An abstract painting featuring large, rounded, organic shapes in shades of red, black, and white. The central figure is a large, light-colored form with a grid of black dots and a red, curved line. The background is a mix of red and white, with a green and blue base. The overall style is expressive and gestural.

HAUSER & WIRTH

ART BASEL 2025

ARTISTS' ESTATES & MODERN MASTERS

16 – 22 JUNE 2025
BOOTH C10

HAUSER & WIRTH

HANS ARP

MARIA LASSNIG

MAX BILL

VERENA LOEWENSBERG

LOUISE BOURGEOIS

LEE LOZANO

ALEXANDER CALDER

PIERO MANZONI

EDUARDO CHILLIDA

FAUSTO MELOTTI

GÜNTHER FÖRG

BLINKY PALERMO

FELIX GONZALEZ-TORRES

JASON RHOADES

ARSHILE GORKY

SUSAN ROTHENBERG

PHILIP GUSTON

DAVID SMITH

EVA HESSE

ALINA SZAPOCZNIKOW

LUCHITA HURTADO

SOPHIE TAEUBER-ARP

CATHY JOSEFOWITZ

JEAN TINGUELY

TETSUMI KUDO

JACK WHITTEN

Discover more about our presentation —>

HANS ARP

Hans Arp (1886 – 1966) is a familiar figure of classical modernism and was a key contributor in the development of dada and surrealism in the early 20th Century. Focusing his attention on everyday objects, Arp created his own unique ‘object language’ using a nonsensical vocabulary: plate, fork, knife, clock, tie, moustache, lips, breasts. With a playful hand he juggled the dominant art currents of the early 20th Century, combining seemingly contradictory geometric and organic formal idioms with the artistic ‘isms’ of his epoch. Turning his back on the increasingly modernized turn-of-the-century society, Arp created biomorphic works whose organic, amoeboid forms highlighted his fascination with the physiological processes of procreation, growth and death, and counteracted the rectilinear structures of cubism. Arp studied the mineral, vegetable and animal worlds for inspiration, documenting the evolution of an imaginary world. Combined with his late bronze sculptures from the 1950s, these works sought to give form to natural forces—clotting, hardening, congealing and fusing—all of which were symbols of eternal cycles in nature for Arp.

Learn more →







Hans Arp

**Menschliche Konkretion auf ovaler Schale / Concrétion humaine sur coupe ovale
(Human Concretion on Oval Bowl)**

1948 (cast 1983)

Bronze

Ed. of 3 + 1 AP

66 × 72 × 53.3 cm / 26 × 28 ³/₈ × 21 in

Price upon inquiry

ARP J59686

A black and white photograph of Louise Bourgeois. She is an elderly woman with short, dark hair, wearing a dark jacket over a white shirt. She is smiling slightly and holding a pair of glasses in her hands. In the background, there is a large, abstract drawing or painting on a wall, featuring a central figure with a head and limbs, rendered in a sketchy, expressive style.

LOUISE BOURGEOIS

Louise Bourgeois (1911 – 2010) is widely recognized as one of the most important and influential artists of our time. Born in France, she spent most of her life and career in the United States. Over seven decades, Bourgeois's creative process was fueled by an introspective reality, often rooted in cathartic re-visitations of early childhood trauma and frank examinations of female sexuality. Articulated by recurrent motifs (including body parts, houses and spiders), personal symbolism and psychological release, the conceptual and stylistic complexity of Bourgeois's oeuvre—employing a variety of genres, media and materials—plays upon the powers of association, memory, fantasy and fear.

Learn more —>



HAUSER & WIRTH



Louise Bourgeois
Pregnant Woman II

1947–49

Bronze, polished patina and stainless steel

Ed. of 6 + 1 AP

122 × 41 × 41 cm / 48 × 16 1/8 × 16 1/8 in

USD 2,750,000.00

BOURG141974



HAUSER & WIRTH



Louise Bourgeois

Couple

2002

Fabric, stainless steel, glass and wood

Figures: 43.2 × 17.8 × 12.7 cm / 17 × 7 × 5 in

Vitrine: 193 × 60.9 × 60.9 cm / 76 × 24 × 24 in

USD 1,900,000.00

BOURG95500



HAUSER & WIRTH



Louise Bourgeois
Torso, Self Portrait

1963–1964

Bronze with white patina

Ed. of 6 + 1 AP

63 × 40.6 × 20 cm / 24 ³/₄ × 16 × 7 ⁷/₈ in

USD 1,500,000.00

BOURG27352

A black and white portrait of Max Bill, an elderly man with short, light-colored hair, wearing glasses and a dark, textured sweater. He is resting his chin on his right hand, looking slightly to the side with a gentle smile. A metal link watch is visible on his wrist. The background is dark and out of focus.

MAX BILL

Max Bill (1908 – 1994) was a great Swiss polymath: an artist, architect, industrial designer, graphic designer and teacher. He attended the Bauhaus where he was taught by Josef Albers, László Moholy-Nagy, Paul Klee, Wassily Kandinsky and Oskar Schlemmer. Bill remained closely associated with the Bauhaus school and was a key figure in developing and propagating its principles, especially through his professorship at the Kunstgewerbeschule Zürich and as a founder of the Ulm School of Design. Through his pursuit of a new visual language that could be understood by the senses alone, Bill defined the conventions of Swiss design for decades to come. His influence spread even as far as South America, where he was a catalyst for the concrete art movement.

Learn more —>



Max Bill

**Unendliche Fläche in Form einer Säule
(Endless surface in form of a column)**

1953

Gilded brass and wooden base

176 × 25.7 × 26 cm / 69 ¼ × 10 ⅛ × 10 ¼ in

CHF 350,000.00

BILL 123799



A black and white photograph of Alexander Calder. He is an older man with white, curly hair, wearing a dark, ribbed sweater. He is leaning forward with his chin resting on his hand, looking thoughtfully at the camera. In the background, a large, dark, abstract mobile sculpture is visible, featuring a prominent triangular shape and other curved elements. The lighting is dramatic, with strong shadows.

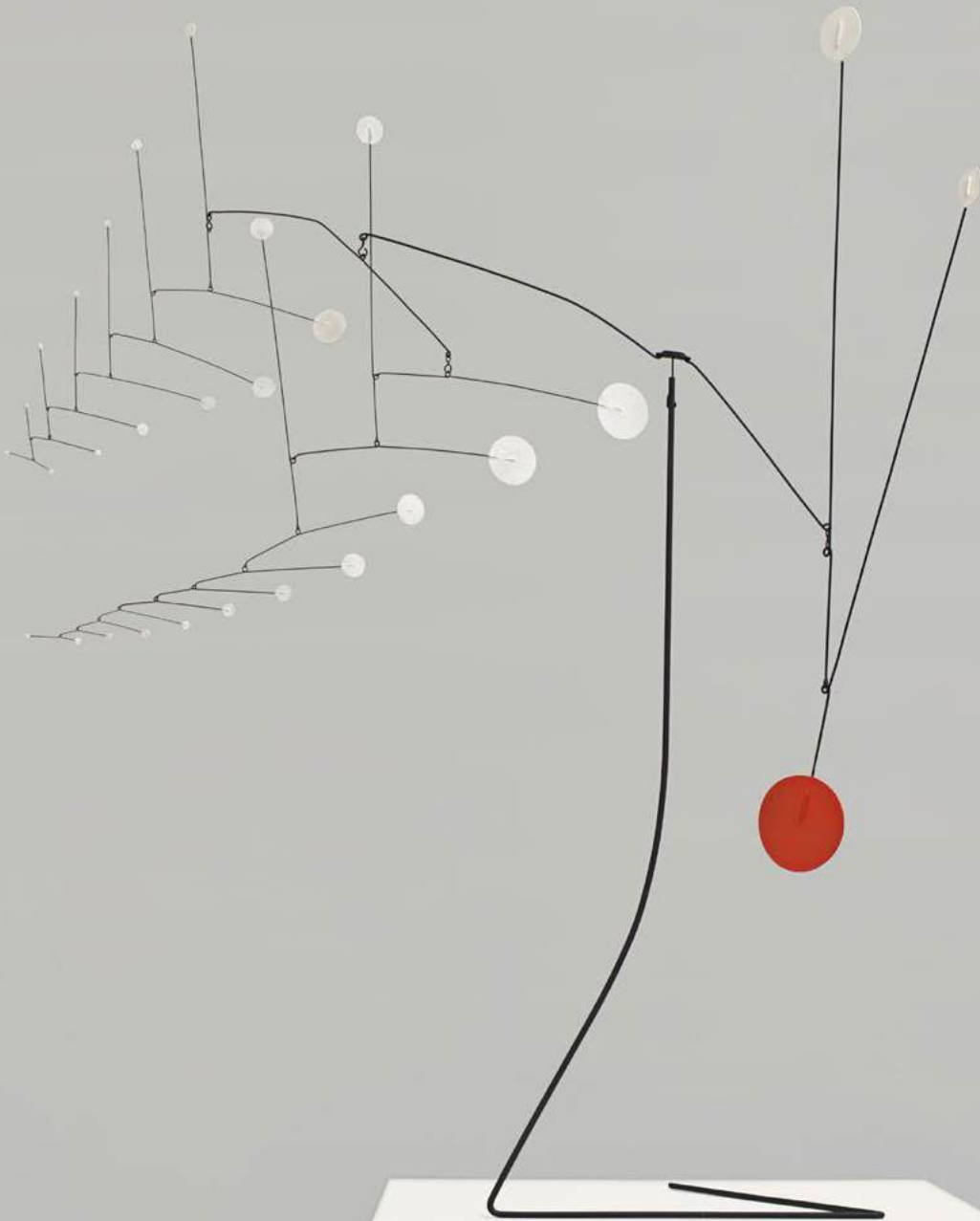
ALEXANDER CALDER

Alexander Calder (1898 – 1976) was the second child of artist parents—his father was a sculptor and his mother a painter. In his mid-twenties, Calder moved to New York City, where he studied at the Art Students League and worked at the ‘National Police Gazette,’ illustrating sporting events and the Ringling Bros. and Barnum & Bailey Circus. Shortly after his move to Paris in 1926, Calder created his ‘Cirque Calder’ (1926–31), a complex and unique body of art. It wasn’t long before his performances of the ‘Cirque’ captured the attention of the Parisian avant-garde.

