



*III. © 2013 EM Unsharp #04*

# Edin Mustafić

Portfolio 2022

[www.edinmustafic.com](http://www.edinmustafic.com)



Art of living is to bring one's own nature with the own work in harmony (Luis Ponce de León). You become Artist because of desperation (Ernst Ludwig Kirchner). An artist should be suitable for the best company, but stay away from her (John Ruskin)

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Biography

1975  
25.08.1975, Birth: 5020 Salzburg (AUT).

2000-2005  
Founder  
artclub - Club for emerging artists

2015  
Art Photography / Artist

2017-2027  
Founder/Gallery  
offspace | galerie panoptikum.  
offspace is referred as a non-commercial, independent exhibition space for contemporary art. The project, offspace gallery panoptikum. is conceived as an association and is run by my wife Patricia and me.

Exhibitions

2022  
JUSTMAD - Contemporary Art Fair  
24.02 - 27.02.2022  
offspace|galerie panoptikum.  
Palacio Neptuno, Madrid (ES)  
www.justmad.es

2021  
JUSTMAD - Contemporary Art Fair  
08.07 - 11.07.2021  
offspace|galerie panoptikum.  
Palacio Neptuno, Madrid (ES)  
www.justmad.es

2020  
26.02. - 01.03.2020  
ART MADRID - Contemporary Art Fair  
Palacio de Cibeles, Madrid (ES)  
www.art-madrid.com

2019  
galerie panoptikum.  
panoptikum. SHOWCASE 2019  
www.galeriepanoptikum.at

2019  
26.02. - 03.03.2019  
JUSTMAD (X Edition) Emerging Art Fair  
offspace|galerie panoptikum.  
Edin Mustafic (Group)  
Palacio Neptuno, Madrid (ES)  
www.justmad.es

2017 + 2018  
galerie panoptikum.  
panoptikum. SHOWCASE 2017 + 2018  
www.galeriepanoptikum.at

2017  
11.10. - 15.10.2017  
photo::vienna 2017 (4th edition)  
MAK - Austrian Museum for applied arts/  
contemporary arts  
Stubenring 5, 1030 Wien/AUT  
www.photovienna.at

2017  
18. - 21.05.2017  
MAF 2017 - Metropolitan Art Fair (5th edition)  
Gartenpalais Schoenborn, Vienna/AUT  
www.maf2017.com

2015 & 2016  
Group exhibitions  
Achtzig-gallery for contemporary art  
Hagenauerstr. 7, 10435 Berlin/BRD  
www.dianaachtzig.de

Artist Statement

My works are in general (auto) reflexive. I'm interested in the common ground of our world. Opinions, situations, ideas and things, which we are all connected and familiar to or not. I'm trying to catch not only the loud and screaming situations in our world - rather I try to find as well the silent and calm moments, which seem to exist detached from space and time - or not? I'm especially focussing on my own (personal) aesthetic style. I'm preferably working in my photography studio where I have got the possibility to extract my motifs from their social and cultural context and to experience them in a condition of isolation. Generally I'm trying to find the connecting ,something' that is same to all of us.

Another great chapter of my works concentrates on the term ,beauty' in all its forms and contrasts. In all of my artworks this beauty and aesthetic style plays an important role. The field of aesthetics gives this mystic term prior attention. What is beautiful? And why? Is it necessary to understand the concept of beauty as we all actually deal with it in our everyday lives - not having a clear understanding about it. At this point and after years of studying this term, trying to visualize or to understand that concept I can just give one honest answer:

,I have no clear idea about it!'

I'm experimenting with visual designs, perception traditions and symbols. I would like the observer to take a closer look on our world, to question it and to gain sensual experience. My works are mostly black and white.

I'm especially keen on various techniques and image effects. How do people react on different stylistic mediums? What makes a photography interesting for the observer and why? Is it, like

Sonntag says, the specific distance the observer faces as a recipient, which could explain this voyeurism to photography? How do stylistic devices like blur and abstraction contribute to the general seeing of photographs? How do symbols communicate?

In the last two years I've started working in different artistic genres as well. Primary in Installation. As I can't explain everything in the visual (photographic) way I'm experimenting with different artistic techniques. This genres are new to me but as I have lot of fun experimenting with daily materials. I will continue working on that.

EM, 2022

# Anatomy of an emotional assault

© 2015 Edin Mustafic

The dispute between biologically oriented scientists who consider the aggressiveness as innate and those who emphasize the role of learning and experience in the development of aggressive tendencies is not completed. The debate revolves around the question of exogenous or endogenous cause of aggression.

Critics of these theories reject the idea of an organismic deterministic aggressive instinct. People can live long peaceful, when environmental conditions do not provoke aggressive behavior. There are no uniform release mechanisms here.

Recognize yourself.

A militant samurai, it is said in an old Japanese legend, once called a Zen priest to explain him Heaven and Hell. But the priest said scornfully: ,You're nothing but a boor, with your own kind, I do not waste my time!' Offended in his honor the samurai got furious, drew his sword from its sheath and cried: ,For your insolence you shall die!'. ,This is', responded him the priest relaxed, ,hell'. Stunned by the realization of the truth of what the priest had said about anger that had taken possession of him, the Samurai calmed down, put the sword into the sheath and thanked the priest with a bow for the insight. ,And that,' said the priest, ,is heaven.' The sudden insight of the Samurai in his own state of arousal makes the difference clear whether one is caught up in his feelings or whether you realize that you will be swept away by it.

Socrates admonition ,Know yourself' speaks to this keystone of emotional intelligence, to become aware of their own feelings at the moment when they occur consciously.

## EDITION A

Title: Anatomy of an emotional assault

Year: 2015

Print: 30x30 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing black; Strength: 30mm  
gallery cardboard, museum cardboard, 32 x 32 cm

