



FONDATION LAURENZ

OUT OF THE BOX

Le Schaulager a 20 ans

Du 10 juin au 19 novembre 2023

2023 est pour le Schaulager une année exceptionnelle : il y a 20 ans, le bâtiment inaugurerait un concept innovant dans une institution unique en son genre. Avec **OUT OF THE BOX**, le Schaulager présente désormais une importante exposition de groupe qui réunit les œuvres de quelque 25 artistes, dont David Claerbout, Tacita Dean, Thomas Demand, Gina Fischli, Peter Fischli, Katharina Fritsch, Robert Gober, Rodney Graham, Gary Hill, Martin Honert, Klara Lidén, Dieter Roth, Thomas Ruff, Anri Sala, Jean-Frédéric Schnyder, Dayanita Singh, Monika Sosnowska, Jane & Louise Wilson et autres. À cette occasion, des œuvres médiatiques basées sur le temps sont mises en avant ; elles seront visibles dans des espaces de projection dédiés, répartis à travers l'exposition.

OUT OF THE BOX – le titre de l'exposition correspond au programme du Schaulager depuis 20 ans. En effet, celui-ci a été fondé en 2003 dans l'idée d'associer stockage et visibilité de l'art contemporain : les œuvres de la Fondation Emanuel Hoffmann sont conservées telles quelles, sans boîte ni caisse, et disposées au Schaulager, lorsqu'elles ne sont pas présentées dans des expositions au Kunstmuseum Basel ou des musées du monde entier. Ce nouveau type de bâtiment a été développé et réalisé à l'époque dans une collaboration de la Fondation Laurenz avec le bureau d'architectes de renommée internationale Herzog & de Meuron. Aujourd'hui, le Schaulager a non seulement inspiré de nombreuses autres institutions avec cette idée visionnaire, mais il s'est fait aussi une place solide au niveau international en tant qu'institution de recherche, lieu de dépôt et d'exposition. Le titre de l'exposition **OUT OF THE BOX** résume donc parfaitement la conception et l'idée d'origine du Schaulager, toutes deux aussi actuelles aujourd'hui qu'il y a 20 ans.

OUT OF THE BOX renvoie cependant aussi aux conditions, en constante évolution, de l'art contemporain. « Box » est ici synonyme d'« espace » et pose une notion fondamentale pour la démarche des artistes contemporaines et contemporains. Concernant les œuvres médiatiques basées sur le temps, l'espace dans lequel elles sont présentées est un élément essentiel, auquel les artistes pensent déjà pendant la genèse de l'œuvre : sans espace, une œuvre ne peut pas être montrée ; l'espace marque l'œuvre de son empreinte, même si ce que les images animées donnent à voir est en soi immatériel et ne prend place que sous forme de fichier sur un support de données. L'espace est inhérent à l'œuvre, chaque fois que celle-ci est présentée, il est soigneusement défini et ajusté aux circonstances et aux spécifications techniques. Ces espaces rigoureusement adaptés sont par conséquent individuels, un peu comme un vêtement confectionné sur mesure. L'architecture de l'exposition **OUT OF THE BOX** se compose donc de contenants plus ou moins grands placés dans l'espace. D'autres places et passages s'ouvrent entre les volumes, et même l'architecture visible du Schaulager - lui-même une boîte géante - est intégrée dans ce paysage varié de formes et d'axes visuels.

L'accent de cette vaste présentation est mis sur des œuvres médiatiques grand format basées sur le temps et autres dernières acquisitions de la collection de la Fondation Emanuel Hoffmann, dont certaines sont montrées au public pour la première fois dans le contexte institutionnel d'une exposition. Par conséquent, une multitude d'œuvres vidéo ou cinématographiques, sculptures, peintures, dessins, et photos s'étend sur les deux grands niveaux d'exposition du Schaulager.

Chaque œuvre est unique et a sa propre histoire au sein de la collection, mais il convient de souligner ici l'installation audio et vidéo complexe *Ravel Ravel* (2013) de l'artiste albanais Anri Sala, acquise après la première présentation de l'œuvre à la Biennale de Venise en 2013. Pour OUT OF THE BOX, Sala a choisi de présenter l'installation dans la version *Ravel Ravel Interval* (2017), qu'il avait déjà expérimentée en 2017–2018 au Museo Tamayo de Mexico. Ici, il a décidé de ne pas projeter les deux vidéos l'une au-dessus de l'autre comme à Venise, mais sur deux écrans semi-transparents suspendus l'un derrière l'autre, dans un espace insonorisé conçu par l'artiste. S'y déplacer signifie percevoir avec tous ses sens l'intervalle acoustique, visuel et spatial entre les deux projections. L'œuvre porte sur la composition musicale *Concerto pour la main gauche* (1921-1931) de Maurice Ravel, écrite par celui-ci à la demande de Paul Wittgenstein qui avait perdu son bras droit pendant la Première Guerre mondiale.

