

BENVENISTE CONTEMPORARY

Tom Bell
Jacobo Castellano
Federico Guzmán
Britt Juul
Juan López
Miki Leal
Sean Mackaoui
Rita McBride
Glen Rubsamen
Diango Hernández
Alison Wilding
Troels Wörstel

Think big

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December 2024 - February 2025

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Think Big

Think Big is a selection of large format etchings, photogravure and woodcuts (together with several other experimental techniques), produced and published in our workshop between 2005 and 2024.

Although each project stand out in their own way they all share the same intent, namely that of pushing the media to its limits, both conceptually, formally, and emphasised here, format wise.

We have always enjoyed producing these large-scale projects that intend to provoke and alter the often preconceived idea of what printmaking is and can do.

Hoping you enjoy this selection we are well aware of the fact that not a single of these pieces will fit under even the largest Christmas tree. You are therefore very welcome to contact us for a private view of the work presented in this dossier.

Please feel free to call +34 630 017 923 or write us at info@benveniste.com.

Merry Christmas and a happy New Year,

Dan Benveniste and the Benveniste Contemporary team

***Think Big** es una selección de grabados, fotograbados y xilografías de gran formato (junto con otras técnicas experimentales), producidos y publicados en nuestro taller entre 2005 y 2024.*

Aunque cada proyecto destaca a su manera, todos comparten la misma intención, la de llevar la técnica hasta sus límites, tanto conceptual como formalmente y, lo que aquí se subraya, en cuanto al formato también.

Siempre hemos disfrutado produciendo estos proyectos a gran escala que pretenden provocar y alterar la idea, a menudo preconcebida, de lo que el grabado es y puede hacer.

Esperamos que disfrutéis de esta selección, aunque somos conscientes de que ni una sola de estas obras cabría debajo del árbol de Navidad más grande que haya. Por eso os invitamos a que se pongan en contacto con nosotros para ver en directo las obras presentadas en este dossier.

No dudéis en llamarnos al +34 630 017 923 o escribirnos a info@benveniste.com.

Feliz Navidad y próspero Año Nuevo,

Dan Benveniste y el equipo de Benveniste Contemporary

BENVENISTE CONTEMPORARY



With his mystification of pure form, **Tom Bell** (Melbourne, Australia, 1956 - London, 2024) is heir to minimalism, but only superficially. The forms of his work move away from the reduced minimalist vocabulary, his delicate curves enter in conflict with the angular structures of minimalist art.

This dossier presents Tom Bell's *etching and photogravure*, made in Madrid between 1996 and 2007. Born in Melbourne, British Artist Tom Bell based himself in New York 2000 after an 8-year stay in Madrid, and later to London where he past away in 2024. Long drawn to abstract forms as symbols of primal emotion, Bell's first pieces, made in Spain in the 90's, were wall mounted compositions in cast metals that were sharp and dangerous and beautiful.

Since then he has created a body of work whose appeal partly lies in the interplay of light on the materials used. His purposeful realisation serves to implement fluidity where the forms appear to change as the light of the day changes. This reflects the artist's intention to consider life's illusions (things are rarely what they appear to be) and is underpinned by his unwillingness to use titles. Response should not be constricted by definitions that are valueless in this context.

The mysterious appeal of this disconcerting body of work derives not only from temperance and simplicity, but from the successful marriage of shape and sensuality whose achievement it is to attract and repel at the same time. This amalgamation of emotional contradictions sets the work apart and means that the artist has created a niche of his own, where the work is powerful and resonant but never conforms to the cold impassivity of pure minimalist forms. It could be said, then, that he has taken this movement forward on his own terms.

Work of Tom Bell can be found in the Museo Nacional Centro de Arte Reina Sofia, MNCARS, Madrid, ES, The National Gallery of South Australia, AU, Kunsthalle Hamburg, DE, JP. Morgan, Chase Manhattan Collection, New York, US.

BENVENISTE CONTEMPORARY

Tom Bell

Untitled, 2007

Diptych

Photogravure

2 plates of 70 x 100 cm. each

Printed on Somerset 410 g. paper of 69 x 98 cm. each

Total format **70 x 200 cm**

Edition of 11

TB-0009-d



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The work of **Jacobo Castellano** (Jaén, 1976) refer obsessively to the recovery of recollections stored in his memory and leads to a deep reflection on essential issues of life and death.

The collections such as ARTIUM (Museo Vasco de Arte Contemporáneo), Vitoria-Gasteiz, ES, CAAC (Centro Andaluz de Arte Contemporáneo), Sevilla, ES, CGAC (Centro Gallego de Arte Contemporáneo) Santiago de Compostela, ES, Fundación Montenmedio Arte Contemporáneo, Sevilla, ES, Fundación Provincial de Artes Plásticas Rafael Botí, ES hold work by the artist.

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Jacobo Castellano

Sin Título, 2024

Print from stapled and linen-lined Oak and monotype

Printed on Hahnemühle 350 g.paper

Total format framed **180 x 138 cm.**

Edition of 5 E.V. (épreuve varié)

JC-0037-i



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Federico Guzmán initiates the search of “The Serpent Climber”, or *Lolliuhqui*, an ancient, Mexican magic drug derived from the seeds of a certain kind of Morning Glories (Convolvulaceae), which contain entheogenic active agents similar to LSD.

The prints transcend formally and conceptually the traditional idea of intaglio printmaking. They are unique pieces of which a number of between two and five variations have been made.

Guzmán crafted the prints through a 4-color printing process. Each image has been painted 4 times, applying manually yellow, magenta, cyan and finally black ink onto a rigid, transparent surface, subsequently printing each color following the mechanisms of traditional off-set printing. The original photographic support was broken up in order to reconstruct the images pictorially.

The possibility of playing with 4 color plates separately permits experimenting with an on-off register and the way the ink is placed upon a surface that cannot absorb allows an unlimited amount of densities and textures – from liquid to rough, from intangible to molecular. The combinations of the coloured textures disclose a fractal rainbow of tones and tinges from the inside of each brushstroke.

