

# Program

Opening  
Thu, 10.7.2025, 7 pm

5 pm  
Preview  
*Plant Talks*  
Guided Tour and Conversation with the curators, artists and guests

6 pm  
*Botanical Bites*  
a buffet based on the plant repertoire of Stefan Bertalan  
by Sarai Rose Duke

Bar with DJ Angeles from 9 pm

Further information on the *Plant Talks* series on our website.

Curator’s Tour  
Wed, 17.9., 6 pm

Guided Tours  
Sat, 2.8., from 6 pm  
(Karlsruher Museumsnacht)  
Wed, 15.10., 6 pm  
Wed, 12.11., 6 pm

With kind support by the Baden-Württemberg Stiftung.



This exhibition was made possible with great support by Esther Schipper, Berlin, Paris, Seoul and The Estate of Ștefan Bertalan as well as Georg Lecca / Collection Lecca, Munich.

*Esther Schipper*

We would like to thank Esther Schipper Gallery, Georg Lecca, Georg Schöllhammer and Ileana Pintilie.

Badischer Kunstverein is supported by



Badischer Kunstverein is located in a historic building from 1900 under monument protection and the exhibitions are only partially accessible. Exhibitions in the Atrium are accessible with no step barrier. A gender-inclusive washroom with step barriers is located on the second mezzanine floor of our building. Our wish is to ensure that visitors have access without barriers as far as possible, and we are interested in improving and re-evaluating our structure. For further information and your suggestions regarding the accessibility at the Kunstverein, please contact us at [info@badischer-kunstverein.de](mailto:info@badischer-kunstverein.de) or +49 (0)721 28226..

# Stefan Bertalan

## I have lived with a sunflower for 130 days

We are pleased to present an extensive solo exhibition in Germany devoted to Ștefan Bertalan (\*1930, Răcăștie – 2014, Timișoara), one of the most extraordinary and pioneering Romanian artists. The presentation encompasses several decades of his artistic production, with a focus on the years in Timișoara (beginning 1962) and Sibiu (1982—85) before Bertalan immigrated to Germany with his family (he was able to visit Romania again only after 1989). The exhibition is organized into various chapters that highlight specific pictorial themes, materials, and approaches in Bertalan’s practice, relating these to one another from diverse angles.

Ștefan Bertalan’s artistic work is both research and process-oriented. His central area of interest was nature, in particular the growth of plants, but also the anatomy of animals (insects), the structure of stones, shells and minerals, the topology of landscapes, the movements of clouds and wind, and the description of anatomical bodies and cosmological interconnectedness. To record his investigations, Bertalan worked with various media, especially with drawings, whereby the exhibition turns its attention in particular toward his experimental photographs, actions and happenings in public spaces, as well as performances.

During extended walks in and around Timișoara, and in everyday encounters with the garden next to his studio, Bertalan explored the forms in nature as inspiration for his research and art. The result was a multifaceted cosmos consisting of sketches, journal-style (poetic) notations and mathematical calculations, through which he followed morphological processes—from the seed capsule and all the way to the blossoming and withering away of plants. Bertalan’s home was simultaneously a laboratory, studio and gathering place, with an interior characterized by his passion and appreciation for the nature that surrounded him, and a sense of curiosity about it. The artist continued to conduct his experimental observations as a founding member of the group Sigma, which engaged in collective and interdisciplinary work with findings from

the areas of cybernetics, information technology, mathematics, bionics and psychology. His approach to nature became the subject of an innovative teaching concept he introduced at the Fine Arts Highschool and the Department of Architecture of the Polytechnic Institute, and was thus able to encourage the students to become actively engaged in a sustained way on behalf of nature. Produced within the same context were a number of actions and happenings, where forms developed from nature were transferred onto formable materials (cables, fabrics, transparent foils)—as a model of perpetual transformation that exemplifies Bertalan’s intermedial approach.

Ștefan Bertalan was preoccupied with plants that visualize extraordinary geometrical structures, or a certain vegetal resistance, such as the tall sunflower, with its striving toward the light, or the apricot tree, whose branching crown forms a network, or the common jimson weed, with its funnel-shaped blossom in the form of a pentagon. Cauliflower fascinated Bertalan by virtue of its fractal structure, which he analysed on the basis of markings and colours and presented as a work in an exhibition in 1977. All of these works illustrate an analytical interest that was oriented toward mathematical and biological processes, but above all, a subjective sensibility for nature as an ally on equal terms in a universal (art) system, with plants as its agents.

