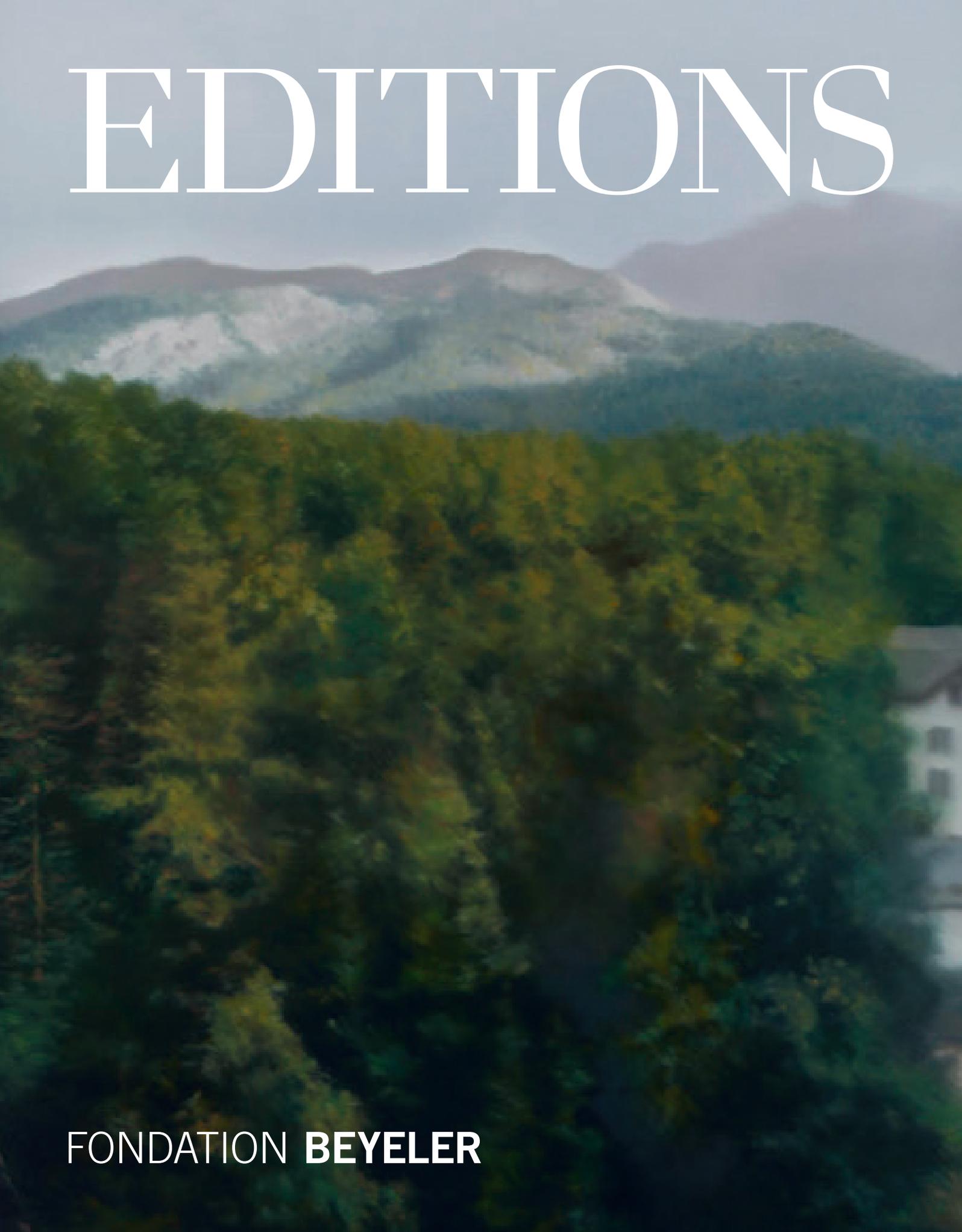


# EDITIONS

An aerial photograph of a vast, dense forest in shades of green and blue. In the background, several mountain peaks are visible under a clear sky. The overall scene is serene and natural.

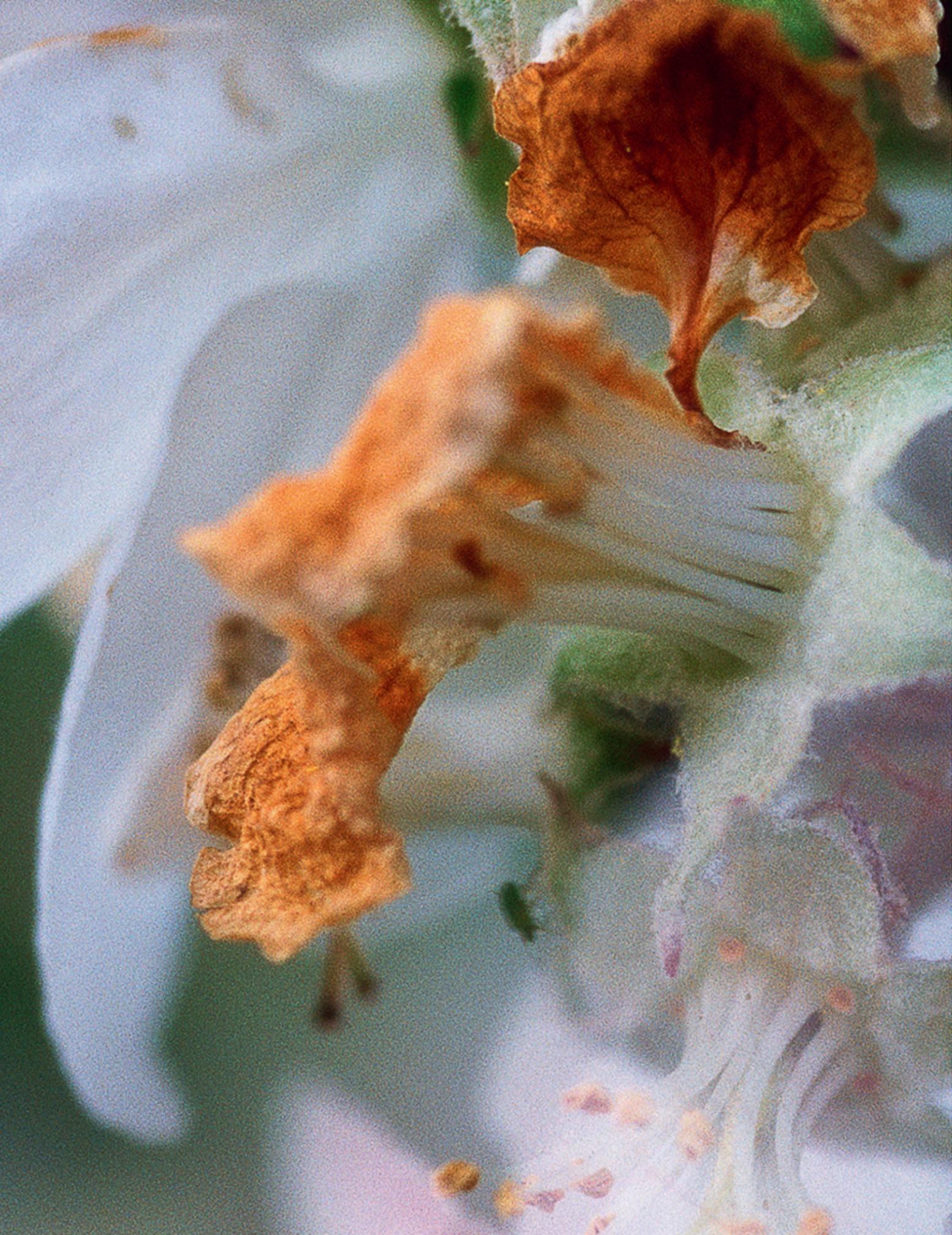
FONDATION **BEYELER**











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

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

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

Sam Keller  
Director

Ulrike Erbslöh  
Managing Director

## INDEX

Hans Arp	106	Konrad Klapheck	106	Wilhelm Sasnal	18
Francis Bacon	116	Jeff Koons	32	Richard Serra	130
Georg Baselitz	90	Wolfgang Laib	64	Santiago Sierra	82
Alexander Calder	128	Roy Lichtenstein	48	Studer/van den Berg	134
Maurizio Cattelan	54	Markus Lüpertz	94	Rirkrit Tiravanija	16
Eduardo Chillida	106	René Magritte	44	Mark Tobey	96
Christo and Jeanne-Claude	60	François Morellet	28	Andy Warhol	46
Peter Doig	86	Sarah Morris	30	Uwe Wittwer	126
Jean Dubuffet	124	Ernesto Neto	136		
Fischli/Weiss	10	Ben Nicholson	104	Handling & Services	140
Alberto Giacometti	108	Albert Oehlen	56		
Gilbert & George	70	Philippe Parreno	74		
Hans Hartung	102	Elizabeth Peyton	12		
Jenny Holzer	66	Marc Quinn	50		
Rebecca Horn	72	Gerhard Richter	20		
Roni Horn	24	James Rosenquist	52		
		Jennifer Rubell	58		

## FISCHLI/WEISS

### *Nature, Double-Exposed*

The play between seriousness and levity lies at the heart of many works by the Swiss artist duo Peter Fischli and David Weiss (\*1952, Zurich; 1946–2012, Zurich, Switzerland), as in the case of the 1997–1998 series *Flowers, Mushrooms*. Over the course of a year, Fischli/Weiss photographed berries, flowers, and weeds in double exposure, deciding on the spot which subject to photograph on top of the other. The results – which the artists could never entirely control – are dreamlike images of chromatic intensity. They allude to the naive beauty of nature and, at the same time, keep it at a critical distance. From the forty-part series, one photograph is available here as a large-format, signed inkjet print.

#### *Blumen, 2016*

Edition of 100  
Inkjet print on Hahnemühle  
Photo Glossy paper  
123 × 84 cm  
Certificate, numbered and signed  
CHF 1'600.– (excl. frame)



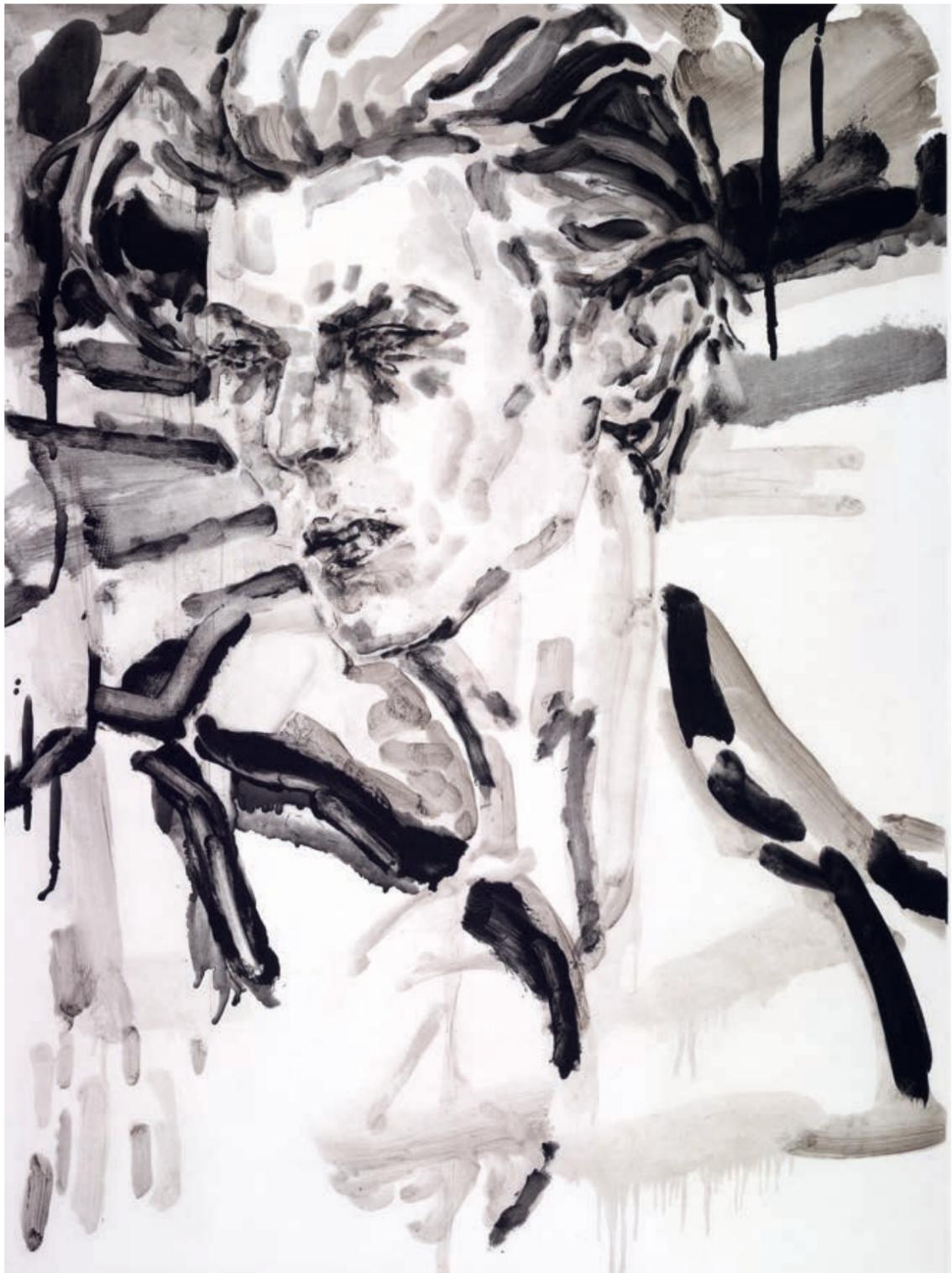
## ELIZABETH PEYTON

### *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: 70 × 81.5 cm  
Sheet size: 71.1 × 94.6 cm  
Certificate, numbered and signed  
CHF 5'940.– (excl. frame)



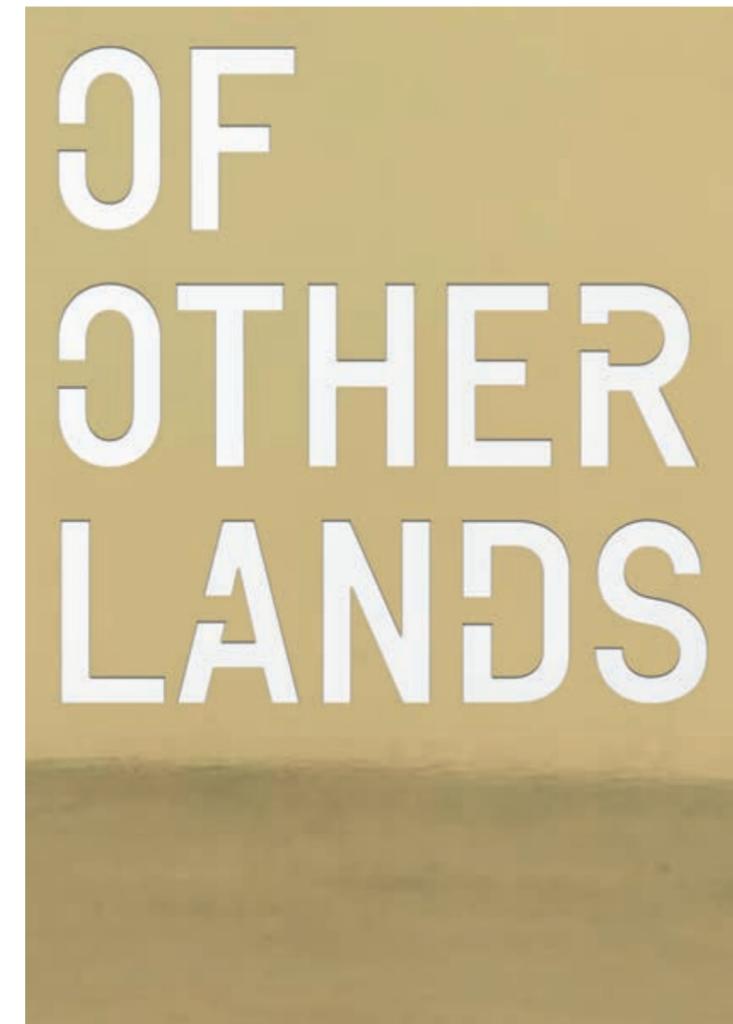
*Belle Belle Belle (La Belle et La Bête)*, 2017

Edition of 50 + 10 AP  
Direct gravure with aquatint in two colors on Shikoku Surface Gampi paper  
Image size: 70 × 81.5 cm  
Sheet size: 71.1 × 94.6 cm  
Certificate, numbered and signed  
CHF 5'940.– (excl. frame)

## 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  
Dyptich  
Mirror polished steel, polished brass  
each 84.1 × 118.9 cm  
Certificate, numbered and signed  
CHF 7'500.–

## 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.

“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 motive of the woman/mother comes from the Picasso painting ‘The Absinthe Drinker’ and Andersen’s tale ‘Mother’.”

