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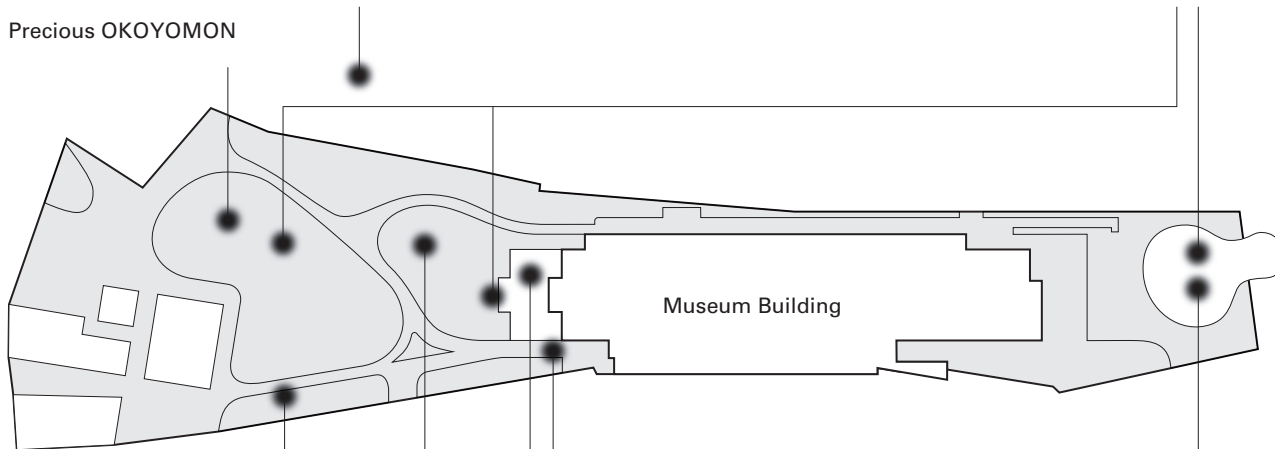
Garden

Garden

Dominique GONZALEZ-FOERSTER

Fujiko NAKAYA

Precious OKOYOMON



FISCHLI/WEISS

Thomas SCHÜTTE

Philippe PARRENO

Museum Building → back flap

FONDATION BEYELER / LUMA FOUNDATION

Garden

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Museum Building

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TITLES

DANCE WITH DAEMONS
CLOUD CHRONICLES
ALL MY LOVE SPILLING OVER
ECHOES UNBOUND
HOME OF THE STRANGER
THE LATENESS OF THE HOUR
I CAN'T TELL IF THIS LONGING IS MY OWN
GHOST DREAMS
WHAT TIME IS HEAVEN
MISTY SPIRES
STREAMING FROM OUR EYES
MELTING MIRRORS
PAST LIVES
YALDABAOTH
THE RICHNESS OF GOING SLOWLY
SUMMER IS OVER

...

Introduction

For the first time in the Fondation Beyeler's history, the entire museum and its park are transformed into the site of an experimental exhibition. The exhibition aspires to stimulate artistic freedom, interdisciplinary exchange, and collective responsibility. The approach, as stated by Philippe Parreno and Precious Okoyomon, acknowledges 'the complexities and uncertainties involved in bringing artists together, yet it also embraces these entanglements as integral to the creative process'. Conceived as a living organism that changes and transforms, participants have contributed their thinking on every phase of the making of an exhibition from its conception, elaboration, and production to its creation and presentation. The public is invited to rediscover not only the gallery spaces in an unexpected way but also the collection which will be in motion. Turning up at different times, visitors will have different experiences within the same spaces. Just like the exhibition and the experience itself, the title of the summer show is contributed by the participants and will periodically change.

Concept by Sam Keller, Mouna Mekouar, Isabela Mora, Hans Ulrich Obrist, Precious Okoyomon, Philippe Parreno, and Tino Sehgal in close collaboration with the participants.

