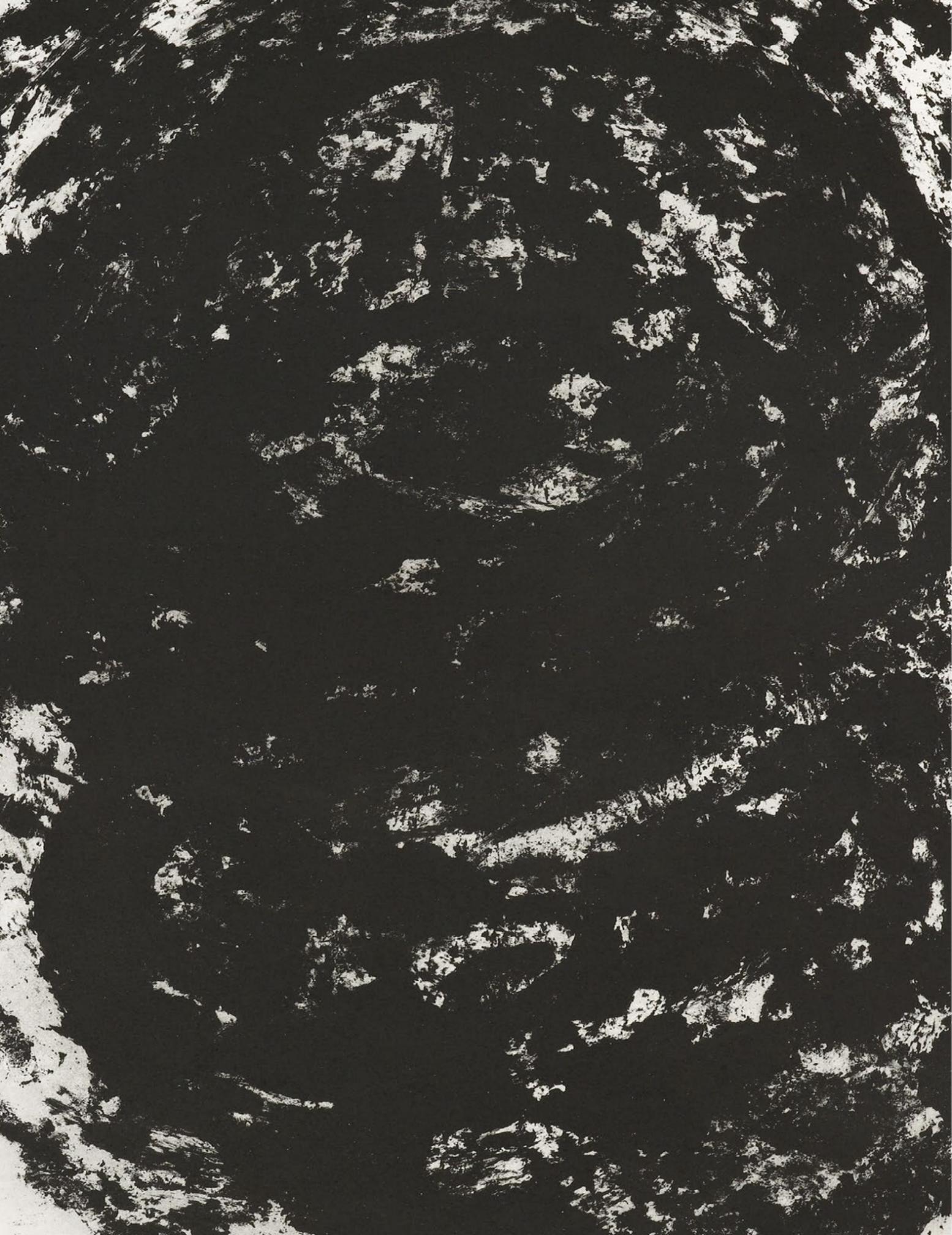




# EDITIONS

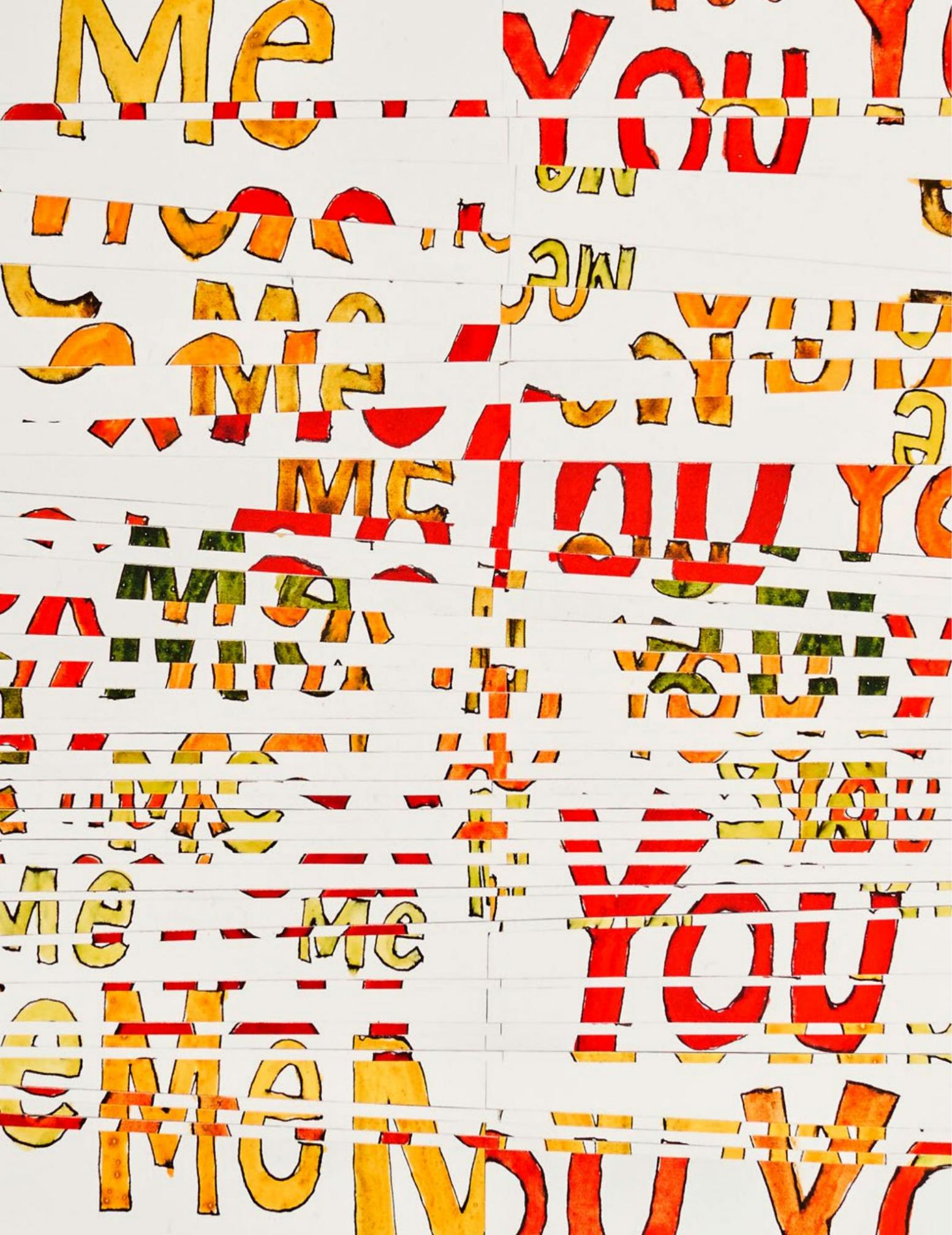
FONDATION **BEYELER**





# 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 120 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

## INDEX

Hans (Jean) Arp

Balthus

Georg Baselitz

Jean-Michel Basquiat

Samuel Buri

Alexander Calder

Maurizio Cattelan

Christo and  
Jeanne-Claude

Peter Doig

Jean Dubuffet

Olafur Eliasson

Alberto Giacometti

Gilbert & George

Hans Hartung

Jenny Holzer

Rebecca Horn

Roni Horn

Toba Khedoori

Jeff Koons

Wolfgang Laib

Markus Lüpertz

René Magritte

Cildo Meireles

François Morellet

Sarah Morris

Ernesto Neto

Ben Nicholson

Albert Oehlen

Gabriel Orozco

Philippe Parreno

Elizabeth Peyton

Marc Quinn

James Rosenquist

Jennifer Rubell

Wilhelm Sasnal

Thomas Schütte

Richard Serra

Santiago Sierra

Rudolf Stingel

Studer/van den Berg

Rirkrit Tiravanija

Mark Tobey

Wim Wenders

Uwe Wittwer

Editions for Businesses

Handling & Services

HANS (JEAN) ARP  
*Colourful graphics*

*Maske*, 1958

Woodcut in black over yellow clay plate  
Image size: 26.8 x 21.2 cm  
Sheet size: 49.3 x 32 cm  
Signed "Arp" under the image on the right,  
numbered on the left with edition number  
"22/28 a"  
Catalogue raisonné: Arntz 226/b  
Frame: CS-12/25 oak; optium glass 3 mm  
Frame size: 54.5 x 37.1 cm  
CHF 2'000.– (incl. frame)



## LUCAS ARRUDA

### *Palmtrees in the Jungle*

Brazilian painter Lucas Arruda's (b. 1983) works are more a product of a state of mind than depictions of particular subject. In an interview with scholar Angeria Rigamonti di Cutò, Arruda comments: "The only reason to call my works landscapes is cultural—it's simply that viewers automatically register my format as a landscape, although none of the images can be traced to a geographic location. It's the idea of landscape as a structure, rather than a real place."

The Art Editions "Untitled", 2018 were first presented on the occasion of the 2018 exhibition *Nature + Abstraction* at Fondation Beyeler.



*Untitled, 2018*

Lithograph on paper  
Signed and numbered  
29.8 x 29.9 cm

CHF 3'800.- (incl. frame)





1. They say that when one loses their way in the woods, under the enchantment of Curupira, in order to break the spell that makes one forget the path, one must make three wooden crosses and place them on the ground in a triangular formation.



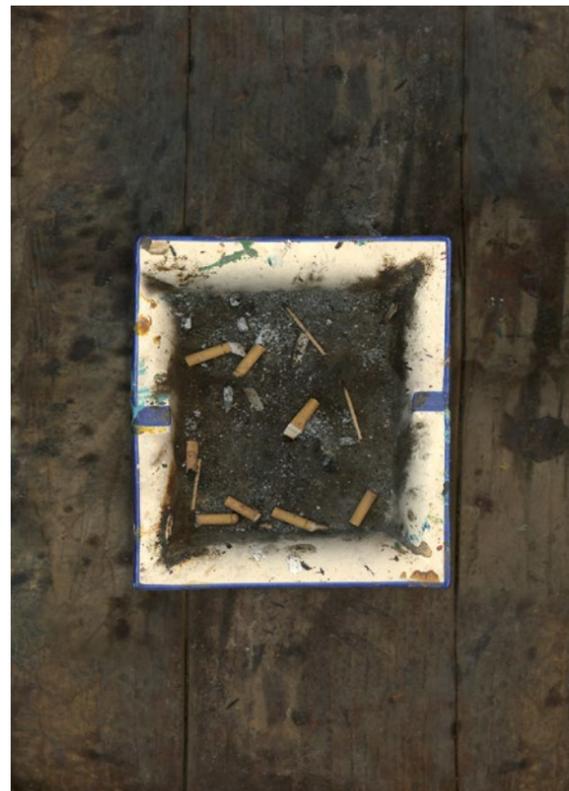
*Untitled, 2018*

Drypoint Etching  
37.6 x 28.6 cm  
Signed and numbered  
CHF 3'400.- (incl. frame)

## 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.



*Hollywood Africans*, 1983

Edition unlimited  
7-ply maple wood from sustainable  
Canadian forests, with mounting system  
20 × 80 × 0.7 cm (each)  
Certificate signed by The Skateroom  
CHF 690.–

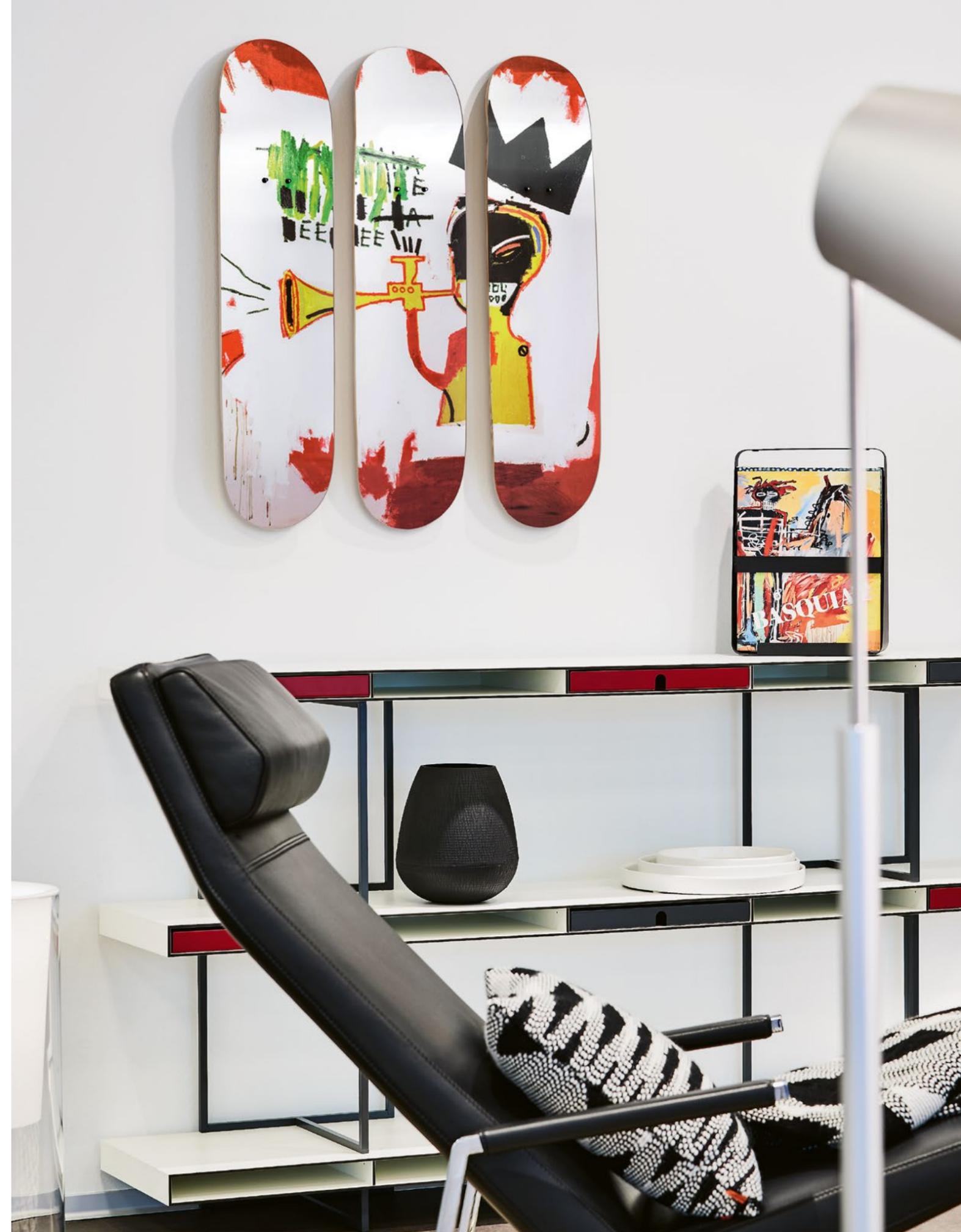


*Skull*, 1981

Edition unlimited  
7-ply maple wood from sustainable  
Canadian forests, with mounting system  
20 × 80 × 0.7 cm (each)  
Certificate signed by The Skateroom  
CHF 690.–

*Trumpet*, 1984

Edition unlimited  
7-ply maple wood from sustainable  
Canadian forests, with mounting system  
20 × 80 × 0.7 cm (each)  
Certificate signed by The Skateroom  
CHF 690.–



## SAMUEL BURI

### *Jubilee Edition*

On the occasion of the 10th anniversary of Fondation Beyler, Basel-based artist Samuel Buri (1935, Täuffelen, Switzerland) together with printer Tomi Wolfensberger printed this exclusive edition on the lithographic press in front of the audience on May 13, 2007. Each piece is unique due to the color change during printing.

Buri's work, which mainly comprises canvas paintings, wall paintings, stained glass windows, mosaics, watercolors and lithographs, has no specific narrative program. Through the interplay of color and form, it aims to challenge the eye and delight it in the sense of Matisse's "Joie de vivre". Landscapes, trees, his studio, churches and cloisters, still lifes of flowers and fruits, and portraits are the most important subjects.