Learn more —>



HAUSER & WIRTH



Alexander Calder

Puntos Blancos (White Dots)

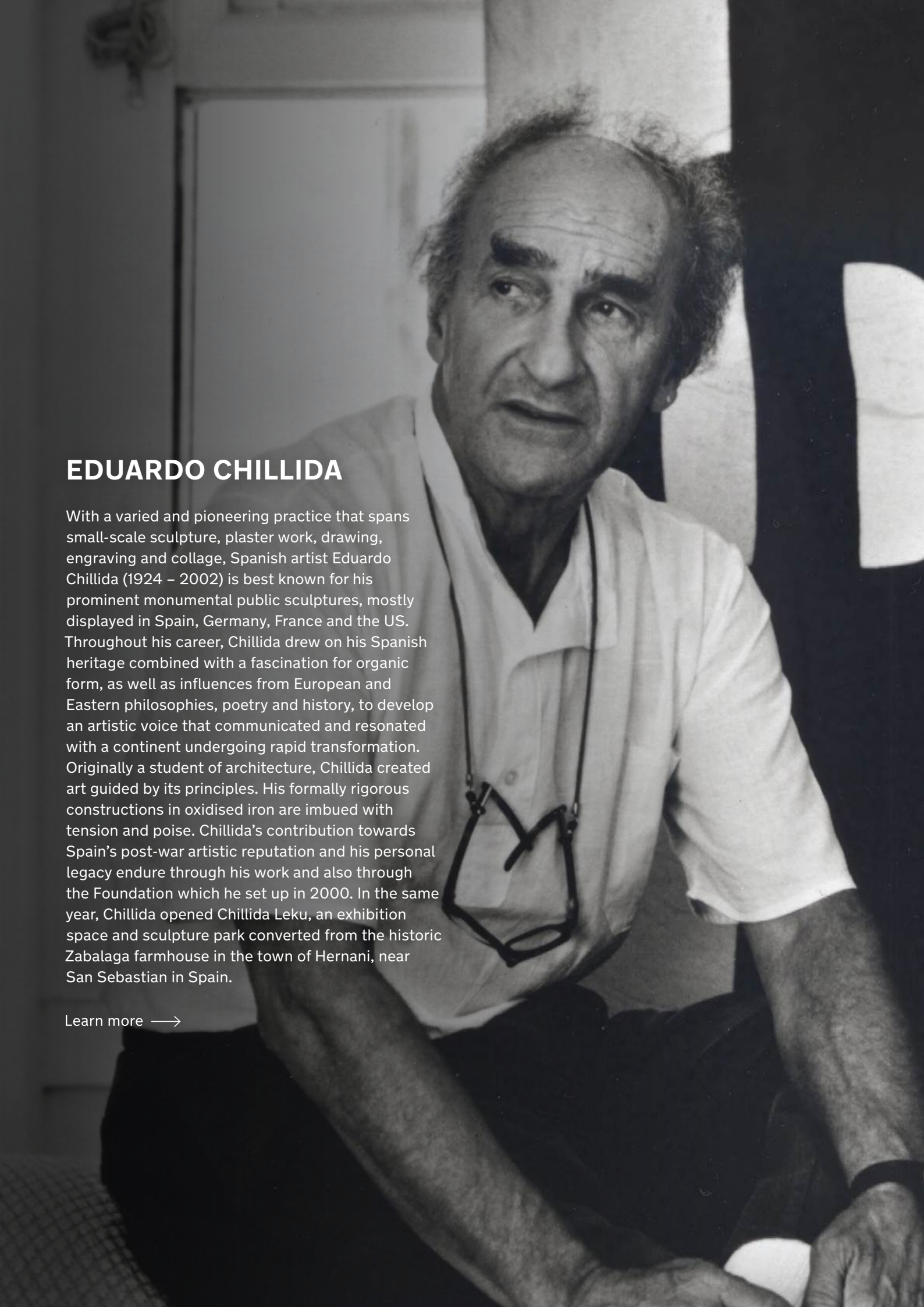
1955

Sheet metal, rod, wire and paint

129.5 × 116.8 × 63.5 cm / 51 × 46 × 25 in

Price upon inquiry

CALDE86478

A black and white portrait of Eduardo Chillida. He is an older man with thick, curly hair, looking slightly to the right of the camera with a serious expression. He is wearing a light-colored, short-sleeved button-down shirt. A pair of dark-rimmed glasses is hanging from a cord around his neck. His hands are resting on his knees, and he is wearing a dark wristband on his left wrist. The background is dark and out of focus, showing some architectural elements like a door frame.

EDUARDO CHILLIDA

With a varied and pioneering practice that spans small-scale sculpture, plaster work, drawing, engraving and collage, Spanish artist Eduardo Chillida (1924 – 2002) is best known for his prominent monumental public sculptures, mostly displayed in Spain, Germany, France and the US. Throughout his career, Chillida drew on his Spanish heritage combined with a fascination for organic form, as well as influences from European and Eastern philosophies, poetry and history, to develop an artistic voice that communicated and resonated with a continent undergoing rapid transformation. Originally a student of architecture, Chillida created art guided by its principles. His formally rigorous constructions in oxidised iron are imbued with tension and poise. Chillida's contribution towards Spain's post-war artistic reputation and his personal legacy endure through his work and also through the Foundation which he set up in 2000. In the same year, Chillida opened Chillida Leku, an exhibition space and sculpture park converted from the historic Zabalaga farmhouse in the town of Hernani, near San Sebastian in Spain.

Learn more →



HAUSER & WIRTH



Eduardo Chillida

Besarkada III

1991

Iron

33.5 × 34.5 × 24 cm / 13 ¼ × 13 ⅝ × 9 ½ in

Price upon inquiry

CHILL141029



GÜNTHER FÖRG

Günther Förg (1952 – 2013) was born in the region of Allgäu, Germany. His career began in the early 1970s as a student at The Academy of Fine Art Munich. During his studies, Förg developed a practice grounded almost exclusively in grey and black monochrome. These early investigations into grey—also called ‘Gitter’ paintings—demonstrate the beginning of a lifelong commitment to conceptualism. As he stated, ‘Grey is nothing: not white, not black. Something in between. Not concerned with the figure. Something free.’ While the artist later incorporated color into his monochrome series, his use of grey represents a neutral foundation from which he conceived his oeuvre.

