

OTHER INSTALLATIONS AT SCHAULAGER

WORKS IN OTHER LOCATIONS

FUTURE PRESENT

EMANUEL HOFFMANN FOUNDATION

CONTEMPORARY ART

FROM CLASSIC MODERNISM TO THE PRESENT DAY

13 JUNE 2015 – 31 JANUARY 2016

OTHER INSTALLATIONS AT SCHAULAGER

Throughout the exhibition FUTURE PRESENT, 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.

A total of five works belonging to the Emanuel Hoffmann Foundation are on permanent sites outside Schaulager. A description of these works can be found at the back of this brochure.

FRANCIS ALÿS

Bolero (Shoe Shine Blues), 1996–2007, multi-media installation

The multi-part, multi-medial installation *Bolero (Shoe Shine Blues)* by Francis Alÿs (*1959 in Belgium) addresses – on several different levels – the relationship between the artist's chosen home of Mexico, western society and US-dominated politics. The 384 drawings on the wall are those used in his film *Bolero* which forms an integral part of the installation. In the film, the movements of a shoeshiner – a service routinely offered on the streets of Mexico City – keep time with a voice and a clarinet performing a song composed by Alÿs about nothing and nothingness. The music is divided into nine phrases. The visual movement attempts to follow this acoustic structure, an undertaking that is bound to fail. The illusion of synchronisation is also picked up in the documentary *Politics of Rehearsal* that forms another part of the installation. In this film the voice of the critic and theoretician Cuauhtémoc Medina can be heard in the wings reflecting on the history of western, capitalist development policies, taking the US President Harry S. Truman's 1949 inaugural speech as an example. The permanent promise and its simultaneous denial is visually embodied by a striptease dancer who repeatedly interrupts slowly removing her clothes whenever the singer and the pianist stop the music. The third film, *R.E.H.E.A.R.S.A.L.*, gives an insight into the production process of the animated film.

MATTHEW BARNEY

Cremaster Cycle, 1994–2002, (Cremaster 1–5, five films and associated acrylic vitrines; Cremaster 1: Goodyear Field, sculpture)

Cremaster Cycle by Matthew Barney (*1967 in USA) comprises five films, sculptures, large-scale installations, photographs and drawings. It is a monumental body of work of enormous density, complexity and sensually visual intensity. The title of the work refers to the 'musculus cremaster' – a tiny muscle that plays an important role in raising and lowering the testicles, making it crucial to self-preservation, procreation and the development of an organism. In *Cremaster Cycle*, Barney creates an analogy between the biological process of intra-uterine gender differentiation and the creative genesis of an idea and its development into a sculptural form. In this cycle, Barney circumscribes five stages of a creative process: the still immature moment of initial inspiration, the state of creative resistance, the narcissistic moment when the artist falls in love with the idea, the conflicted situation of physical implementation and, finally, the moment of articulation. Leit-motifs include a number of contemporaries who appear in the films, as does Barney himself, and various locations: *Cremaster 1* was filmed in the Bronco Stadium in Boise, Idaho, the visual power of *Cremaster 2* was derived from the contrasting landscapes of the Utah salt flats and the Canadian Rockies, *Cremaster 3* used the Chrysler Building and the Solomon R. Guggenheim Museum in New York as backdrops, *Cremaster 4* was set on the Isle of Man and *Cremaster 5* in Budapest. The films are presented in the exhibition space on a circle of monitors presented in the form of a 5-armed chandelier. All the films run simultaneously, enveloping the viewer in a cacophony of diverse references that become evident through this unusual form of presentation.

