

FONDATION BEYELER | 25 YEARS | E  
ANNIVERSARY EXHIBITION

Special Guest

Duane  
Hanson



**Anniversary Exhibition – Special Guest Duane Hanson  
30 October 2022 – 8 January 2023**

Cover:

Henri Rousseau

*Le lion, ayant faim, se jette sur l'antilope*, 1898/1905 (detail)

Oil on canvas, 200 × 301 cm

Fondation Beyeler, Riehen/Basel, Beyeler Collection, photo: Robert Bayer

Duane Hanson

*High School Student*, 1990

Autobody filler, polychromed in oil, mixed media, accessories

182.9 x 61 x 43.2 cm

Courtesy the Estate of Duane Hanson and Gagosian, © The Estate of

Duane Hanson / 2022, ProLitteris, Zurich, photo: Rob McKeever

## INTRODUCTION

The Fondation Beyeler this year celebrates its 25th anniversary with the most comprehensive exhibition of works from its collection to date. Taking up almost the entire exhibition space of the museum, it features approximately 100 works by 31 artists – from classics of modern art to recent acquisitions of contemporary art. The exhibition thus provides a unique opportunity to experience the collection of the Fondation Beyeler in its full depth and quality.

As one of the foremost gallerists of his time, together with his wife Hildy Ernst Beyeler assembled one of the worldwide most significant collections of modern art. Since 1997, the collection has been housed at the Fondation Beyeler in a building designed by Renzo Piano. It now numbers approximately 400 works from the 19th, 20th and 21st centuries, spanning painting, drawing, sculpture, installation, photography and film. This anniversary exhibition brings together many key pieces and opens new perspectives on the Fondation Beyeler's collection and its development.

Amounting to an “exhibition within the exhibition”, 13 sculptures by distinguished American artist Duane Hanson (1925–1996) are also on display, forming a condensed retrospective of his work. They engage in direct dialogue with works from the collection and with the museum's architecture, while also drawing our attention to the Fondation Beyeler's visitors and staff.

Duane Hanson was a leading exponent of American post-war sculpture and is regarded as an initiator of hyperrealism within pop art. Beginning in the late 1960s, he created life-size human figures of startling realism. He took on explosive issues of American and Western society to express criticism of social conditions. His interest lay with the socially disadvantaged and oppressed, but also with those embodying the middle class, whom he captured in everyday situations. Hanson's works, which keep blurring the boundaries between art and reality, to this day cast a profound spell on viewers.

The exhibition is curated by Dr Raphaël Bouvier.

The depiction of racism and violence in some of the artworks in the exhibition may be disturbing. Please do not touch the artworks.

## ROOM 1

### 1 Pierre Bonnard (1867–1947)

#### La source (Nu dans la baignoire), 1917

*The Spring (Nude in the Bath)*

Oil on canvas

Fondation Beyeler Collection

Bathing figures are a recurrent motif in the collection of the Fondation Beyeler, from Edgar Degas, Paul Cézanne, Pablo Picasso and Henri Matisse to Roy Lichtenstein and Wolfgang Tillmans. In Pierre Bonnard's colour-saturated paintings, the bathing female nude figures repeatedly as an emblematic subject. The French artist produced a whole series of such works, for which his wife Marthe posed as a model. Painted in 1917, *La source (Nu dans la baignoire)* stands at the beginning of this series.

The composition of this intimate, closely cropped bathing scene is defined by the interplay of diagonals taking as their starting points the female figure and the bathtub. Perspectival and anatomical accuracy play a subordinate role, as shown by the woman's truncated right leg. The tones of her skin are rendered in subtle nuances of ochre that stand out against the iridescent white of the bathtub. Bonnard's picture is a virtuoso work of pure painting. It is the first work of classical modernism purchased by the Fondation Beyeler since the deaths of Ernst and Hildy Beyeler.

