

# FUTURE PRESENT

EMANUEL HOFFMANN FOUNDATION

CONTEMPORARY ART

FROM CLASSIC MODERNISM TO THE PRESENT DAY

13 JUNE 2015 – 31 JANUARY 2016

EXHIBITION BOOKLET

# 1

## THE BEGINNINGS OF THE COLLECTION

Some of the earliest pieces in the collection are works of Flemish Expressionism. Following their marriage Emanuel and Maja Hoffmann lived in Brussels from 1925 to 1930, having spent several years beforehand in Paris. Maja Hoffmann had been closely connected to the vibrant young art scene in Paris while studying under the sculptor Antoine Bourdelle (1861–1929) and, on moving to Brussels, she also sought contact with local artists. She worked in the studio of the sculptor Oscar Jespers (1887–1970). Edgard Tytgat (1879–1957), who became a good friend of the couple, painted a portrait of their daughter: *Madoiselle Vera Hoffmann*. Walter Schwarzenberg, the owner of the Galerie

## THE EMANUEL HOFFMANN FOUNDATION

The Emanuel Hoffmann Foundation in Basel has been collecting contemporary art since its inception more than eighty years ago. It was launched in 1933 by Maja Hoffmann-Stehlin in memory of her husband Emanuel Hoffmann, following his untimely death in a road accident. The couple had always shared a love of contemporary art. Through the work of the Foundation, Maja Hoffmann-Stehlin wanted a wider public to be able to access this art which, at the time, was so rarely acknowledged and so frequently dismissed. The still relatively modest holdings of the early collection were initially handed to the Kunstverein Basel. Then, in 1941, the collection was given as a permanent loan to the Kunstmuseum Basel and, since 1980, to the Museum für Gegenwartskunst as well. Regardless of the difficult circumstances in which Maja Hoffmann-Stehlin found herself following the death of her husband – as a widow with three children in times of political and economic instability, in a world on the brink of World War II – she defined ‘embracing the present’ and ‘believing in the future’ as the cornerstones of the Foundation. Her aim was to acquire ‘works by artists whose means of expression are forward-looking and not yet generally understood by their own time’. In the ensuing decades, this single-minded goal resulted in the creation of a collection that now comprises more than a thousand works. Many of the works acquired as contemporary art in their own time, by such artists as Hans Arp, Georges Braque, Salvador Dalí, Robert Delaunay, Piet Mondrian and Pablo Picasso, are now regarded as classics. More recent acquisitions, such as works by Matthew Barney, Robert Gober, Katharina Fritsch, Elizabeth Peyton and Toba Khedoori, bear witness to the continuing and forward-looking perspicacity that is a defining feature of the Foundation’s approach to collecting.

# 2

## CLASSICAL MODERNISM

On their return to Basel, Emanuel and Maja Hoffmann began to focus primarily on Constructivist and Surrealist works. Emanuel Hoffmann was particularly fascinated by the œuvre of Max Ernst (1891–1976), seeing in him an artist whose visual syntax encapsulated, like no other, the spirit of a generation and an era. Emanuel Hoffmann died in 1932 at the age of only thirty-six as the result of a road accident. In memory of her husband, Maja Hoffmann-Stehlin founded the Emanuel Hoffmann Foundation in 1933, donating several works from their private collection to form its initial holdings. Besides examples of Flemish Expressionism, early entries to the collection include works such as *Das gelbe Kalb* and *Der blaue Esel* by Marc Chagall (1887–1985), *Configuration (Nombril, chemise et tête)* by Hans Arp (1886–1966) and Max Ernst’s *L’Élué du mal*. For Maja Hoffmann-Stehlin – who changed her name to Sacher-Stehlin when she married for a second time in 1934 – one artist of particular significance was Piet Mondrian (1872–1944). It was in his studio that she found much-needed tranquility and comfort, having lost her eleven-year-old eldest child, Andreas, to leukaemia just a year after her husband’s tragic death. She would often spend hours in Mondrian’s studio simply watching him paint. In 1941, as the expanding art collection had begun to outgrow the Kunstverein’s available space, Maja Sacher-Stehlin decided to give the collection as a permanent loan to the Kunstmuseum Basel. Some important acquisitions made during this period, such as *La Tour Eiffel* by Robert Delaunay (1885–1941) or *Girafe en feu* by Salvador Dalí (1904–1989), remain firm favourites that continue to draw visitors to the museum today.

Le Centaure, lived in the same building as the Hoffmanns and it was through him that the young couple purchased their first paintings from the local art scene. These works from the beginnings of today’s collection provide an insight into the personal approach to collecting that has remained a cornerstone of the collection ever since. The works of the Flemish Expressionists occupy a special niche in the history of art due to their distinctive tendency to unite elements of German Expressionism with borrowings from French Surrealism and Cubism.