The surprising visual possibilities of this technique helps the artist to play with new relations between form and content, evoking the effects of phosphate, whose saturated colors represents the hallucinating flowers. Learning from “The Flower that Paints”, Guzmán approaches intaglio as a specific formula of “sympathetic magic” where the effects of the lolliuhqui can be felt consciously: The artist as a sole individual becomes a conductor of nature’s own creativity.

Federico Guzmán (1964, Seville, Spain) follow an intuition in search of Logos: the Unity of Form (which shapes all forms, but itself has no form). Refuting authorship and the belief in separation, Guzmán approaches art as a game, as activism, and as an unlimited path of knowledge and fulfilment.

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Federico Guzmán

La virgen de la hierbas, 2007

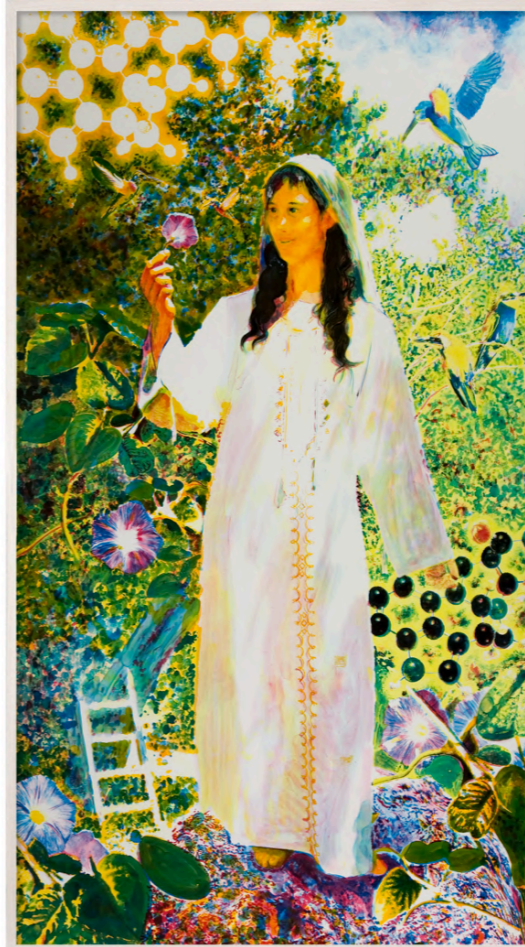
4 plates of 270 x 150 cm. each

Printed on Somerset Satin, 410 g. paper of 110 x 148 cm.

Total format: **260 x 450 cm.**

Edition of 2 e/u

FG-0012-II-t



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This series of monotypes, titled generically Moving in a big rotation, made in sequence during an intense stay in Madrid, make me think of a game of visual whispers. A gesture of movement made in a single impression carries a continuous, albeit modified, rhythm to the next piece. From a flow of associations linked to these movements, colours, shapes, textures and a kind of logical pattern emerge. Even so, you can not say for sure what this is. Everything is flow! Without control, I went with the flow.

Britt Juul (Farsund, Norway, 1964), is an artist with a solid career, as has been confirmed by the public collections that include her work, as well as the interventions she has carried out in various parts of the world. This artist achieved international projection by creating, in 2007, the illustration for the Diplomas of the Nobel Prize.

BENVENISTE CONTEMPORARY

Britt Juul
Untitled, 2018
Monotype

Printed on Hahnemühle, 350 gr. of **124 x 100 cm.**

BJ-0009-m





La /estructura/ bajo presión

Lately I have heard frequently how artists asks to be able to work in situ. It is not so much, or only, about making works specific to a space, but about being able to work with time in the place of the installation. The time needed to understand it and adapt to its uniqueness, the time for the works to find their place, without imposing themselves or being subjugated, until they belong to the space in which they will be contemplated.

The exhibition presented by Benveniste Contemporary has a lot to do with this way of understanding projects. It starts with an invitation to Juan López to work in his etching workshop, putting the human and technical resources at his disposal to carry out an exhibition. However, it is subject to some conditions: he must use only photogravure plates of a certain format and the work will be done exclusively in greyscale. With these conditions, a game is started with which to develop a shared experimentation, in which it is also requested not to justify each movement and which places all participants outside their usual work process.

Thus, *La /estructura/ bajo presión* traverses the history of the place where it was made and of the different people involved. It tells us about the role of the editor, who does not limit himself to carrying out the commissions he receives, but also offers his know-how to push artists towards new possibilities of approaching their work; who offers the workshop as a space in which to experiment, relying on a technique as demanding but with as many resources as etching. And it tells us about the importance of the work of the master printers, interpreters between the artist and the materials, responsible for achieving what is expected and enhancing it.

It also opens a door for us to understand Juan López's work process. Taking the only certainty of the project, which is the exhibition space -the large longitudinal wall that closes this area- he decides to create a single piece. A mural-intervention created outside the wall that responds to a way of thinking from the spatiality that defines his work. In addition, he turns the conditions into the reason for being, structure and rhythm of this work. This commission has led him to resort to certain initial "tricks" of his practice that, although they seemed outdated, have served as a basis for other, more complicated ones. A game with which to confirm what he already intuited, that his research takes a round trip from the graphic to the sculptural.

From his first mural interventions with vinyl, in which he splashed and drew the space, to those in which an architecture was redrawn by altering its lines - either completely or through simple actions with which he obtained the same effect - a way of understanding drawing as sculpture and sculpture as drawing is evident. Drawing is an essential basis for Juan López's work. In his studio, it is part of his daily routine, a constant exercise that responds to a search to continue the forms found in the urban landscape and that become part of his personal imagination. Imitating them based on his memory is a way of freeing them from all functionality, of continuing them until they go beyond the lines and volumes simulated on paper, extending them until they become sculpture.

Please contact our office for the full text by Christina Ojea

BENVENISTE CONTEMPORARY

Juan López

La /estructura/ bajo presión, 2024

Polyptych of 64 photogravures

Printed on Zerkall-Bütten, 300 gr.

Total format 150 x 568 cm.

