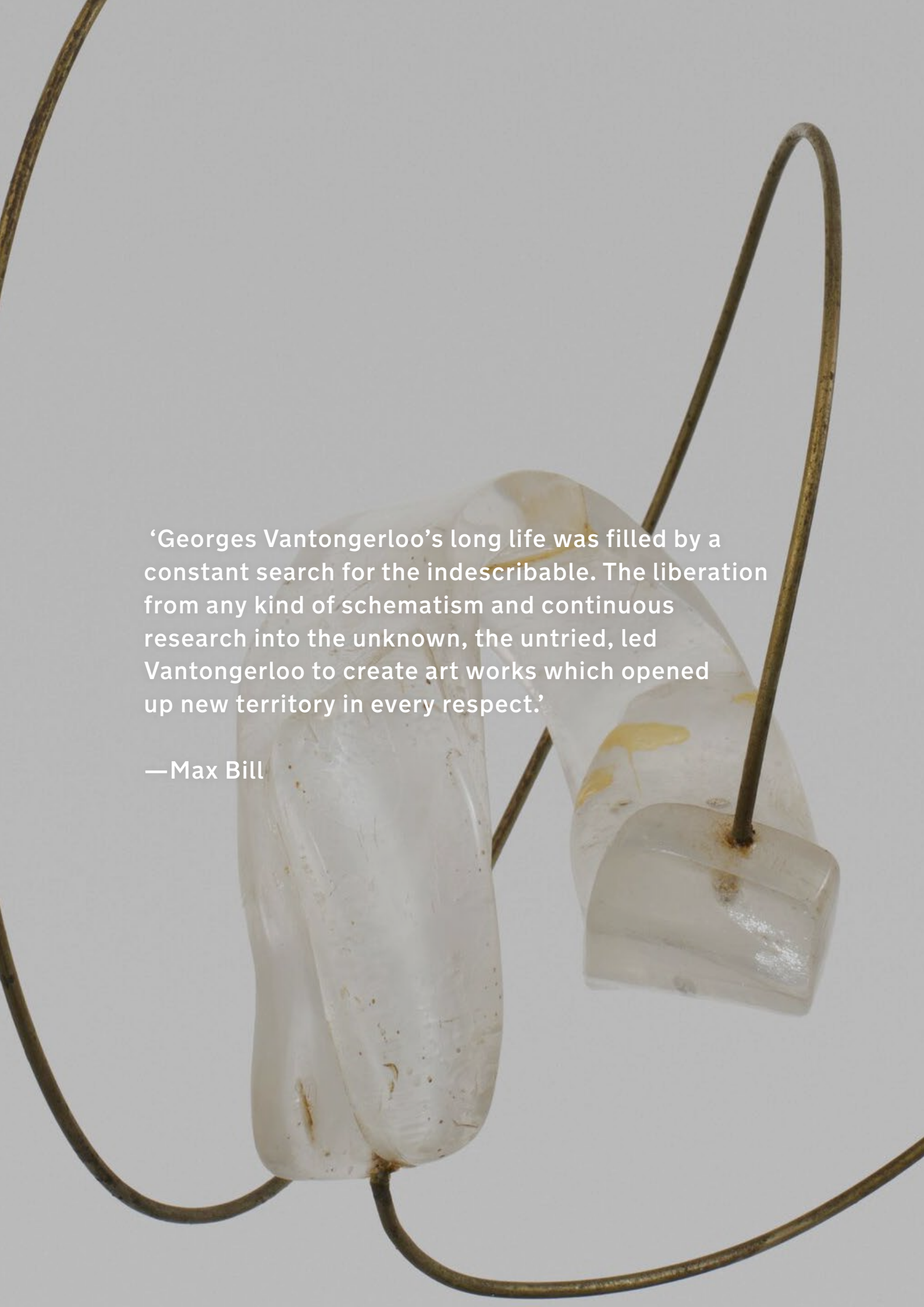
Oil on Masonite

75 × 61 × 2.8 cm / 29 ½ × 24 × 1 ⅛ in

90 × 76 × 7.2 cm / 35 ¾ × 29 ⅞ × 2 ⅞ in (framed)

CHF 750,000.00

VANTO95231 / GV 176



‘Georges Vantongerloo’s long life was filled by a constant search for the indescribable. The liberation from any kind of schematism and continuous research into the unknown, the untried, led Vantongerloo to create art works which opened up new territory in every respect.’

—Max Bill

HAUSER & WIRTH



Georges Vantongerloo

Elément spatial (Spatial Element)

