

EDITIONS

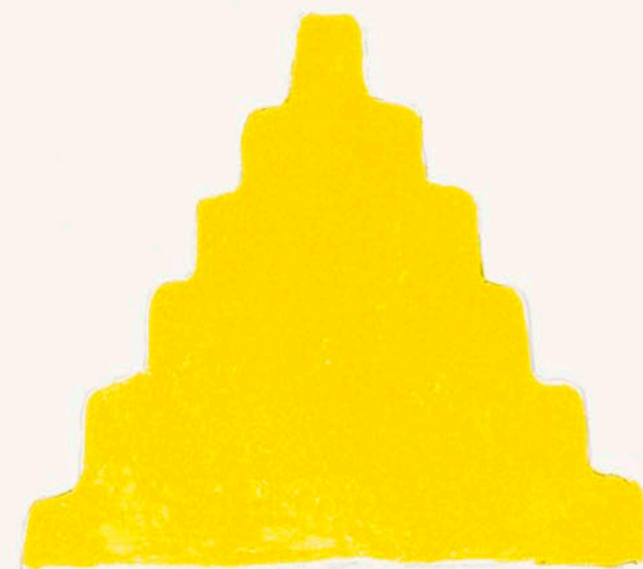
A photograph of a modern architectural interior. Large glass panels are visible, reflecting light and showing a view of a landscape with trees. A potted plant is in the foreground. The overall tone is warm and artistic.

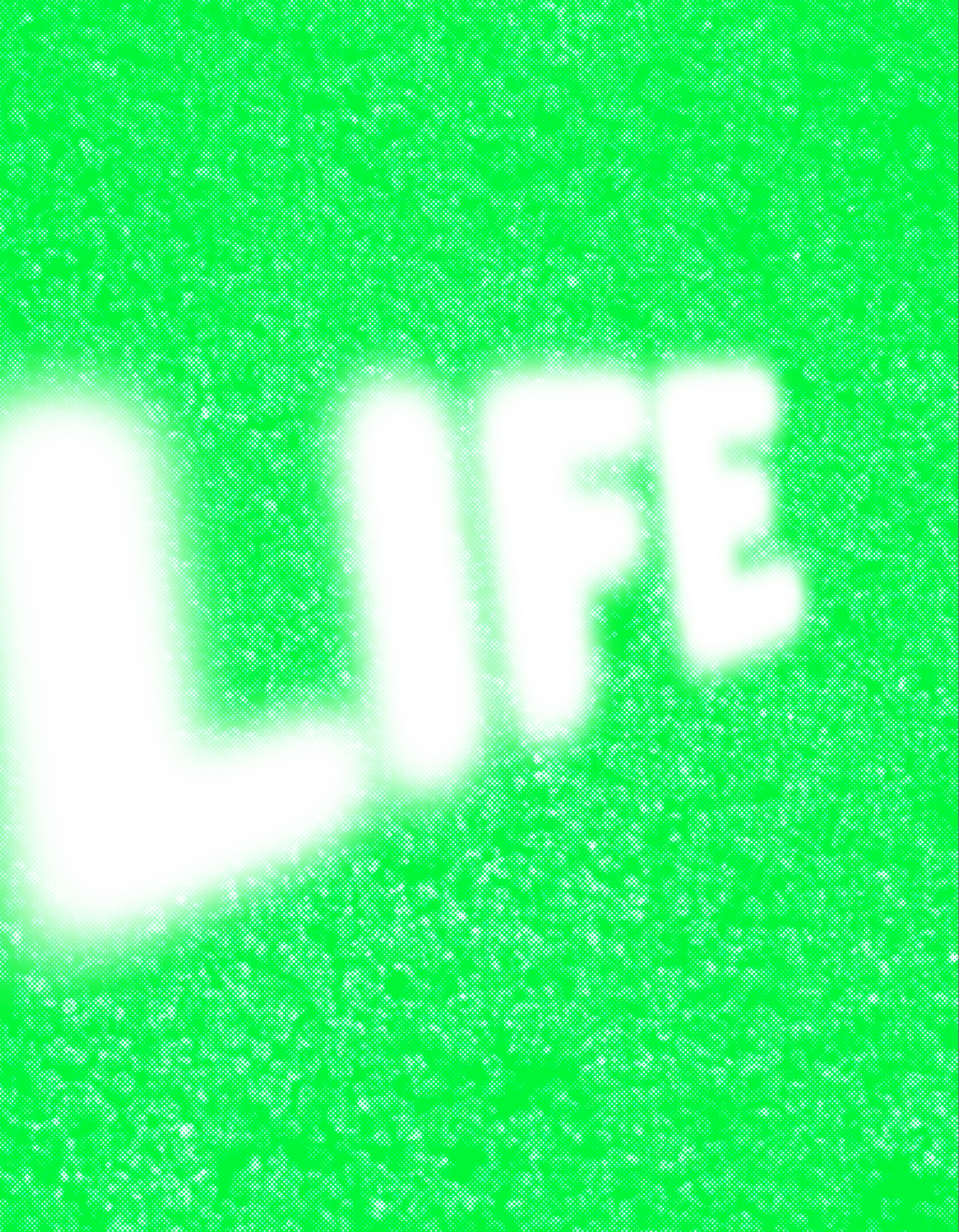
FONDATION **BEYELER**





OF OTHER LANDS





We are delighted to present to you an overview of our Editions. The Editions from the Fondation Beyeler are a short journey through the museum's collection and exhibition history, which began in 1952 with the opening of the Galerie Beyeler in Basel and continues successfully today in Riehen. Ernst Beyeler regularly published limited editions with the artists he represented in his gallery, and the Fondation Beyeler has maintained this tradition wholly in the spirit of its founder. The Editions testify to the great variety and high quality of modern and contemporary art, about which we are passionate, and to which we want to give you access outside as well as inside our exhibitions. More than 90 Editions have been issued to date. They consist of limited, exclusive and in many cases individually signed editions of lithographs, etchings and screenprints, by artists with whom the Fondation Beyeler has enjoyed a long working relationship. Between three and five new Editions are created each year.

The Editions from our wide-ranging portfolio are extremely popular. As discerning gifts for friends and family, as well as for customers, valued colleagues and milestone anniversaries, they bring enduring pleasure and convey appreciation and esteem. Our Editions can also enrich private and corporate art collections and thus create lasting value.

We hope you will enjoy browsing through our latest magazine and find inspiration in its pages. If you have any questions about our Editions or related services, please contact us at any time.

Sam Keller
Director

Ulrike Erbslöh
Managing Director

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BALTHUS

Balthus's Ashtray by Katerina Jebb

His oil paintings and drawings of young women and girls sparked heated controversy, just as they attracted countless followers and admirers. Balthus was provocative not only with risqué subjects, but also with his extravagant lifestyle. Yet he preferred to shun publicity, and when he passed away in 2001 at the age of 93 in Rossinière, his studio was left untouched. In 2009, the artist and photographer Katerina Jebb was granted access to the studio to make an inventory of its contents. She came across an ashtray containing the ends of eight cigarettes, which she scanned exactly as it stood. It was, Jebb said, “such a strange and intimate thing to look at, simultaneously full of life and death”. This Edition is an exact ceramic replica of Balthus's ashtray, incorporating a print of Jebb's 2009 scan, and is published in a collaboration between the Atelier de Balthus, the publishing house We Do Not Work Alone, and the Fondation Beyeler.



Balthus's ashtray scanned in the artist studio in 2009
by Katerina Jebb (digital composite scan)

Balthus's Ashtray, 2018

Edition of 100
Ceramic, digital composite scan
26 × 22.3 × 4 cm
Certificate, numbered and stamp-
signed in the glaze
CHF 790.—



GEORG BASELITZ

High Heels and Hokusai

On the occasion of the *Baselitz* exhibition held at the Fondation Beyeler in 2018, we are offering two exclusive Editions, 50 signed and numbered prints, which were produced in 2016 in close collaboration with the German artist. The wide-ranging oeuvre of Georg Baselitz (*1938, Deutschbaselitz, Germany) is characterized by a figurative pictorial language that draws on a rich repertoire of iconographic and stylistic elements, which the artist imbues with new and often ambivalent meanings. This is also true of these two editions: the woodcut *Avanti* with its “crossed” legs with high heels, and in the two-part etching *Abgang mit Hokusai*, in which Baselitz combines one of his famous upside-down motifs with his interpretation of a self-portrait by the Japanese artist Katsushika Hokusai.



Avanti, 2016

Edition of 50
Single-block woodcut,
printed in black ink over
yellow tinted plate
on laid China paper
Image size: 50 × 100 cm
Sheet size: 54 × 105 cm
Certificate, numbered and signed
CHF 3'950.– (excl. frame)





Abgang mit Hokusai, 2016

Edition of 50
 Line etching and aquatint
 in two parts
 Printed in black ink over pink and
 beige tinted plates on Somerset® paper
 Image size: 42.8 × 99.5 cm (each)
 Sheet size: 103.8 × 121 cm
 Certificate, numbered and signed
 CHF 6'850.– (excl. frame)

JEAN-MICHEL BASQUIAT

Figurative and Expressive

The American painter and draughtsman Jean-Michel Basquiat (1960–1988) is one of the most glittering figures in recent art history. His works are hallmarked by the same intensity and energy that also determined his short life – the superstar artist died at the age of 27. In just eight years, he created an oeuvre that established new figurative and expressive elements. His work was thereby shaped by his friendships with Andy Warhol, Keith Haring, Klaus Nomi, and Madonna, as well as by life in New York, which was then enjoying its heyday. Basquiat's motifs are ideal for an edition of the unusual kind, namely screen-printed onto skateboard decks that you can clamp under your feet or hang up on the wall. They are the result of a collaboration between the Fondation Beyeler and The Skateroom, with part of the proceeds going to Skateistan, the non-profit organization implementing social projects with young people in Afghanistan, Cambodia and South Africa.



La Hara, 1981

Edition unlimited
3 Boards each 80 × 20 × 0.7 cm
Material: maple wood, 7 ply
Date: 2019
Printed signature
CHF 690.–



Warrior, 1982

Edition unlimited
3 Boards each 80 × 20 × 0.7 cm
Material: maple wood, 7 ply
Date: 2019
Printed signature
CHF 690.–



Pez Dispenser, 1984

Edition unlimited
80 × 20 × 0.7 cm
Material: maple wood, 7 ply
Date: 2022
Printed signature
CHF 350.–

Trumpet, 1984

Edition unlimited
3 Boards each 80 × 20 × 0.7 cm
Material: maple wood, 7 ply
Date: 2019
Printed signature
CHF 690.–



IRMA BOOM

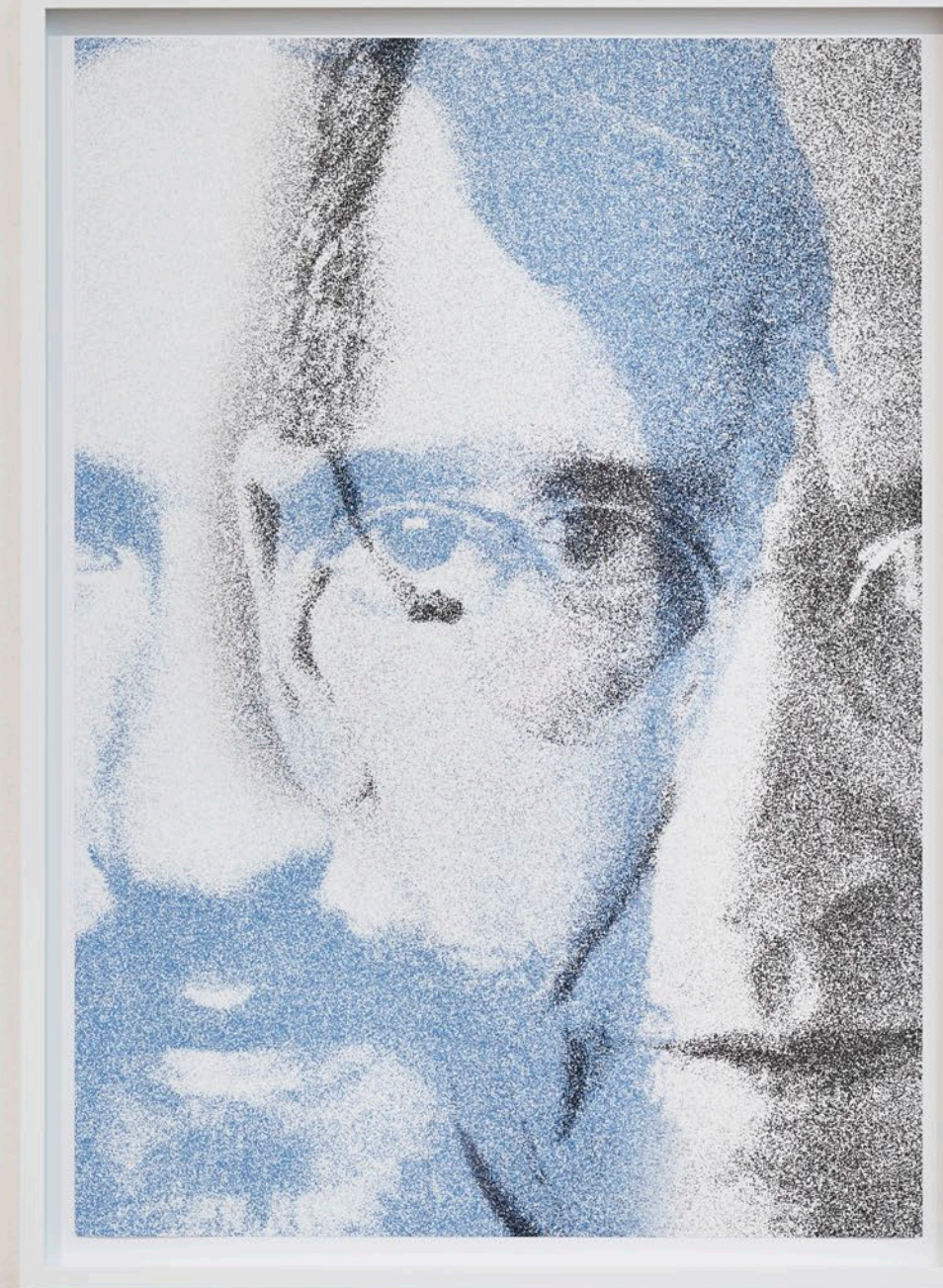
Mondriaan & Mondrian

To accompany the exhibition *Mondrian Evolution*, the Dutch typographer and book designer Irma Boom has designed the exhibition catalogue and an Art Edition. By using different materials, formats and colours, her books become a visual experience.

The inkjet print *Mondriaan & Mondrian* was designed by Irma Boom exclusively for the Fondation Beyeler, and shows two overlapping portraits of Piet Mondrian taken at different stages of his career.

Mondriaan & Mondrian, 2022

Edition of 50 + 10 AP
42 × 59.4 cm
Inkjet print on laid paper
Numbered and signed
CHF 380.— (excl. frame)



LOUISE BOURGEOISE

Ode à Ma Mère

Louise Bourgeois began exploring the motif of the spider early on in her career. Various representations of spiders appear in her drawings and prints from the late 1940s onwards. Her illustrated book *Ode à Ma Mère* was published in 1995. Comprising nine etchings and accompanying texts by the artist, it is one of her most important projects of this period.

“I am the author of my own world with its internal logic and with its value that no one can deny.”

Ode à Ma Mère (detail), 1995

Edition of 100
3 Boards each 80 × 20 × 0.7 cm
Material: maple wood, 7 ply
Date: 2022
Numbered and signed
CHF 690.–



ALEXANDER CALDER

by Herbert Matter

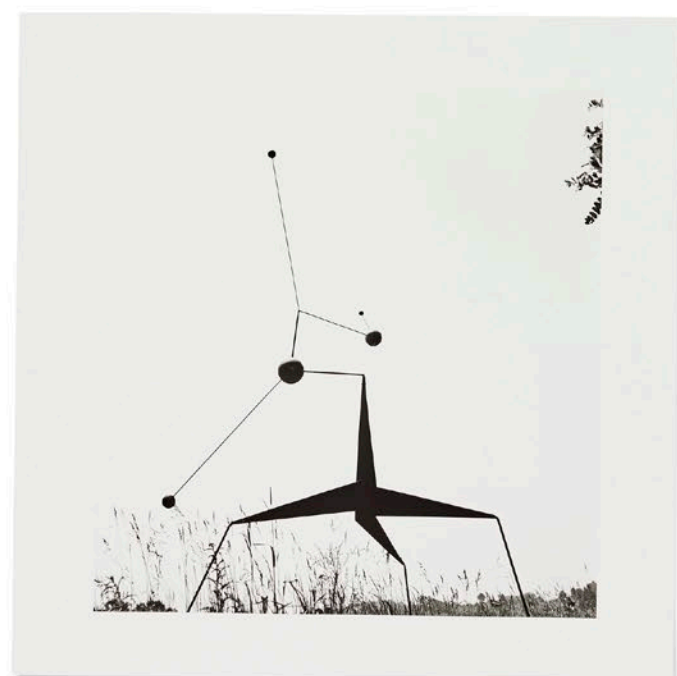
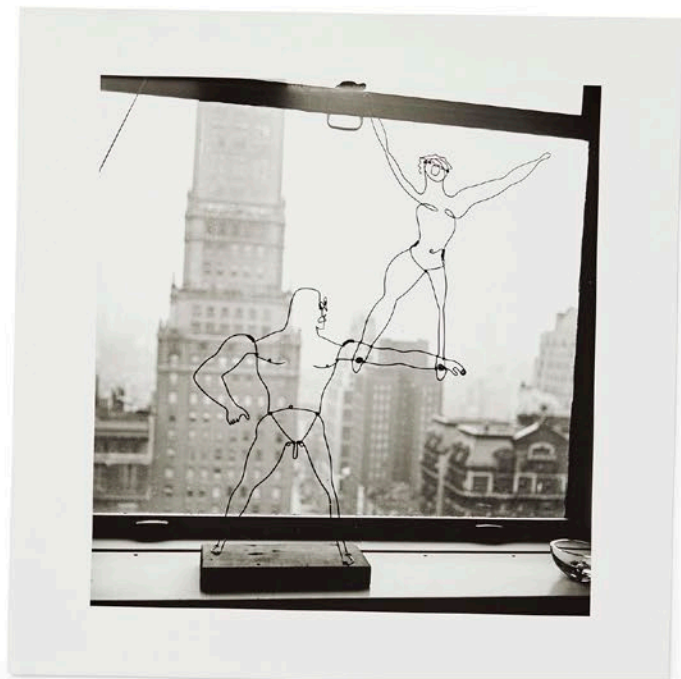
Photographer and graphic designer Herbert Matter (1907, Engelberg, Switzerland – 1984, Southampton, US), a close friend of Alexander Calder (1898, Lawnton – 1976, New York, US) had the privilege of photographing the artist's sculptures at different stages of their realization and capturing Calder at work in his studios and in his Roxbury, Connecticut, home. This black cloth-bound copy of *Calder by Matter* is presented in a handmade aluminum box with a portfolio of six numbered gelatin silver photographs and the catalogue *Calder by Matter*, which offers a new perspective on the sculptor's life and work, presenting over 300 photographs of the artist and his family, many of which are previously unpublished. The photographs are signed by Herbert Matter and Calder's grandson, Alexander S.C. Rower.



Calder by Matter, 2012

Edition of 250
Portfolio with six photographs
Gelatin silver prints in a handmade aluminum box
38 × 38 cm (each)
Calder by Matter has been published in collaboration with the Calder Foundation.
Publisher: Éditions Cahiers d'Art
Certificate, each photograph numbered and signed by Herbert Matter and Calders grandson Alexander S.C. Rower
CHF 2'950.—





Calder by Matter, 2012

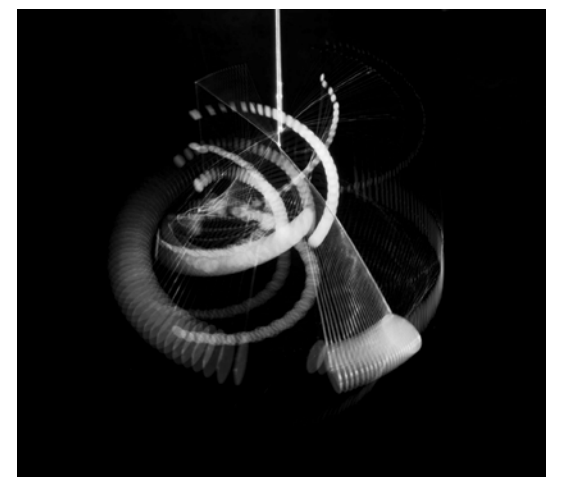
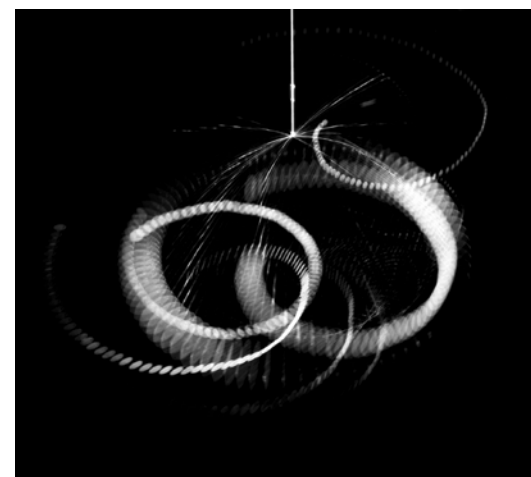
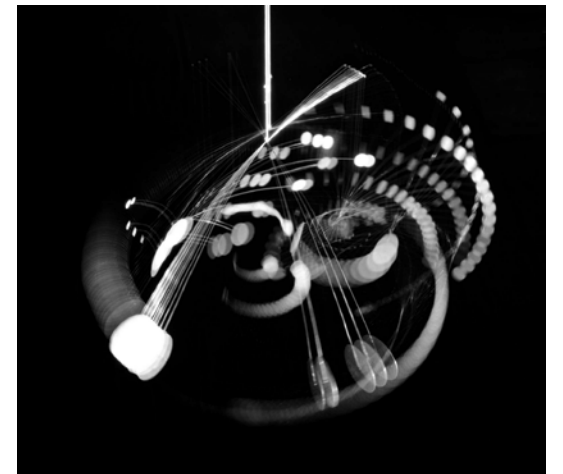
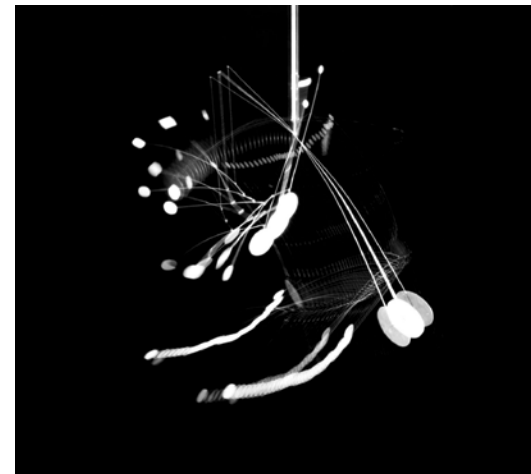
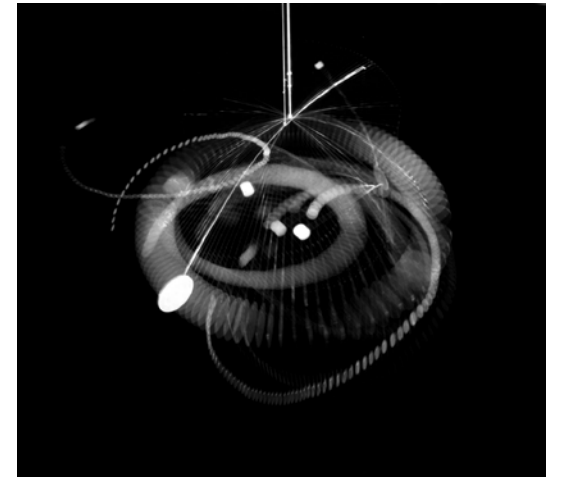
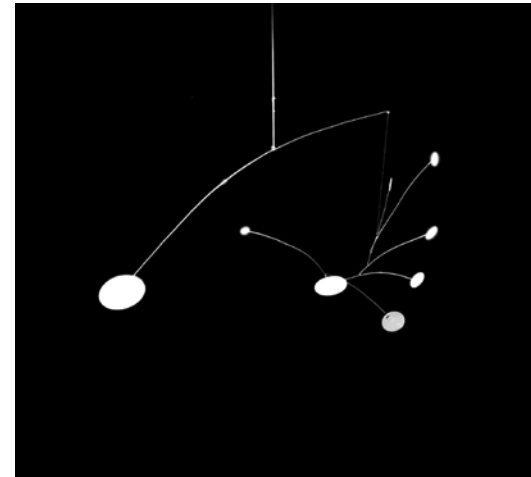
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 Portfolio with six photographs
 Gelatin silver prints in a handmade
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 38 x 38 cm (each)
Calder by Matter has been published in
 collaboration with the Calder Foundation.
 Publisher: Éditions Cahiers d'Art
 Certificate, each photograph numbered
 and signed by Herbert Matter and Calders
 grandson Alexander S.C. Rower
 CHF 2'950.—



Installation view of the exhibition *Alexander Calder* at Cahiers d'art, Paris

Hanging Mobile, 2012

Edition of 50
Gelatin Silver Print mounted on aluminum
53.5 × 48.5 cm (each)
Portfolio with six photographs
Hanging Mobile has been published in
collaboration with the Calder Foundation.
Publisher: Éditions Cahiers d'Art
Stamped and numbered by Cahiers d'Art
and the Calder Foundation
CHF 7'900.—



TACITA DEAN

The Mount of Temptation

Tacita Dean (*1965) conceived the multi-colour photogravure *Study for Quarantania* in conjunction with her largescale print project *Quarantania*, created specifically for her 2018 exhibition at the Royal Academy in London.