Unique

JL-0006-i





Santa Cruz is an area of California known for being one of the paradises for surfing. In this series, Miki Leal builds an evocation of the place, using images that act as a visual collage of identifying icons, to recover with a certain melancholy the philosophy of hippie life that has been encapsulated in this area since the '60s. Surfing is understood there as a meditation, not as sports acrobatics, and the board as a connection with the sea, and by extension with Nature itself.

Santa Cruz is the generic title of the project in which, from photographs taken from surf books, Miki Leal builds works as posters or press pages where texts are replaced by references to the content of the message, such as surfboards or landscapes of the place mentioned.

To carry out this project, the artist combines drawing and pictorial processes with other intaglio and monotype processes, playing with different formats until reaching monumental roles.

Miki Leal (Sevilla, Spain, 1974) belongs to the generation of young artists who have known how to extraordinarily invigorate the Spanish art scene. His graphic production runs together with his pictorial production, making use of the resources offered by the engraving processes with freshness and immediacy. Leal has collaborated with Benveniste regularly since 2007.

In the production of this artist we find permanent allusions to cinema, jazz, photography or literature, which become starting points for this artist on which to build new visual references with which he builds an autobiographical journey based on an imaginary common.

BENVENISTE CONTEMPORARY

Miki Leal

A contraluz, 2012

Photogravure, aquatint and monotype

9 plates of various dimensions

Printed on Somerset Satin, 410 g. paper of **200 x 150 cm.**

e/u (épreuve unique)

ML-0079-i



BENVENISTE CONTEMPORARY



The most important tool of the assembly artist **Sean Mackaoui** is the scissors. With them, he removes images from their original context putting them together again, creating new, completely independent compositions. Anything can serve as raw material: photos, old advertisements or an anatomy atlas – everything is malleable in Mackaoui's hands. In the best Dadaist tradition, he removes the images from their original contexts, intended meanings and purposes, freeing them from their chains of semantics, replacing them back together again in surprising, aesthetically coherent combinations.

To look into his works is to discover a vast territory where images that were never thought to be together before now coexist. In this sense, his way of working seems very similar to the one of poetry. Mackaoui is a visual poet of the scissors and his collages visual writings.

UNCHAINED is a journey of love understood through the prisms of this atypical and astute artist and just like the ever-expanding boundaries of love there is nothing limited or mechanical, nor any orderly fashion in the way each image has been created. The results are often peculiarly floating, eluding clear interpretations and definitions of meaning. Even so, each association has previously passed through the artists' particular filter of instinct and reason and they express exactly what he wants to say, always in their own elective affinities.

In this immense spectre of sentiments, spanning over a good 15 images UNCHAINED -initially elaborated as collages until they were embodied into this suite of original graphic work- allowed the artist to play with in a new set of dimensions, meaning that for the first time the relationship between the artist, his work on paper and the viewer now goes beyond their customary margins, usually limited by established magazine and book formats. This fortunate graphic use now allows us to enter head-on into the mystifying and multiple readings where love lives in Mackaoui's universe.

The production of the works was carried out in close collaboration between the Benveniste Contemporary workshop and the artist, a relationship that commenced in 2005 when Mackaoui produced a portfolio for The Print Subscribers Club, a biannual subscription arrangement published by Benveniste Contemporary since 1999.

Sean Mackaoui (1969) was born in Switzerland but is not Swiss. This Anglo-Lebanese arrived in Madrid 26 years ago, armed with his scissors and a box of scraps. He is very lucky to keep cutting and pasting, and his scrap box is already the patriarch of a large family. Mackaoui divides his time in constructing illustrations for national and international media, occasionally losing himself in his own world of collages and objects that, at times, swarm through exhibition halls. He has been designing sets and costumes for municipal and national theatres for 7 years in the Nordic countries and is Honorary Director of the Collage Museum of San Francisco, USA.