Dominique GONZALEZ-FOERSTER (*1965)

UNTITLED (nuage), 2024
LED screen

In the field, among spring blossoms, Dominique Gonzalez-Foerster invites the viewer to discover an ethereal vision of elsewhere, a space between clouds and angels. Since the mid-1980s, her work has drawn on her visions as well as her living memory of cinema, literature, architecture, and music to explore new possibilities. Since 2013, she has been developing the idea of 'apparitions' in different ways: live performances, holographic illusions, films. She has also explored abstraction and extra-terrestrial beings through VR experiments.

Here, she pushes beyond the painting-window metaphor, blurring the distinction between reality and representation, painting and screen, sky and angels. A mysterious cloud hosting a group of flying creatures creates an interaction between the visible and the invisible.

This is how it all started: ... I woke up in the middle of the night and had a vision. ... With time I now believe in my vision ... I was surrounded by inspiring friends, humans and non-humans, by angels, from now and earlier times. It was a beautiful, joyful crowd.

Precious OKOYOMON (*1993)

the sun eats her children, 2024
flowers, butterflies, sound, and animatronic

Precious Okoyomon has created a gloriously alive yet poisonous ecosystem. All the species selected are united by their toxic properties which range from mild to deadly. Subverting notions of flowers as fragile, pure and innocent, Okoyomon instils this apparently tame setting with an ominous undercurrent.

Beloved, a stuffed animatronic bear, lies on the ground, fluttering in and out of sleep, releasing a primordial scream. Yet, the most dazzling detail of this poisonous paradise are the gorgeous butterflies, which live, reproduce and die inside this garden over the course of the exhibition.

The World Is Breaking in Flowers the Breath of Things.

Our love is a blue instant and forward-looking sky

Every dream is a moment of freedom

Bliss hovering above the void

Resonate darkness can't be bound

It's always being born

Ash in hand

Myths arise where it sets

Knowing there is fire

Knowing there is war

Cities rising and falling

A small black river flowing

The speed of darkness

Everything burns repeatedly

Return back to the umbilical tongue

To vesicles of present breath

Swallow bits of tenderness

Bring yourself back to the earth

Philippe PARRENO (*1964)

MEMBRANE 2, 2024

geopolymer, steel, PLA, LED, 42 sensors, motors,
microphones, and speaker

In the towering structure known as *Membrane* resides a nameless character with no physical form. This tower constitutes a one-plus-one-dimensional fictional and localised world. Constructed from metal and geopolymers, this world responds to an array of extradiegetic stimuli. Thanks to sensors embedded throughout its structure, ranging from atmospheric variations to changes in particle matter or geological shifts, *Membrane* has a non-visual perception of its environment. These perceptions constitute the 'affordances' of its system.

Actress Bae Doona lent her voice to the character, infusing it with human emotional depth. *Membrane* has a constructed language named ∂A , which, with its verb-subject-object (VSO) syntax, is a derivative function that evolves in response to various local conditions. *Membrane* translates electronic signals into sound and modulates them.

Philippe PARRENO (*1964)

ILLUMINATED WALL, 2013–2024 and MARQUEE, 2024
steel, PLA, LED, and DMX

As visitors approach the reception desk to purchase their tickets, they are met with a blank marquee that shows no words coupled with a glowing wall. This strategic light arrangement places the staff in backlight, casting them as silhouettes. Their details become obscured, only their outlines visible against the light.

Fujiko NAKAYA (*1933)

UNTITLED, 2024

potable water, 1000 MeeFog nozzles, and high pressure pump motor system

Fujiko Nakaya was the first artist to use fog as a sculptural medium. Her approach is based on a subtle collaboration with water, atmosphere, air currents, directions, and time. Unfixed, fluid, and ephemeral, yet also dense and opaque, her fog is 'both a phenomenon and an artifact'.