Glass: Clarity /92%, museum glass

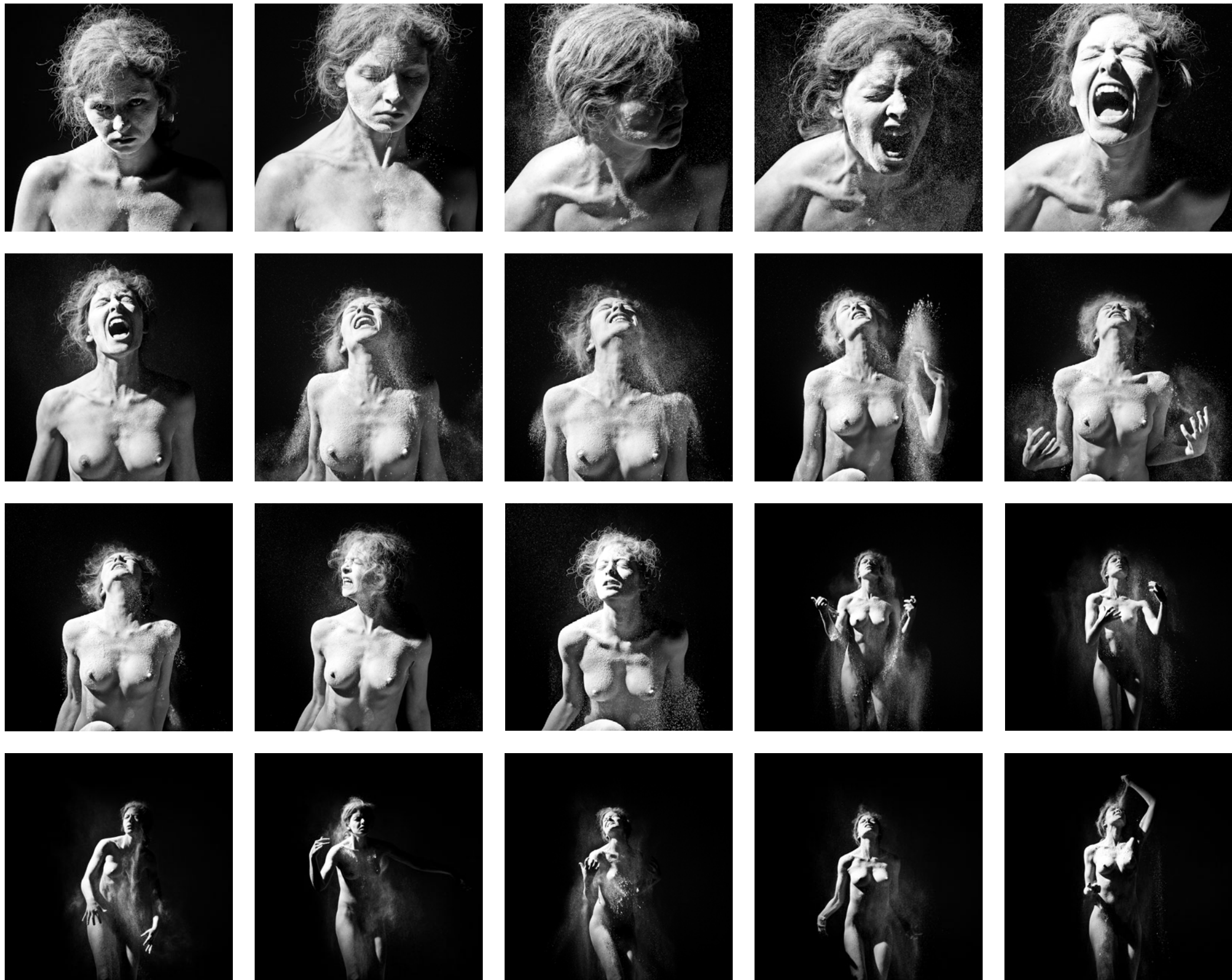
Series: 20 images

Edition A: 1 (+1 AE)

Price/Series: € 12.000,00 (+ VAT)



III. 1: © EM 2015 Anatomy of an emotional assault



III. 1: © EM 2015 Anatomy of an emotional assault

# Unsharp #01

© 2013 Edin Mustafic

An attempt to stimulate the viewer’s imagination. Bernd Hüppauf dedicated in his essay between Imitation and Simulation - The blurred image of 2006 - the phenomenon of blurred image and its reception. Acording Hüppauf blur is ‚a visual simulation that violates the rules of imitation and documentation‘. The simulated motion blur reduced the object on shapes, lines and blurry surfaces while increasing image dynamics. The blur involves the viewer and its fantasy or imagination in the image. The unsharpness deprives the picture the status of uniqueness (cf. Hüppauf, p 271).

The controversy dispute about the importance of detail and sharpness however is based not only in a pure media debate, but finds its origin in the epistemological question of whether the truth is objectively measurable (sharpness) or to be found in the nature of the case (the blur). Where the unsharpness relates not only part of the picture but the whole picture, it’s all about the transmission of a feeling or impression. The subject will be replaced by its representation or its icon. The image turns into a sign, and the photograph is due to the visual basic constitution of the world applicable for universal language (see Stiegler, p. 19 - 22).

## EDITION A

Title: Unsharp #01

Year: 2013

Print: 30x30 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gal

lery cardboard, museum cardboard, Passepartout,

white, Strength: 3 mm / (app.) 35x35 cm

Glass: Clarity /92%, museum glass

Series: 13 images

Edition A: 1 (+1 AE)

Price: € 1.000,00 (+ VAT)

## EDITION B

Title: Unsharp #01

Year: 2013

Print: 50x50 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gal

lery cardboard, museum cardboard, Passepartout,

white, Strength: 3 mm / (app.) 60x60 cm

Glass: Clarity /92%, museum glass

Series: 13 images

Edition B: 1 (+1 AE)

Price: € 2.500,00 (+ VAT)

## EDITION C

Title: Unsharp #01

Year: 2013

Print: 100x100 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gal

lery cardboard, museum cardboard, Passepartout,

white, Strength: 3 mm

Glass: Clarity /92%, museum glass

Series: 13 images

Edition C: 1

Price: € 4.500,00 (+ VAT)



Ill. 1: © EM 2013 Unsharp #01





III. 2: ©EM 2013 Unsharp #01

# Unsharp #02

© 2014 Edin Mustafic

What for the advertising and product photography, the sharpness, is the blurring for the art photography.

The stylistic device of blur conveys a kind of romantic and gentle way of seeing things. Contrasts, edges, corners and errors disappear. The focus is on the one hand scattered and on the other hand drawn centrally again by the reduced but high-contrast display. The resulting minimalist representation of the subject due to the blur additionally reinforce the feeling of having no control over the visual ,sujet‘.

## EDITION A

Title: Unsharp #02

Year: 2014

Print: 30x30 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gal

lery cardboard, museum cardboard, Passepartout,

white, Strength: 3 mm / (app.) 60x40 cm

Glass: Clarity /92%, museum glass

Series: 9 images

Edition A: 1 (+1 AE)

Price: € 1.000,00 (+ VAT)

## EDITION B

Title: Unsharp #02

Year: 2014

Print: 50x50 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gal

lery cardboard, museum cardboard, Passepartout,

white, Strength: 3 mm / (app.) 90x70 cm

Glass: Clarity /92%, museum glass

Series: 9 images

Edition B: 1 (+1 AE)

Price: € 2.500,00 (+ VAT)