BENVENISTE CONTEMPORARY

Sean Mackaoui

Femme fatale, 2014

Polyptych of 8 prints

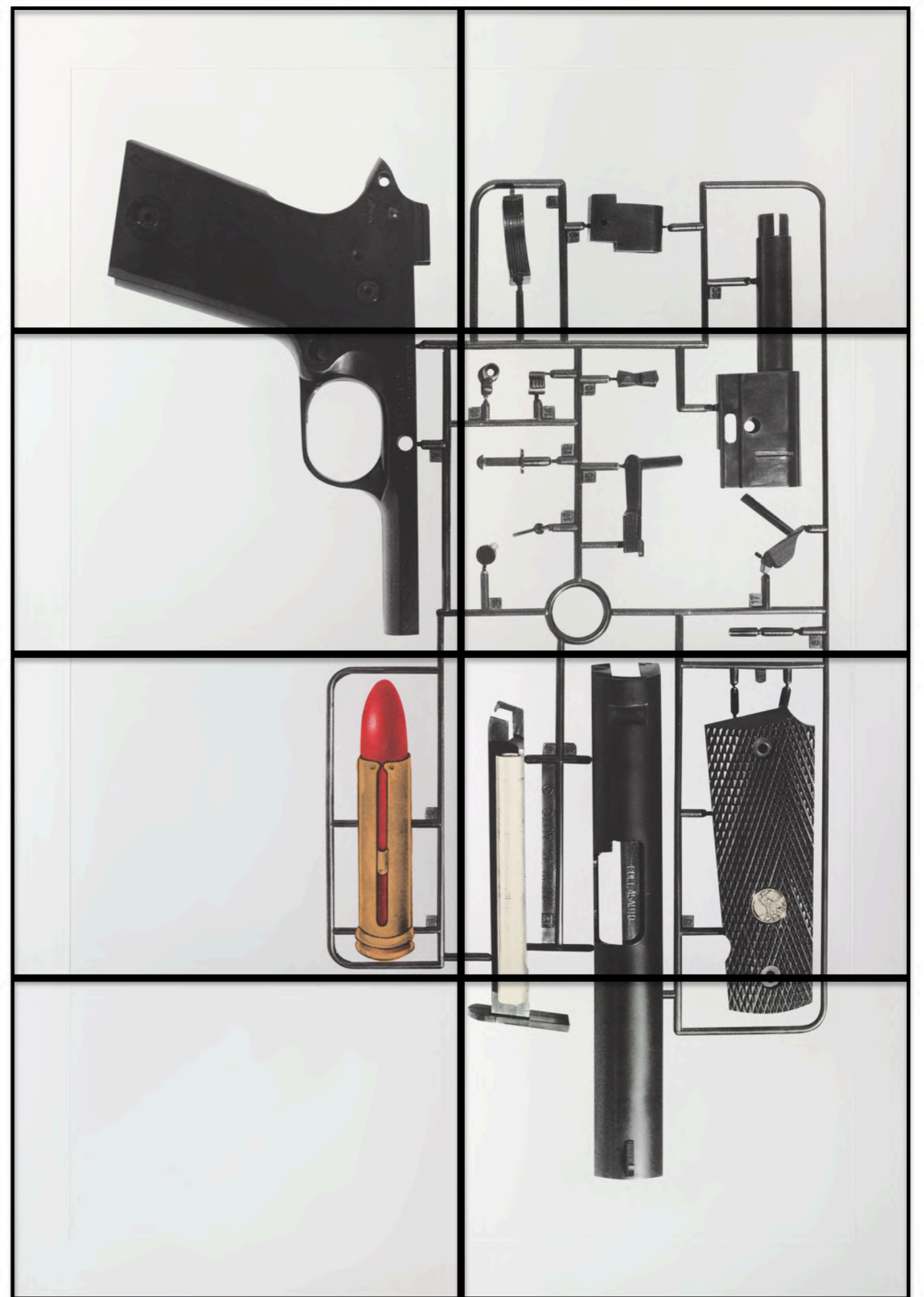
Photogravure and chine collé

Printed on Somerset Satin, 410 gr.

Total format 200 x 140 cm.

Edition of 8

SM-0003-i





Civic Citations presents a number of prints that have largely been generated in a process of realising public projects in Germany, Spain and Switzerland. These works bring forward a number of strategies for supporting the often lengthy process that public projects demand by inviting different mediums, especially the print medium, as a tool for keeping the process artistic and fluid.

Rita McBride, Madrid 2011

Editor's note:

Mae West, the title of the large format print, presented in this dossier has been acquired by the Whitney Museum and the Hammer Collection.

Rita McBride (Des Moines, Iowa, 1960, USA) work has been exhibited at the Whitney Museum, New York, US, Kunstmuseum Winterthur, CH, P.S.1 Contemporary Art Center, US, The Sculpture Center Long Island City, NY, and collected by the Museum of Contemporary Art, Los Angeles, US, The New York Public Library, New York, US, The San Diego Museum of Contemporary Art, La Jolla, California, US, The Whitney Museum, US, With Center for Contemporary Art, Rotterdam, NL, Neues Museum, Nürnberg, DE, and Kunstmuseum Winterthur, CH.