At the Fondation Beyeler, Nakaya's fog spreads across the gardens south and north of the main building. The architecture, the art works and nature appear ghostly, as if haunted. All surfaces seem unfixed and mutable. Constantly appearing and dissipating into the atmosphere, Nakaya's fog conceals and reveals the structures and surroundings, creating a feeling of perpetual motion.

*Fog makes visible things become invisible
and invisible things – like wind – become visible.*

COLLECTION

Felix GONZALEZ-TORRES, UNTITLED (Beginning), 2002
strands of beads and hanging device

Dozie KANU (*1993)

CLOAK-ROOM, 2024
mixed media

Dozie Kanu keeps his practice hybrid, questioning visual art and design. He refuses to offer a clear description of an object. Born and raised in Texas, he first went to New York City before moving to Portugal. In this exhibition, he transforms the cloakroom into a cabinet of curiosities. The lockers are converted into vitrines displaying objects. This collection, consisting of found or natural things with no clear connection to one another, resists classification and hierarchy. Each of Kanu's objects contains a combination of fact and fiction. They offer him the opportunity to tell a story or even to create a new one. Yet Kanu reminds us: 'I just can't get bogged down by the concepts too much because it's like soul spill'.

*I think hope is one of the most important elements
of what artists provide.*

COLLECTION

Orchestrated by Tino Sehgal, this presentation of more than 70 collection works is constantly changing and shifting during the Fondation Beyeler's opening hours. The display will evolve in real time. This presentation, traditionally static, thus becomes more fluid and dynamic. It turns into a stream, a flow.

Sehgal's selection of collection works brings together artists from the early 20th century up to the present day, including Francis Bacon, Louise Bourgeois, Wolfgang Tillmans, Vincent van Gogh, and many more. As a counterpoint to the permanent collection, works recently produced or commissioned for this exhibition by Pierre Huyghe, Marlene Dumas, and Michael Armitage are integrated into this moving display.

* Works of the Beyeler Collection may move around room D to I.

Wade GUYTON (*1972)

UNTITLED, 2023–2024

Epson UltraChrome HDX inkjet on linen, twenty-six paintings

Two stacks of thirteen finished canvases each lean against the wall, mimicking a storage method in Wade Guyton's studio. The works seem part of an anonymous production process. Aside from the two at the front of each stack, only the works' edges buried beneath remain visible, like stripes or barcodes. Since the 2000s, Guyton has been using printers to investigate the traditional limits of painting. Analysing the effects of digital image production, abstract painting is explored through an interrogation of the pictorial process. As Guyton says: 'They are prints and not prints; photographs and not photographs; paintings and not paintings. The works are comfortable in this place of uncertainty. (...) How they are defined depends upon the point of view of the viewer.'

Marlene DUMAS (*1953)

THE ORIGIN OF PAINTING (The Double Room), 2018
oil on canvas

TIME AND CHIMERA, 2020
oil on canvas

THE MAKING OF, 2020
oil on canvas

Marlene Dumas' career spans over 40 years during which she has intensively analysed human figures. Her work operates as a kind of diary containing both a precise subject and a hidden message. In her paintings and drawings, she assigns an emotional language to the subject that transforms the figures beyond their actual appearance. Poetry and literature often play a part in her work, as does the translation from one medium to another. All three works were inspired by the erotic dark humour and ambiguous prose poems of Baudelaire's 'Paris Spleen'. One of her paintings bears the same title as one of the poems, *The Double Room*. These three works that represent imaginary figures, abstract moods or states of mind express 'the essence of painting'.

Painting as a shadow play

Painting as a gesture

The making of a move towards

Painting is about something that isn't there

* Works of the Beyeler Collection may move around room D to I.