## ROOM 2

### 2 Wassily Kandinsky (1866–1944)

#### Improvisation 10, 1910

Oil on canvas

Beyeler Collection

*Improvisation 10* marks the transition from figurative landscape to abstraction in the work of Russian painter Wassily Kandinsky. At first glance, it appears to be a wholly abstract colour composition. On closer inspection, however, we can make out a tree with sweeping branches to the right and a colourful rainbow at top left extending over a red-domed building. The image is defined by glowing blocks of colour and by the rhythmic impulses of black lines within which elements of the landscape are integrated in perspective. This abstracting rendering illustrates Kandinsky's conception of art: its aim was no longer to offer a naturalistic representation of the external world, but instead to give expression to inner experience. *Improvisation 10* holds particular significance for the museum as one of the Beyeler Collection's foundational works: it is the first painting Ernst Beyeler decided to keep for himself rather than selling it on in his gallery.

## ROOM 2

### **3 Constantin Brancusi (1876–1957)**

#### **L'oiseau, 1923/1947**

*The Bird*

Marble

Beyeler Collection

Constantin Brancusi's grey sculpture of a bird presents a sleek, smooth surface with fine white veinlets. These are suggestive of wings and give the hard stone an appearance of softness and lightness. The slender, round-polished body of the bird shoots upward from the two-part plinth, which forms a constituent element of the sculpture. Brancusi sought to depict not just the bird itself but also its flight using the means of sculpture. This endeavour occupied the Romanian artist over a long period of time: he produced his first bird sculptures around 1910 and the last ones in the 1940s. With *L'oiseau*, he created a work that is figurative and physical as well as abstract and conceptual. Brancusi himself once said: "All my life, I have sought to render the essence of flight. Flight – what bliss!"

## ROOM 3

### **4 Marlene Dumas (\*1953)**

#### **Nuclear Family, 2013**

Oil on canvas

Fondation Beyeler Collection

This more than life-size group portrait shows a young family. The father and the pregnant mother are unclothed, the two children are standing between them in underwear. The bluish, muted colour palette establishes a cool atmosphere. Movement is created by the different ways in which the sitters position their head and direct their gaze. The portrait displays an unusual combination of intimacy and matter-of-factness, of closeness and distance. South-African artist Marlene Dumas mostly uses existing images, such as her own and other people's photographs, as points of departure for her paintings. This work is based on the picture of an acquainted Dutch family. The genre of family portraiture has a long tradition, especially in 17th century Dutch painting. With *Nuclear Family*, Dumas has produced a contemporary version of the form.

## ROOM 3

### **5 Duane Hanson (1925–1996)**

#### **Window Washer, 1984**

Bronze, polychromed in oil, mixed media, accessories  
Courtesy the Estate of Duane Hanson and Gagosian

A window washer stands in front of the museum's glass façade; distracted from his work, he is looking into the room, lost in thought. In terms of subject matter, the figure falls largely outside the scope of traditional statuary and feels the more daringly groundbreaking. Yet with its pose and its execution in bronze, the *Window Washer* also calls to mind classical sculpture, thereby honouring and dignifying the representatives of his profession. American artist Duane Hanson used the same figure for other sculptures, choosing different clothes and accessories to turn it into a *Housepainter* and a *Custodian*. The cleaning technician is a Black person, reflecting an ongoing social reality in the United States as well as in Europe.

## ROOM 4

### **6 Claude Monet (1840–1926)**

#### **Le bassin aux nymphéas, c. 1917–1920**

*Water Lily Pond*

Oil on canvas, triptych  
Beyeler Collection

Even before the turn of the century, French painter Claude Monet began exploring the idea of combining several large-scale water lily paintings into an extensive decorative scheme. The painting in the collection of the Fondation Beyeler is related to the panorama-like *Grandes décorations* painted by Monet for the Orangerie in the Tuileries Garden in Paris. It condenses the artist's impressions of his idyllic garden in Giverny: over a width of nine metres, this masterpiece intricately and inextricably merges water lilies, water, reflections, sky and clouds. In this calm yet vibrant waterscape, there is no horizon, no demarcation between sky and earth. In a novel way, the artist succeeds in fusing the elements of water, air and earth into a boundless membrane.

## ROOM 5

### **7 Alberto Giacometti (1901–1966)**

#### **L'homme qui marche II, 1960**

*Walking Man II*

Bronze

Beyeler Collection

*L'homme qui marche II* depicts a man in the process of taking a large step forward. The thrust of this step is broken by the rigidity of the figure's body and gaze. The sculpture thus simultaneously portrays movement and stillness. Walking is understood here not just as external motion from one position to another, but also as an inner process. This life-size bronze sculpture is one of Alberto Giacometti's most significant works. It combines the distinctive features of the formal idiom he developed in the second phase of his work after 1945: the figure's body is stretched in height, giving it a thin and elongated appearance. The impression of naturalness is countered by the raw surface, overlong limbs, emaciated outline and stiff posture.

