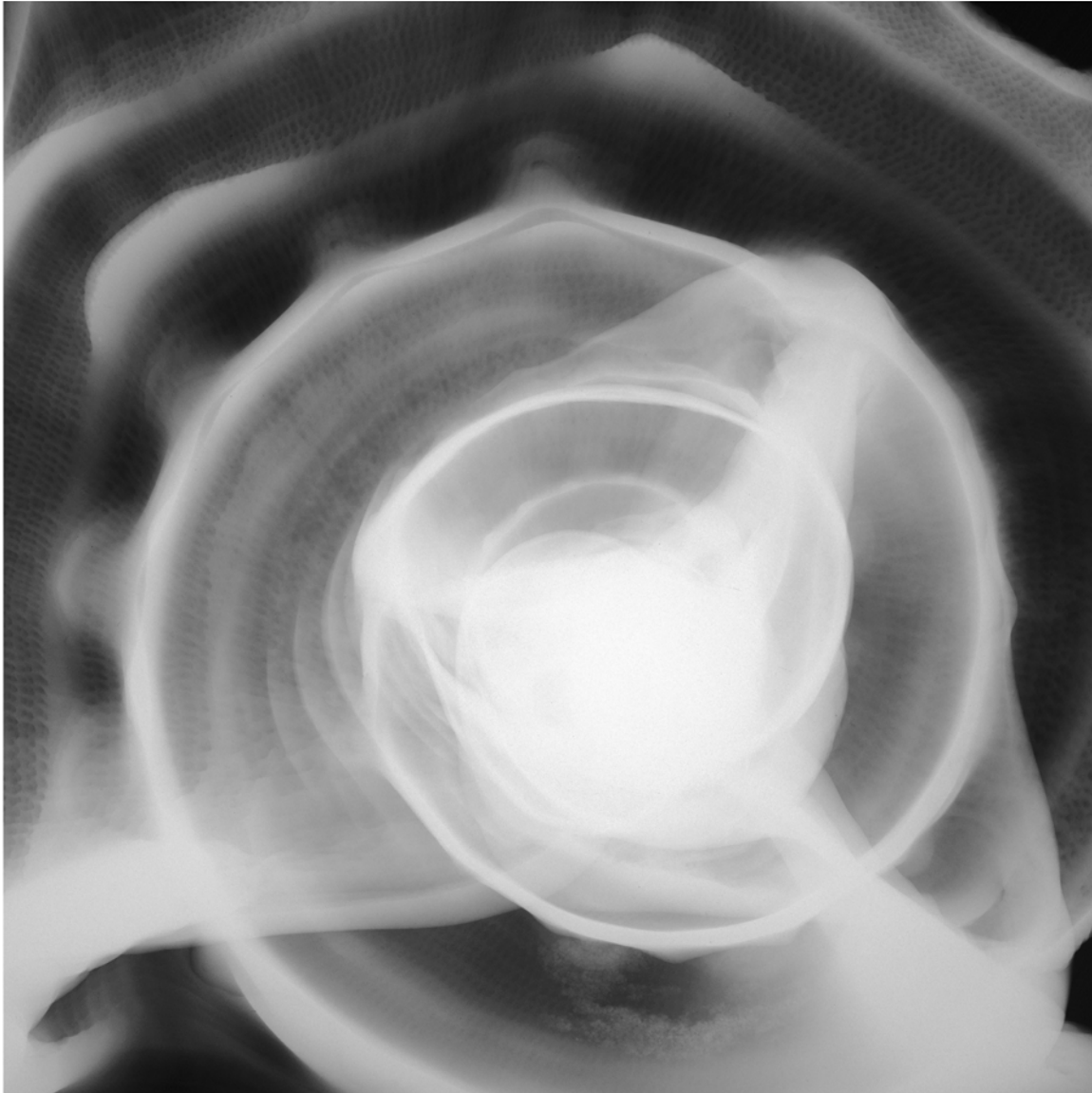


PETER FREEMAN, INC. 田 140 GRAND STREET, NEW YORK / 7, RUE DE MONTPENSIER, PARIS [www.peterfreemaninc.com](http://www.peterfreemaninc.com)