Learn more —>



Günther Förg

Untitled

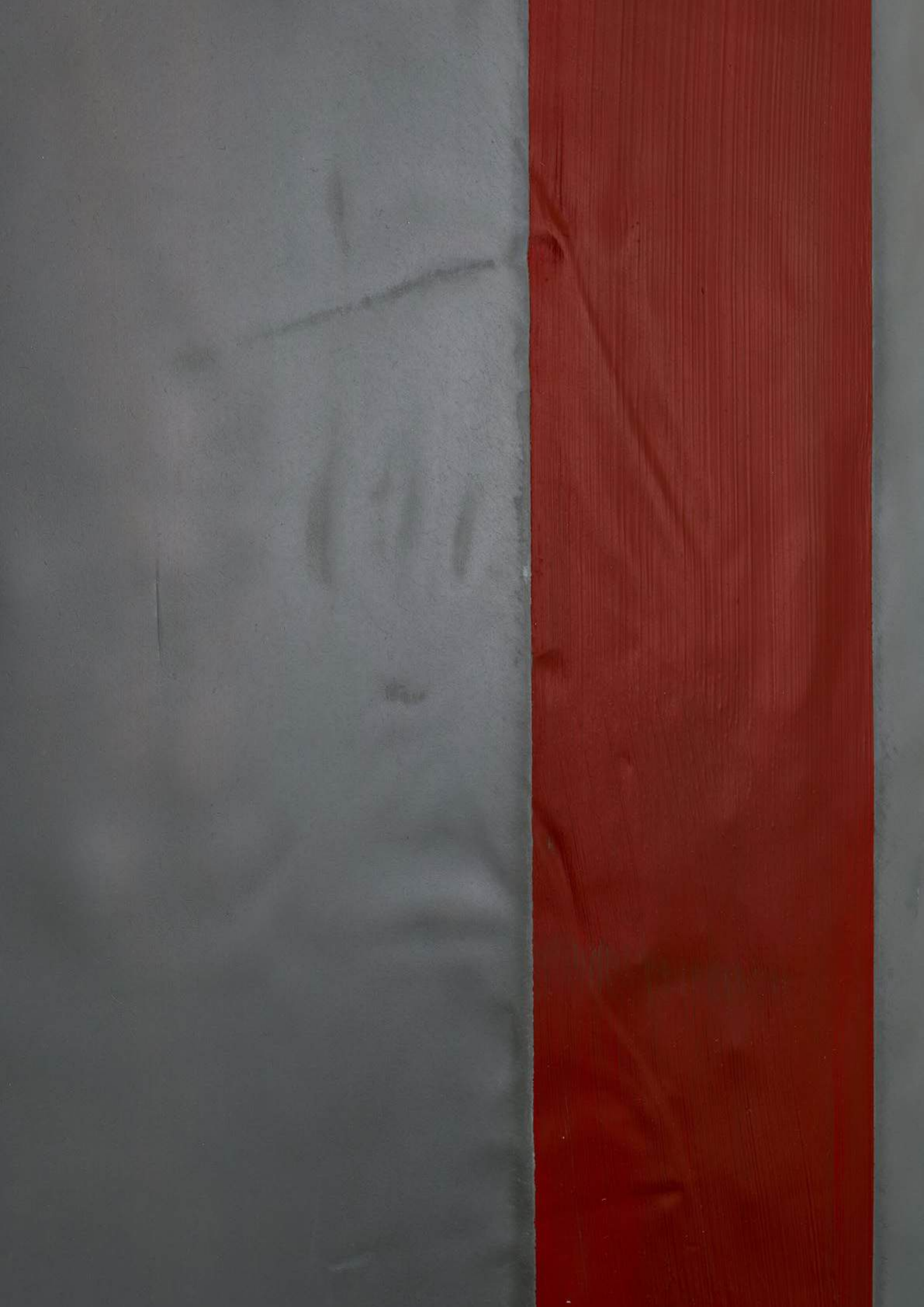
1990

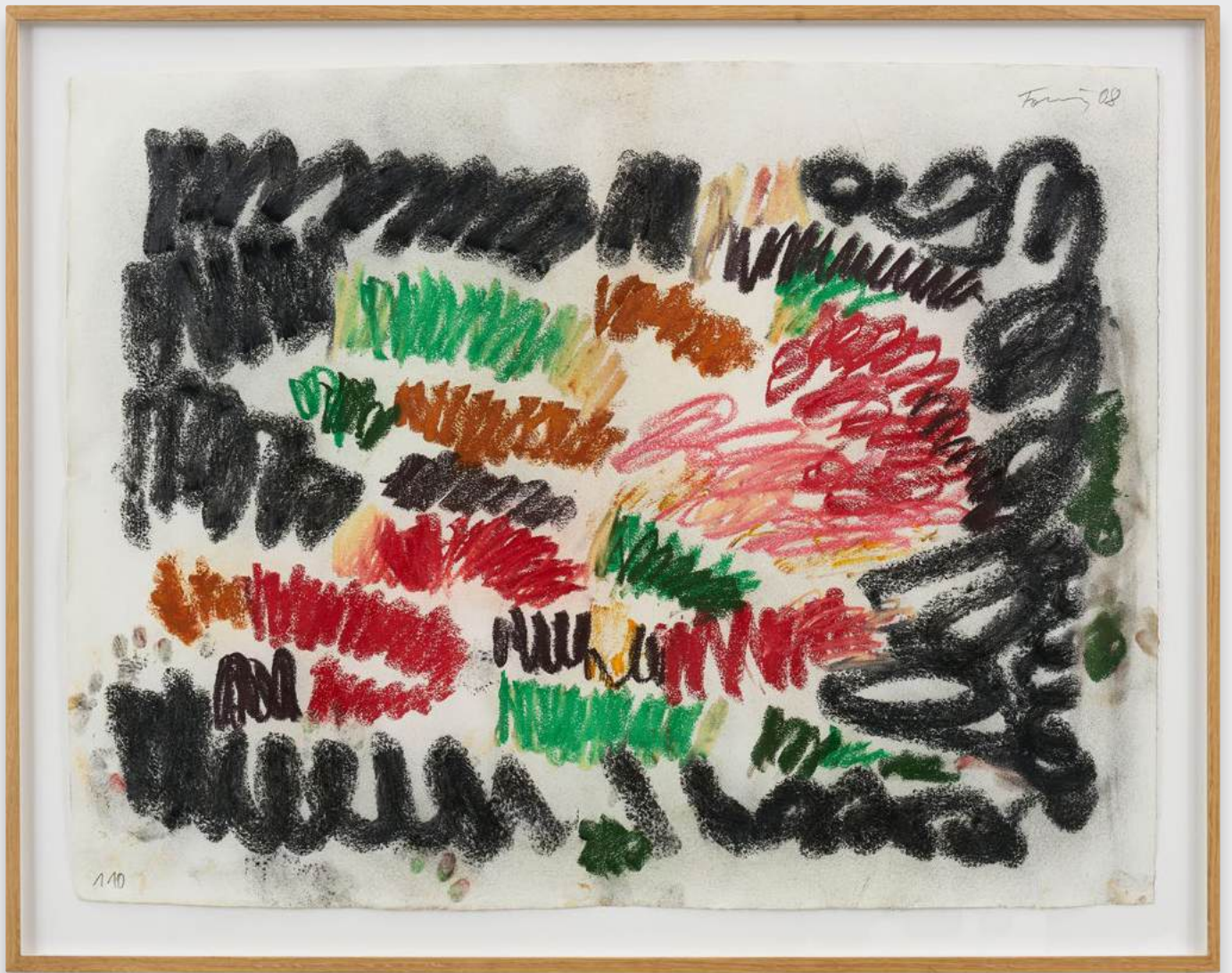
Acrylic on lead on wood

150 × 110 × 5 cm / 59 × 43 ¼ × 2 in

EUR 550,000.00

FORG 131072





Günther Förg

Aller Retour

2008

Pastel on handmade paper

72 × 93.3 cm / 28 ³/₈ × 36 ³/₄ in

82.6 × 104.3 × 4 cm / 32 ¹/₂ × 41 ¹/₈ × 1 ⁵/₈ in (framed)

EUR 90,000.00

FORG 134844

FELIX GONZALEZ-TORRES

Cuban-born American visual artist Felix Gonzalez-Torres (1957 – 1996) was one of the most influential figures to emerge from the vibrant New York art scene of the 1980s and 1990s. Conceived of just months after the artist's partner, Ross Laycock, died of AIDS, followed by the death of the artist's father, Gonzalez-Torres's "Untitled" (Go-Go Dancing Platform)' (1991) was made during a moment of profound personal loss and against a backdrop of widespread homophobia, yet offers exhilarating moments of joy and desire. Much of Gonzalez-Torres's work addresses ideas of performativity, and the absence of a body on the platform is as profound as when a dancer is fleetingly present. The conceptual openness and contemporary resonance of the artist's work fosters active engagement, encouraging viewers to make their own associative connections. One of Gonzalez-Torres's most seminal works, "Untitled" (Go-Go Dancing Platform)' has been shown in more than 30 exhibitions around the globe, including at the Centre Pompidou, Serpentine Gallery, Fondation Beyeler and the Hammer Museum.

Learn more →









Felix Gonzalez-Torres

"Untitled" (Go-Go Dancing Platform)

1991

Wood, light bulbs, light sockets, electrical cord, and paint

Unique

Platform: 54.6 × 182.9 × 182.9 cm / 21 ½ × 72 × 72 in

Price upon inquiry

GONZA134163

A black and white portrait of Arshile Gorky. He is a man with dark hair, a mustache, and a goatee, looking slightly to his left. He is wearing a dark suit jacket over a light-colored shirt and a patterned tie. The background is dark and indistinct.

ARSHILE GORKY

Arshile Gorky (1904 – 1948) was born an ethnic Armenian in Khorkom, Van, Ottoman Empire (present-day Turkey). Fleeing the genocide that claimed the life of his mother, he immigrated to the United States as a teenage refugee in 1920. After four years with relatives in Massachusetts, Gorky moved to New York and changed his name in honor of the celebrated Russian poet. Refusing all categories, whether artistic or political, as necessarily reductive, Gorky forsook assimilation in favor of celebrating his otherness, becoming a central figure of the cultural milieu of a city on the brink of modernism.

[Learn more](#) —>



HAUSER & WIRTH



Arshile Gorky

Untitled

ca. 1939–1940

Oil on canvas

121.3 × 91.8 cm / 47 ³/₄ × 36 ¹/₈ in

143 × 112 × 5.8 cm / 56 ¹/₄ × 44 ¹/₈ × 2 ¹/₄ in (framed)

Price upon inquiry

GORKY79838





HAUSER & WIRTH



Arshile Gorky

Composition

1928-29

Oil on canvas

83.8 × 109.2 cm / 33 × 43 in

105.7 × 131.4 × 2.5 cm / 41 ⁵/₈ × 51 ³/₄ × 1 in (framed)

Price upon inquiry

GORKY141478



A black and white photograph of Philip Guston, an older man with grey hair, sitting on a stool in his studio. He is wearing a dark, short-sleeved button-down shirt and light-colored trousers. He is looking off to the side with a thoughtful expression. In the background, there are sketches of buildings on the wall. The lighting is soft, highlighting his features and the texture of his clothing.

PHILIP GUSTON

Philip Guston (1913 – 1980) is one of the great luminaries of 20th-century art. His commitment to producing work from genuine emotion and lived experience ensures its enduring impact. Guston's legendary career spanned a half century, from 1930 to 1980. His paintings—particularly the liberated and instinctual forms of his late work—continue to exert a powerful influence on younger generations of contemporary painters.

Learn more —>





Philip Guston
Agean (Aegean)
1978

Oil on canvas

172.7 × 319 × 3 cm / 68 × 125 ⁵/₈ × 1 ¹/₈ in

177 × 322.9 × 5.7 cm / 69 ⁵/₈ × 127 ¹/₈ × 2 ¹/₄ in (framed)

Price upon inquiry

GUSTO101387



Installation view, 'Philip Guston', Tate Modern, London/UK, October 5, 2023 – February 25, 2024
Photo © Tate (Isidora Bojovic)

HAUSER & WIRTH





HAUSER & WIRTH



Philip Guston

Migration

1978

Oil on canvas

122 × 152.4 cm / 48 × 60 in

126 × 156.5 × 6.4 cm / 49 ⁵/₈ × 61 ⁵/₈ × 2 ¹/₂ in (framed)

Price upon inquiry

GUSTO133110







Philip Guston

Alone

1969

Oil on Masonite

76.2 × 101.6 cm / 30 × 40 in

95.6 × 120.7 × 6.4 cm / 37 5/8 × 47 1/2 × 2 1/2 in (framed)