Together with *Grande femme III*, *Grande femme IV* and *Grande tête*, *L'homme qui marche II* forms an ensemble of figures designed by the Swiss artist for the plaza at the foot of the Chase Manhattan Bank skyscraper in New York. In the end, however, he abandoned the idea of displaying the delicate figures against the backdrop of such mighty architecture.

## ROOM 6

### **8 Henri Rousseau (1844–1910)**

#### **Le lion, ayant faim, se jette sur l'antilope, 1898/1905**

*The Hungry Lion Attacking an Antelope*

Oil on canvas

Beyeler Collection

Henri Rousseau's painting exerts a deep fascination with its thrilling combination of botanical precision, mysterious fantasy and sheer beauty. The central scene of the lion and the antelope is framed by meticulously drawn foliage in countless shades of green. A strong colour contrast is provided by the blood red of the antelope's wounds and the pieces of flesh the birds hold in their beaks, echoed by the glow of the sun in the background. The French artist had no first-hand knowledge of tropical forests and found inspiration in the Botanical Garden, the Museum of Natural History and the World Fairs held in Paris around the turn of the century. This dreamlike scene provided Rousseau with his breakthrough at the 1905 Salon d'Automne exhibition in Paris. Mocked and ridiculed for many years, the autodidact painter became an admired precursor of modernism and eventually one of the 20th century's most popular artists. This may also be due to his profoundly human and emotional view of nature: the lion is tearing into the weeping antelope with downright human teeth.

## ROOM 6

### **9 Duane Hanson (1925–1996)**

#### **Children Playing Game, 1979**

Polyvinyl, polychromed in oil, mixed media, accessories  
Courtesy the Estate of Duane Hanson and Gagosian

From old women to young men to babies, Duane Hanson's sculptures feature representatives of all age groups. In *Children Playing Game*, the artist staged his own children playing Connect Four sitting on a rug. Hanson repeatedly used family members and friends – and sometimes also himself – as models for his sculptures. The children, lost in play, are mirrored in Pawel Althamer's clay sculpture *MAMA IV*, also seated on a rug. Deep in contemplation and reminiscent of a jinn – a spirit of Arabian folklore – this figure is part of a series of life-size self-portraits of the artist.

## ROOM 7

### **10 Tacita Dean (\*1965)**

#### **Cúmulo, 2016**

Chalk on blackboard  
Fondation Beyeler Collection

Tacita Dean's large-format work *Cúmulo* features a billowy landscape of towering cumulus clouds. During a stay in Los Angeles, the British artist became fascinated with the unfamiliar appearance of local clouds: "These clouds differed from their European counterparts because they were nearly never grey but extremely variable and white; they appeared unconnected to rain [...] but instead to the imperceptible activity of winds high above the earth's surface." In order to comprehensively capture this mighty natural phenomenon, Dean worked on six blackboards, which she assembled to form a single panorama. The ephemeral nature of the chalk echoes the changeability of her subject. *Cúmulo* gives the impression less of a static image than of film footage of the cloud formations, which appear to float across the black ground. With its combination of impermanence and detached timelessness, the work invites the viewer to silent contemplation.

## ROOM 8

### **11 Leonor Antunes (\*1972)**

#### **Anni #19, 2018**

Brass and stainless steel

Fondation Beyeler Collection

The large-scale installations of Portuguese artist Leonor Antunes are based on extensive research on artists outside the art historical canon. *Anni #19* refers to the woven works of Bauhaus artist Anni Albers (1899–1994) and operates as both tribute and reinterpretation. Antunes has combined steel and brass into a mesh inspired by Albers' weaving patterns.

The organic structure of *Anni #19* is also reminiscent of spider webs, which for Louise Bourgeois were a symbol of the very basis of life. In the French-American artist's oeuvre, the figure of the spider holds central symbolic significance while also concretely standing for her mother. *SPIDER IV*, also on view in this room, thus merges conflicting experiences such as threat and protection, power and helplessness, love and pain.