Bertalan’s communication with nature on a basis of equality was shaped by the principles of bionics, systems theory, and more particularly by a holistic perspective of the world as a network of indissoluble relationships between lifeforms in space and time. The more closely the artist drew toward the plants, the more clearly he was able to visualize a relation, although he regarded plants as superior to humanity, since they sustain the ecosystem rather than decomposing it. Bertalan began communicating with nature, personifying the plants (like the sunflower in the performance that gives this exhibition its title), until he inscribed himself directly into nature, growing together with it, and finally

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Further information on the *Plant Talks* series on our website.

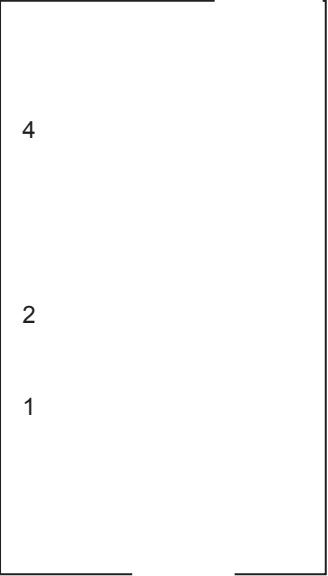
disappearing with it in exile (self-portrait with potato in its subterranean existence). In their consistent nonconformity, Bertalan’s works are subtly critical, and his life together with plants was pure anarchy. His increasingly noticeable turn toward mysticism and transcendence is equally radical in its conscious withdrawal from the reality in communism. Bertalan’s symbiotic approach to nature is still relevant today, and is linked together on a variety of levels with the artistic positions of Plants\_Intelligence, presented in the atrium of the Kunstverein.

Curated by Anja Casser

With kind support by the Baden-Württemberg Stiftung. This exhibition was made possible with great support by Esther Schipper, Berlin, Paris, Seoul und The Estate of Ștefan Bertalan as well as Georg Lecca / Collection Lecca, Munich. We would like to thank Esther Schipper Gallery, Georg Lecca, Georg Schöllhammer and Ileana Pintilie.

# 11.7.–23.11.2025

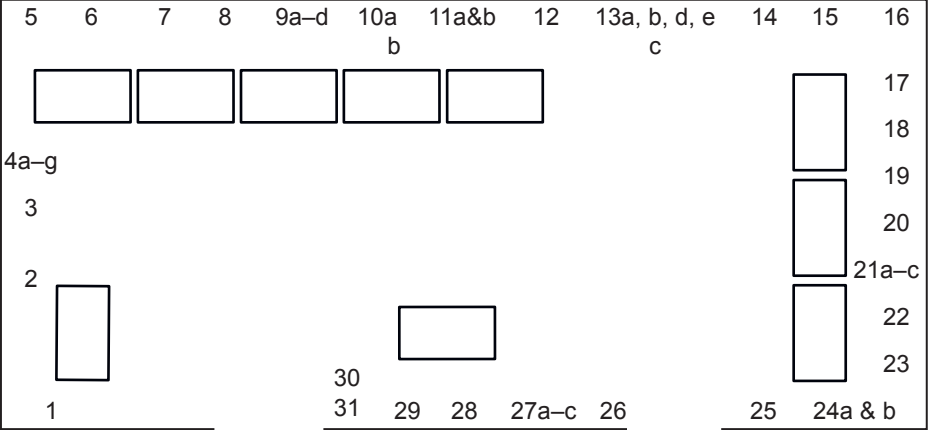
Small Gallery



Small Gallery

**1–4**  
Untitled, ca 1970–1980  
Slides  
Exhibition copies  
Courtesy: Lecca Collection, Munich

Large Gallery



Large Gallery

**1**  
Untitled, ca 1970–1980  
Photo reproductions of slides  
(Exhibition copies)  
Courtesy: Lecca Collection, Munich

**2**  
*Untitled (Dandelion)*, 1988  
Charcoal and watercolour on paper  
40 × 30 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**3**  
*Pentagonale Formen*, 1977  
Photographies (Exhibition copies)  
Courtesy: Esther Schipper, Berlin/Paris/  
Seoul and The Estate of Stefan Bertalan