Michael ARMITAGE (*1984)

ACCOUNT OF AN ILLITERATE MAN, 2020

oil on lubugo bark cloth, private collection, Sweden

MIMI NI MWIZI YA SOKO, 2023

oil on lubugo bark cloth, Collection Andrea-Luca Mina Seguin

SAYAN, 2022–2024

oil on lubugo bark cloth

Instead of canvas, Michael Armitage uses lubugo, a fabric made from fig tree bark used in Uganda to make shrouds or ritual garments. The influence of East African culture is evident in his vocabulary as he pays tribute to artists such as Katarikawe and Musoke. Drawing on ghosts of the past, he also takes inspiration from Goya, Gauguin, Schiele, Polke, and others.

Born in Nairobi, Armitage received his artistic training in London. Today he divides his time between Indonesia, Kenya, and the UK, with each of these countries offering something crucial to him. His practice gathers vitality from all these narratives, creating a homage to the rich history of painting while breaking down established ways of seeing it. Across his work, he fluctuates between the real and the surreal, the natural and the supernatural, the intelligible and the occult, order and chaos.

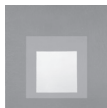
I would like all of the works to be different, but also unified. Different in the sense that every day is different, different in that experiences are always different, I'd like the work to reflect that sort of change and the way a mind changes, the way an attitude shifts.

* Works of the Beyeler Collection may move around room D to I.

- 1 Josef ALBERS, HOMAGE TO THE SQUARE: GREEK ISLAND, 1957, oil on hardboard
- 2 Michael ARMITAGE, FOREST, 2022, oil on lubugo bark cloth, acquired with significant support from George Economou
- 3 Francis BACON, IN MEMORY OF GEORGE DYER, 1971, oil on canvas, triptych
- 4 Francis BACON, SAND DUNE, 1983, oil, pastel, and sand on canvas
- 5 Louise BOURGEOIS, UNTITLED, 2002, engraved drawing and wax pencil on India ink prepared board
- 6 Louise BOURGEOIS, THREE GRACES, 2002, engraved drawing and wax pencil on India ink prepared board
- 7 George BRAQUE, WOMAN READING, 1911, oil on canvas
- 8 George BRAQUE, GLASS; BOTTLE, AND JOURNAL, 1912
Charcoal and faux-bois wallpaper on paper
- 9 Paul CÉZANNE, FOREST SCENE (PATH FROM MAS JOLIE TO CHÂTEAU NOIR), 1900–1902, oil on canvas
- 10 Marlene DUMAS, THE SWAN, 2005, oil on canvas, gift from Marlene Dumas and Atsuko Koyanagi
- 11 Marlene DUMAS, BROKEN WHITE, 2006, oil on canvas
- 12 Marlene DUMAS, AMY – PINK, 2011, oil on canvas
- 13 Marlene DUMAS, MISSING PICASSO, 2013, oil on canvas, private collection
- 14 Marlene DUMAS, NUCLEAR FAMILY, 2013, oil on canvas
- 15 Marlene DUMAS, THE OLD WOMAN'S DESPAIR, 2020, oil on canvas
- 16 Max ERNST, HUMBOLDT CURRENT, 1951–1952, oil on canvas
- 17 Jean FAUTRIER, UNTITLED, 1939, oil on paper mounted on canvas, gift of Collection Renard
- 18 Alberto GIACOMETTI, LARGE STANDING WOMAN III, 1960, bronze