### 3

#### EXPERIMENTS WITH NEW MATERIALS

Movement, sound, optical illusions and new materials were prominent features in works acquired for the collection in the 1950s and 1960s. During this period, two Swiss artists who were both very close friends of the founding family played an important role: Jean Tinguely (1925–1991) and Dieter Roth (1930–1998). It is difficult to imagine the city of Basel today without Tinguely's rattling, crashing, spinning and paddling kinetic sculptures. His work *Pop, Hop, Op & Co* is a tongue-in-cheek critique of the art market in the 1960s, when new art movements became de rigueur practically every few months, only to disappear as quickly as they had emerged. The principle of transformation, in turn, inspired Dieter Roth's famous food-based works. The objects *Basel am Rhein* and *Das Meer, 1. Teil* both involve chocolate. This breaks down very gradually over time and so remains an integral part of the work's evolution even after completion.

Dieter Roth, *Selbstturm; Löwenturm* / Jean Tinguely, *Méta-Harmonie II*  
→ brochure 'Other installations at Schaulager / Works in other locations'

### 4

#### 'WHEN ATTITUDES BECOME FORM'

The 1960s marked an important period of change for the collection. Whereas, until that time, the emphasis had been primarily on European artists, the focus then began to shift towards American art. This had gained a significant impulse as a result of World War II and the emigration of many artists, and had emerged as the new centre of contemporary art. In 1969 Harald Szeemann introduced this new art to a European audience in the exhibition 'When Attitudes Become Form' at the Kunsthalle Bern. The show was a scandal in Switzerland and the public simply not ready for such radical notions as Conceptual Art, Land Art or Arte Povera. The works broke all conventional definitions of art. Maja Sacher-Stehlin and the board members demonstrated their open-mindedness and far-sightedness by acquiring *Silver Gray Cord Trapezoid* by Fred Sandback (1943–2003) and *Bow Shaped Light Blue Canvas* by Richard Tuttle (\*1941 in USA) at the exhibition. While Sandback draws ethereal volumes in space with acrylic yarn in a bid to create the body of the sculpture without its opaque mass, Tuttle questions the boundary between sculpture and painting in his 'Cloth Piece', consisting of coloured cotton fabric loosely attached to the wall. In subsequent years, the acquisitions continued to follow in the footsteps of this revolutionary exhibition. The first work of art by an

American artist to enter the collection was back in 1948. The mobile *Five Branches with 1000 Leaves* by Alexander Calder (1898–1976), which is hanging above the stairs between the ground and basement floors in the exhibition, was acquired following his exhibition at the Kunsthalle Bern.

### 5

#### JOSEPH BEUYS

For the Basel public, the works of Joseph Beuys (1921–1986) seemed just as strangely unfamiliar as the new works of American art. In 1969, Dieter Koeplin, the then curator at the Department of Prints and Drawings at the Kunstmuseum Basel, exhibited several drawings and small objects by Beuys for the first time. The elderly Maja Sacher-Stehlin was fascinated by this œuvre based on a specific range of materials and with its own singular iconography – even though the work of this much younger artist did initially perplex her. 'What I saw gave me the kind of shock I had not experienced since my youth when I first saw works by Miró, Klee and Arp.' That same year, she personally selected a group of his *Plastische Bilder*. These sculptural images – the small works include a child's red woollen glove on faded notepaper (*Hand*) and an extinguished cigarette on cardboard (*Rollenbild*) – occupy a space somewhere between two-dimensional works on paper and three-dimensional objects. Maja Sacher-Stehlin's fascination for Beuys never waned. She funded the artist's second exhibition at the Kunstmuseum Basel. Placed directly on the floor, the sculpture *Schneefall* (Snowfall) consists of the slender trunks of three little fir saplings, peeled of their branches and covered by thirty-two layers of grey felt squares. The choice of materials was often based on their inherent potential energy. Beuys often used felt and animal fat as energy-absorbing and, at the same time, insulating substances. With regard to *Schneefall*, it is easy to imagine the felt coverings maintaining a residual warmth – that of the energy potentially still harboured in the dead trunks.

## 6

### BRUCE NAUMAN

The work of Bruce Nauman (\*1941 in USA) forms one of the cornerstones of the collection that boasts examples from every period of his multifaceted œuvre – from drawings and sculptures to neon works, sound installations, performances, films and videos. The first drawings were acquired in 1972. These were created within the context of the artist's early sculptures, in which he used materials such as lead, cement, felt, wood, rubber and wax with a focus on the way they relate to their architectonic surroundings. The deftly executed drawings, some of them spattered with ink, take on the appearance of designs or construction plans for these works – including measurements, notes and comments on how they might be translated into sculptures. For the most part, however, the drawings were created later and, as such, can be regarded as variations in their own right on the respective works themselves, revealing the discrepancy between idea and execution or underlining and modifying some particular aspect. Nauman's works can invariably be read as a silent challenge to the viewer: his *Plaster Steps* have no recognisable purpose and so confront us with our presence and position in relation to the sculpture and surrounding space. Yet because of the yellow light, the actual space occupied by *Plaster Steps* is denoted as a negative space, thereby placing the sculpture beyond the viewer's grasp or full perception.