Spectral coloration, combinations of color pairs, serial variation of color, juxtaposition of geometric and organic forms and the tendency to ornament are characteristic. Like in this series, the combination of different stylistic elements and motifs belonging to different times, areas and levels are typical features in Buri's work.



*Bouquet varié, 2007*

Edition of 61 unique prints  
Lithograph on Rives handmade paper, 270 gm<sup>2</sup>  
59.8 x 74.5 cm (each)  
Certificate, signed on front  
CHF 2'000.– (each)





## MAURIZIO CATTELAN

### *Cattelan, Poster-Style*

Maurizio Cattelan (\*1960, Padua, Italy) is probably the most talked-about *enfant terrible* on the contemporary art scene. He disconcerts and surprises us with witty, absurd pictures and sculptures, as, for example, with the installation of five horses with their heads buried in the wall at the Fondation Beyeler in 2013, or with the mischievous sculptural self-portrait chosen as the motif for the official exhibition poster.

“I tend not to work with a specific person in mind. Art is a matter of statistics. It’s not about individuals. It’s about people.”

*Untitled, 2001*

Edition of 100  
Offset print  
90 × 128 cm  
Certificate, numbered and signed  
CHF 500.– (excl. frame)



## MAURIZIO CATTELAN

### *Stimulating food for thought*

Maurizio Cattelan (\*1960, Padua, Italy) has been astonishing and surprising the art world and the general public with quirky, provocative sculptures ever since the 1990s. At once critical and humorous, and always profound, he explores a wide range of themes.

In 2009, Cattelan and the photographer Pierpaolo Ferrari launched an art magazine called *Toiletpaper*, a tongue-in-cheek blend of commercial photography and bizarre, surreal, even shocking subjectmatter. Conceived and designed by Cattelan and Ferrari, *Toiletpaper* pushes the boundaries of our value system and provides stimulating food for thought.

*Toiletpaper*'s images invade the home decor and become everyday objects.



*Toiletpaper Snake Vase*

Edition unlimited  
Size: 46.5 cm (height)  
Diameter: 19.5 cm  
Porcelain  
Design: Toiletpaper Magazine  
CHF 398.—



Toiletpaper Shit Vase, 2001  
Edition unlimited  
Size: 46.5 cm (height)  
Diameter: 19.5 cm  
Porcelain  
Design: Toiletpaper Magazine  
CHF 398.—

## EDUARDO CHILLIDA

### *The balance of dualities*

Chillida began working in lithography, etchings, silkscreen and woodcuts in 1950, and printmaking remained an important part of his artistic output from that date onwards. Chillida's graphic work, like his sculpture, shows a preoccupation with form, space and framing. Absence is as important as presence. The balance of dualities in his work such as black-white, heaviness-lightness and emptiness-fullness give Chillida's work a universal importance. become everyday objects.

“The concept of space and its determinedness by formed matter, the relation between emptiness, volume and their mutual limits.”



Yves Bonnefoy: "Une Hélène de Vent ou de Fumée" III  
(Yves Bonnefoy: One Helene of Wind or of Smoke III), 1990

Etching  
Ed. P.A. IV/XXX  
Sheet size: 65.6 × 51.6 cm  
Frame size: 89.6 × 54.6 × 4 cm  
Certificate, numbered and signed  
CHF 13'000.– (incl. frame)



Yves Bonnefoy: "Une Hélène de Vent ou de Fumée" II  
(Yves Bonnefoy: One Helene of Wind or of Smoke II), 1990

Etching  
Ed. P.A. IV/XXX  
Sheet size: 66.2 × 51.4 cm  
Frame size: 89.5 × 74.5 × 3.9 cm  
Certificate, numbered and signed  
CHF 13'000.– (incl. frame)



Yves Bonnefoy: "Une Hélène de Vent ou de Fumée" I  
(Yves Bonnefoy: One Helene of Wind or of Smoke I), 1990

Etching  
Ed. P.A. IV/XXX  
Sheet size: 66.2 × 51.7 cm  
Frame size: 89.6 × 75.6 × 3.9 cm  
Certificate, numbered and signed  
CHF 13'000.– (incl. frame)



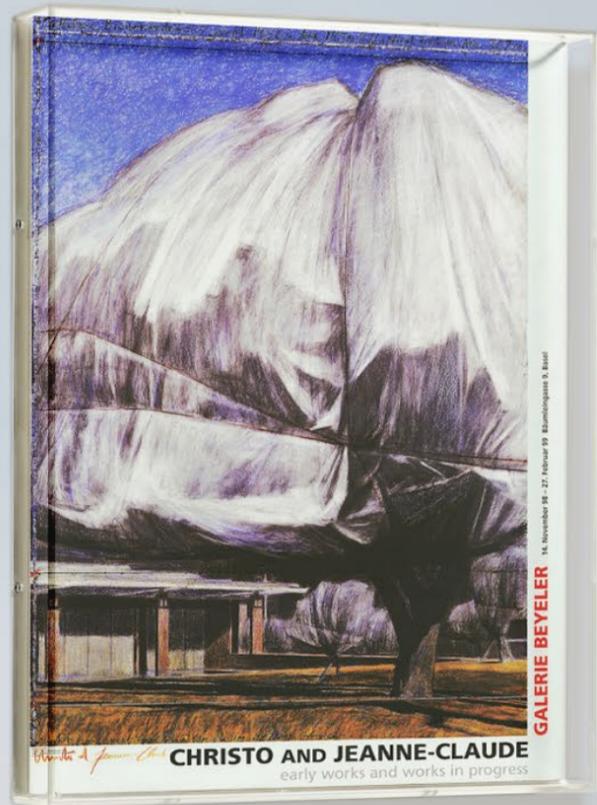
*Argian V (In the Light V), 1989*

Sugar-ground etching  
P.A. 10/10, Edition of 50  
Sheet size: 20.5 × 11.3 cm  
Frame size: 35.4 × 25.5 × 3.7 cm  
Certificate, numbered and signed  
CHF 8'500.– (incl. frame)



*Argian IV (In the Light IV), 1989*

Etching  
P.A., Edition of 50  
Sheet size: 20.5 × 11.5 cm  
Frame size: x × cm  
Certificate, numbered and signed  
CHF 8'500.– (incl. frame)



## CHRISTO AND JEANNE-CLAUDE *Wrapped Trees at Fondation Beyeler*

In Autumn 1998, after the trees around Fondation Beyeler and in the Berower Park had shed their leaves, Christo and Jeanne-Claude wrapped 162 trees—some up to 25 meters high—with 55,000 square meters of polyester fabric and 23 kilometers of rope. The effect of light and weather on the translucent material created a kind of amorphous sculptural choreography, an ever-changing variety of shapes, surfaces, and colors. The fabric, used every winter in Japan to protect trees from frost and heavy snow, lent the trees the appearance of precious and fragile objects.

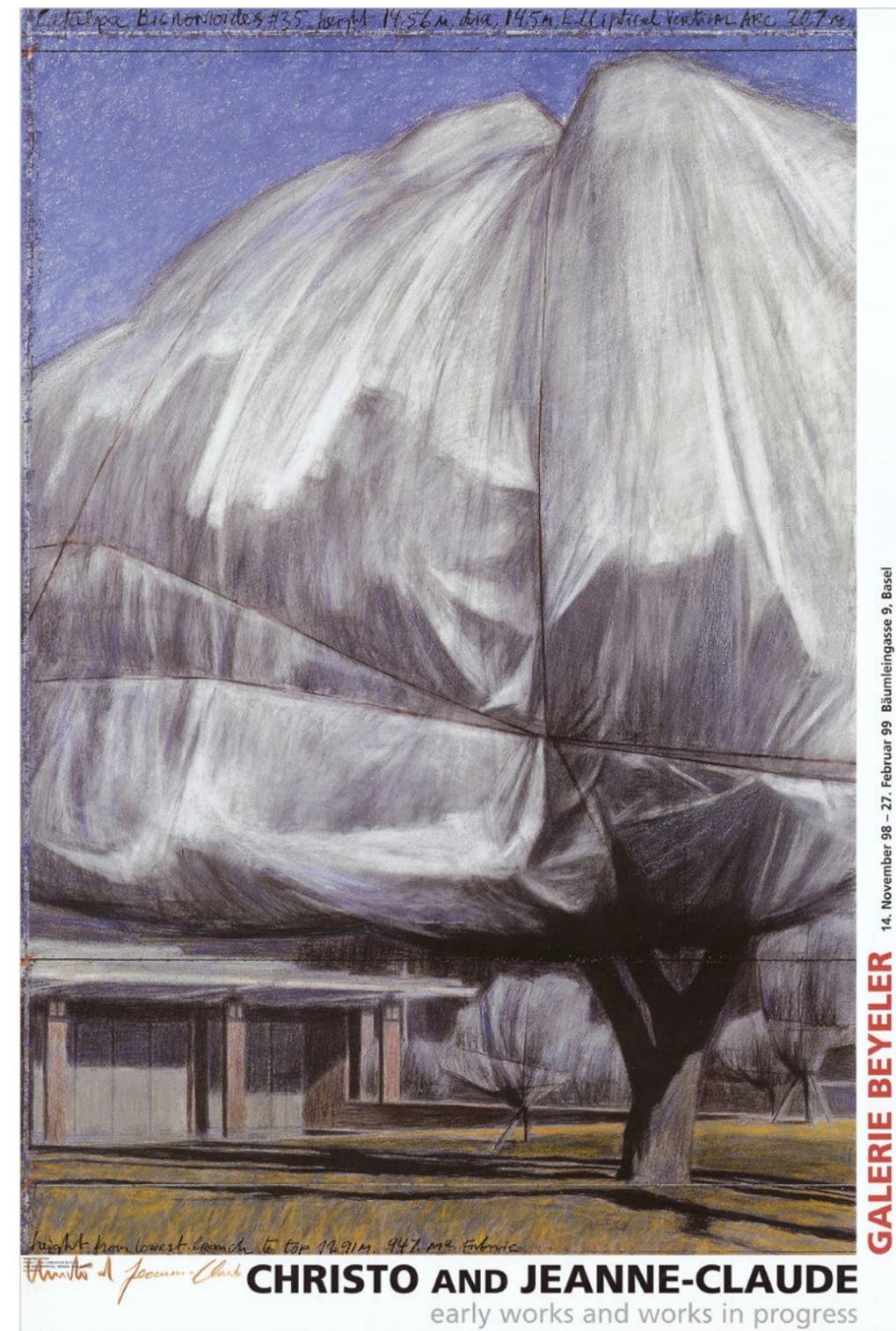
The Fondation Beyeler project was a *pièce de résistance* for Christo and Jeanne-Claude, and an extension and expansion of many years of interest in the concept of wrapped trees. By 1998, the artist pair renowned for their environmental interventions had worked on trees for over three decades, since in 1966, they wrapped a 10-meter-high tree in a personal exhibition in the *Stedelijk van Abbe Museum* in Eindhoven till in 1969, two *Wrapped Trees* were exhibited in Sydney.

Packed full of exclusive images and documentation, this volume traces the expansive history of *Wrapped Trees* as well as the project's realization story, from start to finish. It includes preparatory drawings, collages, and plans from Christo and Jeanne-Claude's archive, as well as numerous photographs of the final *Wrapped Trees*.



### *Wrapped Trees*, 1998

Edition of 1'000  
Catalogue with a photography, an original cibachrome  
and a piece of the original project fabric  
Size: 25.5 × 30 cm  
Certificate, numbered and signed by Christo, Jeanne-  
Claude and Wolfgang Volz  
CHF 650.— (excl. frame)



### *Wrapped Trees*, 1998

Framed exhibition poster in acrylic box  
57.7 × 84 cm  
Certificate, not numbered, signed  
CHF 950.— (incl. frame)

# 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*

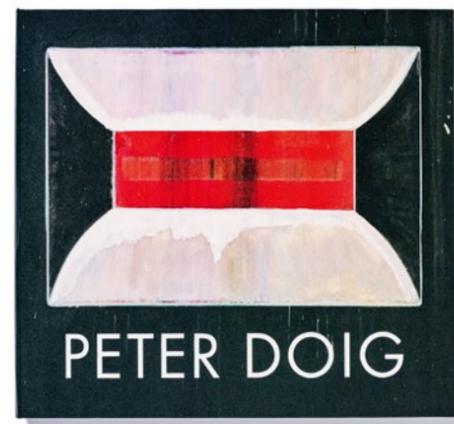


Portrait of Peter Doig

## 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/m<sup>2</sup>  
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/m<sup>2</sup>  
50 × 38 cm  
Certificate, numbered and signed  
CHF 2'500.—



*Horse and Rider II,* 2014

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

## 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 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 Calder's grandson Alexander S.C. Rower  
CHF 2'950.—