*45 Years (1973–2017), 2018*

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



# GERHARD RICHTER

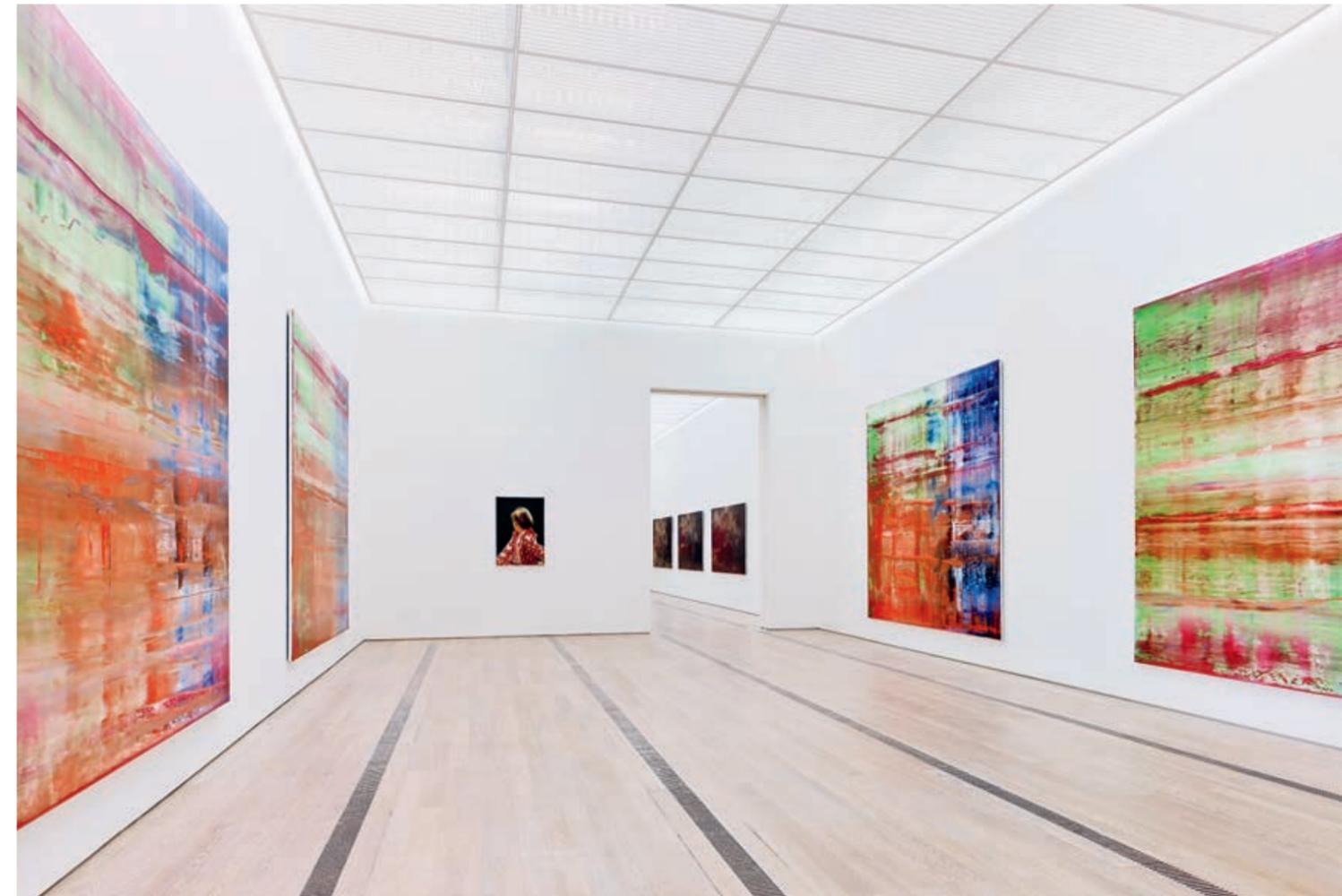
The exhibition at the Fondation Beyeler was the largest ever in Switzerland to be devoted to Gerhard Richter (\*1932, Dresden, Germany), arguably the most important artist of our time. It centered for the first time on the artist's series, cycles, and interior spaces. A counterpoint to these was formed by a number of single works, many of which have achieved iconic status. Some hundred pictures have been on show – portraits, still-lives, landscapes, abstract images – along with two glass objects and sixty-four overpainted photographs. The selection encompassed the major periods in Richter's career since 1966, including newer works not then seen in public.

In a career spanning sixty years, Richter has created an oeuvre of striking thematic and stylistic variety. He has used photographs as the basis of figurative paintings. His abstract works range from pictures featuring color to monochrome fields and digitally generated compositions. "If the abstract pictures show my reality, then the landscapes and still-lives show my yearning," he wrote in 1981. The artist has also addressed recent history. The exhibition therefore included the legendary fifteen-part cycle from the Museum of Modern Art, New York, revolving around the Baader-Meinhof gang and the events of October 18, 1977.

In the 1950s Richter studied mural painting at the Art Academy in Dresden. Since then many sketches and statements by him have testified

to the crucial role played by architectural contexts in his work: "That is such a dream of mine – that the pictures will become an environment or become architecture." Richter's interest in the interaction between single pictures, groups of works, and the surrounding spaces was explored vividly in the exhibition, which has been put together by curator Hans Ulrich Obrist in close cooperation with the artist.

The exhibition in conjunction with Gerhard Richter took place at Fondation Beyeler from May 18 – September 7, 2014.



Installation view of the exhibition *Gerhard Richter*

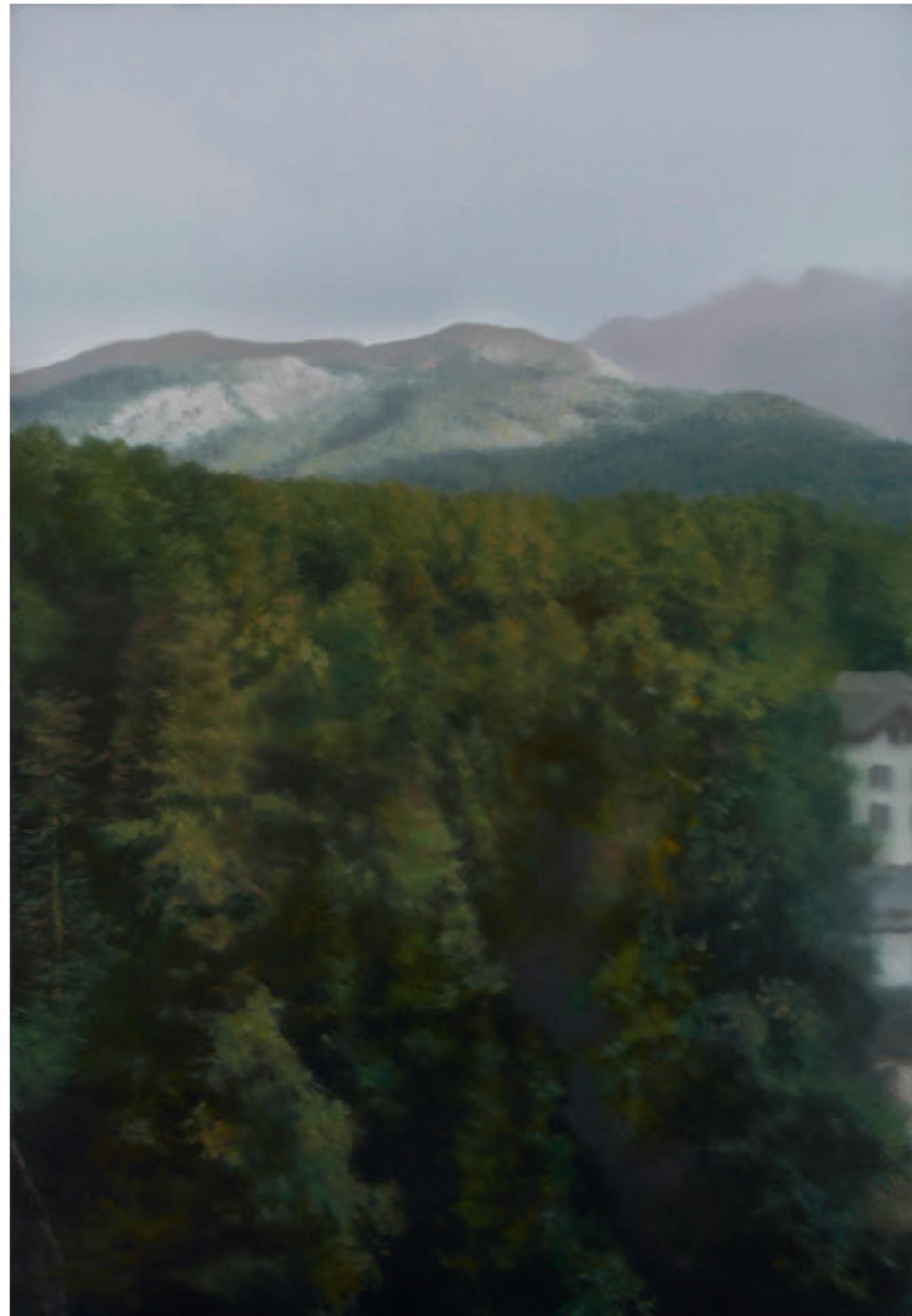


Portrait of Gerhard Richter

“I don’t believe in the reality of painting, so I use different styles like clothes: it’s a way to disguise myself.”

*P18 Waldhaus, 2004*

Edition of 200 + 2 AP  
DIASEC®-mounted chromogenic-print  
on aluminium composite panel with  
aluminium frame  
98 × 142 cm  
Confirmation of purchase  
Numbered and not signed  
CHF 6'500.–



# 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*

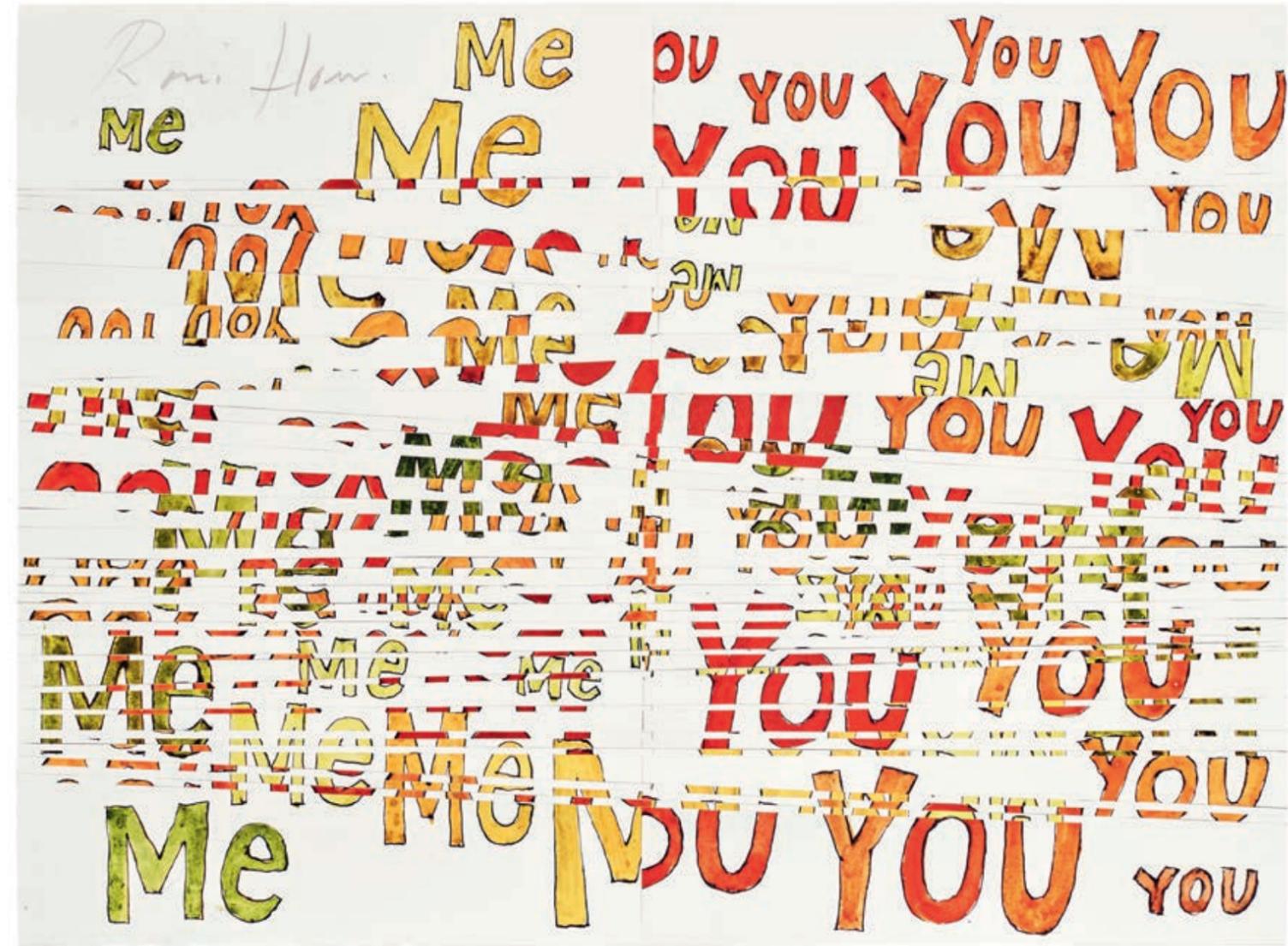


Portrait of Roni Horn

## RONI HORN

### *Fragile Identities*

The Art 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 within the framework of the Roni Horn exhibition at the Fondation Beyeler in 2017.



*You are a Form of Me*, 2016

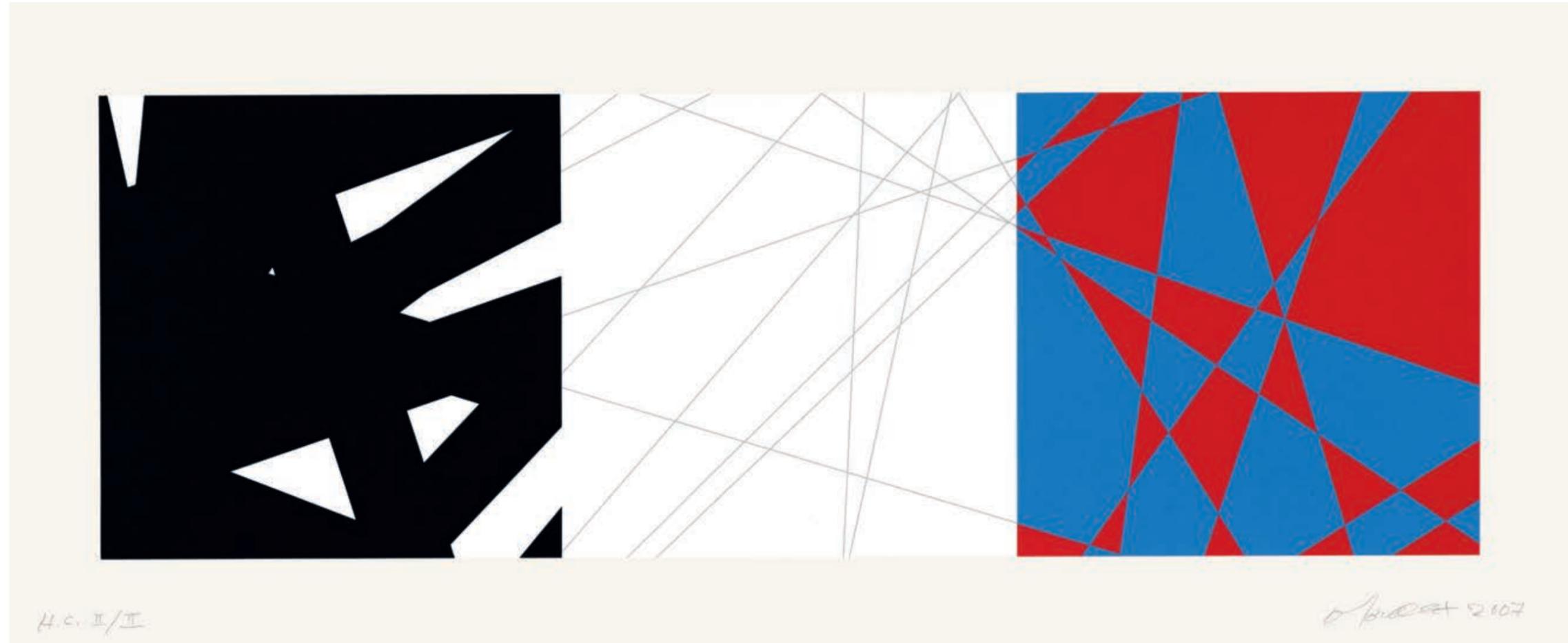
Edition of 50 + 5 AP  
Pigment print on Hahnemühle  
Ultrasmooth Rag paper  
38 × 28 cm  
Certificate, numbered (on the back)  
and signed  
CHF 1'200.–

## 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 cofounded 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 more recent multimedia works reveal an unmistakable affinity with Dadaism.