## 6a

The installation *Untitled* shows the video of a performance created by Bruce Nauman for the 1970 Tokyo Biennale and re-enacted for the 2009 Venice Biennale. The performance featured two dancers lying on a mat opposite each other, their hands extended over their heads touching each other. The dancers were directed to roll around in a circle, keeping in a straight line opposite each other. The performance was captured on video from above. After a few minutes of filming with a steady camera, the cameraman was then directed to rotate the camera at the same speed as the dancers to create the impression that it was the floor that was rotating beneath the dancers, rather than the dancers themselves. After a further phase of holding the camera steadily, it was then rotated again in the opposite direction. This sequence was to be alternated until either the tape was finished or the dancers had to stop. The video of the performance is projected onto a mat on the floor and onto the wall, in contrast to the 1970 exhibition in which the video was shown on two monitors.

## 6b

Bruce Nauman's own body carrying out different actions is often at the centre of his early works. He explores the questions of what it is that defines the artist as such and what the relationship is between the artist and his work. With *First Hologram Series: Making Faces (A–K)* and *Second Hologram Series: Full Figure Poses (A–J)* Nauman made his mark as the pioneer of an art movement which, in the late 1960s and early 1970s, had begun to take an interest in exploring the phenomenon of the holographic imagery developed by scientists around 1947. In his *First Hologram Series: Making Faces B* Nauman's face can be seen being pulled and distorted by his hands into a grotesque grimace. Through this objectification of the body and its use as malleable material, it is as though Nauman is observing himself from the outside. In his *Second Hologram Series: Full Figure Poses H* the figure of the artist balances on the photographic plate that determines the boundaries of the image and from which, with his gesture of outstretched arms and legs, he seems to be trying to break out.

## 7

### JOHN BALDESSARI, RICHARD ARTSCHWAGER

The works of contemporary art since the 1960s differ from the paintings acquired in the early days of the collection, not only in terms of the materials used but, above all, in terms of size: large-format paintings and photographs as well as large-scale installations are typical of this newer art, liberated from its conventional place on a wall or plinth. This posed a new challenge as space became more and more limited and only a fraction of the works in the collection could be shown at the Kunstmuseum Basel. That in itself, however, went against the express intention that works in the collection should be accessible to the public. Consequently, Maja Sacher-Stehlin, who was by now in her eighties, became closely involved in building the Museum für Gegenwartskunst, which opened in 1980, and assisted in the necessary funding of the project. From then on, the collection could be seen in two places: works of Classical Modernism remained in the Kunstmuseum, while the newer, large-format works were transferred to the Museum für Gegenwartskunst – Europe's very first museum dedicated entirely to contemporary art.

A typical example of large-format, often conceptual works from this period can be found in the œuvre of John Baldessari (\*1931 in USA), in which he explores the relationship between image and language. In *Semi-Close-Up of Girl by Geranium (Soft View)* – the title is taken from the stage directions of a film script – he uses language to evoke images in the mind's eye. The description of the following scene also evokes strong images: 'finishes watering it – examines plant to see if it has any signs of growth, finds slight evidence – smiles – one part is sagging – she runs fingers along it – raises hand over plant to encourage it to grow.' Baldessari's rejection of traditional painting is also evident in his 1966 *Cremation Project* in which he burned all the paintings he had created prior to 1966. This action became an artwork in its own right. *Semi-Close-Up of Girl by Geranium (Soft View)* is one of the first works he created after that action.

## 8

### 'JUNGE WILDE'

In the 1980s a group of young European artists responded to the Conceptual Art that dominated international discourse at the time by taking a new approach to painting. The Italian artists of the Trans-avanguardia movement – among them Francesco Clemente (\*1952 in Italy) – sought to push beyond the strict boundaries of the avant-garde by increasingly introducing figurative and even mystically inspired elements into their paintings. In Germany, artists such as Rainer Fetting (\*1949 in Germany), Walter Dahn (\*1954 in Germany) and Jiří Georg Dokoupil (\*1954 in the Czech Republic), who came to be known as the 'Junge Wilde', abandoned the theoretical premise of Conceptual Art and Minimal Art and embraced instead the immediacy of expression and the power of pure colour, using gestural brushwork brimming with experimental exuberance that directly tapped into the sense of a new beginning in this decade of rock and punk. At the same time, however, their art is also an expression of an increasingly globalised world. Although New York remained an important centre of art and the works produced there still remained relevant to the collection, the focus of the collection now began to broaden to include artists from a wide range of countries.