De l'artiste britannique Tacita Dean seront présentés le grand dessin à la craie sur panneau mural *Inferno* (2019), la photographie repeinte *Purgatory (Threshold)* (2020) et le film 35 mm *Paradise* (2021). Tacita Dean a été chargée par le Royal Opera House de Londres de concevoir les dessins et les costumes d'un nouveau ballet intitulé *The Dante Project*, dont sont issues les trois œuvres distinctes présentées dans OUT OF THE BOX. Coproduit avec l'Opéra de Paris, avec une nouvelle musique de Thomas Adès et une chorégraphie de Wayne McGregor, le projet s'inspirait de la *Divine Comédie* (1307-1321) de Dante Alighieri et marquait les 700 ans de la mort du poète. Le ballet a été créé à Londres en octobre 2021 et a été présenté au Palais Garnier à Paris jusqu'en mai 2023. Pour *The Dante Project*, Tacita Dean représente ces trois cercles du parcours de Dante dans une odyssee inspirée, à travers différents médiums et moyens de représentation. Pour OUT OF THE BOX, les trois œuvres ont été chorégraphiées de manière cohérente suivant la séquence chronologique du ballet.

David Claerbout, quant à lui, place le public face à une illusion. On voit là un incendie de forêt d'une ampleur effrayante, malgré le monde virtuel dans lequel se déroule la catastrophe : le spectacle ressemble à s'y méprendre à la réalité, or il relève entièrement d'une construction numérique. En 2017 déjà, le Schaulager avait présenté de David Claerbout la grande projection *Olympia (The real time disintegration into ruins of the Berlin Olympic stadium over the course of a thousand years)* (lancement en 2016), une réflexion sur le temps et sur la perception, que *Wildfire (meditation on fire)* (2019–2020) pousse encore plus loin, de manière encore plus spectaculaire.

Un groupe d'œuvres de l'artiste suédoise Klara Lidén a tout récemment rejoint la collection de la Fondation Emanuel Hoffmann. L'espace et le positionnement de son propre corps dans l'environnement constituent des thèmes majeurs de son travail : dans une vidéo de l'installation médiatique *Closer Now* (2022), l'artiste se montre elle-même descendant stoïquement une ruelle étroite en faisant des cabrioles sur l'asphalte dur. L'installation comprend également des boîtes en carton suspendues qui tournent autour de leur propre axe et reprennent ainsi le mouvement de roulement du corps dans la rue. Dans la vidéo *You're all places that leave me breathless* (2020), Lidén grimpe en revanche sur un échafaudage qui semble tourner autour d'elle.

Les visiteurs réguliers des expositions passées du Schaulager tomberont sur des œuvres d'artistes aux-quels de grandes expositions monographiques ont été consacrées ici ; par exemple Monika Sosnowska, dont la sculpture d'un cube cabossé *Untitled* (2006) domine l'espace, ou encore l'artiste universel Dieter Roth, auquel le Schaulager, pour son inauguration il y a 20 ans, avait consacré une rétrospective. Et pour l'occasion, une nouvelle publication du Schaulager, rend hommage à l'œuvre *Selbstturm; Löwenturm* (1969/1970-1998) de la collection de la Fondation Emanuel Hoffmann, et dont la maquette a été conçue par l'artiste Peter Fischli, paraîtra également en juin. Dans OUT OF THE BOX, ce



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dernier montrera différentes œuvres, certaines datant de l'époque du duo d'artistes Fischli/Weiss, mais d'autres aussi, plus récentes, que l'artiste a réalisées seul, dont un groupe de sculptures cinétiques créé en 2023 et exposé pour la première fois.

OUT OF THE BOX invite à envisager l'art de notre époque de manière à la fois agréable et réfléchi, afin de considérer sous un angle nouveau les thèmes qui nous animent aujourd'hui. Les œuvres médiatiques notamment supposent que l'on prenne davantage de temps. Pour cette raison, le billet d'exposition donne droit cette année à trois entrées au Schaulager.