Cremaster 1: Goodyear Field is a large-scale sculpture based on the setting of *Cremaster 1* – the Bronco Stadium in Boise, Idaho, famed for its blue Astro turf. In the film, two Zeppelins hover above the football pitch. Inside each of them there are four, seemingly bored stewardesses, seated at a table with mounds of green and blue grapes. Unnoticed by the stewardesses, the silk-lingerie-clad Miss Goodyear, who is present simultaneously in both airships – is arranging the grapes into geometric patterns from beneath the table. On the level of the playing field, these formations are reiterated by a troupe of dancing girls in fantasy costumes. The patterns change organically in time with the music and form a variety of symbols from the contexts of sport and cell-division. The sculptural installation *Goodyear Field* reprises the

suspended potential of sexual indifference, as illustrated by the two ovary-shaped objects on the table. The sculptures that Barney created for his films, for which he used such typical materials as petroleum jelly and innovative plastics, have an autonomous status. They are not props from his films but were created independently of them and, as such, accompany his films as sculptural extensions.

MIRIAM CAHN

strategische orte (blutungsarbeit) berge, hügel, stadt, 1985
drawings (black chalk on paper), three parts; 2 sketchbooks

Miriam Cahn (*1949 in Switzerland) became a notable figure in the art scene in the 1980s through the vehement accentuation of her authorship as a woman. The three-part work *strategische orte (blutungsarbeit) berge, hügel, stadt* (strategic places [bloodletting piece] mountains, hills, city) was created using a technique she has called 'Lesen in Staub (L. I. S.)' (Reading in Dust) in which black chalk dust, shaved from blocks of chalk, is strewn on paper lying on the floor so that she can then draw in the layer of chalk. The subtitle *blutungsarbeit* (bloodletting piece) refers to her practice at that time of organising her work according to her own menstrual cycle. The fascination of these drawings lies in the appeal they exert in spite of the gloomy and catastrophic scenarios they depict. It is not just the perspective, but also the emotionally charged energy they exude that draws the viewer uncontrollably into the image. Alongside these three drawings there are also two sketchbooks on display which the artist presented to the Öffentliche Kunstsammlung Basel in 1997: *lesen im Staub: schwarze Köpfe* features black-and-white drawings redolent of prehistoric cave paintings covering the whole page, while *A + H-tests* converts the indescribable horror of nuclear war (the title refers to the atomic and hydrogen bomb tests) into seemingly naïve, rainbow-coloured depictions.

PAUL CHAN

***1st Light*, 2005, video projection**

In the video installation *1st Light* by Paul Chan (*1973 in Hong Kong) the floor forms a screen for the projection of a large-format image distorted into a trapezoid, recalling the light that comes in through a window. On the other side of the imagined window everyday things seem to drift apart: the achievements of contemporary civilisation seen as silhouettes – iPods, mobile phones, glasses, bicycles, cars, trains – float upwards in a serene, meditative atmosphere, while shadows that echo the shape of human beings plunge down from above, as if pulled by another force. The work is part of the series *The 7 Lights*, in which each of the six video projections – the seventh part being a score for the final video projection – is made up of a cycle of day and night, the latter indicated only by the use of pure colour. The seven works also recall the seven days of Creation – the difference being that, in Chan's cycle, the world appears to be disintegrating. In the early works of *The 7 Lights*, silhouettes of objects can be deciphered but the later *Lights* are more abstract. The recognisable and namable figurative elements increasingly give way to non-figurative shadows.

PAUL CHAN

***Volumes*, 2012, installation consisting of 1,005 painted book covers**

The large-scale, spatial installation *Volumes* by Paul Chan (*1973 in Hong Kong) embodies – in a highly condensed form – his enduring interest in the book as a medium and in the visual and textual systems of signs that give it meaning. At the same time it also demonstrates a subtle understanding of the book's dialectical contradictions and differences even during the current digital shift. *Volumes* was created by means of a process that involves dismantling, destroying, superimposing and re-ordering: 1,005 books that Chan found at home, in charity shops or simply anywhere have all had their pages ripped out. Having pressed the covers flat and rotated them through ninety degrees, Chan then painted rectangles onto them – some smaller, some larger. Their colours range from grey-blue to black; on some it is possible to make out the outlines of imaginary landscapes. These painted book covers create a multi-layered grid and raise the question of the meaning of the book both as a repository of knowledge and information and as a metaphor for the preservation and transmission of culture at the end of the Gutenberg galaxy. *Volumes* was shown at documenta 13 (2012) in Kassel in a version with around six hundred book covers; all 1,005 covers were presented together for the first time in 2014 in the exhibition 'Paul Chan – Selected Works' at Schaulager. Whereas, in the past exhibition, the books were hung along a single wall, here they are displayed in a more densely formulated context, reminiscent of a library, with several tightly packed bookshelves.