Price upon inquiry

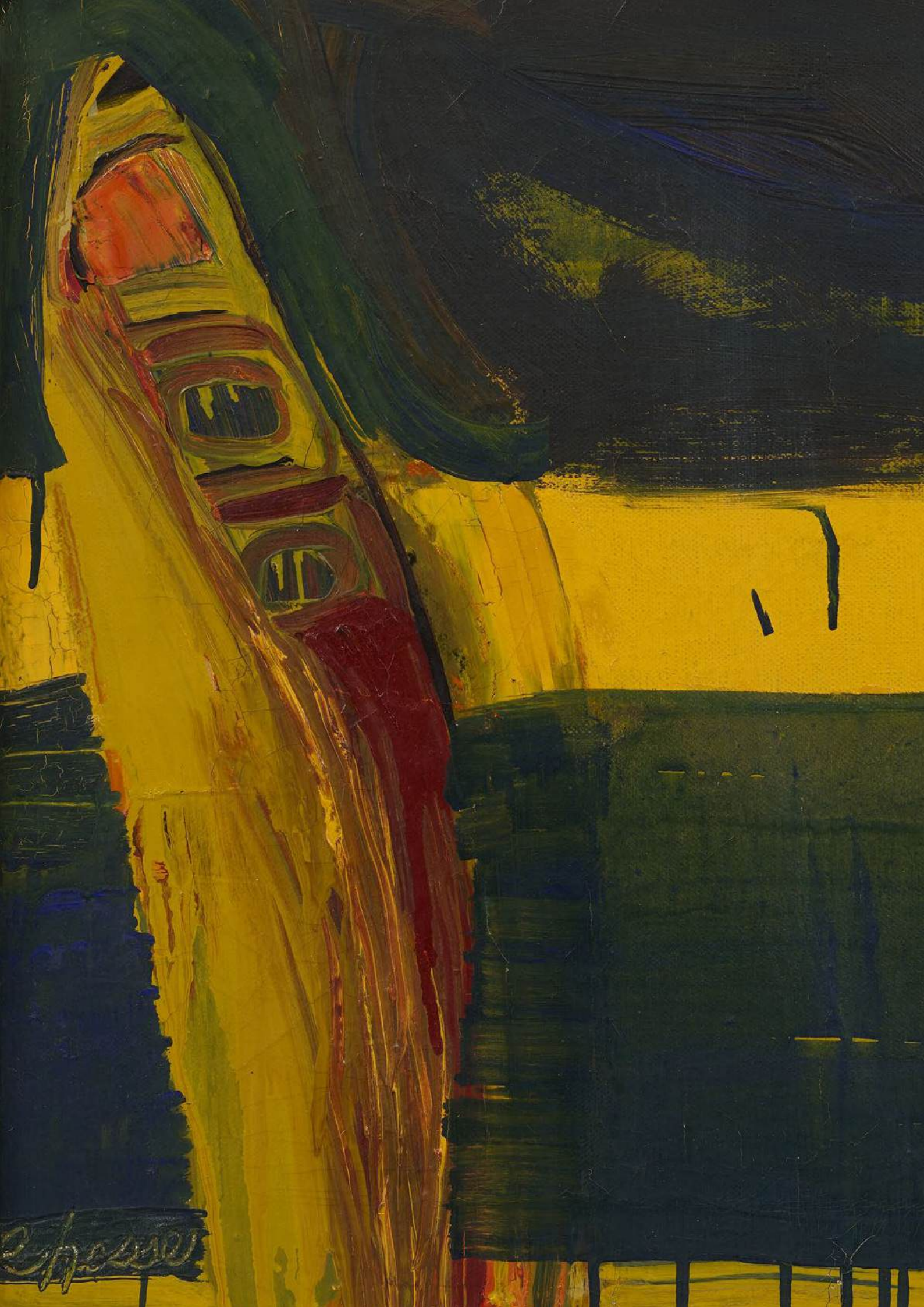
GUSTO134453

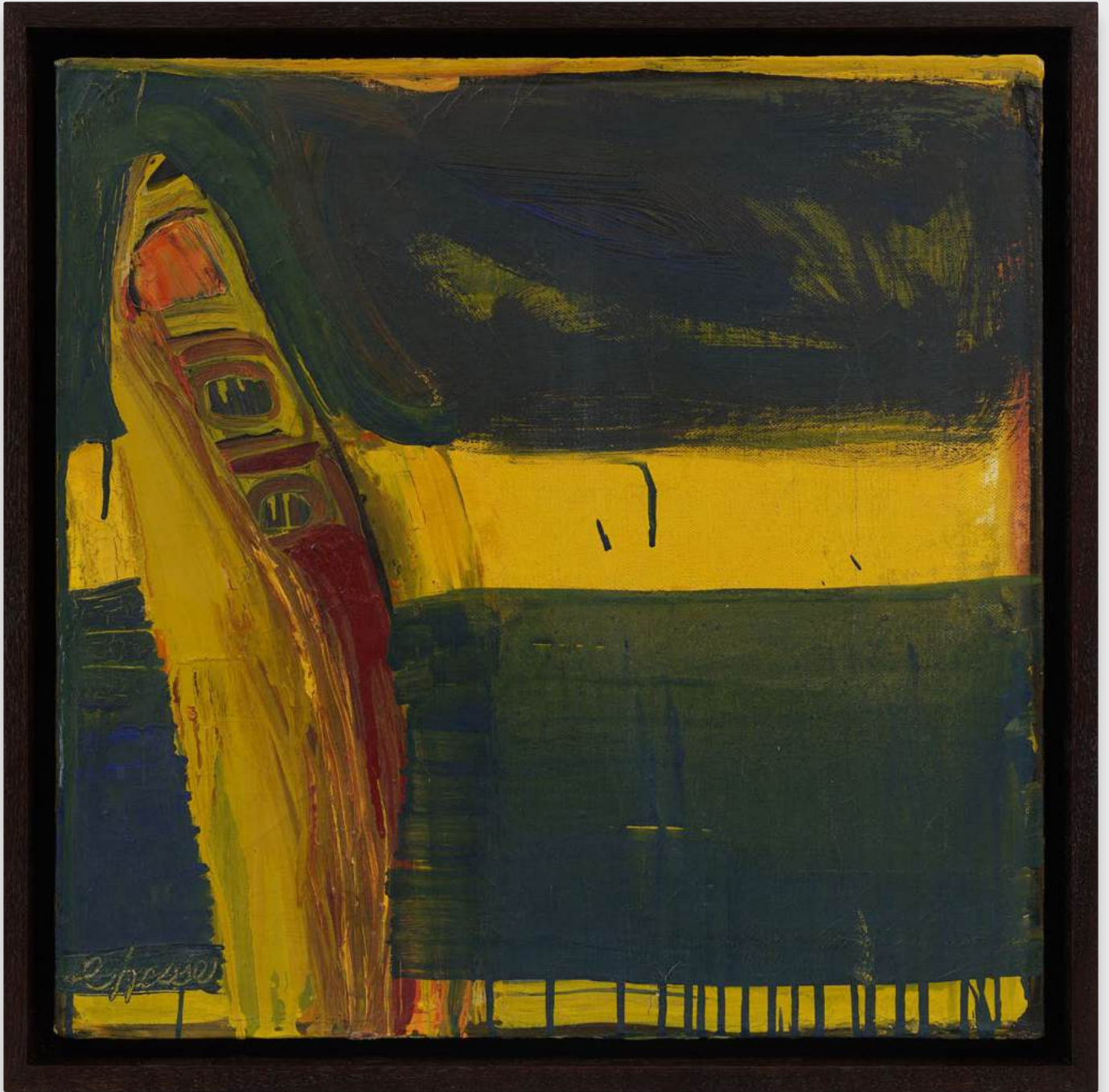


EVA HESSE

Born in Hamburg, Germany, Eva Hesse (1936 – 1970) is one of the icons of American art of the 1960s, her work being a major influence on subsequent generations of artists. Comprehensive solo exhibitions in the past 50 years, as well as a retrospective that toured from the San Francisco Museum of Modern Art to the Museum Wiesbaden in Germany and finally to the Tate Modern in London, have highlighted the lasting interest that her oeuvre has generated. Hesse cultivated mistakes and surprises, precariousness and enigma, to make works that could transcend literal associations. Her early paintings chart an artist navigating her way into the art world and evolving her artistic identity with the goal of coming to terms with the self through form and material. As Hesse instructed herself: 'Paint yourself out, through and through, it will come by you alone. You must come to terms with your own work not with any other being.'

Learn more —>





Eva Hesse

No title

1961


Oil on canvas

40.6 × 41 cm / 16 × 16 1/8 in

50.5 × 50.5 × 4.4 cm / 19 7/8 × 19 7/8 × 1 3/4 in (framed)

USD 750,000.00

HESSE130918

A black and white portrait of Luchita Hurtado, an elderly woman with long, wavy hair, looking slightly to the left. She is wearing a patterned shawl over a striped shirt. The background is dark and out of focus.

LUCHITA HURTADO

Born in Maiquetía, Venezuela, Luchita Hurtado (1920 – 2020) dedicated over 80 years of her extensive oeuvre to the investigation of universality and transcendence. Developing her artistic vocabulary through a coalescence of abstraction, mysticism, corporality and landscape, the breadth of her experimentation with unconventional techniques, materials and styles speak to the multicultural and experiential contexts that shaped her life and career.

Hurtado emigrated to the United States in 1928, settling in New York where she attended classes at the Art Students League. She relocated to Mexico City in the late 1940s and then moved to San Francisco Bay in the following decade. Eventually, Hurtado settled in Santa Monica, California and frequently visited her second home in Taos, New Mexico.

Learn more —>



Luchita Hurtado

Untitled

ca. 1970s

Oil on canvas

33.3 × 40.8 cm / 13 1/8 × 16 1/8 in

34.9 × 42.5 × 3.8 cm / 13 3/4 × 16 3/4 × 1 1/2 in (framed)

USD 375,000.00

HURTA101315



A black and white photograph of Cathy Josefovitz. She is a woman with long, dark, wavy hair, smiling warmly at the camera. She is wearing a white, long-sleeved top with a deep V-neckline and large hoop earrings. Her arms are crossed over her chest. The background is softly blurred, showing what appears to be a room with a large mirror and some shelves.

CATHY JOSEFOWITZ

Prolific, prescient and powerfully original yet under-recognized in her lifetime, Cathy Josefovitz (1956 – 2014) produced a diverse body of work that ingeniously transcends hierarchies of medium and genre. Over the course of four decades, this New York-born, Swiss-raised artist created an oeuvre of remarkable ambition, spanning drawing and painting, theater and dance, as she developed a deeply personal visual syntax in her quest to represent the body as an expressive vehicle of individual experience. Josefovitz's practice reconciled the visual arts and performance, leaving an exceptional legacy as substantial in scale as it is intimate and potent in its impact.

Learn more —>





Cathy Josefowitz

Untitled

1974

Gouache on paper

67.5 × 95.5 cm / 26 ⁵/₈ × 37 ⁵/₈ in

70.8 × 98.7 × 4 cm / 27 ⁷/₈ × 38 ⁷/₈ × 1 ⁵/₈ in (framed)

USD 120,000.00

JOSEC122020

A black and white portrait of Mike Kelley. He is a middle-aged man with short, light-colored hair, looking directly at the camera with a neutral expression. He is wearing a dark, long-sleeved button-down shirt over a black t-shirt. The t-shirt has a graphic print featuring a skull and some text, including the word "CONFE" and "VINCE". The background is a plain, light-colored wall.

MIKE KELLEY

Mike Kelley (1954 –2012) is widely considered one of the most influential artists of our time. Originally from a suburb outside of Detroit, Kelley attended the University of Michigan, Ann Arbor, before moving to Southern California in 1976 to study at California Institute of the Arts from which he received an MFA in 1978. The city of Los Angeles became his adopted home and the site of his prolific art practice. In much of his work, Kelley drew from a wide spectrum of high and low culture, and was known to scour flea markets for America's cast-offs and leftovers. Mining the banal objects of everyday life, Kelley elevated these materials to question and dismantle Western conceptions of contemporary art and culture.

Learn more —>



I've got
it under
control.
COMPUTER VISIONS

IF YOU
DO

WESTERN
PACIFIC

Castrol
Corporate
EMCC

LIKE
MR. STEV

WIN

MONARCH SEA

SPATEN



Mike Kelley

Memory Ware Flat #12

2001

Mixed media on wood panel

178.4 × 117.5 × 10.2 cm / 70 ¼ × 46 ¼ × 4 in

Price upon inquiry

KELLE76143

A black and white photograph of artist Tetsumi Kudo. He is looking directly at the camera with a neutral expression. Above his head, a large, rough, spherical object, possibly a rock or a piece of coral, is suspended. On his chest, a large, complex sculpture is attached, featuring a central vertical element with a ribbed texture and various other organic, shell-like forms. The background is dark and textured.

TETSUMI KUDO

In a wide-ranging practice spanning four decades, Japanese artist Tetsumi Kudo (1935 –1990) explored the human experience, interrogating the proliferation of mass consumption and the rise of technology. His oeuvre addresses themes of colonialism, racism, social cohesion and environmental degradation through biomorphic sculptures and assemblages incorporating found materials.

Learn more —>



HAUSER & WIRTH



Tetsumi Kudo

Cultivation of Nature & People Who Are Looking at It

1970–1971

Plastic, artificial soil, glass, cotton and resin

33 × 26 × 26 cm / 13 × 10 ¼ × 10 ¼ in

USD 275,000.00

KUDO 50352

MARIA LASSNIG

Born in Carinthia in Southern Austria, Maria Lassnig's (1919 – 2014) work is based on the observation of the physical presence of the body and what she termed 'body awareness', or 'Körpergefühl' in German. She studied at the Academy of Fine Arts in Vienna in the midst of the Second World War. Then, in post-war Europe, she quickly moved away from the state-approved academic realism in which she was trained, looking to Austria's own avant-garde past, such as the coloration of Oskar Kokoschka and Egon Schiele's expressionist treatment of figuration.

Learn more —>





Maria Lassnig

Selbstportrait als Fotoapparat (Self-Portrait as Camera)

1965

Oil on canvas

99 × 119 cm / 39 × 46 ⁷/₈ in

105 × 121 × 4 cm / 41 ³/₈ × 47 ⁵/₈ × 1 ⁵/₈ in (framed)