The mountainscape depicted in *Study for Quarantania* is Jebel Quarantul or the Mount of Temptation, the ‘high place’ referenced in the Bible where Jesus was taken by the devil and offered dominion over ‘all the kingdoms of the world’ if he fell down and worshipped Satan. The name is derived from the Latin word for forty, the number of days Christ fasted in the wilderness.

Tacita Dean frequently uses vintage photographs to compose unlikely imaginary landscapes as photogravure works. *Study for Quarantania* shows the Mount of Temptation from a different perspective than the large-scale photogravure it relates to. One of the most striking features of both works is the unusually excessive use of colour, which becomes even more apparent in *Study for Quarantania*. It emphasizes the remarkable details in the protruding and receding stone formations and adds a psychedelic, almost supernatural glow that seems to emerge from within the mountain. Due to the *à la poupée* printing process, every single edition of *Study for Quarantania* is slightly different.

Study for Quarantania, 2018

Photogravure
Somerset 300 g/m²
40 × 74.5 cm (image); 53 × 86 cm (paper)
15.75 × 29.33 in (image); 20.87 × 33.86 in (paper);
Edition of 36 + 4 AP
CHF 4'100.–



PETER DOIG

Peter Doig (*1959, Edinburgh, Scotland) currently lives in Trinidad, London and New York. His often very large canvases are characterized by the differentiated handling of their paint medium, an intense and subtle palette, and pictorial inventions that draw upon art history, popular culture and the artist's private collection of visual sources. Doig endeavors to make his pictures appear timeless, insofar as he disallows all clear statements and seeks to evoke a mood, a feeling or an atmosphere – perhaps the hardest task of art. He thereby explores his ideas first of all in prints, experimenting with forms, colors, subjects and materials in order to arrive at the desired effect.

Thus, Doig's prints are test beds for the atmospheres and moods that he wants to express with his paintings. Here he can approach his subjects in an uninhibited manner, develop ideas and if necessary discard them again. Doig works on his plates in a range of techniques and repeatedly takes prints from them, documenting his evolving composition in its different "states", as these impressions are called. The final state of a print is consequently the sum of all the stages that have gone before. The succes-

sive states bear witness to a – quite literally – multi-layered process of slow and steady crystallization, resulting in images that can ultimately feed in turn into large-scale paintings. Doig's prints thus not only grant insights into his working process and artistic thinking, but occupy a place within his oeuvre in their own right – as artworks whose impact is no less compelling than Doig's oil paintings and which have an enduring power to surprise.

The exhibition in conjunction with Peter Doig took place at Fondation Beyeler from November 23, 2014 – March 22, 2015.



Installation view of the exhibition *Peter Doig*



Portrait of Peter Doig

PETER DOIG

Etching in an Exclusive Special Edition

In 1992, the artist Peter Doig completed the oil painting *The House that Jacques Built* (Tel Aviv Museum of Art). In parallel with his work on the large-scale canvas, he executed this etching of the same motif but never published it. The etching was issued for the first time in 2014, on the occasion of the Peter Doig exhibition at the Fondation Beyeler. Printed by Druckwerkstatt Olten and numbered and signed by the artist, this Edition is presented in a slipcase together with a copy of the Fondation Beyeler exhibition catalogue (in English).



The House that Jack Built, 2014

Edition of 50
Etching on Zerkall paper, 250 g/m²
Including exhibition catalogue (English)
and slipcase
Sheet size: 30 × 27 cm
Certificate, numbered and signed
CHF 2'800.—



Horse and Rider I, 2014

Edition of 30
Etching on Zerkall paper, 250 g/m²
50 × 38 cm
Certificate, numbered and signed
CHF 2'500.—



Horse and Rider II, 2014

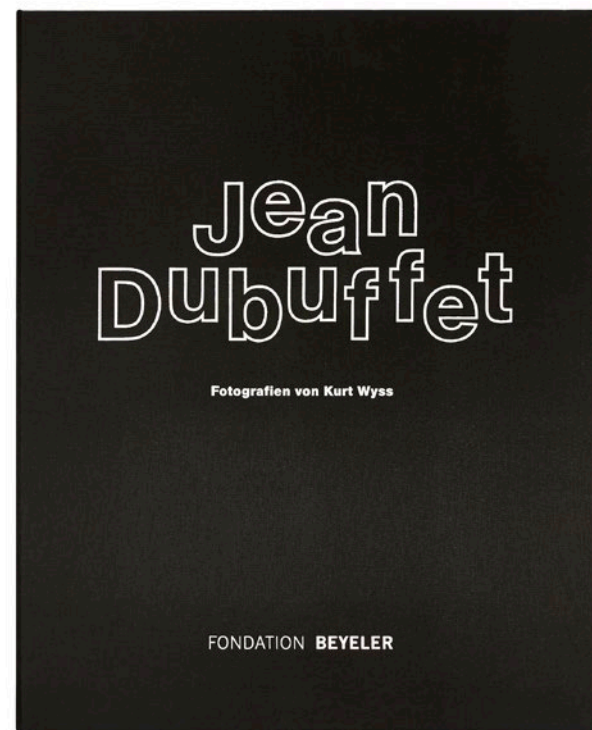
Edition of 30
Etching on Zerkall paper, 250 g/m²
50 × 38 cm
Certificate, numbered and signed
CHF 2'500.—

JEAN DUBUFFET

by *Kurt Wyss*

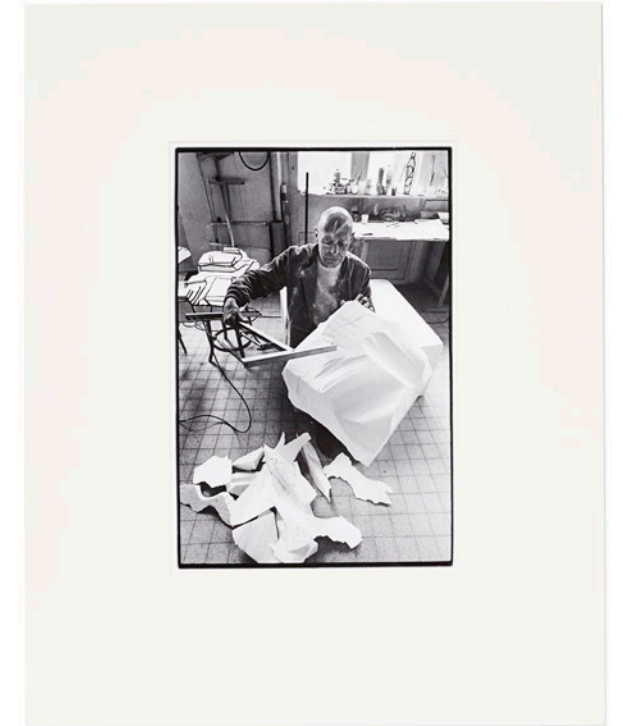
The Basel-based reporter and photographer Kurt Wyss (*1936, Basel, Switzerland) documented Jean Dubuffet's artistic career from 1970 to 1985. For the 2016 exhibition *Jean Dubuffet*, Wyss and Fondation Beyeler compiled two exclusive Editions consisting, respectively, of four portrait-format and four landscape-format digital prints that show the artist working on sculptures and making drawings in his studio.

The Editions *Jean Dubuffet Photographs* are offered in a slipcase, and each photograph is presented in a mount. Each Edition also contains a leporello with information about the images and a letter from Jean Dubuffet (1901, Le Havre – 1985, Paris, France) to Wyss (in German and French). Each print carries a copyright stamp on the back and is numbered and signed by the photographer.



Portfolio Dubuffet, Serie H, 2016

Edition of 10 + 3 AP
Four photographs in portrait format,
with mounts, in an embossed
clothbound box
40 x 50 cm (each)
Certificate, numbered and signed
CHF 4'500.—

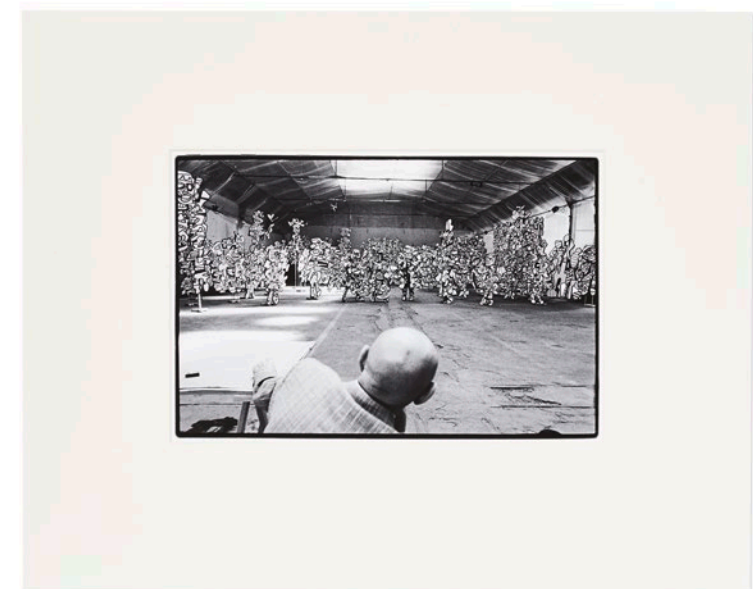
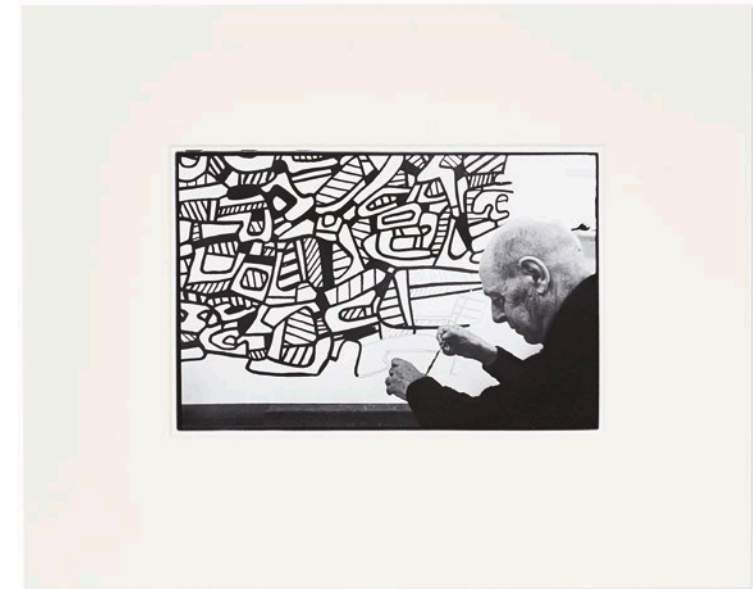
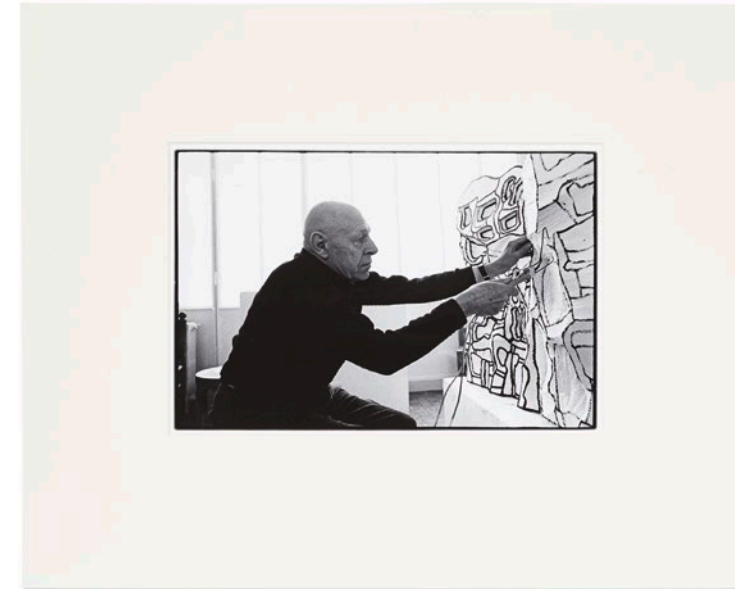
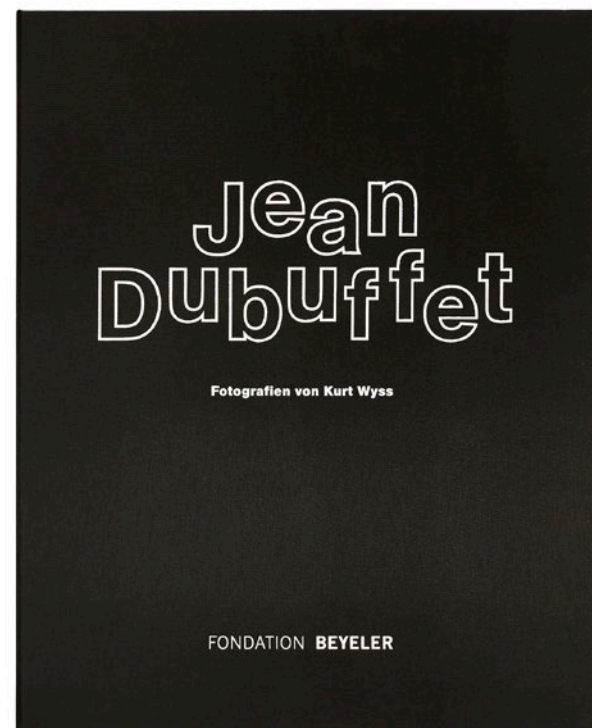


JEAN DUBUFFET

by Kurt Wyss

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Portfolio Dubuffet, Serie Q, 2016

Edition of 10 + 3 AP
Four photographs in landscape format,
with mounts, in an embossed
clothbound box
50 x 40 cm (each)
Certificate, numbered and signed
CHF 4'500.—



OLAFUR ELIASSON

LIFE – Space of Coexistence

Olafur Eliasson's (*1967, Copenhagen, Denmark) art invites viewers to explore future forms of coexistence by welcoming multiple perspectives – human and non-human alike. For his solo show at Fondation Beyeler, the artist immerses the institution in a border-crossing investigation of our preconceptions of nature and culture.

This exclusive edition "Life" 2021, which includes exclusively selected day- and fluorescent colour has been released on the occasion of the exhibition "LIFE" and developed in close collaboration with the artist.

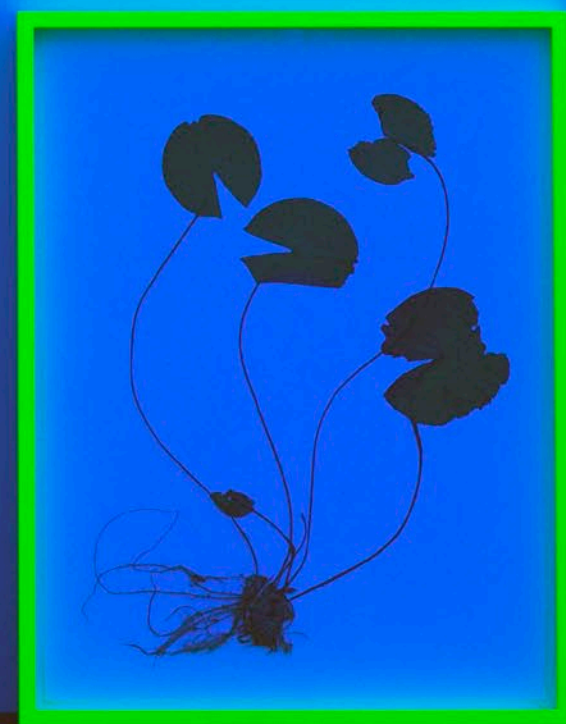
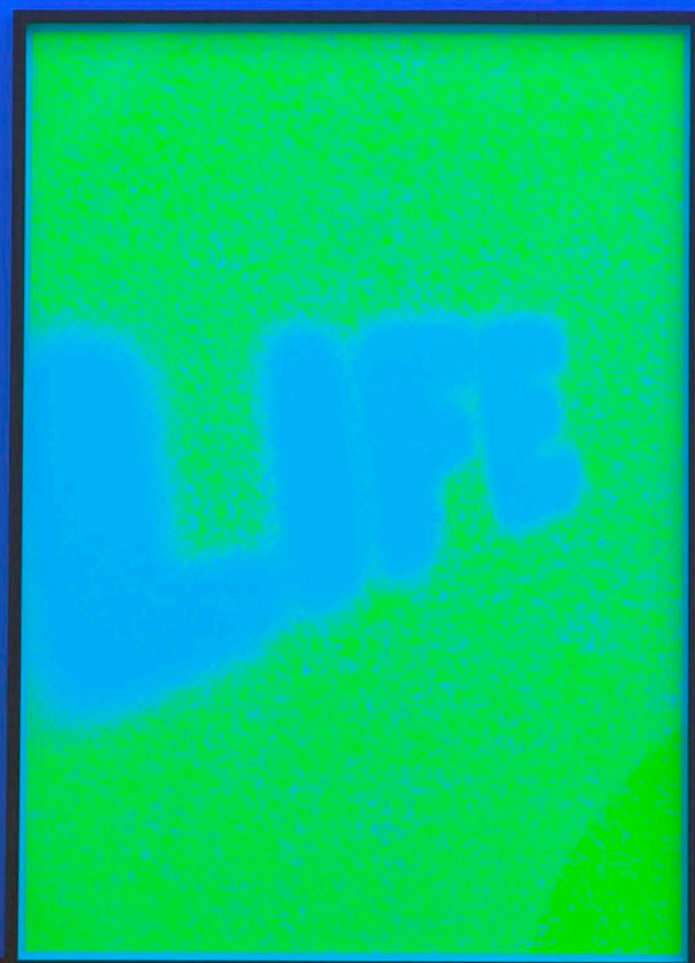
Each edition symbolizes a day of the year. 365 days, 365 copies - starting with January 1, ending with December 31. 365 days is the time in which the earth orbits the sun once. Our life needs the sunlight to stay alive. And when Life encounters with the light, it comes alive and unfolds its beauty not only by day, but also by night.

Life, 2021

Edition: 365 copies
(01.01.2021 – 31.12.2021)
Medium: Screenprint with luminous paint
on Daunendruck paper, 300 gm
Sheet Size: 61.4 × 86.3 cm
Frame Size: 64 × 89 cm
Frame: Walnut wood glazed (FSC-Label)
Manufacturer: Arni Siebdruck, Basel
Certificate: dated and signed by the artist
Delivery times: approx. 2–3 weeks
CHF 980.–

“Life, my artwork (April – July 2021), and the Fondation Beyeler are entangled with the surrounding park, the urban landscape, and the planet, and they come to life through everything and everyone that meet up in it. Ever since I began practising as an artist in the early 1990s, I have been interested in perception and in the cognitive and cultural conditions that shape it. Life comes to life through your active encounter with it, through your perception.”





PETER FISCHLI

Snowman von Peter Fischli und David Weiss

In 1987, curator Kasper König invited five artists to create artworks for the Römerbrücke thermal power station in Saarbrücken, Germany: Katharina Fritsch, Edward Allington, Thomas Schütte, Peter Fischli, and David Weiss. For their contribution, Fischli and Weiss proposed a work that would rely on the energy produced by the plant: a sculpture of a snowman made of actual snow generated and sustained by a cooling system inside a vitrine freezer. *Snowman* was realized in 1989 as a permanent installation.

Since 2020, the *Snowman* by Peter Fischli and David Weiss has taken its place in the Fondation Beyeler gardens, for the first time as a solar-powered sculpture. The recently created Art Edition *Snowman von Peter Fischli und David Weiss*, 2022, shows a photograph of the sculpture taken by Peter Fischli and is signed by the artist.

Snowman von Peter Fischli und David Weiss, 2022

Edition of 52 + 12 AP + 7 HC
120 × 160 cm
Silkscreen
Numbered and signed
CHF 2'500.—

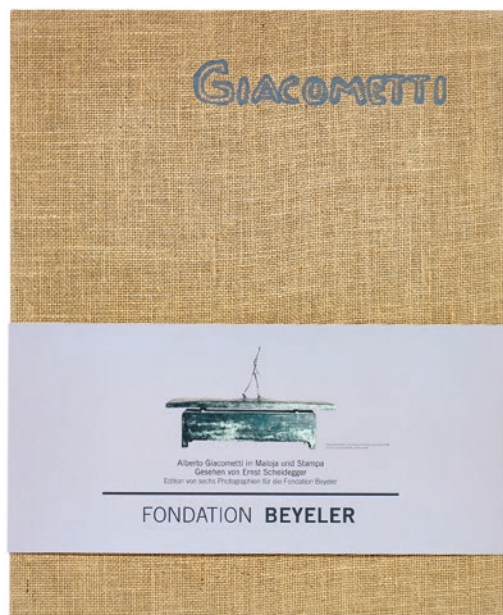


ALBERTO GIACOMETTI

by Ernst Scheidegger

The Swiss photographer, painter and publisher Ernst Scheidegger (1923, Rorschach – 2016, Zurich, Switzerland) was a close personal friend of the famous Swiss artist Alberto Giacometti. His celebrated photographs of the artist continue to shape our image of Giacometti today.

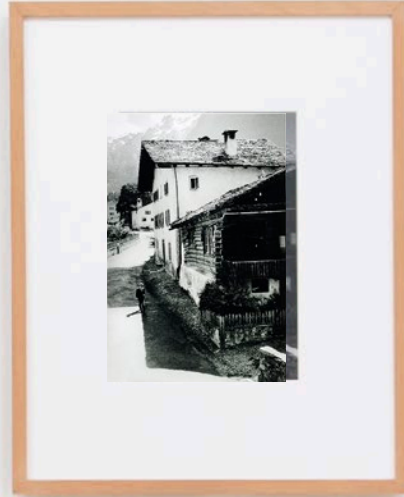
The Edition *Giacometti Portfolio* contains six photographs from original negatives showing Giacometti in Maloja and Stampa, Switzerland. Each photograph is stamped, numbered and signed on the back.