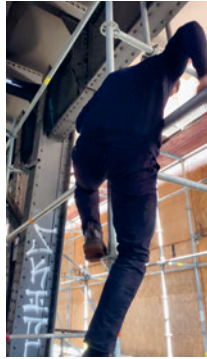
L'exposition a été conçue par Heidi Naef, Senior Curator, en collaboration avec l'équipe de recherche du Schaulager. Le livre d'artiste consacré à Dieter Roth a été développé et réalisé par le Schaulager, le concept visuel a été conçu par Peter Fischli.

Exhibition 2023 OUT OF THE BOX Visuals for the Media (1)

All press releases and images can be found on our website www.schaulager.org under 'Media'
Installation views of the exhibition OUT OF THE BOX are available for download in the media section of the website.



Klara Lidén, Warm-up: State Hermitage Museum Theater, 2014
Cardboard, color video, sound, Hantarex, 4:20 min, 105 x 95 x 80 cm, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel, © Klara Lidén



Klara Lidén, You're all places that leave me breathless, 2020
HD video, color, sound, 4:40 min, sound: Åskar Brickman, camera: Marco Bruzzone, Ed. 2/3 + 2 AP, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, © Klara Lidén



Klara Lidén, Out to Lunch, 2018
HD video, colour, sound, 0:22 min, ed. 1/3 + 1 AP, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel, © Klara Lidén



Robert Gober, Untitled, 2020–2021
Cast gypsum polymer, epoxy putty, epoxy resin, wood, glass, oil and acrylic paint, archival paper, and archival tape, 77 x 77 x 34 cm, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel, © Robert Gober



Robert Gober, Last One, 2021
Graphite, colored pencil, pastel, collaged paper on found drawing, 17.5 x 21.3 cm, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel, © Robert Gober



Robert Gober, Untitled, 2008
Cast gypsum polymer, 38 x 26.5 x 15.5 cm, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel, © Robert Gober



Monika Sosnowska, Ohne Titel, 2006
Sheet steel and enamel paint, 283 x 238 x 301 cm, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel, © Monika Sosnowska, Courtesy the artist, FoKsal Gallery Foundation, The Modern Institute, Galerie Gisela Capitain, Kurimanzutto, Hauser & Wirth



Peter Fischli, Untitled, 2019
From the series "Cans, Bags & Boxes", Cardboard, newspaper, enamel paint, 121 x 23.2 x 23.2 cm, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel, © Peter Fischli



Exhibition view: Peter Fischli, Ohne Titel, 2022–2023
OUT OF THE BOX, 10 June to 19 November 2023, Schaulager® Münchenstein/Basel, Exhibition view with 7 works by Peter Fischli, wood, coated, color, cardboard, metal, LED-lights, glass, electronic compinents, glass, cable, polyurethane, for 2 sculptures: Courtesy the artist, © Peter Fischli, photo: Peter Fischli / Artist's image



Exhibition view: Peter Fischli, Ohne Titel, 2022–2023
OUT OF THE BOX, 10 June to 19 November 2023, Schaulager® Münchenstein/Basel, Exhibition view with 7 works by Peter Fischli, wood, coated, color, cardboard, metal, LED-lights, glass, electronic compinents, glass, cable, polyurethane, for 2 sculptures: Courtesy the artist, © Peter Fischli, photo: Peter Fischli / Artist's image

Exhibition 2023 OUT OF THE BOX
Visuals for the Media (2)

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Gina Fischli, *Mr. Shoulders*, 2022
Fabric, plaster, wire, 24 x 35 x 35 cm, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel, © Gina Fischli



Gina Fischli, *Schloss Babelsberg*, 2019
Fimo clay, plaster, 36 x 40 x 40 cm, Emanuel Hoffmann Foundation, gift of the president 2022, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel, © Gina Fischli



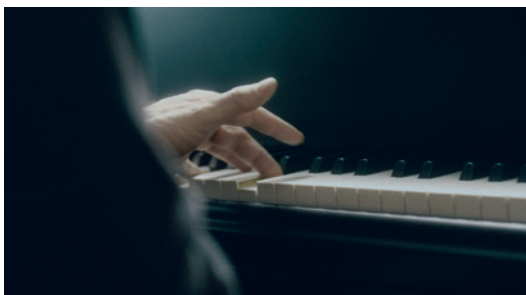
Thomas Demand, *Trick*, 2004
35mm color film, silent, 1 min., Ed. 1/2 + 1 AP, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, © 2023, ProLitteris, Zurich