1948

Plexiglas and nickel wire

17 × 8 × 17 cm / 6 ¾ × 3 ⅛ × 6 ¾ in

CHF 280,000.00

VANTO135944 / GV 194

HAUSER & WIRTH



Lucio Fontana

Concetto spaziale, Attesa

1962–1963

Water-based paint on canvas

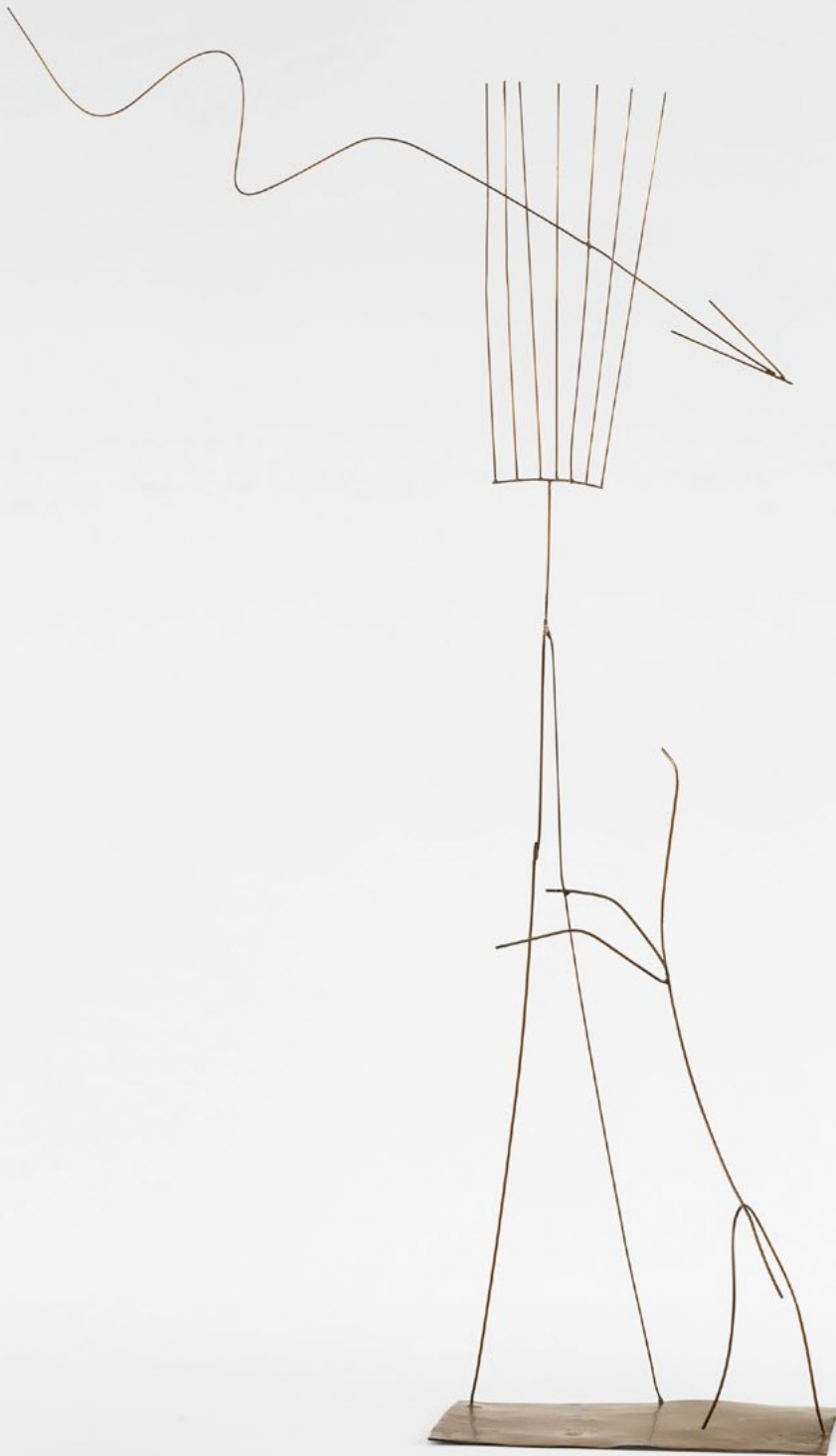
27.5 × 17.5 cm / 10 ⁷/₈ × 6 ⁷/₈ in

62 × 51.5 × 4 cm / 24 ³/₈ × 20 ¹/₄ × 1 ⁵/₈ in (framed)

EUR 520,000.00

FONTA135932 / FONDAZIONE FONTANA ARCHIVE NO. 1900/154

HAUSER & WIRTH



Fausto Melotti

Il fulmine (The Flash)

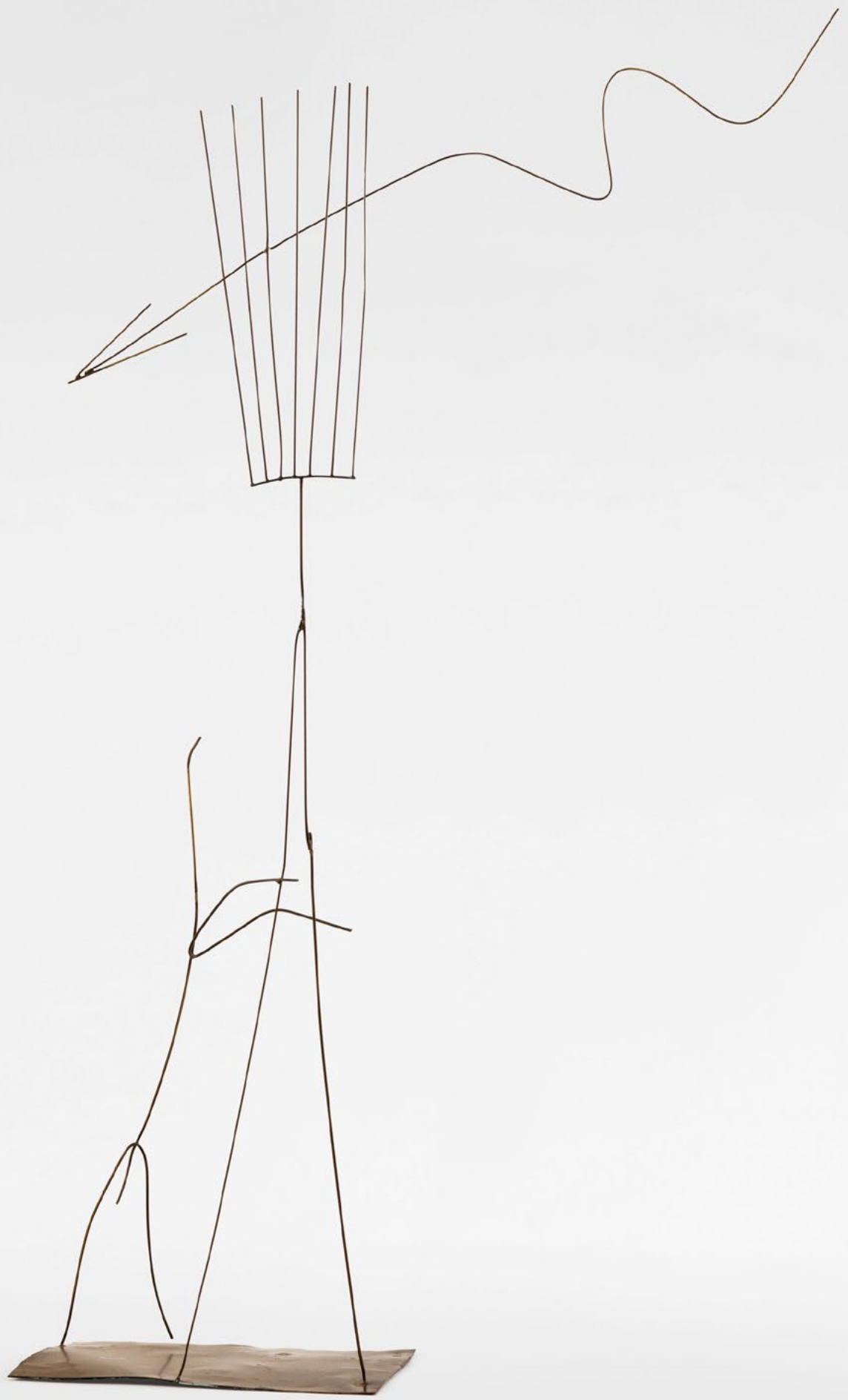
1969

Brass

86 × 51 × 16 cm / 33 ⁷/₈ × 20 ¹/₈ × 6 ¹/₄ in

EUR 270,000.00

MELOT78608 / 1969 18





Francis Picabia
Elle danse (She Dances)

1948

Oil on wood

152 × 122 cm / 59 ⁷/₈ × 48 in

182 × 151 × 5.5 cm / 71 ⁵/₈ × 59 ¹/₂ × 2 ¹/₈ in (framed)

Price upon request

PICAB87441 / CAT. RAIS. NO. 1999

The painting 'Elle danse' by Francis Picabia is an abstract work characterized by bold, expressive brushstrokes and a vibrant color palette. The composition is dominated by large, irregular shapes in shades of deep blue, black, red, and white. A central, light-colored, somewhat triangular form appears to be the focal point, possibly representing the dancer mentioned in the text. The overall effect is one of dynamic movement and energy, consistent with the description of the work as a key late piece from Picabia's diverse oeuvre. The title 'Elle danse' is written in a simple, white, sans-serif font at the bottom center of the painting.