Giacometti Portfolio, 2013

Edition of 30 + 3 AP
Six photographs, printed on Baryta paper, with mounts, in an embossed, clothbound box
50 x 40 cm; 40 x 40 cm
Certificate, numbered and signed
CHF 4'900.– (excl. frame)





ALBERTO GIACOMETTI

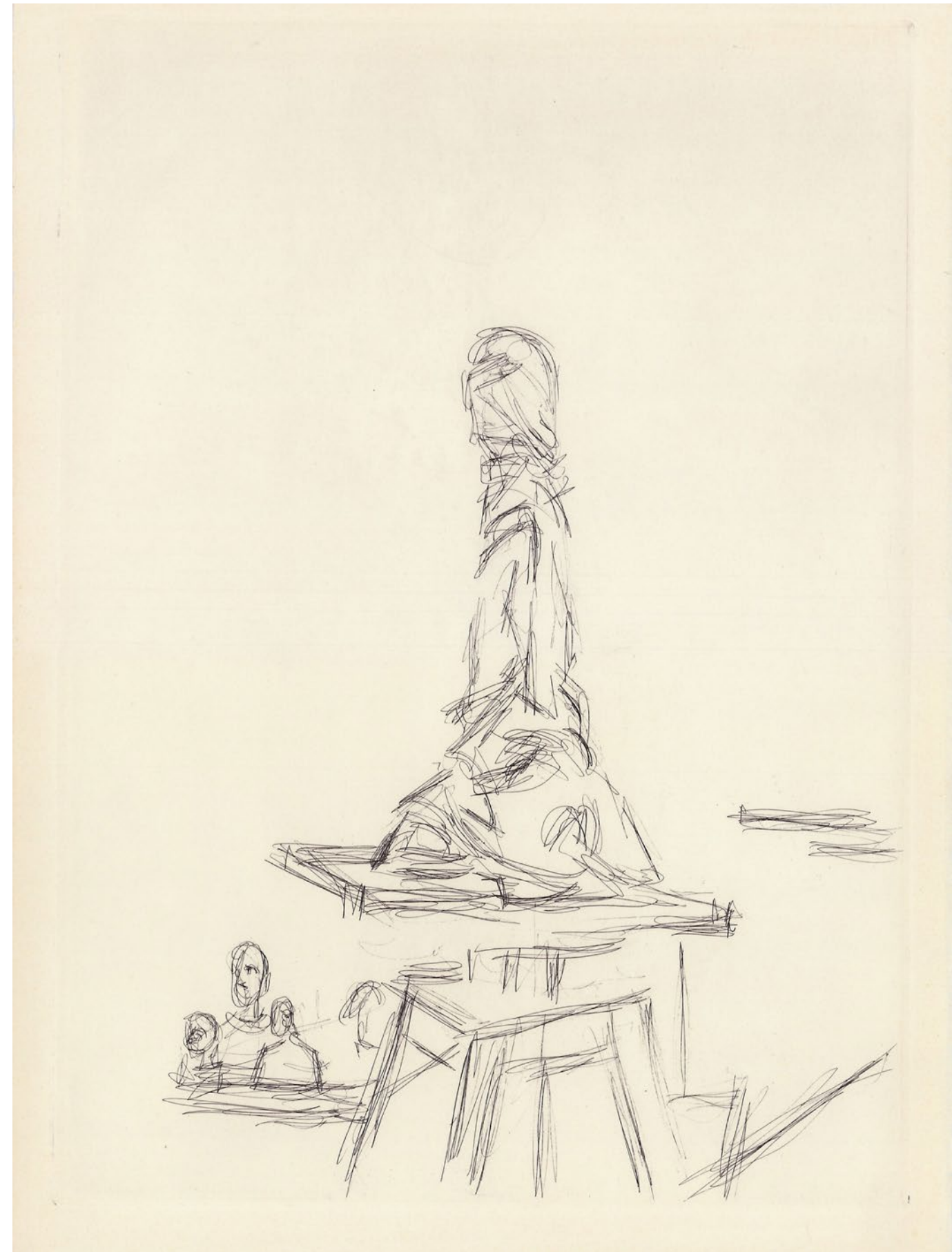
Expression of Human Individuality

For Ernst Beyeler, there was no doubt that Alberto Giacometti would be one of the most important artists of the 20th century: “His thin, slender figures were perhaps not understood at first, but people believed that Giacometti had an important message to convey.” Beyeler was also impressed by Giacometti as a person, and by the insistence with which he worked on his objects and spent hours on his drawings. This Edition of the etching *Atelier à la sellette* (1964), of which only a few copies are still available, was issued as the Galerie Beyeler’s 20th new-year edition.

“For me, art is just a way
of understanding how I see
the outside world.”

Atelier à la sellette, 1964

Edition unknown (limited)
Etching on Arches paper
Galerie Beyeler New Year print,
January 1966
Image size: 23 × 26 cm
Sheet size: 28.5 × 38 cm
Certificate, not numbered and
not signed
CHF 3'800.—



GILBERT & GEORGE

The Insides Are on the Outside

The Insides Are on the Outside was an exhibition curated by Hans Ulrich Obrist in 2013 in the Casa de Vidro (Glass House) built by architect Lina Bo Bardi in São Paulo.

The exhibition, part of which also took place at the magnificent SESC Pompéia culture and leisure centre Bo Bardi created between 1977 and 1982, was the last in a series of *house- museum* projects curated and conceived by Obrist, the most recent of which took place at the home of the poet Federico García Lorca, in Granada, in 2007–8.

Curator Hans Ulrich Obrist's trick, with this group exhibition, was to enlist the house, gardens and contents, and inviting more than 30 Brazilian and international artists to work on a series of site-specific pieces.

The British artist duo Gilbert & George (*1943, San Martin de Tor, Italy; *1942, Plymouth, UK) were also invited to participate. Their *Living Sculpture* was shown in the exhibition and was documented in photographs.

At Home with Lina Bo Bardi,
Living Sculpture, 2012,
Casa de Vidro

Edition of 100
Print on Hahnemühle Rag paper,
308 g/m²
38.7 × 47 cm
Certificate, stamped, numbered and
signed
CHF 5'500.– (excl. frame)



FRANCISCO DE GOYA
Los Desastres de la guerra

Desastres de la guerra (the disasters of the war) constitutes a series of 80 prints. They document the brutality and disastrous consequences of the Napoleonic invasion of Spain that lasted from 1808 until 1814. With those etchings, Goya recounts powerful and poignant scenes of savagery and suffering with cruel honesty and utter respect for the victims. The prints were published for the first time in 1863, 35 years after the death of the artist and mark the use of print as an important medium of creation and communication in Spain. Desastres de la Guerra have inspired many artists such as Pablo Picasso, Otto Dix or Dino and Jake Chapman, to name a few, and constitute an unquestionably crucial part of Goya's lifetime oeuvre.

Los Desastres de la guerra

Print of the first edition, 1863 Madrid
Etching, aquatint, gouache, drypoint
Handmade paper
Sheet size: 24.8 × 34.1 cm
CHF 2'200.— each (excl. frame)





Siempre sucede.



Algun partido saca.

Siempre sucede
Algun partido saca



No se convienen.



Escapan entre las llamas.

No se convienen
Escapan entre las llamas



Todo va revuelto

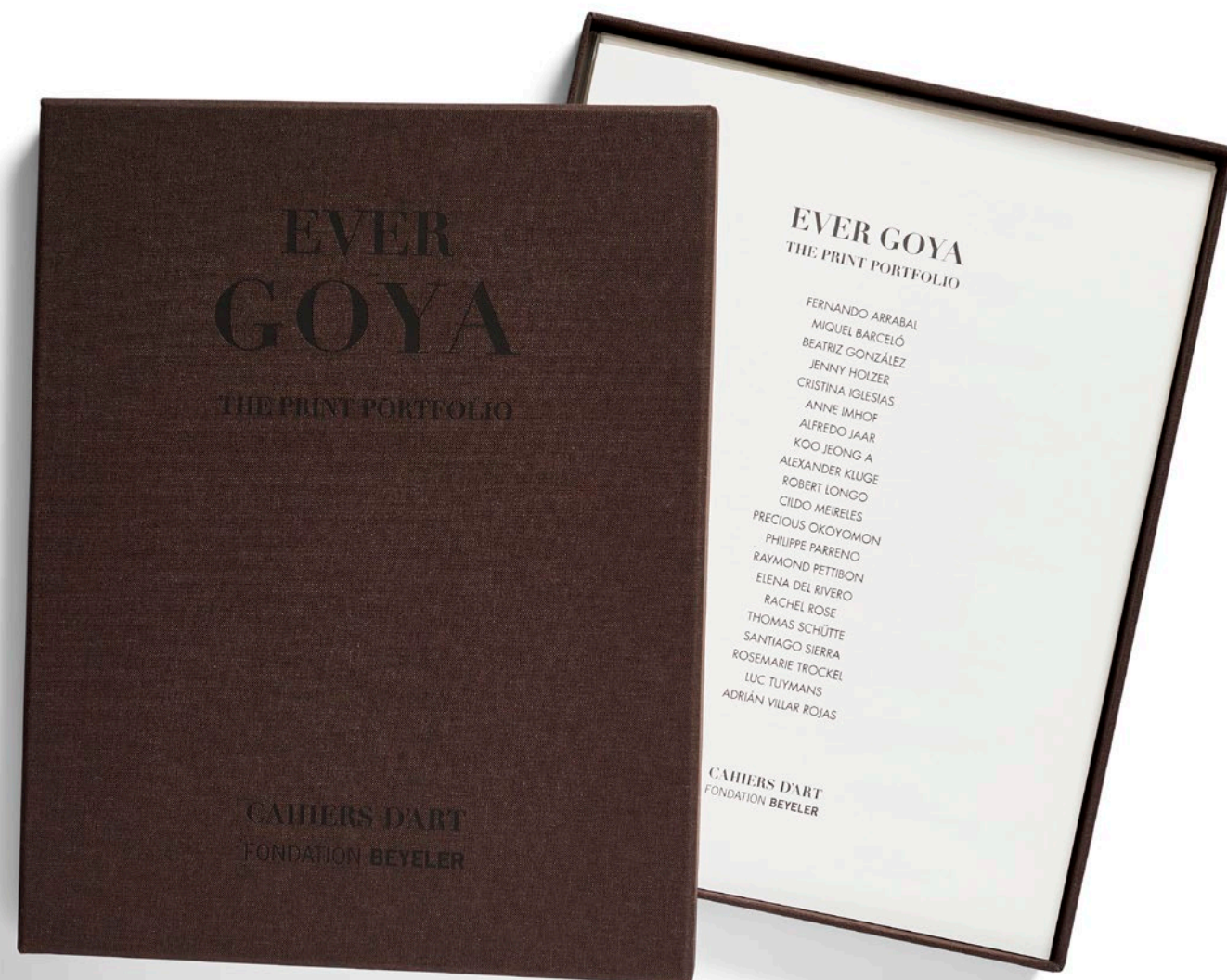
Gatesca pantomima

Tambien esto

Se defiende bien

All available editions of the *Desastres de la guerra* series can be found on: editions.fondationbeyeler.ch

EVER GOYA
THE PRINT PORTFOLIO, 2021



Set of 21 p prints
 Limited Edition of 150 (+ 5 AP + 45 HC)
 Print / work on paper
 Numbered and signed or stamped
 Delivered in an embossed canvas box
 Size : circa 31.5 × 24.5 cm
 CHF 11'750.— (excl. frame)

also available individually
 CHF 1'800.— each (excl. frame)





Fernando Arrabal

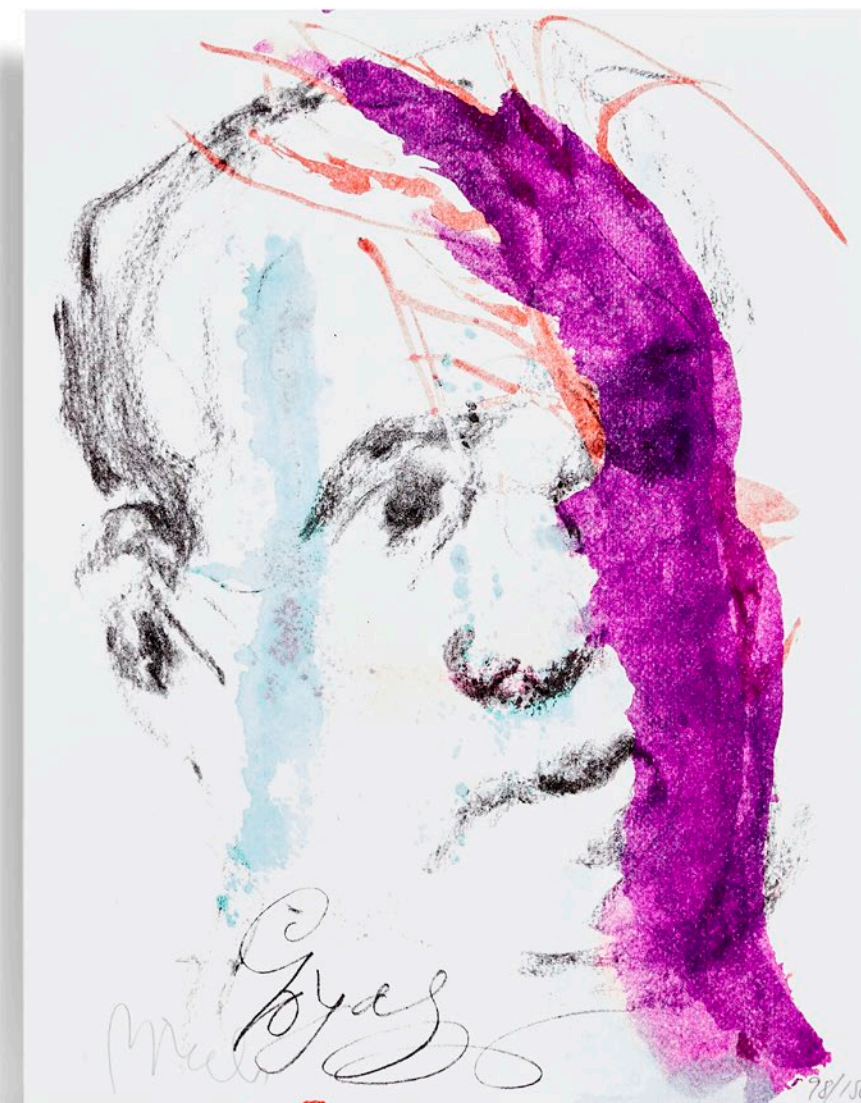
Untitled, 2021

Digital print on BFK Rives, 300 g/m²

Signed, colored pencil crayon and
numbered lower left, pencil (back)

Pigment print by Gilles Laurent of I-Labo in
collaboration with Michael Woolworth, Paris

CHF 1'800.– (excl. frame)



Miquel Barceló

Extraits du Cahier d'Artiste, 2021

Risography on Cocaine paper 250 g/m²

Signed lower left, numbered lower right, pencil (front)

Risography at Studio Fidele in collaboration
with Michael Woolworth, Paris

CHF 1'800.– (excl. frame)



Elena Del Rivero

#48 (2014–2018), 2021

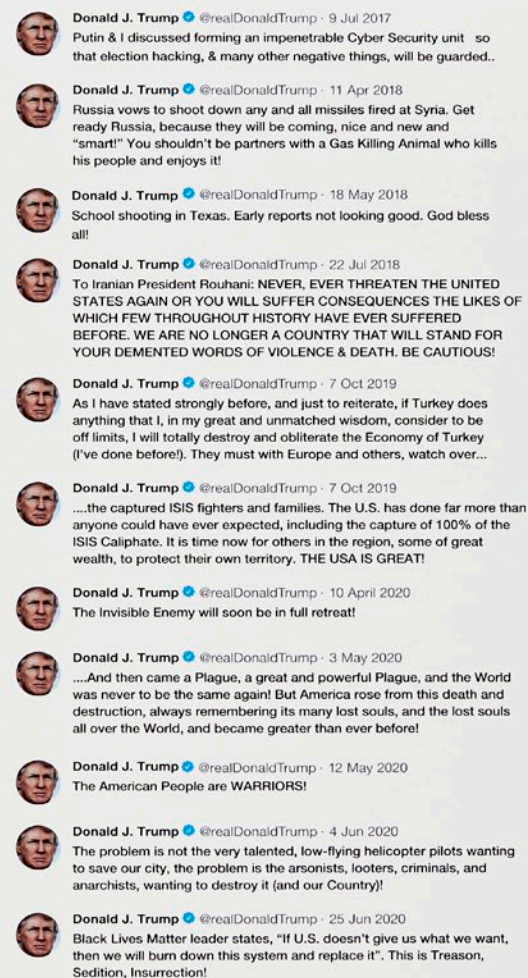
Inkjet archival ink on Hahnemühle PhotoRag Baryta
Signed lower right, numbered lower left, pencil (back)
Printed by Jose Quintanilla at Taller Digigráfico, Madrid
CHF 1'800.– (excl. frame)



Beatriz Gonzalez

*Untitled (Based upon "Boceto para
decoración de interiores" 1981), 2021*

Screen print / Serigraphie (13 plates) on Canson , 220 g/m²
Signed lower right, numbered lower left , pencil (front)
Printed by Taller Arte Dos Grafico , Bogotá , Colombia
CHF 1'800.– (excl. frame)



Jenny Holzer

Putin & I Discussed, 2021

Digital Print, Epson SureColor P10000 on
Hahnemühle PhotoRag), 308 g/m²
Signed lower right, numbered lower left, pencil (back)
Printed by Laumont, New York
CHF 1'800.– (excl. frame)



Cristina Iglesias

The Shore and the Ocean, 2020

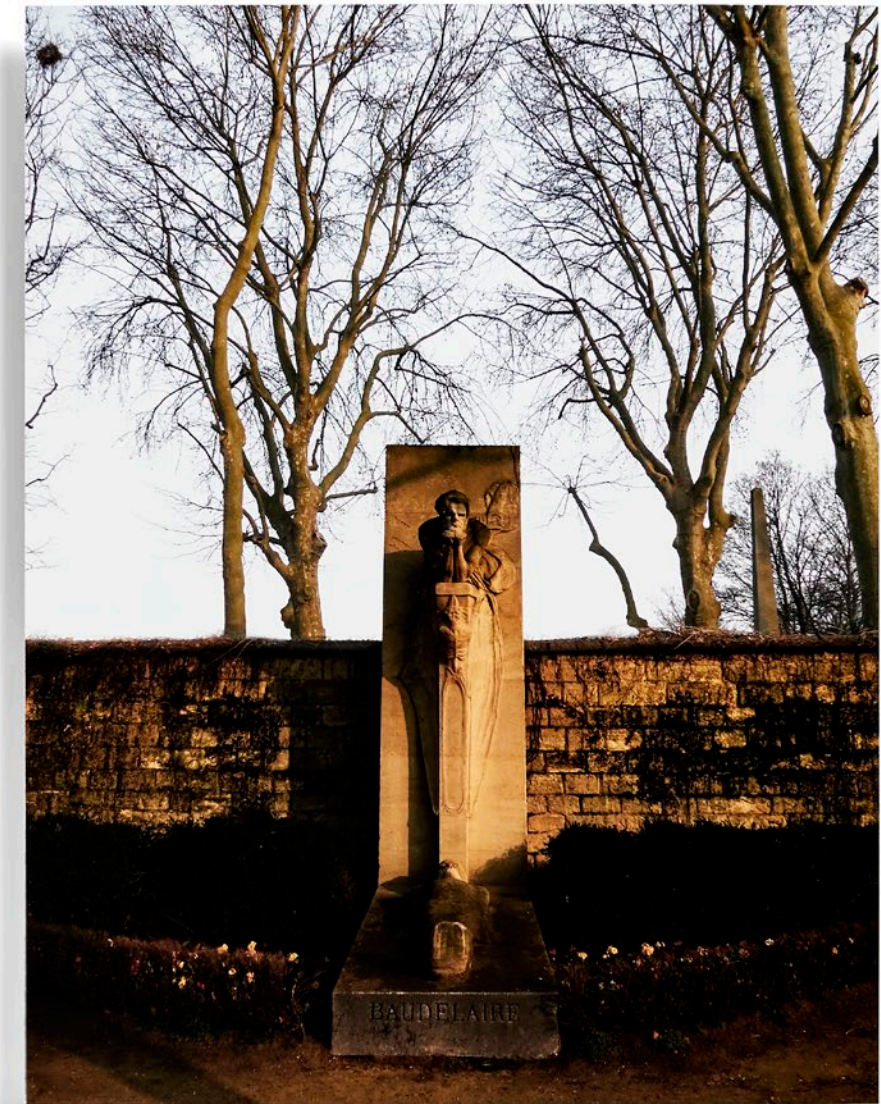
Photogravure on Hahnemühle natural white, 350 g/m²,
hand cut, natural edges
Titled lower center, pencil (front)
Signed, numbered and dated lower left, pencil (back)
Printed at Benveniste Contemporary, Madrid
CHF 1'800.– (excl. frame)



Anne Imhof

Untitled (For Goya), 2021

Inkjet print on Hahnemühle (William Turner), 310 g/m²
Signed center, numbered lower left, pencil (back)
Pigment print by Gilles Laurent of I-Labo in collaboration
with Michael Woolworth, Paris
CHF 1'800.— (excl. frame)



Alfredo Jaar

Searching for Baudelaire, I Found Goya, 2021

Giclée on Moab paper
Signed lower right, numbered lower left, pencil (back)
Printed by Jose Vargas at Duggal, New York
CHF 1'800.— (excl. frame)



Koo Jeong A

Your Tree My Answer, 2021

Pigment print on Hahnemühle (museum etching), 350 g/m²
Signed lower right, numbered lower left, pencil (back)
Printed by Gilles Laurent of I-Labo in collaboration
with Michael Woolworth, Paris
CHF 1'800.— (excl. frame)



Alexander Kluge

Untitled, 2021

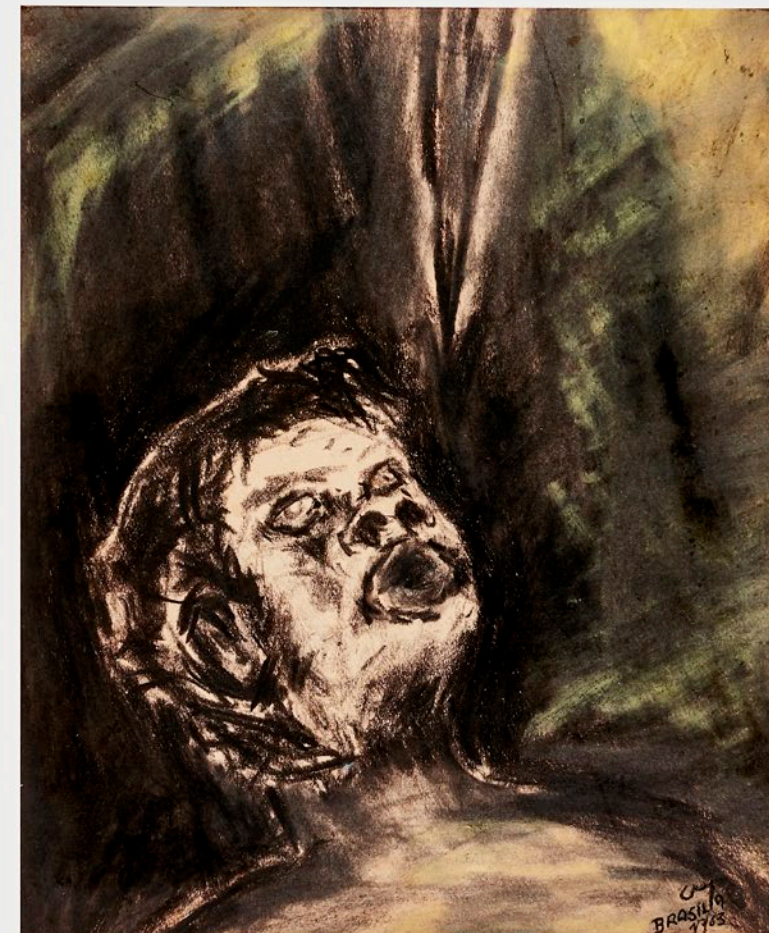
Pigment print on Hahnemühle William Turner), 310 g/m²
Signed and numbered lower left, pencil (front)
Printed by Gilles Laurent of I-Labo in collaboration
with Michael Woolworth, Paris
CHF 1'800.— (excl. frame)