**4a**  
*Elderflower (Floare de soc)*, 1978 (June 16)  
Pencil and ink on paper  
32,5 × 46 cm

**4b**  
*Elderflower (Floare de soc)*, 1978  
Pencil and ink on paper  
35 × 41 cm

**4c**  
*Elderflower (Floare de soc)*, 1978  
(May 22)  
Pencil and ink on paper  
35 × 50 cm

**4d**  
*Elderflower (Floare de soc)*, 1978  
(May 31)  
Pencil and ink on paper  
33,5 × 37,5 cm

**4e**  
*Elderflower (Floare de soc)*, 1978  
(May 30)  
Pencil and ink on paper  
35 × 50 cm

**4f**  
*Elderflower (Floare de soc)*, 1978  
(May 30)  
Pencil and ink on paper  
35 × 41 cm

**4g**  
*Elderflower (Floare de soc)*, 1978  
(May 29)  
Pencil and ink on paper  
35 × 50 cm

**4a–g:**  
Loan: Lecca Collection, Munich

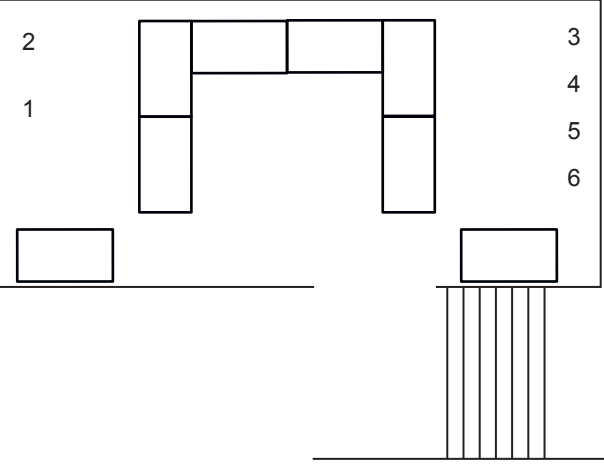
**5**  
*Das Holunder Wunder*, 1989–1991  
Felt-tip pen and pencil on paper  
75 × 54,7 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**6**  
*Pentagonale Formen*, 1977  
Photography (Exhibition copie)  
Courtesy: Esther Schipper, Berlin/Paris/  
Seoul and The Estate of Stefan Bertalan

**7**  
*Daturablüten*, 1974–77  
Photography (Exhibition copie)  
Courtesy: Esther Schipper, Berlin/Paris/  
Seoul and The Estate of Stefan Bertalan

**8**  
*Installation im Jagdwald*, 1976  
Photography (Exhibition copie)  
Courtesy: Esther Schipper, Berlin/Paris/  
Seoul and The Estate of Stefan Bertalan

Waldstraßensaal



Waldstraßensaal

**1**  
Untitled, 1967–1969  
Ink on primed cardboard  
100 × 70 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**2**  
*Geometry (111)*, 1967  
White ink on Cardboard  
70 × 100 cm  
Loan: Lecca Collection, Munich

**3**  
Untitled, ca. 1970-1980  
Slides  
Exhibition copies  
Courtesy: Lecca Collection, Munich

**4**  
Untitled, n.d.  
Pencil on paper  
44 × 62,5 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**5**  
Untitled, n.d.  
Pencil on paper  
70 × 50 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

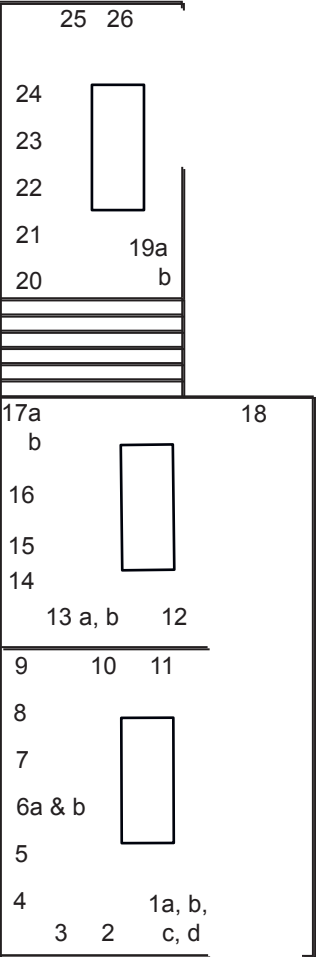
**6**  
Untitled, n.d.  
Pencil on paper  
63,4 × 46 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**Ștefan Bertalan** (\*1930, Răcăștie, † 2014, Timișoara, ROM) lived and worked mainly in Timișoara, ROM, and from 1986 to 2012 in Öhringen, GER. He studied at the Academy of Fine Arts ‘Ion Andreescu’ in Cluj-Napoca, ROM (today: University of Arts and Design). From 1962, Bertalan himself was professor at the Timișoara Fine Arts Highschool. In 1965, he co-founded Group 111, the first artists' collective for experimental art in Romania; from 1970, he was a member of the pioneering artists' group Sigma. In the same year, he began teaching at the Department of Architecture at the Faculty of Engineering in Timișoara until he moved to Sibiu, ROM, in 1981 and then to Germany in 1986.