## EDITION C

Title: Unsharp #02

Year: 2014

Print: 100x100 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gal

lery cardboard, museum cardboard, Passepartout,

white, Strength: 3 mm

Glass: Clarity /92%, museum glass

Series: 9 images

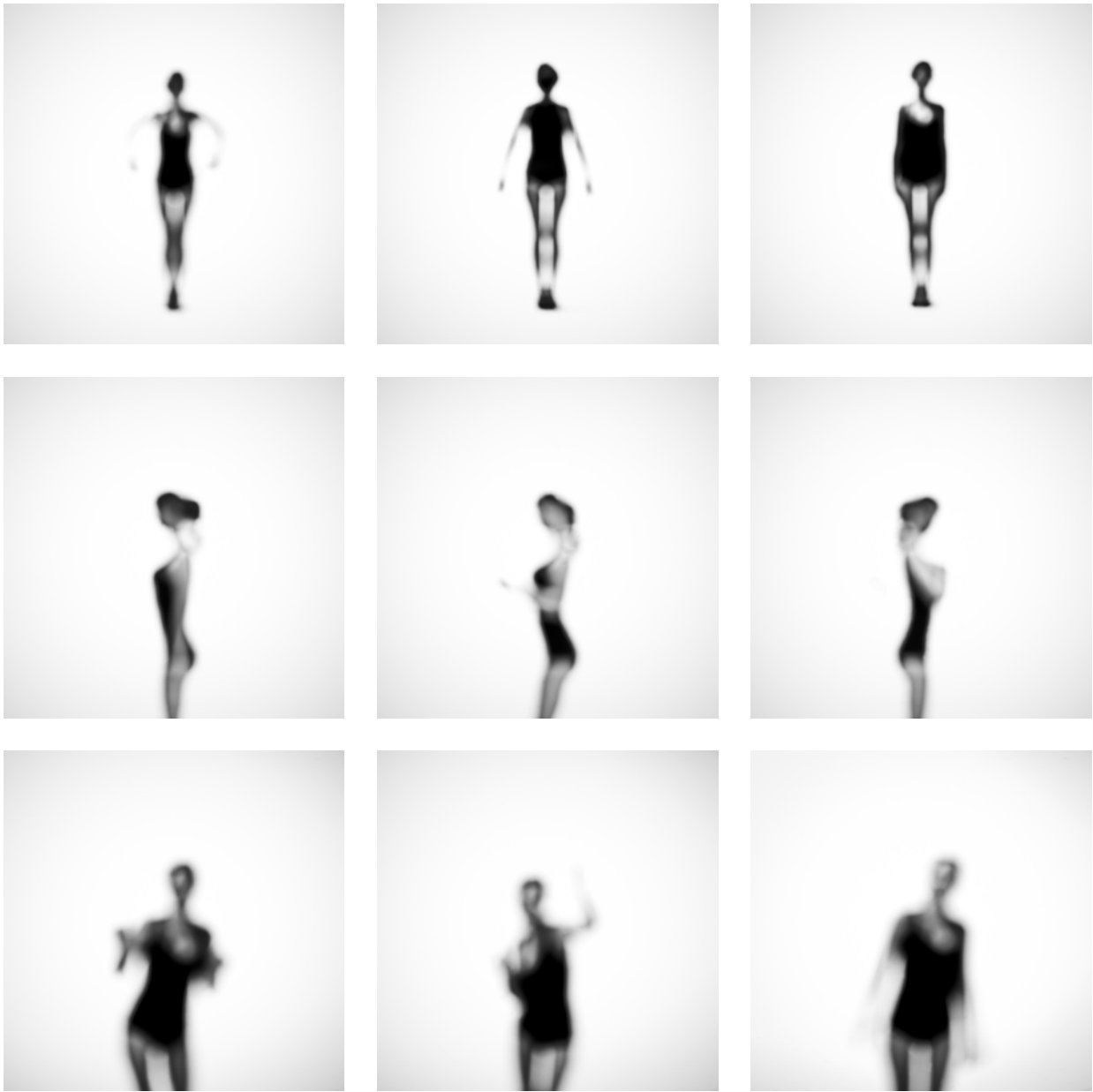
Edition C: 1

Price: € 4.500,00 (+ VAT)



Ill. 1: © EM 2014 Unsharp #02





III. 2: © EM 2014 Unsharp #02

# Unsharp #03

© 2018 Edin Mustafic

The question is still whether the truth is to be found in the objectively measureable or in the essence of the objects!?

**EDITION A**

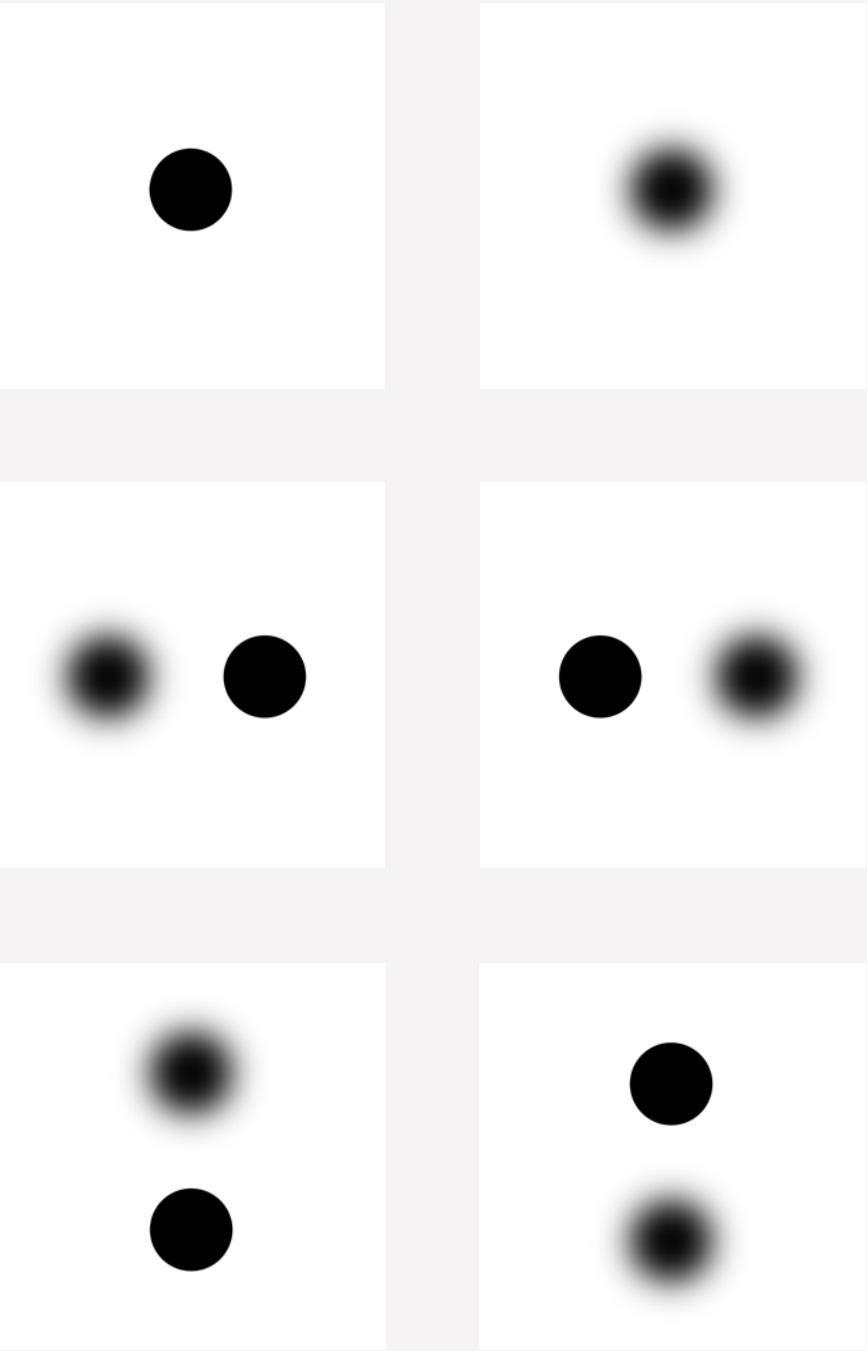
Title: Unsharp #03 (Elementary)  
Year: 2018  
Print: 30x30 cm  
Ink: Epson Ultra Chrome K3 Pigment Ink  
Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²  
Frame: Museum framing white; Strength: 30mm gallery cardboard, museum cardboard, Passepartout, white, Strength: 3 mm / (app.) 40x40 cm  
Glass: Clarity /92%, museum glass  
Series: 12 images (6 pairs)  
Edition A: 1 (+1 AE)  
Price: € 1.500,00 (+ VAT)