Robert Longo

Untitled (Caravan, Arriaga, Mexico, October 27, 2018), 2021

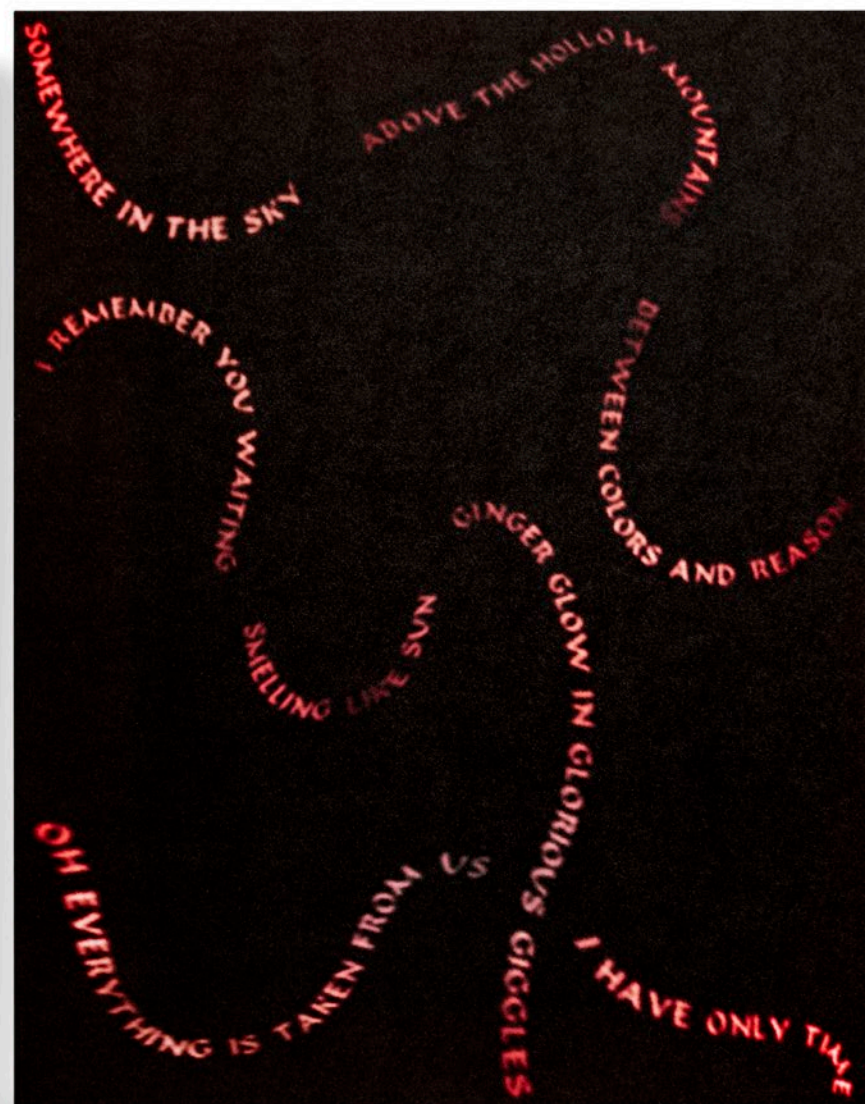
Moab Entrada Natural paper
Signed lower right, numbered lower left, pencil (front)
Printed by Ribuali Digital, New York
CHF 1'800.– (excl. frame)



Cildo Meireles

Lâmina (Blade) [1963], 2021

Pigment print on Hahnemühle (museum etching), 350 g/m²
Stamped lower right, numbered lower left, pencil (back)
Pigment print by Gilles Laurent of I-Labo in collaboration
with Michael Woolworth, Paris
CHF 1'800.– (excl. frame)



Precious Okoyomon

Love Transit, 2021

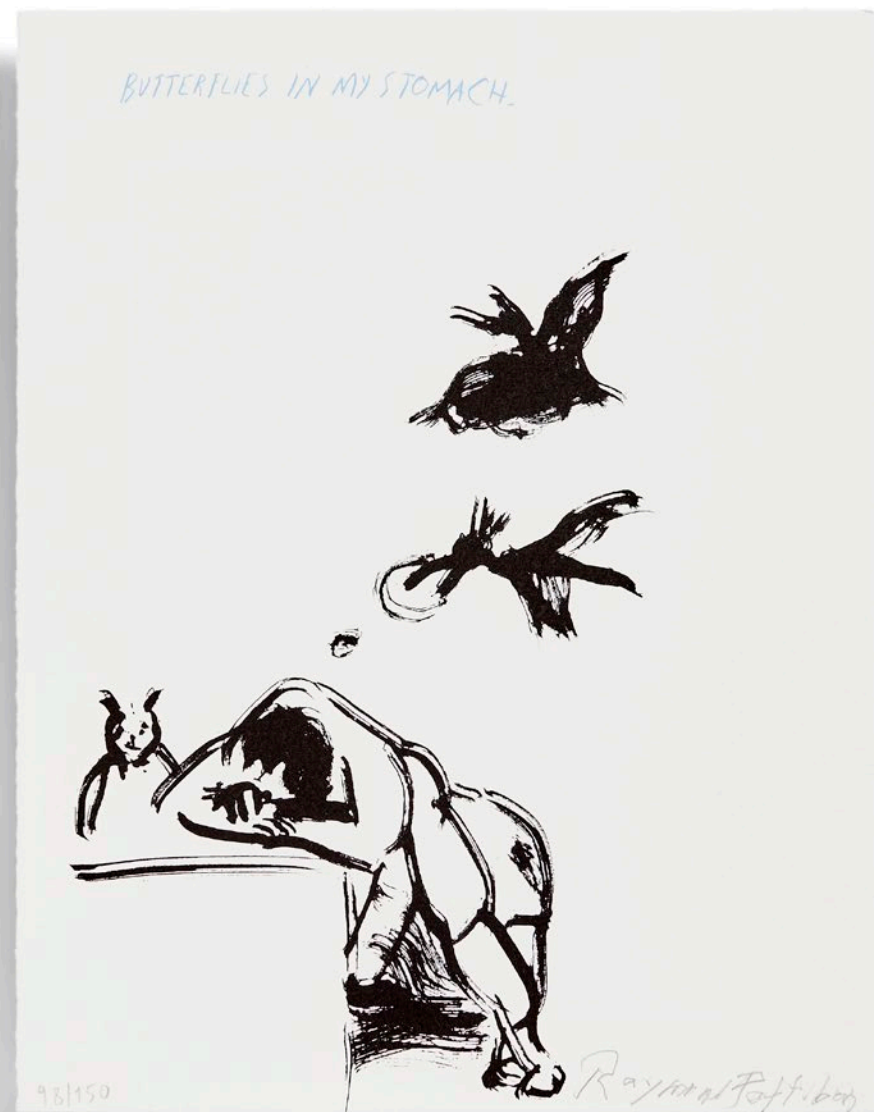
Indigo print on paper
Signed and numbered upper left, pen (back)
Printed by Jose Vargas at Duggal, New York
CHF 1'800.— (excl. frame)



Philippe Parreno

La Quinta Del Sordo, 2021

Pigment print on Baryte paper
Stamped lower left, numbered lower right, pencil (back)
Pigment print by Gilles Laurent of I-Labo in collaboration
with Michael Woolworth, Paris
CHF 1'800.— (excl. frame)



Raymond Pettibon

No Title (Butterflies in My Stomach), 2021

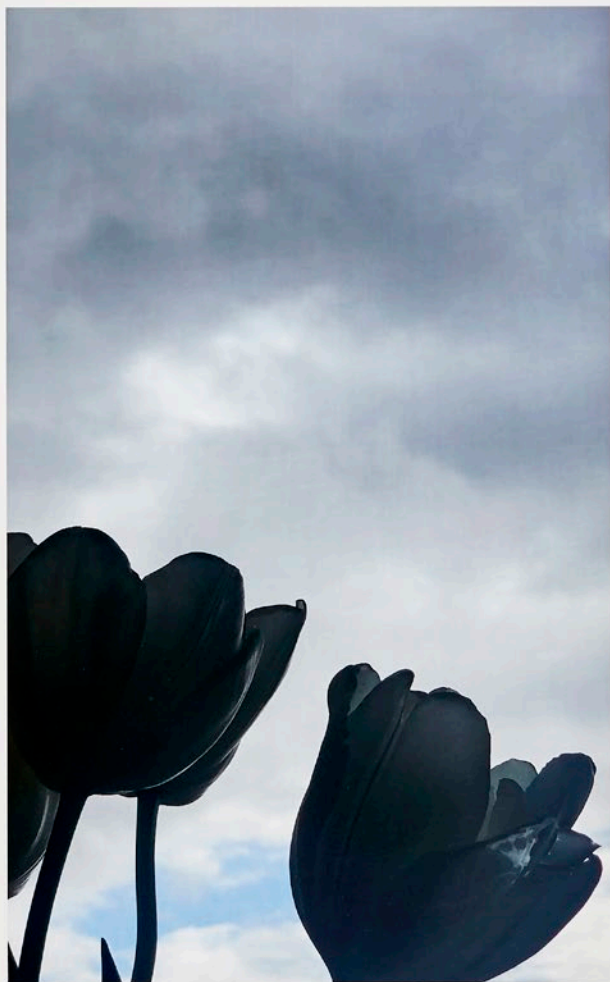
Two color lithograph on Rives BFK cotton rag paper,
hand cut, natural edges
Signed lower right, numbered lower left, pencil (front)
Printed by Maurice Sanchez at Derriere L'Etoile Studios, New York
CHF 1'800.— (excl. frame)



Adrian Villar Rojas

From the series La Fin de l'Imagination, 2021

Photocopy on Hammermill premium colour cover copy, 110 lbs
Signed lower left, numbered lower center, pencil (back)
CHF 1'800.— (excl. frame)



Rachel Rose

Morning [1790], 2021

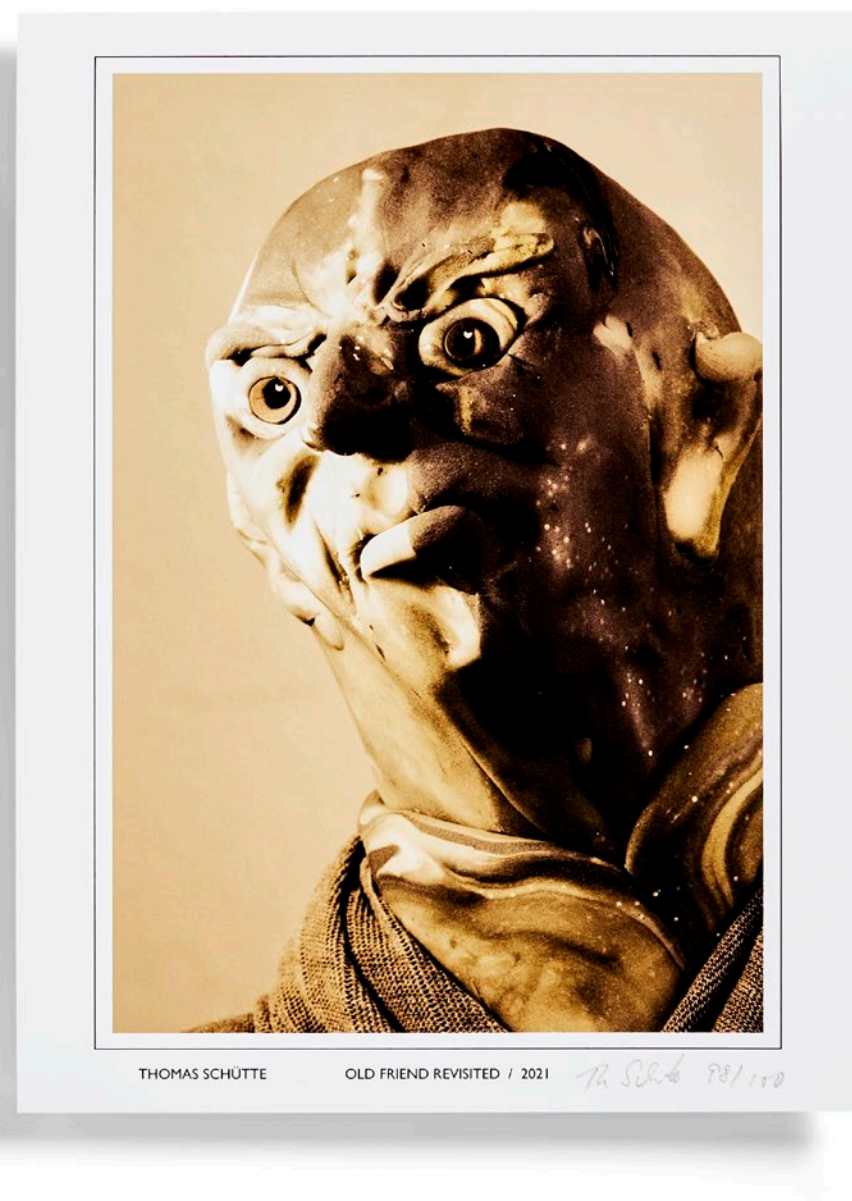
Pigment print on Hahnemühle (photo rag, ultrasmooth), 305 g/m²
Signed and dated lower right, pen, numbered lower right, pencil (back)
Printed by Laumont, New York
CHF 1'800.— (excl. frame)



Santiago Sierra

*A Worker's Arm Passing Through The Ceiling Of An Art Space
From A Dwelling, [Mexico City, 2004], 2021*

Pigment print on Hahnemühle (photographic), 300 g/m²
Signed lower left, pen, numbered lower left, pencil (back)
Printed by Movol Colour Digital, Madrid
CHF 1'800.— (excl. frame)



Thomas Schütte

Old Friend Revisited, 2021

Inkjet pigment print on Tecco PM matt, 230 g/m²
 Title and date lower center, printed on the front
 Signed and numbered lower right, pencil (front)
 CHF 1'800.— (excl. frame)



Rosemarie Trockel

Elsewhere, 2021

Digital print on Hahnemühle (photo rag, ultra smooth), 305 g/m²
 Stamped lower right, numbered lower left, pencil (back)
 Printed at d'mage, Berlin
 CHF 1'800.— (excl. frame)



Luc Tuymans

Issei Sagawa, 2021

Screenprint in seven colours on BFK Rives, 250 g/m²

Signed and numbered lower right, pencil (front)

Printed by Joris Vanpoucke in collaboration
with Roger Vandaele at Studio Studio-V

CHF 1'800.– (excl. frame)

EDITIONS FROM GALERIE BEYELER *A Working Relationship*

In 1952 with the opening of the Galerie Beyeler in Basel, Ernst Beyeler regularly published limited editions with the artists he represented in his gallery. These Editions testify to the great variety and high quality of modern and contemporary art.

They consist of limited, exclusive and in many cases individually signed editions of lithographs, etchings and screenprints, by artists with whom Ernst Beyeler has enjoyed a working relationship, such as Hans Hartung (1904, Leipzig, Germany – 1989, Antibes, France), Ben Nicholson (1894, Denham – 1982, Hampstead, UK), Hans Arp (1886, Strasbourg, France – 1966, Basel, Switzerland) and Eduardo Chillida (1924–2002, Donostia/San Sebastián, Spain).

Hans Hartung

L37, 1958

Edition of 100
Lithograph
57.5 × 77 cm
Certificate, numbered and signed
CHF 1'300.– (excl. frame)





Installation view of the exhibition *Jenny Holzer*

JENNY HOLZER

Artist Jenny Holzer (*1950, Gallipolis, US) is one of the most significant artists of our time. She has held exhibitions and presented art projects worldwide and won many awards, including the Golden Lion at the Venice Biennale. Fondation Beyeler presented her first large exhibition in a Swiss museum in 2009. On view were paintings and sculptures, as well as her famous LED installations, which contain overwhelming visual effects and memorable texts of a poetic, socio-critical, and political nature.

After Holzer first used the LED technique to make her texts public in 1982, it became the principal medium of her art. By combining form and content in this way, Holzer creates



Portrait of Jenny Holzer

powerful tensions between emotion and knowledge. With great precision and directness, she addresses such subjects as war and violence, death, sexuality, and power. Holzer's texts frequently include discordantly opposing points of view. Such oppositions

become even stronger in the context of how her works are often presented because we are unable to read the statements in their entirety. Text fragments accumulate and combine to suggest ever-new meanings. The impulse to read and comprehend a statement is continually disturbed, or even blocked entirely, by its incessantly changing visual appearance.

The exhibition in conjunction with Jenny Holzer took place at Fondation Beyeler from November 1, 2009 – January 24, 2010.

JENNY HOLZER

Inflammatory Essays (1979–1982)

Influenced by Holzer's readings of political, art, religious, utopian, and other manifestos, the *Inflammatory Essays* are a collection of 100-word texts that were printed on colored paper and posted throughout New York City. Like any manifesto, the voice in each essay urges and espouses a strong and particular ideology. By masking the author of the essays, Holzer allows the viewer to assess ideologies divorced from the personalities that propel them. With this series, Holzer invites the reader to consider the urgent necessity of social change, the possibility for manipulation of the public, and the conditions that attend revolution.

Living (1980–1982)

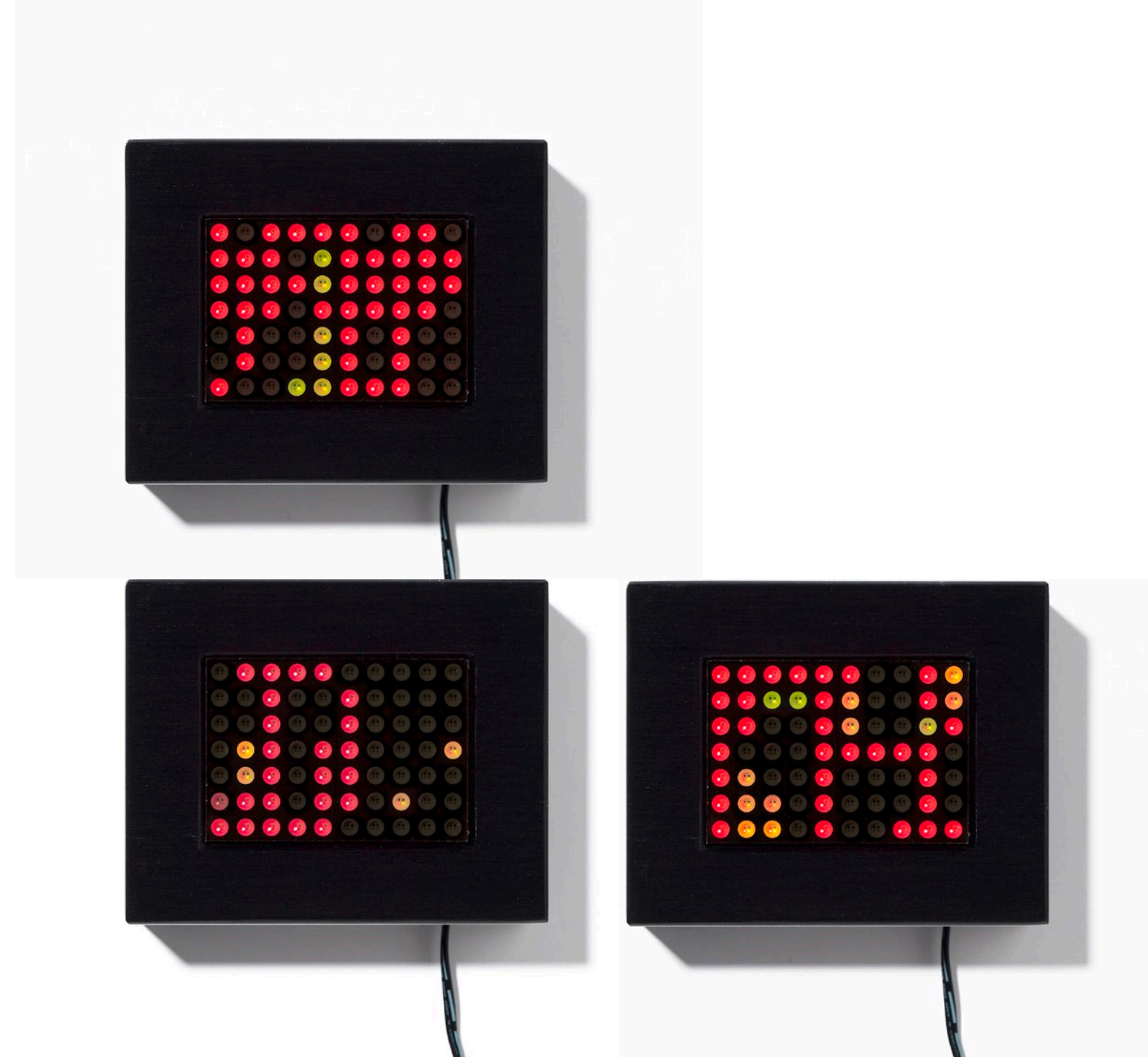
In the *Living* series, Holzer presents a set of quiet observations, directions, and warnings. Unlike the *Inflammatory Essays*, the *Living* texts are written in a matter of fact, journalistic style, suitable for descriptions of everyday life. The commentaries touch on how the individual and his or her body negotiates landscapes, persons, rules, expectations, desires, fears, other bodies, one's flesh, and one's self. The *Living* writing appeared on cast bronze plaques, of the sort that often appear on historical buildings, to lend the writing authority. The writings were also incorporated into hand-painted signs.

Laments (1989)

Written during the bleakest insurgence of the AIDS epidemic, the *Laments* chronicle unnecessary death in the first-person voices of the unknown and unnamed who suffer. Written from the viewpoints of women, men, children, and an infant, the *Laments* were first shown at the Dia Art Foundation on thirteen stone sarcophagi and in thirteen vertical synchronized LED signs.

Arno (1996)

Begun as an account of losing someone to AIDS, *Arno*, more expansively, treats living with the death of one who was loved. A version of the text made its debut in a music video for *Red, Hot and Dance*, an AIDS fundraiser. The writing was completed, and made general, so as to treat anyone's loss after a great and terrible love. *Arno* next was presented to the public as a light projection on the Arno River in Florence, Italy, in 1996. This projection on the Arno was Holzer's first, and this medium has been crucial to Holzer's practice since.



Mini LED, Text Date: 1996

Edition of 100
Electronic mini LED panel with anodized
aluminum housing:
red, green and yellow diodes, incl.
power adapter
13 × 10.2 × 4 cm (each)
Various titles in English from 1996
Certificate, numbered and signed
(on the back)
CHF 7'500.– (each)

REBECCA HORN

The Poetic Body

The body, time, and space are themes that Rebecca Horn (*1944, Michelstadt, Germany) seeks to capture and represent in her art. The German artist, who lives in Bad Königszell, Berlin, and New York, became known in the late 1960s for her objects and kinetic sculptures. Since the 1970s, her work has increasingly embraced installation, performance, and film.

The fantasy of the animated doll or automaton, cherished for centuries, is lent new life in her poetically suggestive work. Rebecca Horn created this limited edition in conjunction with the exhibition *Eros in Modern Art* held at the Fondation Beyeler in 2007. Each photocollage has also been additionally worked in paint by the artist, lending it the character of an original work.