At the 46th Biennale di Venezia, ITA (1995), the artist's works were shown in the Romanian Pavilion and in Palazzo Correr. His other most important solo and group exhibitions include:

In Tune With The World, Art Encounters Foundation, Timișoara, ROM (2025, solo exhibition); Ștefan Bertalan (1930-2014), Major Works. A proposal by Bernard Blistène, Esther Schipper, Paris, FRA (2025, solo exhibition); The Picasso Effect, MARE, Bukarest, ROM (2023); Lost in the Moment that Follows: The Ovidiu Sandor Collection, Kunsthalle Praha, Prag, CZE (2023); Things we sense about each other, Badischer Kunstverein, Karlsruhe, GER (2021); Parlament der Pflanzen, Kunst-museum Liechtenstein, LIE (2020); Ex-East. Past and recent stories of the Romanian avant-garde, Espace Niemeyer – Siège du Parti communiste français, Paris, FRA (2019); La Brique, The Brick, Cărmida, La Kunsthalle Mulhouse, FRA (2019); Dissolve into a red dwarf, Islands, Brussels, BEL (2017); The Encyclopedic Palace, La Biennale di Venezia, ITA (2013); Ștefan Bertalan, Muzeul de Artă, Timișoara, ROM (2012, solo exhibition); The Self-Punishing One, Mogoșoaia Palace, Muzeul de Artă, Timișoara, The Bánffy Palace, Cluj, ROM, and Neuklosterburg, AUT (2009, with Florin Mitroi and Ion Grigorescu).

Cabinets



**19a**  
Untitled, 1988  
Ink and felt-tip pen on paper  
41,4 × 29,7 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**19b**  
Untitled, 1988  
Ink and felt-tip pen on paper  
47,9 × 37,9 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**20**  
Untitled, 1986  
Coloured crayon on paper  
48 × 38 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**21**  
*Sunt un artist fractal / I’m a Fractal Artist*,  
1994  
Ball pen on paper  
29 × 42 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**22**  
*Die Fractale Geometrie eines Baums*,  
1986/1991/1993  
Gouache, charcoal, chalk pencil  
and pencil on paper  
65 × 49,7 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**23**  
*Eiche*, 1975  
Photographies (Exhibition copies)  
Courtesy: Esther Schipper, Berlin/Paris/  
Seoul and The Estate of Stefan Bertalan

**24**  
*In the Forest*, 1977  
Ink, felt-tip pen and coloured crayon  
on paper  
Double page 32,5 × 46 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**25**  
*Meine Kindheit*, 1987  
Gouache, ink, oil crayon and charcoal  
on paper  
72,5 × 50,5 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**26**  
*Der Sinn der Welt (Descoperă sensul  
vieții)*, 1986-87  
Ink and pastel on paper  
65,5 × 50,5 cm  
Loan: Lecca Collection, Munich

**9a**  
Untitled, 1985  
Charcoal, chalk and ball pen on paper  
42 × 29,5 cm

**9b**  
Untitled, 1986  
Charcoal on paper  
42 × 29,5 cm

**9c**  
Untitled, 1985  
Charcoal on paper  
42 × 29,5 cm

**9d**  
Untitled, 1985  
Charcoal on paper  
42 × 29,5 cm

**9a–d:**  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**10a**  
*Installation im Jagdwald*, 1976  
Photography (Exhibition copie)  
Courtesy: Esther Schipper, Berlin/Paris/  
Seoul and The Estate of Stefan Bertalan

**10b**  
*Spinnennetz*, 1977  
Photography (Exhibition copie)  
Courtesy: Esther Schipper, Berlin/Paris/  
Seoul and The Estate of Stefan Bertalan

**11a**  
Untitled, 1977  
Felt-tip pen, India ink, fountain pen and  
pencil on paper  
Double page each 50 × 35 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**11b**  
*The apricot tree from the front of the house  
(Caisul din fata casei)*, 1977  
Ink on paper  
50 × 70 cm  
Loan: Lecca Collection, Munich