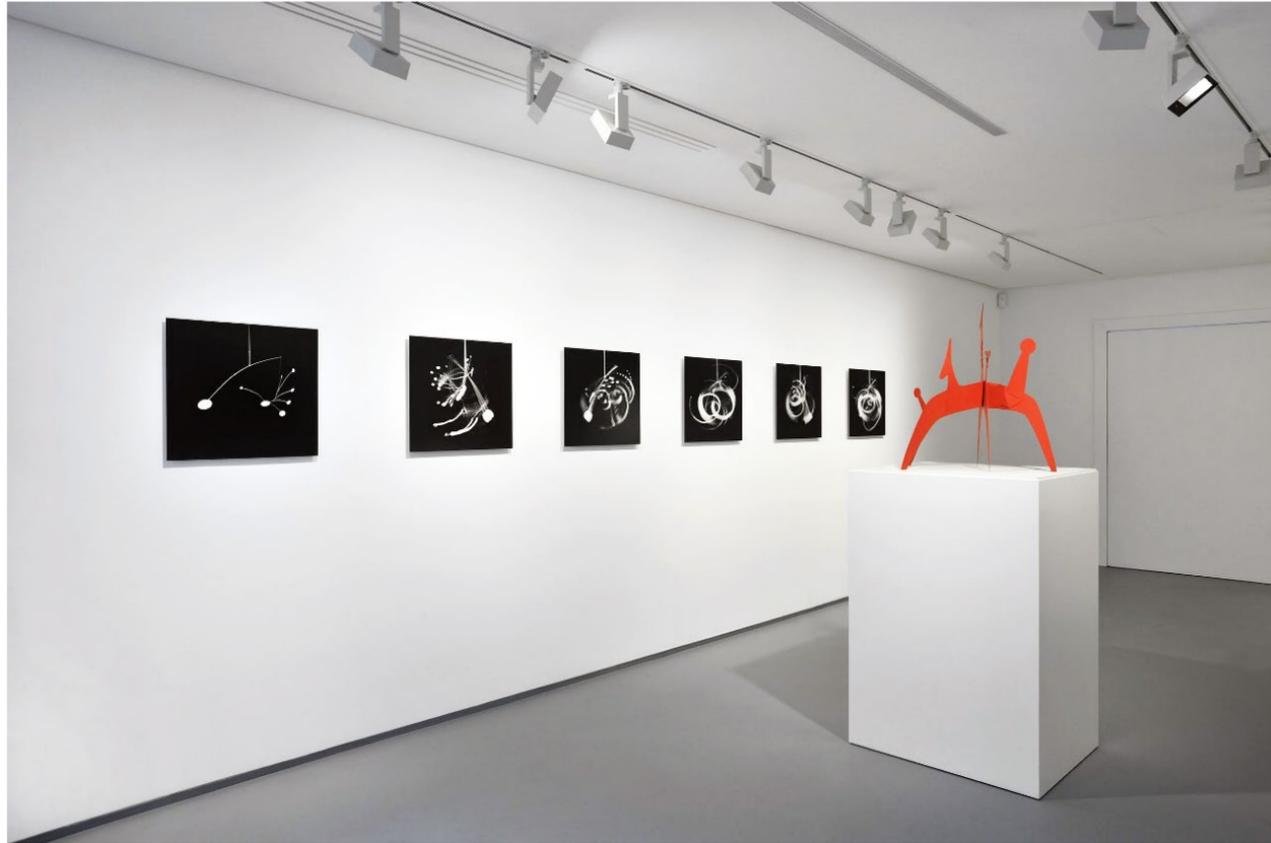
## EDITIONS



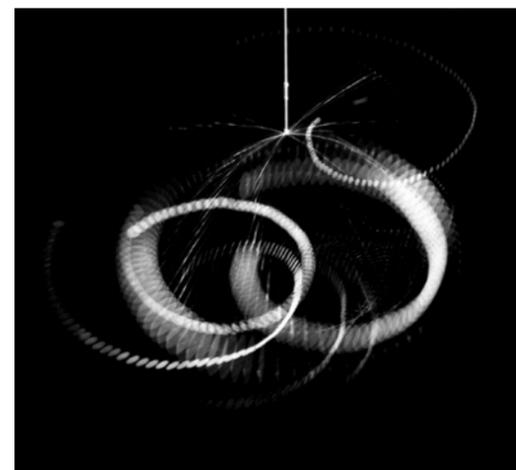
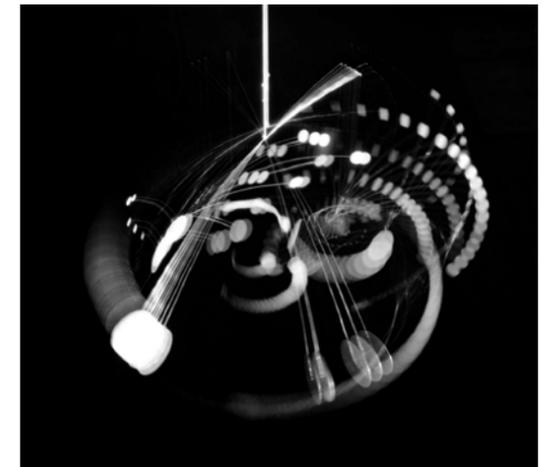
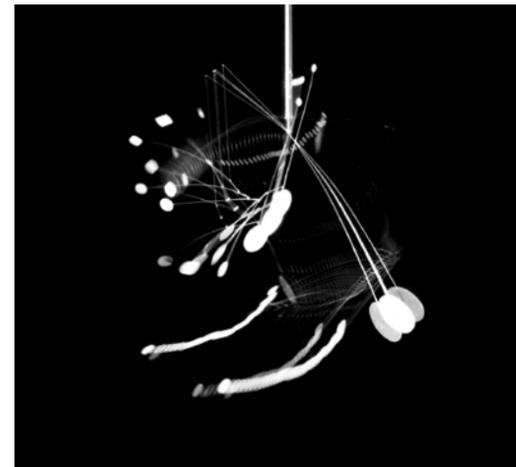
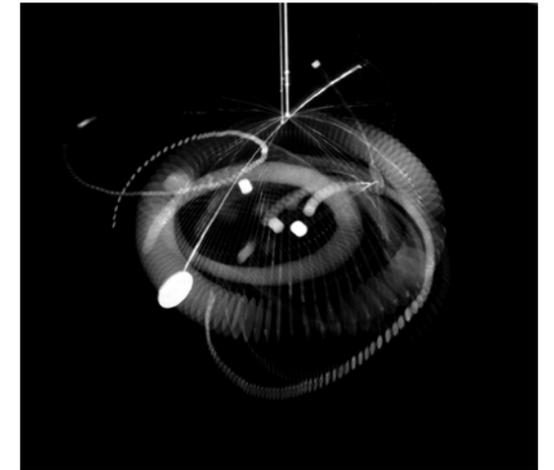
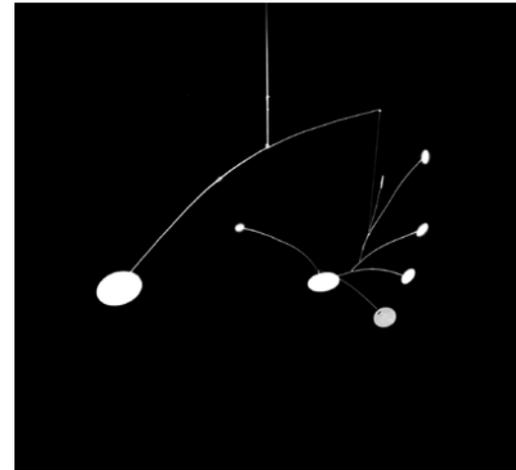


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grandson Alexander S.C. Rower  
CHF 2'950.—



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



*Hanging Mobile, 2012*

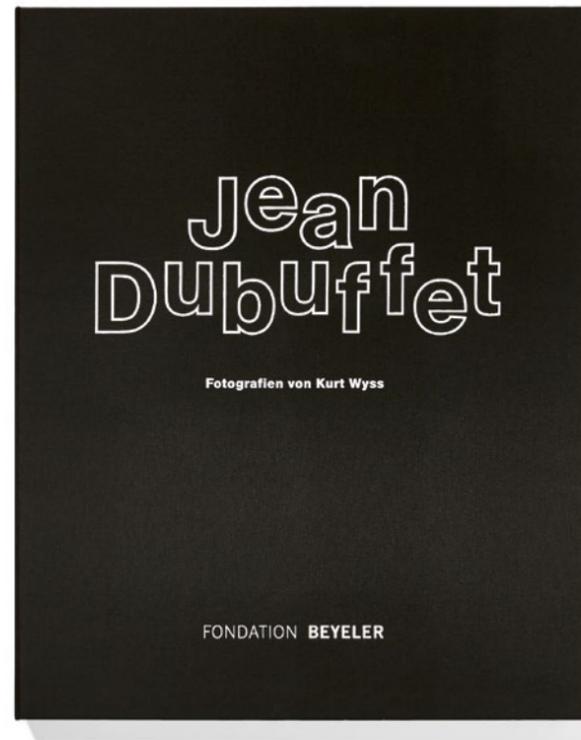
Edition of 50  
 Gelatin Silver Print mounted on aluminum  
 53.5 × 48.5 cm (each)  
 Portfolio with six photographs  
*Hanging Mobile* has been published in  
 collaboration with the Calder Foundation.  
 Publisher: Éditions Cahiers d'Art  
 Stamped and numbered by Cahiers d'Art  
 and the Calder Foundation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

# JEAN DUBUFFET

by Kurt Wyss

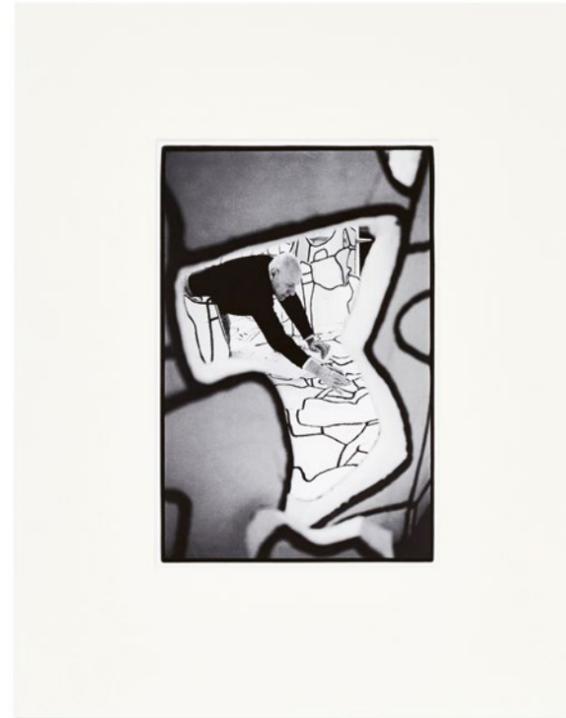
The Basel-based reporter and photographer Kurt Wyss (\*1936, Basel, Switzerland) documented Jean Dubuffet's artistic career from 1970 to 1985. For the 2016 exhibition *Jean Dubuffet*, Wyss and Fondation Beyeler compiled two exclusive Editions consisting, respectively, of four portrait-format and four 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.—

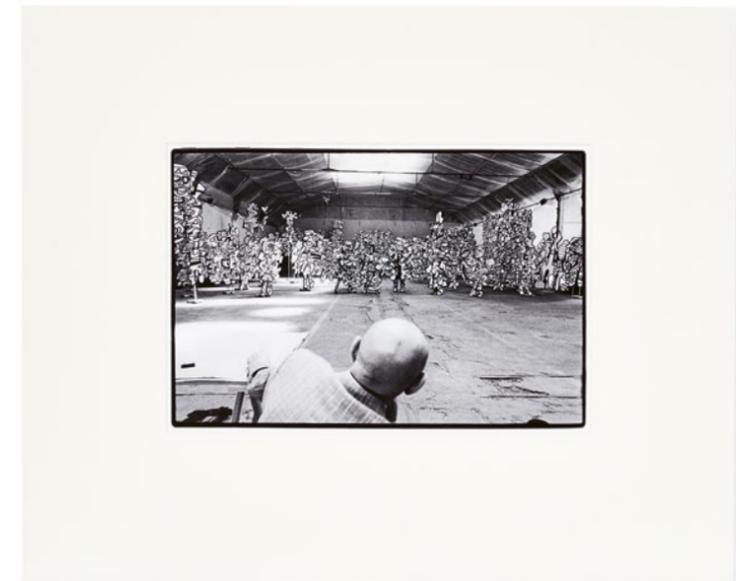
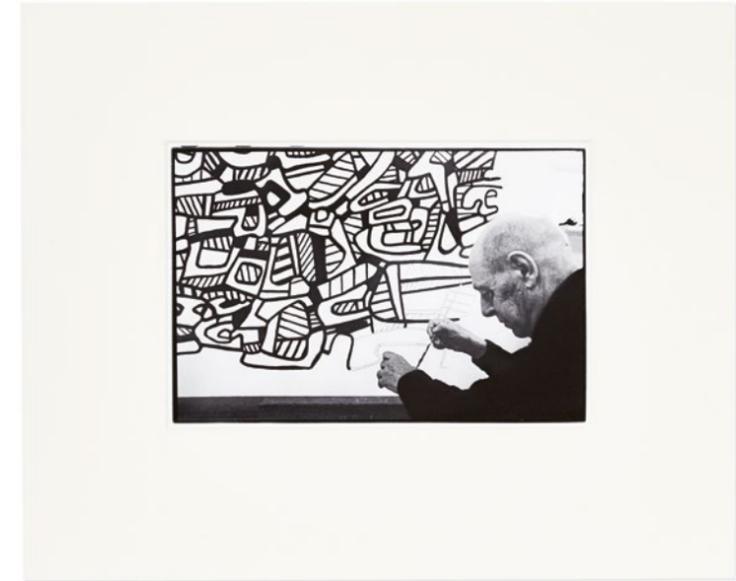
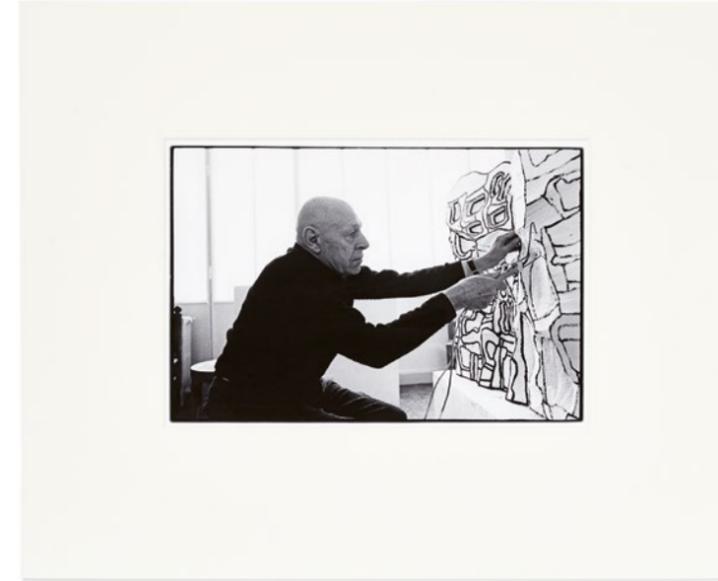
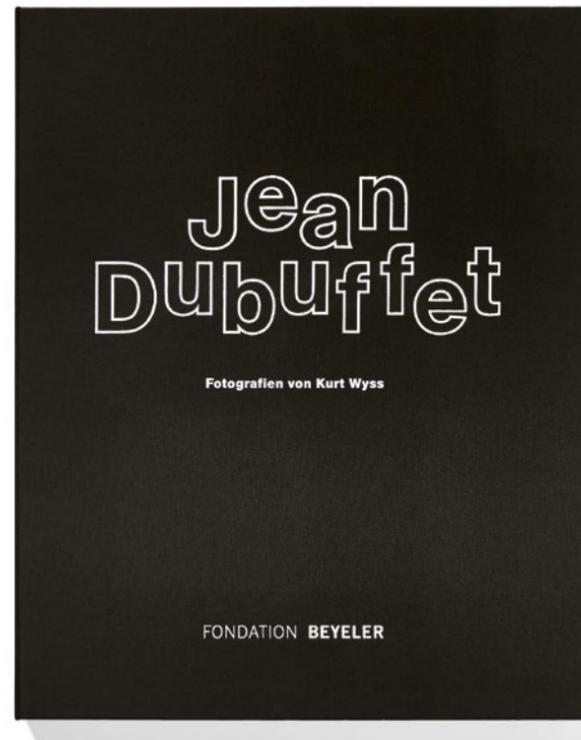


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*Portfolio Dubuffet, Serie Q,*  
2016

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 co-existence 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 "Herbarium" 2021, which includes specially processed, dried and pressed Nymphaea Ellisia water lilies (Latour-Marliac\*) has been released on the occasion of the exhibition "LIFE" and developed in close collaboration with the artist.

\*Joseph Latour-Marliac and Claude Monet:

The nursery was founded in 1875 by Joseph Bory Latour-Marliac for the propagation, cultivation and commercialization of hardy water lilies. Prior to setting up his nursery, Latour-Marliac had found a way to hybridize hardy water lilies through a process that remains mysterious. There was a need, for at the time the only hardy water lily in Europe was a white one. By crossing this white variety with other wild varieties he obtained from

#### *Herbarium, 2021*

Edition: Series of 100 unique prints  
Medium: Dried and pressed Nymphaea Ellisia water lilies (Latour-Marliac) on Lanaquarelle handmade paper, 300 gm  
Sheet size: 42 x 59,4 cm  
Frame size: 51 x 66 cm  
frame: Maple wood (FSC label), varnished with day and fluorescent paint  
Manufacturer: Vogt Landschaft Architekt, Zurich  
Certificate: Certificate signed by the artist  
Delivery times: approx. 4-6 weeks  
CHF 2'700.—





## 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.

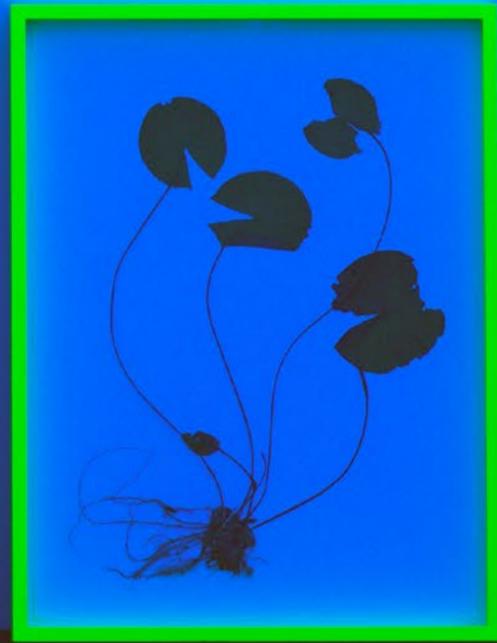
Each edition symbolizes a day of the year. 365 days, 365 copies - starting with January 1, ending with December 31. 365 days is the time in which the earth orbits the sun once. Our life needs the sunlight to stay alive. And when Life encounters with the light, it comes alive and unfolds its beauty not 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 x 86,3 cm  
Frame Size: 64 x 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.”