Rousset, 2006

Edition of 30
Photocollage, individually overpainted
and framed in black-lacquered maple
30 x 38 cm
Certificate, numbered and signed
CHF 3'800.– (incl. frame)

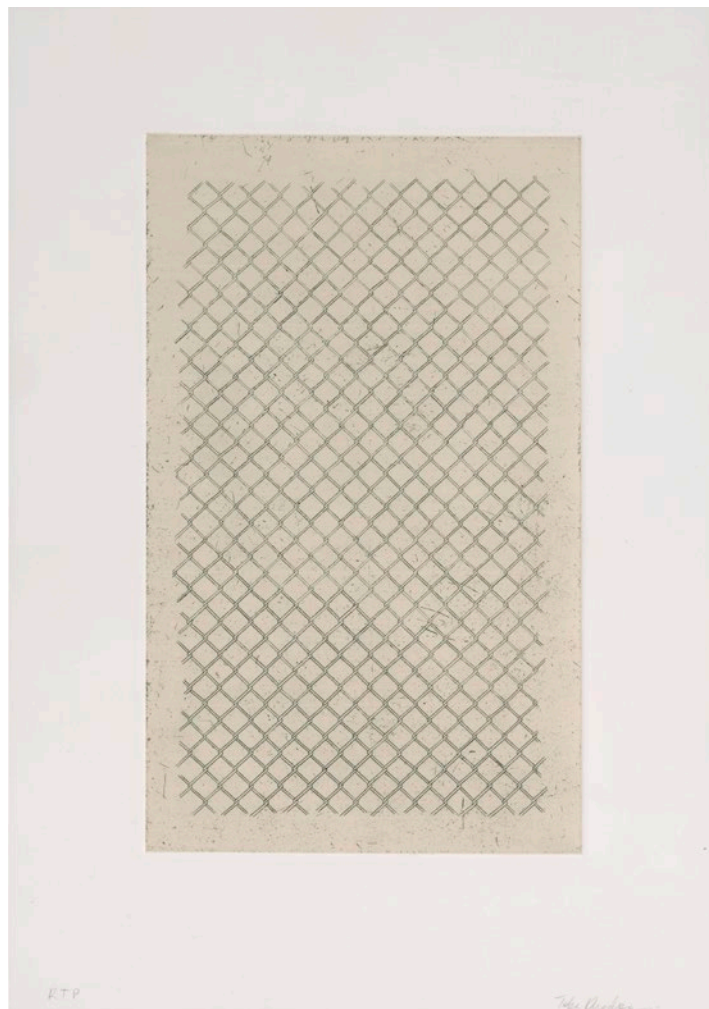


TOBA KHEDOORI

A state of suspense

Since the mid-1990s Toba Khedoori has been creating large-format drawings. Motifs such as windows, armchairs or fences are surrounded by an empty surface and located in an uncertain spatial situation – a state of suspense that cannot be precisely assigned.

This limited and signed etching was created exclusively for the *Resonating Spaces* exhibition (2019/2020) in the Fondation Beyeler.



Untitled, 2019

Edition of 30
Hardboard etching with Chinecollé on
Somerset textured white 300g/m²
33 × 47 cm
Certificate, numbered and signed
CHF 2'500.–



JEFF KOONS

Jeff Koons (*1955, York, US) is one of the best known contemporary artists, and has repeatedly caused a furore since the 1980s. He has been especially renowned for works that call the conventional distinction between art and kitsch into question. The Fondation Beyeler was presenting the first Koons exhibition ever held in a Swiss museum.



Portrait of Jeff Koons

From the start Koons worked in terms of chronological series of pieces, each with its own title. Taken together, these series titles provide an overview of his artistic conception. Our extensive show comprised about 50 works from three central groupings that represent crucial steps in Koons's development and pursue the unusual path, combining popular and high culture.

The exhibition spanned a wide arc from *The New*, the young artist's early series, to *Celebration*, to which new pieces are still being added today. In between we found *Banality*, an

influential grouping with a manifesto-like character and crucial for Koons's self-definition as an artist. Taken together, these three series reflect the core of Koons's thinking and the internal cohesion of the entire oeuvre, something that tends to be obscured by the system of groups of works with their separate titles.

The *Celebration*-series represented Koons's most ambitious series to date, intended to comprise twenty large-scale sculptures in perfectly crafted stainless steel and sixteen large-format paintings. Here, the artist addressed things familiar and transitory, children and childhood, in motifs that call to mind children's birthdays and holiday customs, yet whose monumental sculptural forms are simultaneously stylized into the iconic. In terms of style, *Celebration* represented something in the nature of a synthesis between the minimalist aesthetic of *The New* and the Baroque opulence of *Banality*, and links up with the involvement with child-

hood seen in earlier series. And while the apparently fragile *Celebration* figures seem supple and weightless, they are actually stable, hard and weigh tons.

In *Celebration*, Koons not only developed his sculptural language further but took a step into painting, which appeared for the first time on an equal footing with sculpture in his oeuvre. The paintings in the series are based on arrangements of real objects created by the artist, photographed and reworked by means of a complex process of schematization, then considerably enlarged and transferred to canvas. The central motif was placed in front of draped, reflecting foil in which certain parts of the object are reflected many times over, usually in distorted form. The aesthetic effect of the paintings, which owe much to Pop Art, is determined by their "objective", virtually hyper-realistic approach.

The exhibition in conjunction with Jeff Koons took place at Fondation Beyeler from May 13, 2012 – September 2, 2012.

Installation view of the exhibition Jeff Koons



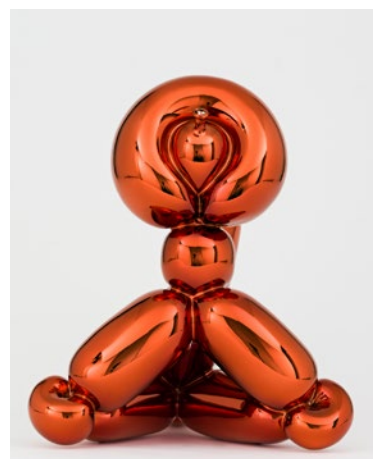
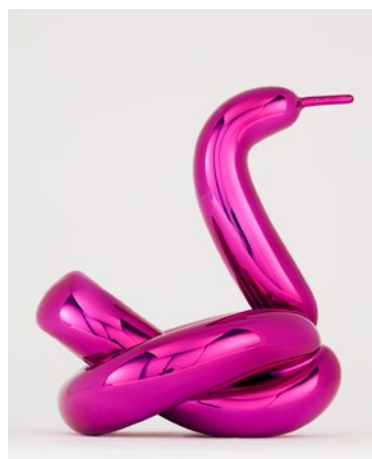
JEFF KOONS

Art of Balloon Twist

Jeff Koons transforms a simple twisted balloon swan into a reflective yellow porcelain for his limited edition, *Balloon Swan*. The original *Balloon Swan*, 2004–2011, is a monumental sculpture, standing over three meters high, in mirror-polished stainless steel with transparent color coating. The figure of the swan has significant personal resonance for the artist; it was one of the first sculptures Koons made aged nine years old in ceramic, on which the young artist labored diligently on to get the angle of the neck correct. In the case of *Balloon Swan*, he worked for over a year and a half shaping its graceful neck. Through research, modeling, milling, polishing, and lacquering, the swan was elevated to its final monumental form.

Balloon Swan (Magenta), 2019
Balloon Monkey (Orange), 2019
Balloon Rabbit (Violet), 2019

Edition of 999 (each)
Porcelain
24.1 × 16.4 × 21 cm;
24.9 × 20.9 × 39.2 cm;
29.2 × 13.9 × 21 cm
Manufactory: Bernardaud, France
© Jeff Koons
Certificate, numbered and stamp-signed
in the glaze
CHF 15'000.– (each)



Balloon Animals, 2017

Edition Set-Nr. 999 / 999
Edition of 999
Porcelain
Balloon Rabbit (red), 2017
Balloon Monkey (blue), 2017
Balloon Swan (yellow), 2017
29.2 × 13.9 × 21 cm;
24.9 × 20.9 × 39.2 cm;
24.1 × 16.4 × 21 cm
Manufactory: Bernardaud, France
© Jeff Koons
Certificate, numbered and stamp-signed
in the glaze
CHF 70'000.–





Balloon Dog, 2016
Orange, magenta and yellow

Edition of 2'300 (each)
Porcelain
Diameter: 26.7 cm
Depth: 12.7 cm
Manufactory: Bernardaud, France
© Jeff Koons
Certificate, numbered and stamp-
signed in the glaze
CHF 12'200.– (each)

“My works are very ‘Pop’. Each time I look at Pop Art it’s like a little explosion, very upbeat. I hope that my works, too, have that kind of rejuvenation, that each time you look at it you feel a sense of pop.”

Monkey Train, 2006
Orange, blue and yellow

Edition of 500 (each)
each 80 × 20 × 0.7 cm
Material: maple wood, 7 ply
Date: 2006
Printed signature
CHF 3'400.– (each)



JEFF KOONS

A Split-Rocker for Your Flowers

Split-Rocker Vase is a small variant of the monumental *Split-Rocker* sculpture that bloomed in the grounds of the Fondation Beyeler for three months in the summer of 2012. The sculpture, created out of thousands of flowering plants, took up the harmonious dialogue between art and nature that is so characteristic of the Beyeler museum and gardens. Jeff Koons based his design for *Split-Rocker* on the animal heads atop two children's rocking chairs: one of a pony and the other of a dinosaur. He split each head in two and reassembled two halves into a single mixed head.

Koons designed *Split-Rocker Vase* on the same principle. The porcelain vase was manufactured for the Fondation Beyeler by the long-established Bernardaud porcelain factory in Limoges, France. Koons is one of today's top-earning artists. His works regularly achieve record prices at auction. *Split-Rocker Vase* is an object that already has a firm place in art history.



Split-Rocker Vase, 2012

Edition of 3'500
Bisque porcelain
36 x 40 x 33 cm
Manufactory: Bernardaud, France
© Jeff Koons
Certificate, numbered and stamp-
signed in the glaze
CHF 5'375.—



WOLFGANG LAIB

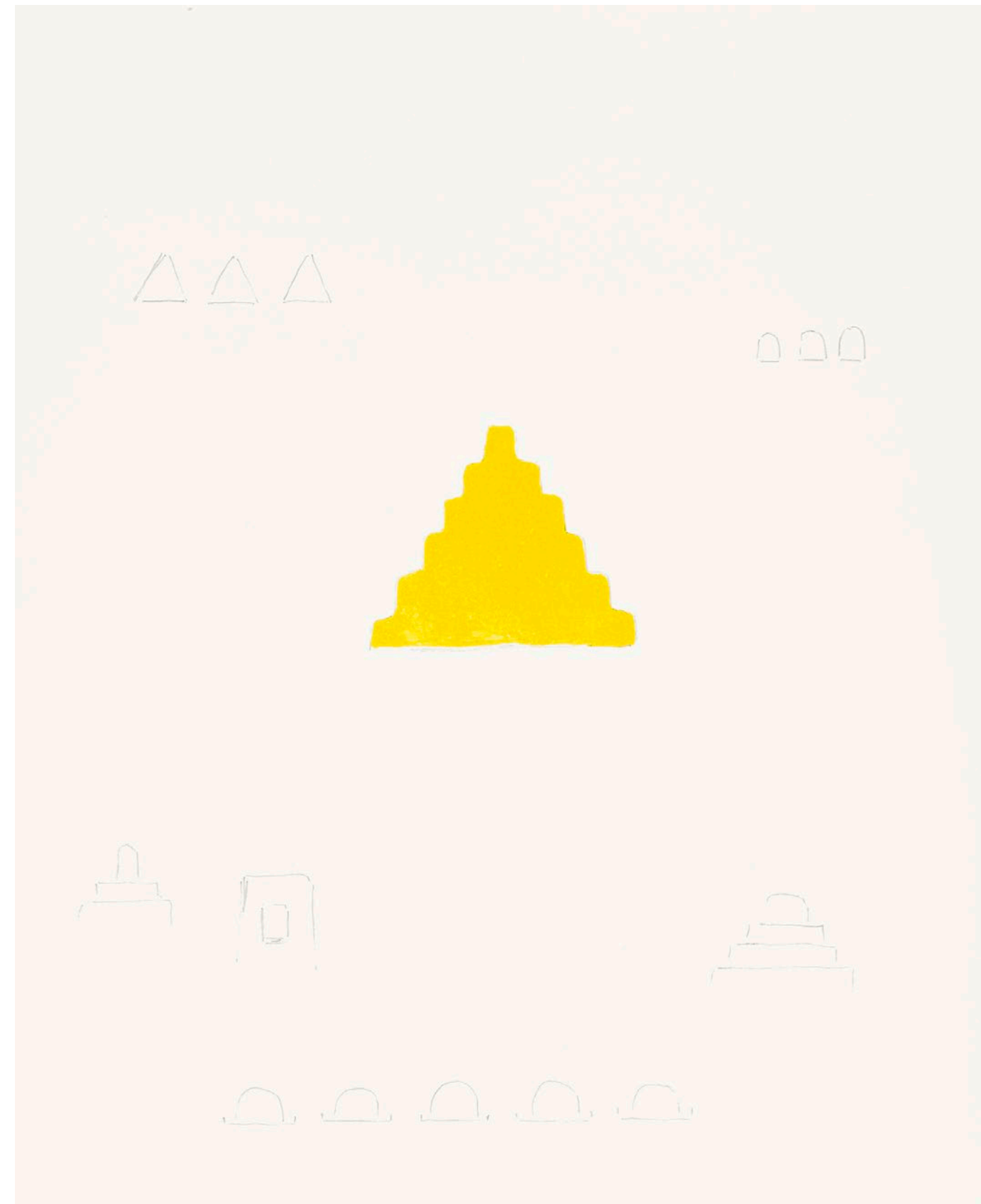
Ziggurats

Wolfgang Laib (*1950, Metzingen, Germany) is an artist whose unique œuvre overlaps the spheres of Land Art and Minimalism. His works are typically created out of natural materials, such as beeswax, pollen, and rice. The untitled lithograph available as an Edition was produced in conjunction with the exhibition of Laib's work held at the Fondation Beyeler in 2005 – 2006. It represents one of the large-scale beeswax ziggurats that were on view in the exhibition. In the lithograph, Laib combines his own stepped tower with drawings of ziggurats.

“Finished or unfinished or finished forever – the limits become blurred. I can collect pollen and sprinkle it, then it is finished – for the time being – as intensely as one can possibly imagine. Or a milkstone; one can fill it with milk, then the mild is there – for a few hours. It is wiped off again, the pollen is swept up ... is it finished or unfinished?”

Untitled, 2005

Edition of 100 + 12 AP
Two-color lithograph on Zerkall
deckle-edged paper, 275 g/m²
42 × 52 cm
Certificate, numbered and signed
CHF 1'300.–



MARKUS LÜPERTZ

Spirit of Nature

The painter and sculptor Markus Lüpertz (*1941, Reichenberg, Germany) ranks among today's most influential artists. A Neo-Expressionist, he makes works that are characterized by their force and archaic monumentality. From 1988 to 2009, he was director of the Kunstakademie Düsseldorf.

Lüpertz's oeuvre of 1969 to 1977 contained many motifs that triggered uncomfortable associations with National Socialism. In breaking the taboo of silence that still surrounded his country's recent past, he proved to be a polarizing figure. In his later works, Lüpertz turned to themes drawn from Greek mythology. The art edition *Daphne* shows a powerful nature deity akin to Diana, the virgin goddess of the hunt.

Daphne, 2003

Edition of 30
Drypoint
53 x 77 cm
Certificate, numbered and signed
CHF 2'800.—



1/30

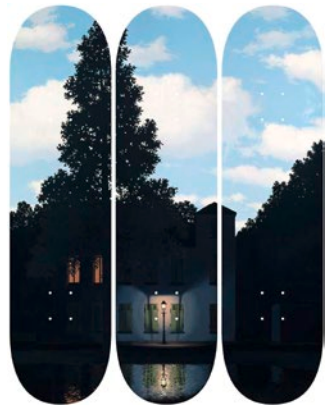
M

RENÉ MAGRITTE

Father of Belgian surrealism

René Magritte (1898, Lessines – 1967, Schaerbeek, Belgium) was one of the most famous artists of the 20th century. His heritage had an immense influence on pop and conceptual art and it still continues to inspire contemporary artists.

Seen as an homage to the father of Belgian surrealism and as an extension of his art to the medium of skateboards, giving it an entirely new meaning – just like Magritte always played with context in his paintings. The three editions of his recognizable oeuvre have been created in close collaboration by The Skateroom with the Fondation Magritte: *Décalcomanie*, *L'Empire des lumières* and *Fils de l'homme*. implementing social projects with young people in Afghanistan, Cambodia and South Africa.



L'empire des lumières, 2018

Edition of 250
7-ply maple wood from sustainable Canadian forests, with mounting system
20 × 80 × 0.7 cm (each)
Certificate signed by The Skateroom
CHF 820.–

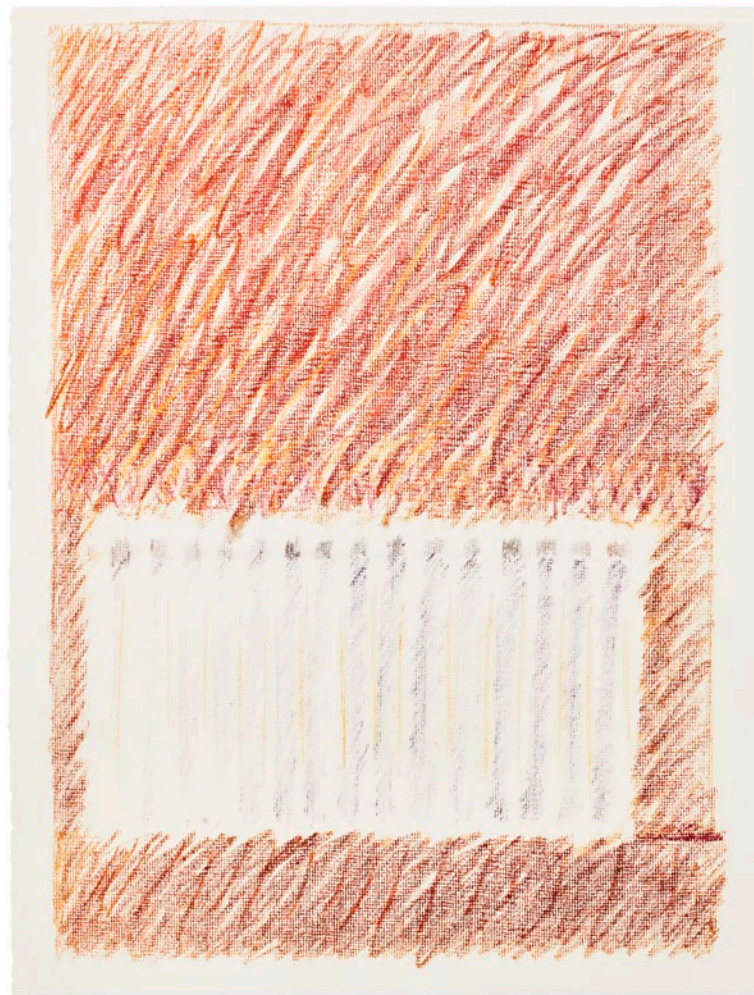
“Art evokes the mystery without which the world would not exist.”



CILDO MEIRELES

Perceptual Speculation

In his works, which primarily take the form of large-scale installations, Brazilian conceptual artist Cildo Meireles creates complex orders and new spaces of meaning through the use of simple objects, in most cases taken from domestic daily life. Philosophically dense speculations arise when, for example, he builds a Tower of Babel out of old radio sets, carpets a floor with countless eggs, constructs a teepee out of 6,000 banknotes – surrounded by a sea of bones – or, in *La Bruja* (The Witch) with its miles and miles of black wool yarn, confronts chaos with order. A theme that Meireles also takes up in his *Untitled* 2019 photogravure.



Untitled, 2019

Edition of 50 + 21 AP
Colour photogravure (total of 8 colours)
on Zerkall-Bütten paper, 300 g/m²
30 × 40 cm
Certificate, numbered and signed
CHF 4'300.– (excl. frame)

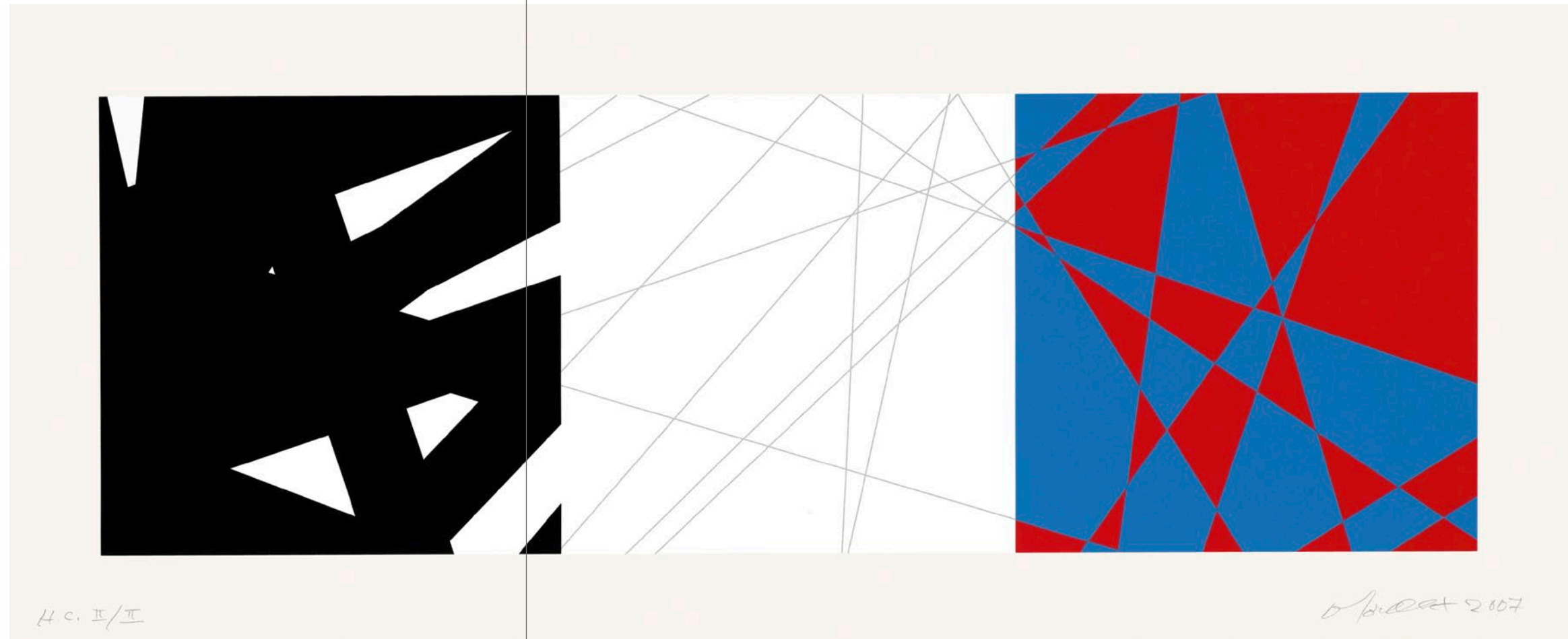


FRANÇOIS MORELLET

A Triptych of Color and Line

François Morellet (1926–2016, Cholet, France) was a French painter, sculptor, engraver, and light artist. Rejecting the gestural painting of the Abstract Expressionists, he began exploring abstract geometric forms in the late 1940s. In 1960, he co-founded the artists' group GRAV (Groupe de Recherche d'Art Visuel), whose members believed in anonymous, impersonal art. Morellet's rigorous approach has tended to create emotionally neutral works and placed him close to Minimalism and conceptual art. His later multimedia works reveal an unmistakable affinity with Dadaism.

The Edition *Stryptique* invokes the format of a triptych. The play of lines gives rise to interesting shifts that claim new territory across and beyond the bounds of the composition.



Stryptique, 2007

Edition of 60 + 15 AP
Five-color serigraph on Rives BFK
paper, 270 g/m²
84.8 × 34.8 cm
Certificate, numbered and signed
CHF 1'800.—

SARAH MORRIS

Paper-Folding

The painter, filmmaker, photographer, and graphic artist Sarah Morris (*1967, Sevenoaks, UK) shot to prominence in the 1990s, becoming one of the most important abstract artists of the present day. Her work is known around the world. For her solo exhibition at Fondation Beyeler in 2008, Morris created the large mural *Black Beetle*. The idea for the work came from origami, a Japanese paper-folding technique that originated in China. The art edition *Black Beetle (Origami)* is based on the structure of the large mural.