## ART BASEL 2025

17-22 JUNE  
BOOTH B8  
MESSE BASEL



**DOVE ALLOUCHE**

*Conch\_5*

2025

gelatin silver bromide print in artist's frame

framed: 17 1/8 x 17 1/8 inches

(43.5 x 43.5 cm)

unique

PF9511

12,000 EUR





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MR. ROBERT RAUSCHENBERG P  
PO BOX 34  
LATINA LANE  
CAPTIVA ISLAND FL 33924

DEAR BOB. HISTORY WILL GRANT US NO PARDON EVEN IF WE  
HAVE ENOUGH  
COURAGE TO PASS THROUGH ALL THE TERRORS OF THE PLANET --  
SOME DAY  
PEOPLE WILL ASK WHETHER WE ALLOWED OURSELVES TO BE DECEIVED BY  
USEFUL INDIVIDUALS BECAUSE OUR WORK WAS MERELY  
A ROMANTIC JOURNEY TO BEAUTY AND HORROR -- GO WITH ART  
WE WILL HAVE TO USE THE SLOW AND MEANINGLESS PASS PREPARING FOR  
CENTURIES IN WHICH THAT TERRIBLE GROSS CONCEPT OF FREEDOM IS  
NO LONGER A MYTH. I SEE THE ENTIRE PRESENT SPREAD OUT IN YOUR  
WORKS. ALL WE NEED TO

DO IS REALLY GRAB HOLD OF IT TO GIVE OUR IDEAS THEIR TRUE  
MEANING. - YOUR WORK AND MINE OUGHT TO EMBODY A CONCEPTION  
OF ART THAT ENCOMPASSES THE WHOLE HUMAN BEING.  
LOVE BEUYS  
JANUARY 25 1984

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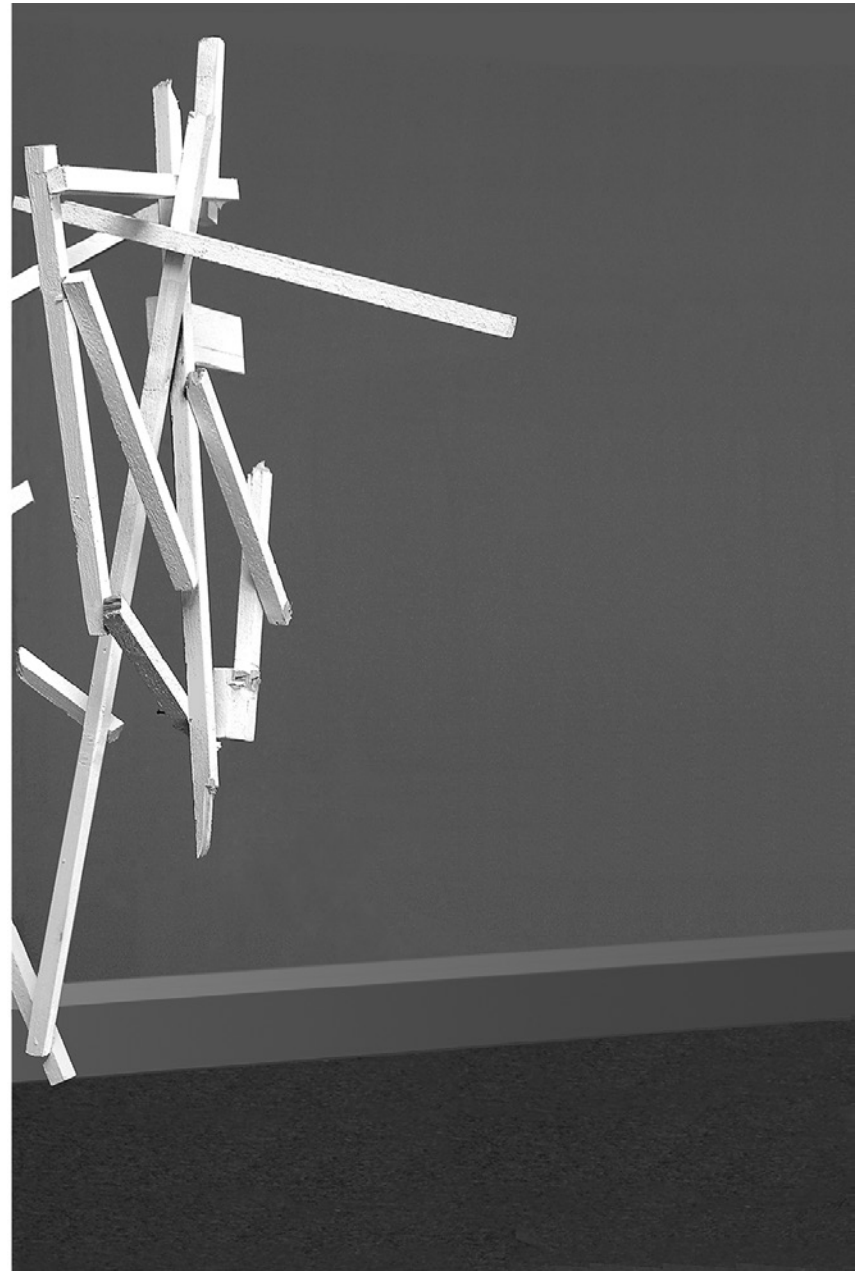
MR. ROBERT RAUSCHENBERG P  
P O BOX 54  
LAIKA LANE  
CAPTIVA ISLAND FL 33924