**EDITION B**

Title: Unsharp #03 (Elementary)  
Year: 2018  
Print: 50x50 cm  
Ink: Epson Ultra Chrome K3 Pigment Ink  
Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²  
Frame: Museum framing white; Strength: 30mm gallery cardboard, museum cardboard, Passepartout, white, Strength: 3 mm / (app.) 52x52 cm  
Glass: Clarity /92%, museum glass  
Series: 12 images (6 pairs)  
Edition B: 1 (+1 AE)  
Price: € 2.500,00 (+ VAT)

**EDITION C**

Title: Unsharp #03 (Elementary)  
Year: 2018  
Print: 100x100 cm  
Ink: Epson Ultra Chrome K3 Pigment Ink  
Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²  
Frame: Museum framing white; Strength: 30mm gallery cardboard, museum cardboard,  
Glass: Clarity /92%, museum glass  
Series: 12 images (6 pairs)  
Edition C: 1  
Price: € 4.500,00 (+ VAT)



Ill. 1: © EM 2018 Unscharp #03

# Reality Loss 5.5

© 2014 Edin Mustafic

The attempt to represent irrationality, relevance and escapism. The latter is defined mainly by (un) conscious denial of social objectives and action ideas. In the Media Psychology escapism is considered an important motif of media usage. The art is also still brought in connection therewith. Peter Handke counters this allegation by emphasizing the utopian character of art, which enables just from its distance their reality changes. The exit can also be interpreted positively, as a form of protest or resistance to social, political or media pressures.

The series provides conscious opposition to the modern, digitized and marked by Media ‚overflow‘ world. In a world that is abused by the media as a playground of manipulative mass hypnosis, I try to create an antithesis. I use blur as a stylistic device of relevance/priority, and with the additional strong contrast I reach a ‚blurred‘ image that only implies reality - nothing is seen clearly. A few clear lines, that only vaguely symbolize media, world and life events without realizing concrete content anymore. Too complex, too much and too fast is the digital flow of information to get a clear picture of (a) reality.

## EDITION A

Title: Reality Loss 5.5.

Year: 2014

Print: 30x30 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gal

lery cardboard, museum cardboard, Passepartout,

white, Strength: 3 mm / (app.) 40x40 cm

Glass: Clarity /92%, museum glass

Series: 9 images

Edition A: 1 (+1 AE)

Price: € 1.000,00 (+ VAT)

## EDITION B

Title: Reality Loss 5.5.

Year: 2014

Print: 50x50 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gal

lery cardboard, museum cardboard, Passepartout,

white, Strength: 3 mm / (ap.) 70x70 cm

Glass: Clarity /92%, museum glass

Series: 9 images

Edition B: 1 (+1 AE)

Price: € 2.500,00 (+ VAT)

## EDITION C

Title: Reality Loss 5.5.

Year: 2014

Print: 100x100 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gal

lery cardboard, museum cardboard, Passepartout,

white, Strength: 3 mm / (ap.) 105x105 cm

Glass: Clarity /92%, museum glass

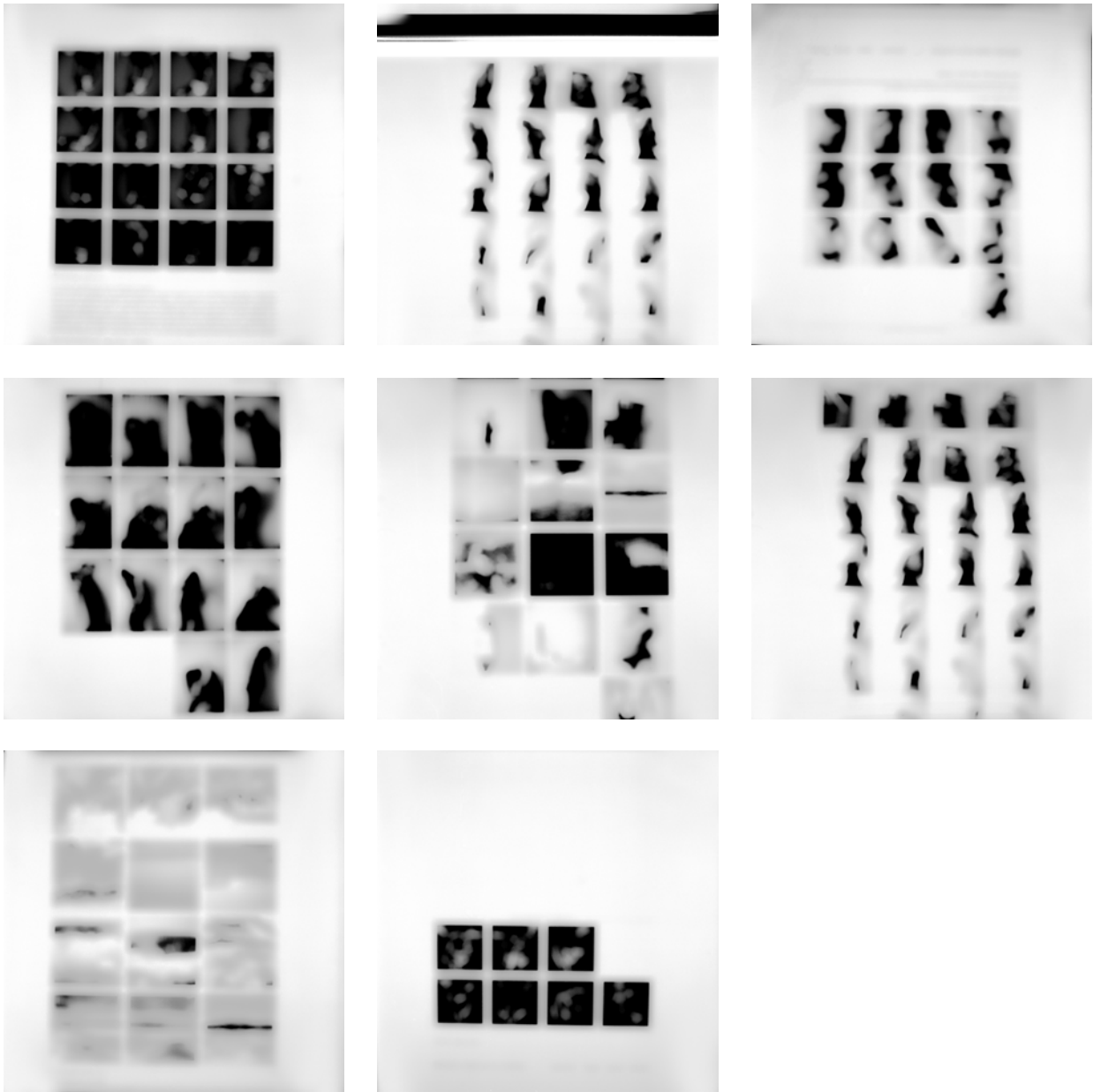
Series: 9 images

Edition C: 1

Price: € 4.500,00 (+ VAT)