Black Beetle (Origami), 2008

Edition of 60 + 10 AP
60 x 60 cm
Certificate, numbered and signed
CHF 2'400.– (excl. frame)

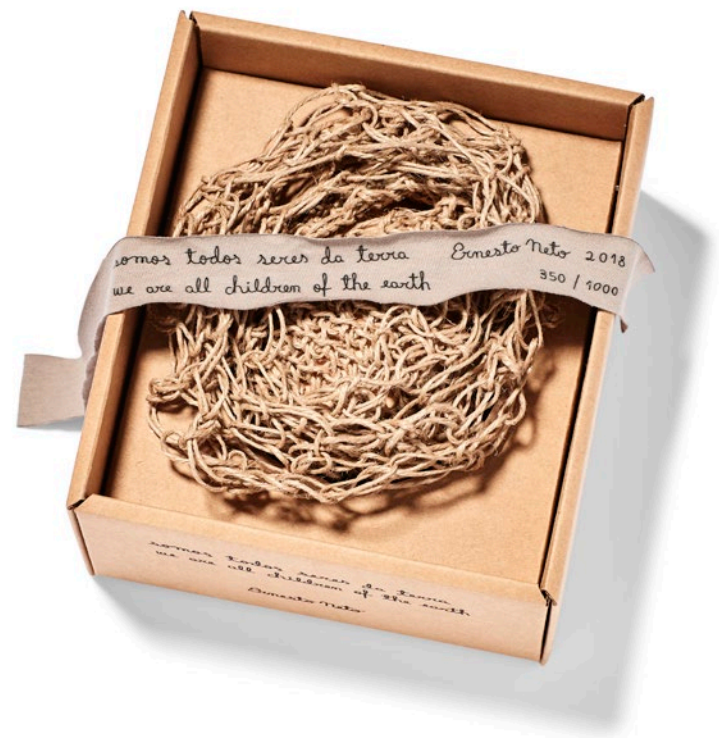


ERNESTO NETO

Children of the Earth

From June 30 to July 29, 2018, the Beyeler Foundation presented a project by Brazilian artist Ernesto Neto (*1964, Rio de Janeiro, Brazil) at Zurich's main railway station. The monumental work *GaiaMotherTree*, a sculpture made of brightly coloured hand-knotted cotton strips, looks like a large tree. *GaiaMotherTree* was a walk-in structure that functioned as a meeting place and a place for interaction and meditation, entirely handmade. Cotton strips were tied using a finger hooking technique to form a giant transparent structure. The drop-shaped elements suspended from the branches are filled with aromatic spices and seeds.

Inspired by the public art project, *somos todos seres da terra/we are all children of the earth* (2018) is a hand-knotted crochet bag carrying a holy fruit, the mango, made of stone plaster. The sculpture hangs from the ceiling with the mango suspended in the long, crocheted bag. Each artwork in this edition of 1'000 is numbered and includes a printed label. It is handmade with natural materials. The crochet bag has been produced at the Studio of Ernesto Neto in Rio de Janeiro, and the mango has been cast and manually produced in New York under the supervision of Lisa Ivorian-Jones. Due to the artisanal process for each edition, there can be slight alterations in coloration and detail.



*somos todos seres da terra/
we are all children of the earth*, 2018

Edition of 1'000
Ramie crochet and stone plaster
210 × 12 × 10 cm
Certificate, numbered
each CHF 630.—



seedgaia, 2017

Edition of 100
Crocheted strips of cotton, cotton-strip
balls and wooden knobs
50 × 52 × 45 cm
Certificate, numbered and signed (on
the certificate)
CHF 10'000.—



BEN NICHOLSON
A Working Relationship

In 1952 with the opening of the Galerie Beyeler in Basel, Ernst Beyeler regularly published limited editions with the artists he represented in his gallery. These Editions testify to the great variety and high quality of modern and contemporary art.

They consist of limited, exclusive and in many cases individually signed editions of lithographs, etchings and screenprints, by artists with whom Ernst Beyeler has enjoyed a working relationship, among Ben Nicholson (1894, Denham – 1982, Hampstead, UK) and many others from the gallery programme.

Tesseracte, 1966

Edition of 50
Etching
38 × 32 cm
Certificate, numbered and signed
CHF 2'000.– (excl. frame)

Moonshine, 1966

Edition of 50
Etching
32 × 38 cm
Certificate, numbered and signed
CHF 2'000.– (excl. frame)

*Fragment of Tuscan
Cathedral, 1965*

Edition of 50
Etching
27 × 32.5 cm
Certificate, numbered and signed
CHF 2'000.– (excl. frame)

*Fragment of Tuscan
Cathedral, 1965*

Edition of 380
Etching, sheet embossed with
“Galerie Beyeler”
27 × 32.5 cm
Certificate, numbered and signed
CHF 800.– (excl. frame)



ALBERT OEHLLEN

LP with Etching: Wild, Free, Beautiful

The diversity of the oeuvre of Albert Oehlen (*1954, Krefeld, Germany) is due to the multimedia orientation of his work and, at the same time, to his aim of exploring and challenging the bounds of painting. Oehlen tirelessly questions traditional pictorial methods, materials, styles, and conventions and confronts them with one another. The medium must be subjected to the greatest possible strain, he once remarked, for true beauty to emerge. Oehlen thereby produces provocative but humorous pictures that express great freedom and joie de vivre.

LP with Etching

Edition of 500 + 11 AP
Photogravure on deckle-edged paper,
300 g/m²
Image size: 28 × 28 cm
LP Cover size: 31.4 × 31.4 cm
LP Soundtrack by Holger Hiller and
Wendy Gondeln
Certificate, numbered and signed
CHF 600.–



GABRIEL OROZCO

A Signet Ring for Collectors

A collector of rings himself, Gabriel Orozco (*1962, Xalapa, Mexico) made the first prototype for this piece in Japan. Upon his return to Mexico he approached a jeweler to collaborate and develop the final model: a signet ring made in either 18k gold, decorated with half and quarter-circles of different materials. Inspired by Orozco's Samurai Tree paintings in which the compositions are made up of circles variable in size, the ring draws on the knight's move from the game of chess (the artist was a chess champion in Mexico as a boy) to figure out the disposition of the colors, advancing two places forward and one place to the right or left with each move. Incorporating these simple instructions means that colors are not chosen, nor are they random; they are used not as compositional elements but as an operational device to make the shape rotate.

Characterized by a wide hoop and a raised, flat bezel, signet rings (from the Latin «signum» meaning sign) have been used since antiquity as the personal seal of an individual, who would press it onto soft sealing wax to close letters. In more recent times, the emblems of signets shifted to include family crests or coat of arms, symbolic of power and tradition. The artist chose this type of ring precisely for its history, and intentionally conceived the design indistinct of gender, so that it might be passed down from generation to generation and worn by any family member.

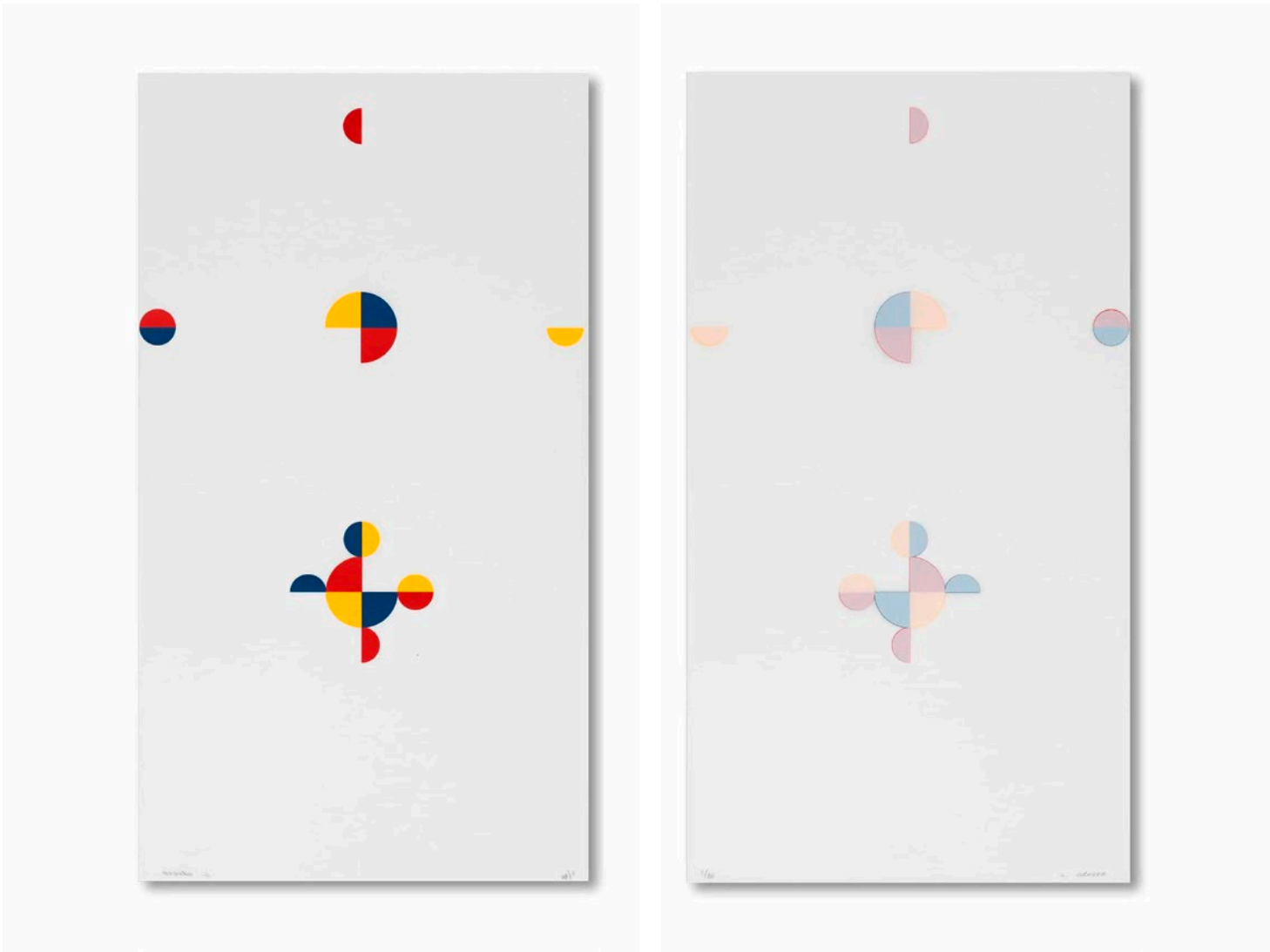
Untitled, 2019

Edition 15 + 4 AP
18k Gold ring with lapis lazuli,
jade and red agate stones
Size approx. 0.19 × 0.11 × 0.14 cm
Certificate, numbered and signed
CHF 15'000.—

Each ring is produced as an edition, with materials chosen to match three of Orozco's most well-known works: the Samurai Trees, which feature a palette of red, blue, yellow and white; his Piñanona paintings made with burnished gold leaf, black and green; and The Eye of GO, a configuration of black circles against a white background. The materials approximate those colors as best as possible: red resin, camel bone – chosen for its long-lasting whiteness –, lapis lazuli, onyx and jade – all carefully set into the bezel and shoulders of the ring. The underside is engraved with the number of the edition and Orozco's signature, as well as a unique hand-carved composition made up of circles variable in size, each one touching one or more of the other circles, to create clusters reminiscent of atoms or molecules.







This signed and numbered silkscreen on crystal paper thus became a work of art on paper in the strict sense of the word. The silkscreen exists in two formats, together with similar drawings. Orozco uses, faithful to his universe, primary colors and abstract and conceptual geometric forms.

His geometric forms celebrate movement, expansion, circularity, and the articulation between the geometric and the organic.

Untitled, 2017

Edition 80
Silkscreen on glassine
Size 57.5 × 31.8 cm
Numbered and signed on verso
CHF 2'900.— (excl. frame)



An atmospheric snapshot provides the point of departure of this edition for Kunsthaus Bregenz depicting the shadow of a leaf form. Its typically serrated form is a recurring motif in Gabriel Orozco's recent works, linking photography, painting, and sculpture within a dialog.

Sombra Piñanona, 2017

Edition 85 + 5 A.P.
Photo-print
Size 29.7 × 21.0 cm
Numbered and signed
CHF 1'100.— (incl. frame)

PHILIPPE PARRENO

The artist Philippe Parreno (*1964, Oran, Algeria) rose to prominence in the 1990s, earning critical acclaim for his work, which employs a diversity of media including film, sculpture, performance, and text. Taking the exhibition as a medium, Parreno has sought to redefine the exhibition experience by exploring its possibilities as a coherent “object” rather than as a collection of individual works. For his show at Fondation Beyeler, Parreno presented two new films displayed within a mise-en-scène that guides the visitor through the entire exhibition space by means of a choreography of sound and images.

The first film *Continuously Habitable Zones aka C.H.Z.* (2011) was linked to a territory, showing views of a black garden created in Portugal by Philippe Parreno together with the landscape architect Bas Smets. A landscape produced a film, and a film produced a landscape. The landscape is perennial; it is what the image rejects. The movement and position of the camera shaped and carved the landscape. There were no cuts in the film, merely the stretching and folding of space. C.H.Z. stands for “Continuously Habitable Zones,” an astro-



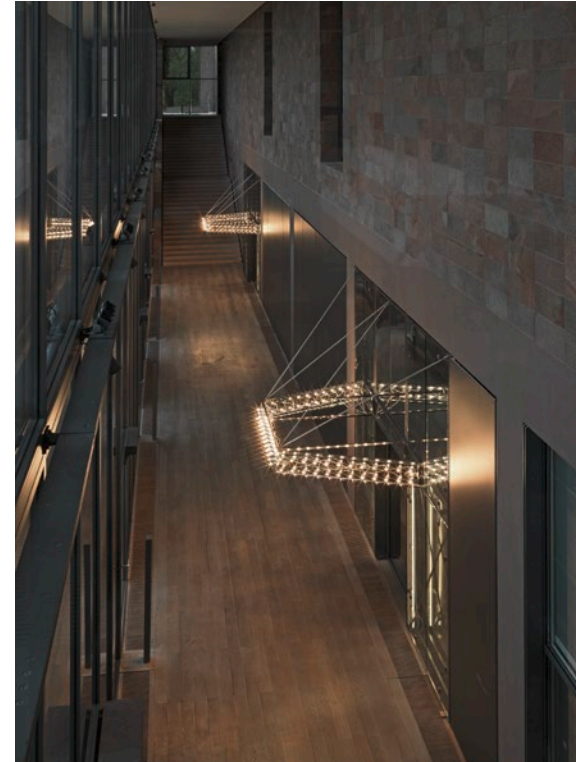
Portrait of Philippe Parreno

biological term used for planets offering viable conditions for life to grow. In 2012, scientific studies have shown that life would be more likely to develop on a planet with two or more small suns (dwarf suns) rather than on a planet with one very bright sun. In such zones the saturated photosynthesis would produce black vegetation.

In *C.H.Z.* science and fiction met. The landscape became an artwork that existed simultaneously in two worlds: *C.H.Z.* is a two-headed beast

that lives in both a world of the moving image and the world of our physical reality. We were dealing with the making of a beast, something that can survive the conditions of its creation. The soundtrack consisted entirely of underground recordings made with contact microphones and seismometers planted in the earth.

The second film, *Marilyn* (2012), showed for the first time at Fondation Beyeler, was the portrait of a ghost. The film conjures up Marilyn Monroe in a phantasmagoric seance in a suite at the Hotel Waldorf Astoria in New York where she lived in the 1950s. Phantasmagoria was an early form of cinema, a kind of circus act where conjurers would use eerie lighting and artificial



Installation view of the exhibition Philippe Parreno

smoke to summon up an ethereal apparition in an attempt to bring back the dead. The film reproduced Marilyn Monroe’s presence by means of three algorithms: the camera became her eyes, a computer reconstructed the prosody of her voice, and a robot recreated her handwriting. The dead woman was reincarnated in an image that was in fact an automaton, something resembling a human, something quasi-human.

The films spread like a virus throughout the Fondation Beyeler. The virus was transmitted to the spectator, but after a while it lost its virulence and ends up killing off itself. At the museum entrance visitors received a DVD containing both films so that they could carry the exhibition out of the museum space. On the DVD the two films featured a musical soundtrack by Arto Lindsay. These versions sound different from the exhibited films, just as a memory can differ from reality. After the DVD has been viewed, the films erased themselves.

A room in the permanent collection of the Fondation Beyeler displayed two new series of drawings related to the films. A series of about thirty ink drawings showed ten views of the C.H.Z. landscape. Another set of drawings were texts written by Marilyn’s robot on Waldorf Astoria stationery. These drawings, altogether around fifty, were shown in two groups in a room that overlooks the water-lily pond.

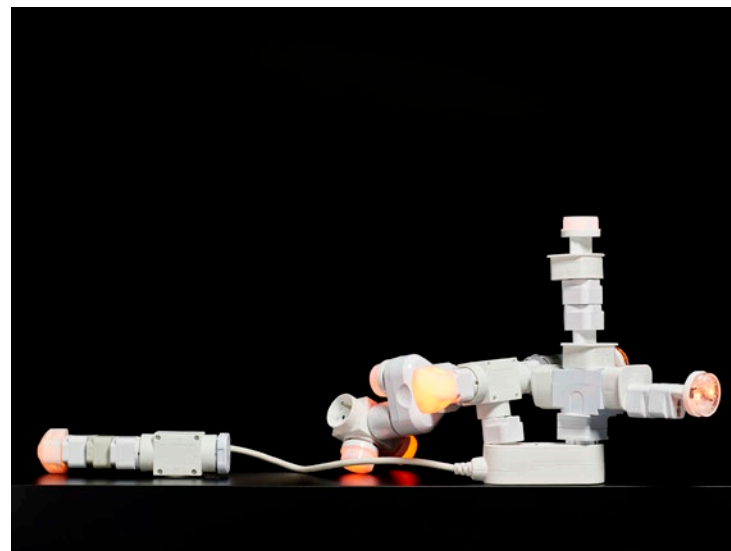
Two Marquees designated the room where the films were screened. These works resembled the type of illuminated canopies that feature on theaters and movie halls. The two *Marquees*, created specifically for Fondation Beyeler, are made of steel, mirrors, and light bulbs and appear like luminous extensions of Renzo Piano’s architecture. Finally, two sound installations gave the spectator the impression that the museum was coming to life in the wake of *Marilyn* and *Continuously Habitable Zones aka C.H.Z.* The first installation carried the film soundtracks out of the screening room into the winter garden. For the second installation, sonic water lilies floated alongside real water lilies in the pond next to the museum entrance, letting the sound of the “vegetal beast” in *C.H.Z.* leak out into the garden.

The exhibition in conjunction with Philippe Parreno took place at Fondation Beyeler from June 10, 2012 - September 30, 2012.

PHILIPPE PARRENO

Compatible Adaptions

The *AC/DC Snakes* by Philippe Parreno, like many of the French artist's works, stand for the invention of new forms out of something that already exists, and for the rendering concrete of something that would otherwise remain hidden. In this case it is the invisible flows of electrical current that allow us to communicate globally and which make our electronic exchanges compatible. The *AC/DC Snakes* consist in each case of over a dozen adapters from all over the world, plugged into one another and terminating in orange night lights. With their robotic shapes, these adapter sculptures thereby become a possible counterpart in communications themselves. These one-off pieces are available as an exclusive Fondation Beyeler Edition.



Night view

AC/DC Snakes (A Time Colored Space), 2017

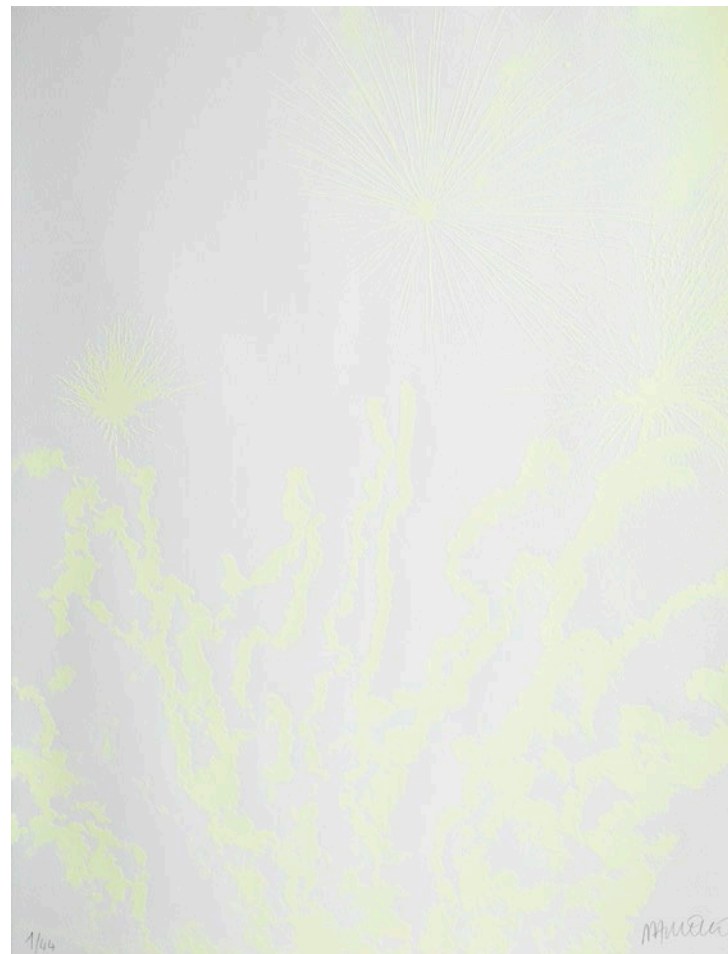
Series of 25 + 4 AP
Unique compositions of adapters,
plugs and nightlights
Different sizes
Certificate, numbered and signed
Please contact us for further images
CHF 8'320.—



PHILIPPE PARRENO

Fluorescent Ink

In his works and in their association of different media, the French artist and film-maker Philippe Parreno thematizes our perception and experience of images and exhibitions, whereby he plays with the unexpected and the surprising within the familiar. In the Edition *The Sorcerer's Apprentice*, he has employed fluorescent ink – so that where, during the day, we see an almost empty, white sheet, a display of pale fireworks erupts at night.



Day view

“To me the work and the exhibition are a permanent negotiation.”

The Sorcerer's Apprentice,
2008

Edition of 44 + 1 AP
Serigraph with Storlite Top Natur
phosphorescent pigment on Arches
paper, 250 g/m²
50 × 65 cm
Certificate, numbered and signed
CHF 3'500.—



Night view

PHILIPPE PARRENO



Day view



Night view

Untitled, 2022

Edition of 50 + 20 AP
43 x 63 cm
2-plate photogravure on 250 g.
handmade paper, pigmented with
Phosphor Nightlight Pigment
Numbered and signed
CHF 3'000.—

ELIZABETH PEYTON

Painterly Etchings

In the 1990s, the artist Elizabeth Peyton (*1965 in Danbury, US) helped shape the renaissance of figurative painting and has earned her place in art history notably with portraits of friends, historical persons and popstars. The Fondation Beyeler Art Edition offers two works: one, in black ink, shows David Bowie, the other a scene from the movie 'The Beauty and the Beast'. Two etchings that speak Peyton's incisive graphic language, and which testify to her masterly handling of the print-making technique, which she deploys in a uniquely painterly fashion. The signed and numbered prints are each available in a limited edition of 50.

“Painting was never really gone. Painting is eternal: it's deep and beautiful and will never go away.”