DEAR BOB, HISTORY WILL GRANT US NO PARDON EVEN IF WE  
HAVE ENOUGH  
COURAGE TO PASS THROUGH ALL THE TERRORS OF THE PLANET.-  
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A ROMANTIC JOURNEY TO BEAUTY AND HORROR.- SO WITH ART  
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WILL HAVE TO USE THE SLOW AND WEARISOME PASS PREPARING FOR  
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LOVE BEUYS,  
JANUARY 25 1984

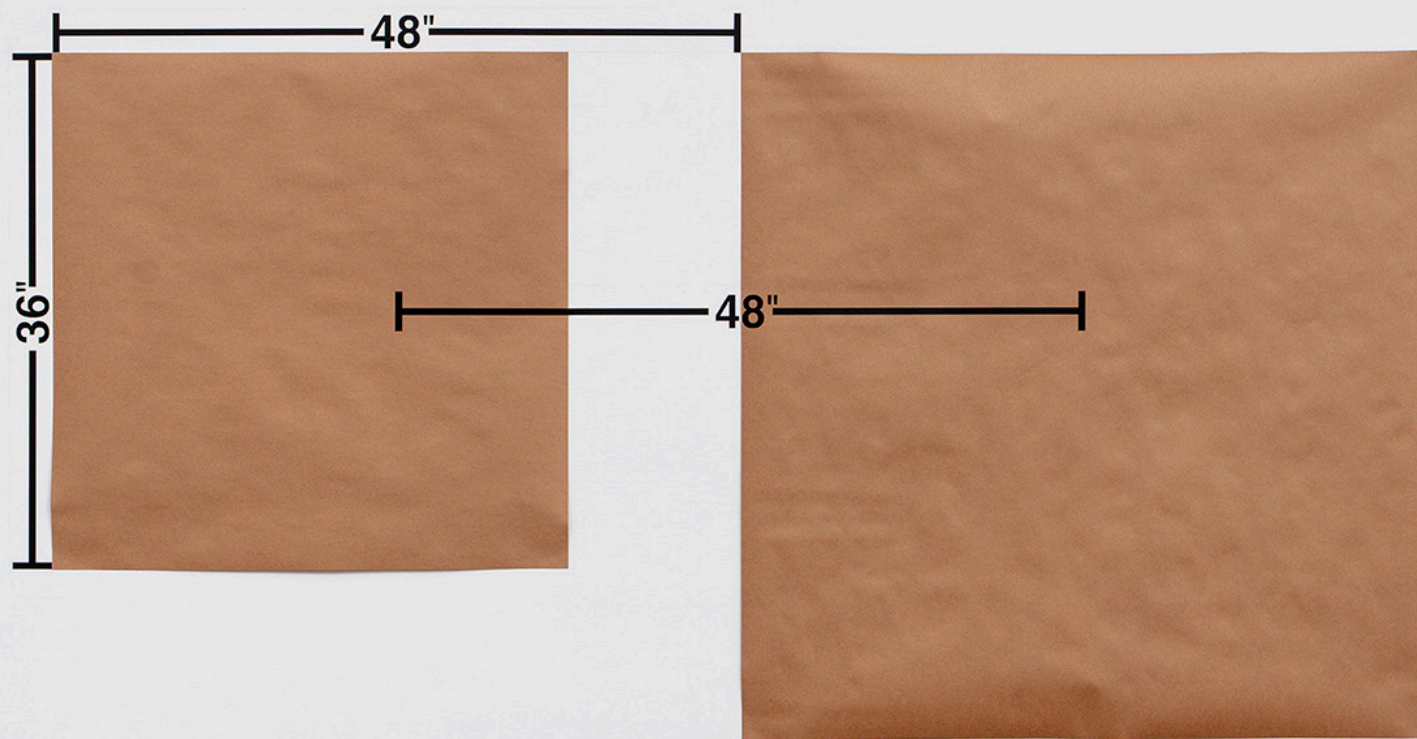
**ELISABETTA BENASSI**

*Untitled (All the Terrors of the Planet)*  
2025  
watercolor and graphite on paper  
in artist's frame  
framed: 18 1/2 x 21 5/8 x 1 5/8 inches  
(47 x 55 x 4 cm)  
PF9336  
8,000 EUR





ANNA AND BERNHARD BLUME (1936–2020; 1937–2011), *Mondrian kaputt [Mondrian broken]*, 2002–2006, inkjet on Ilford Pearl paper mounted, on foam core, in 2 parts, overall: 50 x 77 1/2 inches, (126.5 x 197 cm), PF8661 16,000 EUR



MEL BOCHNER (1940–2025), *48" Standards (#22a)*, 1969, brown paper, staples, vinyl, 50 3/4 x 98 3/4 inches (128.9 x 250.8 cm), edition 2 of 3, PF1720.2

150,000 USD





*Dix-neuf petits tableaux en pile* (1973) typifies Marcel Broodthaers' playful use of irony. For this work the artist arranged 19 stretched canvases neatly on top of each other so that only their painted sides are visible, forcing the viewer to experience them not as two-dimensional paintings but as sculptural objects. As Dorothea Zwirner explains, "he shows that a picture only becomes a picture when it is used in its function, i.e. when it is visible." As with his very first artwork *Pense-Bête* (1964), which comprises fifty unsold copies of his final poetry collection ensconced in a plaster base, Broodthaers consciously disturbs and obstructs the original function of the "tableaux," challenging the viewer to find new ways to engage with them.