Ill. 1: © EM 2014 Reality Loss 5.5



III. 2: © EM 2014 Reality Loss 5.5

# Denotation & Connotation

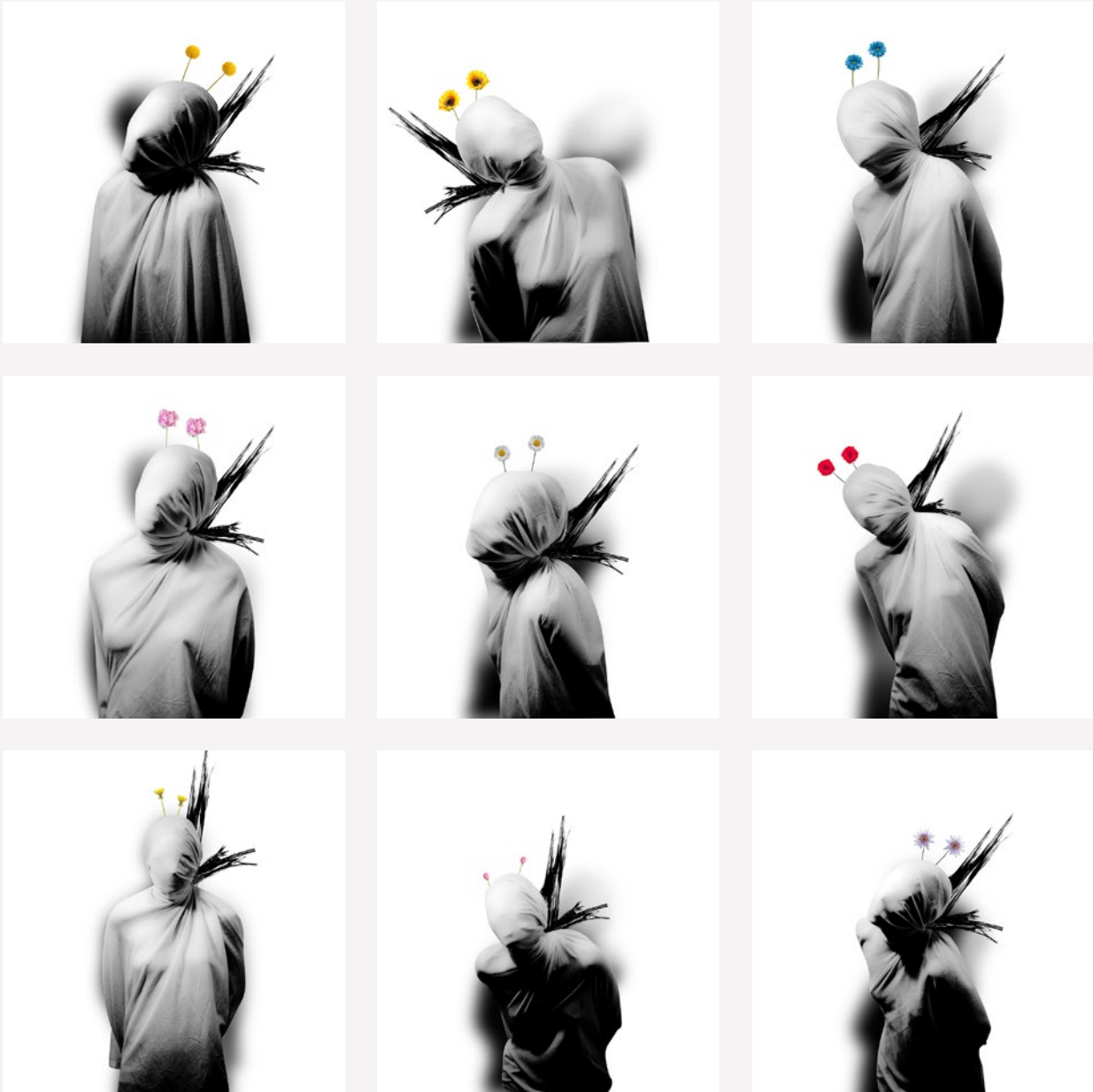
© 2018 Edin Mustafic

Denotation & Connotation: (1) Conventional, objective, conceptual, neutral, intellectual, descriptive, basic, principal. (2) Shared or private, subjective, associative, colored, emotional, evaluative, secondary meaning. Terms vs. Conditions Connotation.

- EDITION A
- Title: Denotation & Connotation
- Year: 2018
- Print: 42,3x42,3 cm
- Ink: Epson Ultra Chrome K3 Pigment Ink
- Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²
- Frame: Museum framing white; Strength: 30mm gallery cardboard, museum cardboard, Passepartout, white, Strength: 3 mm
- Glass: Clarity /92%, museum glass
- Series: 20 images
- Edition A: 1 (+1 AE)
- Price: € 1.500,00 (+ VAT)



III. 1: © EM 2018 Denotation & Connotation



III. 2: © EM 2018 Denotation & Connotation



# Temporality

© 2017 Edin Mustafic

Definition: Without existence, not permanently, from offense, from decay, threatened with death. Synonyms: Limitation, volatility, brevity, short-livedness, mortality, transiency, short-livedness, mortality, transience.

- EDITION A
- Title: Temporality
- Year: 2017
- Print: 28,2x33,9 cm
- Ink: Epson Ultra Chrome K3 Pigment Ink
- Paper: Hahnemühle Baryt, 305 g/m²
- Frame: Museum framing white; Strength: 30mm gallery cardboard, museum cardboard, Passepartout, white, Strength: 3 mm / (app.) 60x40 cm
- Glass: Clarity /92%, museum glass
- Series: 9 images
- Edition A: 3 (+1 AE)
- Price: € 600,00 (+ VAT)



III. 1: © EM 2017 Temporality



III. 2: © EM 2017 Temporality

# Pacifism

© 2014 - 2021 Edin Mustafic

Pacifism is a core ethical behavior including the attitude that rejects the war in principle. The desire to avoid armed conflict, to prevent and to create conditions for lasting peace. I also understand that this war may be allowed under certain circumstances in order to maintain peace. I spontaneously tried to gather motives out of my life for a personal interpretation of the term. The aim was to find out whether my actual life situation corresponds to my ethical attitude.

The reflexive Photography allows a high degree of contingency, rather than to rediscover with controlled methods an already presupposed order. The photographs are the result of social norms guided by different choices. Each image is thus characterized by the habit of the subject. The shown image content can provide information about normative, class-specific and aesthetic criteria and disclose perception-, thought- and behavior patterns.

Source: (Peter Dirk Meier: think empirically with Bourdieu against Bourdieu: habitus analysis by reflexive Photography In: ASME: An International E-Journal for Critical Geographies Volume 6, No. 1, 2007 S 73-97...).