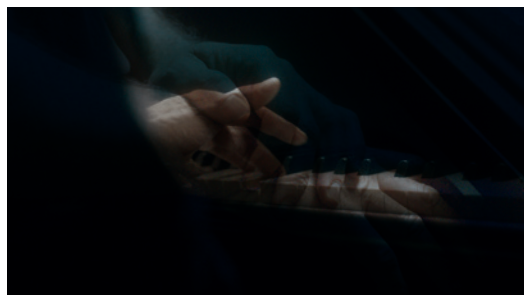
Exhibition view: Anri Sala, *Ravel Ravel Interval*, 2017
OUT OF THE BOX, 10. Juni bis 19. November 2023, Schaulager@ Münchenstein/Basel, Ausstellungsansicht mit Anri Sala, *Ravel Ravel Interval*, 2017, 2-Kanal HD-Videoprojektion auf zwei transparente Leinwände und 14-Kanal Toninstallation, Farbe, 20:45 Min., Courtesy the artist, © 2023, ProLitteris, Zurich, Foto: Gina Folly, Basel



Gary Hill, *Circular Breathing*, 1994
5-channel video/sound installation – one image stream demultiplexed and output to 5 projections, black and white, stereo sound, Ed. 1/2 + 1 AP, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Victor & Simon / Joana Luz, © 2023, ProLitteris, Zurich



Anri Sala, *Ravel Ravel Interval*, 2017
Two-channel HD video projection on two transparent screens and 14-channel sound installation, color, 20:45 min, Courtesy the artist, still: Courtesy Galerie Chantal Crousel, Paris; Marian Goodman Gallery, New York; Hauser & Wirth, Zurich/London Courtesy the artist, © 2023, ProLitteris, Zurich



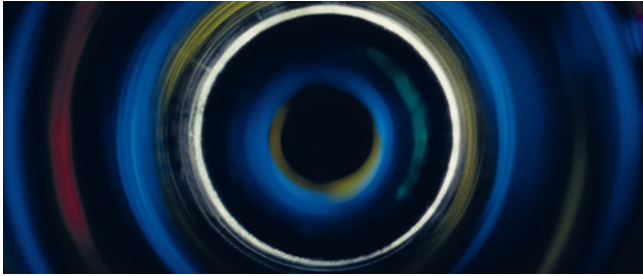
Anri Sala, *Ravel Ravel Interval*, 2017
Two-channel HD video projection on two transparent screens and 14-channel sound installation, color, 20:45 min, Courtesy the artist, still: Courtesy Galerie Chantal Crousel, Paris; Marian Goodman Gallery, New York; Hauser & Wirth, Zurich/London Courtesy the artist, © 2023, ProLitteris, Zurich



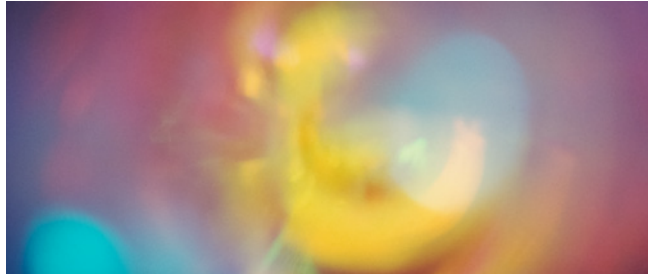
Dayanita Singh, *Let's Talk Again*, 2023
Teak panel and archival pigment prints, 12 parts, 45.7 x 45.7 cm each / 190.5 x 137 x 5 cm overall, photo: Courtesy the artist and Frith Street Gallery, London, © Dayanita Singh

Exhibition 2023 OUT OF THE BOX
Visuals for the Media (3)

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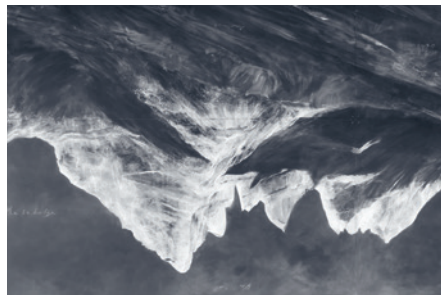
Tacita Dean, *Paradise*, 2021
35mm color anamorphic film, optical sound, 24:30 min., music by Thomas Adès, ed. 1/4 + 1 AP, Emanuel Hoffmann Foundation, gift of the artist and Frith Street Gallery, London 2022, on permanent loan to the Öffentliche Kunstsammlung Basel, still: Courtesy the artist and Frith Street Gallery, © Tacita Dean



