

Press Release

**Forthcoming exhibitions in Europe & Asia
Spring 2022**

Somerset
Henry Moore

London
Larry Bell
Luchita Hurtado

Zurich, Limmatstrasse
François Morellet
Frank Bowling

**Seventy Years of
The Second Sex**

Zurich, Bahnhofstrasse 1
John Chamberlain

Hong Kong
William Kentridge

Menorca
Rashid Johnson



Henry Moore. Shared Form
Hauser & Wirth Somerset
27 May – 4 September 2022

In Spring 2022, Hauser & Wirth Somerset will present a major exhibition of works by Henry Moore, curated by Hannah Higham of the Henry Moore Foundation in collaboration with the artist's daughter, Mary Moore. A comprehensive survey spanning six decades will extend across all five gallery spaces, in addition to an open-air presentation of seminal works including: 'The Arch' (1963/69), 'Large Interior Form' (1953 – 1954) and 'Locking Piece' (1962 – 1963). Alongside the exhibition, the gallery will launch a far-reaching education and events programme, including a new Education Lab in partnership with the Arts University Bournemouth.

The exhibition takes as its starting point the artist's early fascination with the Neolithic site of Stonehenge and continued exploration of the upright abstract form. Moore first encountered the prehistoric monuments under the moonlight as a young man in 1921, fifty-two years later he embarked on a series of lithographs on the subject. Moore was fascinated by the relationship between the towering masses of ancient stone, their size and siting in the landscape, and the mysterious 'depths and distances' evoked on his returning visits. For Moore, the power

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and intensity of such large forms set against land and sky precipitated career-long investigations into scale, material and volume and the juxtaposition of art and nature, which will be presented throughout the exhibition.

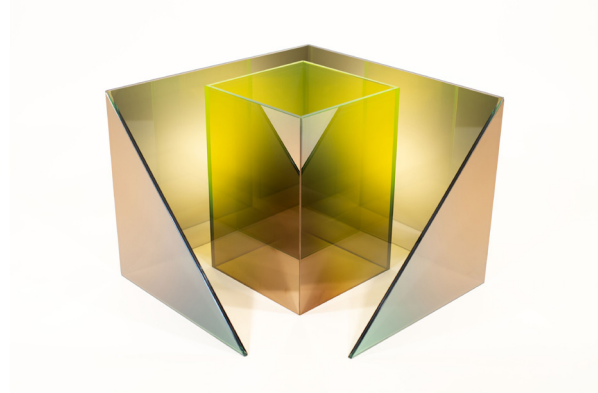
Alongside Moore's most celebrated works, the viewer will be immersed in a deeply personal selection of artworks and objects curated by Mary Moore, set within the centre of the exhibition. The collection contains almost 100 items from her father's studio and home, providing an insight into the working life of the sculptor and intimate memories she holds through these objects. The unique experience brings together Moore's visual library and the vocabulary of ideas that he developed during his working life.



Luchita Hurtado
Hauser & Wirth London
12 May – 30 July 2022

Featuring previously unseen works, this exhibition centres on Luchita Hurtado's Sky Skin canvases. Beginning in the mid-1970s, Hurtado's gaze turned upwards, inverting the downward-facing perspective of her earlier I Am paintings. A selection of drawings merge the series, as the breast, stomach and knee viewed from a down-cast angle transform into rolling mountains in a continuation of the artist's imaginative and deceptive experimentation with figurative landscapes. Hurtado's skies are often encircled by craggy earth, referencing the mountains of Taos, New Mexico where Hurtado spent her summers, as well as the hills of Santa Monica Canyon, where the artist resided the remainder of the year. The smooth and earthen landscapes open to masterful constructions of skies revealing the shape of stretched animal hides punctuated by airborne entities of clouds, moons, and feathers. Born in Maiquetía, Venezuela in 1920, Luchita Hurtado dedicated over eighty 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.