- Title: Pacifism
- Year: 2014 - 2021
- Print: 40x40 cm
- Ink: Epson Ultra Chrome K3 Pigment Ink
- Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²
- Frame: Museum framing white; Strength: 30mm gallery cardboard, museum cardboard, Passepartout, white, Strength: 3 mm / (app.) 43x43 cm
- Glass: Clarity /92%, museum glass
- Series: 5 images & 4 objects
- Price: € 4.500,00 (+ VAT)



III. 1: © EM 2014 - 2021 Pacifism

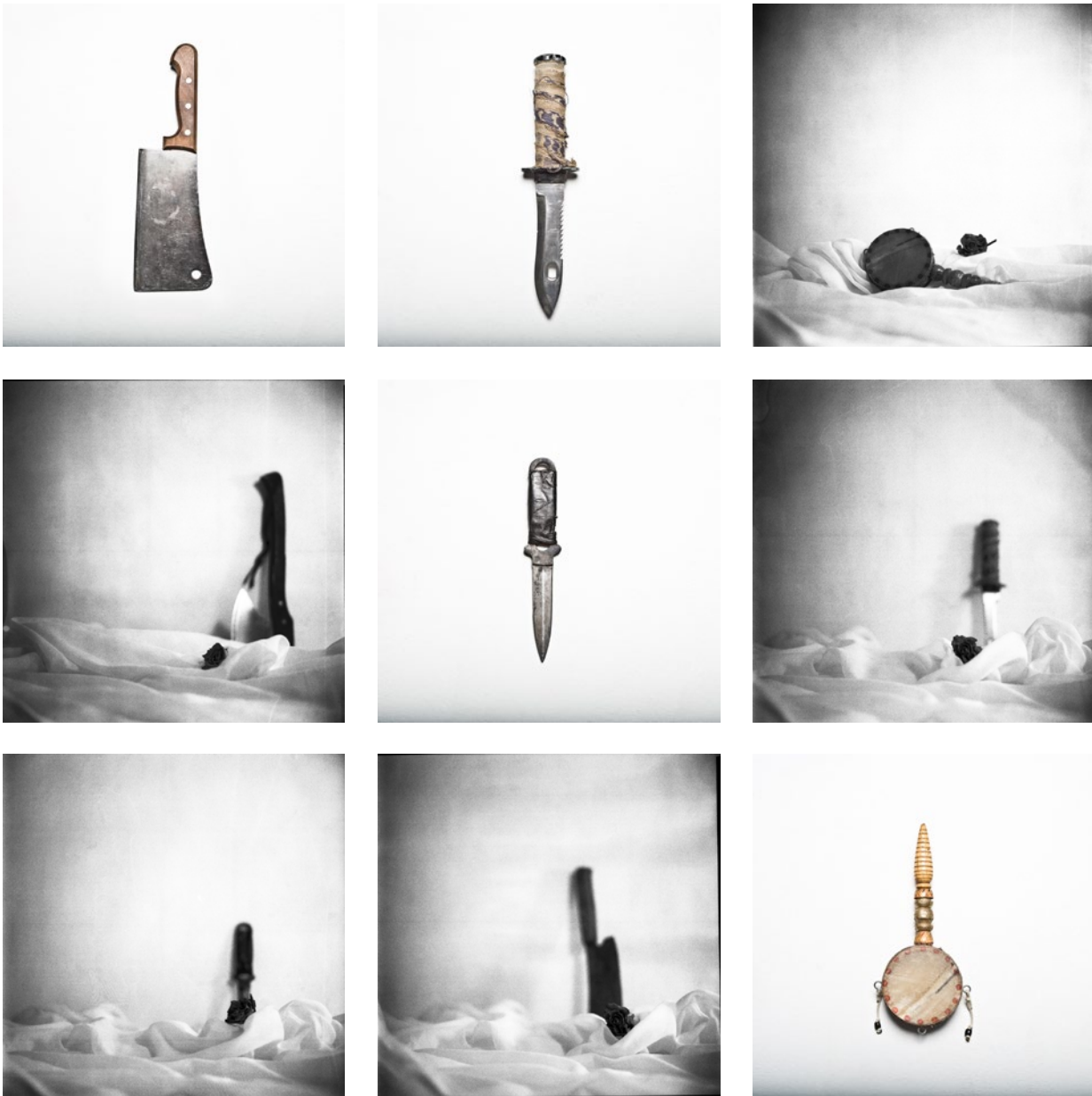


Abb. 2: © EM 2014 - 2021 Pacifism



# Interpretation: Rubens

© 2014 Edin Mustafic

Pieter Pauwel Rubens. 1577 - 1640. Rubens works are characterized by light and color. His joy of sensual appearance forms was a sharp contrast to the unworldly piety of the old school. Rubens pursuit/work went on vividness of representation and coloristic effect.

I picked certain motives and released them which I then set in my own colored background. The vibrancy and color diversity remains while at the same time the typical Rubens context such as Mythology and Religion disappeared. The subjects are not longer part of the original picture and establish a completely independent dynamics in this digitally retouched and artificial new space.

## EDITION A

Title: Interpretation: RUBENS

Year: 2014

Print: 48,3x32,9 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gal

lery cardboard, museum cardboard, Passepartout,

white, Strength: 3 mm / (app.) 75x50 cm

Glass: Clarity /92%, museum glass

Series: 8 images

Edition A: 5 (+1 AE)

Price: € 1.050,00 (+ VAT)