**MARCEL BROODTHAERS (1924–1976)**

*Dix-neuf petits tableaux en pile* [Nineteen small paintings in a pile]  
1973

paint on stretched canvas, in 19 parts

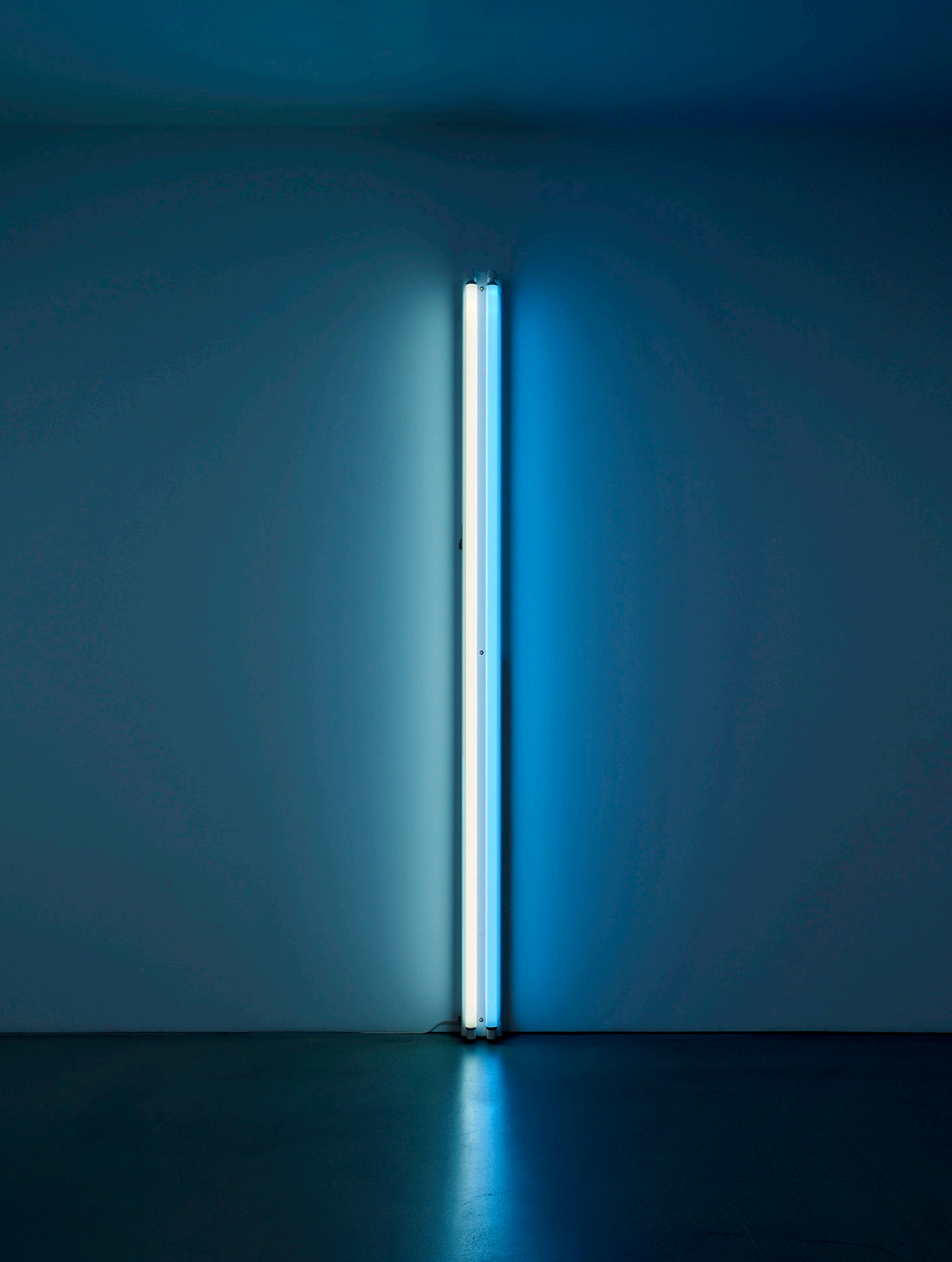
14 x 16 1/4 x 13 1/8 inches

(35.6 x 41.3 x 33.3 cm)

PF4313

495,000 USD





This historic work dates to 1963, the same year Dan Flavin made the career-defining decision to abandon traditional art materials and take up colored fluorescent lights as his exclusive medium. He made his first purely fluorescent work *The Diagonal of May 25, 1963 (to Constantin Brancusi)* (catalogue raisonné no. 13) and 20 others that year. *Untitled (To Charles Cowles)* (catalogue raisonné no. 31) is from this transformative group and marks a specific beginning in its own right, being Flavin's first vertical work featuring a single pair of fluorescent tubes.