David, 2017

Edition of 50 + 10 AP
Direct gravure with aquatint in two colors on Shikoku Surface Gampi paper
Image size: 60.1 × 81.3 cm
Sheet size: 71.1 × 94.6 cm
Certificate, numbered and signed
CHF 5'940.– (excl. frame)

SOLD OUT





Belle Belle Belle (La Belle et La Bête), 2017

Edition of 50 + 10 AP
 Direct gravure with aquatint in one color
 on En Tout Cas paper
 Image size: 60.1 × 81.3 cm
 Sheet size: 71.1 × 94.6 cm
 Certificate, numbered and signed
 CHF 5'940.– (excl. frame)

MARC QUINN

Flowers for Basel and for You

Marc Quinn (*1964, London, UK) is one of the Young British Artists (YBAs), a loose group of visual artists who first began exhibiting together in London at the Freeze exhibition of 1988, curated by Quinn's former roommate Damien Hirst. Quinn himself did not participate in that first show but rose to celebrity in the early 1990s, when he was represented by Jay Jopling and appeared in the 1997 *Sensation* exhibition at the Saatchi Gallery.

A milestone in Quinn's career was *Self* (1991), a sculpture of the artist's head made of his own frozen blood. Quinn has since produced a new version of the work every five years, each one refrigerated at a constant temperature of -12° C. The Edition *Basel Blooms* was produced in conjunction with the exhibition of four of Quinn's *Selfs* held at the Fondation Beyeler in 2009.

Basel Blooms, 2009

Edition of 100
Inkjet pigment print on Hahnemühle
Photo Rag paper, 310 g/m²
91.4 × 125.3 cm
Certificate, numbered and signed
CHF 1'950.—



JAMES ROSENQUIST

Center of the Clock

The painter James Rosenquist (1933, Grand Forks – 2017, New York, US) was a major representative of Pop Art. From 1957 to 1960, he earned his living as a billboard painter and went on to adapt the visual language of advertising, popular culture, and daily life to the context of visual art. In 1960, Rosenquist began applying the techniques of sign painting to large-format canvases in his own signature style.

He made his international breakthrough in 1965 with the four-wall wraparound painting *F-111* (The Museum of Modern Art, New York). The Edition *Hole in the Center of the Clock* takes up a motif often found in Surrealist art: soft or melting clocks.

Hole in the Center of the Clock, 2007

Edition of 60 + 13 AP
Lithograph on deckle-edged Somerset
White paper, 300g/m²
69.7 × 108.9 cm
Certificate, numbered and signed
CHF 4'800.—



JENNIFER RUBELL

Painting to Drink From

Jennifer Rubell (*1970, New York, US) pursues an interactive approach in her art. Her works are a hybrid of performance, installation and happening. Food and drink are central ingredients in her creative activity. She produced the Edition *Drinking Painting* for the 2011 Summer Night's Gala at the Fondation Beyeler. What at first sight looks like an empty landscape painting, reveals itself upon closer inspection to require our active participation: the faucet works. You can fill the 10-liter tank with whatever drink you wish: water, fruit juice, liquor – the choice is yours. Rubell's *Drinking Painting* springs to life again and again each time it is used. Art work becomes practical object, and vice versa. Surprise your guests with drinks tapped straight from art!



Drinking Painting, 2011

Edition of 40
Canvas, wood, stainless-steel tank
(capacity 10 l), copper faucet
100 × 100 × 20.7 cm (incl. faucet)
Weight: 26 kg
Certificate, numbered and signed
CHF 3'000.—



WILHELM SASNAL

From the First Teardrop

Wilhelm Sasnal (*1972, Tarnów, Poland) studied art in Krakow and has rapidly risen to become one of Poland's best-known and most successful contemporary artists. He practices social criticism in his paintings and films, whereby he draws upon images from the internet and mass media, which today are primarily the only sources feeding our body of experience. He has thereby developed a style which is extremely striking in its austerity, and which establishes an ambiguous distance towards what it shows by means of blank spaces, hints and blurring.

45 Years (1973–2017), 2018

Edition of 45 + 11 AP
Each edition is titled uniquely per year from 1973–2017 and is unique through the differentiation of the amount of teardrops
Linocut on acid-free paper
(Canson Edition)
36 × 54 cm
Certificate, numbered and signed
CHF 2'700.—

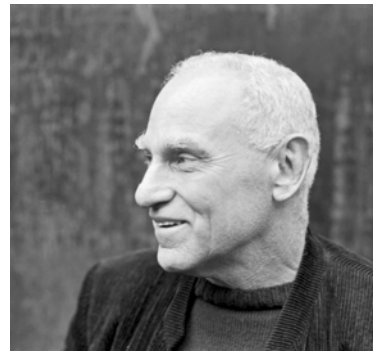


“It’s a series of 45 (my age) linocut prints. Each of them differs from the others by the number of teardrops and titled after the year of 1973 (my first birthday and the first teardrop) up to 2017. The motif of the woman/mother comes from the Picasso painting *The Absinthe Drinker* and Andersen’s tale *Story of a Mother*.”



RICHARD SERRA

Richard Serra (*1938, San Francisco, US) earned a living during his studies by taking jobs in steel works. In the mid 1960s he spent a year in Paris, making daily visits to Brancusi's reconstructed studio at the Palais de Tokyo and doing drawings that provided him access to sculpture.



Portrait of Richard Serra

of Time, has stood in the Guggenheim Museum Bilbao since 2005.

Drawing for Serra is not a method of depicting objects nor a traditional tool for suggesting foreground and background by means of lines. Rather, drawing represents a process linked with seeing and thinking – something

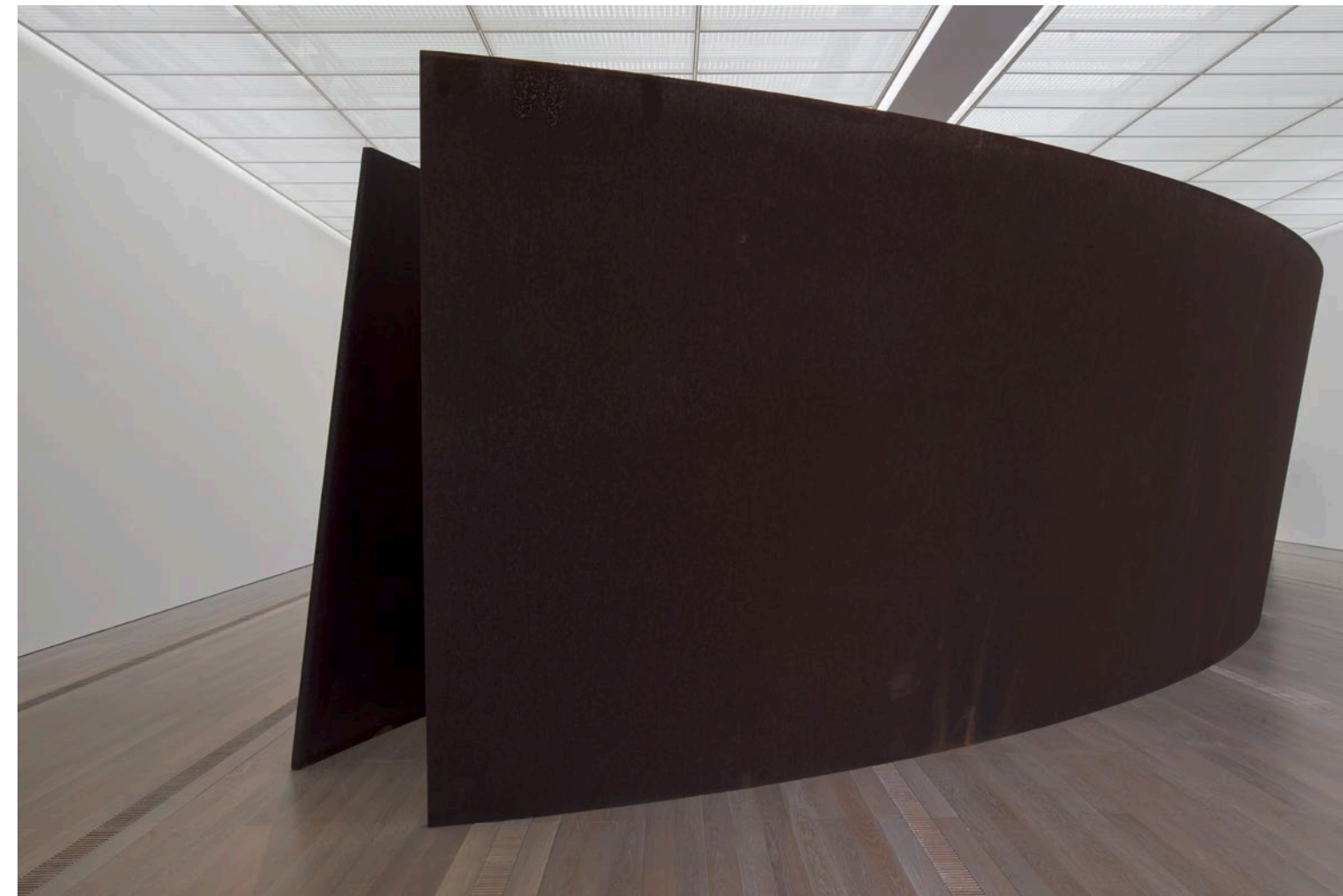
that changes our perception of the world. This explains Serra's incessant experimentation with innovative techniques and methods. The *Weights*, done in 2008, represent a significant series in Serra's drawing oeuvre. They should be read as a self-contained unit. The medium used for these relatively small-format drawings is wax lithograph crayon. This gives the rubbed black surfaces a smooth and glossy appearance. The drawings demand direct perception, in which the fleetingness of the experience paradoxically lends form and material an enormous presence. In general, the quintessence of all of Serra's drawings is their rootedness in real time and real space.

The *Consequence of Consequence* is determined by the idea of a dipole force field: two 8.5-ton massive steel blocks, one a horizontal format, the other a vertical, stand opposite one another. Both blocks have identical side lengths, but their height, length and width are

positioned differently. This configuration plays tricks on our perception to the extent that it leads us to conclude that the blocks have different proportions – perhaps even different weights and volumes. As we move around the space, we are confronted with questions that relate to the character of the material and the way in which we perceive it. Within this space of indeterminacy, body, mind and material are activated, triggering a seemingly endless series of different perceptions – consequences of consequences.

The exhibition in conjunction with Richard Serra took place at Fondation Beyeler from May 22 – August 21, 2011.

Installation view of the exhibition
Constantin Brancusi & Richard Serra



RICHARD SERRA

Gravity Flies

The American sculptor is one of the leading exponents of Minimalism. His sculptural oeuvre in sheet steel revolves around the concept of gravity. Heavy slabs of steel are propped against each other and brought into unshakable equilibrium, defying the logic of gravity.

The Edition *Swivel* was produced in conjunction with the exhibition *Constantin Brancusi & Richard Serra*, held at the Fondation Beyeler in 2011. Drawing has been central to Serra's creative process from an early stage and is the basis for many of his sculptures. *Swivel* takes up the theme of torsion, which has become an important aspect of Serra's more recent steel sculptures.

Swivel, 2011

Edition of 50
Etching on Tiepolo paper 290 g/m²
80 × 97.8 cm
Certificate, numbered and signed
CHF 6'800.– (excl. frame)



CINDY SHERMAN



Untitled Film Still #21, 1978

Edition of 50
3 Boards each 80 × 20 × 0.7 cm
Material: maple wood, 7 ply
Date: 2022
Numbered and signed
CHF 2'200.—



Untitled #414, 2003

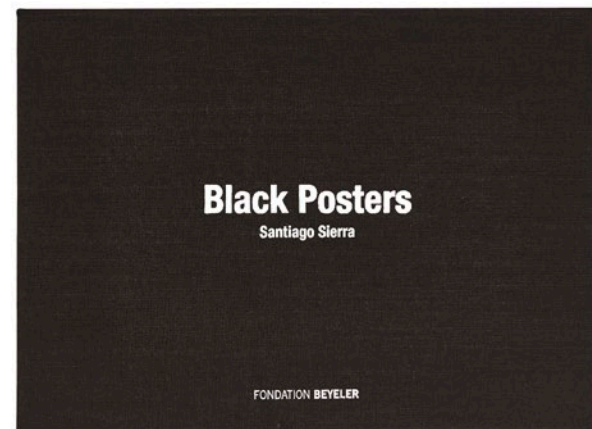
Edition of 50
3 Boards each 80 × 20 × 0.7 cm
Material: maple wood, 7 ply
Date: 2022
Numbered and signed
CHF 2'200.—



SANTIAGO SIERRA

Socio-critical Minimal Art

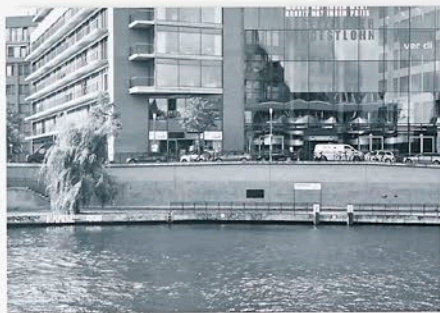
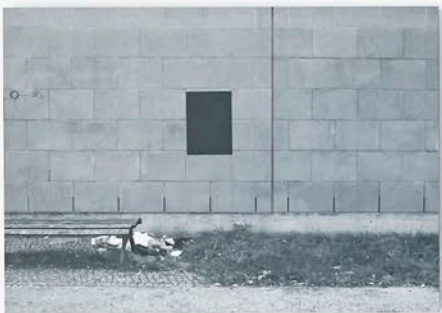
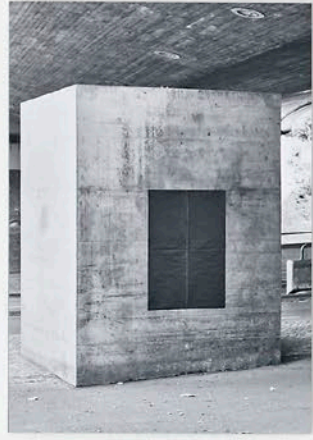
The Spanish conceptual artist Santiago Sierra (*1966, Madrid, Spain) has risen to international prominence with impressive – and at the same time controversial – actions and performances that level criticism at contemporary society. In his art, Sierra regularly thematizes discrimination and the exploitation of human labor in the Capitalist system. In *Black Posters*, a work that the artist has created in a number of cities since 2008, including in Basel in 2016, Sierra establishes a powerful counterpoint to the advertising messages omnipresent in the public space, namely by installing black posters on a massive scale. Our Edition consists of 40 photographs documenting this action, together with an original black poster, in a hand-made cardboard box. The Edition is numbered and signed and comes with a certificate.



Black Posters, 2016

Edition of 50 + 6 AP
 40 C-prints (from 6 cities) on Chemical Satin RC photographic paper, with one black poster, in embossed clothbound box
 Photographs: 21 × 29.7 cm (each)
 Poster: 42 × 59.4 cm
 Certificate, numbered and signed
 CHF 4'300.—





RUDOLF STINGEL

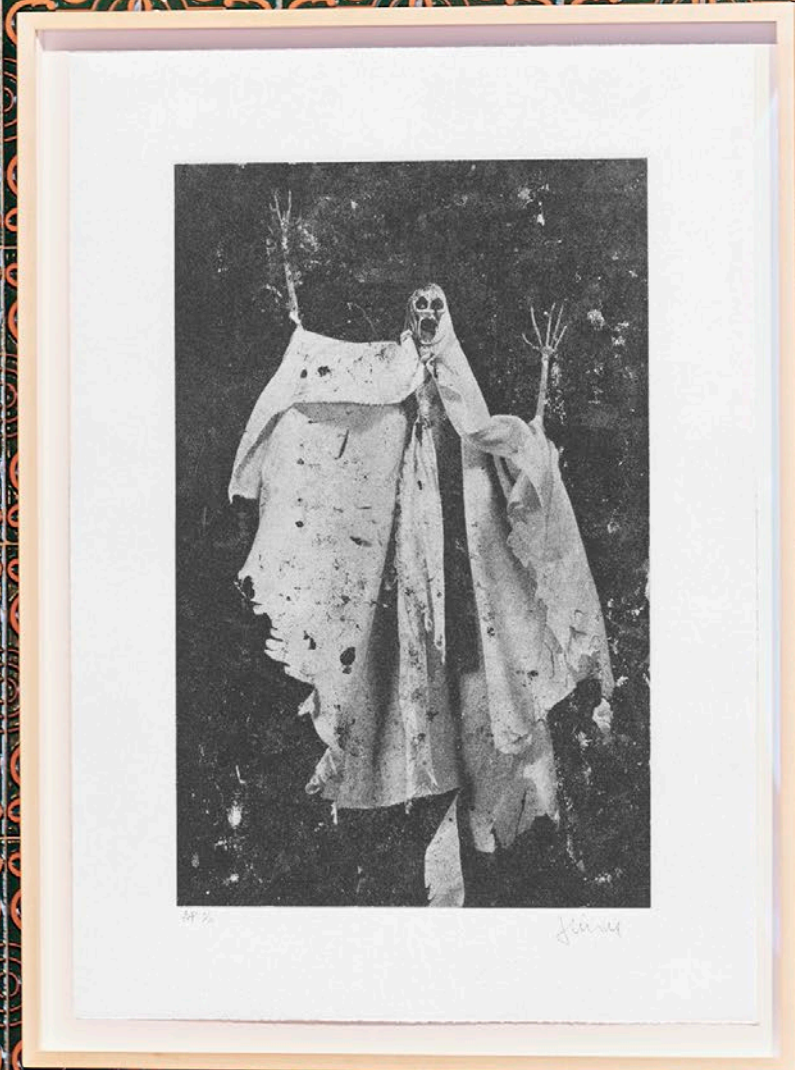
Crossing of Boundaries

The Merano-born artist Rudolf Stingel, who today lives in New York, has explored the possibilities and limits of painting and perception since the beginning of his career in the late 1980s. This finds expression not just in large-format canvases in which he captures, in photorealistic style, the majesty of a mountain massif or the kitschiness of a sunset, but equally in abstract series of pictures in which he thematizes the passage of time and thereby seeks to render it palpable.

A ghostlike figure with a wide-open mouth, deep eye sockets, and arms flung upward in dismay or fright gazes unexpectedly at the viewer. The figure is shrouded in a cloak of white fabric suggesting both presence and absence. This visual motif, originally from his work *Untitled* 2015, painted in oil on canvas in the size of 241.3 × 165.7 cm, derives from the image of an old marionette that the artist transposed into a painting. He then spread out the painted canvas on his studio floor to expose it to the most varied influences. The dynamic superimpositions on the picture surface illustrate the element of process within the artistic work and the crossing of boundaries between figuration and abstraction. Over the past 30 years Stingel has deployed a rich and varied range of motifs, in which the macabre also finds its place. The photogravure was produced in 2019 in close collaboration with the artist on the occasion of his exhibition at the Fondation Beyeler and is available in an edition of 100 copies.

Untitled, 2019

Edition of 100 + 10 AP
Intaglio polymer photogravure
on Hahnemühle Copperplate
Bright White paper, 300 g/m²
Image size: 33.9 × 50.3 cm
Sheet size: 49.3 × 65.7 cm
Certificate, numbered and signed
CHF 3'000.– (excl. frame)





Installation view of the exhibition *Rudolf Stingel* at Fondation Beyeler

STUDER/VAN DEN BERG *Virtual Vacation*

Monica Studer (*1960, Zurich, Switzerland) and Christoph van den Berg (*1962, Basel, Switzerland) have been developing their highly acclaimed internet project *Hotel Vue des Alpes* since 2000. The project offers visitors an opportunity to spend a virtual vacation on the Web. Studer and van den Berg thereby investigate the internet as a (non-) place and explore the potential for travel in cyber-space. The alpine landscape that registered hotel guests see around them is deceptively real. In fact, however, it is all pure invention and has been digitally constructed by the artist couple. The somewhat old-fashioned look of the buildings is explained by the fact that Studer and van den Berg have made memory a fundamental principle of their work. When constructing individual motifs, the artists draw upon their own childhood souvenirs of vacations in the Swiss Alps.

The Edition *Wiese* is taken from an installation shown at the Fondation Beyeler in 2010, in which the computer-generated elements of a virtual alpine meadow were continually and randomly recombined. *Wiese* is thus a brief snapshot of the meadow from *Hotel Vue des Alpes*.



Wiese, 2010

Edition of 50 + 5 HC
Ink-jet print on Entrada Rag Bright
paper, 300 g/m²
50 × 40 cm
Certificate, numbered and signed
CHF 590.—



WAYNE THIEBAUD
*A bittersweet nostalgia
for Americana culture*

In tandem with the opening of Fondation Beyeler's Wayne Thiebaud retrospective exhibition in 2023, THE SKATEROOM has created a collection of limited edition skateboard artworks. The collection features: *Fruits, Vegetables, Melons* (solo); *Tomato Bowl* (solo); *Jolly Cones* (diptych); *Three Cones* (triptych). These four pieces, each released in a limited run of 100, are celebrations of Thiebaud's outstanding oeuvre, and exemplify the artist's mouthwatering, yet somehow bittersweet, depictions of retro Americana confectionery.

By shopping this edition you create change; 10 % of all revenue goes towards the incredible EduSkate program, a skateboarding and education curriculum by Concrete Jungle Foundation which empowers at-risk youth around the world.

Three Cones, 1964

Edition of 100
3 Boards each 80 × 20 × 0.7 cm
Material: maple wood, 7 ply
Date: 2023
Numbered, printed signature
CHF 690.—

SOLD OUT

“The materials are used
as a kind of metaphor of
plentitudes. Americans
always put on much more
frosting than is needed.”



Jolly Cones, 2002

Edition of 100
2 Boards each 80 × 20 × 0.7 cm
Material: maple wood, 7 ply
Date: 2023
Numbered, printed signature
CHF 490.—

SOLD OUT



Tomato Bowl, 2003

Edition of 100
80 × 20 × 0.7 cm
Material: maple wood, 7 ply
Date: 2023
Numbered, printed signature
CHF 350.—

SOLD OUT



Fruits, Vegetables, Melons, 2008

Edition of 100
80 × 20 × 0.7 cm
Material: maple wood, 7 ply
Date: 2023
Numbered, printed signature
CHF 350.—

SOLD OUT



RIRKRIT TIRAVANIJA

Combination of Aesthetic and Social Activity

Rirkrit Tiravanija (*1961, Buenos Aires, Argentina) grew up in Thailand, Ethiopia and Canada and studied at art schools in New York, Chicago, Banff and Toronto. His actions and performances are primarily aimed at bringing people together and into contact with contemporary art in a sociable context. Thus in 1990, for example, he launched the project *pad thai*, in which he prepared and served meals to visitors in galleries and museums. His installations and art objects are similarly designed to promote interaction. They investigate ideas of relationships and communities, and seek to combine aesthetic and social activity.

Untitled, 2018 (the wretched
refuse / of other lands)

Edition of 50 + 9 AP
Diptych
Mirror polished steel, polished brass
each 84.1 × 118.9 cm
Certificate, numbered and signed
CHF 7'500.—



THE
WRETCHED
REFUSE

OF
OTHER
LANDS

THE
WRETCHED
REFUSE



OF
OTHER
LANDS

MARK TOBEY

Abstract and Expressive

Mark Tobey (1890, Centerville, US – 1976, Basel, Switzerland) is regarded as an important precursor of American Abstract Expressionism. He is particularly well known for his *white writing* paintings, which reflect the influence of East Asian art and calligraphy. These impressive works, painstakingly created in mixed media, are characterized by crystalline networks of fine lines. Their abstract, filigree structures are infused with undulating, interconnecting and overlapping movement. Tobey cemented his success in Europe when he won the Grand Prize for Painting at the 29th Venice Biennale in 1958. In 1960, Tobey decided to settle permanently in Basel, where he lived until his death. The numbered and signed lithographs by Mark Tobey are published by the Galerie Beyeler.