The art 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

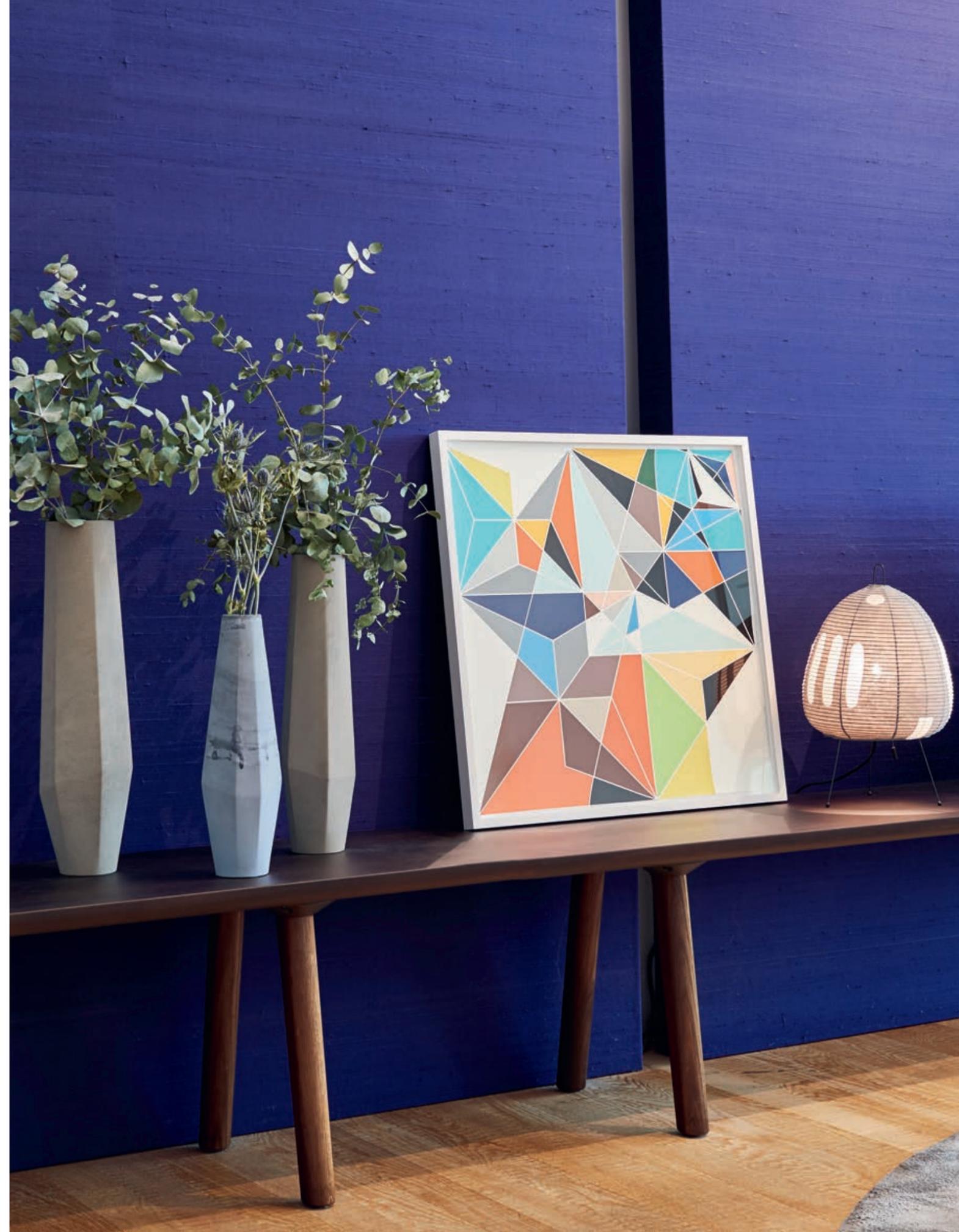
### *Paper-Folding*

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  
Nineteen-color serigraph on Velin  
Arches paper 270 g/m<sup>2</sup>  
60 × 60 cm  
Certificate, numbered and signed  
CHF 2'400.– (excl. frame)



# JEFF KOONS

Jeff Koons (\*1955, York, US) is one of the best known contemporary artists, and has repeatedly caused a furor 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.

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 *Banalität*, an influ-

ential 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 simulta-

neously 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 *Banalität*, and links up with the involvement

with childhood 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*



Portrait of Jeff Koons





*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)



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 on the grounds of 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 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.—



“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)



**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 œuvre have been created in close collaboration by The Skateroom with the Fondation Magritte: *Décalcomanie*, *Empire des lumières* and *Fils de l'homme*.

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



*Le fils de l'homme*, 2018

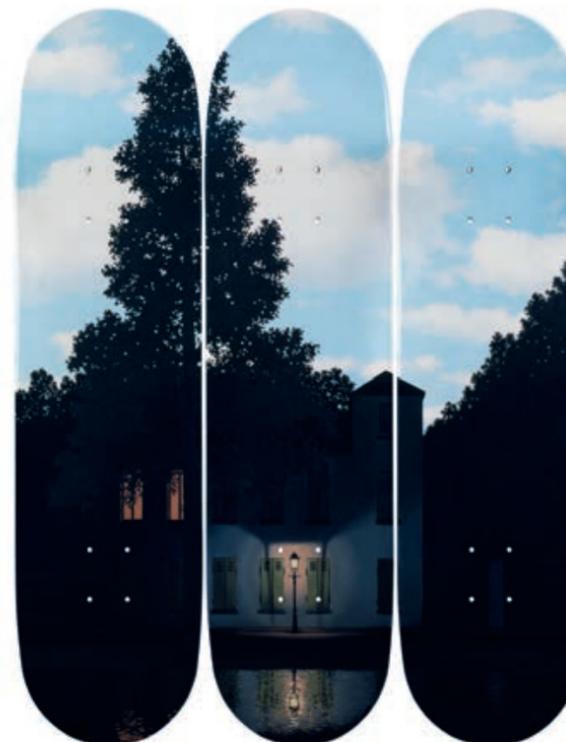
Edition of 250  
 7-ply maple wood from sustainable  
 Canadian forests, with mounting  
 system  
 20 × 80 × 0.7 cm (each)  
 Certificate signed by The Skateroom  
 CHF 450.—

*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.—



## ANDY WARHOL *Boards for Skaters and Collectors*

Andy Warhol (1928, Pittsburgh – 1987, New York, US) found the key motif in his Flowers series from a photograph in a magazine. On the basis of it, 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 light of flowers as a symbol of fugacity 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.–



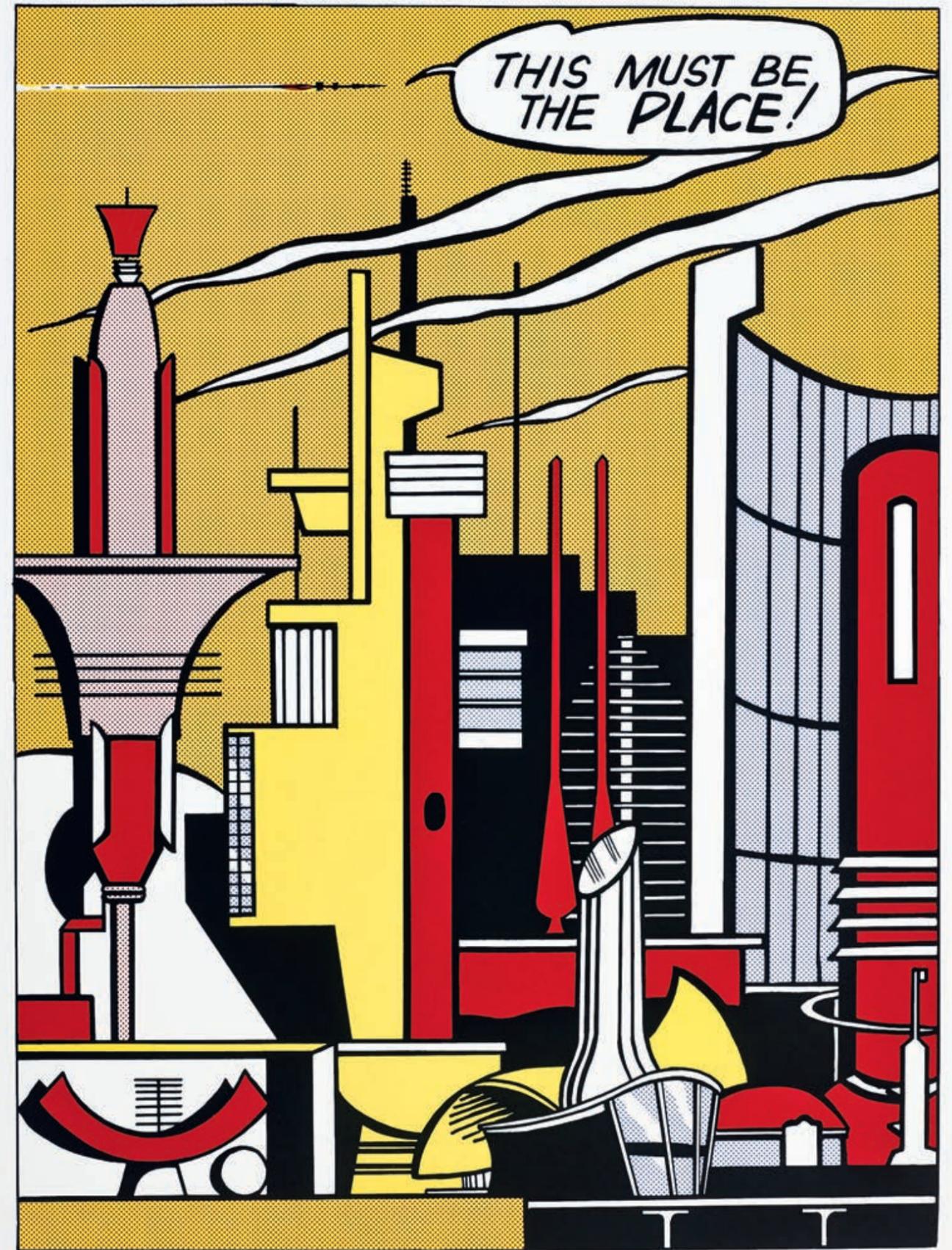
ROY LICHTENSTEIN  
*This Must Be The Place*

Roy Lichtenstein (1923–1997, New York, US) was one of the most important representatives of Pop Art. At the start of the 1960s he made his breakthrough with a series of paintings, of which *Look Mickey* is today the most famous. He proceeded to develop his trademark style, in which his cartoon motifs are executed in a style inspired by industrial printing techniques. Over the following years, Lichtenstein developed a visual language that also combined abstraction and surrealism – as witnessed by *This Must Be the Place* of 1965. In 2002 the screenprint was issued in a new edition by the Roy Lichtenstein Foundation in New York.

“I don’t think you can do a work of art and not really be involved in it.”

*This Must Be The Place*, 1965

Edition of 300 + 60 AP  
Four-color serigraph on Lanaquarelle  
watercolor paper  
45.2 × 62.9 cm  
Certificate, numbered and stamp-  
signed  
CHF 2'500.–



## 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 in 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  $-12^{\circ}\text{C}$ . The Art Edition *Basel Blooms* was produced in conjunction with the exhibition of four of Quinn's *Selfs* held at 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.–



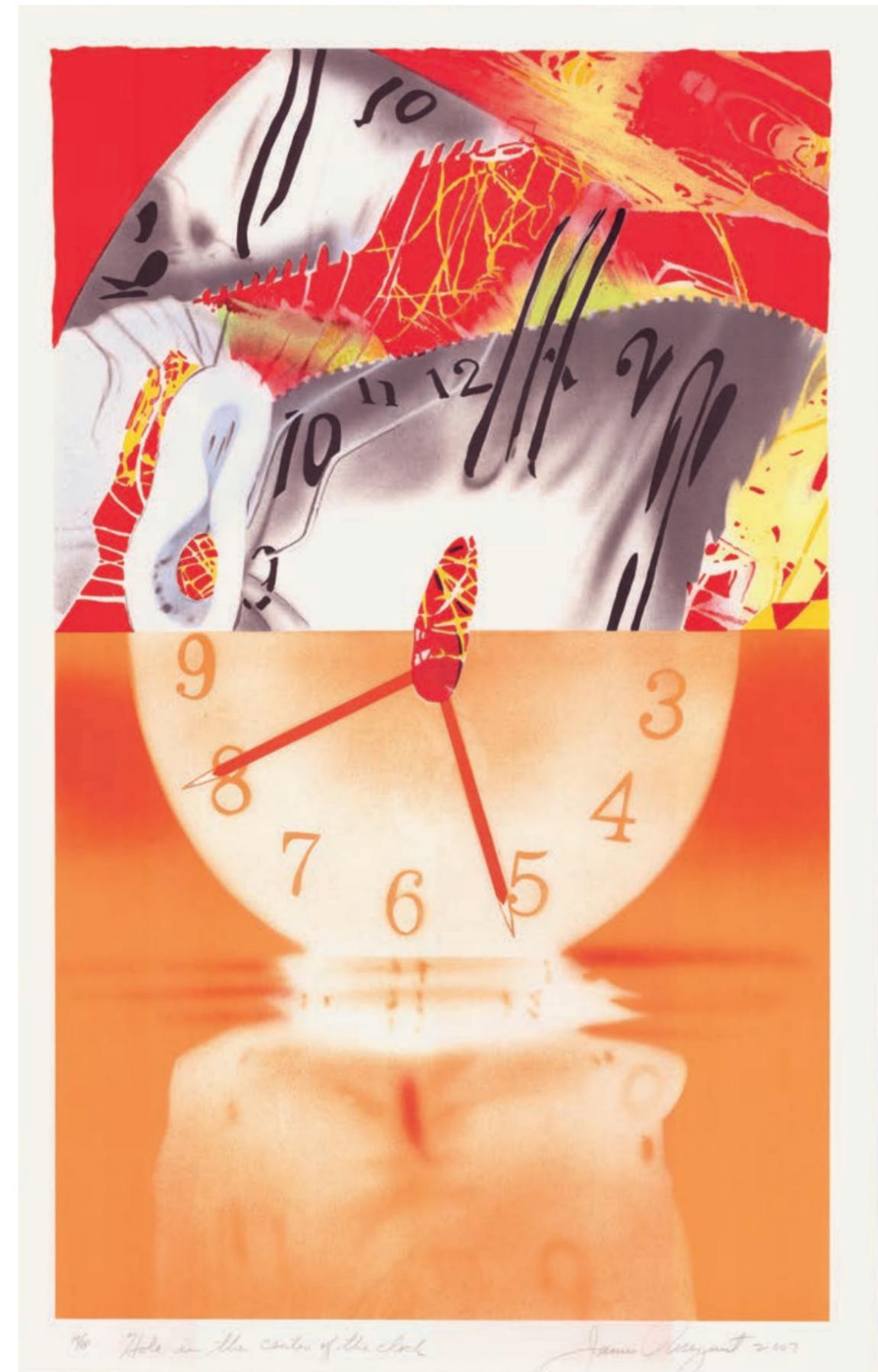
## JAMES ROSENQUIST *Center of the Clock*

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 art 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.–



## 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 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)



## ALBERT OEHLEN

### *LP with Etching: Wild, Free, Beautiful*

On the one hand, Albert Oehlen (\*1954, Krefeld, Germany) has a diverse oeuvre, which is due to the multimedia orientation of his work and, on the other, 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.