## EDITION B

Title: Interpretation: RUBENS

Year: 2014

Print: 105,8x71,1 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gal

lery cardboard, museum cardboard, Passepartout,

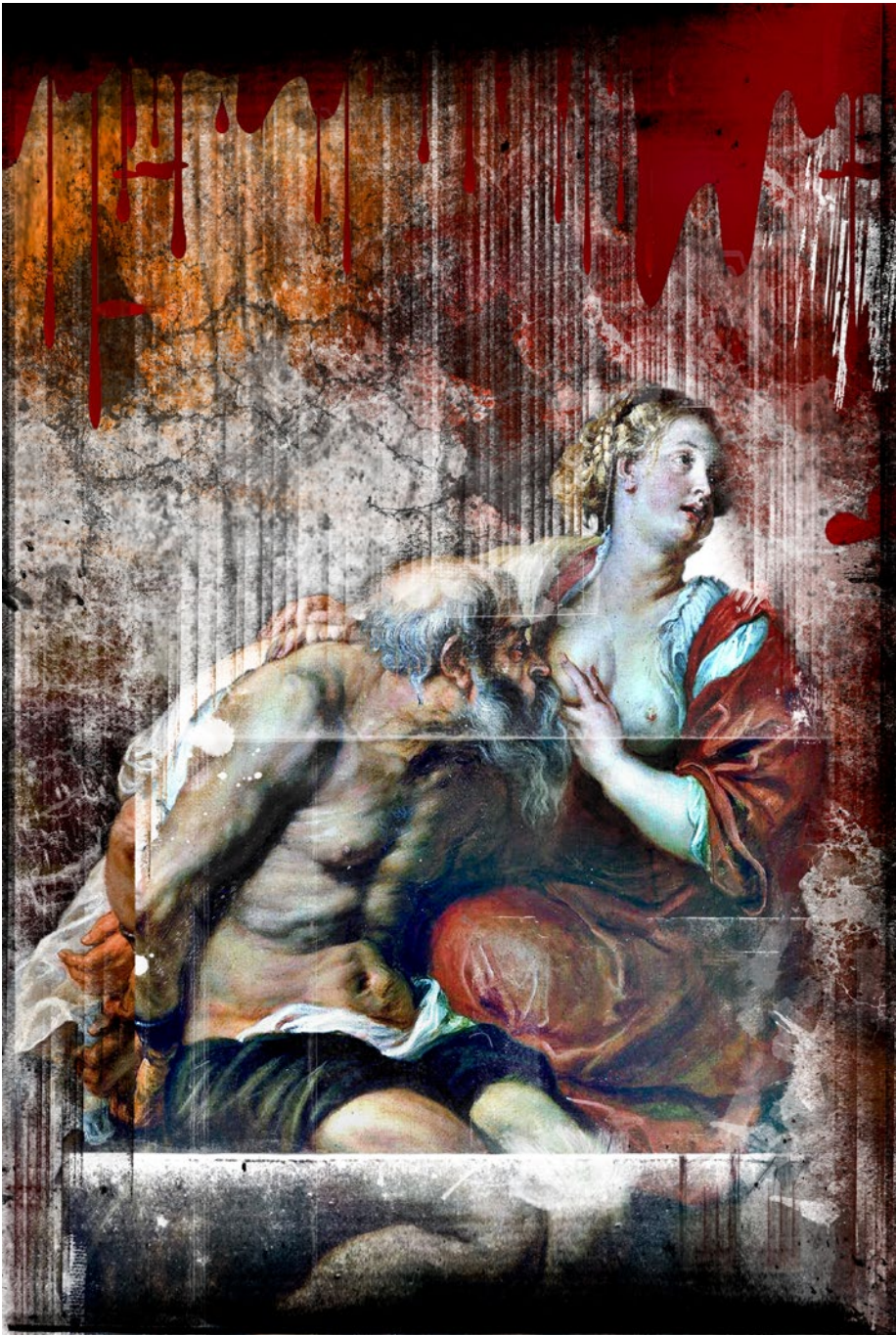
white, Strength: 3 mm /

Glass: Clarity /92%, museum glass

Series: 8 images

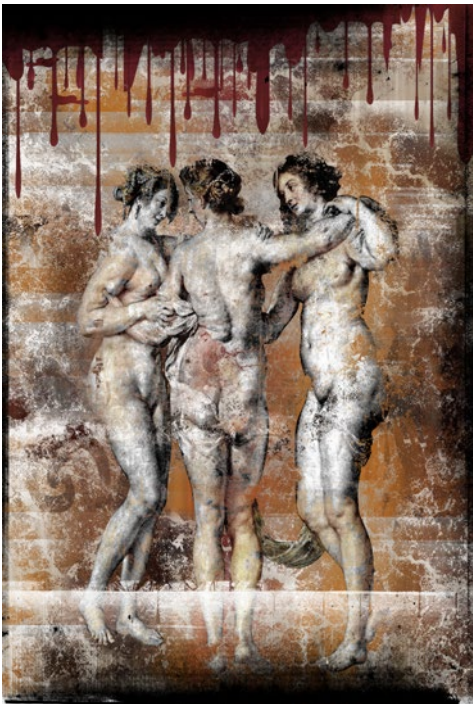
Edition B: 1

Price: € 2.500,00 (+VAT)



Ill. 1: © EM 2014 Interpretation: RUBENS





III. 2: © EM 2014 Interpretation: RUBENS



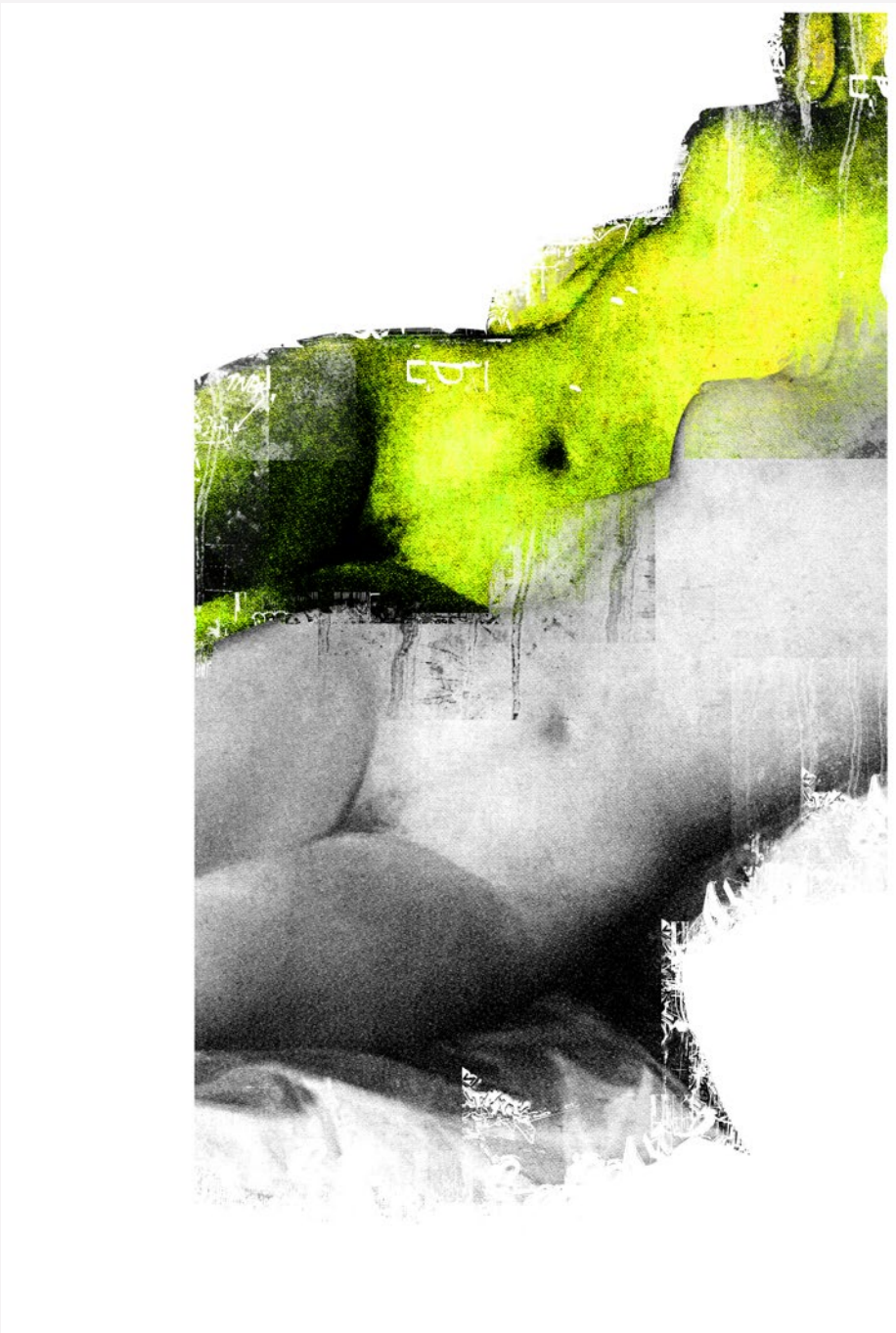
# Interpretation: Old Masters

© 2019 Edin Mustafic

As I love the Rubens Series I’m continuing with this new series in a similar direction. I would like to interpret the „Old Master“ with modern (contemporary) and unusual colours. I’m curious how these colours will act on these motives this time. The series is in progress. After deciding the basic color theme I can continue this series. Probable end: „I don’t know, I’m working on that!“

**EDITION A**  
Title: Interpretation: Old Masters  
Year: 2019  
Print: 48,3x32,9 cm  
Ink: Epson Ultra Chrome K3 Pigment Ink  
Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²  
Frame: Museum framing white; Strength: 30mm gallery cardboard, museum cardboard, Passepartout, white, Strength: 3 mm / (app.) 75x50 cm  
Glass: Clarity /92%, museum glass  
Series: 3 images (rest on website)  
Edition A: 5 (+1 AE)  
Price: € 1.050,00 (+ VAT)

**EDITION B**  
Title: Interpretation: Old Masters  
Year: 2019  
Print: 105,8x71,1 cm  
Ink: Epson Ultra Chrome K3 Pigment Ink  
Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²  
Frame: Museum framing white; Strength: 30mm gallery cardboard, museum cardboard, Passepartout, white, Strength: 3 mm /  
Glass: Clarity /92%, museum glass  
Series: 3 images (rest on website)  
Edition B: 1  
Price: € 2.500,00 (+ VAT)



Ill. 1: © EM 2019 Interpretation: Old Masters (in progress)

# SPIRAL - Smoking Realities

© 2021 Edin Mustafic

The smoke creates the most beautiful shapes and spirals in its development (creation), which are very exciting to look at. No two pictures are the same. If you take a closer look, chaos is transformed into recurring patterns that follow a certain order. The resulting shapes and spirals allow the viewer to see things that do not exist. Our brain is trimmed to always “see” or “discover” images that do not exist, even in random textures.