**DAN FLAVIN (1933–1996)**

*Untitled (To Charles Cowles)*

1963

daylight and blue fluorescent light

96 x 5 1/8 x 4 5/8 inches

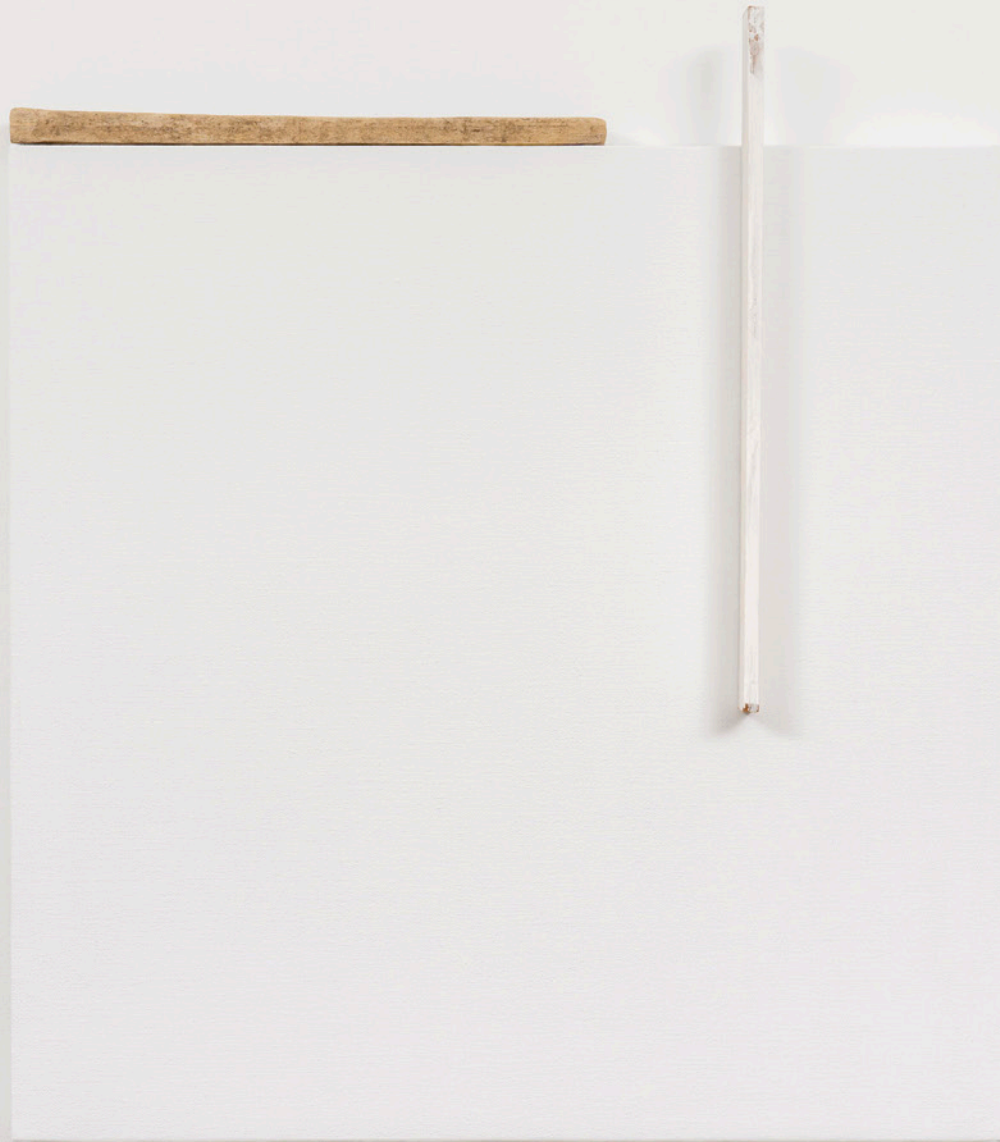
(243.8 x 13 x 11.7 cm)

edition 4 of 5 (four fabricated)

PF8105

725,000 USD





**FERNANDA GOMES**, *Untitled*, 2021, wood, canvas, paint, nails, 26 3/4 x 23 5/8 x 2 1/4 inches (68 x 60 x 5.7 cm), PF6711

50,000 USD









In 1972, Michael Heizer began a series of etched windows that expanded his mark making on landscapes beyond the desert. These windows were intended to be permanently installed, functioning as both an artwork and