## ROOM 9

### **12 Anselm Kiefer (\*1945)**

#### **Dein und mein Alter und das Alter der Welt, 1997**

*Your Age and My Age and the Age of the World*

Oil, emulsion, shellac, ashes and terracotta fragments on canvas

Beyeler Collection

Nine metres in width, the painting features a monumental pyramid, whose tip rises high into a sandy, murky sky. The slight asymmetry of its orientation lends the massive structure a dynamic appearance and produces a sense of spatiality. As so often in his richly material work, German artist Anselm Kiefer here fuses micro- and macrocosm, myth, history and literature. The extremely heavy painting's title *Dein und mein Alter und das Alter der Welt* is taken from a text by Austrian poet Ingeborg Bachmann, to whom the work is dedicated. The quote from the poem *Das Spiel ist aus* (The Game is Over) appears in black writing above the pyramid. The stanza would end with the words "... cannot be measured in years". The verse contrasts the individual human lifespan and the everlastingness of the cosmos.

## ROOM 9

### **13 Duane Hanson (1925–1996)**

#### **Lunchbreak, 1989**

Polyvinyl, polychromed in oil, mixed media, accessories  
Courtesy the Estate of Duane Hanson and Gagosian

Duane Hanson's sculptural installation *Lunchbreak* stands amidst three monumental paintings by Anselm Kiefer dealing with the themes of both construction and destruction. With this multi-figure work, the artist harks back to his sculptural ensembles of the late 1960s. While these tended to be packed with action, here we come face to face with three life-size construction workers on a worksite who have momentarily paused for their lunch break. Each of them has withdrawn into his own thoughts and is looking wearily and wistfully down to the floor. The sculpture thus exposes an unexpectedly melancholy side to the men, running counter to commonly held expectations of a building site's hectic activity. As regards the work's material execution, Hanson here made one last use of polyvinyl, which he had been using since the late 1970s, before definitively switching to autobody filler and bronze.

## ROOM 10

### **14 Andy Warhol (1928–1987)**

#### **Self-Portrait, 1967**

Silkscreen ink and acrylic on canvas  
Beyeler Collection

This self-portrait of American artist Andy Warhol held in the Beyeler Collection is the only large format in a series of similar works from 1967. Hand to the chin and fingers fanned in front of his mouth, the artist takes a pensive pose, one half of his face cast into shadow by dramatic lighting. Warhol, so it seems, takes on the role of the Thinker, lost in thought in a moment of introspection and melancholy self-questioning while looking out at us. The genre of self-portraiture runs like a thread through Warhol's entire oeuvre. The hard light-shadow contrasts are typical of silkscreen printing, which Warhol transposed from commercial into fine art. From 1963, he began using this technique to produce self-portraits based on photographs partly taken in photo booths or with a self-timer.

## ROOM 11

### **15 Henri Matisse (1869–1954)**

#### **Nu bleu I, 1952**

*Blue Nude I*

Gouache-painted paper cut-outs on paper on canvas

Beyeler Collection

In his earlier paintings, drawings and sculptures, Henri Matisse had already shown himself as a deeply innovative artist. In his late cut-outs, he found a novel way to fuse these various art forms: “Drawing with scissors. Cutting straight into colour reminds me of a sculptor’s direct carving into stone”, the French artist explained. His four “blue nudes” are among his most celebrated cut-outs. *Nu bleu I* seems to have been created in one sweeping, virtuoso gesture. Matisse assembled the parts of the silhouette in such a way that pure surface gives rise to a sense of volume and space. Almost the same importance attaches to the white spaces in-between as to the blue shapes. By combining a single colour with tautly fluid contours, Matisse succeeded in imbuing the figure with vibrant expressivity.

## ROOM 12

### **16 Mark Rothko (1903–1970)**

#### **Untitled (Red, Orange), 1968**

Oil on canvas

Beyeler Collection

On a coral red ground, two colour fields in warm tones of red and orange are growing denser toward their centre while softly fraying at the edges. Traces of overpainting show that countless fine glazes of liquid paint have been carefully layered, creating a sense of pulsating, breathing movement. The colour comes alive to hypnotising effect, inviting us to pause for contemplation.

Beyond the process of artistic creation, Mark Rothko always also had in mind the impact of his paintings as viewers encountered them. His works were to express “basic human emotions – tragedy, ecstasy, doom”, and serve as gateways to meditative experiences.