PETER FISCHLI / DAVID WEISS

***Plötzlich diese Übersicht*, 1981/2000, installation**

In the installation *Plötzlich diese Übersicht* (Suddenly This Overview) by Peter Fischli (*1952 in Switzerland) and David Weiss (1946–2012) countless small, unfired-clay sculptures on plinths seem to have been distributed in the exhibition space almost at random. These roughly formed clay figures depict a wide variety of scenes from daily life. There are, however, also seminal moments from the history of science, religion and culture, as well as scenes from the world of work, from fairy tales and leisure pursuits. The focus is often on seemingly inconsequential moments, as in the sculpture of a sleeping couple, with the title *Mr and Mrs Einstein shortly after the conception of their son, the genius Albert*. Images of events that have become part of world history rub shoulders with others that are only of local significance. One group of sculptures depicts ordinary, everyday situations or 'popular contrasts' or suggests absurd anecdotes, such as *Phoenician A visits Phoenician B with a draft of the ABC*. Wandering through the installation it is as though one were a time traveller exploring the labyrinth of history. The banal and the metaphysical converge in unexpected and often amusing ways.

GARY HILL

***Dervish*, 1995, video installation**

In his video installation *Dervish*, Gary Hill (*1951 in USA) takes an experimental approach to the medium of video with true aplomb. The installation consists of two modified video projectors with integrated stroboscopes that cast images onto a fast-spinning mirrored box. In turn, the reflection of these images on the wall looks like a whirling dervish. In the midst of these gyrating, fractured images, accompanied by various fragments of sound and tone, the images themselves lose their clarity of reference. The motion and reflections make them blurred. Conventional ways of seeing are thrown out of balance and the viewer is forced to adopt a new form of perception in which the images themselves are generated out of apparent meaninglessness. Within this framework, the installation also references the singularity of the way images are generated through the medium of video. Unlike photography, which fixes an image and conveys it in full, video has an inherently more open and processual form of continuous imaging.

ILYA KABAKOV

Mutter und Sohn. 'Das Album meiner Mutter', 1993, installation

Visitors entering the installation *Mutter und Sohn. 'Das Album meiner Mutter'* (Mother and Son. 'My Mother's Album') by Ilya Kabakov (*1933 in the Ukraine) are given torches to light their way through the dark, dusty, attic-like space. As they go, light falls on panels on the walls showing collages of photographs from magazines from the 1950s and short autobiographical texts from the memoirs of Ilya Kabakov's mother. The happy faces on the photos contrast with the mother's story whose life in the Soviet Union was marked by adversity and suffering and by hopes that were constantly dashed. Various small objects with labels bearing fragments of texts dangle from lines strung across the room. These texts range from sayings, banal questions and demands to reflections on artistic work in general and on Kabakov's own concept of the 'total installation' in particular. The two parts – the panels from *My Mothers Album* and the 'washing lines' stretching across the space – create a composite experience and trigger a dialogue between the very different private worlds of the mother and her son. The subdued lighting and the voice of the artist humming Russian folksongs all underline the melancholic atmosphere.

STEVE MCQUEEN

Static, 2009, video installation

In this film by Steve McQueen (*1969 in Great Britain) a helicopter circles New York's Statue of Liberty for seven minutes. However, the free-floating aircraft never comes into view. All we hear is the noise of its engine and blades swelling and receding again. Depending on one's own experience the sound of the helicopter may well have menacing associations. Like a merry-go-round revolving around a central point, the camera cuts viewers loose from any sense of certainty as they find themselves caught up in a form of perpetual motion. The focus remains firmly on the colossal statue, designed to appear monumental even from far away although, from close to, patches of rust and areas of damage are visible. However, even the Statue of Liberty has lost its stable base. The jerky movements of the helicopter make it appear as though the statue were taking flight. Documentary fact and poetic fiction merge seamlessly into one. The historical and symbolic sculpture, standing for the freedom of the New World and greeting new arrivals, appears somehow to be adrift, instable and yet animated, all at the same time. The question arises as to whether and how freedom might be depicted today.