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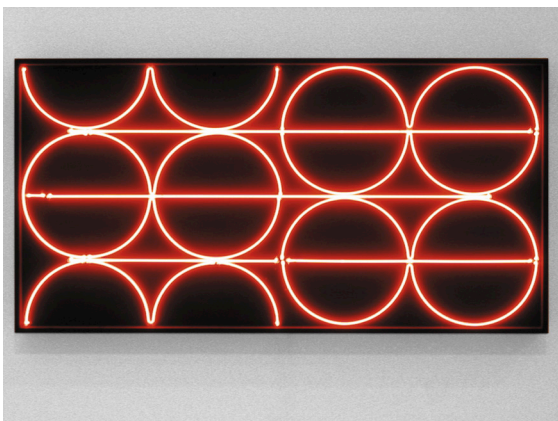
Larry Bell
Hauser & Wirth London
12 May – 30 July 2022

One of the most renowned and influential artists to emerge from the Los Angeles art scene of the 1960s, Larry Bell will present brand-new works from his most recent Deconstructed Cube series. Known foremost for his refined surface treatment of glass and explorations of light, reflection and shadow through the material, Bell's significant oeuvre extends from painting and works on paper to glass sculptures and furniture design. Featuring two large-scale deconstructed cubes, as well as a selection of smaller-scale works from the same series, these works combine elements from both Bell's detached Standing Walls and his Nesting Cubes series. A solo exhibition of works by Larry Bell opens at Dia Beacon in New York on 12 March 2022, bringing together a focused selection of Bell's early sculptures alongside a new diptych from his Deconstructed Cube series. Bell's understanding of the potential of glass and light allows him to expand visual and physical fields of perception, and his sculptures to transform beyond traditional bounds of the medium.



Seventy Years of The Second Sex. A Conversation Between Words and Works
Curated by Dr. Sophie Berrebi
Hauser & Wirth Zurich, Limmatstrasse
24 March – 21 May 2022

How does Simone de Beauvoir's 1949 book 'The Second Sex' read today for an artist? And how does it affect the way we look at art made since the book was published? This March, Hauser & Wirth brings a group exhibition to its gallery on Limmatstrasse in Zurich to initiate a reflection on Beauvoir's milestone study with, and through, contemporary art. At the dawn of the seventieth anniversary of the book's first English translation (1953), 'Seventy Years of the Second Sex', curated by Dr. Sophie Berrebi, brings together works by Louise Bourgeois, Geta Brătescu, Lee Lozano, Roni Horn, Zoe Leonard, Eva Hesse, Annaik Lou Pitteloud and others that converse with Simone de Beauvoir's ideas and their legacy.



François Morellet. Neons
Hauser & Wirth Zurich, Limmatstrasse
24 March – 21 May 2022

'François Morellet. Neons' is an exhibition dedicated to one of the foremost French figures of the 20th Century and his ground-breaking achievements with light and neon. As one of the first artists to use neon in the 1960s, Morellet developed a radical approach to geometric abstraction, juxtaposing precision and formality with a playfulness and joyful lightness that is revealed in the titles of his works, which often employ tongue-in-cheek puns, parody, and wordplay.

Displayed on the second floor of the gallery's Limmatstrasse location, the exhibition – organized with Olivier Renaud-Clément – traces how Morellet pioneered and continuously readdressed the medium of neon throughout his life, presenting formative pieces from the early 1960s amongst subsequent works. His neon and architectural installations explored the creative potential of kinetic and pre-established systems, challenging the viewer's understanding of perception and the physical picture plane. Working primarily with basic geometric forms, Morellet was committed to a methodology of rigorous objectivity and personal detachment. Removing signs of his own hand in his art by working with neon, Morellet strove to dismantle traditional hierarchies and embraced the elements of randomness and chance.