Tacita Dean, *Paradise*, 2021
35mm color anamorphic film, optical sound, 24:30 min., music by Thomas Adès, ed. 1/4 + 1 AP, Emanuel Hoffmann Foundation, gift of the artist and Frith Street Gallery, London 2022, on permanent loan to the Öffentliche Kunstsammlung Basel, still: Courtesy the artist and Frith Street Gallery, © Tacita Dean



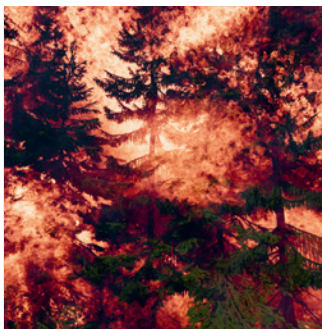
Tacita Dean, *Purgatory (Threshold)*, 2020
Colored pencil on Fuji Velvet paper mounted on paper, 372 x 468.5 cm, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Stephen White and Co, Courtesy the artist and Frith Street Gallery © Tacita Dean



Tacita Dean, *Inferno*, 2019 (detail)
Chalk on masonite, 242 x 1219 cm, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Stephen White and Co, Courtesy the artist and Frith Street Gallery © Tacita Dean



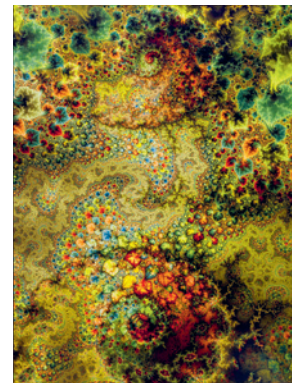
Jane & Louise Wilson, *Gamma*, 1999
4-channel video installation, color, stereo, 16mm color film transferred to HD video, 4 x 6:11 min, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel, © 2023, ProLitteris, Zurich



David Claerbout, *Wildfire (meditation on fire)*, 2019–2020
Single channel video projection, 3D animation, stereo audio, color, 24 min, ed. AP/7 + 1 AP + 1 AC, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, © 2023, ProLitteris, Zurich



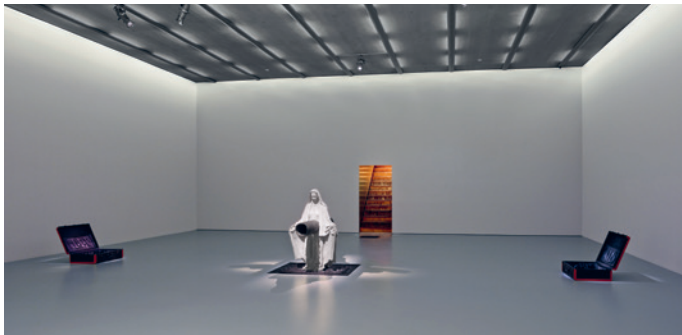
Thomas Ruff, *d.o.pe. 07*, 2022
Colaris on velour carpet, 267 x 200 cm, Ed. 2/4 + 1 AP, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: David Zwirner, New York, 2022, © 2023, ProLitteris, Zurich



Thomas Ruff, *d.o.pe. 01*, 2022
Colaris on velour carpet, 267 x 200 cm, Ed. 2/4 + 1 AP, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: David Zwirner, New York, 2022, © 2023, ProLitteris, Zurich

Exhibition 2023 OUT OF THE BOX
Visuals for the Media (4)