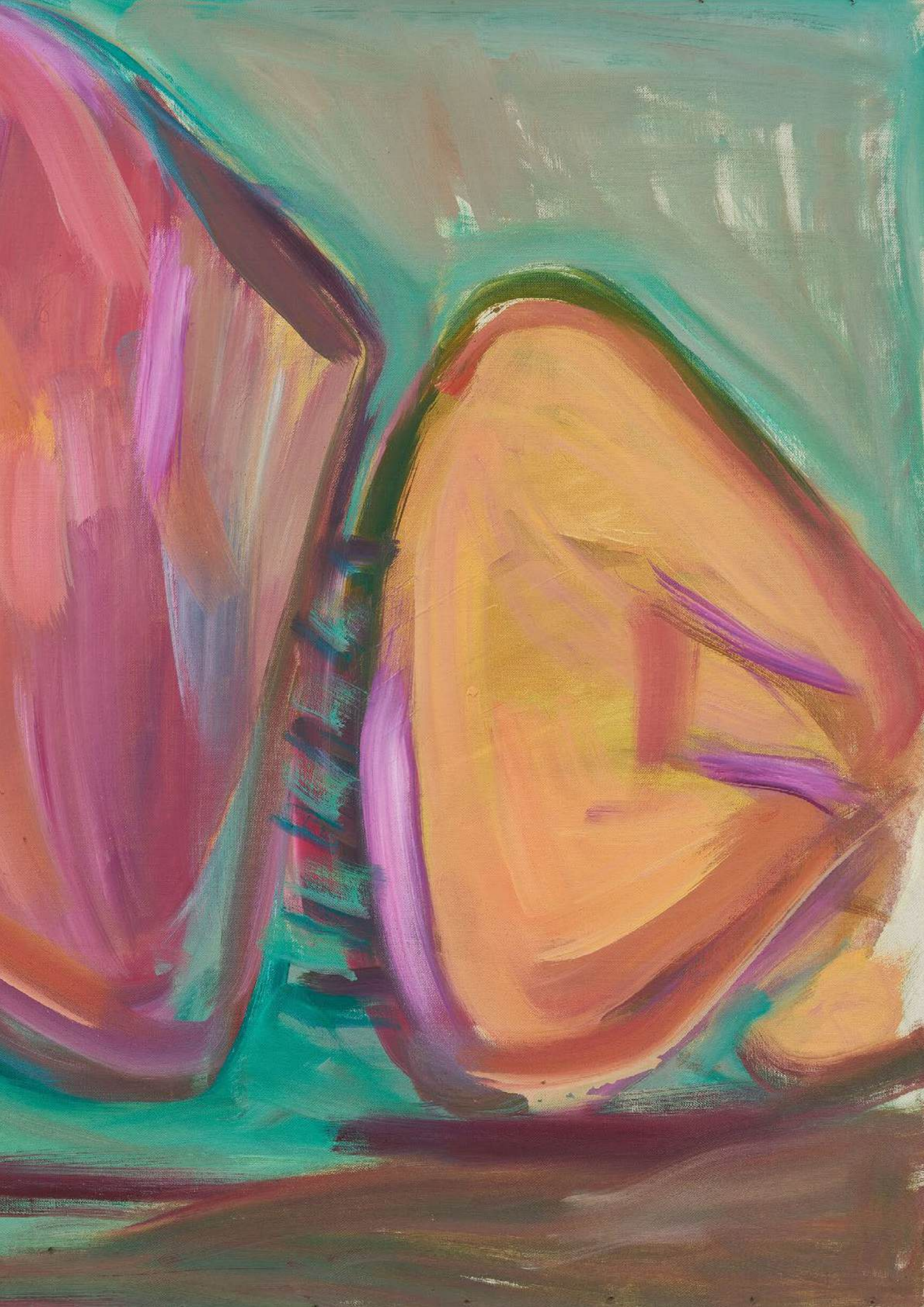
Price upon inquiry

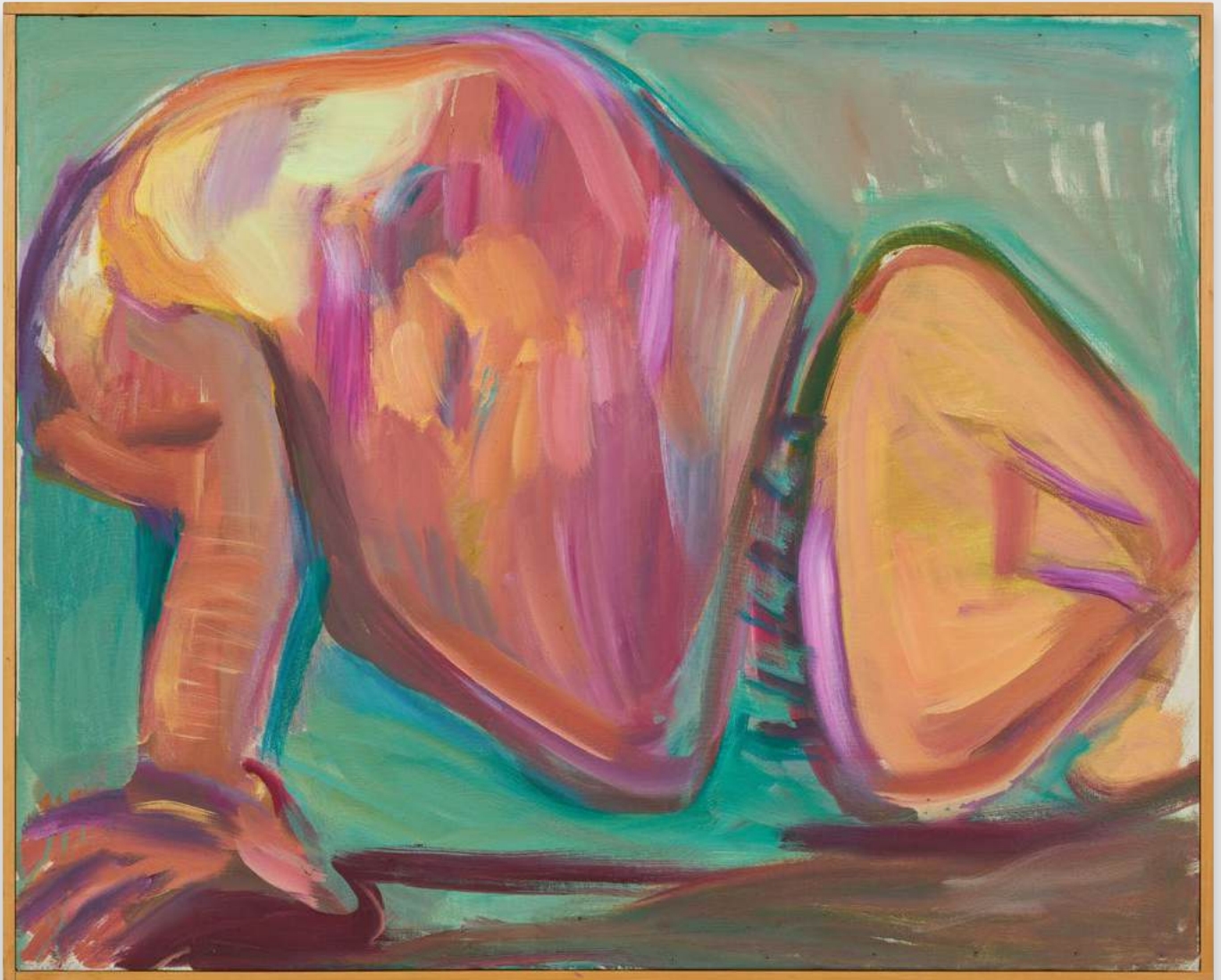
LASSN141909



Al. Gossing 65







Maria Lassnig

Aufgestützte Figur (Propped-Up Figure)

1976–1985

Oil on canvas

68 × 86 cm / 26 ³/₄ × 33 ⁷/₈ in

70 × 86.8 × 2.3 cm / 27 ¹/₂ × 34 ¹/₈ × ⁷/₈ in (framed)

EUR 400,000.00

LASSN113147

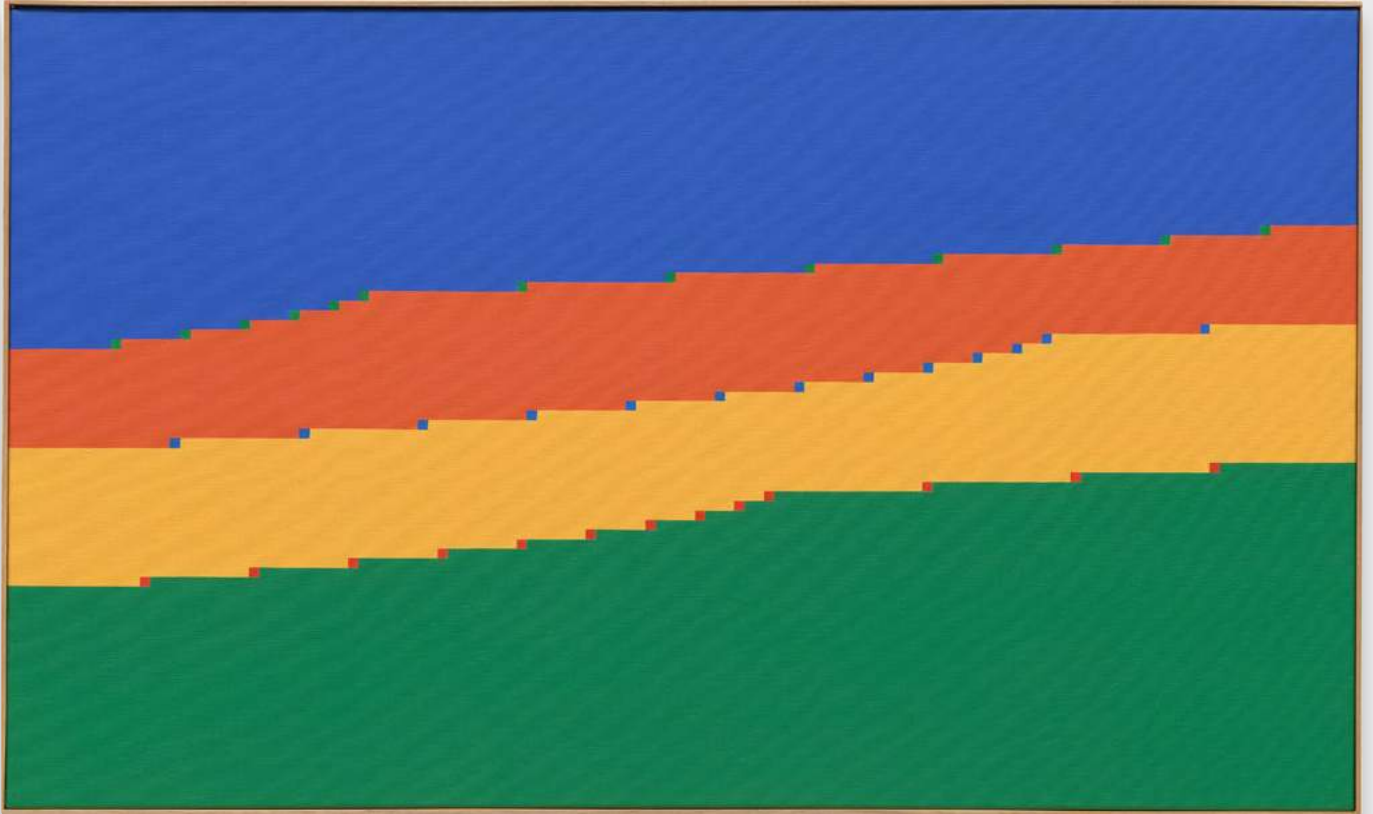
A black and white portrait of Verena Loewensberg, an elderly woman with short, light-colored hair, smiling warmly. She is wearing a dark jacket over a light-colored blouse with a wide, diagonally striped scarf. Her hands are clasped in front of her. The background is dark, with a framed abstract artwork visible on the right side.

VERENA LOEWENSBERG

Verena Loewensberg (1912 – 1986) was born and lived in Zurich, Switzerland. She received a unique and non-linear education which started at the Gewerbeschule Basel in textile, design and color theory. She left the school in 1929 and continued training with the weaver Martha Guggenbühl, while also starting dance training in Zurich with Trudi Schoop. She took various roles and commissions in the applied arts and learned to paint from a textbook she found in Ascona, Switzerland.