Nightflight, 1975

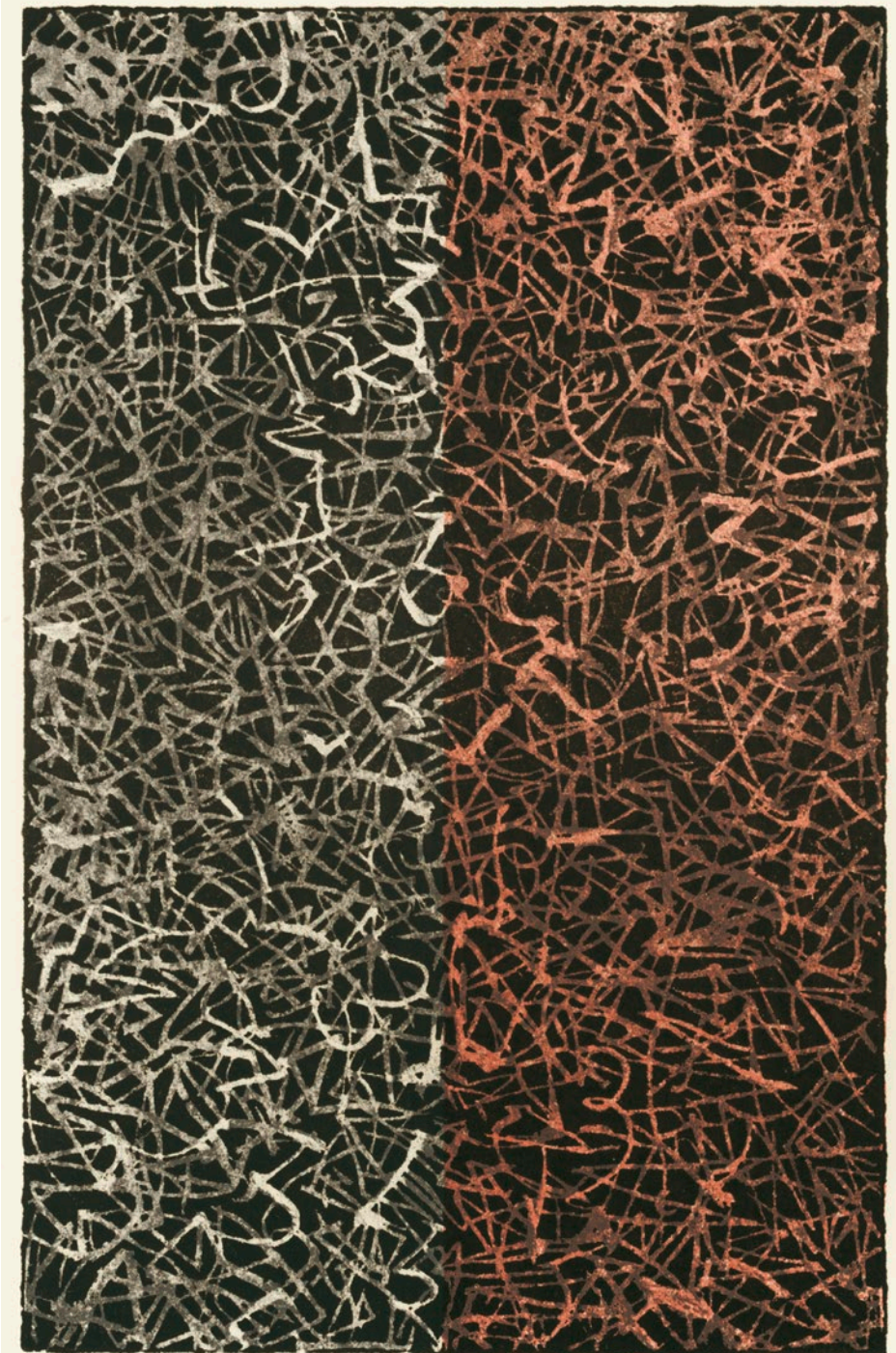
Edition of 150
Color lithograph on Rives paper
38 × 47.5 cm
Certificate, numbered and stamp-signed
CHF 800.– (excl. frame)





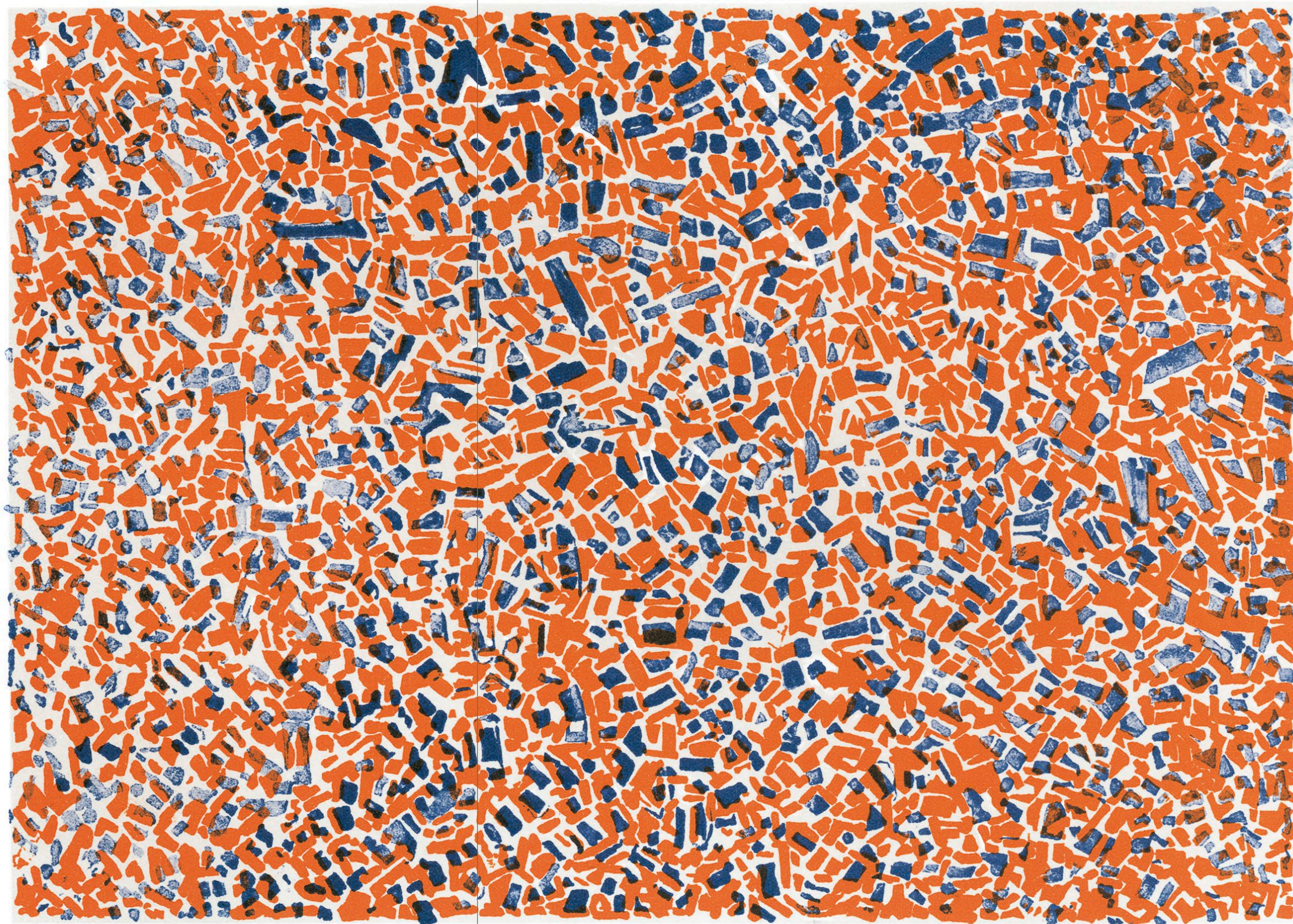
The Passing, 1971

Edition of 200
Color lithograph
63.3 × 85.7 cm
Certificate, numbered and signed
CHF 1'400.—



Half and Half, 1970

Edition of 200
Color lithograph on Rives paper
33 × 50 cm
Certificate, numbered and signed
CHF 800.—



Gathering, 1971

Edition of 200
Color lithograph
42.3 × 32.7 cm
Certificate, numbered and signed
CHF 800.—

7/200

Mark Tobey 1970

ANDY WARHOL

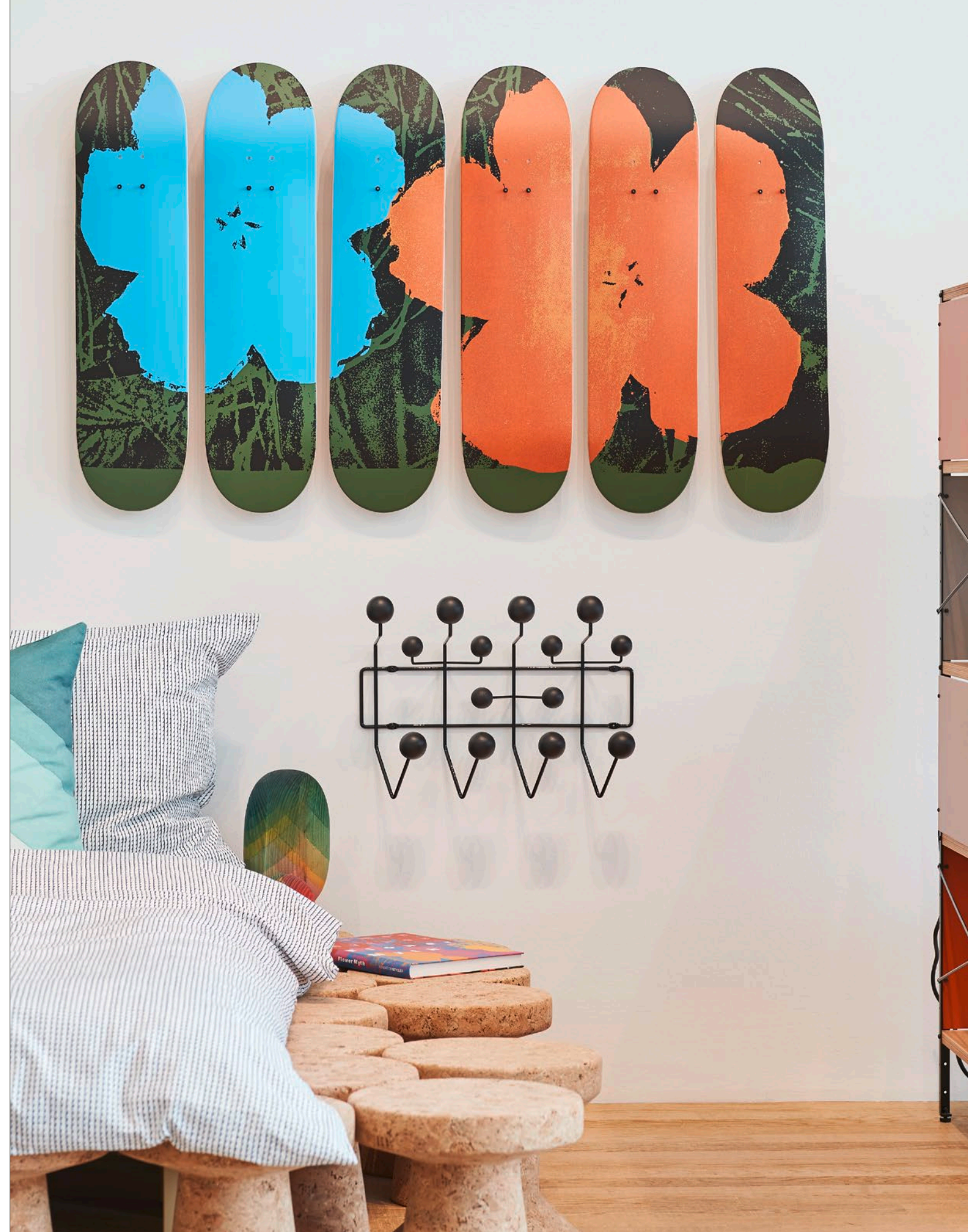
Boards for Skaters and Collectors

Andy Warhol (1928, Pittsburgh – 1987, New York, US) took the key motif in his *Flowers* series from a photograph in a magazine. On the basis of this found image, he rearranged and varied the number of blooms, running off numerous screenprints that differ from each other in color and format. In the present version, however, the blooms and green background were painted by hand. The subject of flowers illustrates Warhol's serial principle perhaps more succinctly and yet more poetically than any other. Thus, in depicting flowers, the natural potential of plants to proliferate is combined with their technical reproducibility as decorative motifs for mass production. Although the fragile and ephemeral nature of flowers was transferred by Warhol to the realm of monumentality, an air of vulnerability and nostalgia also clings to his *Flowers*. In fact, his first flower pictures followed on directly from his *Disaster* series, in which he focused on media images revolving around death. Warhol's *Flowers* can, therefore, also be seen in connection with flowers as a symbol of transience and death.

Flowers, 1965

Edition of 500
Six skateboards
7-ply maple wood from sustainable
Canadian forests, with mounting system
20 × 80 × 0.7 cm (each)
Certificate signed by The Skateroom,
numbered and signed in the print (on
back side)

CHF 1'700.—



UWE WITTWER

What Do You See?

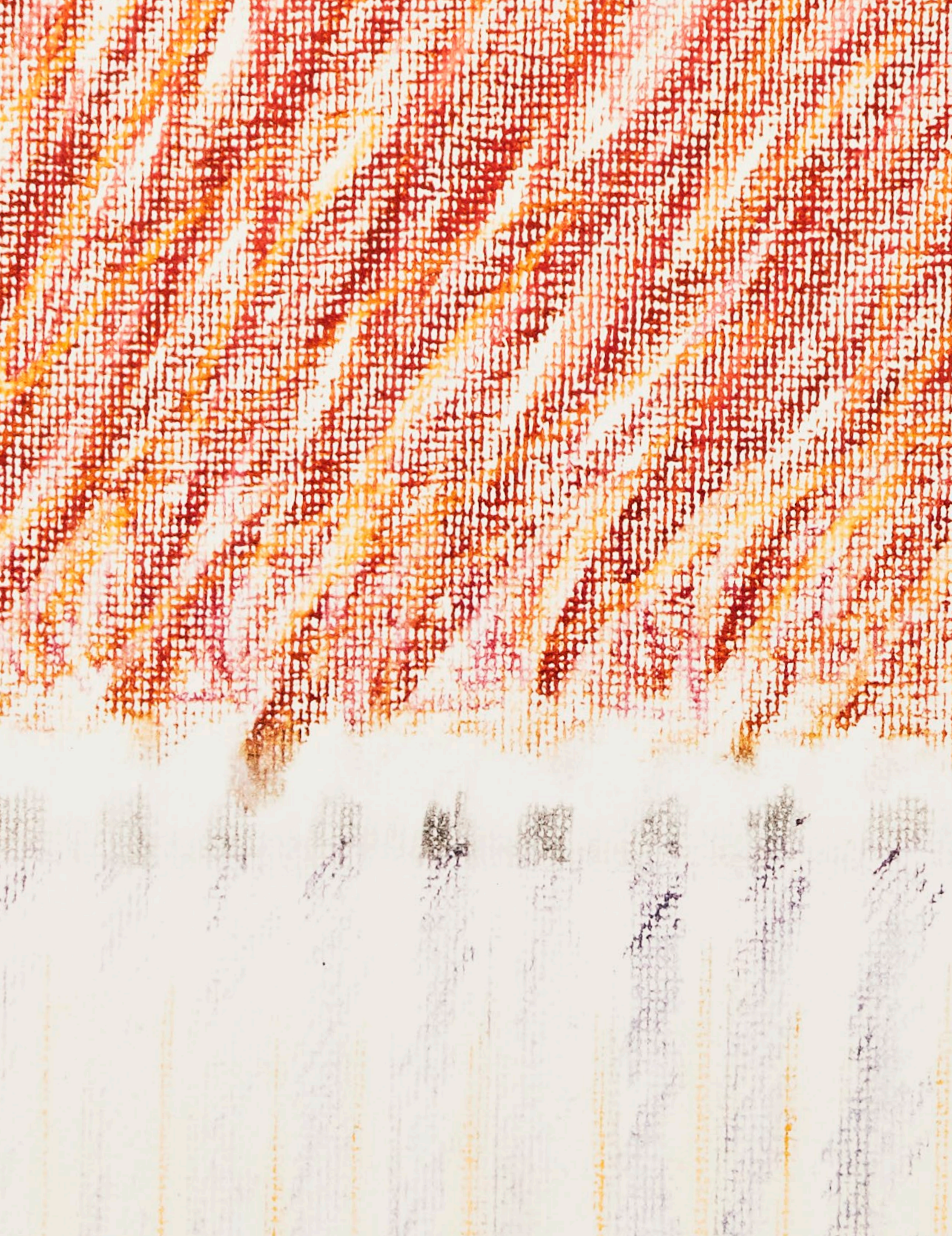
Uwe Wittwer (*1954, Zurich, Switzerland) is a Swiss artist whose oeuvre embraces a wide range of media, including watercolor, oil painting, inkjet prints, digital images and video. After focusing on expressive abstract painting at the start of his career, Wittwer began working with digital images downloaded from the internet. Today, he translates landscapes, cityscapes, still lifes and portraits, which were once photographs or old master paintings, into watercolors and inkjet prints.

The enigmatic Edition *Rotation* tells a seemingly impenetrable story. Wittwer's works make a lingering, lasting impression – nothing can be directly grasped, assessed, or clearly classified.

Rotation, 2012

Edition of 40 + 6 AP
Two-plate heliogravure and aquatint on
Zerkall paper 250 g/m²
76 × 90 cm
Certificate, numbered and signed
CHF 980.–





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- Never use alcohol to clean the Edition or its frame.



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- Direct contact person and no consulting fees
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LIST OF WORKS

Installation view of the exhibition “Jeff Koons”,
Fondation Beyeler, Riehen/Basel, 2012, with the
works: *Balloon Swan (Magenta)*, 2004–2011,
Moon (Light Pink), 1995–2000, *Tulips*, 1995–
1998, *Plate Set*, 1995–1998, *Balloon Dog (Red)*,
1994–2000
Private collection; Collection of the artist; Prada
Collection, Milan; Private collection; Private
collection

Installation view of the exhibition “Jeff Koons”,
Fondation Beyeler, Riehen/Basel, 2012, with the
work: *Split-Rocker*, 2000
Collection of the artist

Installation view of the exhibition “Jenny Holzer”,
Fondation Beyeler, Riehen/Basel, 2009–2010,
with the work: *For Chicago*, 2007
Museum of Contemporary Art, Chicago, Comission;
Edlis/Neeson Purchase Fund
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Installation view of the exhibition “Philippe
Parreno”, Fondation Beyeler, Riehen/Basel, 2012,
with the works: *Marquee Beyeler*, 2012, *Marquee
Beyeler*, 2012
Fondation Beyeler Collection

Installation view of the exhibition “Peter Doig”,
Fondation Beyeler, Riehen/Basel, 2014–2015,
with the works: *100 Years Ago*, 2000, *Untitled
(Jungle Painting)*, 2007, *Maracas*, 2002–2008
Collection of Beth Swofford, Partial and promised
gift to the Museum of Contemporary Art, Los
Angeles; Private collection, Switzerland; Collection
of Charlotte Feng Ford
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Installation view of the exhibition “Constantin
Brancusi & Richard Serra”, Fondation Beyeler,
Riehen/Basel, 2011, with the work: *Olson*, 1986
Collection of the artist
© 2018, ProLitteris, Zurich

Installation view of the exhibition “Rudolf Stingel”,
Fondation Beyeler, Riehen/Basel, 2019, with the
work: *Untitled*, 2015
Collection of the artist
Courtesy the artist and Gagosian

PHOTO CREDITS

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Robert Bayer, Basel
Mark Niedermann, Riehen/Basel
Gonzalo Machado, Madrid

Artist Portraits
Peter Doig at his studio, photo: Parinaz Mogadassi,
Courtesy Michael Werner Gallery, New York and
London
Jenny Holzer, 2009, photo: Kurt Wyss
Roni Horn at her studio, 2016, photo: Jason
Schmidt
Jeff Koons, 2013, photo: Branislav Jankic
Philippe Parreno at the Fondation Beyeler, 2012,
photo: Matthias Willi
Richard Serra, 1994, photo: Kurt Wyss

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From Wolfgang Laib im Interview mit Martin
Schwander, in: Ausstellungskatalog Kunstmuseum
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1990.
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78–85, here pp. 80, 84-85.
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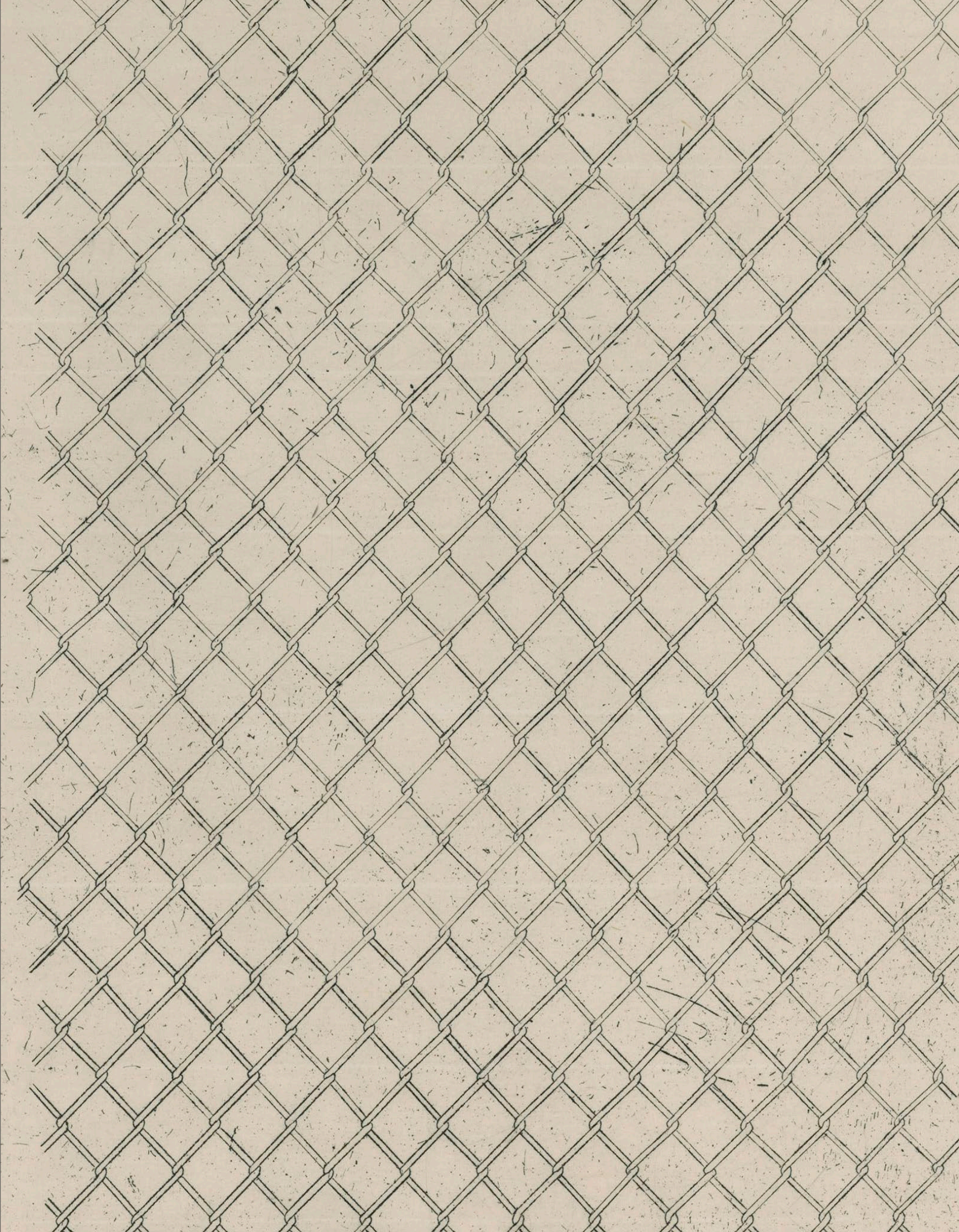
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