**12**  
*Membrane 1–3*, 1976  
Photography (Exhibition copy)  
20 × 30 cm  
Courtesy: Lecca Collection, Munich

**13a**  
Untitled, n.d.  
Ink on paper  
Double page each 25 × 35 cm

**13b**  
Untitled, n.d.  
Ink on paper  
30 × 42 cm

**13c**  
Untitled, n.d.  
Ink on paper  
30 × 42 cm

**13d**  
*Nukleinsäuren*, n.d.  
Ink on paper  
42 × 30 cm

**13e**  
*Nukleinsäuren*, n.d.  
Ink on paper  
42 × 30 cm

**13a–e:**  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**14**  
*Nukleinsäuren (Bohnenkeimung)*, o. J.  
Pencil on paper  
46 × 32,5 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**15**  
*Relatie formală zugleich aus Symbol /  
Formal Relation zugleich aus Symbol*, o. J.  
Ink and pencil on paper  
35 × 50 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**16**  
Untitled, 1976  
Felt-tip pen, pencil and  
ballpoint pen on paper  
70 × 51 × 4 cm (framed)  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**17**  
Untitled, 1966  
Charcoal on paper  
Double page each 35 × 50 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**18**  
*Play of the Clouds 2 & 3  
(Jocul norilor 2 & 3)*, 1977  
Photography (Exhibition copie)  
Courtesy: Lecca Collection, Munich

**19**  
*Cane I, II, III (Trestie I, II, III)*, 1975-77  
30 × 24 cm  
Photography (Exhibition copie)  
Courtesy: Lecca Collection, Munich

**20**  
*Structures – Cane (Structuri - Trestii)*, 1977  
Ink on paper  
40 × 20 cm  
Loan: Lecca Collection, Munich

**21a**  
Untitled, 1975-1976  
Charcoal on millimetre paper  
34 × 48 cm

**21b**  
Untitled, 1975-1976  
Kohle auf Millimeterpapier  
34 × 48 cm

**21c**  
Untitled, 1975-1976  
Charcoal on millimetre paper  
34 × 48 cm

**21a–c:**  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**22**  
*Philippinen Pinatubo Vulkan*,  
1972/1987/1991  
Charcoal, ball pen, marker pen  
and pencil on paper  
Double page 38,5 × 56,6 cm and 56,6 ×  
38,5 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**23**  
*Untitled (zborul) / Untitled (the flight)*, 1972  
Pencil on paper  
44,5 × 59,5 × 3,5 cm (framed)  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**24a**  
*Starflügel*, 1978  
Photographies (Exhibition copies)  
Courtesy: Esther Schipper, Berlin/Paris/  
Seoul and The Estate of Stefan Bertalan

**24b**  
Untitled, ca. 1970–1980  
Photo reproductions of slides  
(Exhibition copies)  
Courtesy: Lecca Collection, Munich

**25**  
*Arctium lappa*, 1987  
Felt-tip pen, ink and gouache on paper  
30 × 40 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan

**26**  
*Sunflower*, 1980  
Chalk, felt-tip pen, watercolour  
and graphite on paper  
46,3 × 65,3 × 4 cm (framed)  
Loan: Esther Schipper, Berlin/Paris/Seoul  
and The Estate of Stefan Bertalan



**27a**  
*Sunflower I (Planta de floarea soarelui)*, 1979  
24 × 18 cm  
Photography (Exhibition copie)  
Courtesy: Lecca Collection, Munich

**27b**  
*Sonnenblumenperformance Bukarest*, 1980  
Photography (Exhibition copie)  
Courtesy: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**27c**  
*Detail (Detaliu)*, n.d.  
Photographies (Exhibition copies)  
Courtesy: Lecca Collection, Munich

**28**  
*Untitled (Sun Flower)*, 1980/1994  
Coloured crayon and opaque white on coloured Paper  
70 × 50 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**29**  
*Sunflower*, 1978  
Watercolour, coloured crayon and felt-tip pen on paper  
50 × 32,5 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