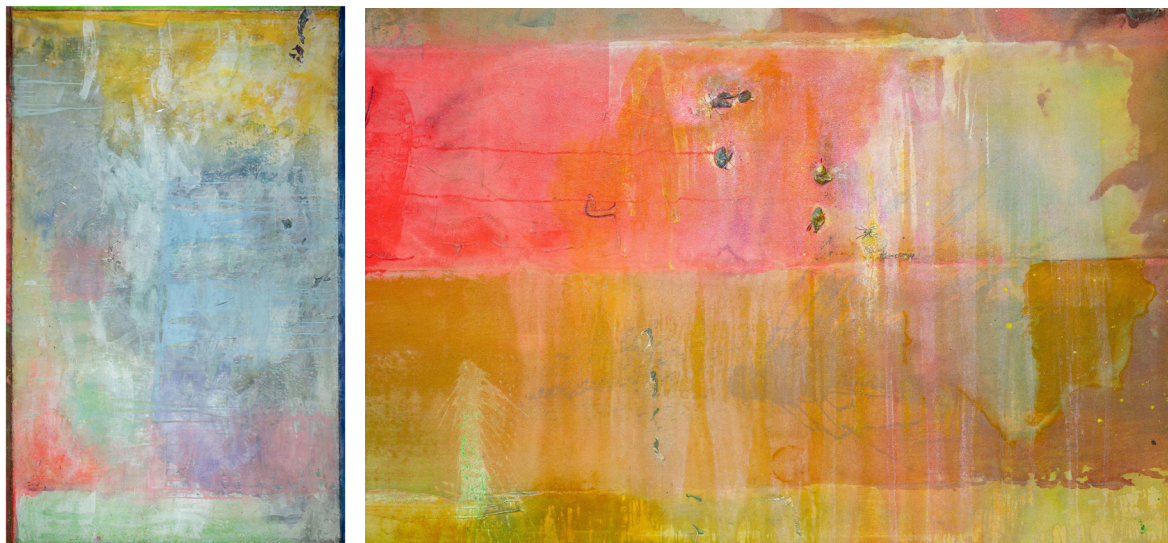


John Chamberlain
Hauser & Wirth Zurich, Bahnhofstrasse 1
31 March – 21 May

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John Chamberlain was a quintessentially American artist, channelling the innovative power of the post-war years into a relentlessly inventive practice spanning six decades. For Hauser & Wirth's first Swiss exhibition of the artist's work, 'John Chamberlain' will present sculptures from 2009 that represent a unique connection to Switzerland. The twisted, crushed, and forged metal comprising the works on view were sourced from a field of reclaimed automobiles in Kaufdorf, Bern. Described as an auto-graveyard, the empty shells of vintage cars were taken over by the forest and undergrowth, left to the unsparing will of nature for almost 80 years until Chamberlain repurposed them into astonishing works of art.

Chamberlain first achieved renown for his sculptures constructed from automobile parts. Made in the late 1950s through 1960s, these were ground-breaking works that effectively transformed the gestural energy of abstract expressionist painting into three dimensions. Beginning in the 1970s, Chamberlain began to experiment with the expressive potential of an array of other found materials such as foam, Plexiglas, aluminium foil and mineral coated resin. These explorations often informed his work with automobile metal, which he returned to continually throughout his long practice.



Frank Bowling. Penumbral Light
Hauser & Wirth Zurich, Limmatstrasse
10 June – 27 August 2022

Over the course of six decades, Frank Bowling has relentlessly pursued a practice which boldly expands the possibilities and properties of paint. Ambitious in scale and scope, his dynamic engagement with the materiality of his chosen medium, and its evolution in the broad sweep of art history, has resulted in paintings of unparalleled originality and power. For the artist's first presentation at Hauser & Wirth Zurich, coinciding with Zurich Art Weekend, the exhibition presents recent abstract paintings made mostly during the lockdown in 2020. Following a period of ill health for the artist, the works trace the renewed energy and dynamism that Bowling channelled in the studio during his recovery.

Born in Guyana in 1934, Bowling arrived in London in 1953, graduating from the Royal College of Art with the silver medal for painting in 1962. Today Bowling's mastery of the painted medium and explorations of light, colour, and geometry incorporate the use of ammonia and multi-layered washes. His restless reinvention of the painted plane endures in his current bodies of work on view in Zurich, which continue to break new ground through his use of thick impasto textures, acrylic gels, collage, stitched canvas and metallic and pearlescent pigments. At the age of 87, Bowling works every day in his South London studio, accompanied by his wife, Rachel, other family members and friends, forever driven by his fascination with exploring the vast and radiant possibilities of paint.

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William Kentridge. Weigh All Tears
Hauser & Wirth Hong Kong
17 March – 29 May 2022

In work made over the past five decades, William Kentridge has parsed and questioned the historical record – responding to the past as it ineluctably shapes our present – and in doing so, has created a world that mirrors and shadows our own. Through film, performance, theatre, drawing, sculpture, painting, and printmaking, Kentridge seeks to make sense of the world and the construction of meaning; his work brings viewers into awareness of how they see the world and navigate their way to more conscious seeing and knowing.

Opening 17 March, Hauser & Wirth Hong Kong will present 'William Kentridge. Weigh All Tears', an exhibition organized working closely with Goodman Gallery. This is Kentridge's first solo exhibition in Hong Kong, and the first project between Hauser & Wirth and this Johannesburg-based artist.



Rashid Johnson. Sodade
Hauser & Wirth Menorca
19 June – 13 November 2022

Rashid Johnson's first solo exhibition in Spain will take over the entire exhibition galleries at Hauser & Wirth Menorca and will introduce new bodies of work. The exhibition will include his newly developed Seascape Paintings as well as new bronze sculpture, alongside Bruise Paintings and Surrender Paintings, the latter of which is the latest offering to evolve from the iconography of his long-established Anxious Men series. Rashid Johnson's multidisciplinary practice confronts the human condition and spaces we negotiate. In 'Sodade', the artist explores recurrent themes of anxiety and escapism, in which historical narratives around journeys speak to the times we live in.