a custom-built architectural centerpiece. When one looks through these windows, one sees the artist's etchings overlaid on the space viewable through the glass, in effect inscribing Heizer's gesture on the landscape—an act not unlike his earthworks—seamlessly blending art and architecture. In fact, each mark's scale on the landscape can be manipulated based on the viewer's perspective, creating a personalized, ever-changing earthwork.

**MICHAEL HEIZER**

*Sandblasted Etched Glass Window*

1976

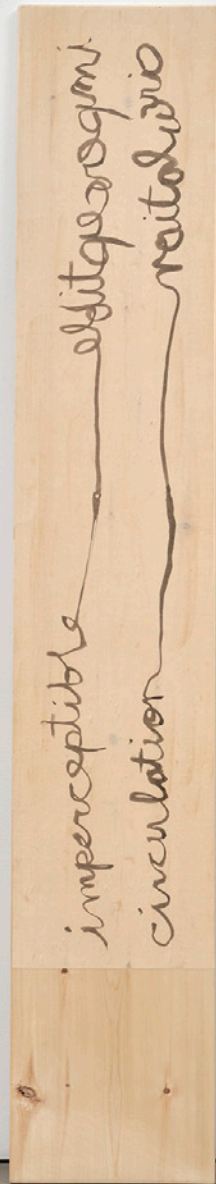
glass and aluminum

86 x 110 x 2 1/2 inches

(218.4 x 279.4 x 6.4 cm)