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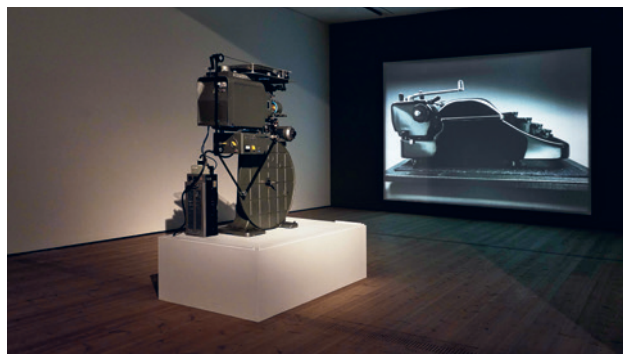
Robert Gober, *Untitled, 1995-1997*
Figure: cast concrete, bronze, steel, copper, nickel silver, brick, fiberglass, urethane, cast plastics, paint, lead, motors, water; stairs: cedar, bronze, steel, brick, fiberglass, urethane, paint, pumps, water; two suitcases: leather, wood, forged iron, cast plastics, bronze, silk, satin, steel, beeswax, human hair, brick, fiberglass, urethane, paint, lead, motors, water; figure: 403.8 x 297.2 x 238.8 cm, stairs: 906.8 x 254 x 762 cm, suitcases: 311 x 264 x 191 cm each, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel (permanently installed in the Schaulager Basel), photo: Bisig & Bayer, Basel, © Robert Gober



Katharina Fritsch, *Rattenkönig, 1993*
Polyester, pigment, height 280 cm, Ø 1300 cm, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel (permanently installed in the Schaulager Basel), photo: Ruedi Walti, Basel, © 2023, ProLitteris, Zurich



Rodney Graham, *Rheinmetall/Victoria 8, 2003*
35mm film, color, silent, Cinemeccanica Victoria 8 film projector, 10:50 min, photo: production still © Rodney Graham



Rodney Graham, *Rheinmetall/Victoria 8, 2003*
35mm film, color, silent, Cinemeccanica Victoria 8 film projector, 10:50 min, exhibition view BALTIC Centre for Contemporary Art, Gateshead, 2017, photo: John McKenzie, © Rodney Graham



Dieter Roth, *Selbstturm; Löwenturm*
Edited by Laurenz Foundation, Schaulager Basel
Image concept: Peter Fischli, with a preface by Maja Oeri and texts by Andreas Blättler, Marcus Broecker, Tom Bisig/Lea Brun, and Isabel Friedli. More than 1,000 color and b/w images, hardcover, 240 pages, 28 x 42 cm, bilingual edition (English and German)



Jean-Frédéric Schnyder, *HANDLE WITH CARE, 2012*
Cardboard from banana boxes, tape, 12 churches, various dimensions, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel, © Jean-Frédéric Schnyder



Dieter Roth, *Solo Szenen, 1997-1998*
128 video monitors with players, 3 wooden racks, 128 VHS video tapes, 2 shelves, C. 1200 x 210 cm x 45 cm overall, photo: Stefan Altenburger Photography Zürich, © Dieter Roth Estate

Installation views, press images and press releases are available online via this download link.



Emanuel Hoffmann Foundation

The Emanuel Hoffmann Foundation, domiciled in Basel, has been committed to the field of contemporary art for 90 years and continues to collect art in the spirit of the credo set forth in the founding Deed of 1933, which calls for 'embracing the present' and 'believing in the future'. In 1941, the Emanuel Hoffmann Foundation entrusted its collection on permanent loan to the Öffentliche Kunstsammlung Basel in order to fulfil the Foundation's declared goal of making works of art accessible to a wide public. Since then, works from the holdings of the Emanuel Hoffmann Foundation have regularly been on view at the Kunstmuseum Basel | Hauptbau and Gegenwart (formerly Museum für Gegenwartskunst), and have become great favourites among art lovers.

Having started out in the 1930s with acquisitions that included a now throughout Europe much acclaimed group of works by Flemish Expressionists, the collection has grown to substantial holdings with extensive series of important works by pioneering contemporary artists such as Matthew Barney, Tacita Dean, Katharina Fritsch, Robert Gober, Bruce Nauman or Steve McQueen, along with many more. The collection includes paintings, sculptures, and drawings, as well as photographs and video and film installations by some 160 artists, and it continues to grow.

The Emanuel Hoffmann Foundation was established in 1933 by Maja Hoffmann-Stehlin (later Maja Sacher-Stehlin) in memory of her husband Emanuel Hoffmann who had passed away in 1932 at a young age. The couple had begun collecting contemporary art in Brussels, where Emanuel Hoffmann was in charge of the subsidiary of his father's pharmaceutical company, Hoffmann-La Roche. On his return to Basel, Emanuel Hoffmann was appointed vice director of the company's headquarters and, from 1931, he explicitly fostered contemporary art as president of the Basel Kunstverein. It was after his tragic death at the age of 36 in an automobile accident that Maja Hoffmann-Stehlin established the Emanuel Hoffmann Foundation. The decision was motivated by the unwavering belief in the importance of engaging with the contemporary art of one's own time that had formed such a strong bond between her and her husband. The uncompromising commitment to contemporary art is clearly anchored in the Deed: works are to be acquired 'by artists whose means of expression are forward-looking and not yet generally understood by their own time'. This conscious view to the future is all the more astonishing in 1933, a time marked by political and economic instability.