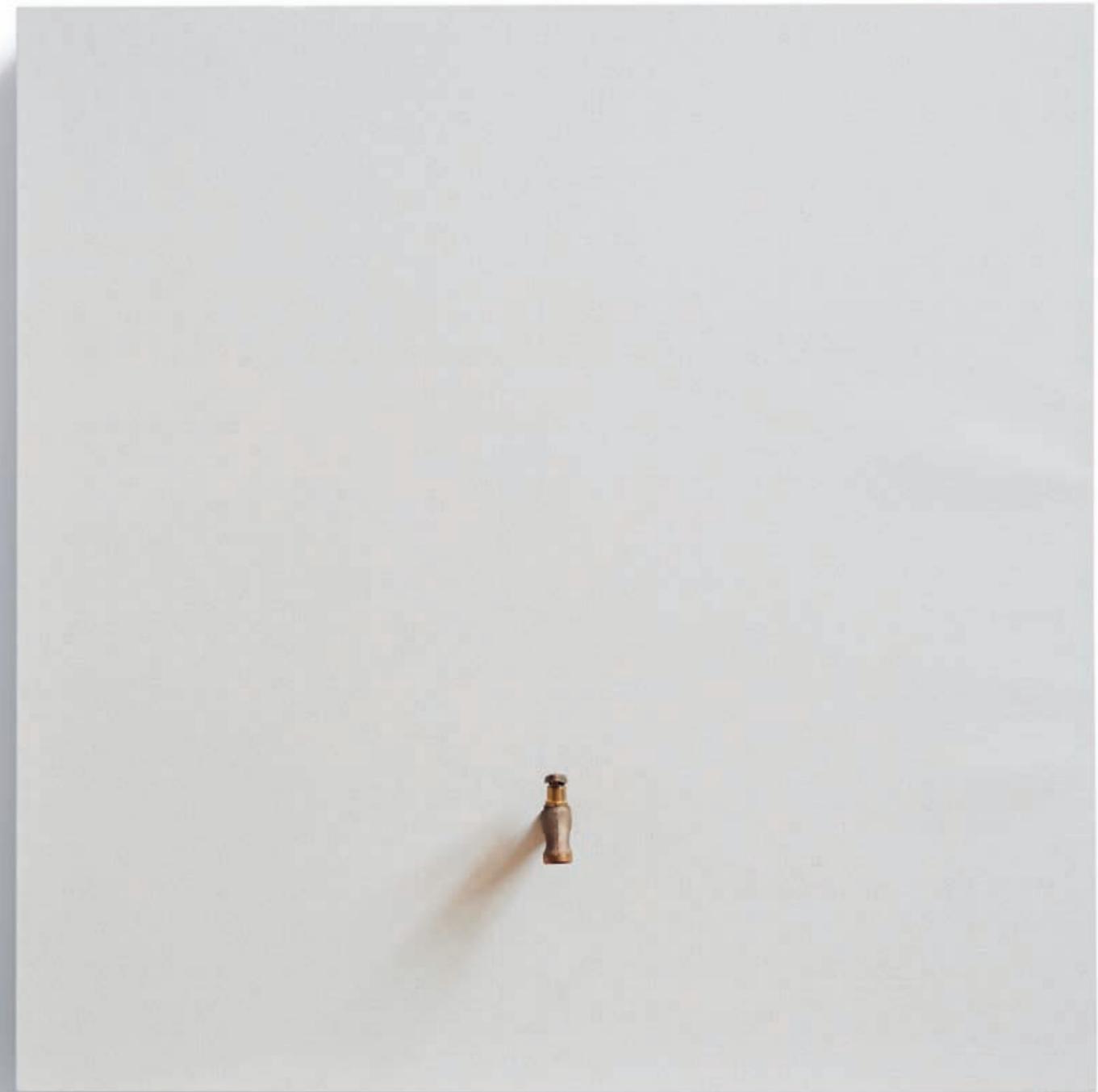
#### *LP with Etching*

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.—

## JENNIFER RUBELL

### *Painting to drink from*

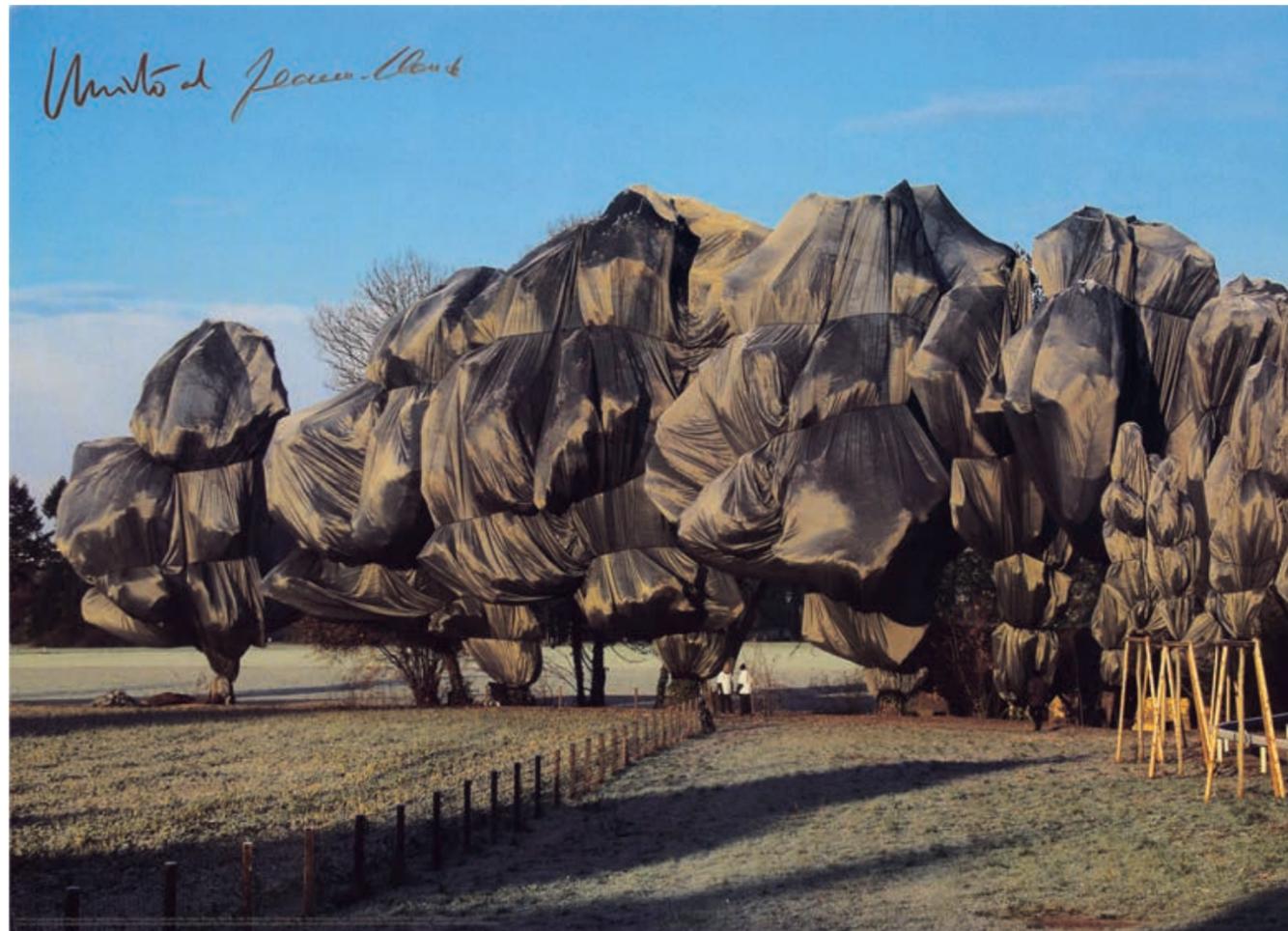
The artist Jennifer Rubell (\*1970, New York, US) pursues an interactive approach in her art. Her works are a hybrid of performance, installation and happening. Food and drink are central ingredients in her creative activity. She produced the Art Edition *Drinking Painting* for the 2011 Summer Night's 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*

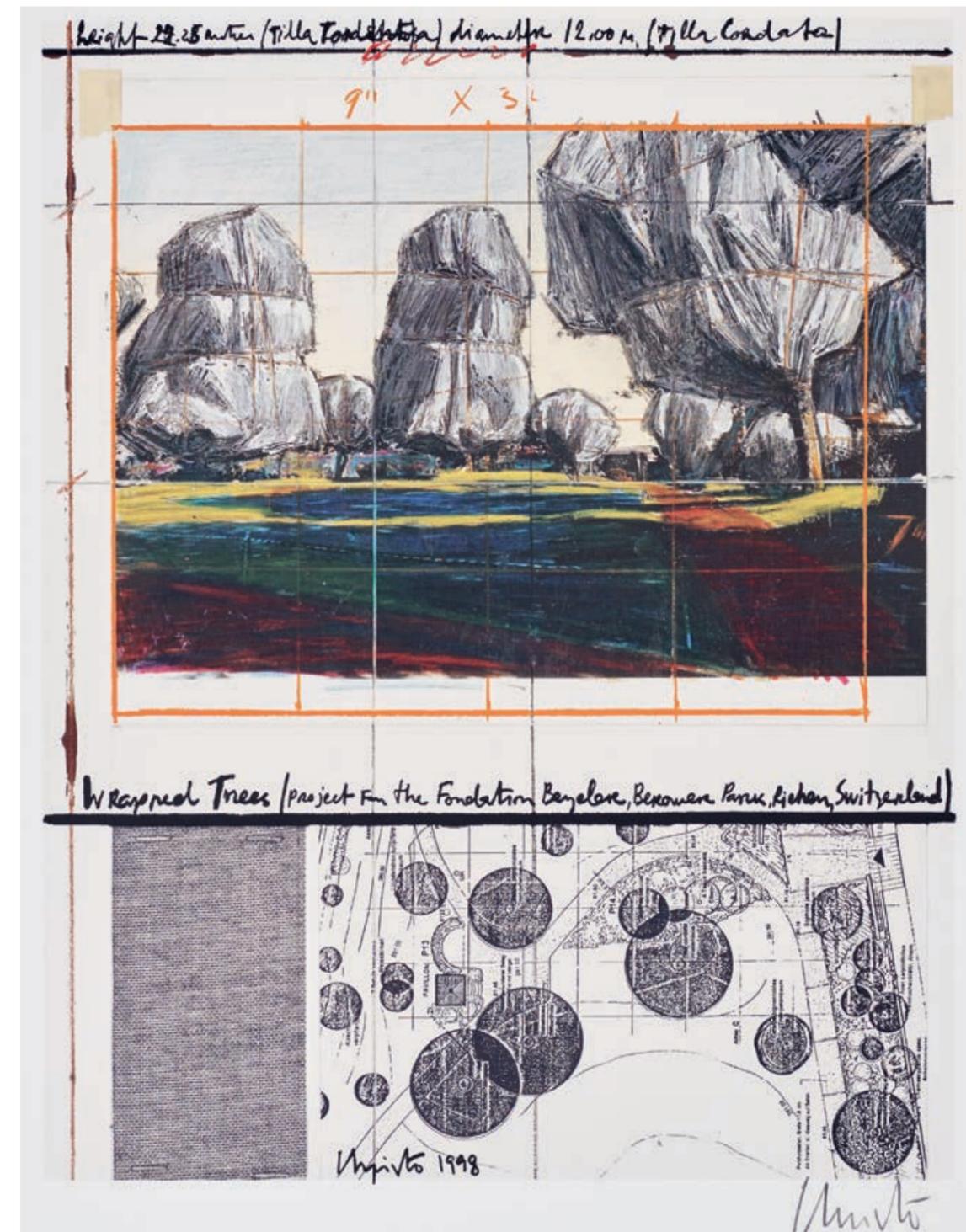
Edition of 40  
Canvas, wood, stainless-steel tank  
(capacity 10 l), copper faucet  
100 × 100 × 20.7 cm (included faucet)  
Weight: 26 kg  
Certificate, numbered and signed  
CHF 3'000.–

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



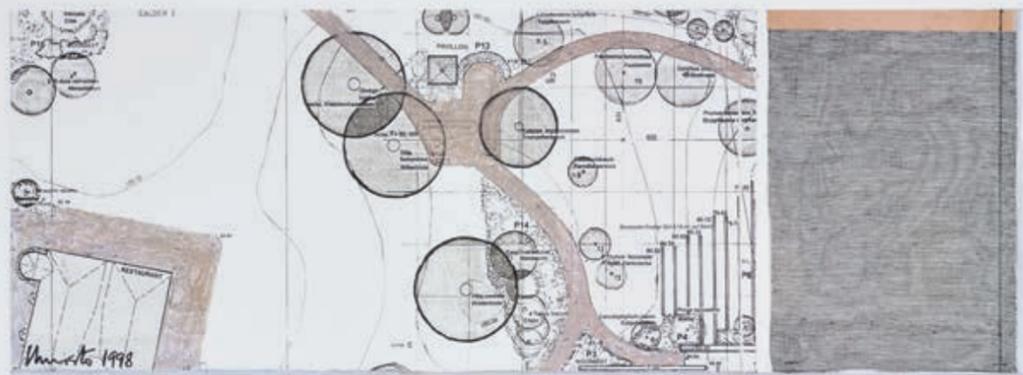
*Wrapped Trees*, 1998

Fine art photo print  
Image size: 70 x 50 cm  
Certificate, not numbered, signed  
CHF 280.—



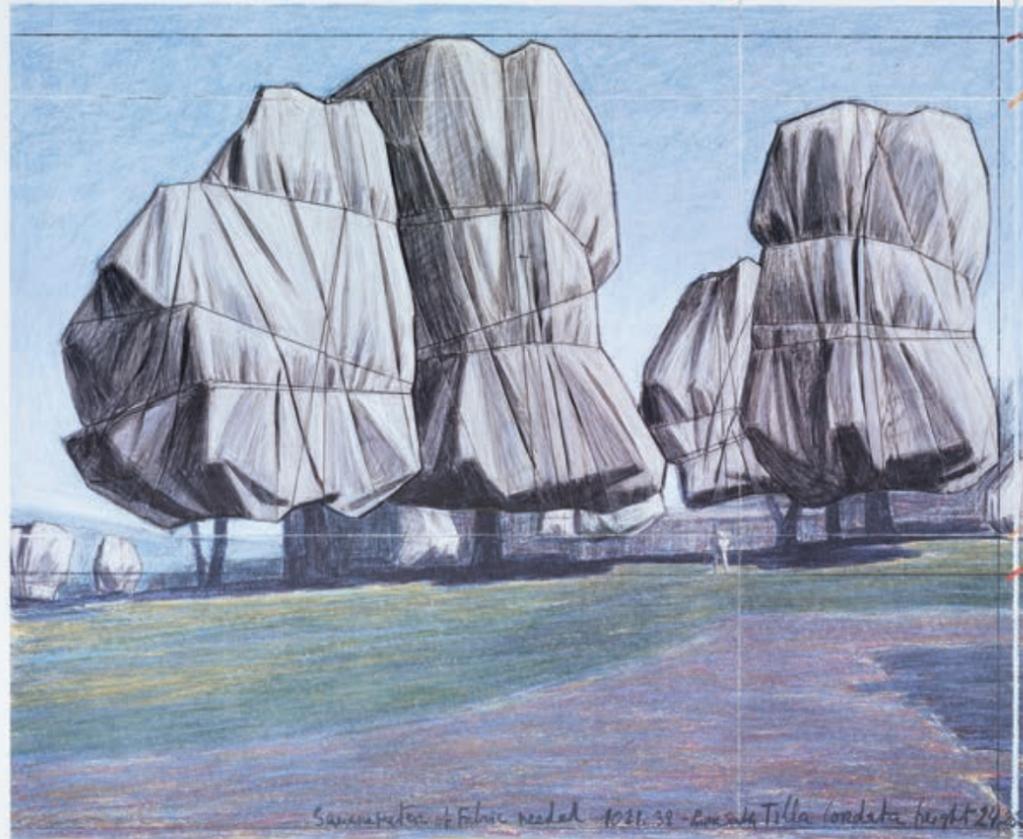
*Wrapped Trees IV*, 1998

Serigraph and offset print  
30 x 40 cm  
Certificate, not numbered, signed  
CHF 390.—



Umberto 1998  
 Wrapped Trees | project for the Fondation Beyeler and Berower Park, Riehen, Switzerland |

Ginkgo Biloba #25 h. 18.97m dia. 14.05m. Tilia Tomentosa #26 h. 22.25m. dia. 14.05m. Tilia Cordata diameter 130cm



Specifications of Fabric needed 1028.32 - for site Tilia cordata height 22.25m

Umberto

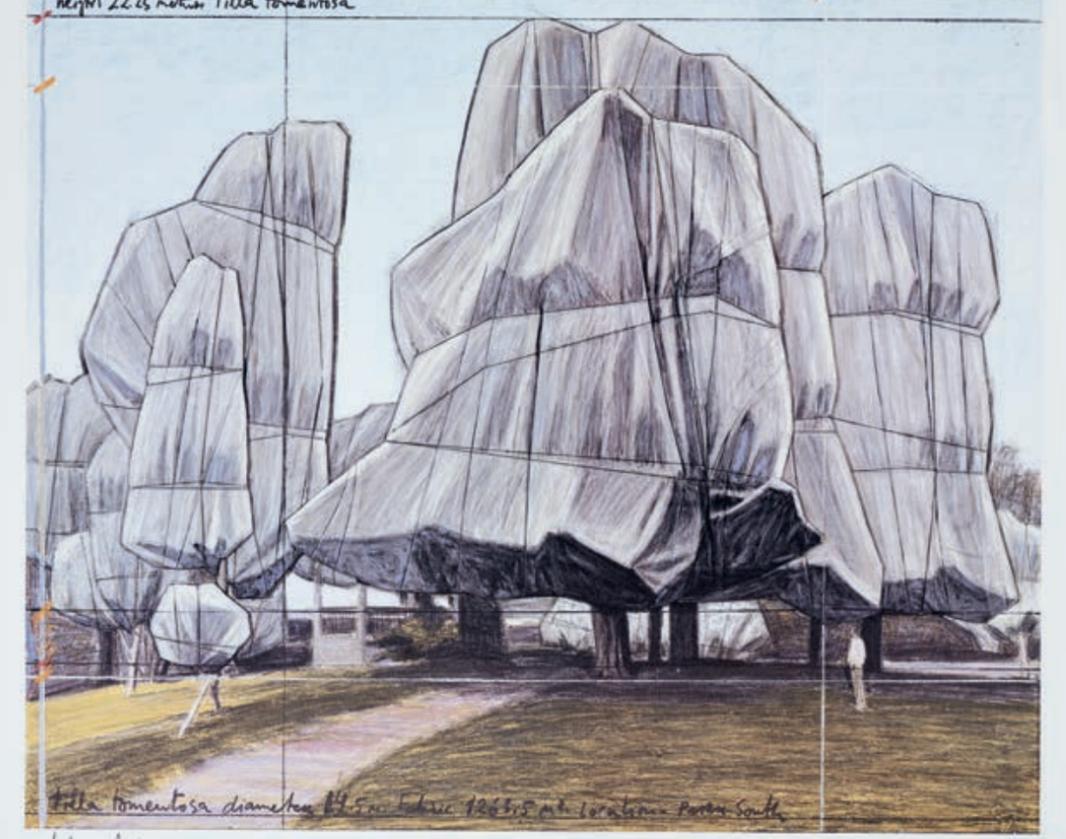
Wrapped Trees II, 1998

Serigraph and offset print  
 60 x 80 cm  
 Certificate, not numbered, signed  
 CHF 550.-



Umberto 1998  
 Wrapped Trees | project for the Fondation Beyeler and Berower Park, Riehen, Switzerland |

height 18.97 metres Ginkgo biloba, height from lower branch to top 16.67 metres diameter 14.5m Fabric 1124 m<sup>2</sup>  
 height 22.25 metres Tilia tomentosa



Tilia tomentosa diameter 14.5m Fabric 1263.5 m<sup>2</sup> location - Park South

Umberto

Wrapped Trees III, 1998

Serigraph and offset print  
 60 x 80 cm  
 Certificate, not numbered, signed  
 CHF 550.-