PF1935

725,000 USD



**HENDL HELEN MIRRA**

*imperceptible circulation*

2025

ink on mulberry paper on pine

65 1/2 x 11 1/4 x 3/4 inches

(166.4 x 28.6 x 1.9 cm)

PF9408

18,225 USD

also on view:

*108 postkartlz*, 2025

Parcours, curated by Stefanie Hessler





**ROBERT MOSKOWITZ (1935–2024)**

*Skyscraper*

1997

oil on canvas

25 x 11 1/4 inches

(63.5 x 28.6 cm)

PF7567

35,000 USD



**CATHERINE MURPHY**

*Nine Over Nine*

2024

oil on canvas

37 1/8 x 48 inches

(94.3 x 121.9 cm)

PF8108

175,000 USD





*Niccolò da Uzzano (after Donatello)* is one of Medardo Rosso's "pezzi di paragone [comparative works]," a group of sculptures the artist made after well-known masterpieces from antiquity and the Renaissance. Rosso chose to sign these copies and often exhibited them alongside his original subjects, therefore acknowledging reproduction as an inherently creative and variable process. This bronze bust is modelled after a plaster copy of Donatello's terracotta portrait of a Florentine politician in the collection of the Museo Nazionale del Bargello, Florence. The engineer and artist Henri Rouart once owned the only other known example Rosso made of this subject, though the whereabouts of that cast is currently unknown.

**MEDARDO ROSSO** (1858–1928)

*Niccolò da Uzzano (after Donatello)*  
1895 / thought to be cast ca. 1902–1903  
cast bronze  
18 1/2 x 19 x 10 3/4 inches  
(47 x 48.3 x 27.3 cm)  
PF3972

450,000 EUR



*Vitellio*, also an example of Rosso's "Pezzi di paragone [comparative works]," is a rendition of a classical bust of Emperor Aulus Vitellius from the first century CE features several formal modifications by Rosso, lending an almost uncanny realism that is absent from the classical model. There are just two other extant *Vitellio* casts, both in museum collections: one in the Staatliche Kunstsammlungen, Dresden and the other at the Victoria & Albert Museum, London.

**MEDARDO ROSSO (1858–1928)**

*Vitellio*

ca. 1896 / cast ca. 1902

cast bronze, patinated, on original marble base

12 13/16 x 10 x 9 1/4 inches

(32 x 25 x 22 cm)

overall with base: 19 5/8 x 10 x 9 1/4 inches

(50 x 25 x 22 cm)

PF4497

450,000 EUR









This figural group is an early example from Thomas Schütte's series of *Geister [Spirits]*, one of the artist's earliest representations of the body in motion. First conceived in 1995, the aluminum *Kleine Geister [Little Spirits]* were the precursors to the monumental *Geister* now in the collection of the Centre Pompidou, Museum of Contemporary Art, Chicago, and others. These "specters" characteristically blur the lines between figuration and abstraction, appearing as familiar as they are strange. As Mathilde de Croix describes them, "their uncanniness [is] tinged with a certain warmth or friendliness."

#### THOMAS SCHÜTTE

*Kleine Geister*

1995

cast aluminum, in 3 parts  
height each app: 18 3/4 inches  
(47.6 cm)

PF8962

On reserve





LUCY SKAER, *Past or Present*, 2022, mahogany, encaustic, 18 1/4 x 28 1/4 x 11 3/4 inches (46.4 x 71.8 x 29.8 cm), PF6764

37,000 USD





**MYRON STOUT (1908–1987)**

*Untitled*

no date

charcoal on Strathmore paper

25 1/8 x 19 inches

(63.8 x 48.3 cm)

PF8229

65,000 USD



DAVID ADAMO  
DOVE ALLOUCHE  
SILVIA BÄCHLI  
ELISABETTA BENASSI  
ANNA AND BERNHARD BLUME  
MEL BOCHNER  
MARCEL BROODTHAERS  
ERNST CARMELLE  
ROBERT FILLIOU  
DAN FLAVIN  
FERNANDA GOMES  
MICHAEL HEIZER  
JULIJE KNIFER  
HENDL HELEN MIRRA  
ROBERT MOSKOWITZ  
CATHERINE MURPHY  
N.H. PRITCHARD  
MEDARDO ROSSO  
ANNE-MARIE SCHNEIDER  
THOMAS SCHÜTTE  
LUCY SKAER  
MYRON STOUT