BENVENISTE CONTEMPORARY

Rita McBride

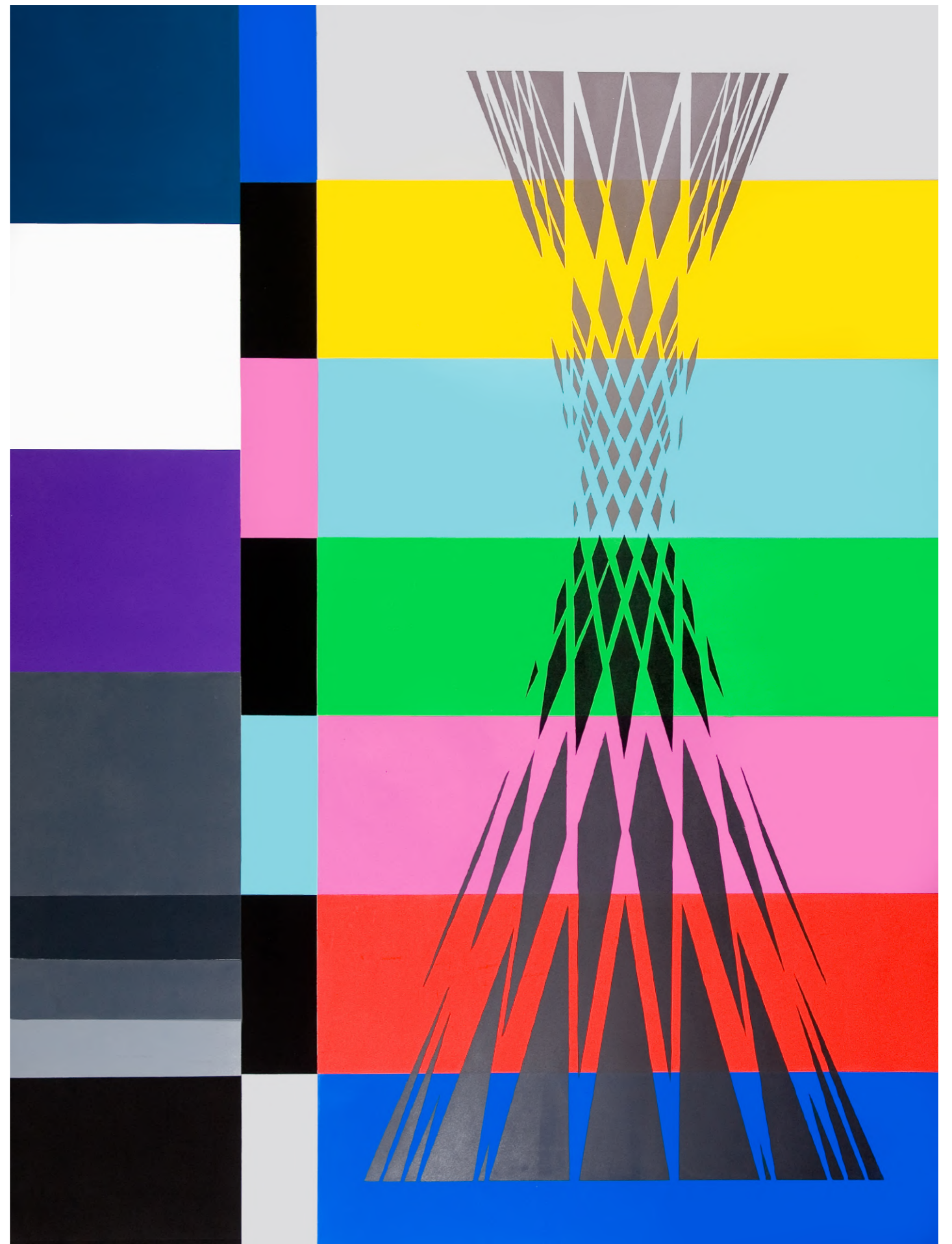
Mae West, 2010

Aquatint and woodcut

Printed on Somerset Satin 410 g. paper of **180 x 135 cm.**

Edition of 7

RM-0003-i





With the simplicity and brutality characteristic of real life.

The prints depict a small field of sunflowers next to the Seville-Cordoba highway near the town of Carmona. In the middle of this field a large pine tree hosted several stork nests for nearly half a century, until the winter of 2007, when lightning cut the tree in two. The farmer of the sunflower field was heart-broken, as the Storks had become over the years a physical embodiment of good luck and prosperity. The farmer with the assistance of Sevillana (The electrical company of Andalusia) built two scientifically designed artificial towers with nests on either side of the ruined pine in the hope that the Storks might return. Sevillana was afraid the returning Storks would nest instead on nearby telecommunication poles and cause cell outages. One family of storks finally did return the following year but ignored the man-made nests and built a new one on the stump of the old pine. An act of supreme stubbornness and disdain.

This field of Sunflowers is a non-place. It is a space formed in relation to certain ends, agriculture, migration, transport, and telecommunications. It is one of those places that seem to exist only in the words that evoke them. A banal utopia. It is a place we inhabit when we are driving past it, the landscape keeps its distance, and the stork towers seem to avoid all functional references. It is a place that reveals in crystal clarity the distinction between 'Nature' and 'Post-Nature'.

It is one of those places that affords the ideal vantage point for artworks depicting super-modernity because it combines the effects of movement and distance (the migration of the birds and the passing of the highway traffic) with those of the heteroecism; the replacement of fact with unrealised dreams.

The production of **Glen Rubsamen** (Los Angeles, 1957), represents a new landscape in which - beyond the apparent image - remains an interest to collect situations of Nature loaded with great dramatic emotion. It is a succinct landscape where the organic object appear across artificial images and where the beauty is not lost, but has turned into a somewhat ambivalent one. Treatment of color, absence of human figure, as well as absence of references, create an atmosphere that the artist names 'Post-Nature', taking this concept as a place where the elements do not have memory, but are there as witnesses of time.

Rubsamen's work is present in institutions and public collections such as British Airways Collection, GB, Stuveysant Collection, NL, National Museum of Taiwan, TW, General Mills Collection, US, Equitable Corp. Collection, US, among others.

BENVENISTE CONTEMPORARY

Glen Rubsamen

Chaos a few feet away, 2007

Photogravure

2 plates of 78 x 99 cm.

Printed on Somerset Satin, 410 gr. of **110 x 132 cm.**

Edition of 10

GR-0002-i



BENVENISTE CONTEMPORARY



Tate Biennial Liverpool, 2010
Installation view

En mi Isla

The collaboration between Benveniste Contemporary and Diango Hernández began in 2008 with a unique piece entitled *En mi Isla*, our workshop's largest single-plate etching produced at the time of its conception.

This work addresses a fundamental aspect in the romantic submission of the self: the propagandistic manipulation of the homeland as a lost paradise created by heroes that we will never be able to emulate.

Here, the view of Che's eye (enlargement made from the emblematic photograph taken by Korda in 1960) is transformed into a double image with multiple readings, which in the end do not cease to refer to the hero as a colossus that demand total renunciation and sacrifice for love of country.

Through his work, **Diango Hernández** (Sancti Spiritus, Cuba, 1970) has articulated a sagacious, critical and complex discourse on issues such as communication/in-communication, message manipulation, the consequences of fragmentation or memory durability in ideals where identity is formed.

His work has been exhibited in the Sao Paulo Biennial, BR, Biennale of Sydney, AU, Biennial of Venice, IT, the Liverpool Biennial at the Tate Liverpool, UK. Hayward Gallery, London, UK, Haus der Kunst, Munich, DE, National Museum, Warsaw, PL, Altes Museum, Münchengladbach, DE, MUSAC, León, ES, Museum Morsbroich, Leverkusen, DE, Museum Abteiberg, Mochengladbach, DE, Institute For Contemporary Art, Dunaujváros, HU, Frac des Pays de la Loire, Nantes, FR, among others.