## WOLFGANG LAIB

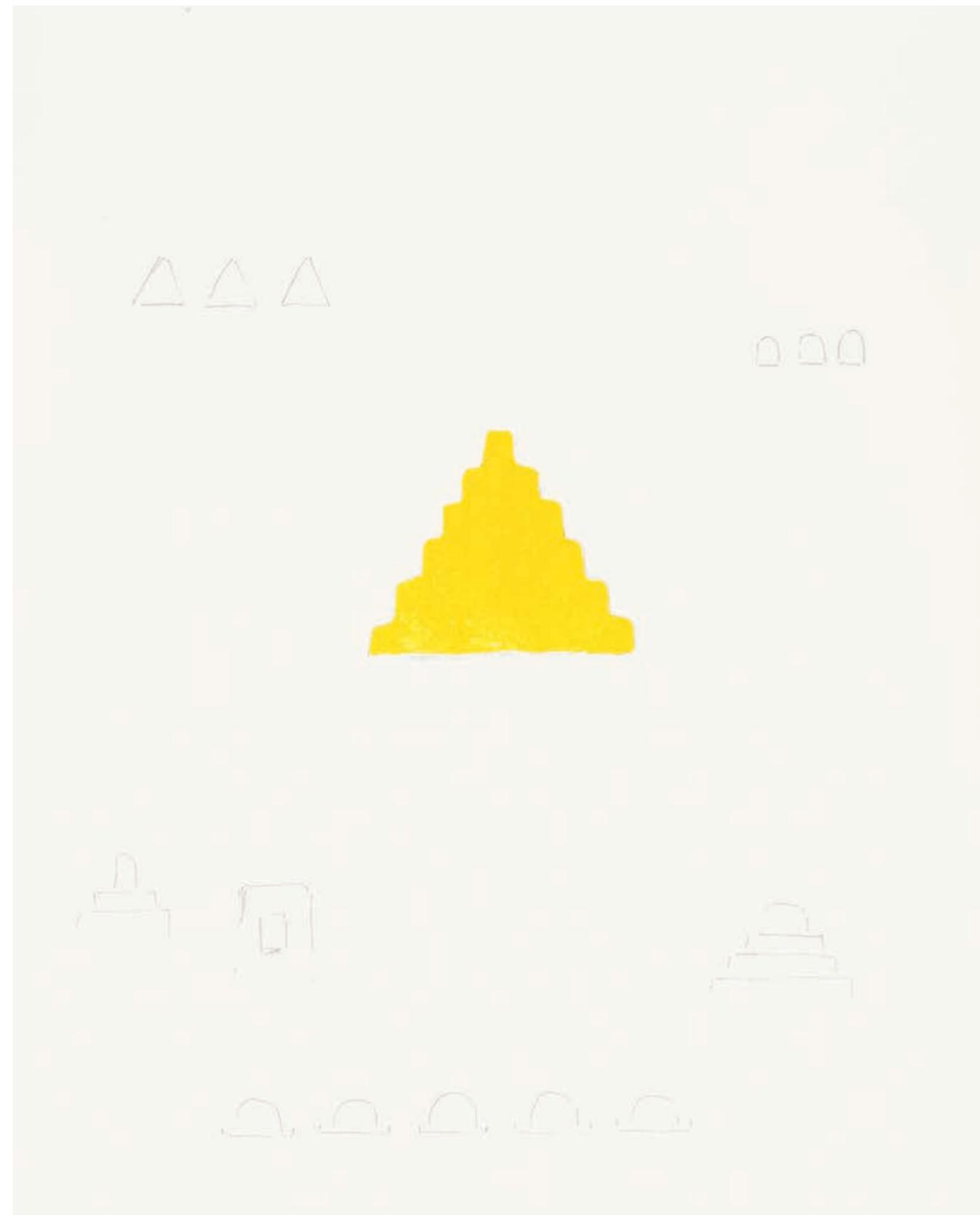
### *Ziggurats*

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 Art Edition was produced in conjunction with the exhibition of Laib's work held at 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.

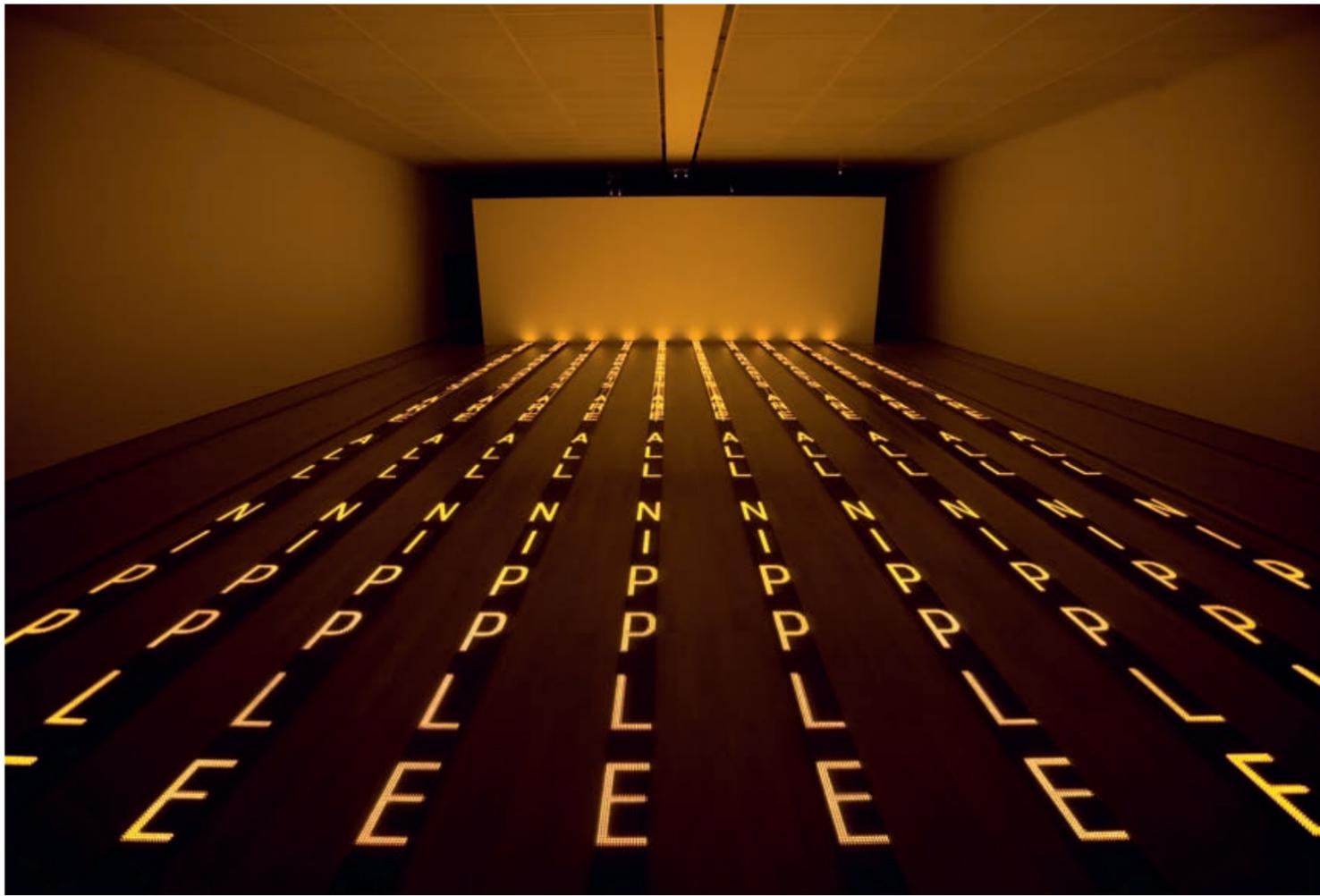
“Finished or unfinished or finished forever – the limits become blurred. I can collect pollen and sprinkle it, then it is finished – for the time being – as intensely as one can possibly imagine. Or a milkstone; one can fill it with milk, then the milk is there – for a few hours. It is wiped off again,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



# 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.

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.

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



Portrait of Jenny Holzer

## 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 hundred 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)

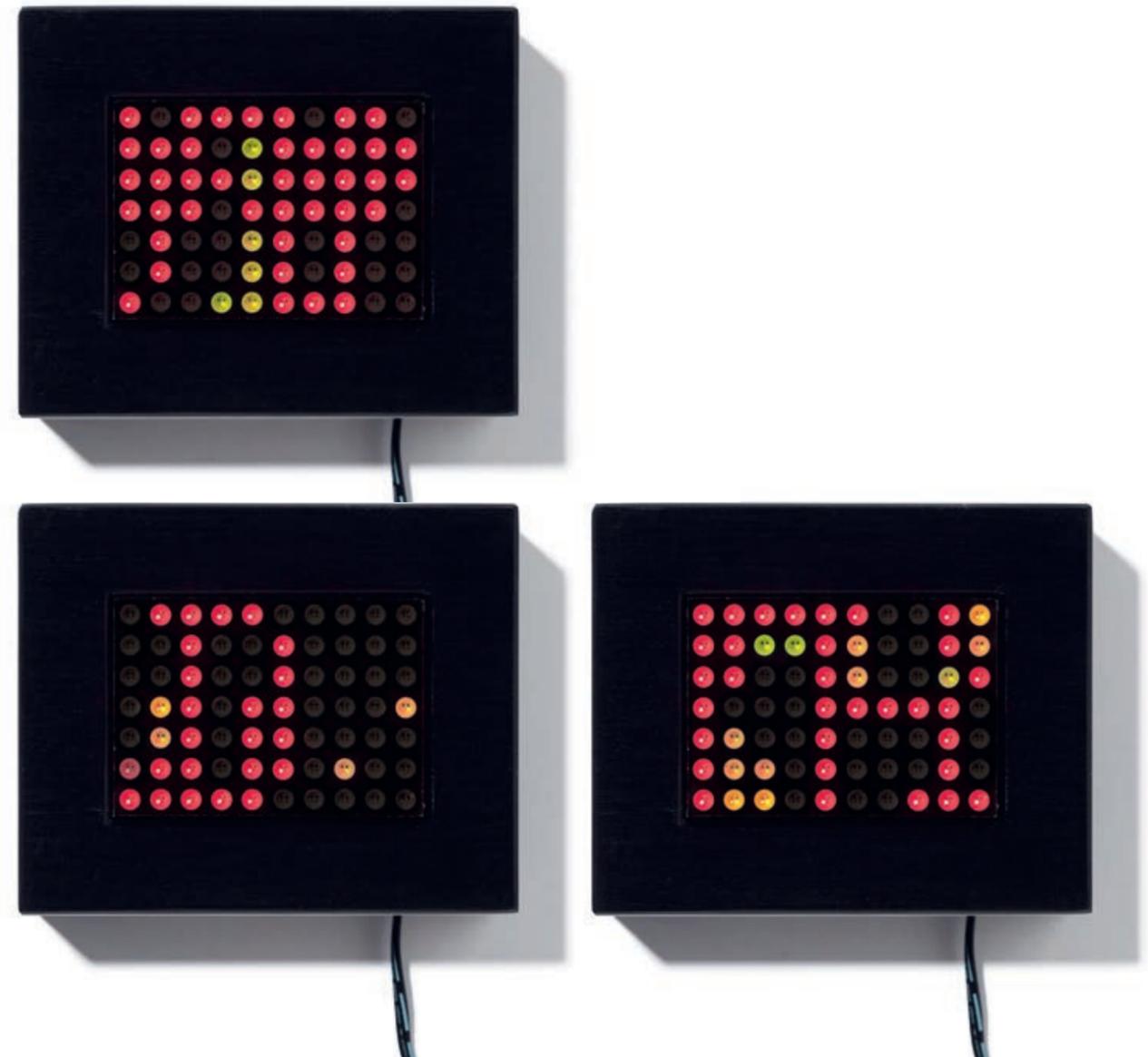
In the *Living* series, Holzer presents a set of quiet observations, directions, and warnings. Unlike the *Inflammatory Essays*, the *Living* texts are written in a matter of fact, journalistic style, suitable for descriptions of everyday life. The commentaries touch on how the individual and his or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

## GILBERT & GEORGE

### *The Insides Are on the Outside*

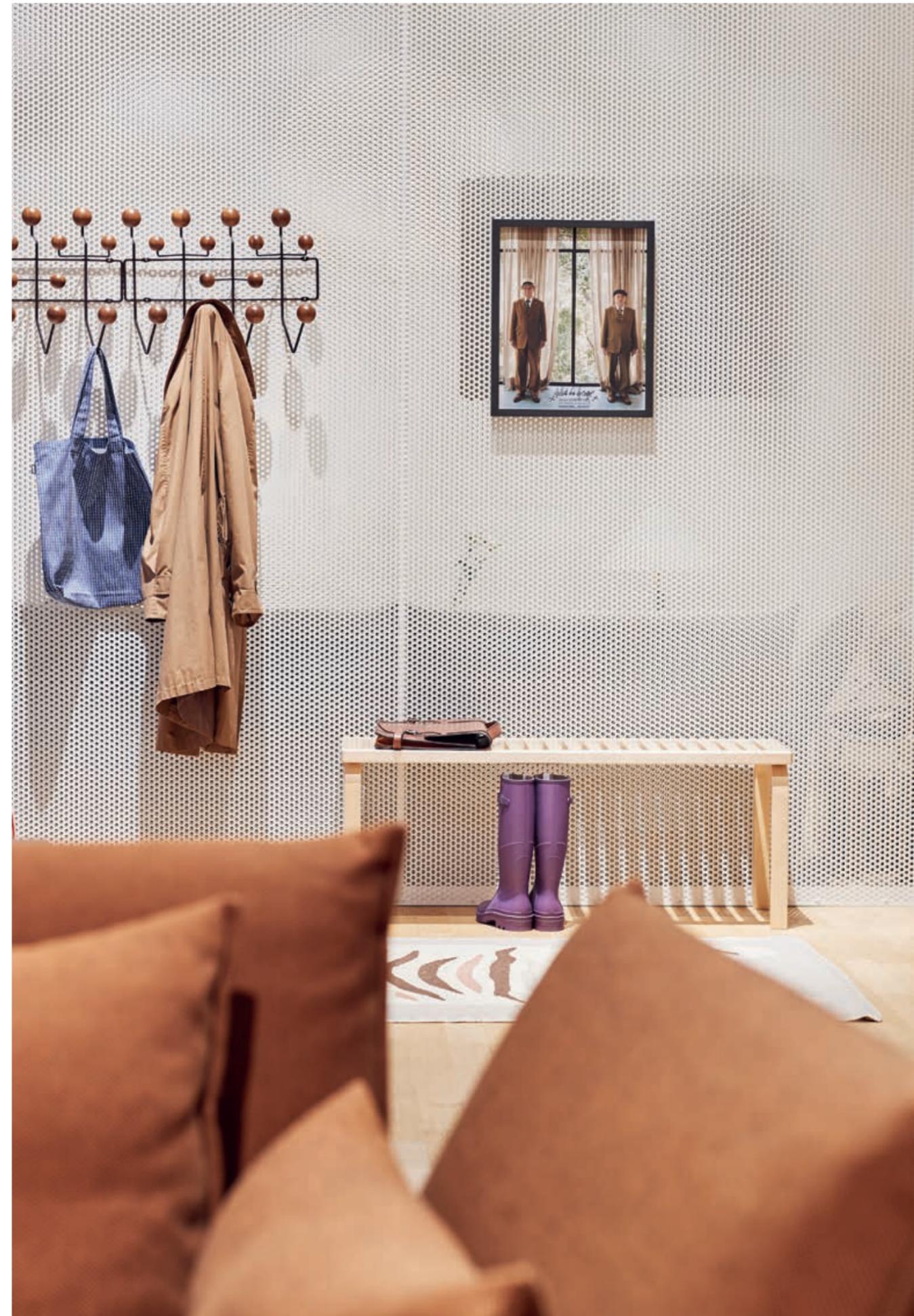
*The Insides Are on the Outside* was an exhibition curated by Hans Ulrich Obrist in 2013 in the Casa de Vidro (Glass House) built by architect Lina Bo Bardi in São Paulo. The group show presented works by 30 internationally celebrated artists and architects. The British artist duo Gilbert & George (\*1943, 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. Thanks to the generous donations, this edition of 100 has been issued.

By purchasing this Edition, you become a member of the Supporting Committee, which was founded in order to enable the production of a comprehensive publication as well as a film about this unique exhibition project. All Supporters will be thanked by name in the publication and in the film.



*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 11'500.– (excl. frame)



## 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)



# 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 astrobiological term used for planets offering viable



Portrait of Philippe Parreno

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

In *C.H.Z.* science and fiction met. The landscape became an artwork that existed simultaneously in two worlds: *C.H.Z.* is a two-headed beast that lives in both a world of the moving image and the world of our physical reality. We were dealing with the making of a beast, something that can survive the conditions of its creation. The soundtrack consisted entirely of underground recordings made with contact microphones and seismometers planted in the earth.

The second film, *Marilyn* (2012), showed for the first time at Fondation Beyeler, was the portrait of a ghost.

The film conjures up Marilyn Monroe in a phantasmagoric seance in a suite at the Hotel Waldorf Astoria in New York where she lived in the 1950s. Phantasmagoria was an early form of cinema, a kind of circus act where conjurers would use eerie lighting and artificial smoke



Installation view of the exhibition *Philippe Parreno*

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.