ANRI SALA

Long Sorrow, 2005, video installation

For the video *Long Sorrow*, Anri Sala (*1974 in Albania) filmed in a high-rise block of flats on the Berlin housing estate 'Märkisches Viertel', dubbed 'Langer Jammer' (Long Sorrow) by residents. The name refers not only to the vertiginous height of the building but also to the tristesse of the surrounding housing estate which was originally built in the spirit of a modernist, forward-looking vision. The video begins with a glimpse into an empty flat on the eighteenth floor of the building. The sound of free jazz being played on a saxophone filters through the window and, as the camera zooms in, the viewer realises that the soloist (Jemeel Moondoc) is playing outside. The flowers in his hair create a visual link to the park far below and, at the same time, trigger a sense of vertigo. The camera then focuses on the improvising musician amid this unstable situation and captures the emotions, tensions and reflections that pass across his face. Time seems suspended in this thirteen-minute exposure of intensely perceived presence in which the saxophonist enters a sphere far removed from all speech, architecture and space.

JEAN-FRÉDÉRIC SCHNYDER

***Wanderung*, 1992, 119 paintings, oil on canvas**

The work of the Swiss artist Jean-Frédéric Schnyder (*1945 in Switzerland) engages humorously with traditional genres and techniques in the history of art that he appropriates for himself and re-interprets. His small-format paintings are often grouped into extensive series that expand upon a single, initial concept. In the case of *Wanderung* (Hike) Schnyder refers back to classical plein-air landscape painting – to the tradition of working from an easel in the open air. For this 119-part series Schnyder went – stage by stage and mainly on foot – to selected motorway bridges over the A1 that runs right across Switzerland from St. Margrethen to Geneva, and painted numerous views of the same road from different sites. The installation was displayed in the Swiss Pavilion at the 45th Venice Biennale in 1993 and entered the collection one year later.

BILL VIOLA

***Five Angels for the Millennium*, 2001, video installation**

The meaning and forms of human existence, birth and death, the relationship between man, nature and the elements – all of these find expression in the symbolically laden imagery of the video installation *Five Angels for the Millennium* by Bill Viola (*1951 in USA). Five different views of or into water at different times of day and in varying colour moods are projected onto the four walls of a darkened room. Each projection is accompanied by its own soundtrack – rustling, splashing, bubbling, as well as bird song, metallic clangs and animal calls. Sound and image swell at irregular intervals to a suddenly menacing volume, exploding in light and noise as a luminous human-like figure – an angel – breaks the surface of the water. Through the use of sequences played backwards, different perspectives and positions of flight, acceleration and deceleration, each angel is accorded an individual identity or attribute: Departing Angel, Birth Angel, Fire Angel, Ascending Angel, Creation Angel. Viola shot the extremely decelerated sequences at the high recording frequency of 300 images per second, then played them back at the normal rate of twenty-four images per second to achieve fluid movements of the highest resolution.

MARK WALLINGER

***The Importance of Being Earnest in Esperanto*, 1996**

video installation, 100 chairs

The installation *The Importance of Being Earnest in Esperanto* by Mark Wallinger (*1959 in Great Britain) combines themes that run throughout his œuvre: social issues and differences, nationalism and religious faith, all mixed with a generous portion of British humour. The video in the installation shows a theatre performance of Oscar Wilde's *The Importance of Being Earnest* (premiered in 1895), translated into Esperanto. The play was performed by amateur actors as part of the British Esperanto Jubilee celebrating the 100th anniversary of the universal language's invention by the Polish linguist Ludwik Lejzer Zamenhof in 1887. In Wallinger's installation the play is performed to an 'audience' of 100 empty chairs, whereby the various chairs – each pertaining to a different epoch or culture – take on the role of a mixed but cohesive audience. In addition, the various design classics among the chairs pit the utopian project of a universal language against the no less idealistic project of Modernism.