## 9

## LOOKING EAST

In the 1980s a group of works by artists from the unofficial Moscow art scene entered the collection. Ilya Kabakov (\*1933 in the Ukraine) and Erik Bulatov (\*1933 in Russia) both studied at the Surikov Art Institute in Moscow. Their training had been suffused with the dogma of official state art, while any opportunity of engaging with the West or with pre-revolutionary Russian art was deliberately limited. In 1985 a delegation from the Emanuel Hoffmann Foundation travelled to the Soviet Union where they were able to acquire works by artists such as Ilya Kabakov. These were some of the very first works by Soviet artists to become part of a public collection in Western Europe. In his enamel-on-wood paintings Kabakov reveals the absurdity and tragedy of everyday life under Communism. His painting *Gastronom* shows a view of a shop with empty shelves and countless people queuing. In the window, all manner of delicatessen products and their prices are listed: dairy products, various fish, groceries, sweets, fruit and vegetables. In the clash of this contradiction on various levels, Kabakov formulates a subversive criticism that reveals just how wide the gap is between everyday reality and government promises. The disconnection between reality and state bureaucracy is also evident in his painting *Raspisanie wynosa pomojnogo wedra* (Taking Out the Garbage Can). It shows a chart detailing a five-year rota for taking out the garbage, without taking into account any possible changes in residency or circumstances during that time.

## 10

## ON KAWARA, RÉMY ZAUGG

Few artists have devoted themselves to one specific theme, in this case the phenomenon of time, with such single-minded, systematic rigour and persistent repetition as the Japanese-born artist On Kawara (1933–2014). In the ten books of *One Million Years (Past)* the artist painstakingly listed each year, from almost one million BC up to 1969. The numbers of the years have been typed on a typewriter in ten columns, so that each horizontal line represents one decade, each paragraph one century and every two pages one millennium. On Kawara applied the same technique to *One Million Years (Future)*, covering the period from 1988 to the year 1,001,987. Despite the increasingly international slant of the collection, the acquisition of works by Swiss artists continued apace. From Rémy Zaugg (1943–2005), who spent most of his life in Basel, a series of puristic acrylic paintings was acquired for the collection in which he takes the picture as an object of perception and the act of seeing itself as his subject.

## 11

## FISCHLI / WEISS

The works of Peter Fischli (\*1952 in Switzerland) and David Weiss (1946–2012) are amongst the most important by Swiss artists of our time. Their art brings the ordinary things of everyday life to the fore. The installation *Tisch* (Table) consists of a podium covered with objects and stacks of things that recall a studio or workshop – wooden panels splattered with paint, cardboard boxes, dirty painting utensils, cleaning agents, shower gel, aspirins, cigarette butts, a vacuum cleaner and other well-used objects. On closer examination, it turns out that all these objects are in fact sculptures. The artists have painstakingly crafted the objects in polyurethane and painted them to look precisely like the originals. The supposed tools, crafted with such time-consuming precision, are not suitable for use. In this way, the artists lend the objects the freedom to exist in their own right with no further purpose, while at the same time wittily questioning the mechanisms of the museum and the very definition of art.

## 12 JEFF WALL

In his photographic compositions Jeff Wall (\*1946 in Canada) makes intense reference to the traditions of painting, the theatre and the cinema, including forms of presentation, choices of scenario and visual dramaturgy. While some of his photographs document his observations of found situations, most of them are based on a meticulous reconstruction of what he has experienced and seen. After *'Invisible Man'* by Ralph Ellison, the Prologue, for example, references Ralph Ellison's 1952 novel *Invisible Man*. In the novel's prologue the anonymous first-person narrator describes his underground residence – a forgotten basement in New York – which is illuminated by 1,369 light bulbs, generated by an illegally diverted electrical supply. According to the protagonist: 'Light confirms my reality, gives birth to my form. [...] Without light I am not only invisible, but formless as well.' In Jeff Wall's photographic oeuvre, light becomes the leitmotiv for the overall image. Up until the mid-1990s Wall concentrated almost exclusively in his artistic work on colour transparencies in light boxes, of the kind that are also often used for advertising. More recently, he has primarily been producing black-and-white prints and colour photographs as analogue or digital prints.

## 13 ROBERT GOBER

The visual worlds of Robert Gober (\*1954 in USA) seem to be drawn directly from the subconscious. A feeling of oppression lurks in the alienation of the familiar. Gober's works are often remakes of familiar things that are tipped out of balance. The objects often stem from childhood memories. The personal approach to his works is also evident in the way he produces his works: each object, be it a plastic crate, a bronze pipe or a suitcase, has been painstakingly handcrafted by himself and his assistants. The home as the ideal concept of a protected space crops up in many of his works, as do the concepts of childhood, sexuality, religion, power and exclusion which run through his entire oeuvre. In *Untitled* (1994–1995) the archetypal image of comfort and togetherness – an open fireplace with bright embers – is shattered by the legs of children piled up within it. The severed body parts are not just signs of injury and mutilation; more importantly, in Gober's work they appear as symbols of the isolation and vulnerability of the individual.