HAUSER & WIRTH



Verena Loewensberg

Ohne Titel (Untitled)

1973

Oil on canvas

81 × 136 cm / 31 ⁷/₈ × 53 ¹/₂ in

82.3 × 137.5 × 3 cm / 32 ³/₈ × 54 ¹/₈ × 1 ¹/₈ in (framed)

CHF 180,000.00

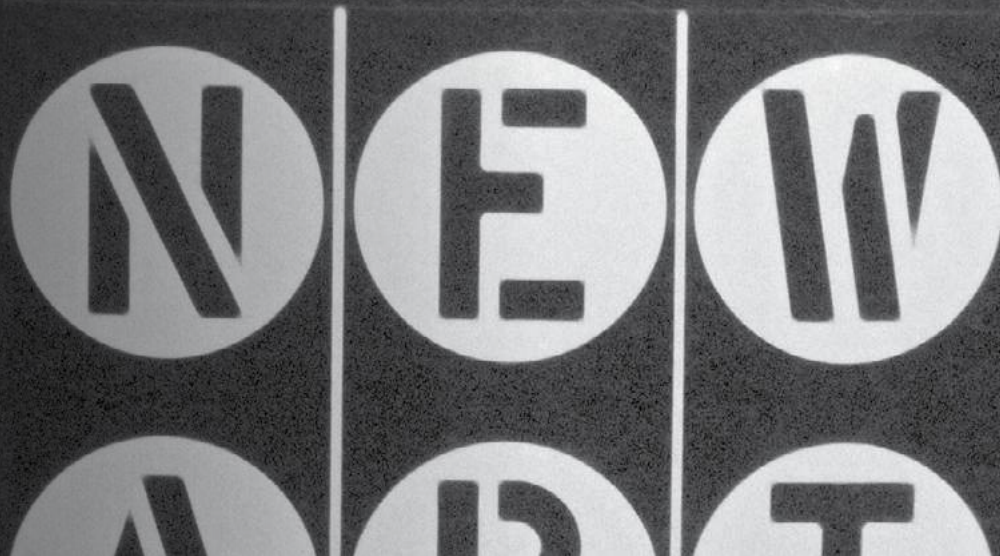
LOEWE139134

A black and white portrait of Lee Lozano, a woman with dark, curly hair, smiling and holding a telephone receiver to her ear. She is wearing a dark, long-sleeved top. The background is slightly blurred, showing what appears to be an indoor setting with some architectural elements.

LEE LOZANO

Lee Lozano's (1930 – 1999) paintings are admired for their energy, daring physicality and tirelessness in investigating the body and issues of gender. Although lauded by Lucy Lippard in 1995 as the foremost female conceptual artist of her time, Lozano had disengaged herself from the New York art world completely by the early 1970s. She left behind a body of work of striking formal breadth and complexity. Lozano fought to consolidate her artistic self in a realm void of systems, rules and group consciousness. She pursued a wholly independent solo studio practice, which culminated in her rejection of the New York art world and a boycott of women. She first refused to attend public art world functions and withdrew from exhibitions, finally relocating to Dallas, Texas. 'By refusing to speak to women,' says curator Helen Molesworth, 'she exposed the systematic and ruthless division of the world into categories of men and women. By refusing to speak to women as an artwork, she also refused the demand of capitalism for the constant production of private property... The strategy of rejection is a powerful one.'

Learn more →





HAUSER & WIRTH



Lee Lozano

No title

1963

Oil on canvas

94.7 × 126 cm / 37 ¼ × 49 ⅝ in

96.3 × 127.5 × 5.3 cm / 37 ⅞ × 50 ¼ × 2 ⅛ in (framed)

USD 1,200,000.00

LOZAN35464





HAUSER & WIRTH



Lee Lozano

No title

1964

Oil on canvas

147.3 × 200.7 cm / 58 × 79 in

Price upon inquiry

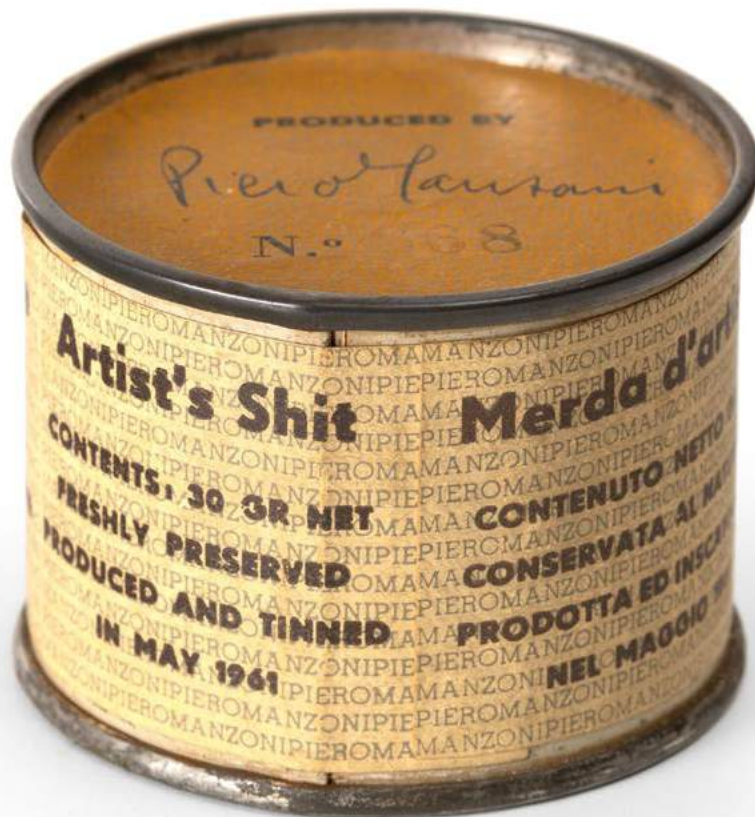
LOZAN134689



PIERO MANZONI

The renowned Italian artist Piero Manzoni (1933 – 1963) emerged as a powerful voice for the avant-garde in the 1950s, debuting as an artist at the '4a Fiera mercato: Mostra d'arte contemporanea' in 1956. A self-taught painter, his work heavily featured anthropomorphic silhouettes and the impressions of objects. He began making his 'white paintings'—later named 'Achromes'—in 1957, at first with rough gesso and then with kaolin, as well as with creased canvases or surfaces divided into squares.

Learn more →



Piero Manzoni

Merda d'artista n. 68 (Artist's Shit No. 68)

1961

Tin can, printed paper

5 × Ø 6.5 cm / 2 × Ø 2 ½ in

EUR 375,000.00

MANZO142138



FAUSTO MELOTTI

Italian sculptor, painter and poet, Fausto Melotti (1901 – 1986) is considered a pioneer of Italian art and is acknowledged for his unique contribution to the development of mid-century European modernism. Coming of age in pre-war Milan, and living through the horrors of the Second World War, Melotti metabolized wartime devastation in his work by returning to renaissance principles of harmony, order, geometry and musical structure, which he integrated into a highly personal yet universally accessible artistic language that expresses the full range of emotional experiences in modern human existence.

Learn more —>



Fausto Melotti
Tema e Variazioni VII
(Theme and Variations VII)

1974

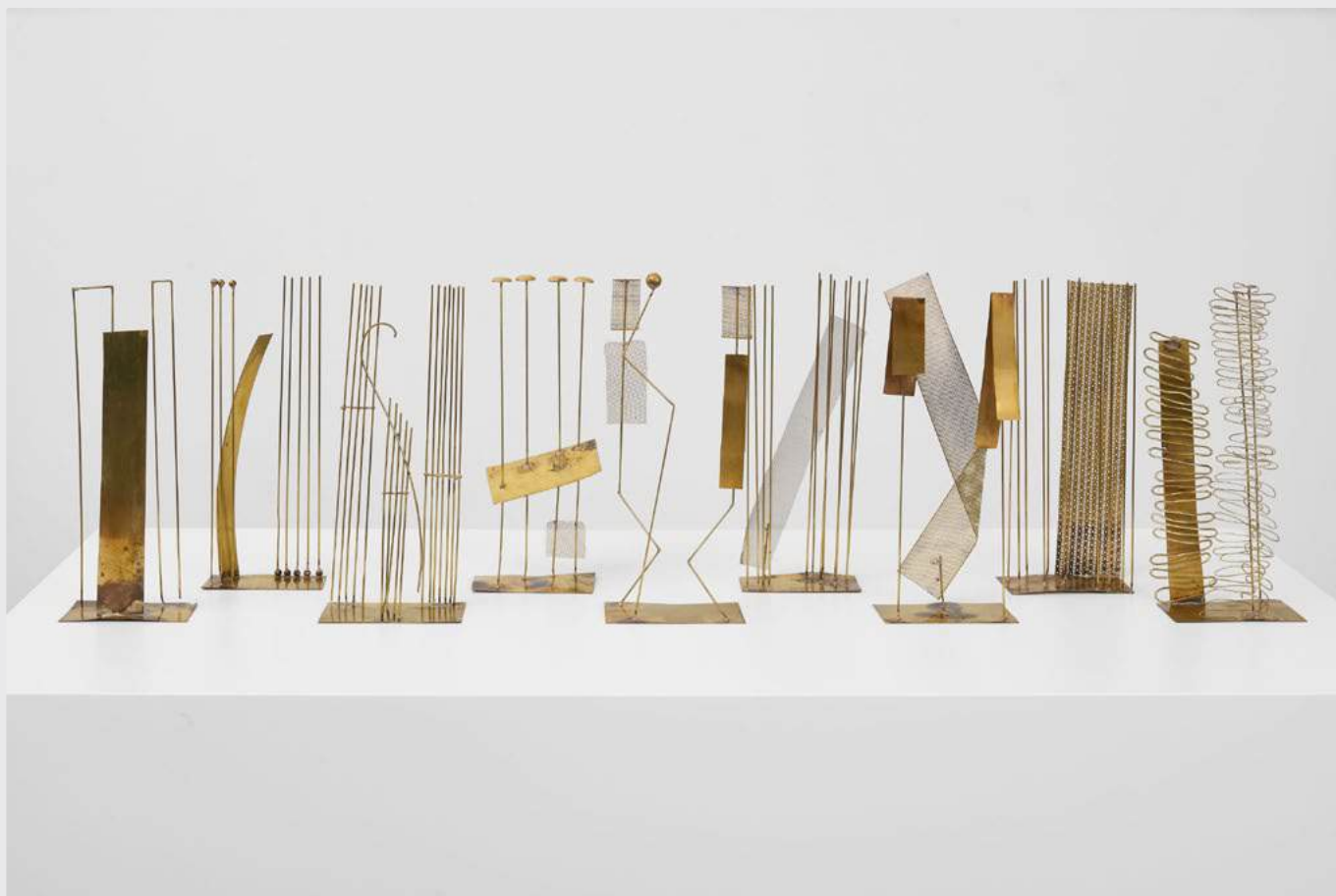
Brass

25 x 90 x 10 cm / 9 $\frac{7}{8}$ x 35 $\frac{3}{8}$ x 3 $\frac{7}{8}$ in

EUR 400,000.00

MELOT141961

HAUSER & WIRTH



A black and white photograph of Blinky Palermo. He is a man with dark hair, looking slightly to the right with a faint smile. He is wearing a dark t-shirt with a graphic of a rainbow and a star, and the text "COMET MOHOUTEN" is visible at the bottom of the graphic. He is also wearing light-colored jeans and a white belt. He is holding a cigarette in his right hand. The background is a light-colored wall with two large, dark, triangular shapes mounted on it.

BLINKY PALERMO

Blinky Palermo (1943 – 1977) was a German painter who dedicated himself to exploring the possibilities of painting and colour. An acolyte of Joseph Beuys and a close friend of Gerhard Richter, Sigmar Polke and Imi Knoebel, his brief 13-year career took place at the very forefront of German art. In 1964, he changed his name from Peter Heisterkamp to that of the boxing promoter and Mafia member, Blinky Palermo, and it was under this new name that he created paintings, site-specific wall-drawings and so-called 'objects' that bridged the gap between the Expressionism of the previous generation and the materialist philosophy of the then-nascent Minimalism. Employing diverse materials such as fabric, wood, aluminium and steel, Palermo's artworks redefined painting, and have proved very influential to subsequent generations of European and American artists.