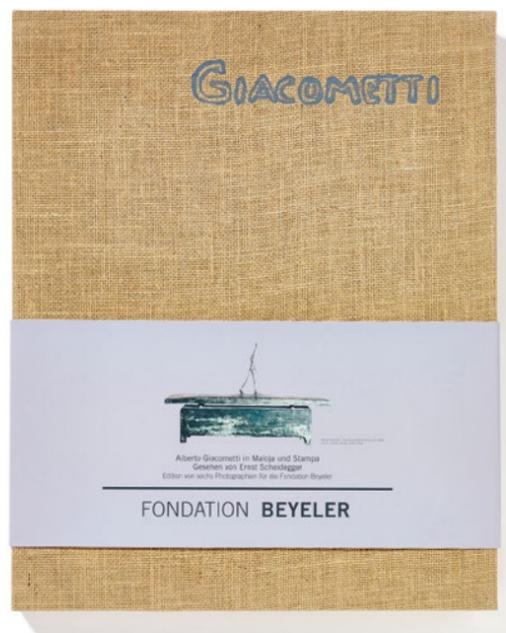




## ALBERTO GIACOMETTI *by Ernst Scheidegger*

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)





## 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.

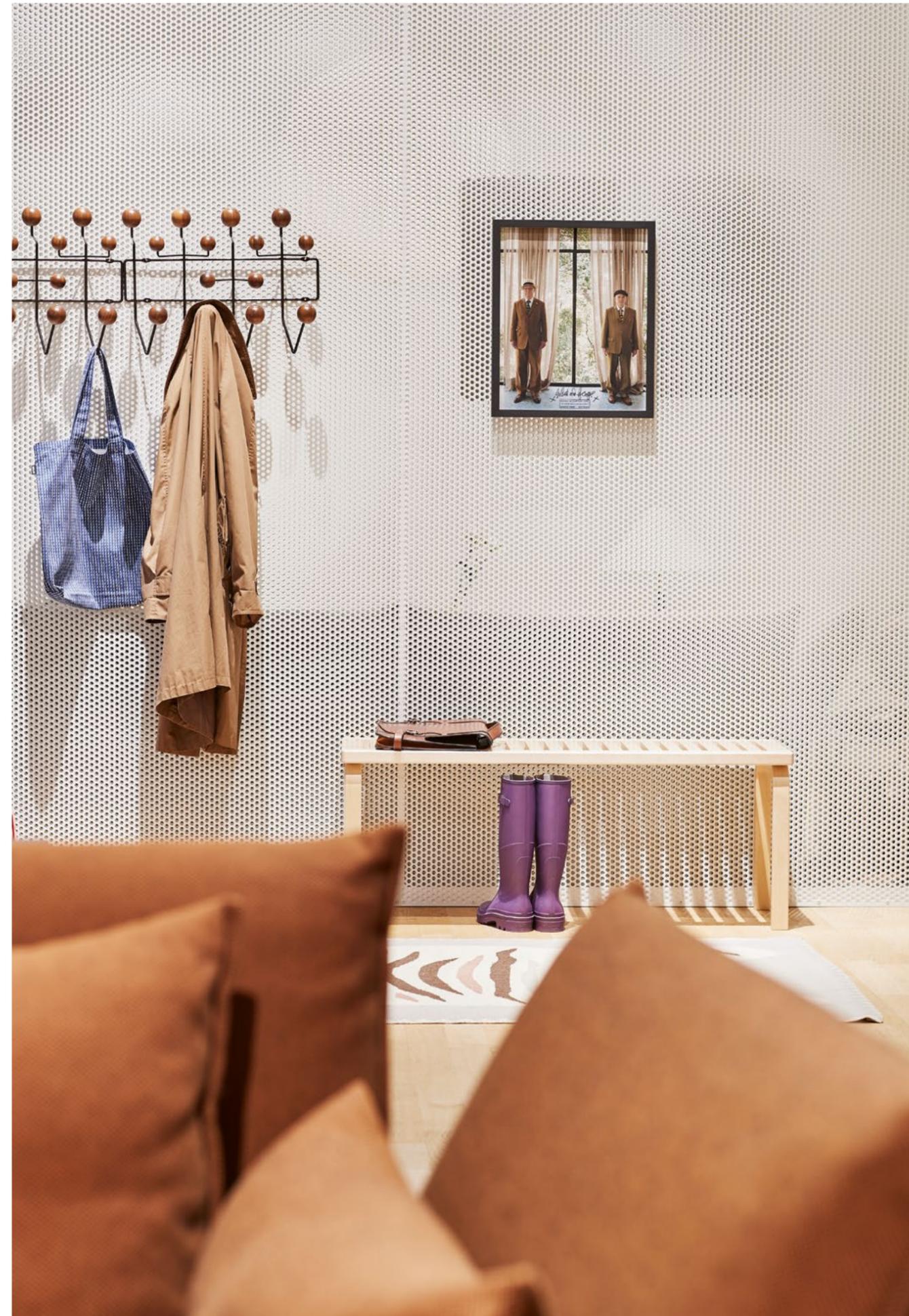
The exhibition, part of which also took place at the magnificent SESC Pompéia culture and leisure centre Bo Bardi created between 1977 and 1982, was the last in a series of *house- museum* projects curated and conceived by Obrist, the most recent of which took place at the home of the poet Federico García 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/m<sup>2</sup>  
38.7 × 47 cm  
Certificate, stamped, numbered and  
signed  
CHF 5'500.– (excl. frame)



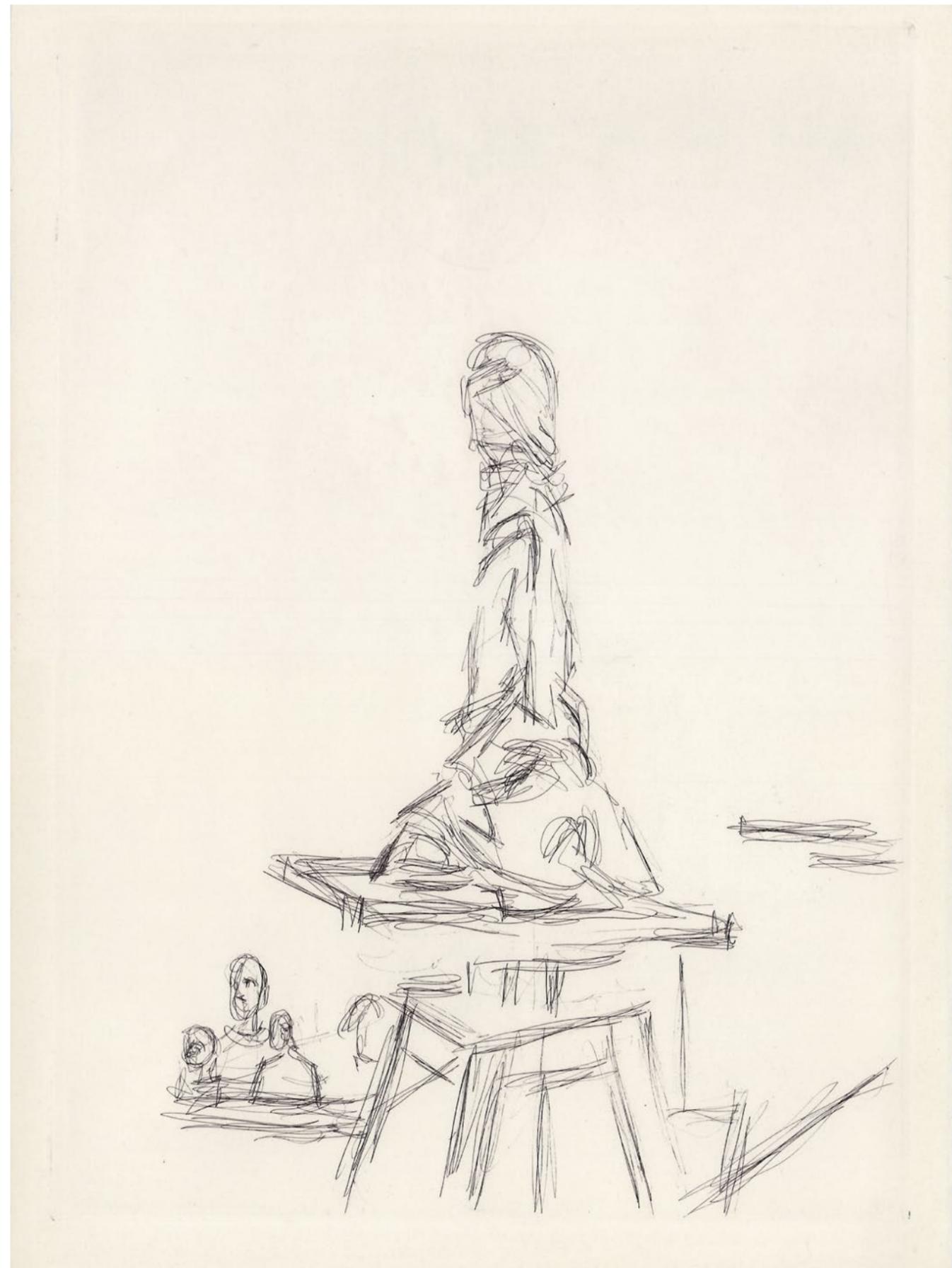
ALBERTO GIACOMETTI  
*Expression of Human  
Individuality*

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.—



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).

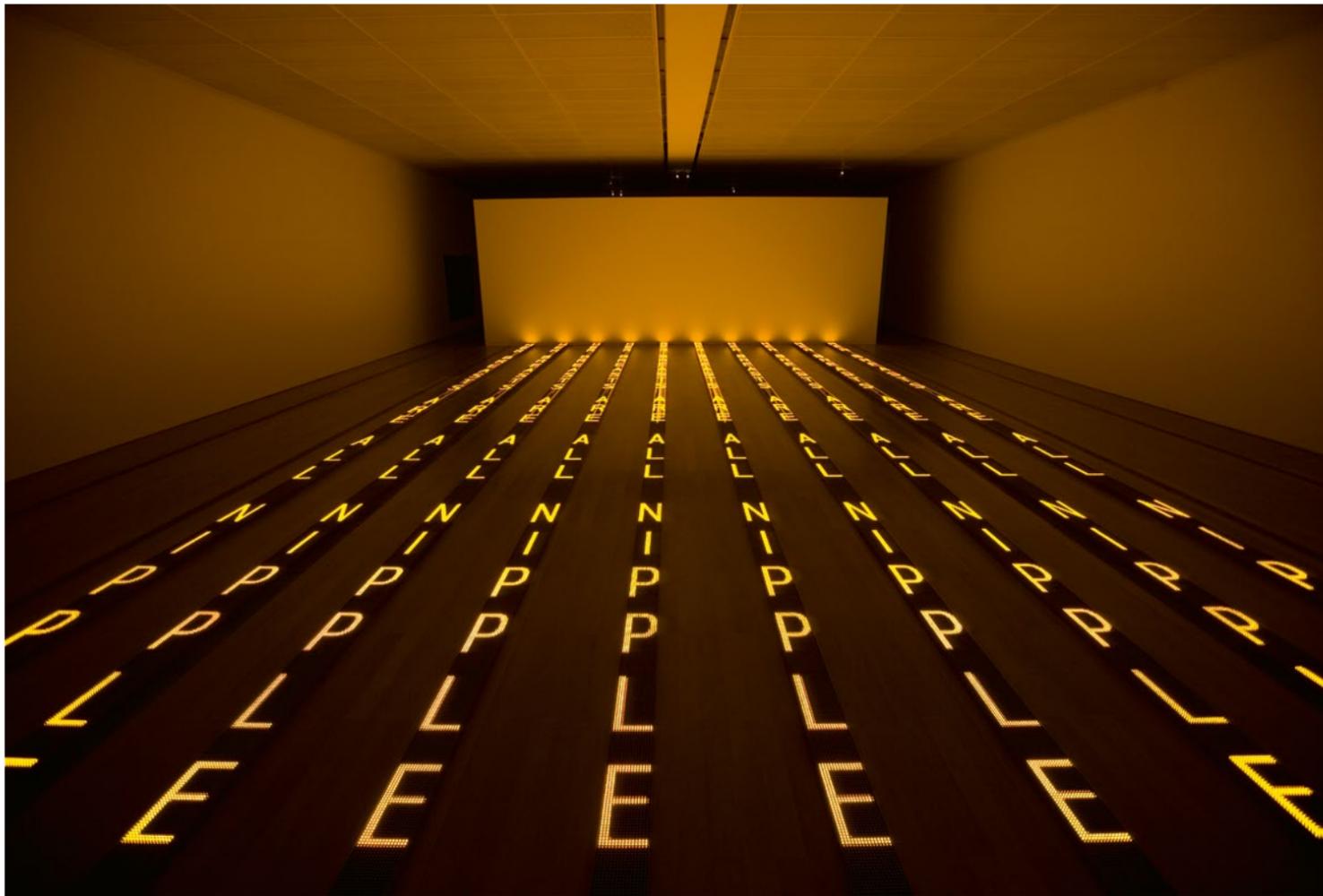
HANS  
HARTUNG

L37, 1958

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



# JENNY HOLZER



Installation view of the exhibition *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.



Portrait of Jenny Holzer

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

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)

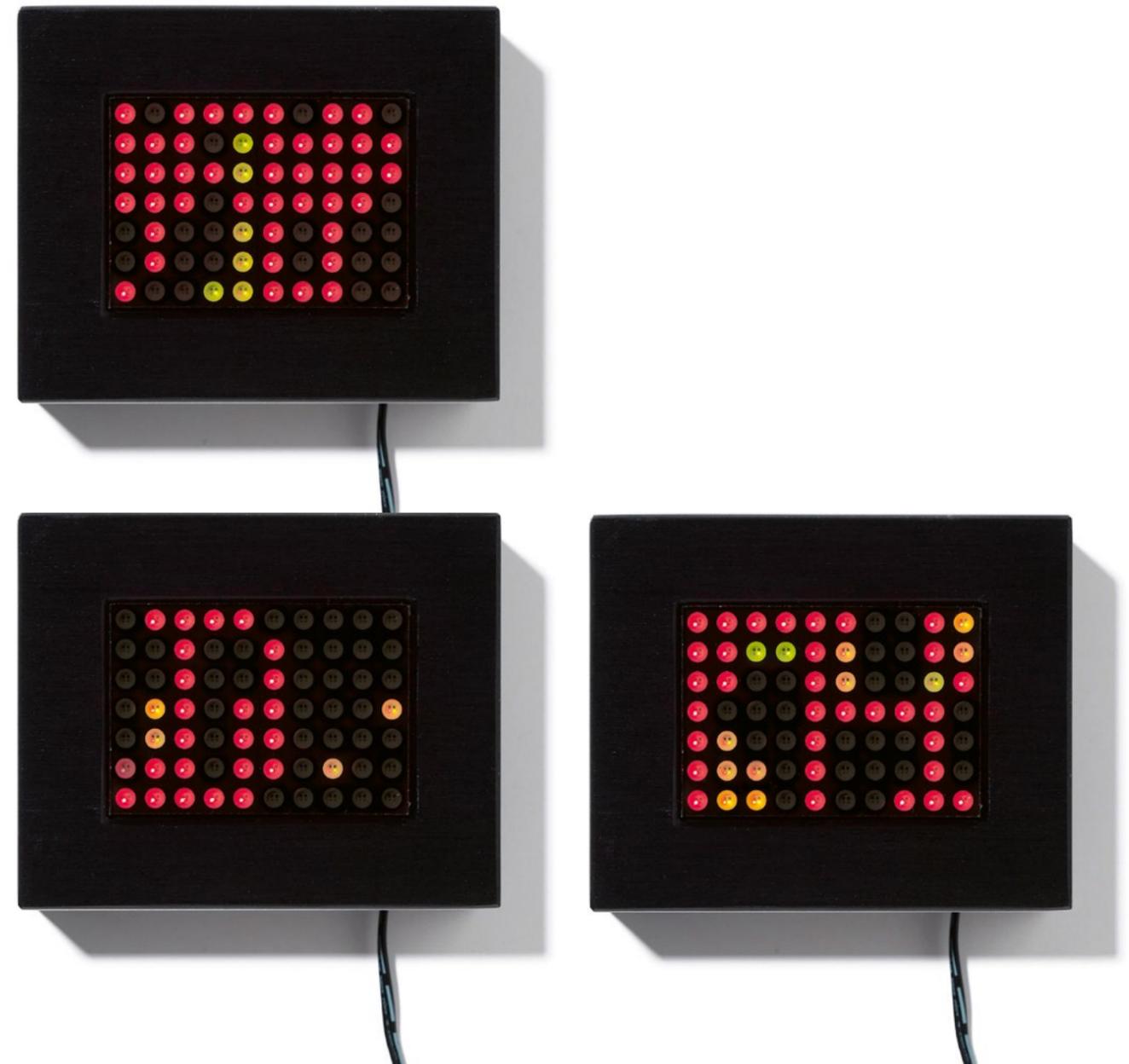
In the *Living* series, Holzer presents a set of quiet observations, directions, and warnings. Unlike the *Inflammatory Essays*, the *Living* texts are written in a matter of fact, journalistic style, suitable for descriptions of everyday life. The commentaries touch on how the individual and his or 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 Königzell, 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)



# RONI HORN

The exhibition by artist Roni Horn (\*1955, New York, US) in 2016 featured outstanding groups of works and series she has created over the past twenty years. The photographic installations, works on paper, and sculptures made of cast glass displayed in the different rooms of the show were set up as a coherent installation. The exhibition “Roni Horn” was developed in close cooperation with the artist for the space at the Fondation Beyeler. Around half of the works were new and shown for the first time.

Roni Horn’s art focuses on the idea of identity and mutability, demonstrating that the essence of things can differ from their visual appearance. In her works, Horn succeeds in subtly exploring fixed attributions, and in conveying ephemerality and diversity. It is therefore no coincidence that she uses materials like glass and motifs like water and the weather, all of which are multifaceted and have a form and natural state subject to constant change. Horn gives visible form to such ideas in her work. Her playful approach to language and literature endows the images she creates with an even broader range of meaning.