**13a** A frequently repeated motif in Robert Gober's work is the theme of drains and gullies as passageways into another world and as channels for repressed thought. They play a prominent role in his monumental installation *Untitled* (1995–1997). In the centre of the room there is a sculpture of the Virgin Mary, cast in concrete, her arms outstretched. A monumental culvert pipe pierces her abdomen. The opening of the pipe draws the gaze to cedar wood steps rising behind her, down which a steady stream of water flows, spreading out on the floor and disappearing into a gutter. The figure of the Virgin also stands on an oversized bronze urban street drain, while to her left and right there are two open leather suitcases through the base of which the viewer gazes into the bottom of a naturalistic seascape. The coins in the water – all bearing Robert Gober's birthdate – are redolent of a wishing well. It is through the combination of these seemingly contradictory elements that Gober creates a thought-provoking metaphor for the endless quest for meaning, in which elements of personal memory, this-worldliness and profanity merge with symbolism and the visual syntax of religious iconography.

14

**CINDY SHERMAN**

The photographs created by Cindy Sherman (\*1954 in USA) explore the tension between assigned roles, the 'gaze of the other' and the self. For her works, she photographs herself in various costumes, poses and attire. Her photographic language explores the patterns of perception and their emergence and occurrence in different times and contexts. For instance, in her series *Untitled Film Stills* she focuses on the staging of the woman as an object of the male gaze. In her *History Portraits / Old Masters* Sherman adopts the Cibachrome process, available since the early 1980s, to explore the possibilities of large-format colour prints. The works in this series are reconstructions of paintings by Old Masters in which she thoroughly deconstructs the ideals they represent. Other works on view here include photographs from her series *Fashion*, *Disasters*, *Masks*, *Centerfolds / Horizontals* and *Hollywood / Hampton Types*.

15

**KATHARINA FRITSCH**

Katharina Fritsch (\*1956 in Germany) portrays everyday items, people or animals and undermines these familiar forms by altering the scale, material quality or colour. Flawlessly modelled, her sculptures have no irregularities nor do they betray any trace of the production process. The devout upward gaze, the floor-length habit and the crown of thorns in *St. Katharina und 2. Foto (Efeu)* have all been reproduced countless times as schematic hallmarks of saintly icons and sculptures, making the figure a representative image of this form of portrayal – a kind of meta-sculpture. The matte silken surface does not reflect anything and exerts a special fascination in the way it appears dematerialised and detached from the architectural surroundings of the exhibition space. Only a large-format silk screen print in the background lends the figure some stability.

15a

Sixteen jet black, identical rats sit side by side in a circle, rearing up on their hind legs. Their slightly forward-poised upper bodies and tightened forepaws indicate their readiness to attack. On approaching this closely knitted ring we catch a glimpse between the massive bodies towards the centre of the circle where the tails of the rodents form an enormous and well-ordered knot. A sense of uncanniness and curiosity alike holds sway. Fritsch developed the idea for *Rattenkönig* (Rat-King) in 1989 during a visit to New York. Inspired by her impressions of this city, Fritsch decided to work with a myth and an intangible figure – some half-animal, half-human creature, like the gargoyles that spout rain-water from the city's Art Deco skyscrapers. The motif of the rat-king picks up on a very rare and, as yet not fully verified, natural phenomenon in which young rats still in the nest knot their tails together so that none of them can escape. In Fritsch's work the rat-king stands as a metaphor for the city of New York as a moloch while, at the same time, relating to German mythology: there have been reports since the Middle Ages of these so-called rat-kings as harbingers of the plague.



16

**DAVID CLAERBOUT**

Many video installations by David Claerbout (\*1969 in Belgium) straddle the boundary between the cinematic and the photographic. In *Oil Workers (from the Shell company of Nigeria) returning home from work, caught in torrential rain* a group of men caught in a downpour can be seen seeking shelter under a bridge. The quiet, still moment of waiting is captured by Claerbout in this work. The camera seems to circle the group in slow motion, only to 'land' on the water in the end. This impression, however, is misleading. In fact, the camera pan is actually made up of countless individual photographs. Shown together they create the impression of an all-round view along the lines of a three-dimensional sculpture. In a seemingly paradoxical constellation, the mobile meets the fixed and the fleeting moment the enduring.

17

**THOMAS RUFF**

The photographic works of Thomas Ruff (\*1958 in Germany) are created in series that are often characterised by one specific photographic technique. For his series *Porträts* Ruff photographed people with whom he was acquainted. The even, yet extreme differentiation of the entire picture plane makes every detail seem equally important: eyebrows, highlights in the eyes from the flash, the fold of a T-shirt or a strand of hair. This guides the viewer's focus to the formal character of the image – in other words the photograph itself. In his *Maschinen* series Ruff referenced vintage photographs originally produced for the sales brochure of a factory manufacturing machines and machine parts. He altered these pictures using a complex manual process and created a hybrid that shows how manipulation and constructedness played a role long before the digital era and that these are, in fact, inseparable from the essence of the photographic image.

18

**ANRI SALA**

In the video installation *Làk-kat* Anri Sala (\*1974 in Albania) addresses the changing aspects of language. The film opens with a dark, almost black sequence. After a while, outlines of children can be distinguished in the darkness of the room. They have turned towards the voice of a grown-up speaking off-screen. The language they are practicing is incomprehensible and sounds entirely unfamiliar to western listeners. It is Wolof, the language of Senegal. Sophisticated and barely translatable designations for qualities of light and colour, from light to dark and black to white, are unique to this language. All the words articulated in the video are terms of this kind. In connection with the dark, shadowy image, they sound like a call for greater contrast and clarity, though this need is never satisfied in any way. This is also indicated by the title, *Làk-kat*, which could be translated as 'gibberish'.