*Untitled (Red, Orange)* is the first painting by the American artist to have found its way into the collection. Ernst Beyeler purchased it in 1972, later also acquiring works in more muted hues from the artist’s final period as well as *Untitled* (1948), which marks Rothko’s shift to pure colour field painting.

## ROOM 12

### **17 Duane Hanson (1925–1996)**

#### **Old Couple on a Bench, 1994**

Bronze, polychromed in oil, mixed media, accessories  
Fondation Louis Vuitton, Paris

This older couple typifies Duane Hanson's interest in depicting people who represent a social average. In doing so, he engages in a very deliberate play with clichés. The figures' clothing hints at a North-American middle-class background. Yet within the space of the museum, the couple on the bench also stands for the museum's visitors: lost in thought, a slightly puzzled smile on their lips, the man and the woman are sitting in front of a painting by Mark Rothko from the Beyeler Collection. By occupying our space, the sculptures provide us with a change of perspective and allow us to connect more closely with the artwork.

## ROOM 13

### **18 Rachel Whiteread (\*1963)**

#### **Poltergeist, 2020**

Corrugated iron, beech, pine, oak, household paint and mixed media  
Fondation Beyeler Collection

The title of Rachel Whiteread's sculpture invokes a supernatural phenomenon: poltergeists are said to haunt and wreak havoc inside buildings. Invisible to the human eye, they make themselves known by knocking sounds or flying furniture.

The cabin-like structure represents a departure from Whiteread's established artistic practice. Previously, the British artist mostly produced sculptures by casting the hollow space of an object or a space in plaster, concrete or synthetic resin. In contrast, *Poltergeist* was constructed from numerous found pieces of wood and metal, which were then carefully painted white. The work exudes a tension of opposites: the impression of disquiet, chaos and decay that could be conveyed by its many, formally disparate elements is kept at bay by the gleaming whiteness, which radiates a sense of calm, unity and timelessness. Yet something is rumbling and simmering beneath the surface...

## ROOM 14

### **19 Duane Hanson (1925–1996)**

#### **Policeman and Rioter, 1967**

Polyester resin, fiberglass, polychromed in oil,  
mixed media, accessories

Private collection

In his early sculptures, Duane Hanson's interest lay with the explosive political issues of his time. One of the harshest and most powerful of these works is *Policeman and Rioter*, created in the context of the American civil rights movement and the demonstrations protesting the racist discrimination against and oppression of African-American citizens. A White policeman is viciously beating and kicking a defenceless, barely clothed Black man. This scene was an accurate representation of the reality of the time in the United States and remains sadly topical today. By bringing into focus social injustice of the worst kind with brutal realism, Hanson hoped for a sobering effect on viewers: "It's my purpose to permit viewers of my work to see the world as it is and in so doing, perhaps also seek ways to improve it."

## ROOM 15

### **20 Pablo Picasso (1881–1973)**

#### **L'enlèvement des Sabines, 1962**

*The Rape of the Sabines*

Oil on canvas

Beyeler Collection

At the centre of this swirling composition, we see the heavy hoof of a horse that is looking right at us with flared nostrils and bared teeth. Ridden by a warrior wielding a shield and a sword, it threatens to crush a falling naked woman. The painting refers to an ancient Roman myth and its composition echoes those of Nicolas Poussin and Jacques-Louis David. With his central scene and colour palette of black, white and grey, Pablo Picasso also summons his epoch-defining 1937 painting *Guernica*. Shaken by the events of the 1962 Cuban Missile Crisis, the Spanish artist transposed a mythological scene into a timeless symbol of suffering caused by wars and violent oppression. Only a few years later, in the context of the civil rights movement in the United States, Duane Hanson created his own crushing symbol with his 1967 sculpture group *Policeman and Rioter*.

## ROOM 15

### **21 Paul Cézanne (1839–1906)**

#### **Madame Cézanne à la chaise jaune, 1888–1890**

*Madame Cézanne in a Yellow Chair*

Oil on canvas

Beyeler Collection

*Madame Cézanne à la chaise jaune* depicts Hortense Fiquet, the wife of French painter Paul Cézanne.