## EDITION A

Title: SPIRAL - Smoking Realities

Year: 2021

Print: 84,5x42,2 cm

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gallery cardboard, museum cardboard, Passepartout, white, Strength: 3 mm

Glass: Clarity /92%, museum glass

Series: 8 images

Edition A: 1 (+1 AE)

Price: € 2.500,00 (+ VAT)

## EDITION B

Title: SPIRAL - Smoking Realities

Year: 2021

Print:

Ink: Epson Ultra Chrome K3 Pigment Ink

Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²

Frame: Museum framing white; Strength: 30mm gallery cardboard, museum cardboard, Passepartout, white, Strength: 3 mm

Glass: Clarity /92%, museum glass

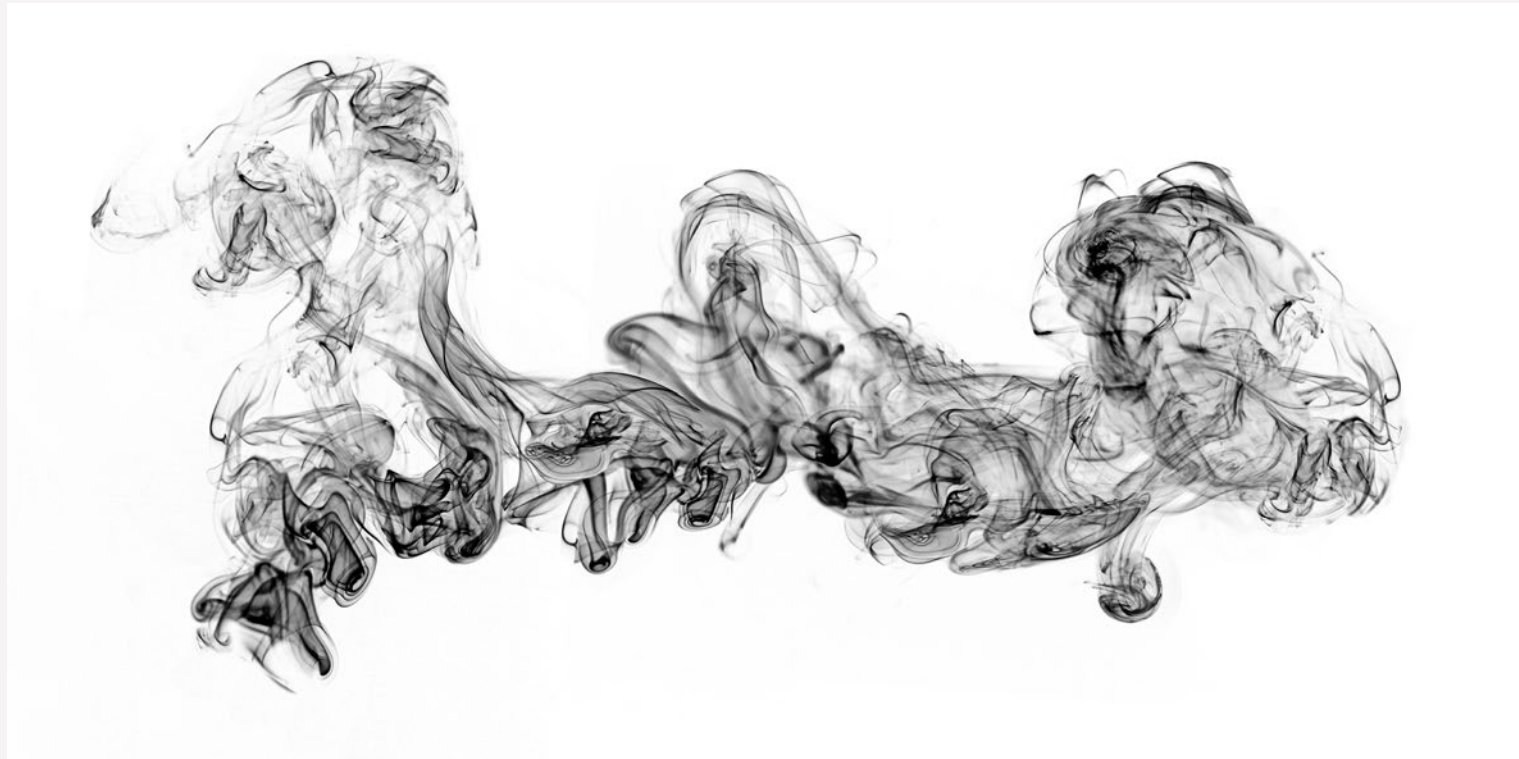
Series: 8 images

Edition B: 1

Price: on request!



Ill. 1: © EM 2021 Smoking Realities (work in progress)



Ill. 1: © EM 2021 Smoking Realities (work in progress - JUSTMAD 2022)





# The Three Pillars Of Democracy

© 2019 Edin Mustafic

What does democracy mean?  
I could not even nearly describe this mysthic construct as beautiful as published in many books, manuscripts or in the internet by many scholars and intellectuals. I've tried to find the best key-words that describe democracy perfectly. After months of research, three have emerged that are without comparison:

MONEY, POWER & GREED.

Title: The Three Pillars Of Democracy  
Year: 2019  
Material: Styropor, building (construction) materials  
Dimensions: 3x (150x34x36 cm)  
Price: € 4.500,00 (+ VAT)



Ill. 1: © EM 2019 The Three Pillars Of Democracy

# Illusion

© 2013 Edin Mustafic

I see the tempting shackles of our society: order and control that radiate calm and lethargy. Let us work. This order as well as our illusion of having control over it are laughable (ridiculous).

EDITION A  
Title: Illusion  
Year: 2013  
Print: 48,3 x 36,4 cm  
Ink: Epson Ultra Chrome K3 Pigment Ink  
Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²  
Frame: Museum framing white; Strength: 30mm gallery cardboard, museum cardboard, Passepartout, white, Strength: 3 mm /  
Glass: Museum Clarity 92%  
Series: 4 images  
Edition A: 1 (+1 AE)  
Price: € 2.000,00 (+ VAT)

EDITION B  
Title: Illusion  
Year: 2013  
Print: 96,6 x 72,9 cm  
Ink: Epson Ultra Chrome K3 Pigment Ink  
Paper: Hahnemühle Fine Art Ultrasmooth, 305 g/m²  
Frame: Museum framing white; Strength: 30mm gallery cardboard, museum cardboard, Passepartout, white, Strength: 3 mm /  
Glass: Clarity /92%, museum glass  
Series: 4 images  
Edition B: 1  
Price: € 5.000,00 (+ VAT)



Ill. 1: © EM 2013 Illusion (pinhole photography)





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