Since the early 1980s, drawing, particularly with pigment, is a medium repeatedly used by Roni Horn. Ten of the most significant monumental pigment drawings she has created during the past decade have been brought together for the exhibition from collections in the

United States, Mexico, Norway and Switzerland. For these large-format works on paper (each measuring around 2 × 3 meters), Horn created several similar abstract drawings which she cut up cleanly with a knife, and then assembled into a larger picture. The extremely delicate line structure of these works develops an extraordinary pull on viewers, seeming to draw them into the work. That impression is reinforced by the works’ apparently porous surface, the luminous mineral pigments, and the notes delicately added in pencil afterwards. The works on paper from the series entitled *Th Rose Prblm*, 2015–16, which demonstrate Roni Horn’s creative engagement with language and literature, are drawings of a different kind. The process of cutting and assembling is the same, but the initial pictures are watercolors of phrases in which the word “rose” appears. For *Th Rose Prblm*, Horn breaks up these phrases and rearranges the parts into a total of 48 colored, often slightly bizarre textual meanings. Filling an entire room in the exhibition, a veritable rose garden awaited visitors.

The exhibition in conjunction with Roni Horn took place at Fondation Beyeler from October 2, 2016 – January 1, 2017.



Installation view of the exhibition *Roni Horn*

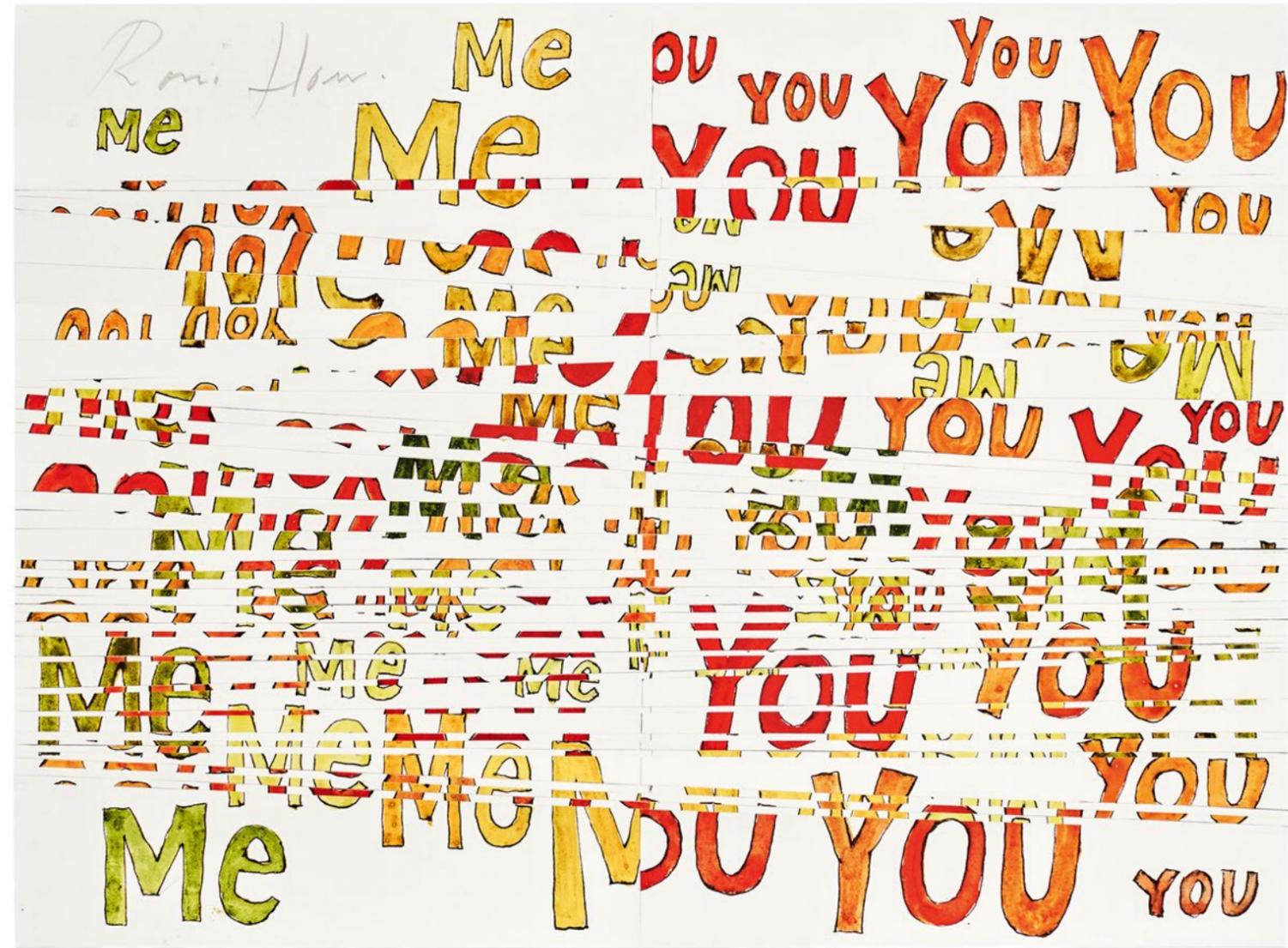


Portrait of Roni Horn

## RONI HORN

### *Fragile Identities*

The Edition *You are a Form of Me* (2016) by artist Roni Horn works similarly to her pieces created at that time, such as *Th Rose Prblm* (2015–16). The Edition takes up a theme that the artist explores in many parts of her oeuvre and which she regularly places in the artistic spotlight: the question of the mutability of identity and the difference between essence and appearance. The limited Art Edition – a high-quality pigment print – has been created in anticipation of the Roni Horn exhibition at the Fondation Beyeler in 2017.



*You are a Form of Me*, 2016

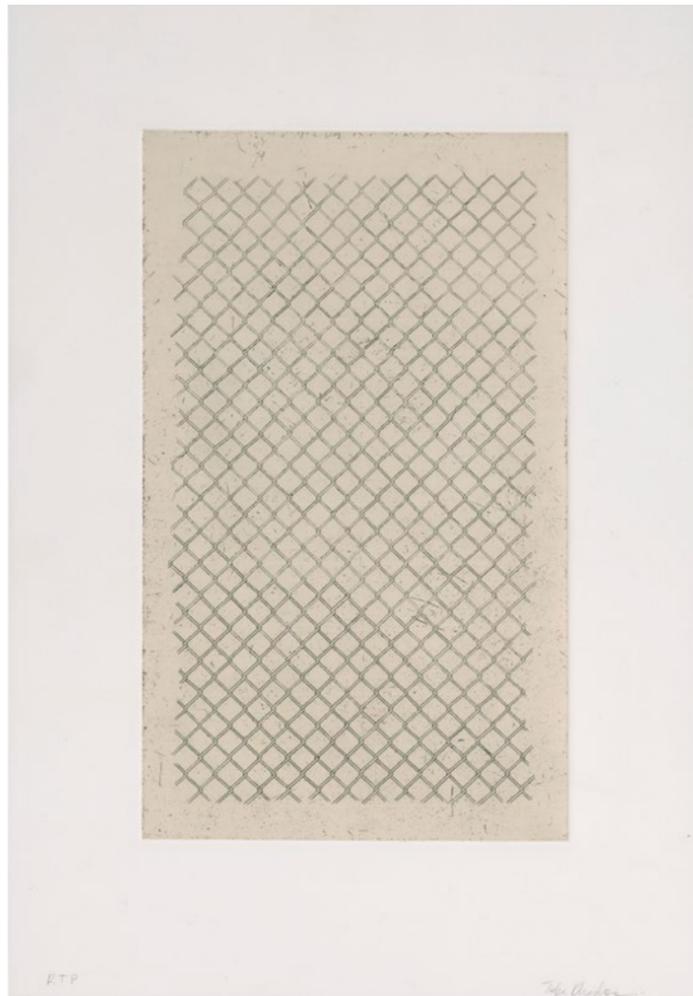
Edition of 50 + 5 AP  
Pigment print on Hahnemühle  
Ultrasmooth Rag paper  
38 × 28 cm  
Certificate, numbered (on the back) and  
signed  
CHF 1'200.– (excl. frame)



## 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/m<sup>2</sup>  
33 x 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 *Banalities*, 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 *Banalities*, 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*



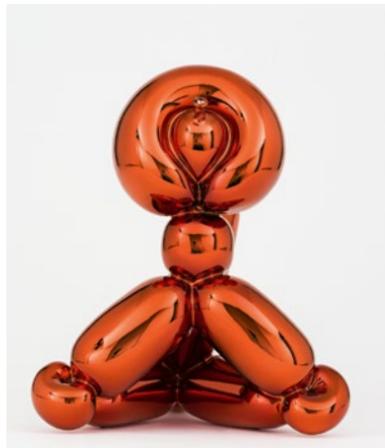
## JEFF KOONS

### *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)  
Skateboard  
Digital print / serigraph  
7-ply maple wood from sustainable  
Canadian forests, with mounting  
system  
20 × 80 × 0.7 cm (each)  
Certificate signed by The Skateroom,  
not numbered, stamp-signed in the print  
CHF 3'400.– (each)



Installation view of the exhibition *Jeff Koons* at the park of Fondation Beyeler

## 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

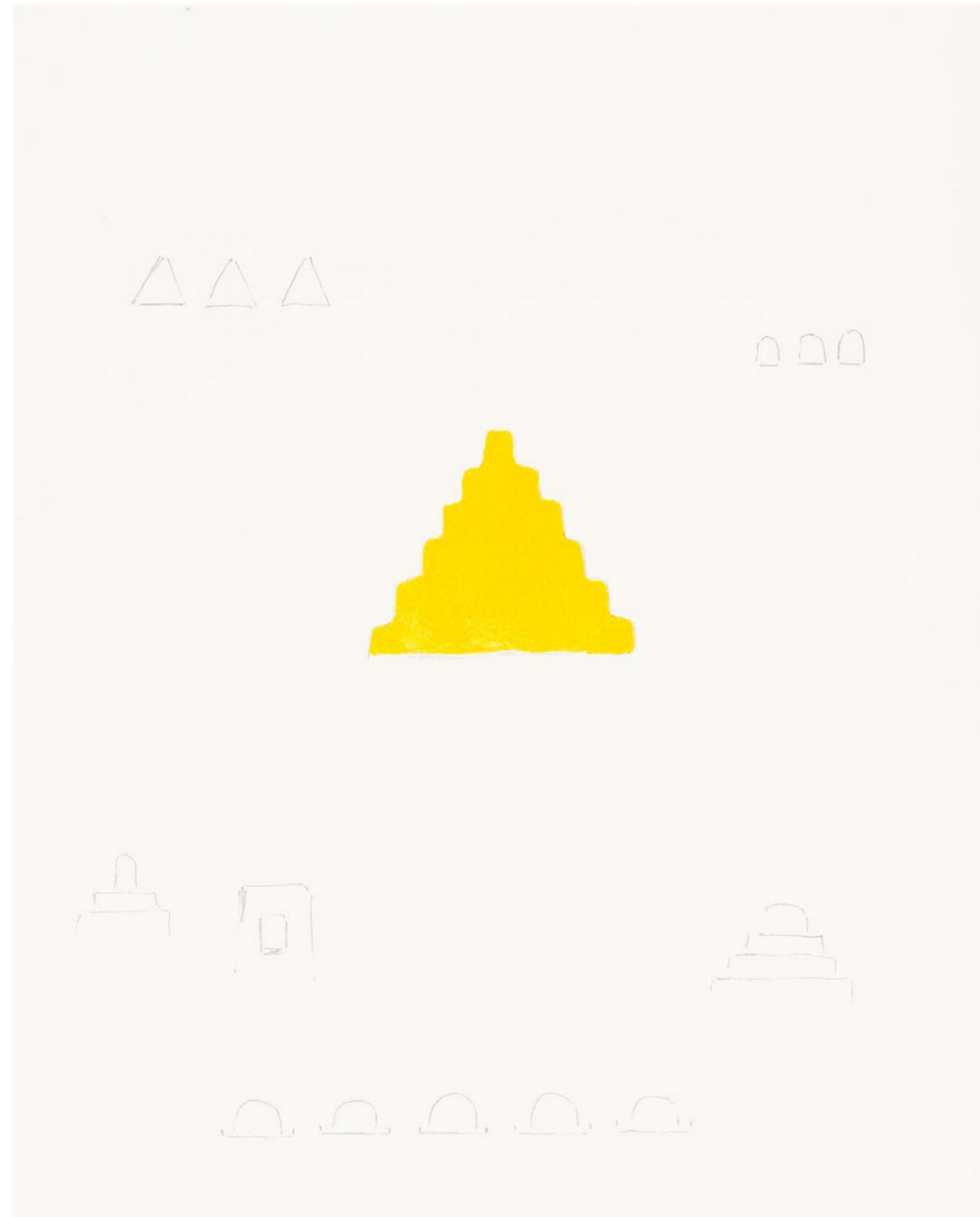
### *Ziggurats*

Wolfgang Laib (\*1950, Metzingen, Germany) is an artist whose unique oeuvre 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/m<sup>2</sup>  
42 × 52 cm  
Certificate, numbered and signed  
CHF 1'300.–



## MARKUS LÜPERTZ

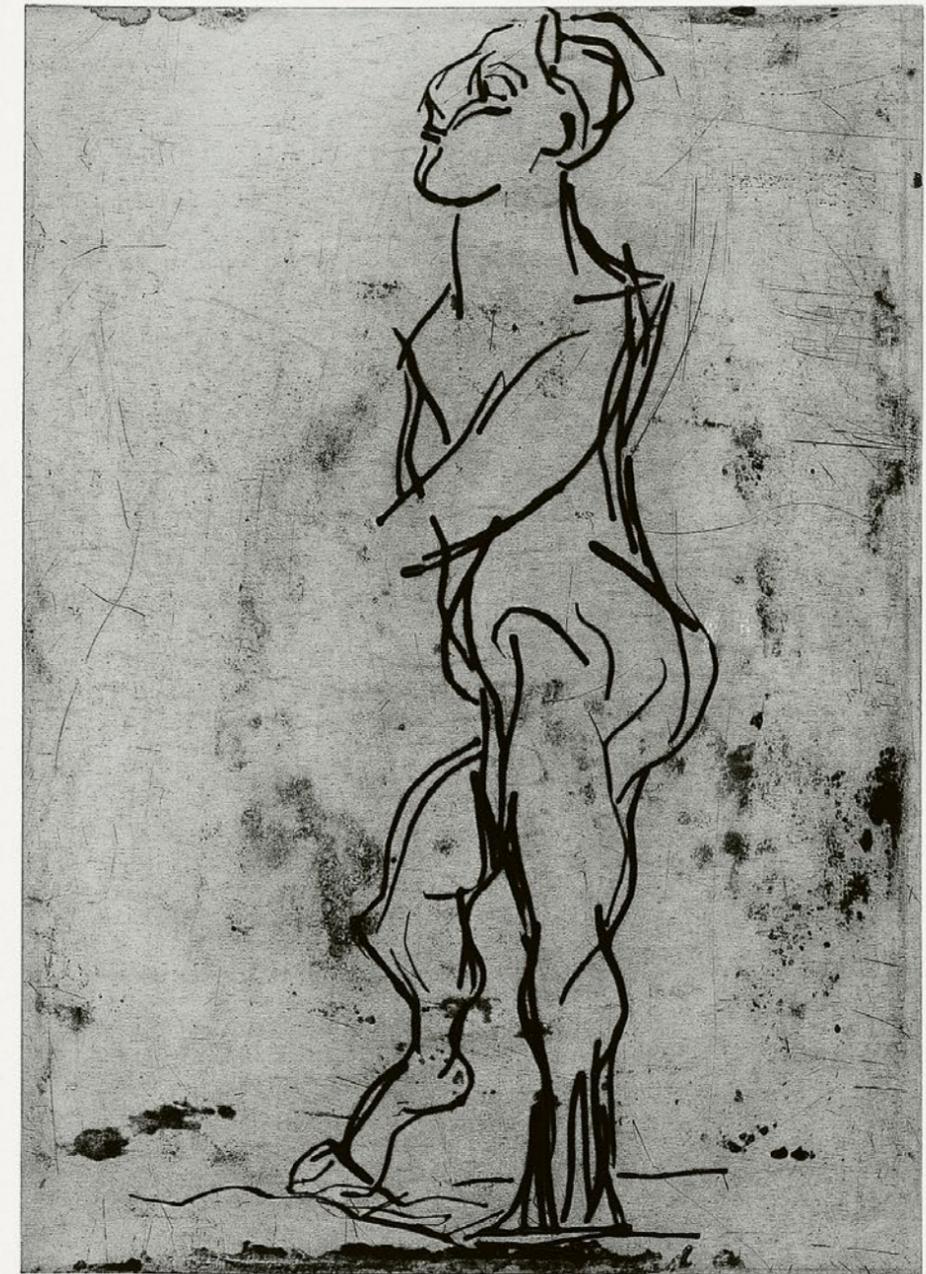
### *Spirit of Nature*

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.