A key late work from Francis Picabia's richly diverse oeuvre, 'Elle danse (She dances)' (1948) pulses with energy, movement, and life as the white form of a female dancer leaps across the picture plane. Painted in 1948 – after Picabia returned to Paris from the South of France at the end of the Second World War – this work is exemplary of the artist's final, fertile years of creativity and innovation. Motivating a major stylistic shift, Picabia began looking back to some of his most important early works, while also incorporating the various processes and techniques he refined throughout decades of artistic exploration. Here, the artist revives the languages of Orphism, Cubism, and Futurism, which he first embraced in the early 1910s, by painting on top of a mechanomorphic composition from decades earlier. This extraordinary painting was a major highlight of Enrico Baj's personal collection, a testament to the lasting impact of Picabia's seminal, late work.

Elle danse



HAUSER & WIRTH



Sonia Delaunay

Projet de tissu (Fabric Project)

1924

Gouache on paper

47.5 × 31.5 cm / 18 ³/₄ × 12 ³/₈ in

54.8 × 39 × 3.9 cm / 21 ⁵/₈ × 15 ³/₈ × 1 ¹/₂ in (framed)

CHF 55,000.00

DELAU133059 / DELAUNAY ARCHIVE NO. F.83

HAUSER & WIRTH



Hans Arp

Hurlou sur Socle-colonne (Hurlou on Pedestal Column)

Bronze: conceived 1951 / cast 1956

Wood and granite: c. 1964–1965

Bronze, polished gold patina; black granite and carved wood

'Hurlou': Edition 1/5 + AP; 'Socle-colonne': Edition of 5 unique variants

93.6 × 31.9 × 31.9 cm / 36 ⁷/₈ × 12 ¹/₂ × 12 ¹/₂ in

Bronze: 49 × 25 × 21.5 cm / 19 ¹/₄ × 9 ⁷/₈ × 8 ¹/₂ in

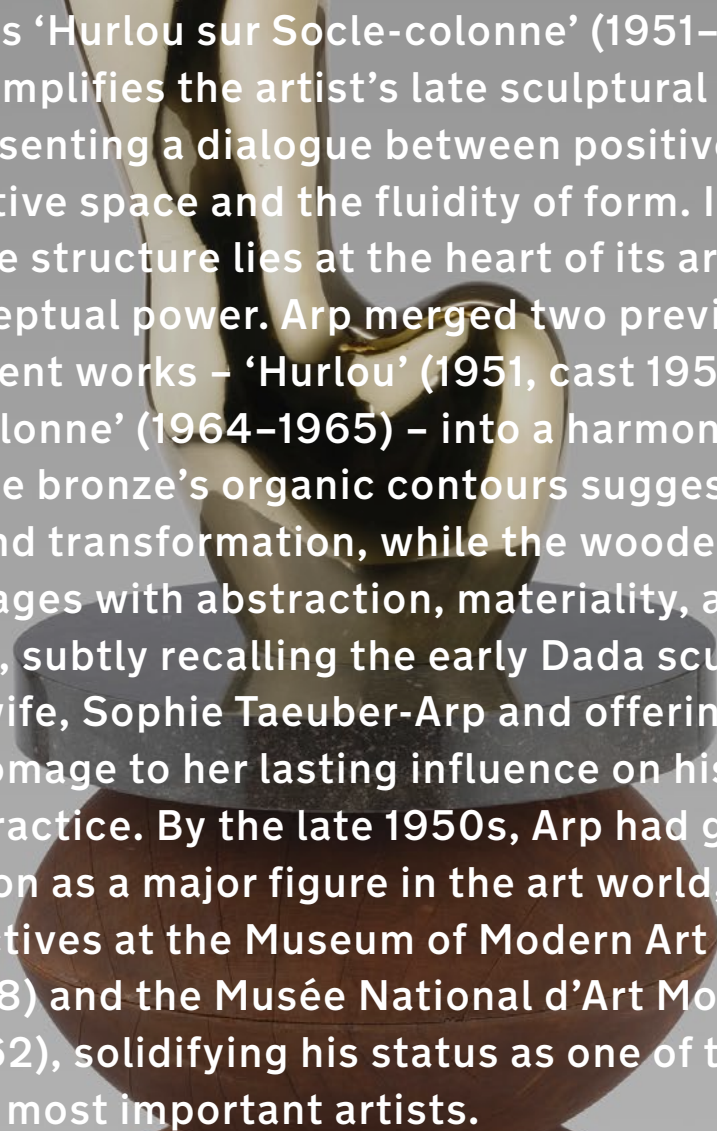
Wood and granite: 44.6 × 31.9 cm / 17 ¹/₂ × 12 ¹/₂ in (diameter)

Wood: 40.4 × 31.9 cm / 15 ⁷/₈ × 12 ¹/₂ in (diameter)

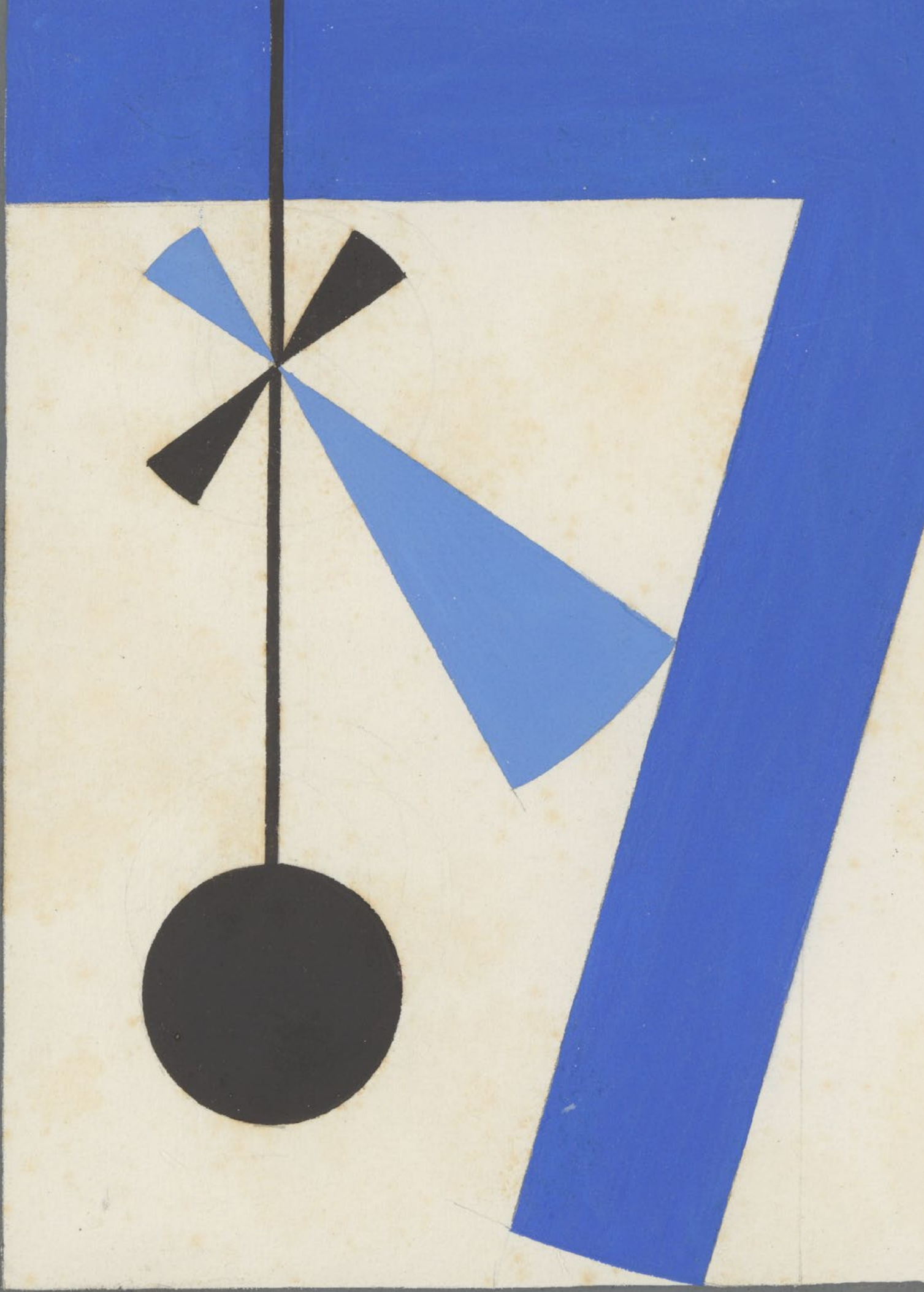
Granite: 4.2 × 31 cm / 1 ⁵/₈ × 12 ¹/₄ in (diameter)