19

**FIONA TAN**

Portraiture as well as the interest in individual and collective identities are recurrent leitmotifs in the video installations and photographs of Fiona Tan (\*1966 in Indonesia). In the video installation *Correction* some three hundred video portraits of prisoners and guards from four American jails are shown. The figures portrayed – alternating between the convicts and the guards – gaze, face-on, into the camera and remain motionless for about forty seconds, as though sitting for a still photographic portrait. Their unmoving pose captures a moment of surveillance but also pays homage to the early days of photography when the exposure times were so much longer than today. Only the smallest movements indicate that this is a film: a passing glance, a coy smile, a brief moment when tension is released. The circular alignment of screens recalls the panopticum developed in the nineteenth century as a concept for building prisons to allow the simultaneous and constant surveillance of a maximum number of inmates. Here, however, the direction of view has been reversed.

## 20 THOMAS DEMAND

The photographs of Thomas Demand (\*1964 in Germany) reconstruct images from media reports. Taking as his starting point photographs circulating in the press, Demand builds paper and cardboard models on a scale of 1:1. He then photographs these models and, in turn, transposes the motif into a two-dimensional image. In this way, the staged and constructed quality of each photograph is not only revealed but actually flows directly into its materiality. *Kitchen* shows the cooking area in Saddam Hussein's hiding place shortly after his arrest. This picture of the impoverished conditions was touted by the media at the time as proof of the demise of the Iraqi regime. In contrast to his earlier works, the *Dailies* series is not based on press photographs. Instead, it uses private photographs and snapshots of everyday motifs and scenes, many of them taken by Demand using his mobile phone.

## 21 TOBA KHEDOORI / MONIKA SOSNOWSKA

Toba Khedoori (\*1964 in Australia) makes her drawings on huge rolls of paper. She spreads the paper out on the floor of her studio and covers it with a layer of warm wax. She then tacks the paper onto the wall, etches meticulous drawings into the wax surface with a knife and subsequently adds colour with washes of oil paint. She also works with collage and the encaustic technique in which coloured pigments are added to wax and applied to the carrier while still hot. The drawings open up illusionistic spaces that extend deep into the perspectival, even though the pictures remain absolutely flat and impenetrable. However, the art-theoretical topos of the image as a window onto another room is undermined by the dust and dirt of the workroom that sticks to the wax and always calls to mind the actual surroundings and background history of the drawings and their production.

## 22 ELIZABETH PEYTON

Elizabeth Peyton (\*1965 in USA) focuses largely on portraiture. She paints historical figures, such as Napoleon and King Ludwig II of Bavaria, as well as contemporary figures, including the artist David Hockney, rock and pop stars and even members of the British royal family, with the help of photographs. Since 2002 she has increasingly been working with live models, too. She also portrays photographers, film directors, actors, fashion designers and artists within her own circle of friends. What the paintings have in common is the artist's admiration for the figures she portrays, her respect for their artistic achievements or the inspiration and fascination they exert on her. Even though she knows many of them only through the media, she forges a personal relationship with them through painting. The painterly act – repeatedly touching the canvas with brush and paint – becomes an act of tactile intimacy.

## 23 ALEXEJ KOSCHKAROW

The sculptures of Alexej Koschkarow (\*1972 in Belarus) draw on the private and public memory in a way that makes the space between the past and the present their focus. The sculpture *Schtetl* is constructed of wood that the artist took from the floor of his studio in an Orthodox Jewish district in Brooklyn. The little buildings, narrow streets and village atmosphere of Koschkarow's *Schtetl* stand in contrast to the skyscrapers and orthogonal grid of New York City. Life in the Jewish shtetl was often marked by abject poverty which led, at the end of the nineteenth century, to waves of emigration to the United States. In Koschkarow's sculpture a stylised, bowed figure can be seen with the shtetl on his back. An oversized axe embedded in the spine – to be seen both as a tool and a weapon – makes the centre of the community a place of construction and execution. In this respect, the sculpture is an ambiguous image of 'heimat', emigration and expulsion.

## 23 24 TACITA DEAN

Tacita Dean (\*1965 in Great Britain) principally works with film but also with the media of photography, photogravure, drawing and found objects. In her œuvre stories are merely suggested; through the interaction between the drawings and narrative impulses the viewer is able to envisage an imaginary story. The title of the large-format, blackboard drawings – *The Sea, with a Ship; afterwards an Island* – in reference to Shakespeare's *The Tempest*, suggests a place and a mood and arouses the expectation that a story will follow. The richly associative words on the three panels give them something of the look of a storyboard for the settings and scenes of a film or a play. *Kodak* is a monument to analogue cinematography, paying homage to the medium that has always held a special appeal for the artist. Dean shot the film in 2006 at the French Kodak factory in Chalon-sur-Saône. Shortly after Dean's visit the building was demolished. Before its closure it only produced film for use in X-rays. As in Dean's other films there is no voice-over commenting on the images. Instead, the film reveals the beauty of this seemingly mysterious production process to the viewer.