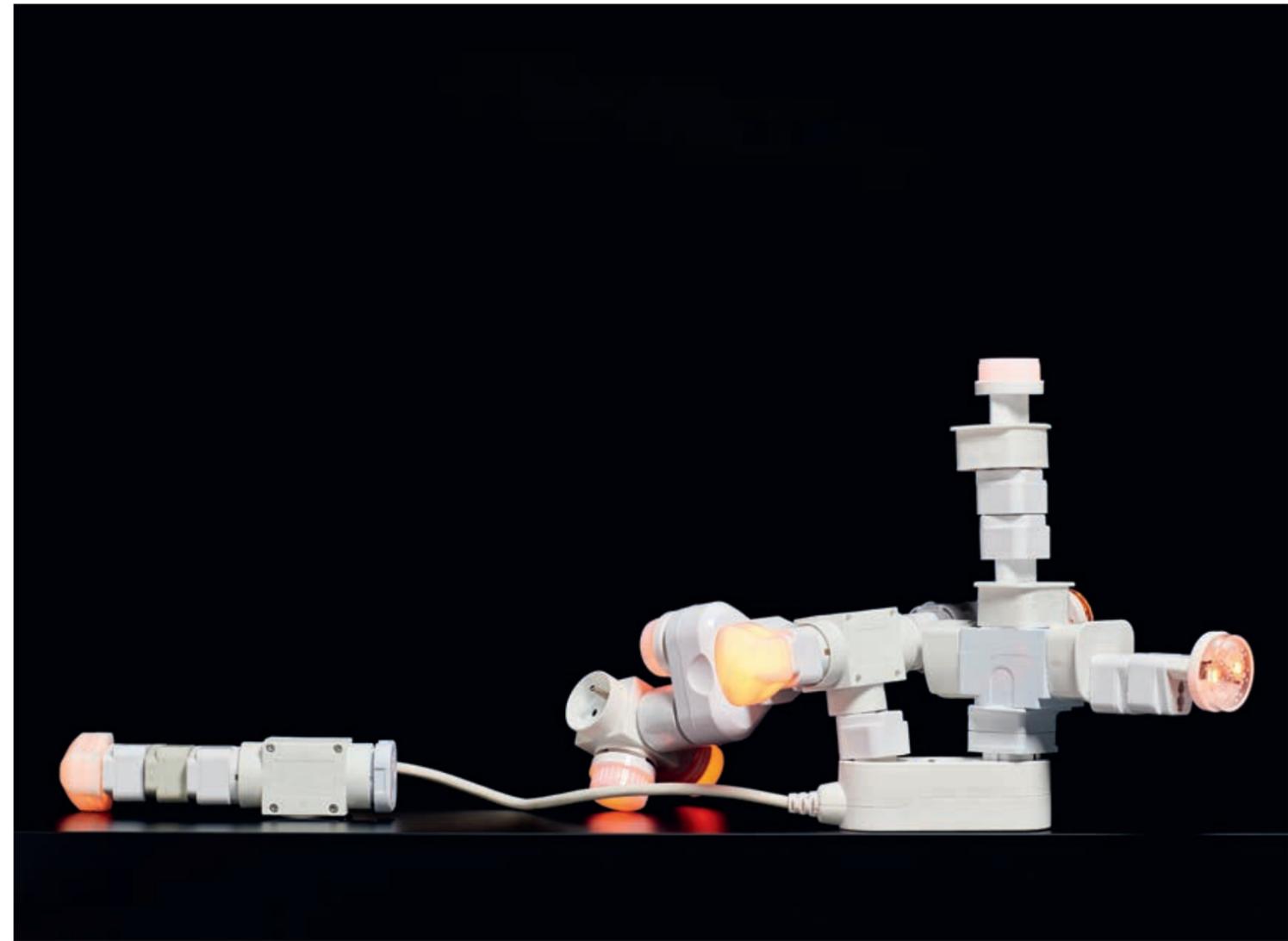
*Two Marquees* designated the room where the films were screened. These works resembled the type of illuminated canopies that feature on theaters and movie halls. The two *Marquees*, created specifically for Fondation Beyeler, are made of steel, mirrors, and light bulbs and appear like luminous extensions 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 Art Edition.



*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  
For further images please get in  
contact with us  
CHF 8'320.—

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



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

*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.—

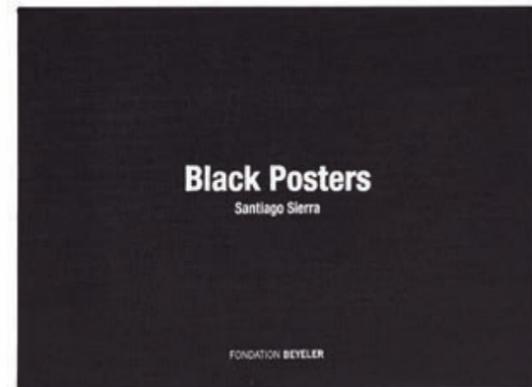


Night view

## SANTIAGO SIERRA

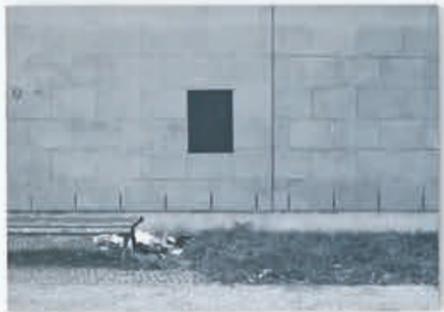
### *Socio-critical Minimal Art*

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 Art Edition consists of 40 photographs documenting this action, together with an original black poster, in a hand-made cardboard box. The Art 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.–



# 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, to accompany the special edition of the catalogue for Doig's solo exhibition at Fondation Beyeler, in 2014–2015. Printed by Druckwerkstatt Olten and numbered and signed by the artist, this art edition is offered in a slipcase together with the Beyeler exhibition catalogue (in English). Published on the occasion of the *Peter Doig* exhibition at the Fondation Beyeler.



*The House that Jack Built*,  
2014

Edition of 50  
Etching from copper plate onto  
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 from copper plate on Zerkall  
paper 350 g/m<sup>2</sup>  
Sheet size: 50 × 38 cm  
Certificate, numbered and signed  
CHF 2'500.–



*Horse and Rider II*, 2014

Edition of 30  
Etching from copper plate on Zerkall  
paper 350 g/m<sup>2</sup>  
Sheet size: 50 × 38 cm  
Certificate, numbered and signed  
CHF 2'500.–

## GEORG BASELITZ

### *High Heels and Hokusai*

On the occasion of the *Baselitz* exhibition running in 2018, the Fondation Beyeler is offering two exclusive Art Editions, each limited to 50 prints and signed, 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: in the woodcut *Avanti*, through the “crossed” legs with high heels, and in the two-part etching *Abgang mit Hokusai*, through Baselitz’ combination of 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)

## 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 the 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 the goddess and virginal huntress Diana.

*Daphne*, 2003

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



1/30

M

## 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 Art Editions from Mark Tobey are coming from the heritage of 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)



“My sources of inspiration have gone from those of my native Middle West to those of microscopic worlds. I have discovered many a universe on paving stones and tree barks. I know very little about what is generally called ‘abstract’ painting. Pure abstraction would mean a type of painting completely unrelated to life, which is unacceptable to me.”



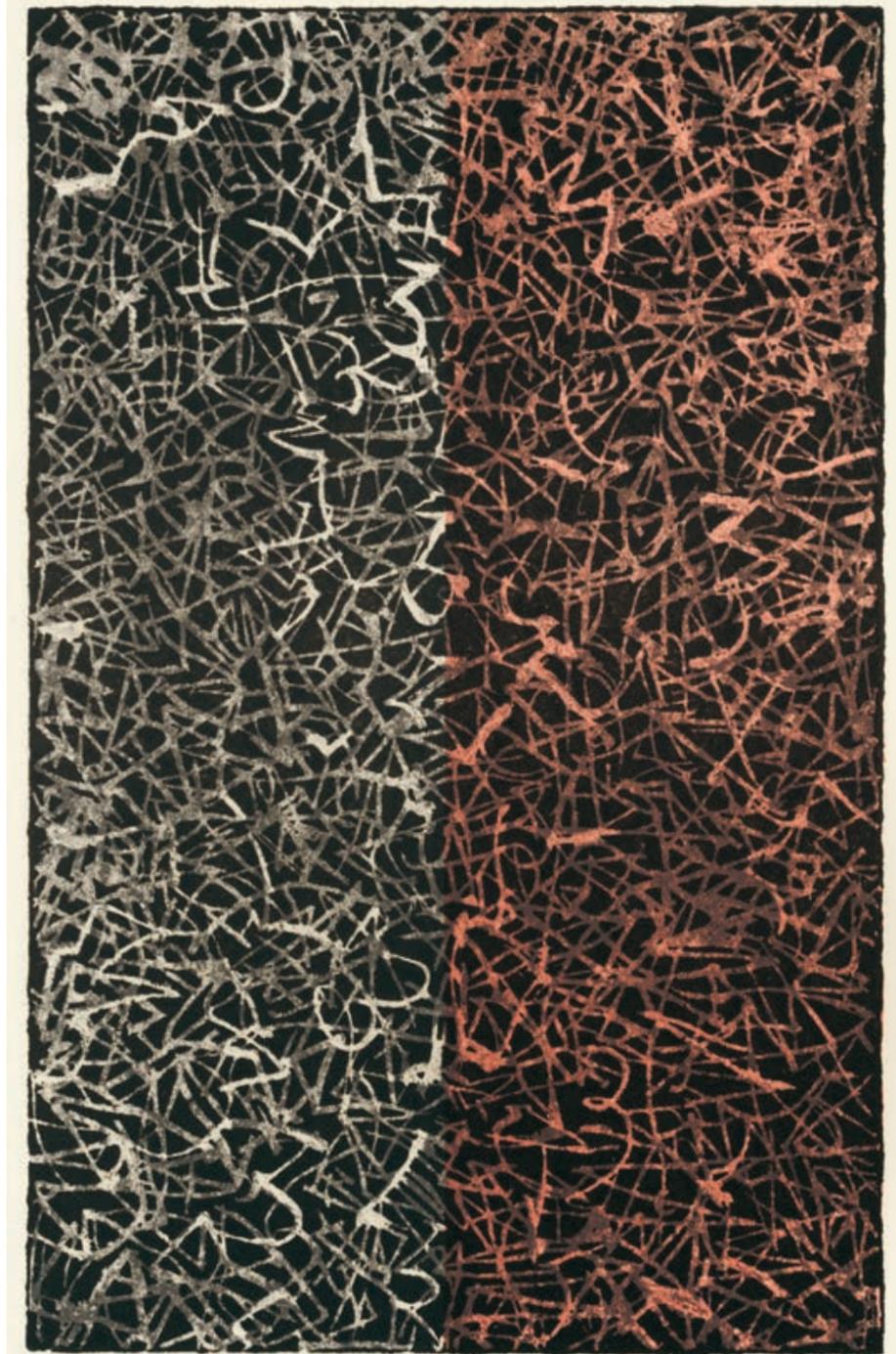
*October, 1970*

Edition of 200  
Color lithograph  
84.8 x 64 cm  
Certificate, numbered, signed  
CHF 1'500.—



*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.—

## 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), Konrad Klapheck (\*1935, Düsseldorf, Germany), Hans Arp (1886, Strasbourg, France – 1966, Basel, Switzerland) or 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)



# BEN NICHOLSON

## *Tesserete, 1966*

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

## *Moonshine, 1966*

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

## *Fragment of Tuscan Cathedral, 1965*

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

## *Fragment of Tuscan Cathedral, 1965*

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



**KONRAD  
KLAPHECK**

*Wasserhahn*  
*(Die Selbstsichere)*, 1976

Edition of 380  
Original etching on deckle-edged paper  
20 × 30cm  
Certificate, numbered and signed  
CHF 250.– (excl. frame)

**EDUARDO  
CHILLIDA**

*Aldiki*, 1969

Edition of 50  
Lithograph on Japan paper  
30 × 30 cm  
Certificate, numbered and signed  
CHF 3'000.– (excl. frame)

**HANS ARP**

*Die Menschen gleichen den  
Fliegen ...*, 1962

Lithograph, multicolor, with poem  
28.5 × 20 cm  
Certificate, not numbered, signed in  
the print  
CHF 150.– (excl. frame)



## ALBERTO GIACOMETTI

### *Expression of Human Individuality*

On the occasion of the *Bacon – Giacometti* exhibition at the Fondation Beyeler in 2018, we presented exclusive limited and certified Art Editions by the two artists: six by Alberto Giacometti (1901, Borgonovo – 1966, Chur, Switzerland) and thirteen Q-editions by Francis Bacon (1909, Dublin, Ireland – 1992, Madrid, Spain), produced by the UK art publisher HENI and only available in limited numbers. Even in this small selection, we can recognize what the some 100 works in the exhibition made clearly visible, namely the pronounced individuality of the two artists, and at the same time their many commonalities. Thus both shared an obsessive interest in the portrait as an expression of human individuality, in the fragmented and deformed body, in the relationship between figuration and abstraction, and in two and three-dimensional representation in space, whereby they integrated cage-like structures into their works as a means of isolating figures within their surroundings. *Study for Head of Lucian Freud* by Bacon and *Grey Figure* by Giacometti are characteristic examples, moreover, of the way in which both artists, each in his own fashion, carries the abstraction of the human body to the extreme.

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

*Bust of Annette*, 1954, 1966  
S1

Edition of 500  
Print (Giclée), face-mounted on Alu Dibond®  
22 × 29 cm  
Confirmation of purchase  
Numbered and not signed  
CHF 2'200.–





*Grey Figure (Figure Grise), 1957*  
S2

Edition of 500  
Print (Giclée), face-mounted on Alu Dibond®  
54 × 65 cm  
Confirmation of purchase  
Numbered and not signed  
CHF 2'200.—



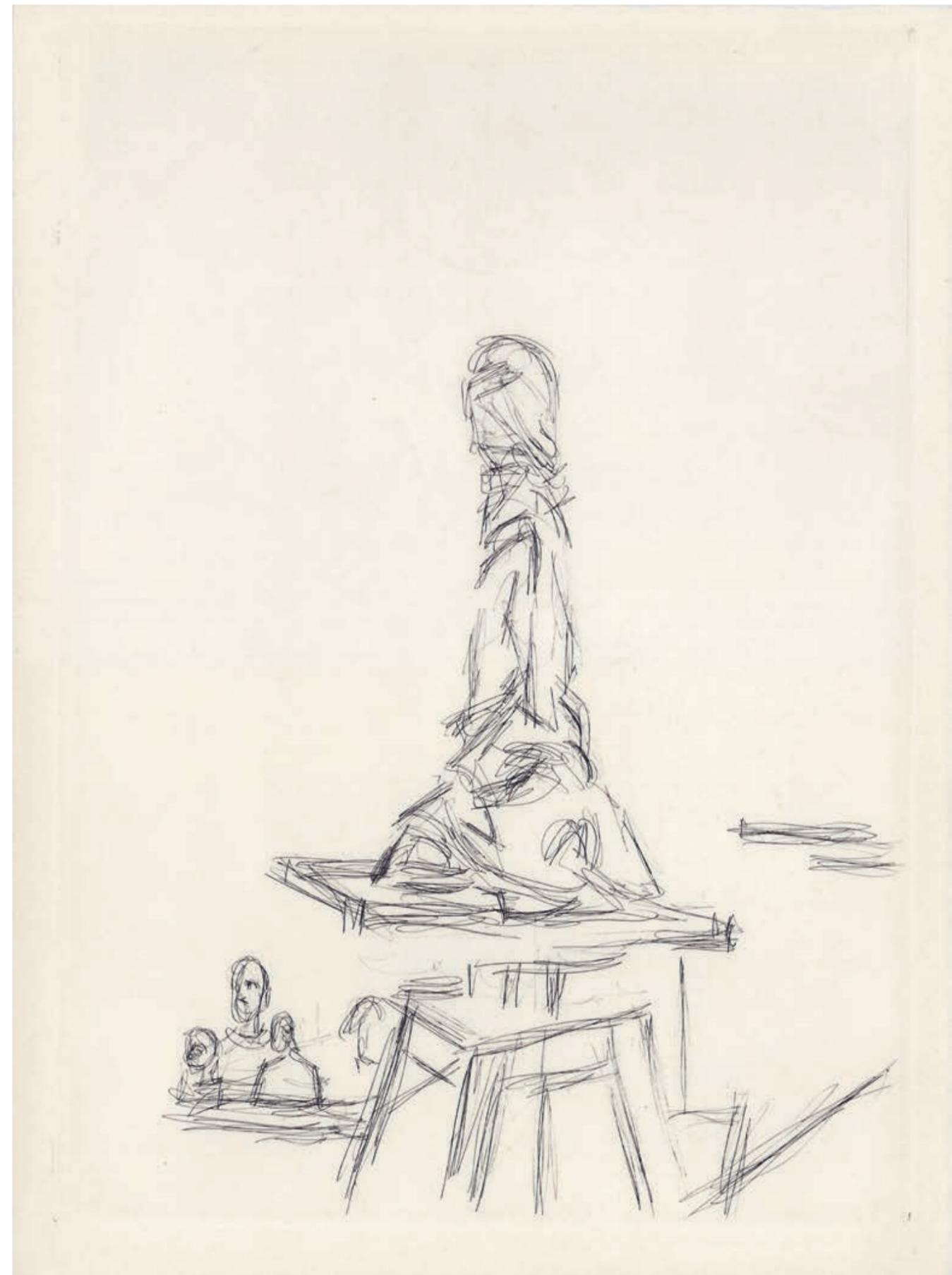
*Caroline, 1961 S3*

Edition of 500  
Print (Giclée), face-mounted on Alu Dibond®,  
DIASEC®-sealed  
82 × 100 cm  
Confirmation of purchase  
Numbered and not signed  
CHF 2'800.—

“At the same time, I know that it [art] is always doomed to fail. But failure is the only way of getting at least somewhere toward the truth. In other words, the fact of success or failure is meaningless.”

*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.–



## 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 Art 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 reverse side.