With an unerring eye for significant art, Maja Sacher-Stehlin collected works from her contemporaries – among them Hans Arp, Georges Braque, Salvador Dalí, Robert Delaunay, Max Ernst, Piet Mondrian, and Pablo Picasso – which have since become classics. One of her greatest qualities was an unquenchable interest in everything new and unknown, which did not fade as she grew older. Thus, works were added to the collection not only by the influential artist Joseph Beuys but also by Mario Merz, Fred Sandback, and Richard Tuttle, acquired through Harald Szeemann's legendary exhibition at Kunsthalle Bern in 1969 'When Attitudes Become Form'. The works of Bruce Nauman, the first ones acquired by the Foundation exactly 50 years ago, are of undiminished pioneering relevance. In the 1970s and 1980s, works were purchased by Richard Artschwager, John Baldessari, and Peter Fischli/David Weiss, large-scale paintings by Francesco Clemente, Martin Disler, Ilya Kabakov, and Julian Schnabel, and, in the 1990s, large-format photographs and installations of films and videos, by such artists as Thomas Demand, Gary Hill, Thomas Ruff, Cindy Sherman, Bill Viola, and Jeff Wall, as well as works made of perishable materials such as chocolate and sugar by universalist Dieter Roth. More recent acquisitions of works by Paul Chan, Gina Fischli, Toba Khedoori, Alexej Koschkarow, Klara Lidèn, Elizabeth Peyton, Anri Sala or Mark Wallinger testify to the



LAURENZ FOUNDATION

forward-looking approach that continues to motivate the Foundation's acquisitions. In the last two decades, the collection of the Emanuel Hoffmann Foundation has grown considerably under the aegis of its third president and granddaughter of the founder, Maja Oeri.

Maja Oeri has chaired the Emanuel Hoffmann Foundation in Basel since 1995, having been appointed member of the Board in 1978 by her grandmother Maja Sacher-Stehlin. She took over the chair from her mother Vera Oeri. Her involvement in exhibition projects such as „Paris-Berlin“ (Paris 1978), „Westkunst“ (Cologne 1981), „von hier aus“ (Dusseldorf 1984) and documenta 7 in Kassel 1982 had a formative influence on her future work. From 1983 to 1992 she was a member of the board of the Basler Kunstverein and from 1988 a member of the board of the Öffentliche Kunstsammlung Basel. From 1999 to 2004 she was the first non-British member of the Council of Tate Modern, London, and since 2004 she has served as a Trustee (since 2018 as a Co-Chair) on the Board of the Museum of Modern Art, New York. She is also active on numerous international boards. The Laurenz Foundation, established 1999 in memory of her first son who died at an early age, supports the Schaulager in word and deed, and endows two professorships at the Art History Department of the University of Basel. Oeri initiated and opened the Schaulager in 2003 with “Roth Time. A Dieter Roth Retrospective.”



LAURENZ FOUNDATION

OUT OF THE BOX 20 Years Schaulager

10 June to 19 November 2023

Fact Sheet

The exhibition was conceived by Senior Curator Heidi Naef together with Schaulager's research team. The artist's book on Dieter Roth was developed and realized by Schaulager, Peter Fischli created the image concept.

Exhibition

OUT OF THE BOX – the title exemplifies the idea that underlies Schaulager – is an extensive group exhibition with artworks, the majority of which have been acquired for the collection of the Emanuel Hoffmann Foundation over the past ten years. A diversity of video, films, sculptures, paintings, drawings, and photographs can be experienced as well as large format time based media works in their own projections boxes in the exhibition space.