Price upon request

ARP J59236 / HURLOU, CAT. RAIS. NO. 114; SOCLE-COLONNE, CAT. RAIS. NO. 359

The sculpture 'Hurlou sur Socle-colonne' by Hans Arp is a complex, multi-layered work. It features a central, highly reflective, organic form that resembles a stylized, elongated figure or a calligraphic stroke. This central form is composed of two previously independent works merged together. The sculpture is supported by a wooden base consisting of several stacked, rounded, and slightly irregular sections, culminating in a simple cylindrical pedestal. The overall composition is a dialogue between the fluid, organic contours of the bronze and the solid, geometric forms of the wood.

Hans Arp's 'Hurlou sur Socle-colonne' (1951–1964) exemplifies the artist's late sculptural work, presenting a dialogue between positive and negative space and the fluidity of form. Its composite structure lies at the heart of its artistic and conceptual power. Arp merged two previously independent works – 'Hurlou' (1951, cast 1956) and 'Socle-colonne' (1964–1965) – into a harmonious whole. The bronze's organic contours suggest growth and transformation, while the wooden base engages with abstraction, materiality, and geometry, subtly recalling the early Dada sculptures of Arp's wife, Sophie Taeuber-Arp and offering a quiet homage to her lasting influence on his artistic practice. By the late 1950s, Arp had gained recognition as a major figure in the art world, with retrospectives at the Museum of Modern Art in New York (1958) and the Musée National d'Art Moderne in Paris (1962), solidifying his status as one of the 20th century's most important artists.



HAUSER & WIRTH



Sophie Taeuber-Arp

**Quatre espaces à croix bleue brisée
(Four Spaces with Broken Blue Cross)**

1932

Gouache with pencil preparatory drawing on
drawing paper, with historical passe-partout

36.8 × 27.5 cm / 14 ½ × 10 ⅞ in

50.7 × 41.8 × 3.1 cm / 20 × 16 ½ × 1 ¼ in (framed)

Price upon request

TAEUB83733 / CAT. RAIS. NO. 1932/9

HAUSER & WIRTH



Sophie Taeuber-Arp

Composition dans un cercle (Composition in a circle)

1937

Gouache, pencil on paper

34.6 × 25.5 cm / 13 5/8 × 10 in

51 × 41.9 × 4 cm / 20 1/8 × 16 1/2 × 1 5/8 in (framed)

EUR 295,000.00

TAEUB133805 / CAT. RAIS. NO. 1937/8

HAUSER & WIRTH



Gerhard Richter

23.5.08

2008

Lacquer on color photograph

10 × 15 cm / 3 ⁷/₈ × 5 ⁷/₈ in

34 × 42.5 × 1.5 cm / 13 ³/₈ × 16 ³/₄ × ⁵/₈ in (framed)