JANE & LOUISE WILSON

***Gamma*, 1999, video installation**

For their video installation *Gamma*, the twin sisters Jane and Louise Wilson (*1967 in Great Britain) shot footage of the former American air force base at Greenham Common in Berkshire, England. In 1979 NATO stationed ninety-six cruise missiles there. In protest, a group of women set up a peace camp that was maintained for almost twenty years. In 1991, with the end of the Cold War, the air force base was disbanded. The installation *Gamma* explores the abandoned corridors, offices and storage areas of the base. Here and there women in uniform can be seen on patrol, played by the two artists themselves. Their slow and cautious exploration of the base allows the camera to capture the remaining traces of a political history, charged with an atmosphere of paranoia and surveillance. Through effects such as perspectival shifts, mirroring and the pronounced exaggeration of sounds these socio-political aspects become merged, in addition, with a reflection on the filmic medium itself and the stylistic features of film noir in particular.

WORKS IN OTHER LOCATIONS

RICHARD SERRA

Open Field Vertical/Horizontal Elevations

(for Breughel and Martin Schwander), 1979–1980

steel sculpture, drop-forged, 10 parts

The colossal sculptures by Richard Serra (*1939 in USA) are heavy-weight, site-specific works that represent an aesthetic response to landscape and topographical situations. *Open Field Vertical/Horizontal Elevations (for Breughel and Martin Schwander)* was created between 1979 and 1980 as a commission for the exhibition 'Skulptur im 20. Jahrhundert' in Wenkenpark in Riehen. This unspectacular and unusual work consists of ten drop-forged steel panels, each weighing almost two and a half tonnes, positioned at carefully selected topographical points within the grounds. The sites were determined by Serra himself with the aid of a map and repeated walks through the grounds that increased his sensibility for the setting. The work itself has no clearly defined viewing point. Instead, it is about exploring a structure of relationships across an area of some 9,500 square metres. Visitors have to take this into account as they walk down the slope, gradually realising that space is not an independent dimension but something actively generated, modified and constructed by the individual.

Location: Wenkenpark, Riehen

The installation is accessible at all times

ENZO CUCCHI

Untitled, 1984, bronze sculpture,

partially painted, 2 parts, each approx. 1,200 cm

This untitled sculpture by Enzo Cucchi (*1949 in Italy) was a commission for the exhibition 'Skulptur im 20. Jahrhundert' at the Merian Park in Basel, organised by Ernst Beyeler, Reinhold Hohl and Martin Schwander in 1984, following on from the 1980 exhibition of the same name at Wenkenpark in Riehen. The work that he devised consists of two cast-bronze posts, nearly twelve metres long, anchored at an angle in the ground. With their elliptical tops they look a little like thin mushrooms, snails' feelers, antennae or – because of their bark-like surfaces –

charred tree trunks. They call to mind archaic images and ideas associated with the unconscious and the realms of myth and legend. This impression is heightened by the skulls that adhere to the posts like lichen to trees and that spiral upwards on one of them like on a Jacob's ladder. With their rough, powerful presence they reflect the untamed energy of natural forces and are strikingly at odds with the highly cultivated backdrop of the man-made parkland.