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



*Décalcomanie*, 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 560.–



*L'empire des lumières*, 2018

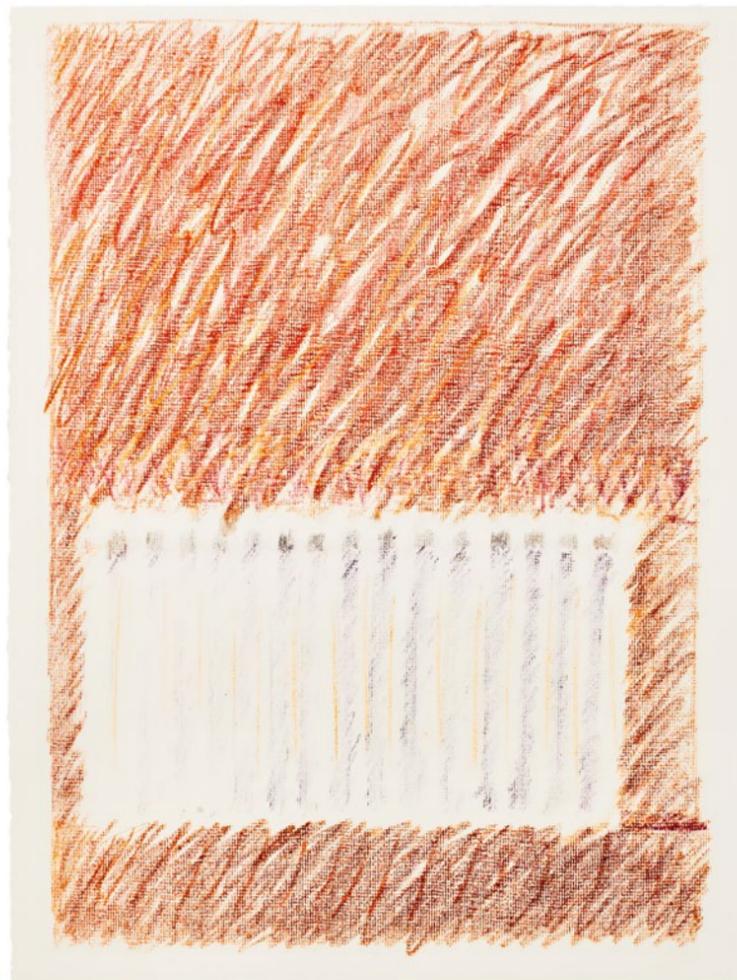
Edition of 250  
7-ply maple wood from sustainable Canadian forests, with mounting system  
20 × 80 × 0.7 cm (each)  
Certificate signed by The Skateroom  
CHF 820.–



## 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

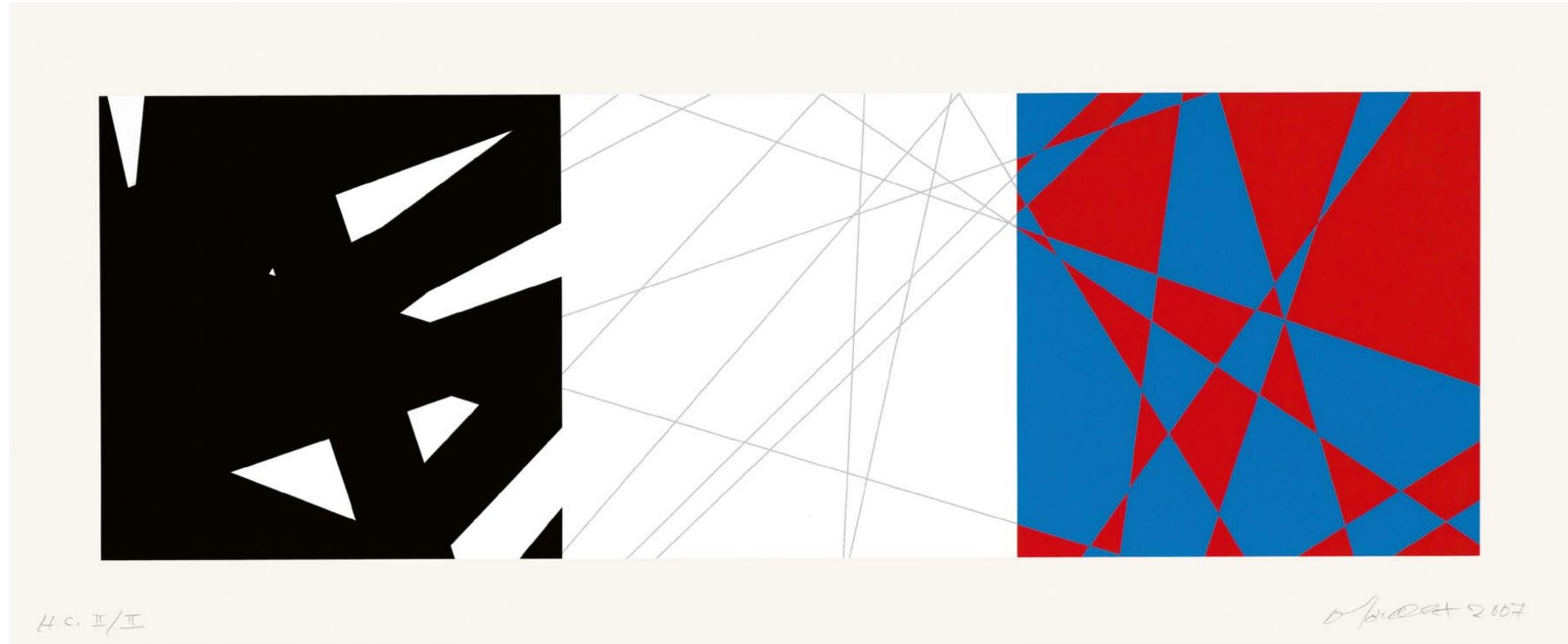
Edition of 50 + 21 AP  
Colour photogravure (total of 8 colours)  
on Zerkall-Bütten paper, 300 g/m<sup>2</sup>  
30 x 40 cm  
Certificate, numbered and signed  
CHF 4'300.– (excl. frame)



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/m<sup>2</sup>  
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)

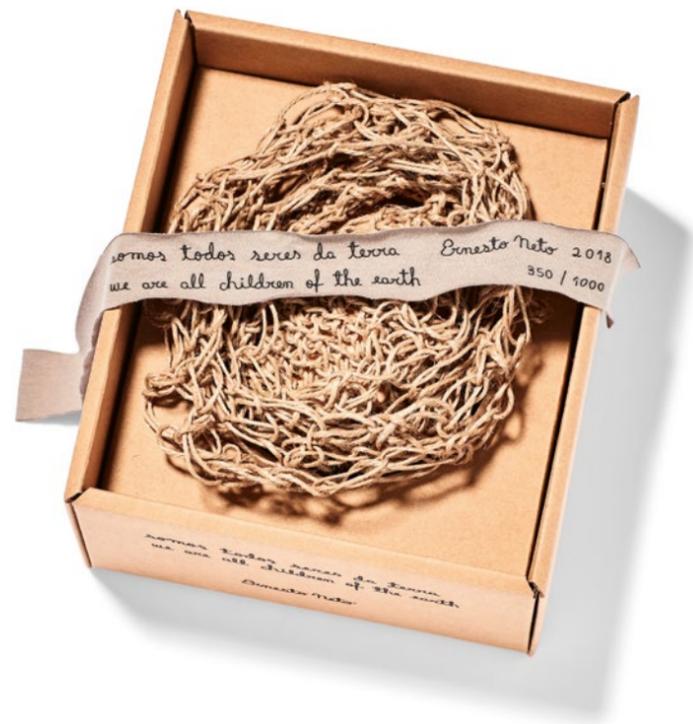


## ERNESTO NETO

### *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 x 12 x 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.

#### *Tesserete, 1966*

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

#### *Fragment of Tuscan Cathedral, 1965*

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

#### *Moonshine, 1966*

Edition of 50  
Etching  
32 x 38 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 x 32.5 cm  
Certificate, numbered and signed  
CHF 800.– (excl. frame)



## ALBERT OEHLEN

### *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/m<sup>2</sup>  
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.





## GABRIEL OROZCO

Gabriel Orozco (\*1962, Xalapa, Mexico) takes inspiration from the streets and his surroundings. He started using raw materials and everyday objects very early on in his career.

*Sombra Piñanona*, 2013 is a poetic example of the artist's use of ready-made sculptural situations he finds in his surroundings. Piñanonas (its scientific name is *Monstera deliciosa*) is a typical and common plant used throughout Mexico. The subject of the work is not new to Orozco, he rendition of the plant's silhouette with the use of photography however, gives the work an undeniable romantic aspect and leaves room for interpretation and emotions.

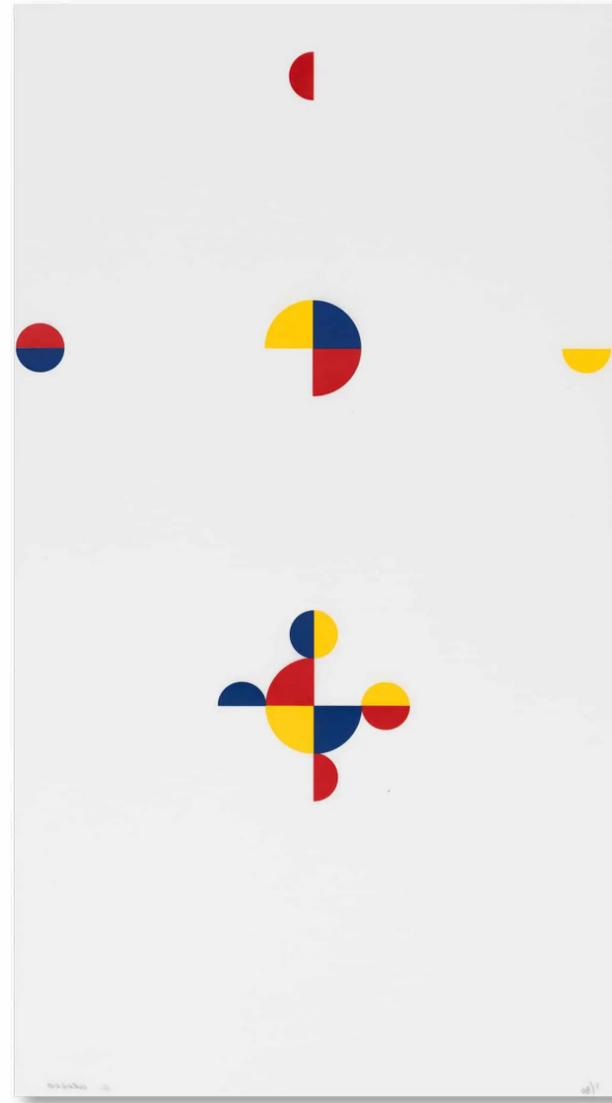
*Sombra Piñanona*, 2013

Edition 80 + 5 AP  
Photoprint  
Size : 29.7 × 21.0 cm  
Numbered and signed  
CHF 1'100.– (incl. frame)



## GABRIEL OROZCO

The circle is a recurrent motif throughout Gabriel Orozco's (\*1962, Xalapa, Mexico) oeuvre. As of early 2000, the artist has been using circles, which he distributed across the canvas, based on the movement of a knight in a game of chess. Circles were halved, then quartered in horizontal and vertical directions. The motives are colored in blue, red and gold/yellow. As the work unfolds around a centerpoint, the artist appears to blur his commitment to geometry, celebrating movement and leaving the chance to variation, making the composition absolutely unique.



*Untitled, 2017*

Edition 80  
Silkscreen on glassine  
Size : 57.5 x 31.8 cm  
Numbered and signed on verso  
CHF 2'900.– (excl. 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



Installation view of the exhibition *Philippe Parreno*

conjurers would use eerie lighting and artificial 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.

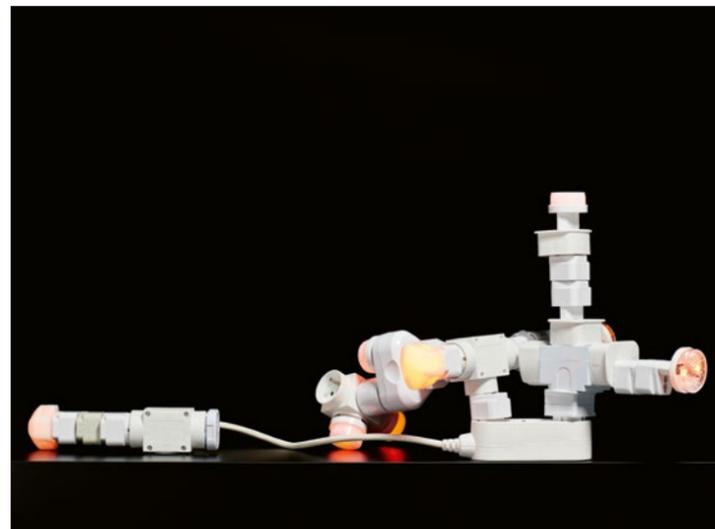
A room in the permanent collection of the Fondation Beyeler displayed two new series of drawings related to the films. A series of about thirty ink drawings showed ten views of the C.H.Z. landscape. Another set of drawings were texts written by Marilyn’s robot on Waldorf Astoria stationery. These drawings, 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.

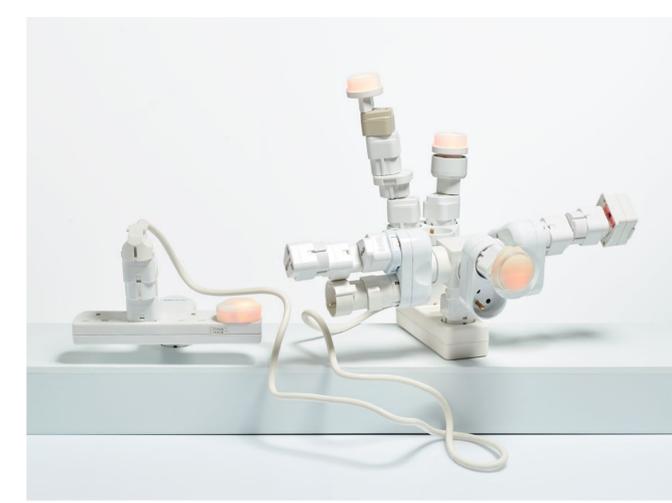


Night view

*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.—





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

Nr. 1/25  
Unique Compositions of adapters, plugs and nightlights  
Different sizes  
Certificate, numbered and signed  
CHF 8'320.-



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

Nr. 2/25  
Unique Compositions of adapters, plugs and nightlights  
Different sizes  
Certificate, numbered and signed  
CHF 8'320.-



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

Nr. 4/25  
Unique Compositions of adapters, plugs and nightlights  
Different sizes  
Certificate, numbered and signed  
CHF 8'320.-



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

Nr. 5/25  
Unique Compositions of adapters, plugs and nightlights  
Different sizes  
Certificate, numbered and signed  
CHF 8'320.-



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

Nr. 6/25  
Unique Compositions of adapters, plugs and nightlights  
Different sizes  
Certificate, numbered and signed  
CHF 8'320.-



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

Nr. 8/25  
Unique Compositions of adapters, plugs and nightlights  
Different sizes  
Certificate, numbered and signed  
CHF 8'320.-



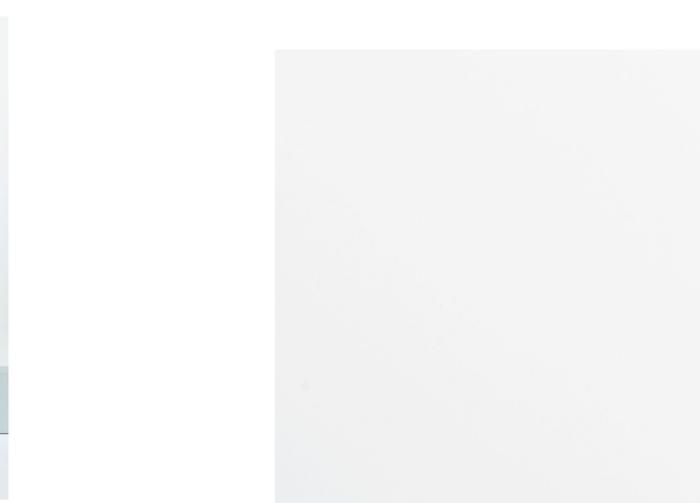
*AC/DC Snakes (A Time Colored Space), 2017*