## 25 ANDREA ZITTEL

The body of work created by Andrea Zittel (\*1965 in USA) closely combines life and art. In many of her projects she explores her own way of living as the test person herself. Zittel meticulously documents her everyday routines such as how she lives, dresses, eats and sleeps and channels these activities into her artworks under the label *A-Z* that encompasses art, design, praxis and process. Her *A-Z Personal Uniforms* are items of clothing that she designed and produced in accordance with specific conceptual prerequisites for personal use. She wears these at public events and on much publicised photographs, gouaches and paintings on panel. Through her performances and by making her own clothes which she generally wears when appearing in public, Zittel anticipates the effect of medialisation and creates a 'public persona'. Examples from the *A-Z Personal Uniforms* series, no longer in use by Zittel, are shown at exhibitions on dressmakers' dummies.

**Other installations at Schaulager**

Throughout the duration of the exhibition, selected large-format installations can be seen on the upper floors. Rooms normally used to store works in the collection of the Emanuel Hoffmann Foundation have been turned into exhibition spaces for this purpose. The programme changes on a daily basis. For information on which installations can be viewed please see the infoscreen or ask at the information desk for details. Information about the works themselves is to be found in the brochure enclosed.

**Works in other locations**

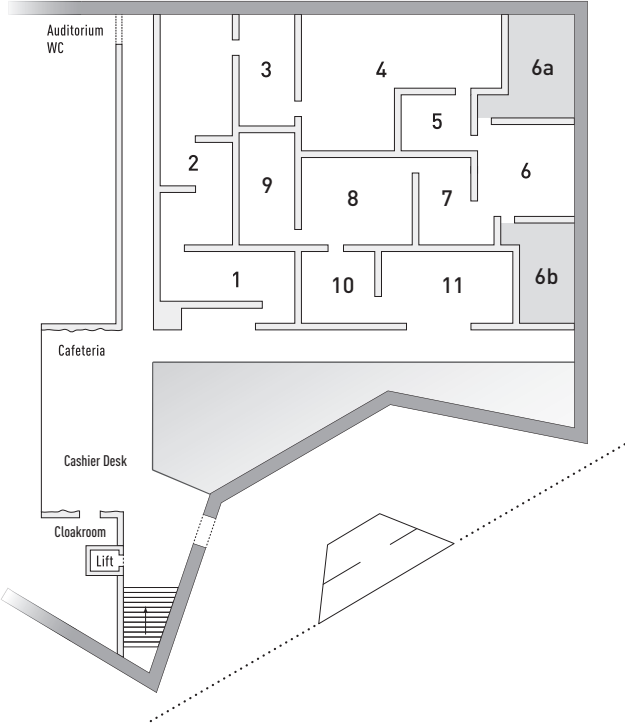
A total of five works belonging to the Emanuel Hoffmann Foundation are on permanent sites outside Schaulager. More information and a description of these works can be found in the brochure enclosed.

Exhibition booklet:  
The texts are based on the catalogue of the collection published for the exhibition.  
Translation: Fiona Elliott, Ishbel Flett, Catherine Schelbert, Christopher Wynne  
Design: pitschmann. Kommunikation, Basel  
Print: Steudler Press, Basel

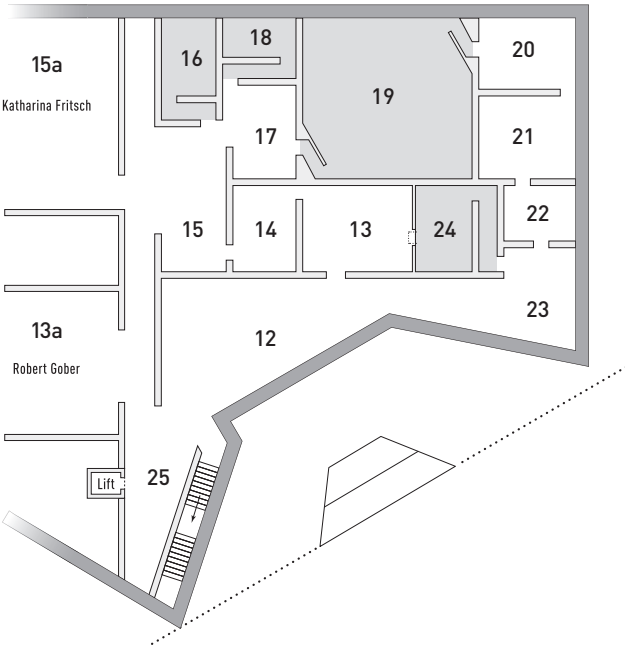
**FUTURE PRESENT, Emanuel Hoffmann Foundation**  
**Contemporary Art from Classic Modernism to the Present Day**  
**13 June 2015 – 31 January 2016**