CHF 145,000.00

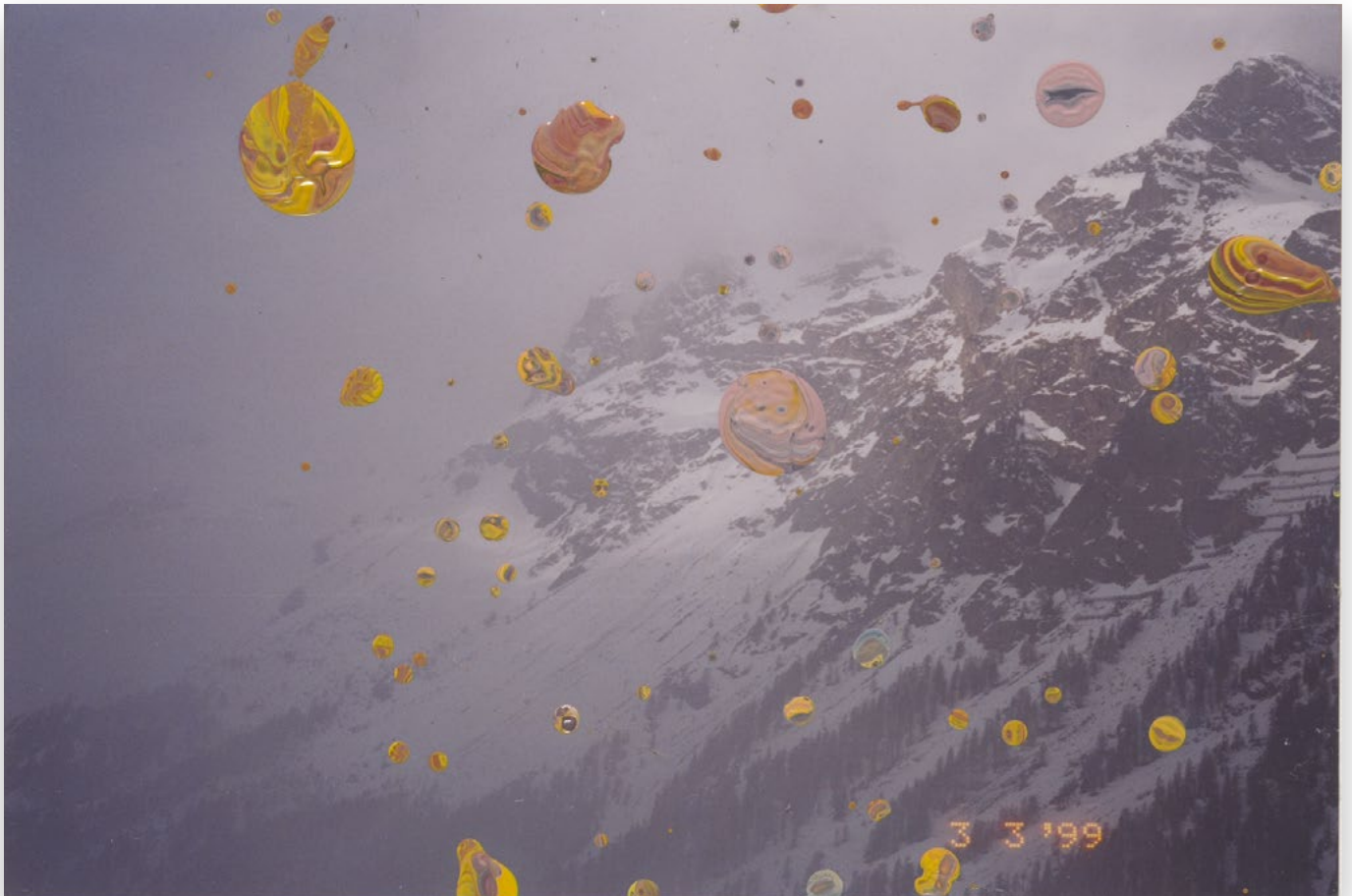
RICHT135573



‘Now there’s painting on one side and photography – that is, the picture as such – on the other. Photography has almost no reality; it is almost 100 percent picture. And painting always has reality: you can touch the paint; it has presence; but it always yields a picture.... I once took some small photographs and then smeared them with paint. That partly resolved the problem, and it’s really good – better than anything I could ever say on the subject.’

—Gerhard Richter

HAUSER & WIRTH



Gerhard Richter

23.5.08

2008

Lacquer on color photograph

10 × 15 cm / 3 ⁷/₈ × 5 ⁷/₈ in

34 × 42.5 × 1.5 cm / 13 ³/₈ × 16 ³/₄ × ⁵/₈ in (framed)

CHF 145,000.00

RICHT135572



Alberto Giacometti

Nature morte à Stampa (Still Life in Stampa)

1949

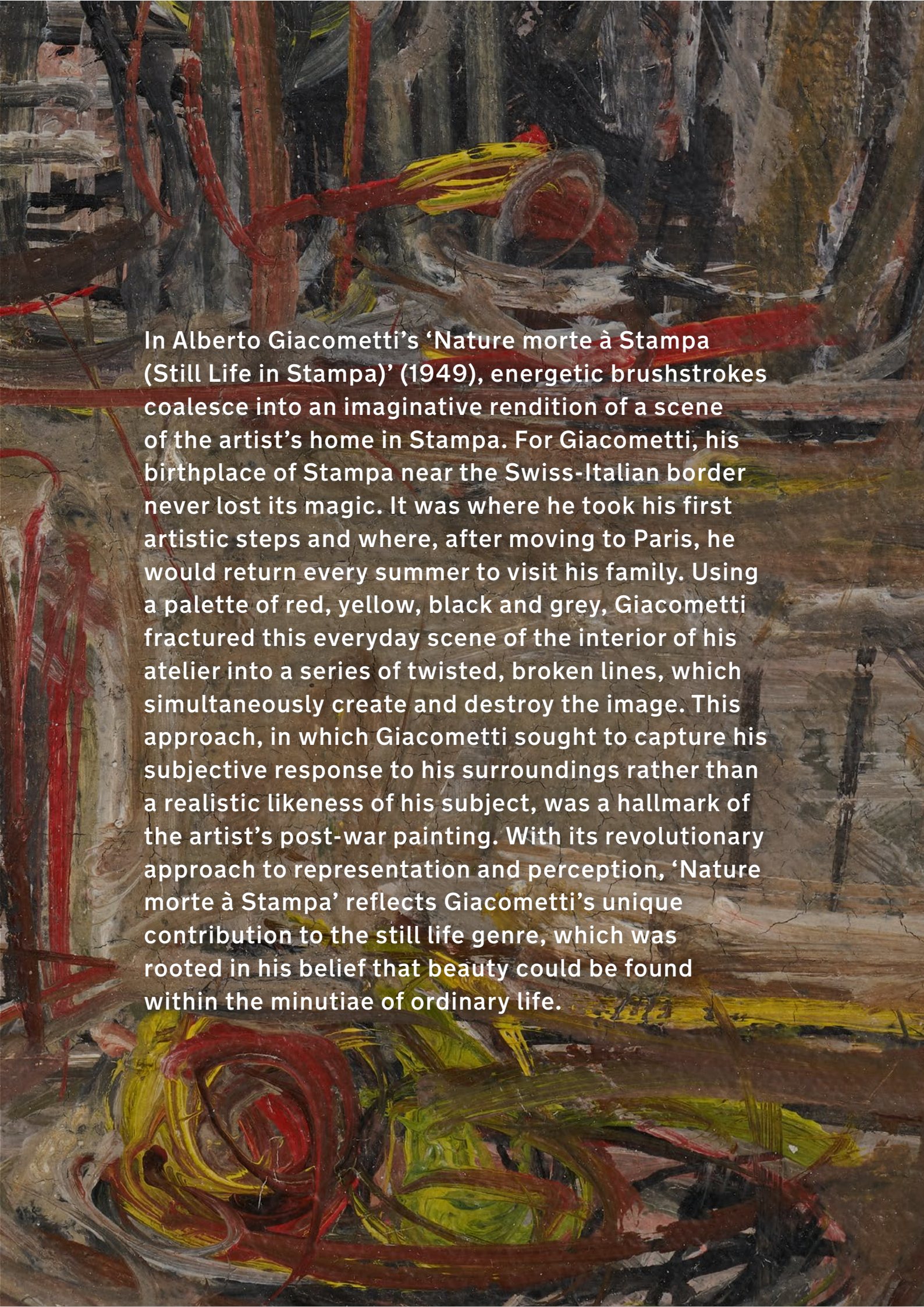
Oil on a cut canvas, mounted on canvas

45 × 44 cm / 17 ³/₄ × 17 ³/₈ in

62 × 60.9 × 5.8 cm / 24 ³/₈ × 24 × 2 ¹/₄ in (framed)

Price upon request

GIACO132529 / AGD 3846



In Alberto Giacometti's 'Nature morte à Stampa (Still Life in Stampa)' (1949), energetic brushstrokes coalesce into an imaginative rendition of a scene of the artist's home in Stampa. For Giacometti, his birthplace of Stampa near the Swiss-Italian border never lost its magic. It was where he took his first artistic steps and where, after moving to Paris, he would return every summer to visit his family. Using a palette of red, yellow, black and grey, Giacometti fractured this everyday scene of the interior of his atelier into a series of twisted, broken lines, which simultaneously create and destroy the image. This approach, in which Giacometti sought to capture his subjective response to his surroundings rather than a realistic likeness of his subject, was a hallmark of the artist's post-war painting. With its revolutionary approach to representation and perception, 'Nature morte à Stampa' reflects Giacometti's unique contribution to the still life genre, which was rooted in his belief that beauty could be found within the minutiae of ordinary life.