BENVENISTE CONTEMPORARY

Diango Hernández

En mi Isla, 2008

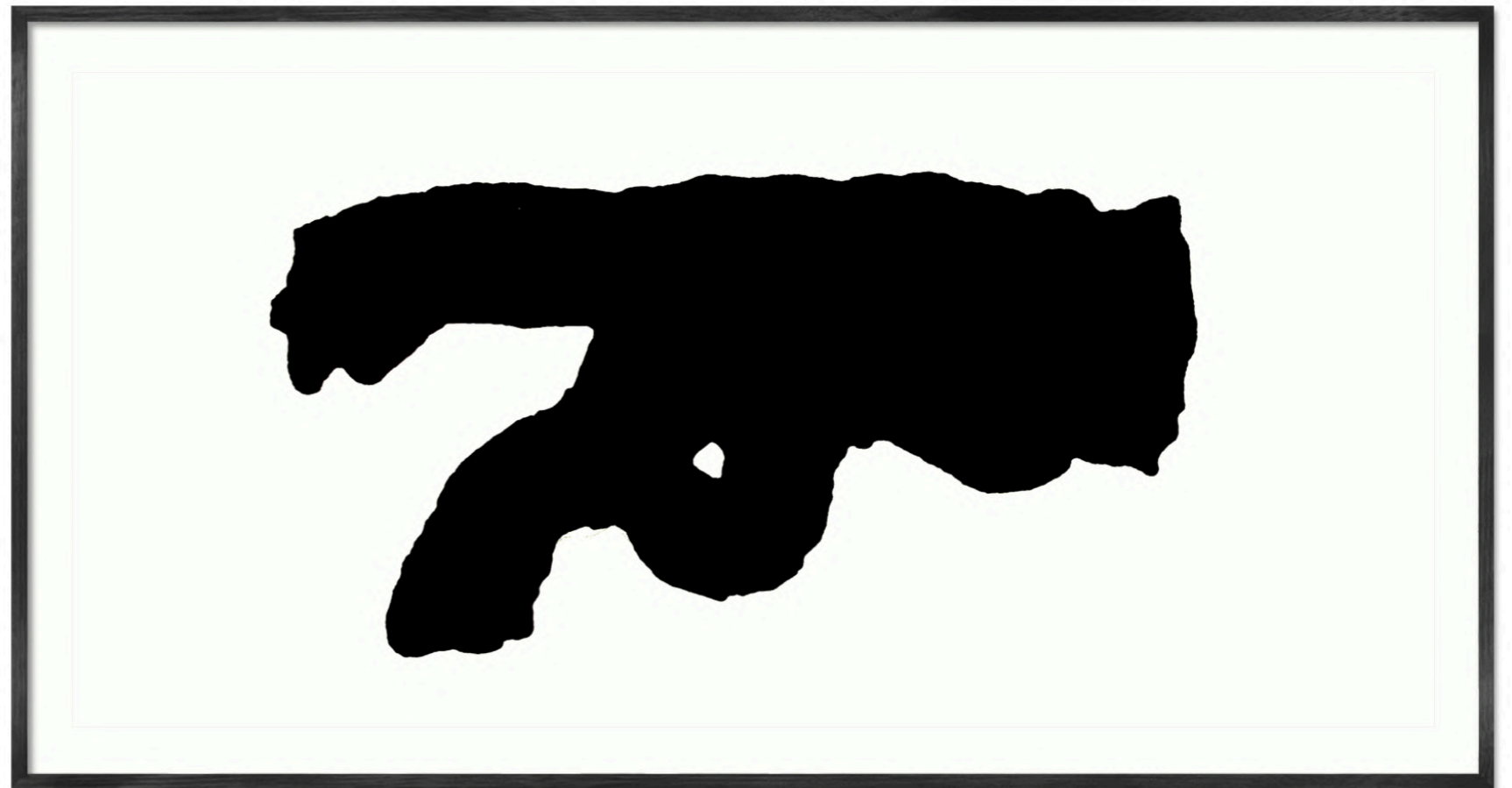
Aquatint and drypoint

1 plate of 125 x 250 cm.

Printed on Somerset Satin, 410 g. paper of **140 x 265 cm.**

Edition of 7

DH-0001-i



BENVENISTE CONTEMPORARY



Alison Wilding (Blackburn, Great Britain, 1948) lives and works in London. One of the most outstanding representatives of the so-called 1980's generation of New British Sculptors, she has the capacity to make visible what often belongs more to the mind than the physical world. Through her work, the artist has the talent to create time capsules in which the border between the known and the mysterious, the monumental and the minuscule, is merged into a metaphor of body and time. Her pieces are constantly evolving.

Wilding speaks to us about forms that are permanently developing under a stoical surface that recognises body and matter as the primary state of knowledge. The artist maintains a complex relationship with form that shouldn't mislead us: the sensuality of her work and its reticence is loaded with the material that shapes civilisations and myths.

Having studied at Nottingham College of Art, Nottingham, Ravensbourne College of Art and Design, Bromley, and the Royal College of Art, London, Wilding's first major solo exhibition was held at the Serpentine Gallery, London, in 1985.

Notable awards include a Henry Moore Fellowship at the British School at Rome, IT (1988), Joanna Drew Travel Bursary (2007), The Paul Hamlyn Foundation Award (2008) and Bryan Robertson Award (2012). Wilding was nominated for the Turner Prize in both 1988 and 1992, and was elected to the Royal Academy in 1999.

She has shown extensively throughout the UK and abroad and has been acquired into major public collections in the UK. Public commissions include Migrant 2004 for Snape Maltings, Shimmy 2013 at 10 New Burlington Street, and Herm 2018 for Rathbone Place. Still Water, a memorial to UK citizens affected by terrorism overseas was unveiled at the National Memorial Arboretum in May 2018.

A monograph was published in 2018 to coincide with Right Here and Out There – an exhibition at the De La Warr Pavilion, Bexhill.

Currently she is Eranda Professor of Drawing at the RA Schools and was made an OBE in 2019.