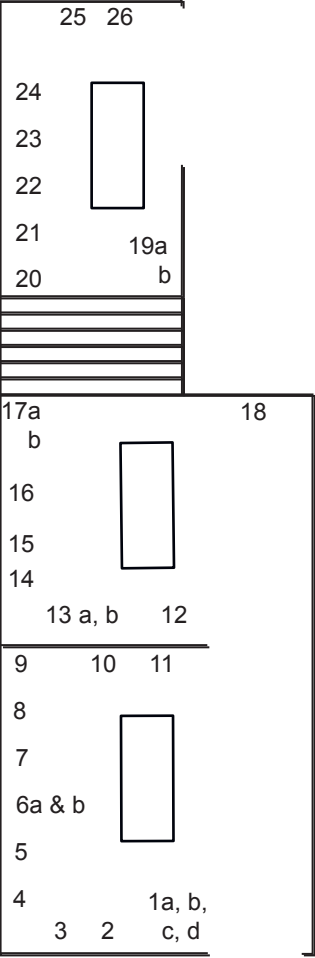
**30**  
*Faza I - Luminarea la chip a bolții / Phase I - The Lightening of the Face of the Canopy*, 1979  
Watercolour, coloured crayon and felt-tip pen on paper  
46,3 × 32,5 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**31**  
*Lumina de pretutindeni - Atitudinea / The Surrounding Light - The Attitude*, 1979  
Watercolour, felt-tip pen and wax crayon on paper  
50,2 × 32,6 cm  
Loan: Esther Schipper, Berlin/Paris, Seoul and The Estate of Stefan Bertalan

Cabinets

- 1a**  
*Casa de piatră / Stone House*, 1975  
Felt-tip pen and pencil on paper  
30 × 42 cm
- 1b**  
*Untitled (Drumul ce duce dela c. de piatră / The way that leads to the stone house)*, 1975  
Pencil on paper  
30 × 42 cm
- 1c**  
*Untitled (C. de piatră / Stone house)*, 1975  
Pencil on paper  
30 × 42 cm
- 1d**  
*Untitled (C. de piatră / Stone house)*, 1975  
Pencil on paper  
30 × 42 cm
- 1a–d:**  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan
- 2**  
Untitled, ca. 1970–1980  
Photo reproductions of slides (Exhibition copies)  
Courtesy: Lecca Collection, Munich
- 3**  
*Kartoffel experiment*, 1977  
Photographies (Exhibition copies)  
Courtesy: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

Cabinets



**4**  
*Untitled, (Germminated Potato)*, 1980-1982  
Charcoal on paper  
26 × 21 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**5**  
*Bohnen*, 1972-1976  
Photographies (Exhibition copies)  
Courtesy: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan and Lecca Collection, Munich

**6a & b**  
*Onion (Ceapa)*, 1976  
Ink on paper  
each 35 × 50 cm  
Loans: Lecca Collection, Munich

**7**  
*Regressum ad via allum cepa / Return to Onion*, 1985  
Charcoal on paper  
43 × 30,5 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**8**  
*Regressus ad alium cepa / Return to Onion*, 1985  
Charcoal on paper  
42 × 30 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**9**  
*Zwiebel*, 1974-1977  
Photography (Exhibition copie)  
Courtesy: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**10**  
Untitled, ca. 1970–1980  
Photo reproductions of slides (Exhibition copies)  
Courtesy: Lecca Collection, Munich

**11**  
*Untitled (Cabbage)*, 1981  
Red chalk, felt-tip pen and ink on paper  
46 × 32,5 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**12**  
Untitled, n.d.  
Watercolour and ink on paper  
62 × 44 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**13a**  
*Knospe*, 1989  
Pencil, watercolour and ink on cardboard  
54,8 × 24,8 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**13b**  
*Selbstbildnis zum Frühjahr/Self-Portrait on Spring*, 1986/1988  
Ink and pencil on paper  
55 × 30,5 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**14**  
Untitled, 1988  
Gouache, ink, felt-tip pen and ball pen on paper  
48 × 38 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**15**  
*CATHARTIC RELEASE FROM SELF-PITY. selbt-bedauern/mitleid*, 1980  
Pencil and ball pen on paper  
50 × 35 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**16**  
Untitled, n.d.  
Watercolour on paper on cardboard  
65,3 × 49,6 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**17a**  
*Society Exploited human (Societate Omul manipulate)*, 1979  
Watercolour ink on paper  
46 × 42 cm  
Loan: Lecca Collection, Munich

**17b**  
Untitled, n.d. (1979?)  
Felt-tip pen on paper  
41,5 × 29,5 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan

**18**  
Untitled, n.d.  
Charcoal and watercolour on paper on canvas on cardboard  
89 × 67 cm  
Loan: Esther Schipper, Berlin/Paris/Seoul and The Estate of Stefan Bertalan