Blinky Palermo

Osten-Westen II (East-West II)

1976

Acrylic and watercolour on steel

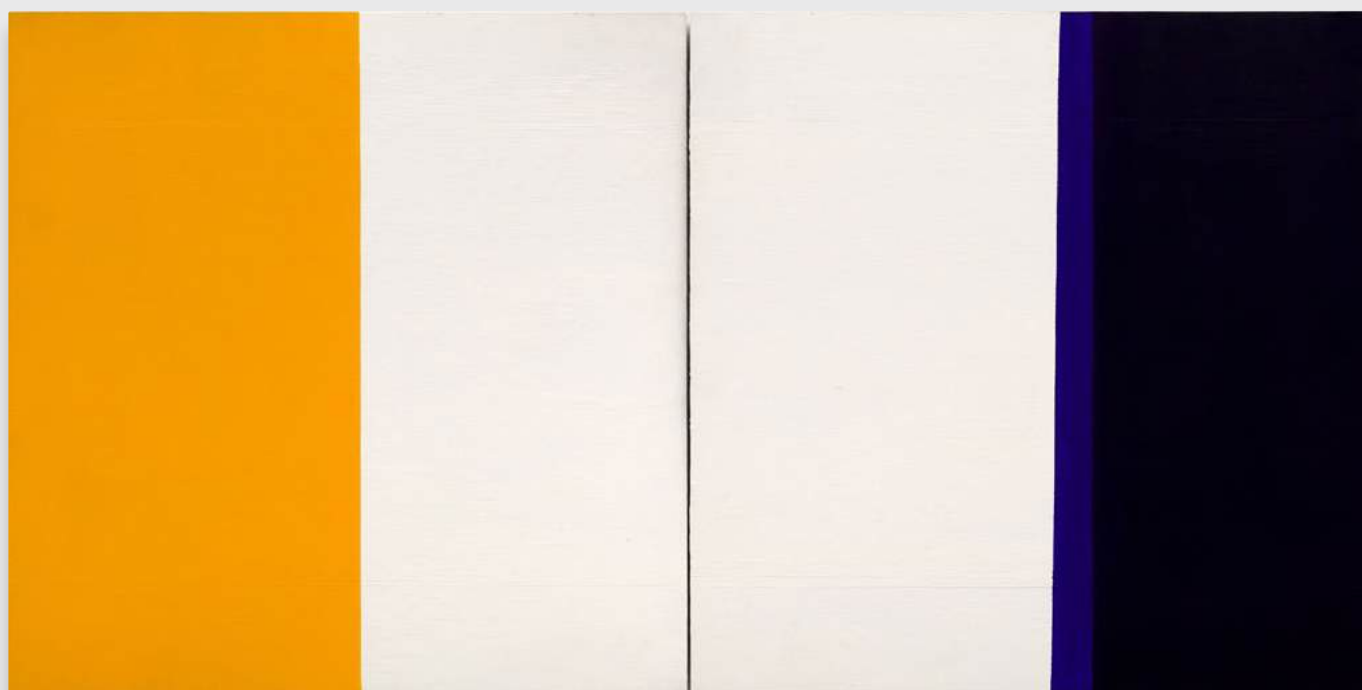
Overall: 100 × 200 cm / 39 ³/₈ × 78 ³/₄ in

2 parts, each: 100 × 100 cm / 39 ³/₈ × 39 ³/₈ in

Price upon inquiry

PALER16261

HAUSER & WIRTH





JASON RHOADES

Jason Rhoades (1965 – 2006) was a visionary artist and world builder for whom sculpture and myth were intertwined forms of construction. His epic assemblage installations established him as a force of the international art world in the 1990s, while based in Los Angeles. America was his art's imaginative subject, which he represented with a provocative sense of irony and materialism, along with disarming humor and authentic identification.

[Learn more —>](#)



HAUSER & WIRTH



Jason Rhoades
Msunu (Idol 48)

2005

Egyptian Hookah glass vase, black light neon phrase, 120 V Transformer, GTO cable, wire shelving poles, L'Aiglon stretch belt, camel-saddle style footstool cushion, dried corn cob, glass fruit, pipe cleaner, aluminum armature wire, lace ribbon, paper, Spukaki glue, fiber, monofilament, monofilament crimps

125 × 45 × 30 cm / 49 ¼ × 17 ¾ × 11 ¾ in

USD 180,000.00

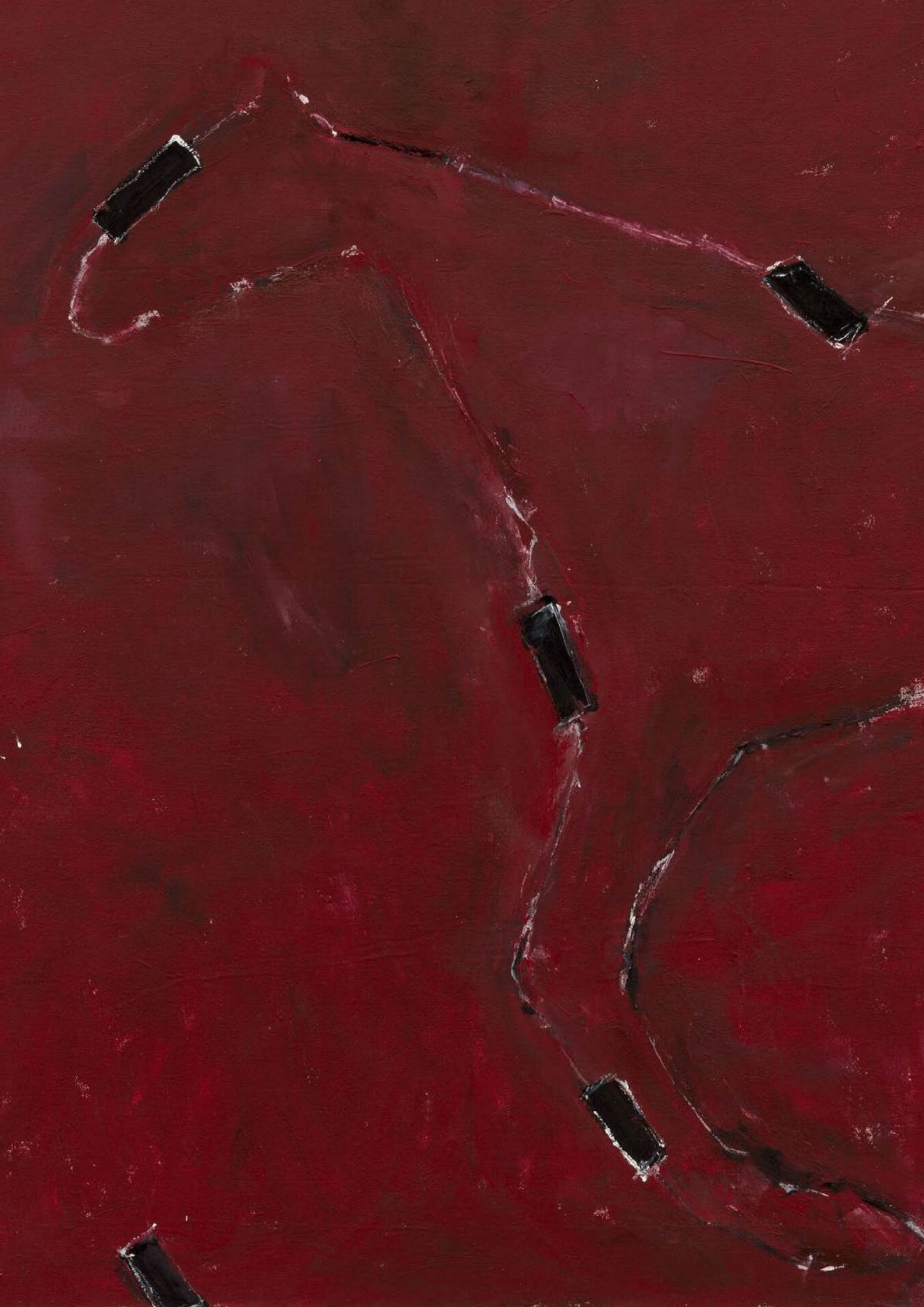
RHOAD33031



SUSAN ROTHENBERG

Susan Charna Rothenberg (1945 – 2020) was born in Buffalo, New York. She received her BFA from Cornell University in Ithaca, New York, in 1967, having studied painting and sculpture and in 1969 she moved to New York City, where she lived for the next 20 years. Rothenberg's response to the 1970s cultural climate was distinctly her own—a fusion of color field painting, minimalism and avant-garde dance shaped her aesthetic. She came upon the horse as a motif, realizing, 'This can be my Jasper Johns flag.' The discovery allowed her to synthesize insights from the preceding years of formal and intellectual exploration and, in her words, 'negate painting as much as possible, in terms of illusionism and shadow and composition.' The horse became her vehicle for pushing the boundaries of painting, exploring expressive gestures and reimagining pictorial space.

Learn more —>



HAUSER & WIRTH



Susan Rothenberg

Black Blocks

1977


Acrylic on canvas

139.7 × 202.6 cm / 55 × 79 ¾ in

Price upon inquiry

ROTHE141176





DAVID SMITH

David Smith (1906 – 1965) is regarded as one of the most innovative artists and important American sculptors of the 20th Century. He transformed sculpture by rejecting the traditional methods of carving and casting in favor of torch-cutting and welding, becoming the first artist known to make welded sculpture in America. These methods allowed him to work in an improvisational manner in creating open and large-scale, abstract sculptures. In his later years, he installed his sculptures in the fields of his home in the Adirondack Mountains, where a dialogue between the art object and nature emerged as central to his practice. His sculpture-filled landscape inspired Storm King Art Center and other sculpture parks throughout the world, as well as anticipating the land and environmental art movements.

Learn more —>

HAUSER & WIRTH



David Smith

Untitled

ca. 1958–1959

Steel, paint

77.8 × 42.4 × 13.8 cm / 30 ⁵/₈ × 16 ³/₄ × 5 ³/₈ in

Price upon inquiry

SMIDA80414



A black and white photograph of Alina Szapocznikow. She is sitting on a low, rough stone wall or ledge. She has dark, curly hair and is wearing a dark, short-sleeved turtleneck top and light-colored shorts. She is looking directly at the camera with a serious expression. Behind her is a large, light-colored, abstract sculpture with rounded, flowing forms. The background is slightly out of focus, showing some architectural elements like a window frame. The lighting is soft, coming from the side, highlighting her face and the sculpture.

ALINA SZAPOCZNIKOW

Born in Poland to a Jewish family, Alina Szapocznikow (1926 – 1973) survived internment in concentration camps during the Holocaust as a teenager. Immediately after the war, she moved first to Prague and then to Paris, studying sculpture at the École des Beaux Arts. In 1951, suffering from tuberculosis, she was forced to return to Poland, where she expanded her practice. When the Polish government loosened controls over creative freedom following Stalin's death in 1952, Szapocznikow moved into figurative abstraction and then a pioneering form of representation. By the 1960s, she was radically re-conceptualizing sculpture as an intimate record not only of her memory, but also of her own body.