BENVENISTE CONTEMPORARY

Alison Wilding

Dogs (diptych), 2005

Etching and monotype

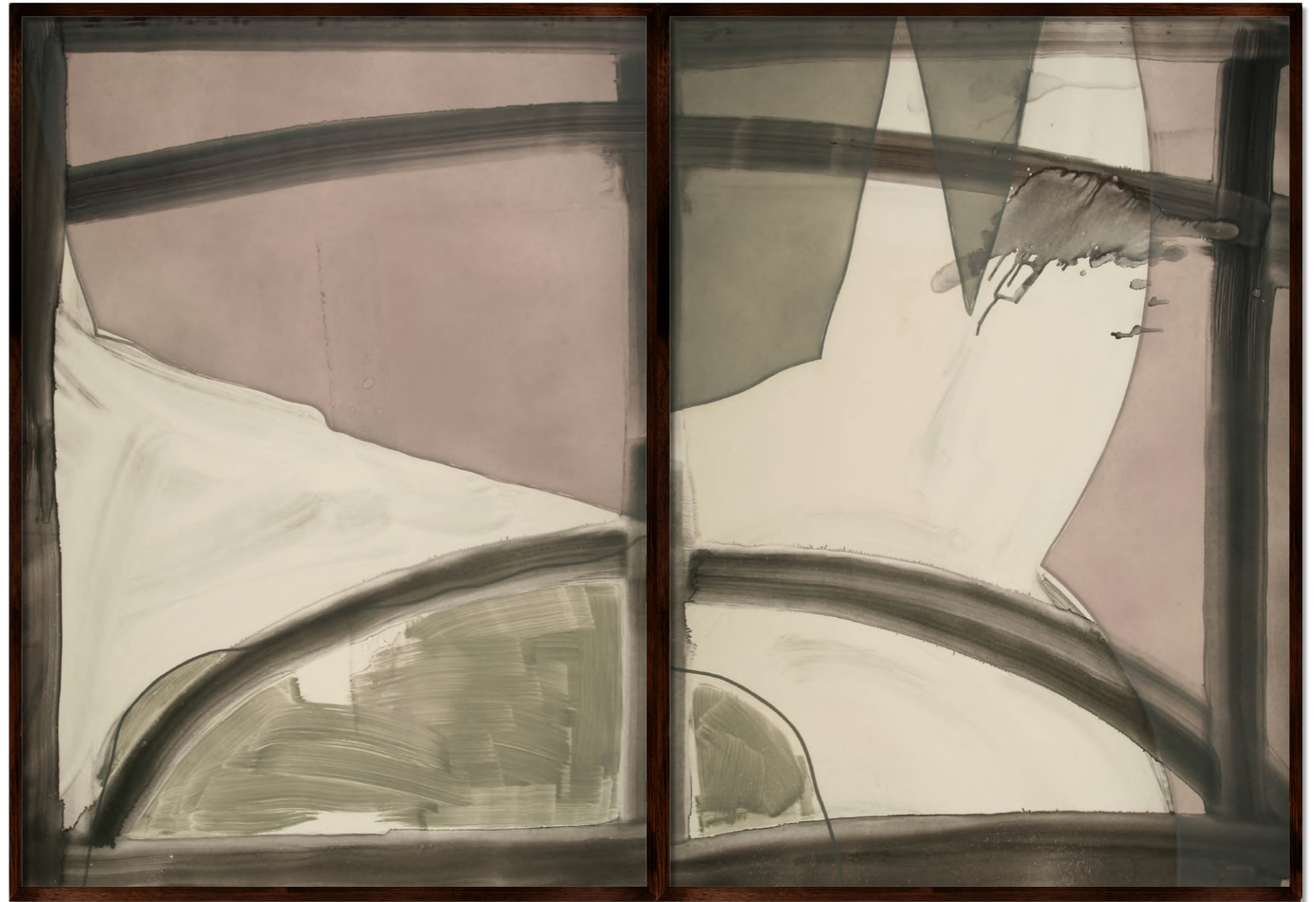
2 plates of 140 x 100 cm. each print

Printed on Hahnemühle, 300 gr.

Total format 140 x 200 cm.

e/u (épreuve unique) 3/8

AW-0020H-M



BENVENISTE CONTEMPORARY



When Dan Benveniste opened his workshop in Madrid I was one of the first artists to do extensive work there. We did several series of etchings in the course of a few years – small and large, colour and black and white, most of them technically quite complex. For our motivation was: how far can you go, how can unknown potential of the medium be discovered?

After a long pause (too long) Dan Benveniste suggested doing some woodcuts. The results are presented here. They are the first I've done, and it's been surprising to realise that this, at first glance, primitive technique has so many possibilities. This was the only thing that was certain before I began: I didn't want the usual negative line that has almost come to signify 'woodcut'; nor did I want a positive, but in effect, reproduced line. So (so far) what I've come up with is to let areas define the image. That this involved more carpentry than I thought I'd ever do was a further surprise. But if you have the possibility of doing something you haven't done before, do it.

It has therefore been very satisfying to work on these prints. The work has for me been purely artistic and purely concerned with the means of achieving effects that exploit some of the possibilities of the medium. But the outcome is images, and as such they mean something. So a few words on why they interest me:

There are a couple of what I call Horse Frames: the legs of a horse and its belly forming a frame around something – here simply visual space, quantified by a curved tartan grid (think of space as consisting of discrete parts). There is the two-part piece Alpe – Mare which is about how one work generates another. And there is the large horse print.

In the last couple of years I have been interested in the relation between painting and perception, and in what you actually perceive when you paint. However, the print has been done from a painting dealing with these problems. And that's the point. For I noticed that the painting seen purely in black and white, with its abrupt changes between what seems like positive and negative areas, was painted in a way resembling a woodcut. The woodcut was then a way to show the form of the visual experience.