HAUSER & WIRTH



Agnes Martin

Untitled #7

1994

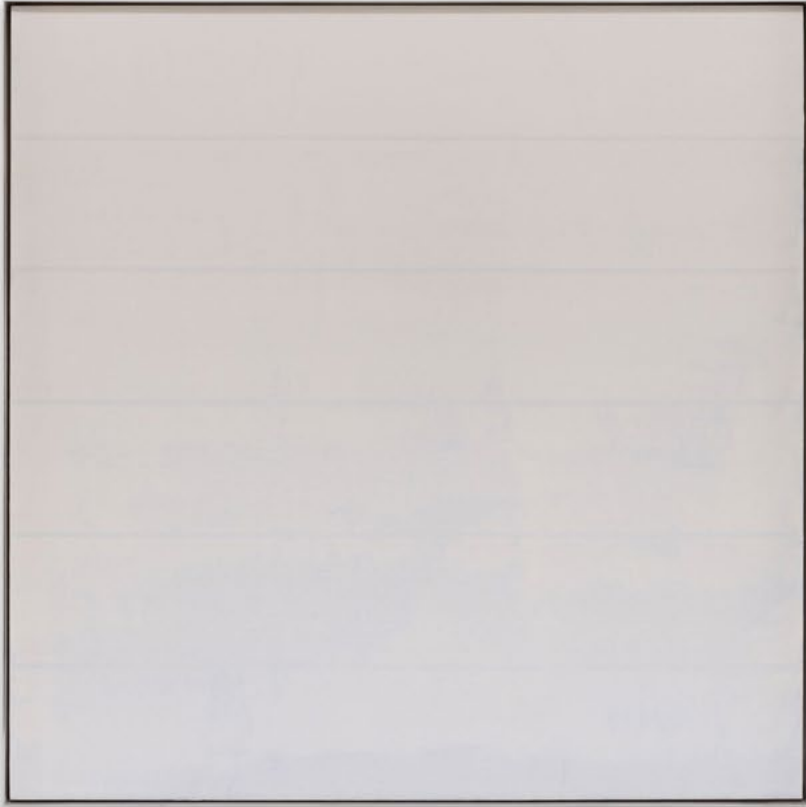
Acrylic and graphite on canvas

152.7 × 152.7 cm / 60 ¹/₈ × 60 ¹/₈ in

156 × 156 × 5 cm / 61 ³/₈ × 61 ³/₈ × 2 in (framed)

Price upon request

MARTI121585 / CAT. RAIS. NO. 1994.009





Eugène Carrière
Étude, fillette endormie (Study, Sleeping Little Girl)

c. 1897

Oil on canvas

24.5 × 32 cm / 9 5/8 × 12 5/8 in

36 × 43.4 × 2.6 cm / 14 1/8 × 17 1/8 × 1 in (framed)

CHF 58,000.00

CARRE134981 / CAT. RAIS. NO. 787

HAUSER & WIRTH



Lee Lozano

No title

1962

Oil on canvas

101.6 × 86.8 × 2.1 cm / 40 × 34 $\frac{1}{8}$ × $\frac{7}{8}$ in

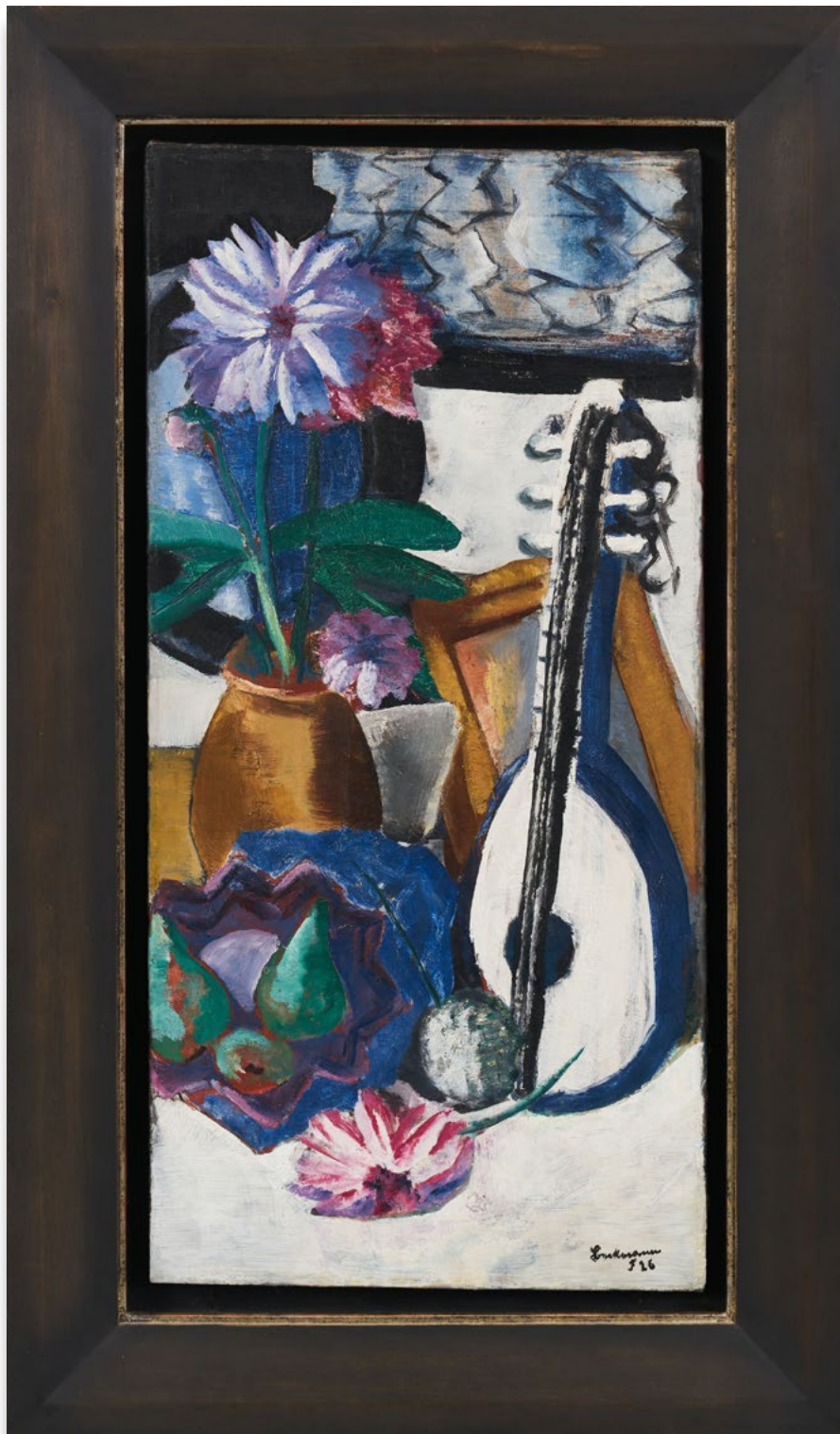
104.5 × 89.8 × 4.6 cm / 41 $\frac{1}{8}$ × 35 $\frac{3}{8}$ × 1 $\frac{3}{4}$ in (framed)