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Henry Moore with three of his Upright Motives
ca. 1955
Reproduced by permission of The Henry Moore
Foundation
Photo: Barry Warner

Henry Moore
Two Standing Figures
1981
LH 715a
Travertine marble
Reproduced by permission of The Henry Moore
Foundation
Photo: Jonty Wilde

Luchita Hurtado
Distant Gravity of a Day
1977
Oil on canvas
101.6 x 51.1 x 3.5 cm / 40 x 20 1/8 x 1 3/8 in
© The Estate of Luchita Hurtado
Courtesy The Estate of Luchita Hurtado and Hauser
& Wirth
Photo: Jeff McLane

Luchita Hurtado
Mask
1977
Oil on canvas
58.4 x 55.9 cm / 23 x 22 in
© The Estate of Luchita Hurtado
Courtesy The Estate of Luchita Hurtado and Hauser
& Wirth
Photo: Jeff McLane

Larry Bell
2021
© Larry Bell
Photo: Jason Collin

Larry Bell
Deconstructed Cube SS (Limoncello/Kelp/Sunflower)
2021
Laminated non tempered glass coated with inconel,
quartz and titanium
2 Limoncello Rectangles: 30.5 x 40.6 x .6 cm / 12 x
16 x 1/4 in
2 Kelp Triangles: 30.5 x 30.5 x .6 cm / 12 x 12 x 1/4 in
4 Sunflower Panels: 30.5 x 20.3 x .6 cm / 12 x 8 x
1/4 in
© Larry Bell
Courtesy the artist and Hauser & Wirth
Photo: Desiree Manville

Geta Bratescu
Autoportret în oglindă (Selbstbildnis im Spiegel)
2001

Spiegel, Holz, s/w Fotografie / Object, mirror, wood,
photo collage
28.5 x 18 x 2 cm / 11 1/4 x 7 1/8 x 3/4 in
© The Estate of Geta Brătescu
Courtesy the Estate of Geta Brătescu, Ivan Gallery,
Bucharest and Hauser & Wirth
Creditline: Manuela & Iwan Wirth Collection

Louise Bourgeois
Femme Maison
1994
White marble
12.1 x 24.4 x 7.6 cm / 4 3/4 x 9 5/8 x 3 in
© The Easton Foundation / 2022, ProLitteris, Zurich
Courtesy The Easton Foundation and Hauser & Wirth
Photo: Christopher Burke

François Morellet
Néon abscons
1968
Red neon tubes on wood
85 x 165 cm / 33 1/2 x 65 in
© François Morellet/ADAGP, Paris
Courtesy François Morellet Estate

François Morellet
1965
© Studio Morellet/ADAGP, Paris
Photo: François Morellet

John Chamberlain
BISHOPBUDD
2009
Painted and chromium-plated steel
193 x 224.2 x 102.2 cm / 76 x 88 1/4 x 40 1/4 in
© 2019 Fairweather & Fairweather LTD / Artists Rights
Society (ARS), New York.
Courtesy the John Chamberlain Estate and Hauser
& Wirth
Photo: Courtesy of the John Chamberlain Estate

Chamberlain in his tropical tree garden behind his
Sarasota studio
Courtesy of the John Chamberlain Estate
© 2022 Fairweather & Fairweather LTD / Artists Rights
Society (ARS), New York

Frank Bowling
The Pearl Poet
2020
Acrylic on canvas
292.1 x 188 cm / 115 x 74 in
© Frank Bowling. All Rights Reserved, DACS 2022
Courtesy the artist and Hauser & Wirth
Photo: Sacha Bowling

Frank Bowling
Up a Tree (detail)
2021

Acrylic, acrylic gel and plastic insect additions on
canvas with marouflage
285 x 185.5 x 6 cm / 112 1/4 x 73 x 2 3/8 in
© Frank Bowling. All Rights Reserved, DACS 2022
Courtesy the artist and Hauser & Wirth
Photo: Sacha Bowling

William Kentridge
Weigh All Tears
2021
Oil, pencil, poster paint and collage on canvas
3 parts, each: 200 x 200 cm / 78 3/4 x 78 3/4 in
© William Kentridge
Courtesy the artist and Hauser & Wirth

Rashid Johnson
© Rashid Johnson
Courtesy the artist and Hauser & Wirth
Photo: Axel Dupeux