Concept and exhibition: Heidi Naef  
in co-operation with Jasmin Sumpf  
Publications: Isabel Friedli  
in co-operation with Martina Venanzoni  
Publications office and texts: Isabel Friedli, Anna Francke,  
Stephan E. Hauser, Julia Keller and Martina Venanzoni  
Research: Lea Brun, Judith Notter and Jasmin Sumpf  
Exhibition planning and construction: Christoph Kym,  
Yvo Hartmann and Regula Schweizer  
Art Handling: Yvo Hartmann with Urs Cavelti, Stephan Rüegg,  
Christian Schöni, Emanuel Strässle, Muriel Uttinger and Markus Wolff  
Registrar: Charlotte Gutzwiller  
Conservation: Marcus Broecker, in co-operation with Carole Joos  
Technician: Christoph Kym  
Media installations: Hanspeter Giuliani and Team  
Communications: Catherine Schott  
Art education: Andreas Blättler and Team  
Personnel and finances: Edith Rickenbacher  
Administration: Gabriella Brancher and Svenja Gammenthaler

- 1 / The Beginnings of the Collection
- 2 / Classical Modernism
- 3 / Experiments with new Materials
- 4 / 'When Attitudes Become Form'
- 5 / Joseph Beuys
- 6 / Bruce Nauman
- 7 / John Baldessari, Richard Artschwager
- 8 / 'Junge Wilde'
- 9 / Looking East
- 10 / On Kawara, Rémy Zaugg
- 11 / Fischli/Weiss



- 12 / Jeff Wall
- 13 / Robert Gober
- 14 / Cindy Sherman
- 15 / Katharina Fritsch
- 16 / David Claerbout
- 17 / Thomas Ruff
- 18 / Anri Sala
- 19 / Fiona Tan
- 20 / Thomas Demand
- 21 / Toba Khedoori, Monika Sosnowska
- 22 / Elizabeth Peyton
- 23 / Alexej Koschkarow, Tacita Dean
- 24 / Tacita Dean
- 25 / Andrea Zittel



# CATALOGUE OF THE COLLECTION

The exhibition is accompanied by a new catalogue of the Emanuel Hoffmann Foundation collection. This carefully edited book contains an illustrated catalogue raisonné as well as commentaries on more than 80 works and brief artists' biographies. A conversation between the art historian Catherine Hürzeler and Maja Oeri, the Foundation's current President, and an essay by Ralph Ubl, Professor of Modern Art at the University of Basel, provide an insight into the history of the Foundation and its collection.



Published by the Laurenz Foundation  
Schaulager Basel  
780 pages, 19 × 27 cm  
More than 1,000 illustrations in colour, hardcover  
Available in English and German

## FUTURE PRESENT EMANUEL HOFFMANN FOUNDATION

### CONTEMPORARY ART FROM CLASSIC MODERNISM TO THE PRESENT DAY

13 JUNE 2015 – 31 JANUARY 2016

#### OPENING HOURS

Tuesday, Wednesday,  
Friday 10 a.m. – 6 p.m.  
Thursday 10 a.m. – 8 p.m.  
Saturday, Sunday 10 a.m. – 6 p.m.  
Monday closed

#### PUBLIC HOLIDAYS

Saturday 1 August 10 a.m. – 4 p.m.  
Thursday 24 December closed  
Friday 25 December closed  
Saturday 26 December 10 a.m. – 6 p.m.  
Thursday 31 December 10 a.m. – 4 p.m.  
Friday 1 January 2 p.m. – 6 p.m.

#### PUBLIC GUIDED TOURS

Thursday 6 p.m., Sunday 1 p.m.,  
no advance reservation required

#### ART APPRECIATION

Sunday 2.30 p.m.,  
no advance reservation required

#### DIETER ROTH: SELBSTTUM; LÖWENTURM

Location: venue opposite the  
Museum für Gegenwartkunst  
This venue can only be visited as part  
of a guided tour. The tours are free of  
charge and are held regularly on  
Sundays at 2.30 p.m. Visitor numbers  
are limited. To book, please contact  
[www.schaulager.org](http://www.schaulager.org)

#### PRIVATE GUIDED TOURS

During opening hours:  
CHF 300 (flat fee including one-time  
admission)  
Outside opening hours:  
CHF 960 (flat fee including one-time  
admission)  
Maximum size of group: 20  
Following the tour, an aperitif  
reception can also be booked.  
Booking: [tours@schaulager.org](mailto:tours@schaulager.org)

#### SCHOOLS AND UNIVERSITIES

For schools and universities, general or  
themed guided visits, art appreciation  
and workshops are offered at Schaulager.  
During the exhibition FUTURE PRESENT,  
these activities are free of charge  
for all schools and universities in  
Switzerland and abroad.  
Registration and contact:  
[tours@schaulager.org](mailto:tours@schaulager.org)