Nr. 9/25  
Unique Compositions of adapters, plugs and nightlights  
Different sizes  
Certificate, numbered and signed  
CHF 8'320.-



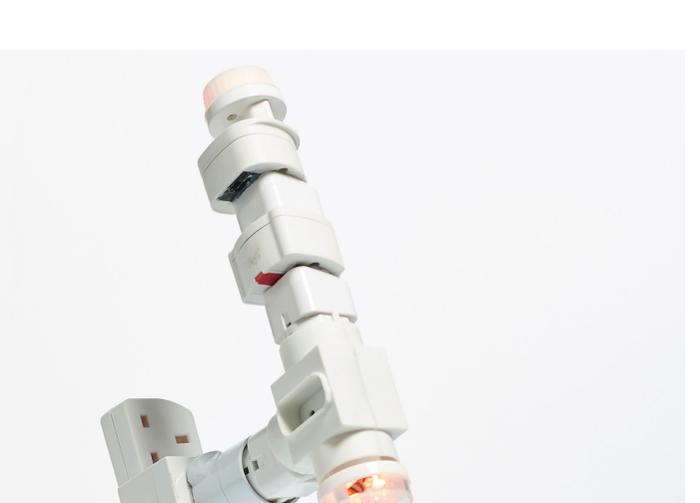
*AC/DC Snakes (A Time Colored Space), 2017*

Nr. 10/25  
Unique Compositions of adapters, plugs and nightlights  
Different sizes  
Certificate, numbered and signed  
CHF 8'320.-



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

Nr. 12/25  
Unique Compositions of adapters, plugs and nightlights  
Different sizes  
Certificate, numbered and signed  
CHF 8'320.-



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

Nr. 12/25  
Unique Compositions of adapters, plugs and nightlights  
Different sizes  
Certificate, numbered and signed  
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/m<sup>2</sup>  
50 × 65 cm  
Certificate, numbered and signed  
CHF 3'500.—



Night view

## ELIZABETH PEYTON

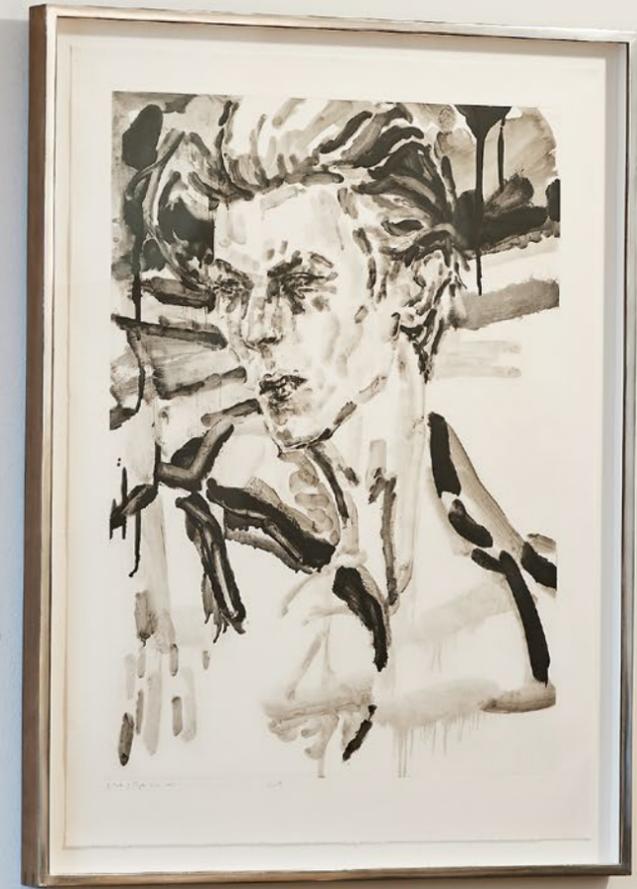
### *Painterly Etchings*

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)





*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/m<sup>2</sup>  
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*

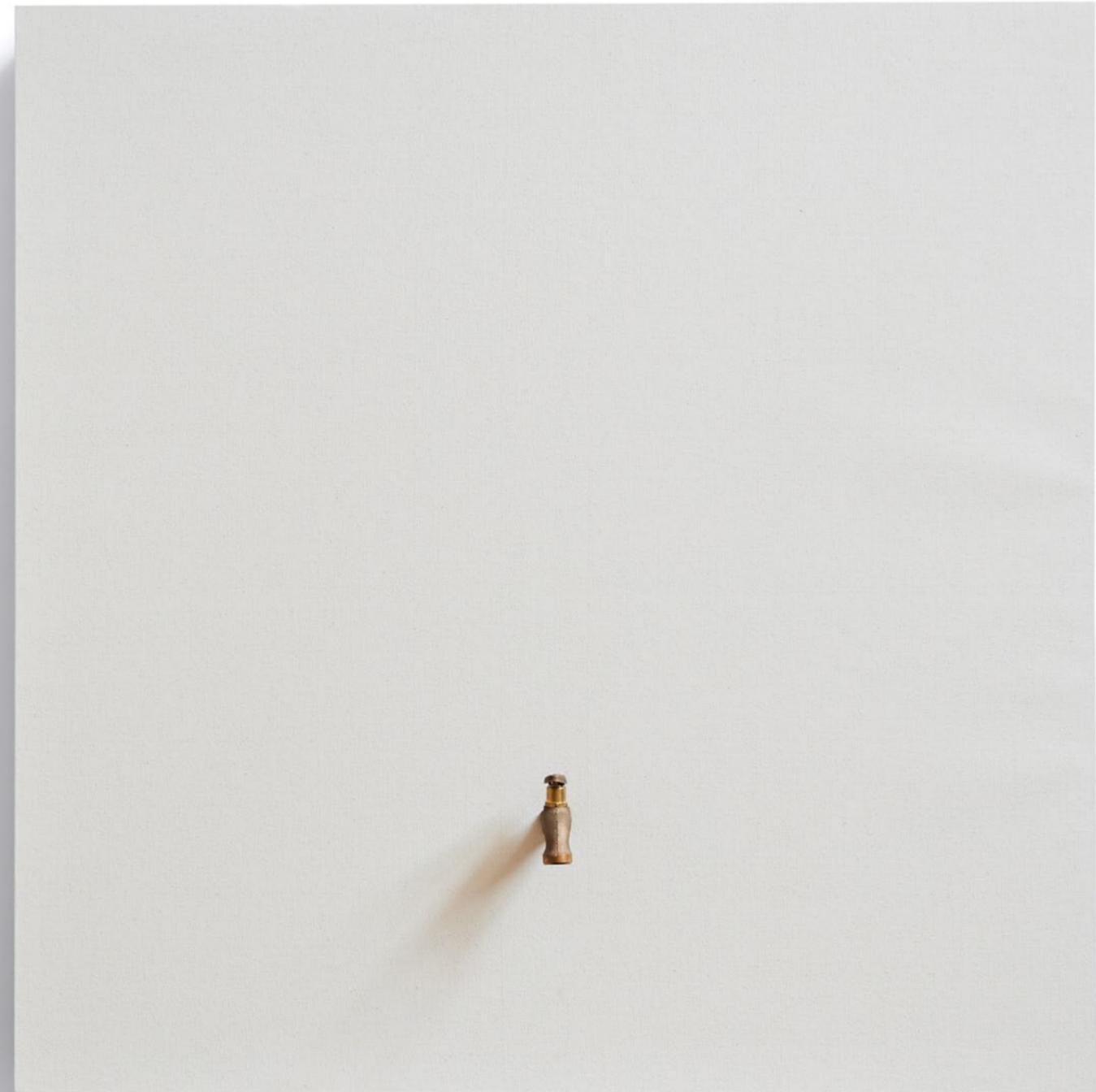
Edition of 60 + 13 AP  
Lithograph on deckle-edged Somerset  
White paper, 300g/m<sup>2</sup>  
69.7 × 108.9 cm  
Certificate, numbered and signed  
CHF 4'800.—



## 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.—

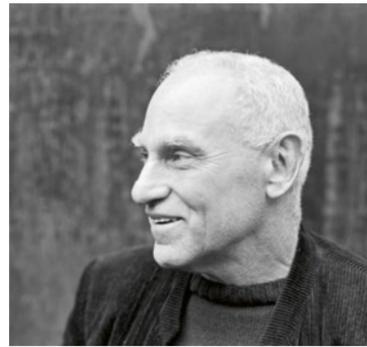


“It’s a series of 45 (my age) linocut prints. Each of them differs from the others by the number of teardrops and titled after the year of 1973 (my first birthday and the first teardrop) up to 2017. The motif of the woman/mother comes from the Picasso painting *The Absinthe Drinker* and Andersen’s tale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

*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

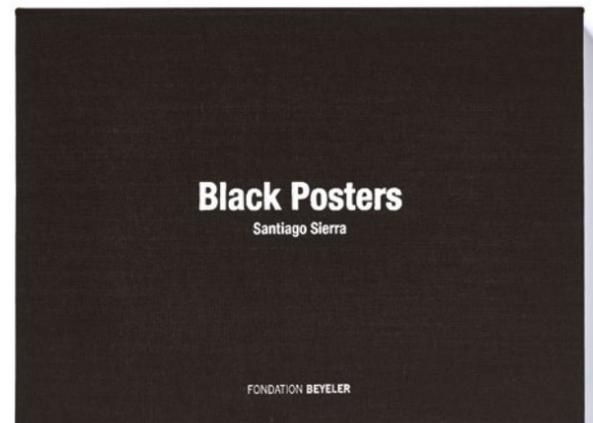
Edition of 50  
Etching on Tiepolo paper 290 g/m<sup>2</sup>  
80 × 97.8 cm  
Certificate, numbered and signed  
CHF 6'800.– (excl. frame)



## SANTIAGO SIERRA

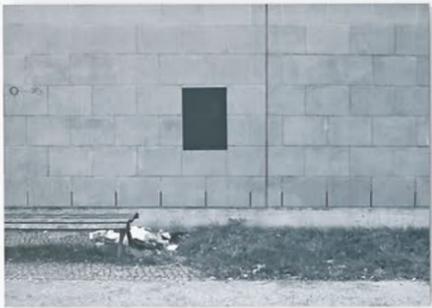
### *Socio-critical Minimal Art*

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

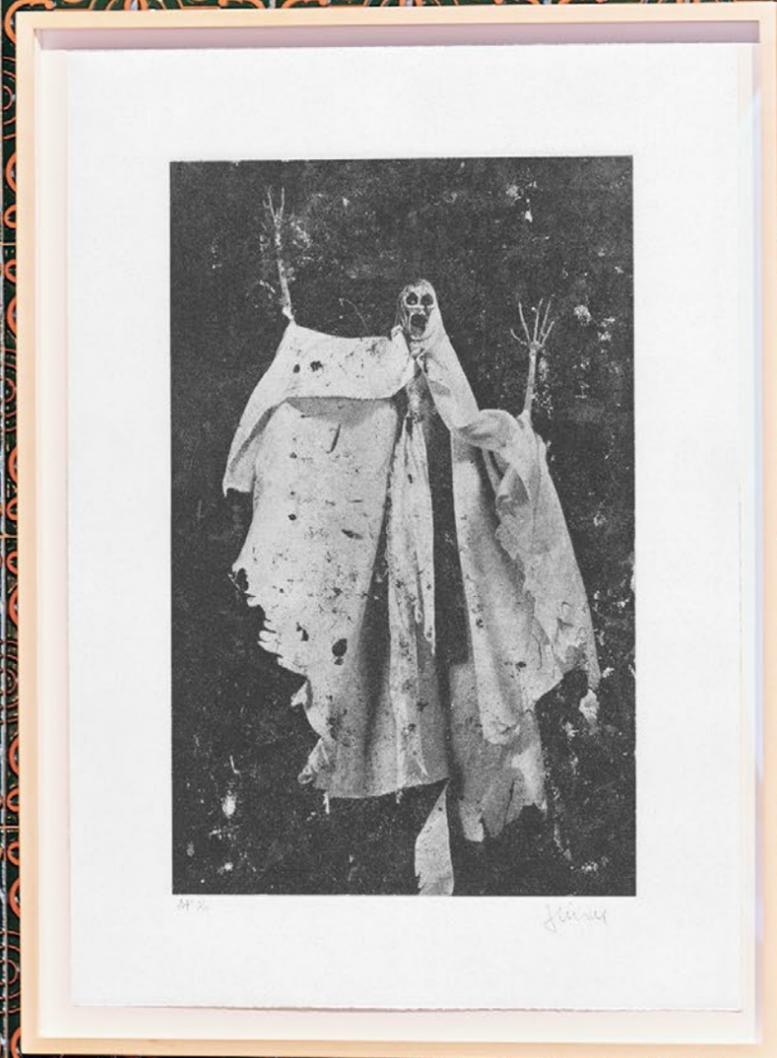
### *Crossing of Boundaries*

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/m<sup>2</sup>  
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 cyberspace. 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/m<sup>2</sup>  
50 × 40 cm  
Certificate, numbered and signed  
CHF 590.—

**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*

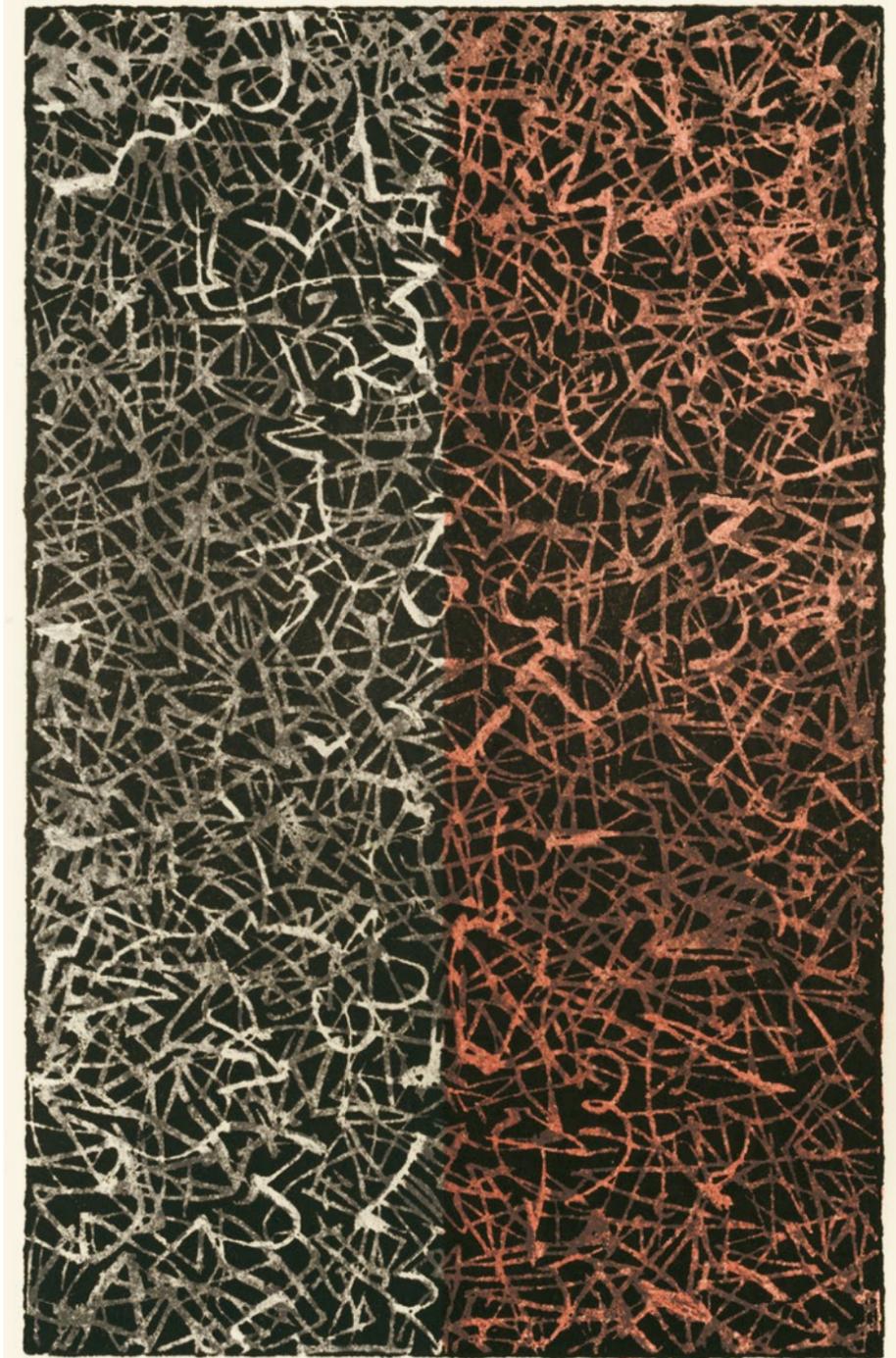
Edition of 150  
Color lithograph on Rives paper  
38 x 47.5 cm  
Certificate, numbered and stamp-signed  
CHF 800.– (excl. frame)