USD 550,000.00

LOZAN31282 / LOZ 787



HAUSER & WIRTH



Max Beckmann

Stilleben mit violetten Dahlien (Still Life with Violet Dahlias)

1926

Oil on canvas

70 × 34.5 cm / 27 ½ × 13 ⅝ in

88 × 52 × 7 cm / 34 ⅝ × 20 ½ × 2 ¾ in (framed)

Price upon request

BECKM132706 / CAT. RAIS. NO. 258

HAUSER & WIRTH



Verena Loewensberg

Untitled

1967

Oil on canvas

60 × 60 cm / 23 ⁵/₈ × 23 ⁵/₈ in

CHF 150,000.00

LOEWE132543 / CAT. RAIS. NO. 191

HAUSER & WIRTH



Alina Szapocznikow

Lampe-bouche (Illuminated Lips)

1966

Colored polyester resin, light bulb,
electrical wiring, and metal

36 × 11 × 8 cm / 14 1/8 × 4 3/8 × 3 1/8 in

EUR 650,000.00

SZAP095717 / AS130207



Carol Rama

**Perdonami le congiunzioni (Organismi ancora ben definiti e vulnerabili)
(Forgive Me the Conjunctions [Still Well-defined and Vulnerable Organisms])**

1969

Spray paint, glue and taxidermy eyes on canvas

100 × 100 cm / 39 ³/₈ × 39 ³/₈ in

100 × 100 × 3 cm / 39 ³/₈ × 39 ³/₈ × 1 ¹/₈ in (framed)

CHF 275,000.00

RAMA 134707 / CAT. RAIS. NO. 1969 1 / ARCHIVIO CAROL RAMA NO. 0919



HAUSER & WIRTH



Eva Hesse

No title

1960

Oil on canvas

40.6 × 41.2 × 2 cm / 16 × 16 ¼ × ¾ in

42.5 × 42.9 × 4.3 cm / 16 ¾ × 16 ⅞ × 1 ¾ in (framed)

USD 750,000.00

HESS20373 / P 66, HESS-0187





Ferdinand Hodler

Bildnis Giulia Leonardi (Portrait of Giulia Leonardi)

1910–1911

Oil on canvas

45 × 50.8 cm / 17 ¾ × 20 in

52.5 × 58.6 × 5.3 cm / 20 5/8 × 23 1/8 × 2 1/8 in

CHF 480,000.00

HODLEI32528 / CAT. RAIS. NO. 859 / SIK-ISEA NO. 80720

HAUSER & WIRTH



Edvard Munch

Hest i landskap (Horse in Landscape)

1912

Oil on canvas

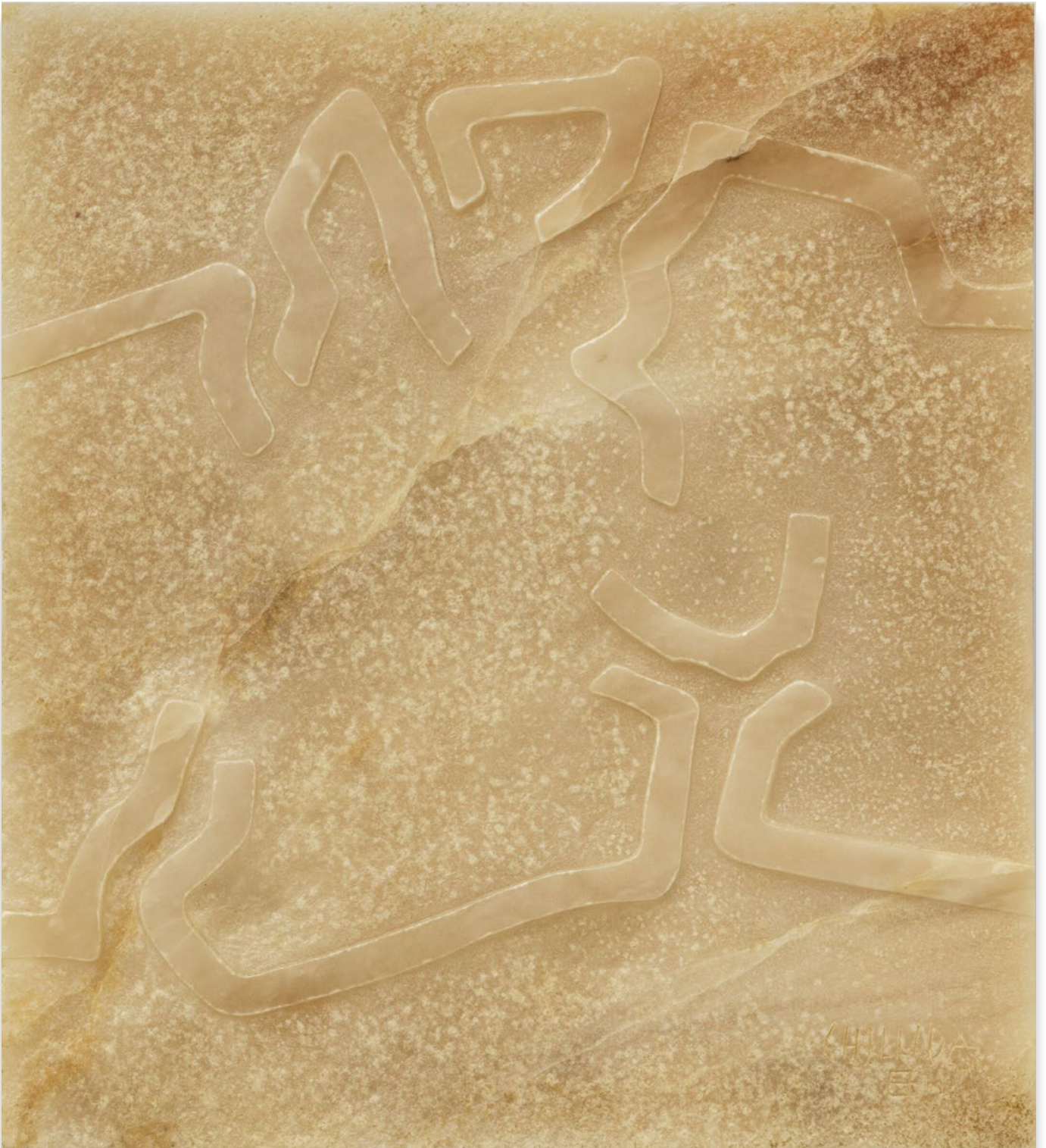
68 × 90.5 cm / 26 ³/₄ × 35 ⁵/₈ in

Price upon request

MUNCE129338 / CAT. RAIS. NO. 996



HAUSER & WIRTH



Eduardo Chillida

Bajo Relieve (Low Relief)