### *Giacometti Portfolio*, 2013

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



## FRANCIS BACON

### *Portraits of Friends*

Francis Bacon's life was marked by war and violence, gambling and alcohol and drugs. Born in 1909 in Dublin, the self-taught artist initially achieved little success with his painting and, at the start of the 1940s, destroyed almost everything he had produced to date. His work began to attract attention only from 1944, and a solo show in London in 1949 at last brought him his international breakthrough.

Bacon's primarily figurative oeuvre reflects his remorseless look at the suffering of human nature in all its facets, which he knew intimately from his years in the demimonde and underworld of London, Berlin and Paris and which he was, at the same time, able to observe and document at an intellectual distance.

*Portrait of George Dyer Riding a Bicycle, 1966 Q1A*

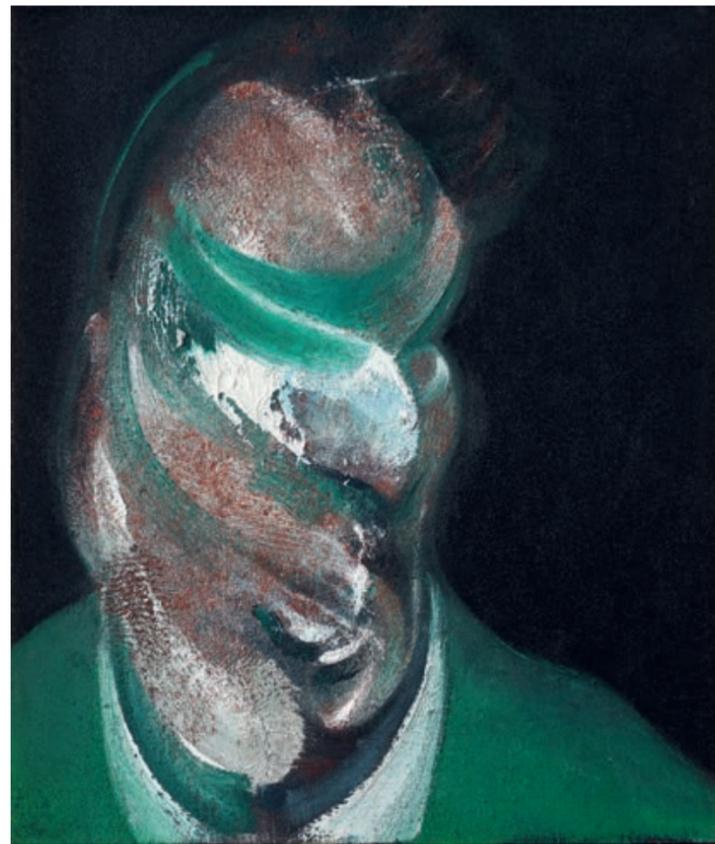
Edition of 150  
Print (Giclée), face-mounted on Alu Dibond®, presented in a tray frame (black)  
147.5 × 198 cm  
Confirmation of purchase  
Numbered and not signed  
© The Estate of Francis Bacon  
CHF 12'500.—

*Portrait of George Dyer Riding a Bicycle, 1966 Q1B*

Edition of 500  
Print (Giclée), face-mounted on Alu Dibond®, presented in a tray frame (black)  
81.9 × 110 cm  
Confirmation of purchase  
Numbered and not signed  
© The Estate of Francis Bacon  
CHF 5'500.—



“The longer you work, the more the mystery deepens of what appearance is, or how can what is called appearance be made in another medium. [...] In a second you may blink your eyes or turn your head slightly, and you look again and the appearance has changed.”



*Study for Head of Lucian Freud, 1967*

Edition of 500  
 Print (Giclée), face-mounted on Alu Dibond®, presented in a tray frame (black)  
 34.3 × 39.3 cm  
 Confirmation of purchase  
 Numbered and not signed  
 © The Estate of Francis Bacon  
 CHF 2'900.–



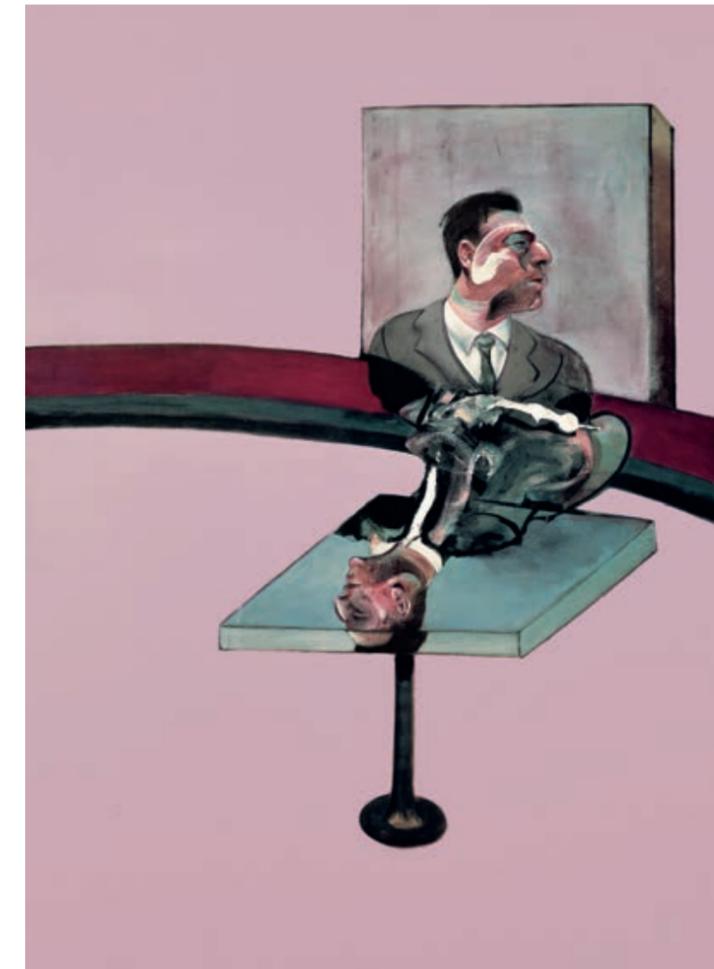
*Lying Figure, 1969 Q2A*

Edition of 150  
 Print (Giclée), face-mounted on Alu Dibond®, presented in a tray frame (black)  
 147.5 × 198 cm  
 Confirmation of purchase  
 Numbered and not signed  
 © The Estate of Francis Bacon  
 CHF 12'500.–

*Lying Figure, 1969 Q2B*

Edition of 500  
 Print (Giclée), face-mounted on Alu Dibond®, presented in a tray frame (black)  
 81.9 × 110 cm  
 Confirmation of purchase  
 Numbered and not signed  
 © The Estate of Francis Bacon  
 CHF 5'500.–

“I couldn’t do [paint] people I didn’t know very well. I wouldn’t want to. It wouldn’t interest me to try and to them unless I had seen a lot of them, watched their contours, watched the way they behaved.”

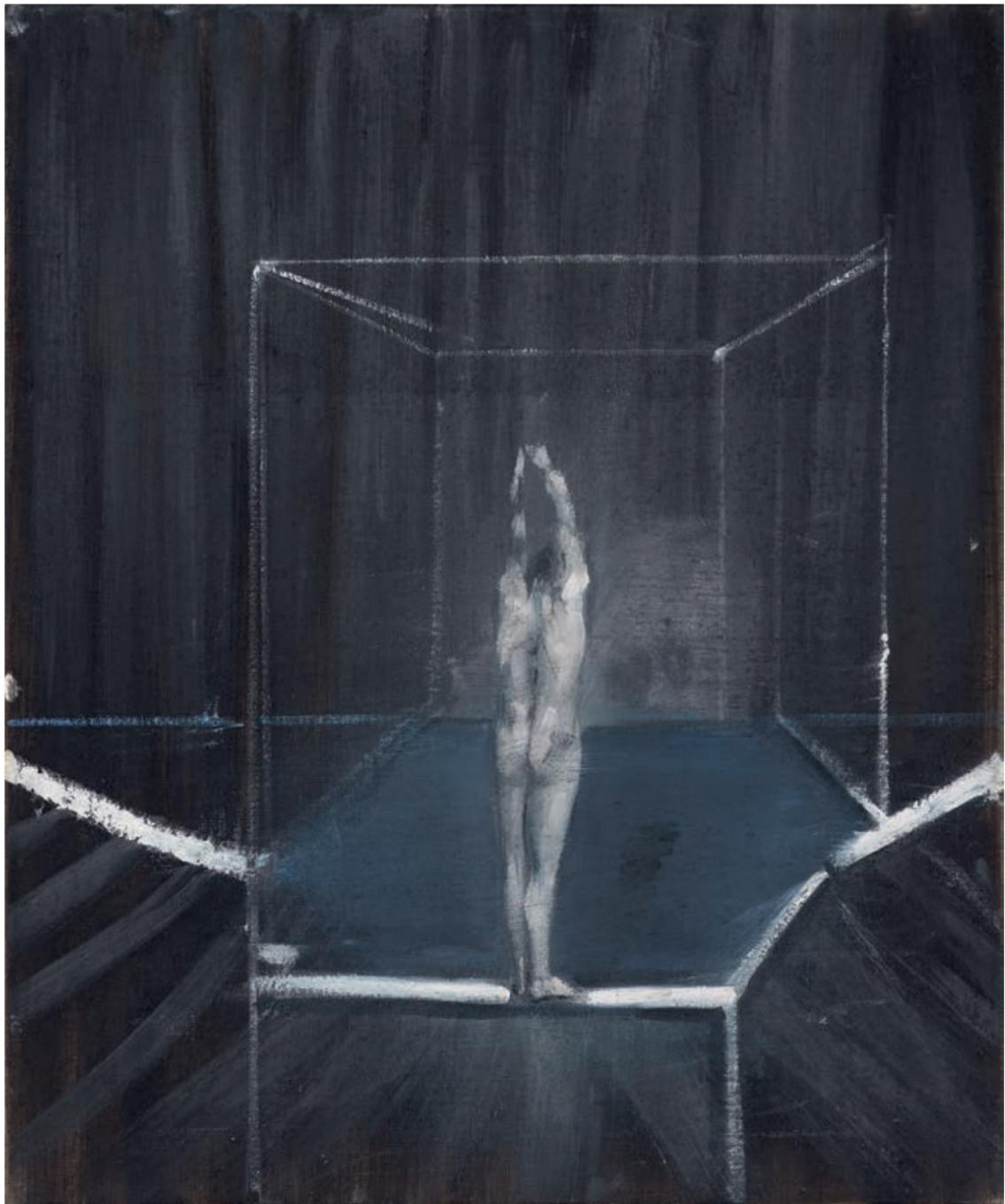


*In Memory of George Dyer,*  
1971, Triptych Q6A

Edition of 250  
Print (Giclée), face-mounted on Alu  
Dibond®, DIASEC®-sealed  
147.5 × 198 cm (each panel)  
Confirmation of purchase  
Numbered and not signed  
© The Estate of Francis Bacon  
CHF 22'000.—

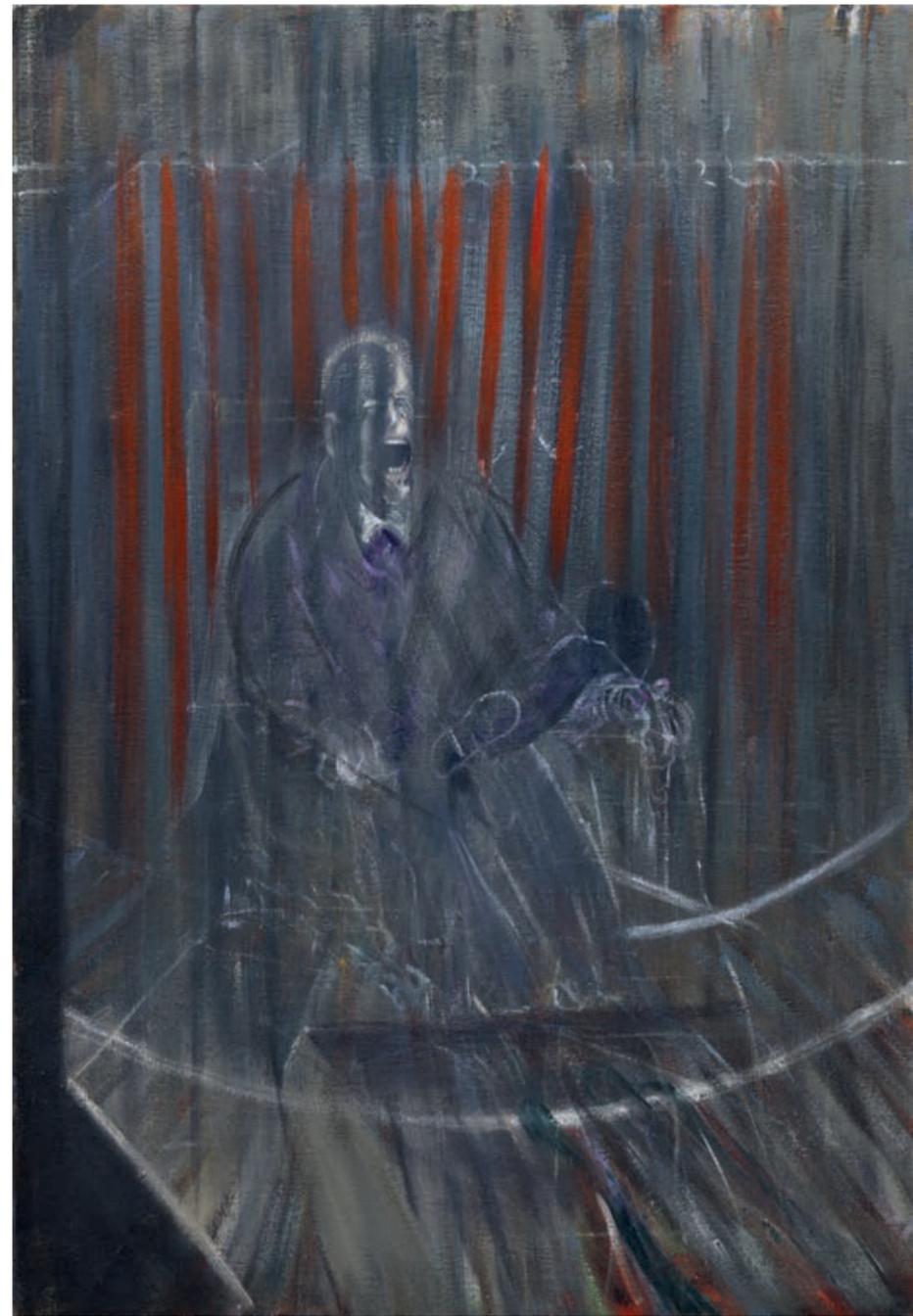
*In Memory of George Dyer,*  
1971, Triptych Q6B

Edition of 500  
Print (Giclée), face-mounted on Alu  
Dibond®, DIASEC®-sealed  
82 × 110 cm (each panel)  
Confirmation of purchase  
Numbered and not signed  
© The Estate of Francis Bacon  
CHF 8'500.—



*Study of a Nude*, 1952–1953  
Q4

Edition of 500  
Print (Giclée), face-mounted on Alu  
Dibond®, presented in a tray frame  
(black)  
51 × 61 cm  
Confirmation of purchase  
Numbered and not signed  
© The Estate of Francis Bacon  
CHF 4'000.–



*Study after Velázquez*, 1950  
Q7A

Edition of 250  
Print (Giclée), face-mounted on Alu  
Dibond®, DIASEC®-sealed  
137 × 198 cm  
Confirmation of purchase  
Numbered and not signed  
© The Estate of Francis Bacon  
CHF 12'500.–

*Study after Velázquez*, 1950  
Q7B

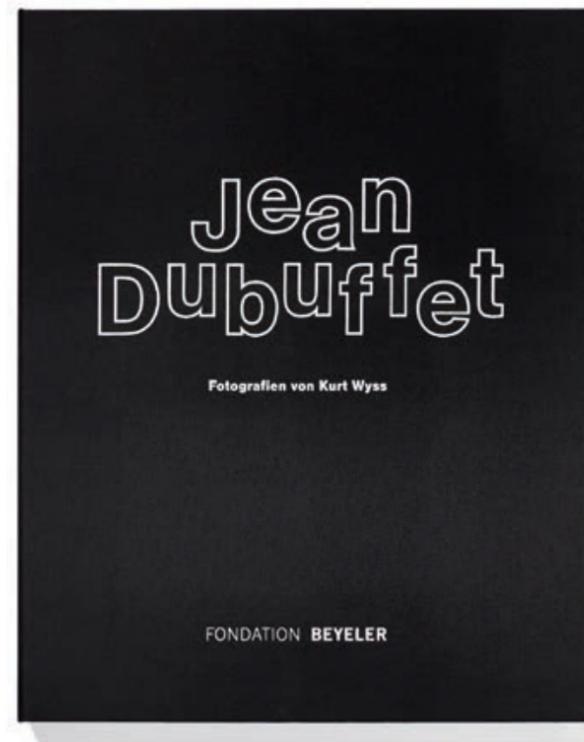
Edition of 500  
Print (Giclée), face-mounted on Alu  
Dibond®, DIASEC®-sealed  
76.1 × 110 cm  
Confirmation of purchase  
Numbered and not signed  
© The Estate of Francis Bacon  
CHF 4'000.–

# 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 Art 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 Art 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  
For further images please get in  
contact with us  
CHF 4'500.—

*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  
For further images please get in  
contact with us  
CHF 4'500.—

## UWE WITTWER

### *What Do You See?*

Uwe Wittwer (\*1954, Zurich, Switzerland) is an 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 art 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.–



## 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.



*Calder by Matter*, 2012

Edition of 250

Portfolio with six photographs

Gelatin silver prints in a handmade  
aluminum box

38 × 38 cm (each)

*Calder by Matter* has been published in  
collaboration with the Calder Foundation.