Location: Merian Park, Basel (near the Villa Merian)

Open: daily from 8 a.m. until sunset

DIETER ROTH

Selbstturm; Löwenturm, 1969–1998

**studio with Selbstturm and Löwenturm,
consisting of wood, glass, figures cast in chocolate
and sugar, various materials, objects and items**

The space containing *Selbstturm; Löwenturm* (Self tower; Lion tower) by Dieter Roth (1930–1998) seems uncanny yet familiar – like a mass of memories that have dropped out of time and are now engulfed in a slightly bitter smell of chocolate. Two free-standing towers of shelves are filled with layer upon layer of self-portraits and figures of lions made in chocolate moulds. In 1989 the Emanuel Hoffmann Foundation acquired the work at the suggestion of Maja Oeri, as an unfinished artistic concept. Whereas Roth initially only cast self-portraits and lion figures in chocolate, he started to add a sphinx-like hybrid by combining his self-portrait and the lion figure in 1985 and to experiment with different kinds of sugar. The sugar moulds were deposited on the former layers of chocolate figures on the tower. Dieter Roth described this structure as an image of nature: the brown chocolate symbolised the earth, the coloured sugar represented flowers and the pale blue sugar figures at the top were the sky. Dieter Roth continued working on his towers until his death. Since then, the towers have been left to their own devices. Their decay and disintegration, and the notion that they continue to develop and form themselves, was an integral part of Roth's original artistic concept.

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

ILYA KABAKOV

***Denkmal für einen verlorenen Handschuh*, 1998, installation of 9 steel panels with texts in four languages, polyurethane glove**

The installation *Denkmal für einen verlorenen Handschuh* (Monument to a Lost Glove) by Ilya Kabakov (*1933 in the Ukraine), located outside the Museum für Gegenwartskunst in Basel, comprises a red lady's glove that has been 'dropped' on the gravel under a chestnut tree on St. Alban-Rheinweg in sight of the Rhine. Around it – like music stands set up for a concert – are nine panels arranged in a semi-circle. From closer to, passers-by can see that there are texts on the panels – in German, French, English and Russian. Each one has a different take on the lost glove. There are accounts of trips taken by couples in love, descriptions of feelings of loneliness, of annoyance at public disorder – all triggered by the glove that has been lying there for far too long. The nine texts create a polyphony of ideas, memories and attitudes. The stories wrest passers-by out of their daily routines – if they have taken the time to stop – and draw them into someone else's thought processes.

Location: Rheinpromenade

in front of the Museum für Gegenwartskunst, Basel

The installation is accessible at all times

JEAN TINGUELY

***Méta-Harmonie II*, 1979, mobile scrap-iron sculpture with musical instruments and other objects**

Jean Tinguely's (1925–1991) sculpture *Méta-Harmonie II* has been on permanent loan to the Museum Tinguely since 1996. This monumental, three-part structure on wheels, measuring almost seven metres in length and four metres in height, is an impressive example of Tinguely's moving sound sculptures built of found materials. In *Méta-Harmonie II*, which Tinguely described as a 'sound-mixing machine', several dozen wheels of varying sizes and materials interact. The sculpture also integrates used musical instruments such as a piano, drums and plastic keyboards, played by batons, wheels and puppets which, in turn, are operated by motors and v-belts. The various wheels rotating gently by different means create a randomly generated carpet of sound.

Location: Museum Tinguely, Basel

Accessible with a valid entrance ticket to the Museum Tinguely



HOW TO GET THERE

Richard Serra

Tram no. 6, in the direction of 'Riehen Grenze', to the 'Bettingerstrasse' stop
Bus no. 32, in the direction of 'Chrischonaklinik', to the 'Wenkenhof' stop
Then walk to Wenkenpark

Enzo Cucchi

Tram no. 11, in the direction of 'St-Louis Grenze', to the 'Dreisпитz' stop
Then walk to Merian Park via the entrance 'Brüglingerstrasse'

Dieter Roth and Ilya Kabakov

Tram no. 11, in the direction of 'St-Louis Grenze', to the 'Bankverein' stop
Tram no. 2, in the direction of 'Eglise', to the 'Kunstmuseum' stop
Then walk to the Museum für Gegenwartskunst via St. Alban-Vorstadt and St. Alban-Rheinweg

Jean Tinguely

Tram no. 11, in the direction of 'St-Louis Grenze', to the 'Dreisпитz' stop
Bus no. 36, in the direction of 'Kleinhüningen (Basel)', to the 'Tinguely-Museum' stop

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: SELBSTTURM; 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

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

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