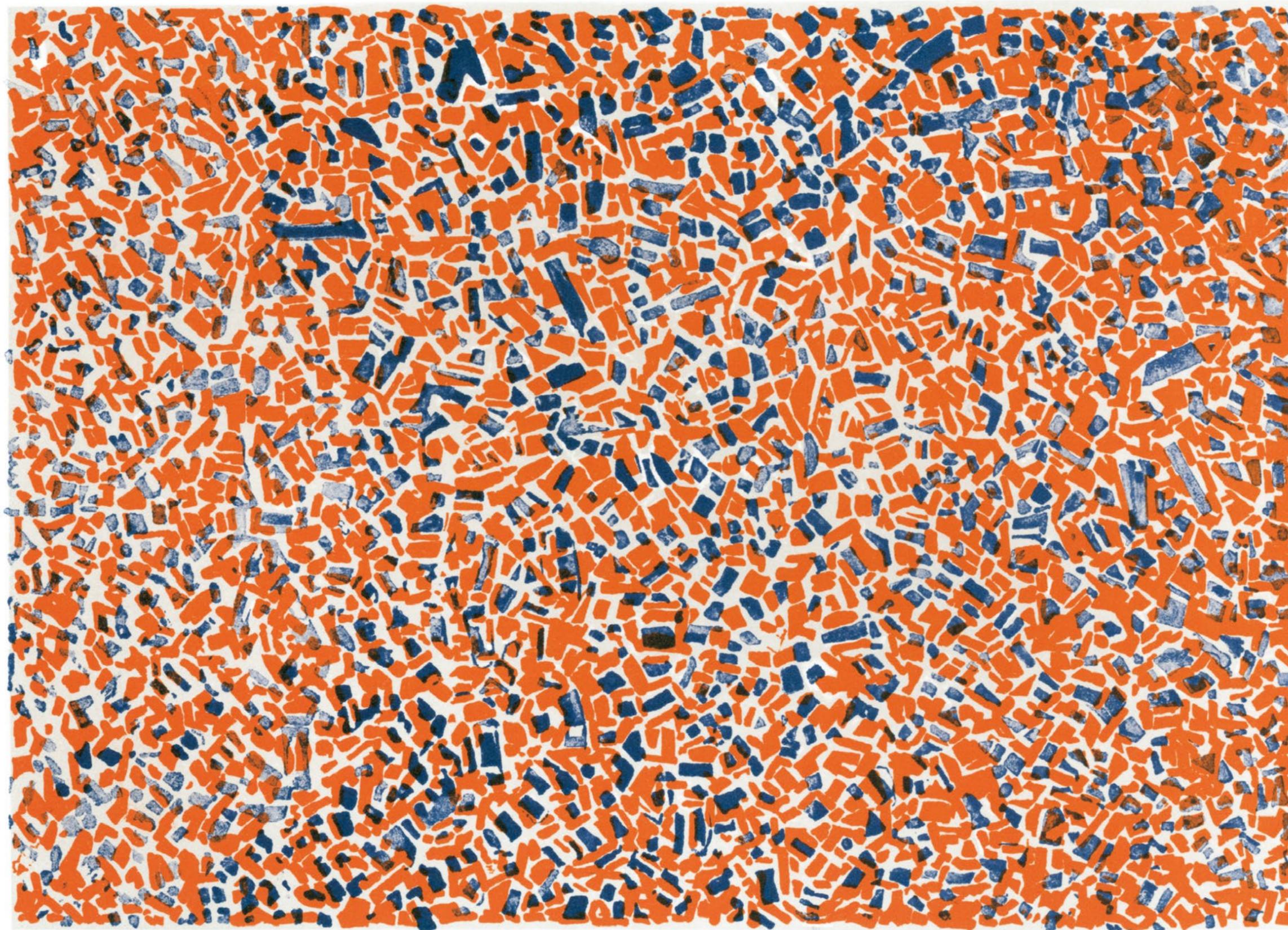
*The Passing*, 1971

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



*Half and Half*, 1970

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



*Gathering*, 1971

Edition of 200  
Color lithograph  
42.3 x 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.–



## WIM WENDERS

### *Two or Three Things I Know About Edward Hopper*

"My discovery of the great American painter Edward Hopper provided me with an important source of inspiration. This was back in the 1970s, when he was still virtually unknown in Europe. His affinity with film is unparalleled, both in his themes – American landscape or the existential exposedness of man in the 20th century – and in his lighting and framing. Hopper was also a frequent moviegoer, often going to the cinema every day for weeks on end, especially when he didn't know what to paint any more, as a friend reports. My 3D installation "Two or Three Things I Know about Edward Hopper" addresses this circularity – a painter is impressed by movies and paints images that in turn influence filmmakers." (Wim Wenders)

This photograph was taken on the filmset of "Two or Three Things I Know About Edward Hopper" and is offered as a limited edition exclusively at Fondation Beyeler.



*Street Crossing, 2020*

Edition of 50 + 5 AP  
C-Print on Fuji Chrystal Archiv Maxima  
Sheet Size: 31 × 36.8 cm  
Certificate, signed and numbered on print  
CHF 1'000.– (excl. frame)  
CHF 1'350.– (incl. frame)



## 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.

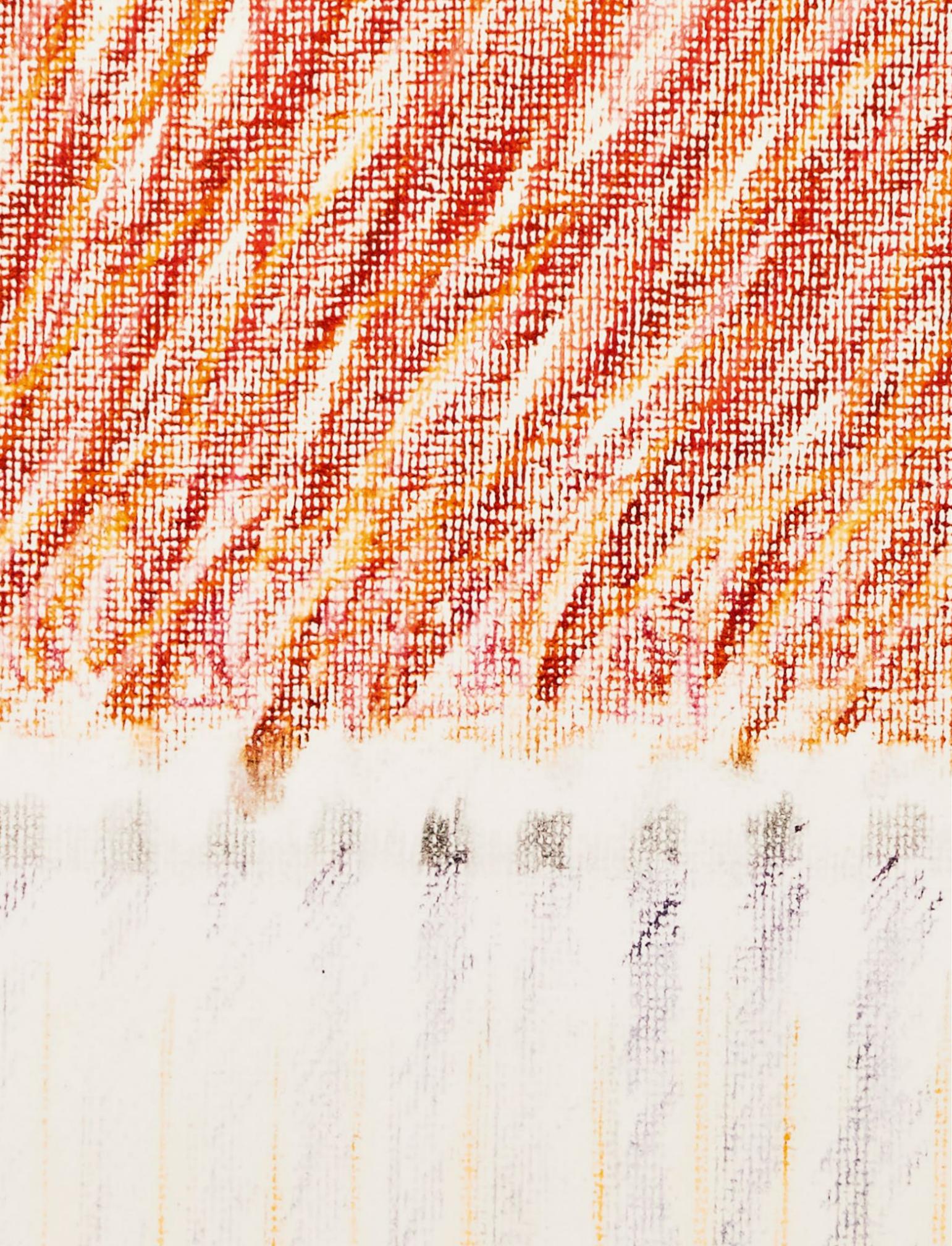
### *Rotation, 2012*

Edition of 40 + 6 AP  
Two-plate heliogravure and aquatint on  
Zerkall paper 250 g/m<sup>2</sup>  
76 × 90 cm  
Certificate, numbered and signed  
CHF 980.–



16

U. Wittwer 12

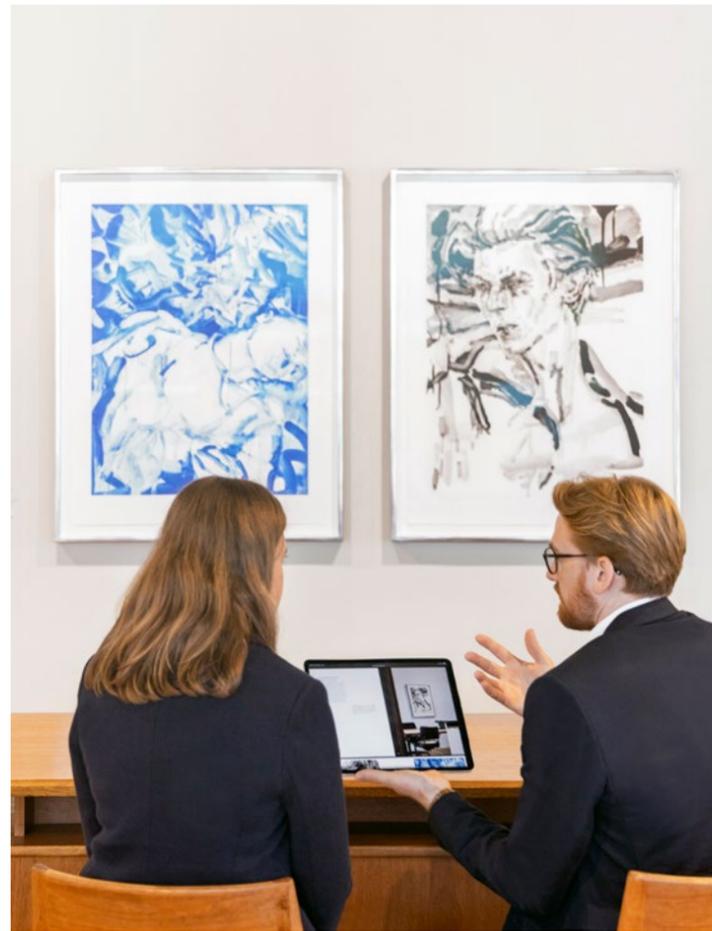


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- Install your Edition away from sources of solvent or gas emissions (e.g. laser printers). Do not hang your Edition on freshly-painted walls.
- Never use alcohol to clean the Edition or its frame.



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- Personal consultation in your home or workplace
- Direct contact person and no consulting fees
- Events in our show room customized for your business needs



## LIST OF WORKS

Installation view of the exhibition “Roni Horn”,  
Fondation Beyeler, Riehen/Basel, 2016–2017,  
with the works: *Water Double*, v. 1, 2013–2015,  
*Water Double*, v. 2, 201–2015, *Water Double*, v. 3,  
2013–2015

Courtesy the artist and Hauser & Wirth

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

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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

### Work images

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### Installation views

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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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## TEXT CREDITS

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From Elizabeth Peyton, Interview by Christoph  
Amend and Daniel Haaksman, in *ZEIT Magazin  
International Issue*, (2/2014), Berlin, p. 63.

From Wilhelm Sasnal.

From “Oldenburg, Lichtenstein, Warhol:

A Discussion” (1964) by Bruce Glaser, *Artforum* 4,  
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Luzern* (6. Oktober – 2. Dezember 1990),  
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From Jean-Marie Drot, Michel van Zele (2006):  
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From David Sylvester, *Interviews with Francis  
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Fondation Beyeler. Roni Horn,  
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Riehen/Basel, 2008.

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Philippe Parreno : C.H.Z., 2012.

Fondation Beyeler. Peter Doig.  
Riehen/Basel, 2015.

Fondation Beyeler. Brancusi Serra.  
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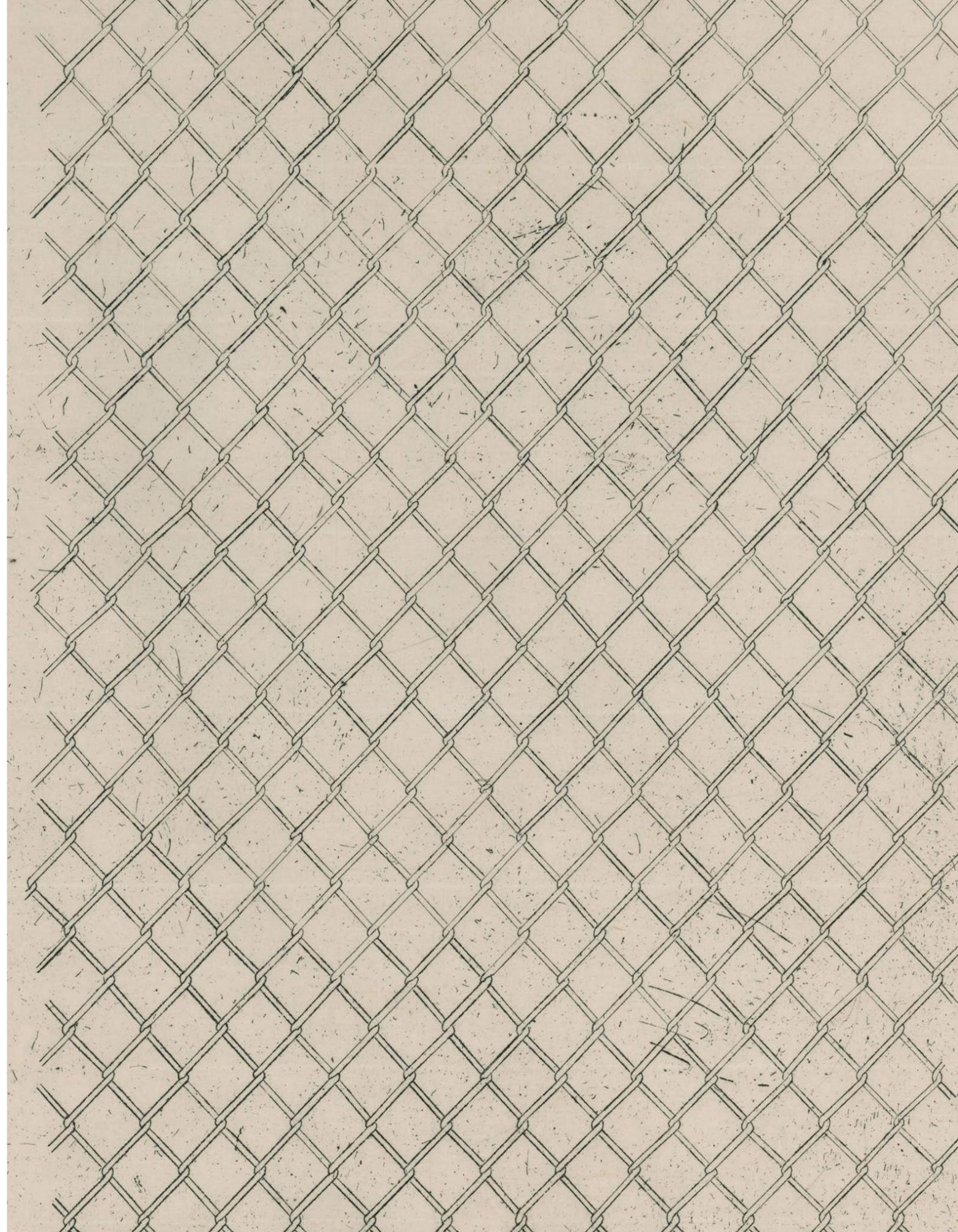
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