1969

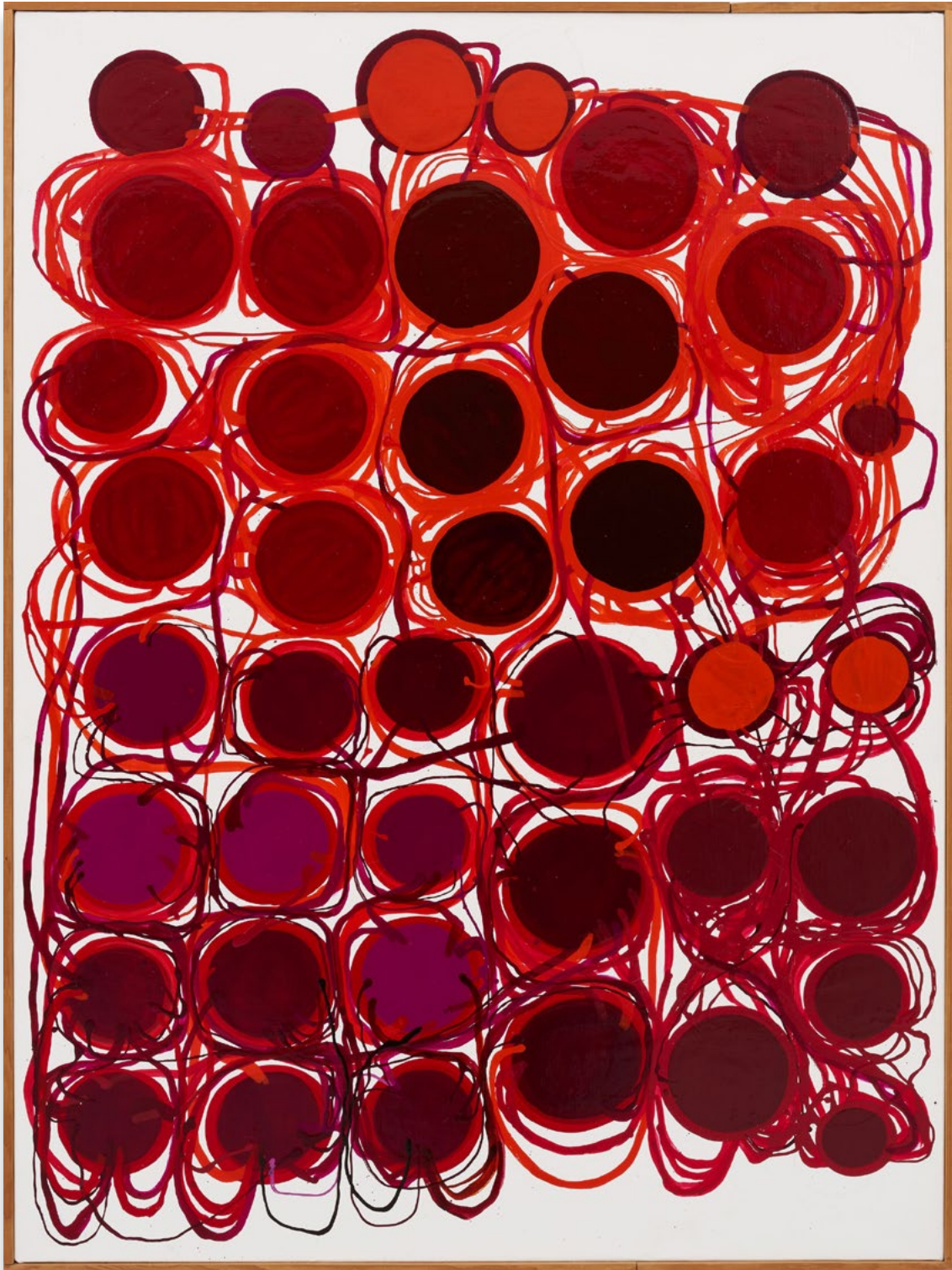
Alabaster

29 × 26 × 4 cm / 11 ³/₈ × 10 ¹/₄ × 1 ⁵/₈ in

EUR 750,000.00

CHILL92502 / 1969.010

HAUSER & WIRTH



Atsuko Tanaka

'99L

1999

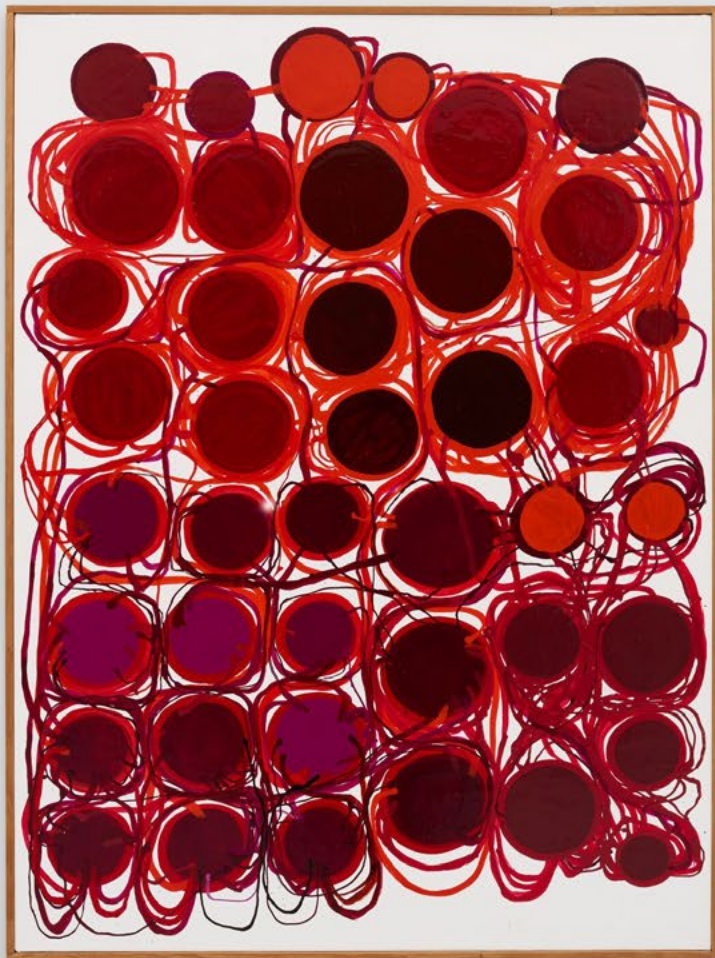
Vinyl paint on canvas

130.8 × 97 cm / 51 ½ × 38 ¼ in

132.9 × 99.4 × 3.5 cm / 52 ¾ × 39 ⅛ × 1 ⅜ in (framed)

EUR 800,000.00

TANAK114689 / CAT. RAIS. PP. 530-531



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