Yet the artist is less interested in rendering the sitter's individual features than in the construction of figure and space using geometric areas of colour. The picture questions traditional notions of perspectival and spatial accuracy, as for example in the way the wall moulding seems to angle off behind the yellow chair. The unpainted white ground in the area of the sitter's lap and folded hands also attests to Cézanne's forward-looking visual conception, in which the notion of the unfinished played a key role.

Ernst and Hildy Beyeler bought this portrait in 1997, exactly 25 years ago, with a view to the imminent opening of the Fondation Beyeler.

## ROOM 15

### **22 Duane Hanson (1925–1996)**

#### **Old Lady in Folding Chair, 1976**

Polyester resin, fiberglass, polychromed in oil, mixed media, accessories

Courtesy the Estate of Duane Hanson and Gagosian

The motif of the sitting woman plays an important role in the collection of the Fondation Beyeler. For the museum's founder Ernst Beyeler, these images were possessed of exceptional compactness and force. The sitting position furthermore embodies a particular state of calm. In Duane Hanson's *Old Lady in Folding Chair*, this impression is heightened by the figure's clasped hands, which visually stabilise the sculpture. Sitting poses are also expressive of a state of balance in two further works on display in this room, Paul Cézanne's *Madame Cézanne à la chaise jaune* and Pablo Picasso's *Femme en vert (Dora)*, the latter painting having been influenced by the former.

## ROOM 16

### **23 Paul Klee (1879–1940)**

#### **Wald-Hexen, 1938**

*Forest Witches*

Oil on paper on burlap

Beyeler Collection

Paul Klee's painting *Wald-Hexen* seems to show only a detail of a pattern that could mentally be extended far beyond the edges of the picture. Heavy, dark lines give its surface an ornamental rhythm. The spaces in-between are filled with short, dense brushstrokes in shifting hues. As a result, the painting is reminiscent of a relief, with no real separation between foreground and background. The title prompts us to read the thicket of lines figuratively. Closer examination reveals faces and body parts among more freely traced shapes, which could be interpreted as branches and twigs. *Wald-Hexen* thus also addresses the conditions in which pictorial elements become signs, conveying specific contents beyond their colour and their shape. This interest in the relation between image, sign, and also script, is characteristic of Klee's entire oeuvre. *Wald-Hexen* was produced in the last years of his life in Switzerland, after he had to flee Germany following the National Socialists' take-over of power.

## ROOM 17

### **24 Francis Bacon (1909–1992)**

#### **In Memory of George Dyer, 1971**

Oil on canvas, triptych

Beyeler Collection

British painter Francis Bacon dedicated the enigmatic scenes of *In Memory of George Dyer* to his recently deceased partner. To the left, Dyer can be seen as a fallen boxer, to the right he appears as an image within the image, inversely reflected onto the table. In the middle panel, he stands in a staircase as a dark silhouette: Bacon shows us a man reduced to a shadow of his former self. The bleakness of the scene is reinforced by the solitary light bulb that hangs from the ceiling on a long cord, its dim light only feebly illuminating the space and the figure within.

Although the light bulbs in Felix Gonzalez-Torres' installation "*Untitled*" (*For New York*) shine brightly, the string of lights exudes a strange melancholy. The bulbs keep burning out and needing to be replaced, a symbol for the cycle of renewal and passing, life and death. Using the simplest of visual means, the Cuban-American artist addresses key existential themes.

## ROOM 18

### **25 Joan Miró (1893–1983)**

#### **Paysage (Paysage au coq), 1927**

*Landscape (Landscape with Rooster)*

Oil on canvas

Beyeler Collection

Precisely divided into two distinct areas of colour, Joan Miró's landscape displays a vast emptiness brought to life only by isolated items. Five almond-shaped stones create a sense of depth and perspective in the lower half of the picture. This effect is immediately cancelled by two objects finely drawn across the horizon line: a wheel and a ladder spanning all the way from the image's lower to upper edge. The titular rooster is assembled from different elements. Its fanned tail feathers resemble a dried leaf – as does the cloud, which seems pinned to the blue of the sky by tack-like black dots. Similar dots also seem to be holding in place the wheel and the ladder.

Miró produced this painting during one of his summer stays in Spain. It also displays the influence of his Dadaist and Surrealist milieu in Paris and the inspiration drawn from collage and other experimental techniques. The Spanish artist's later turn toward the formal idiom of Majorcan folk art finds its expression in the large bronze sculpture *Oiseau lunaire* also on display in this room.