Publisher: Éditions Cahiers d'Art

Certificate, each photograph numbered

and signed by Alexander Matter,

Alexander S.C. Rower

For further images please get in  
contact with us

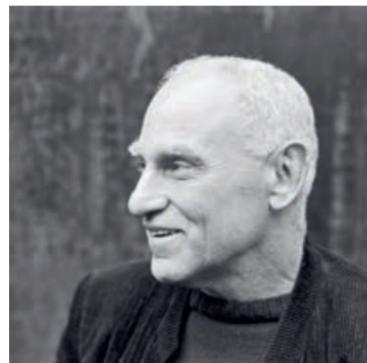
CHF 2'950.–



# 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.

In 1966 he began creating pieces in rubber and fluorescent tubes. Then came first works in lead and large-format steel pieces. In 1975 he conceived his first "Curved Piece", for the Centre Pompidou in Paris, which, however, was never executed. The year 1977 saw him participating in Documenta 6, Kassel, and the following year the Kunsthalle Tübingen and Staatliche Kunsthalle Baden-Baden mounted Serra's first retrospective. In 1980 he was represented at the Venice Biennale. That same year he installed *Open Field Vertical/Horizontal Elevations* at Wenken Park in Riehen, in the context of the exhibition "Sculpture in the 20th Century", co-organized by Ernst Beyeler. In 1986 and 2007, the Museum of Modern Art devoted retrospectives to Serra. In 1988 he exhibited a great range of drawings at the Kunsthalle Basel. In 1992, *Intersection* was installed on Theaterplatz, and in 2004, the sculpture group *Dirk's Pod* on the Novartis Campus in Basel. Serra's largest work,



Portrait of Richard Serra

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

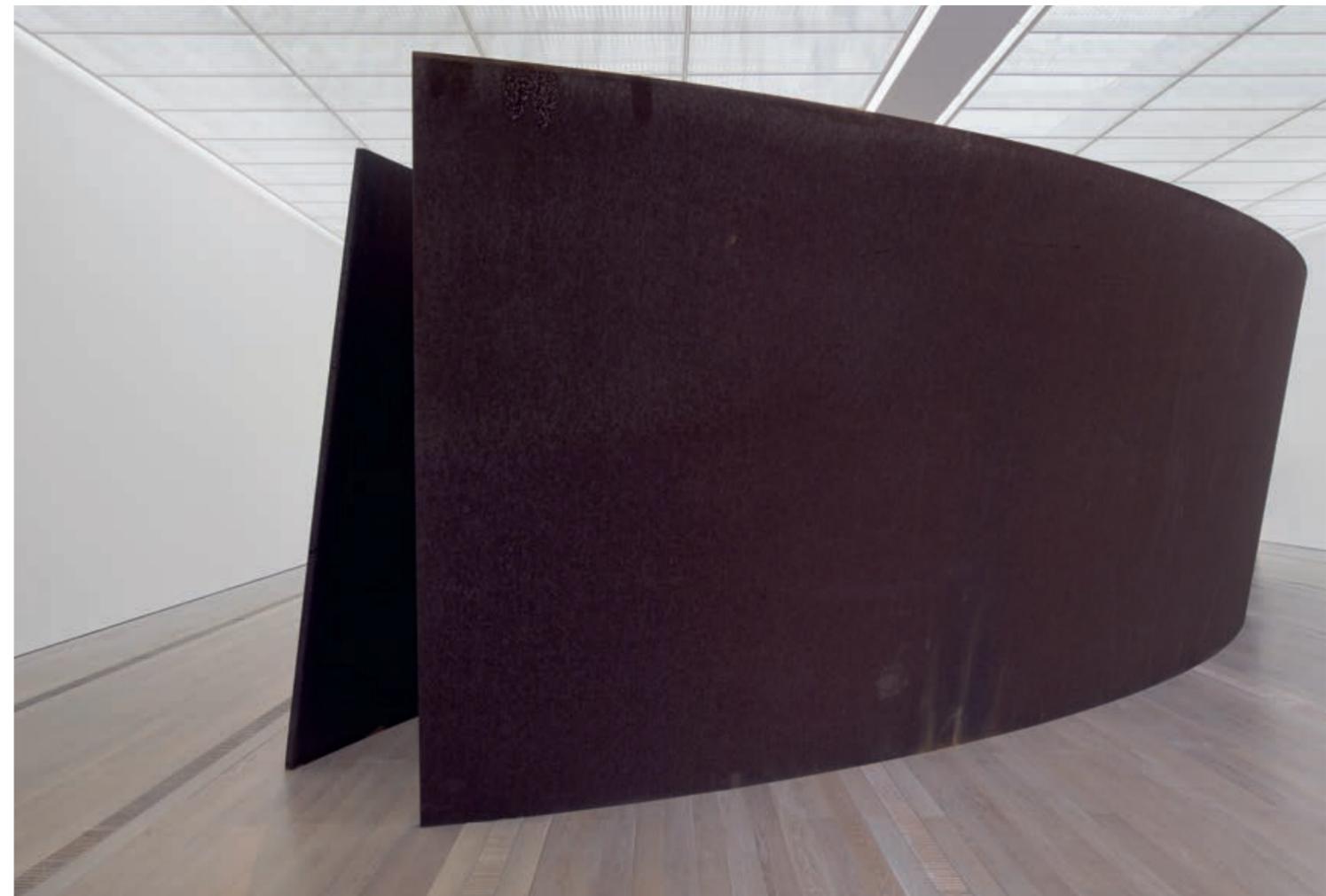
Drawing for Serra is not a method of depicting objects nor a traditional tool for suggesting foreground and background by means of lines. Rather, drawing represents a process linked with seeing and thinking – something that changes our perception of the world. This explains Serra's incessant experimentation with innovative techniques and methods. The *Weights*, done in 2008, represent a significant series in Serra's drawing oeuvre. They should be read as a self-contained unit. The medium used for these relatively small-format drawings is wax lithograph crayon. This gives the rubbed black surfaces a smooth and glossy appearance. The drawings demand direct perception, in which the fleetingness of the experience paradoxically lends form and material an enormous presence. In general, the quintessence of all of Serra's drawings is their rootedness in real time and real space.

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

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

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

Installation view of the exhibition  
*Constantin Brancusi & Richard Serra*



## RICHARD SERRA

### *Gravity Flies*

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

The Art Edition *Swivel* was produced in conjunction with the exhibition *Constantin Brancusi and Richard Serra*, held at Fondation Beyeler in 2011. Drawing has been central to Serra's creative process from an early stage and is the basis for many 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)



## 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 Art 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. This Art Edition *Wiese* is thus a brief snapshot of the meadow from the *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  
590.—

## ERNESTO NETO

### *Living organism*

Between June and July 2018, Ernesto Neto (\*1964, Rio de Janeiro, Brazil) will transform Zurich Main Station for 30 days into a sensuous installation, a kind of living organism. The installation *GaiaMotherTree* will extend from the floor right up to the more than 20 meter-high ceiling of the hall, creating a huge biomorphic body inspired by the form of a tree. The large-scale work, which will be suspended from the ceiling, will invite visitors to embark on an interactive journey of discovery. They will be able to enter the installation made from brightly colored, hand-dyed and knotted cotton strips, which will function as a meeting-place and a venue for interaction with the public. A diverse program of events will take place inside the installation, with music, dance, readings, and workshops.

In conjunction with the public art project, Ernesto Neto has created the *seedgaia*, a limited-edition sculpture exclusively for patrons and donors. Made of crocheted strips of cotton – the same material as *GaiaMotherTree* – and filled with cotton-strip balls, the *seedgaia* is designed to be suspended from the ceiling by means of six wooden knobs.



*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)  
Price on request





## HANDLING & SERVICES

The durability of an edition depends on different factors. In order to guarantee the optimal preservation for your editions, we highly suggest to take these recommendations in consideration.

By taking care on the light intensity, by avoiding climatic variations and high UV- or direct illumination (spotlights) and sunlight.

Furthermore, by the usage of cotton made gloves and by avoiding emissions of solvent and gas (ozone of laserprinters) close to the objects. Additionally, the editions should not be hanging at fresh coated walls.

Please make sure not to use alcohol for any surface to clean the edition or the related frame.

Should you require any individual advice, we would be happy to help you at any time with our professional and expert knowledge:

Tel. +41 (0)61 645 99 39 (Mon–Fri, 10 a.m. – 5 p.m.)  
editions@fondationbeyeler.ch  
editions.fondationbeyeler.ch



- Personal consultation in your home or workplace
- Delivery including transport insurance
- Quotations obtained on your behalf for hanging your Art Editions and for special packaging
- Quotations for different framing options obtained on your behalf
- Visualizations of works in the spaces for which they are intended
- You purchase art with a certificate of authenticity

## LIST OF WORKS

Installation view of the exhibition “Gerhard Richter”, Fondation Beyeler, Riehen/Basel, 2014, with the works: *Bach 3*, 1992, *Bach 4*, 1992, *Betty*, 1988, *Bach 1*, 1992, *Bach 2*, 1992 Moderna Museet, Stockholm. Acquisition 1994 with a contribution from Moderna Museets Vänner (The Friends of Moderna Museet); Saint Louis Art Museum, Funds given by Mr. and Mrs. R. Crosby Kemper Jr. through the Crosby Kemper Foundations, The Arthur and Helen Baer Charitable Foundation, Mr. and Mrs. Van-Lear Black III, Anabeth Calkins and John Weil, Mr. and Mrs. Gary Wolff, the Honorable and Mrs. Thomas F. Eagleton; Museum Purchase, Dr. and Mrs. Harold J. Joseph, and Mrs. Edward Mallinckrodt, by exchange, 1992 © Gerhard Richter 2018 (18052018) Fig. p. 21

Installation view of the exhibition “Roni Horn”, Fondation Beyeler, Riehen/Basel, 2016–2017, with the work: *Th Rose Prblm*, 2015–2016 Courtesy the artist and Hauser & Wirth Fig. p. 25

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 Fig. p. 33

Installation view of the exhibition “Jeff Koons”, Fondation Beyeler, Riehen / Basel, 2012, with the work: *Split-Rocker*, 2000 Collection of the artist Fig. pp. 36–37

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 © 2018, ProLitteris, Zurich Fig. p. 66

Installation view of the exhibition “Philippe Parreno”, Fondation Beyeler, Riehen/Basel, 2012, with the works: *Marquee Beyeler*, 2012, *Marquee Beyeler*, 2012 Fondation Beyeler Collection Fig. p. 75

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 © Peter Doig. All Rights Reserved / 2018, ProLitteris, Zurich Fig. p. 87

Installation view of the exhibition “Constantin Brancusi & Richard Serra”, Fondation Beyeler, Riehen/Basel, 2011, with the work: *Olson*, 1986 Collection of the artist © 2018, ProLitteris, Zurich Fig. p. 131

## PHOTO CREDITS

Installation views Stefan Altenburger Photography, Zurich: Fig. p. 25 Robert Bayer, Basel: Figs. pp. 33, 36–37, 66, 75, 131

Mark Niedermann, Riehen/ Basel: Figs. pp. 11, 13, 21, 31, 34, 39, 47, 55, 71, 79, 84–85, 87, 91, 92, 97, 103, 105, 107, 133, 140, 141 Gonzalo Machado, Madrid: Fig. p. 137

### Artist Portraits

Peter Doig at his studio, photo: Parinaz Mogadassi, Courtesy Michael Werner Gallery, New York and London: Fig. p. 87 Jenny Holzer, 2009, photo: Kurt Wyss; Fig. p. 67 Roni Horn at her studio, 2016, photo: Jason Schmidt; Fig. p. 25 Jeff Koons, 2013, photo: Branislav Jankic; Fig. p. 32 Philippe Parreno at the Fondation Beyeler, 2012, photo: Matthias Willi; Fig. p. 74 Gerhard Richter, 2014, photo: Kurt Wyss; Fig. p. 21 Richard Serra, 1994, photo: Kurt Wyss; Fig. p. 130

### Locations

The Skateroom/ Skateistan, Phnom Penh, Cambodia, © The Skateroom / © JylLeblon: Fig. pp. 42–43 VitraHaus, Vitra Campus, Weil am Rhein, Germany: Figs. pp. 11, 13, 31, 34, 39, 47, 55, 71, 79, 91, 92, 97, 133 Private House, Madrid, Spain: Fig. p. 137

## TEXT CREDITS

### Citations

p. 12: From Elizabeth Peyton, Interview by Christoph Amend and Daniel Haaksman, in *ZEIT Magazin International Issue*, (2/2014), Berlin, p. 63. p. 18: From Wilhelm Sasnal. p. 22: From Gerhard Richter: Text. Writings, Interviews and Letters 1961–2007, Thames & Hudson, London, 2009, p. 215. p. 40: Jeff Koons quoted in Christoph Heinrich, “[Interview mit Jeff Koons],” in Uwe M. Schneede, ed., *Family Values*. p. 44: <https://theskateroom.com/project/rene-magritte>.

p. 48: From “Oldenburg, Lichtenstein, Warhol: A Discussion” (1964) by Bruce Glaser, *Artforum* 4, no. 6 (February 1966), reprinted in John Coplans, ed., *Roy Lichtenstein* (New York. 1972), pp. 55-66, here p. 58. p. 54: [http://www.azquotes.com/author/67992-Maurizio\\_Cattelan](http://www.azquotes.com/author/67992-Maurizio_Cattelan). p. 64: From Wolfgang Laib im Interview mit Martin Schwander, in: *Ausstellungskatalog Kunstmuseum Luzern* (6. Oktober – 2. Dezember 1990), Stuttgart-Bad Cannstatt: Dr. Cantzschge Druckerei, 1990. p. 78: From *ArtReview* 67, no. 7 (October 2015), pp. 78–85, here pp. 80, 84-85. p. 98: From Mark Tobey – Extract from a 1955 letter cited in Arthur L. Dahl, *Mark Tobey: Art and Belief* (Oxford: George Ronald, 1984), p. 36. p. 108: From Jean-Marie Drot, *Michel van Zele* (2006): Alberto Giacometti [DVD], Absolut Medien. pp. 118, 120: From David Sylvester, *Interviews with Francis Bacon*, Thames and Hudson, London, 1975.

### Artist Text Credits

p. 20: Fondation Beyeler. Gerhard Richter *PICTURES / SERIES*, Riehen / Basel, 2014. p. 24: Fondation Beyeler. Roni Horn, Riehen / Basel, 2016. p. 32: Fondation Beyeler. Jeff Koons, Riehen / Basel, 2012. p. 66: Fondation Beyeler. Jenny Holzer. Riehen/Basel, 2008. pp. 74–75: Fondation Beyeler / Damiani. Philippe Parreno : C.H.Z., 2012. p. 86: Fondation Beyeler. Peter Doig. Riehen / Basel, 2015. pp. 130–131: Fondation Beyeler. Brancusi Serra. Riehen / Basel, 2011.

Every effort has been made to trace the copyright holders and to obtain their permission for the use of copyright material. The publisher apologizes for any errors or omissions in these lists.

Publisher: Beyeler Museum AG  
Project Management: Patrick Bussmann, Andreas Widmer  
Production: Sonja Dörig, Johanna Schedlbauer  
Layout and Design: Boros Berlin  
Printing: Steudler Press AG  
Lithography: LAC AG  
Editions Texts: Susanne Gmür  
Translations Editions Texts: Karen Williams

Fondation Beyeler  
Beyeler Museum AG  
Art Shop / Editions  
Baselstrasse 101  
4125 Riehen/Basel  
Switzerland

Prices are in CHF, incl. 7.7% VAT and excl. shipping and customs charges.

This publication is for information purposes only and does not constitute binding offers.  
Editions are only available in limited quantities. Beyeler Museum AG reserves the right  
to decline the conclusion of a contract without giving reasons.  
If you have any questions about our editions, please contact:  
Tel. +41 (0)61 645 99 39 (Mon–Fri, 10 a.m.–5 p.m.)  
editions@fondationbeyeler.ch  
editions.fondationbeyeler.ch







Hans Arp 106 Francis Bacon 116 Georg  
Baselitz 90 Alexander Calder 128 Maurizio  
Cattelan 54 Eduardo Chillida 106 Christo  
and Jeanne-Claude 60 Peter Doig 86 Jean  
Dubuffet 124 Fischli/Weiss 10 Alberto  
Giacometti 108 Gilbert & George 70 Hans  
Hartung 102 Jenny Holzer 66 Rebecca  
Horn 72 Roni Horn 24 Konrad Klapheck 106  
Jeff Koons 32 Wolfgang Laib 64 Roy  
Lichtenstein 48 Markus Lüpertz 94 René  
Magritte 44 François Morellet 28 Sarah  
Morris 30 Ernesto Neto 136 Ben  
Nicholson 104 Albert Oehlen 56 Philippe  
Parreno 74 Elizabeth Peyton 12 Marc  
Quinn 50 Gerhard Richter 20 James  
Rosenquist 52 Jennifer Rubell 58 Wilhelm  
Sasnal 18 Richard Serra 130 Santiago  
Sierra 82 Studer/van den Berg 134 Rirkrit  
Tiravanija 16 Mark Tobey 96 Andy  
Warhol 46 Uwe Wittwer 126