Troels Wörsel, Madrid 2010

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Troels Wörsel

Untitled (Horse Frame I), 2010

Woodcut

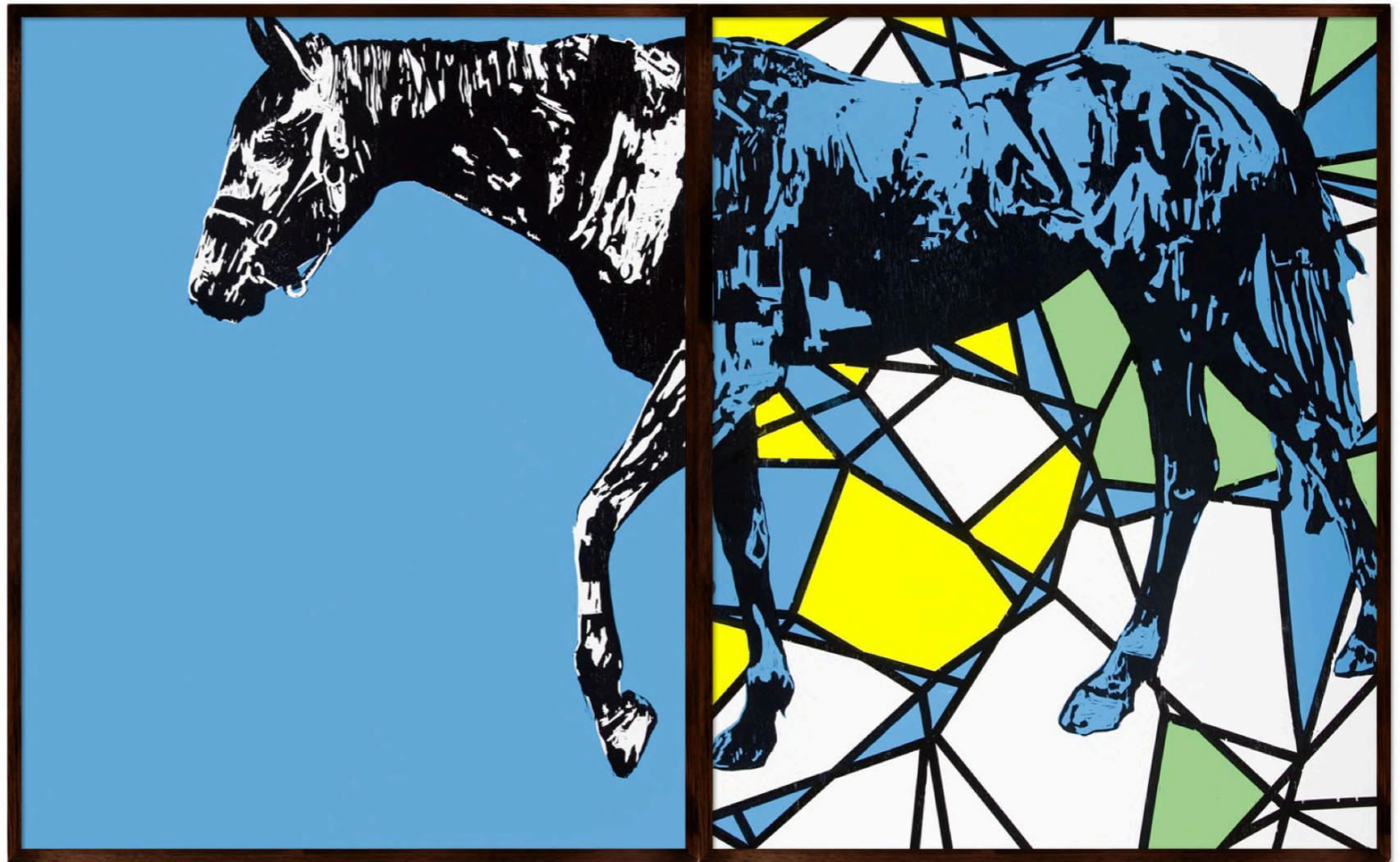
4 plates of 150 x 120 cm. each

Printed on Somerset Satin, 410 gr.

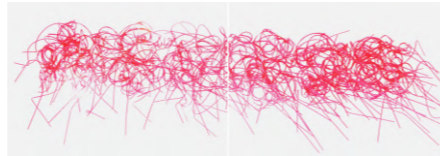
Total format 150 x 240 cm.

Edition of 7

TW-0020-d



BENVENISTE CONTEMPORARY



Tom Bell
Untitled, 2007
Diptych
70 x 200 cm. (total format; unframed)
TB-0009-d

€ 3.000,00



Jacobo Castellano
Sin Título, 2024
180 x 138 cm. (total format; framed)
BJ-0009-m

Frame included € 10.000,00



Federico Guzmán
La virgen de las hierbas, 2007
Triptych
260 x 450 cm. (total format; unframed)
FG-0012-l-t

€ 20.000,00



Britt Juul
Untitled, 2018
125 x 102 cm. (total format; framed)
BJ-0009-m

Frame included € 2.500,00

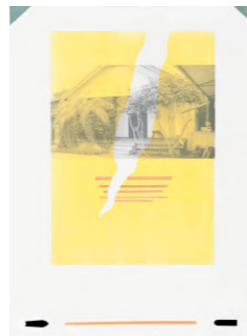


Juan López
La /estructura/ bajo presión, 2024
Polyptych
150 x 568 cm. (total format; framed)
JL-0006-i

Frame included € 35.000,00

* Unless otherwise stated, frames and taxes are not included

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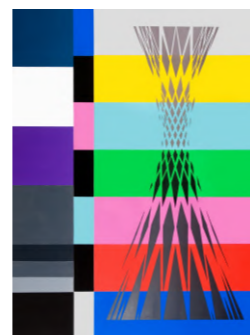
Miki Leal
A contraluz, 2012
200 x 150 cm. (unframed)
ML-0079-i

€ 6.000,00



Sean Mackaoui
Femme fatale, 2014
Polyptych
200 x 140 cm. (total format; unframed)
SM-0003-i

€ 5.800,00



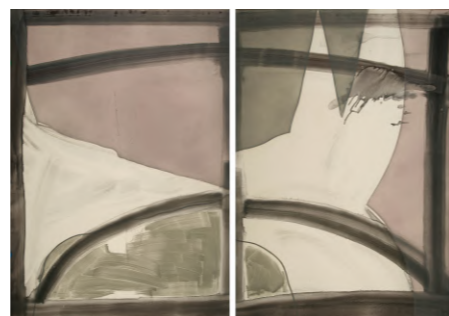
Rita McBride
Mae West, 2010
180 x 135 cm. (unframed)
RM-0003-i

€ 11.000,00



Diango Hernández
En mi Isla, 2008
140 x 265 cm. (unframed)
DH-0001-i

€ 7.000,00



Alison Wilding
Dogs, 2005
Diptych
140 x 200 cm. (total format; unframed)
AW-0020H-M

€ 6.000,00

* Unless otherwise stated, frames and taxes are not included

BENVENISTE CONTEMPORARY



Glen Rubsamen
Chaos a few feet away, 2007
110 x 132 cm. (unframed)
GR-0002-i

€ 3.000,00



Troels Wörsel
Untitled (Horse Frame), I, 2010
150 240 cm. (unframed)
TW-0020-d

€ 6.500,00

* Unless otherwise stated, frames and taxes are not included

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