## ROOM 18

### **26 Duane Hanson (1925–1996)**

#### **Artist with Ladder, 1972**

Polyester resin, fiberglass, polychromed in oil, mixed media, accessories

Nicola Erni Collection

Although directly cast from a live model, *Artist with Ladder* is not an individual portrait. The sculpture represents an anonymous artist taking a break. With his figures, Duane Hanson did not aim to render the appearance of concrete individuals; rather, he strove for the characteristic embodiment of specific types and representatives of social milieus. *Artist with Ladder* heralds a pivotal shift in Hanson's work. In the 1960s, impelled by a socially critical and political urge, the artist mainly produced groups of figures represented undertaking various actions and activities. From the early 1970s, he began focussing on passive, seemingly withdrawn and inward-looking single figures captured in everyday, quietly melancholy situations.

FOYER

**27 Wolfgang Tillmans (\*1968)**

**Chaos cup, 1997**

C-print

Fondation Beyeler Collection

In his still lifes, German photographer Wolfgang Tillmans establishes a dialogue between objects, places and time. At first glance *Chaos cup*, which features a cup filled with black tea, appears banal and mundane. Upon closer consideration, however, the image is revealed as a symbol of the transience of things. Clearly, the tea has been in the cup for some time; a thin membrane has already formed on its surface. This “skin” is reminiscent of a rugged detail of the Earth’s crust photographed from space. Or does the surface of the liquid reflect the outline of a tree?

Next to traditional genres such as still lifes and portraits, this wall also displays abstract works by the artist, which play with the limits of the visible. They make it clear that Tillmans’ work does not centre on photography in the classical sense but rather on experimentation and the formulation of a new visual idiom.

INFORMATION

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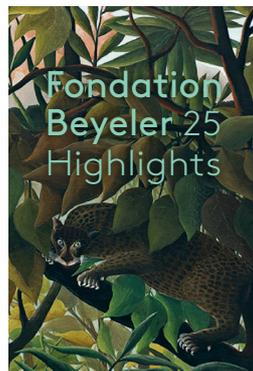
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## PUBLICATION



### **Fondation Beyeler 25 Highlights**

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Further publications on the Beyeler Collection are available from our Art Shop: [shop.fondationbeyeler.ch](http://shop.fondationbeyeler.ch)

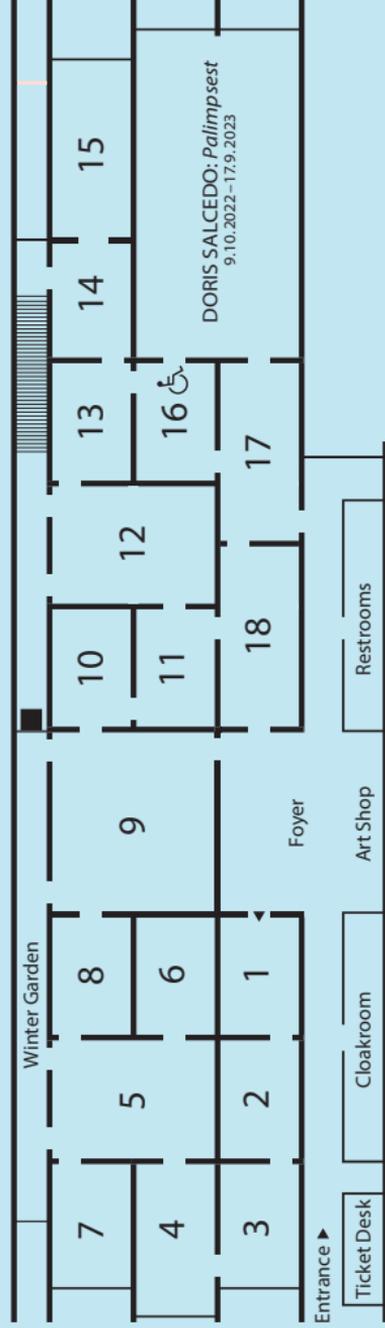
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29 January – 21 May 2023

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# Anniversary Exhibition – Special Guest Duane Hanson

30 October 2022 – 8 January 2023



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