Hours

Tue, Wed, Fri 10 a.m. – 6 p.m.
Thu 10 a.m. – 8 p.m.
Sat, Sun 10 a.m. – 6 p.m.
Mon closed

During public holidays and Art Basel,
see www.schaulager.org

Admission

Tickets valid for three visits (not transferable)
Regular CHF 18, Reduced CHF 12
Family Ticket CHF 25

Public guided tours

Thursday 6 p.m., Sunday 1 p.m. and 4 p.m.
Lunch tour Tuesday and Friday 12.30 p.m. no registration necessary.
Duration: 60 minutes in German, English and French.
Public tours are free of charge.
Exact dates and further offers (children's tours, Werkbetrachtung etc.)
at www.schaulager.org

Visits for private groups

We offer guided tours in different languages. The rates for private guided tours are CHF 300 per group during opening hours and CHF 960 outside opening hours.
The price includes admission tickets to the exhibition.
Maximum group size: 20 persons.

Upon request, we offer guided tours of the exhibition for disabled persons in accordance with your individual wishes. Schaulager is wheelchair-accessible



LAURENZ FOUNDATION

Offer for schools and universities

Schaulager offers for schools and universities, general or and universities themed guided visits, art appreciation and workshops. During the exhibition OUT OF THE BOX (10 June to 19 November 2023), these activities are free of charge for all schools and universities from Switzerland and abroad.

Registration and contact:

www.schaulager.org, tours@schaulager.org.

Programme

Artist talks, film screenings, lectures and workshops will accompany the exhibition. The detailed programme is listed on www.schaulager.org

Publications

Dieter Roth. Selbstturm ; Löwenturm
The Collection of the Emanuel Hoffmann Foundation
Published by Laurenz Foundation, Schaulager Basel
Image concept: Peter Fischli
240 pages, 28 × 42 cm
Languages : German, English
over 1000 coloured illustrations, hardcover
Available at Schaulager: CHF 59.-

ISBN 978-3-906315-15-7

Exhibition Guide

The extensive exhibition guide includes interesting information on the artists and the exhibits included in the show. The guide is available in German, English and French.

Press and media

All press releases and images are available for download on our website www.schaulager.org under 'Media Service'

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AGENDA

JUNE	Thursday, 29 June 2023 6.30 p.m.	Lecture by Hansmartin Siegrist (Lecturer in Film Theory, Basel Academy of Art and Design FHNW) on Thomas Demand's <i>Trick</i> (2004) «It's tricky: Filmhistorische Schachtelgeschichten zu Thomas Demands Trick» (Unboxing Thomas Demand's <i>Trick</i> from a film history perspective)
	Sunday, 25 June 2023 12.30 p.m. Rehearsals/Talk 2 p.m. <i>The Dante Project</i> Schaulager Auditorium	Screening of <i>The Dante Project</i>
JULY	Sunday, 23 July 2023 12.30 p.m. Rehearsals/Talk 2 p.m. <i>The Dante Project</i> Schaulager Auditorium	Screening of <i>The Dante Project</i>
AUGUST	25–27 August 2023	Kunsttage Basel
	Sunday, 25 June 2023 12.30 p.m. Rehearsals/Talk 2 p.m. <i>The Dante Project</i> Schaulager Auditorium	Screening of <i>The Dante Project</i>
SEPTEMBER	Thursday, 7 September 2023 6.30 p.m.	Conversation in the exhibition with Dr. Matthias Haldemann (Director, Kunsthaus Zug) on Dieter Roth's <i>Solo Szenen</i> (Solo Scenes 1997–1998)
	Sunday, 17 September 2023 12.30 p.m. Rehearsals/Talk 2 p.m. <i>The Dante Project</i> Schaulager Auditorium	Screening of <i>The Dante Project</i>
	Thursday, 28 September 2023 6.30 p.m.	Conversation in the exhibition with Prof. Dr. Ute Holl (Professor of Media Studies, University of Basel) on Gary Hill's <i>Circular Breathing</i> (1994)
OCTOBER	Sunday, 15 October 2023 12.30 p.m. Rehearsals/Talk 2 p.m. <i>The Dante Project</i> Schaulager Auditorium	Screening of <i>The Dante Project</i>
	Thursday, 19 October 2023 6.30 p.m.	Evening talk with Dr. Nina Samuel (art and science historian and independent curator) on Thomas Ruff's series <i>d.o.pe.</i> (2022)
	Thursday, 26 October 2023 6.30 p.m.	Evening talk with Prof. Dr. Fabienne Liptay (Professor of Film Studies, University of Zurich) on Anri Sala's <i>Ravel Ravel Interval</i> (2017)
NOVEMBER	Sunday, 12 November 2023 12.30 p.m. Rehearsals/Talk 2 p.m. <i>The Dante Project</i> Schaulager Auditorium	Screening of <i>The Dante Project</i>