[Learn more →](#)



HAUSER & WIRTH



Alina Szapocznikow

Lampe-bouche (Illuminated Lips)

ca. 1966

Coloured polyester resin, electrical wiring and metal

51 × 14 × 12 cm / 20 1/8 × 5 1/2 × 4 3/4 in

EUR 850,000.00

SZAPO142048



SOPHIE TAEUBER-ARP

Sophie Taeuber-Arp (1889 – 1943) is one of the most important artists of the 20th-century avant-garde and is considered a pioneer of constructivist art. Reconciling extremes with confidence—dada and geometric abstraction, fine art and utilitarian objects—Taeuber-Arp's works boldly engaged with the intellectual context of international modernism. Through her multi-faceted approach to media, she challenged traditional hierarchies between fine and applied art, and asserted art's urgent relevance to daily life. Taeuber-Arp defied categorization during her brief career through her work as a painter, sculptor, architect, performer, choreographer, teacher, writer and designer of textiles, stage sets and interiors.

Learn more —>





Sophie Taeuber-Arp

Formes désaxées (Disaxised Forms)

1928

Gouache and graphite on paper

29 × 26 cm / 11 ³/₈ × 10 ¹/₄ in

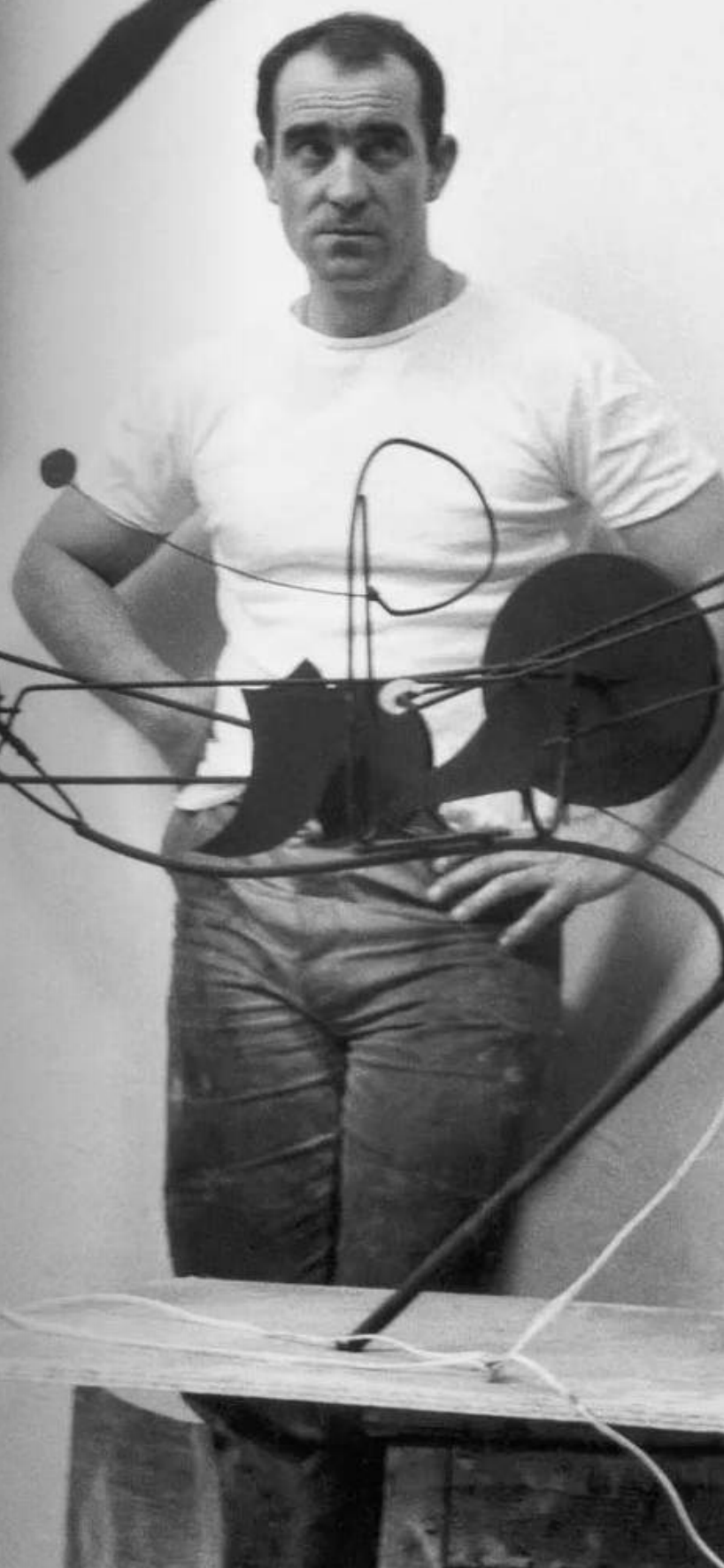
49.2 × 46 × 2.6 cm / 19 ³/₈ × 18 ¹/₈ × 1 in (framed)

Price upon inquiry

TAEUB83719

JEAN TINGUELY

Swiss artist Jean Tinguely (1925 – 1991) is best known for his kinetic and mechanically-animated sculptures that explore the aesthetics of movement. His sculptural machines were built of found or familiar objects and rudimentary parts, combining kineticism with wit and intelligence. The dada-influenced artist's works formed a systematic attack on the traditional criteria of the art world and the emphasis on the static sculpture and its conventional presentation. With his glorious machines that were full of life, sound, color and motion, Tinguely's aesthetic evinced a highly imaginative reaction against the dominant expressionist trends of post-war art, namely action painting, art informel and later minimalism.







Jean Tinguely

Baluba II

1961

Stone base, iron bars and rods, rubber belts and tubes, plastic,
feathers, bells, chains, light bulb, electric motor 110 V

152 × 53 × 24 cm / 59 $\frac{7}{8}$ × 20 $\frac{7}{8}$ × 9 $\frac{1}{2}$ in

CHF 725,000.00

TINGU138327



JACK WHITTEN

Jack Whitten (1939 – 2018) is celebrated for his visionary and innovative painting processes, alongside a personal reflection of living in a socially and creatively charged era. As Whitten would demonstrate throughout his career, his instinct was to respond to his time and the sociopolitical climate that defined it. Combined with his experiences of growing up in the South and having adopted Martin Luther King Jr's call for non-violence before arriving in New York, Whitten's creative output was his attempt to make sense of the world and express his role within it. In addition to his broader painting practice, Whitten's sculptural works have recently become celebrated for their great personal significance to the artist, culminating in a traveling exhibition entitled: 'Odyssey: Jack Whitten Sculpture, 1963–2017.' 'Jack Whitten: The Messenger' is currently on view at The Museum of Modern Art, New York.

Learn more —>



HAUSER & WIRTH



Jack Whitten

Kritiko Spiti

1974–1975

Cretan walnut and ceramic figure

128 × 19 × 19 cm / 50 $\frac{3}{8}$ × 7 $\frac{1}{2}$ × 7 $\frac{1}{2}$ in

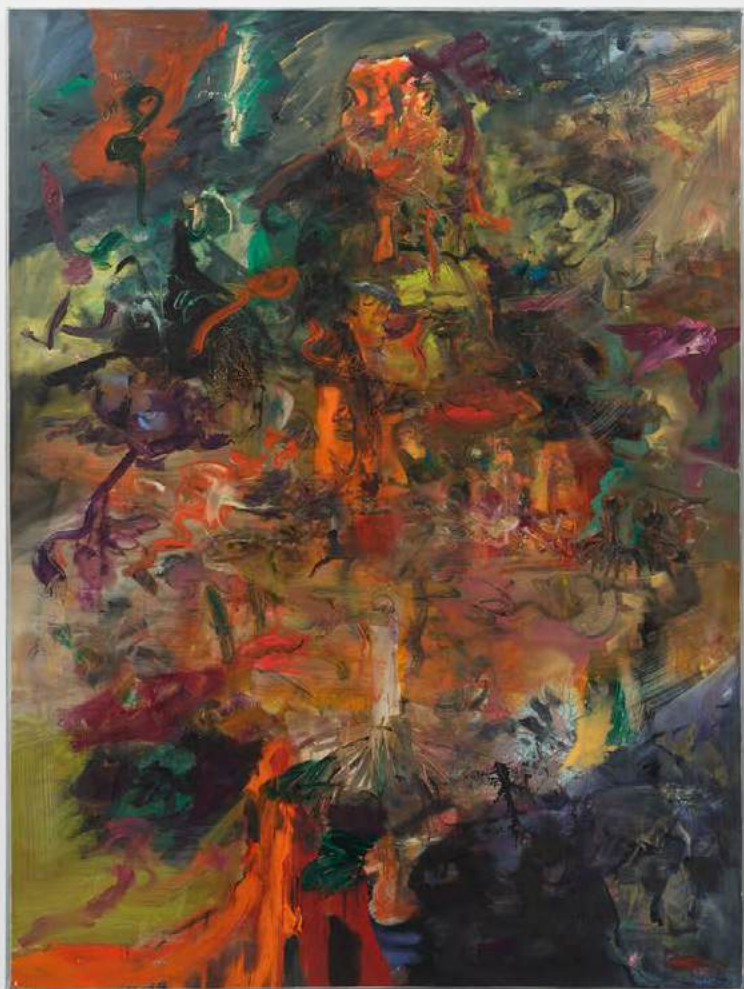
Price upon inquiry

WHITT76644



Whittier 83

HAUSER & WIRTH



Jack Whitten
Orange Vulcan
1968
Oil on canvas
172.7 × 130.8 cm / 68 × 51 ½ in
Price upon inquiry
WHITT117108

HAUSER & WIRTH

CURRENTLY ON VIEW



MERET OPPENHEIM

4 JUNE – 19 JULY 2025
BASEL



ED CLARK
PAINT IS THE SUBJECT

13 JUNE – 13 SEPTEMBER 2025
ZURICH, LIMMATSTRASSE



PAT STEIR
SONG

13 JUNE – 13 SEPTEMBER 2025
ZURICH, LIMMATSTRASSE



‘JUST THERE’ ROTHKO RYMAN

12 JUNE – 13 SEPTEMBER 2025
ZURICH, BAHNHOFSTRASSE



RITA ACKERMANN
DOUBLES

11 JUNE – 4 OCTOBER 2025
PARIS



**NIKI DE SAINT PHALLE &
JEAN TINGUELY**
MYTHS & MACHINES

17 MAY 2025 – 1 FEBRUARY 2026
SOMERSET

HAUSER & WIRTH

CURRENTLY ON VIEW



MICHAELA YEARWOOD-DAN
NO TIME FOR DESPAIR

13 MAY – 2 AUGUST 2025
LONDON



MIKA ROTTENBERG
VIBRANT MATTER

10 MAY – 26 OCTOBER 2025
MENORCA



WILLIAM KENTRIDGE
**A NATURAL HISTORY OF
THE STUDIO**

1 MAY – 1 AUGUST 2025
NEW YORK, 22ND STREET AND
NEW YORK, 18TH STREET



FRANCIS PICABIA
ETERNAL BEGINNING

1 MAY – 1 AUGUST 2025
NEW YORK, 22ND STREET



LOUISE BOURGEOIS
SOFT LANDSCAPE

25 MARCH – 21 JUNE 2025
HONG KONG

Our Art Basel online presentation →