- 19 Alberto GIACOMETTI, LARGE STANDING WOMAN IV, 1960, bronze
- 20 Felix GONZALEZ-TORRES, UNTITLED (FOR NEWYORK), 1992, light bulbs, porcelain light sockets, and extension cord
- 21 Wade GUYTON, UNTITLED, 2007, Epson UltraChrome inkjet print on linen, artist's collection
- 22 Wade GUYTON, UNTITLED, 2007, Epson UltraChrome inkjet print on linen, artist's collection
- 23 Ferdinand HODLER, STOCKHORN RANGE WITH LAKE THUN IN WINTER, ca. 1913, oil on canvas, private collection
- 24 Ferdinand HODLER, THE SICK VALENTINE GODÉ-DAREL, 1914–1915, oil on canvas, Rudolf Staechelin Collection
- 25 Ferdinand HODLER, LANDSCAPE NEAR MONTANA, 1915, oil on canvas, Rudolf Staechelin Collection
- 26 Ferdinand HODLER, THE GRAMMONT AFTER THE RAIN, 1917, oil on canvas, Rudolf Staechelin Collection
- 27 Ferdinand HODLER, LAKE GENEVA WITH MONT-BLANC AND PINK CLOUDS (MARCH), 1918, oil on canvas, Rudolf Staechelin Collection
- 28 Roni HORN, DEAD OWL, 1997, two Iris prints, gift of Roni Horn
- 29 Wassily KANDINSKY, FUGUE, 1914, oil on canvas
- 30 Ellsworth KELLY, WHITE SQUARE, 1953, oil on wood, private collection
- 31 Ellsworth KELLY, BLACK SQUARE, 1953, oil on wood, private collection
- 32 Ellsworth KELLY, DARK GRAY WITH WHITE RECTANGLE II, 1978, oil on canvas, two parts
- 33 Ellsworth KELLY, GREEN CURVES, 1997, oil on canvas
- 34 Ellsworth KELLY, THE RIVER, 2004, lithograph on Arches Cover mounted on aluminium, donated by Ellsworth Kelly
- 35 Fernand LÉGER, THE LEVEL CROSSING, 1912, oil on canvas

- 36 Fernand LÉGER, CONTRAST OF FORMS, ca. 1912, oil on paper on cardboard
- 37 Fernand LÉGER, CONTRAST OF FORMS, 1913, oil on canvas
- 38 Kazimir MALEVICH, SUPREMATIST COMPOSITION, 1915, oil on canvas
- 39 Henri MATISSE, OCEANIA, THE SEA, 1946/48, screen print on linen
- 40 Joan MIRÓ, LANDSCAPE (LANDSCAPE WITH ROOSTER), 1927, oil on canvas
- 41 Piet MONDRIAN, EUCALYPTUS, 1912, oil on canvas
- 42 Piet MONDRIAN, COMPOSITION NO. XVI (COMPOSITION I, TREES), 1912–1913, oil on canvas
- 43 Piet MONDRIAN, COMPOSITION NO. VI (COMPOSITION 9, BLUE FAÇADE), 1914, oil on canvas
- 44 Piet MONDRIAN, PICTURE NO. I, 1921–1925, oil on canvas
- 45 Piet MONDRIAN, COMPOSITION WITH YELLOW AND BLUE, 1932, oil on canvas, purchased with generous support by Hartmann P. and Cécile Koechlin-Tanner, Riehen
- 46 Piet MONDRIAN, COMPOSITION WITH DOUBLE LINE AND BLUE, 1935, oil on canvas
- 47 Piet MONDRIAN, LOZENGE COMPOSITION WITH EIGHT LINES AND RED (PICTURE NO. III), 1938, oil on canvas
- 48 Claude MONET, ROUEN CATHEDRAL: THE PORTAL (MORNING), 1894, oil on canvas
- 49 Claude MONET, WATER LILIES, 1916–1919, oil on canvas
- 50 Claude MONET, THE JAPANESE BRIDGE, ca. 1918–1924, oil on canvas
- 51 Pablo PICASSO, WOMAN SEATED IN AN ARMCHAIR, 1910, oil on canvas
- 52 Pablo PICASSO, THE MANDOLIN PLAYER, 1911, oil on canvas



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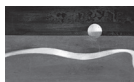
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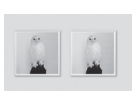
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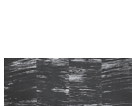
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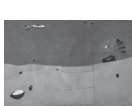
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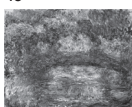
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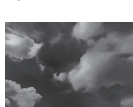
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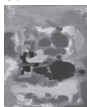
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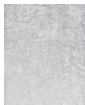
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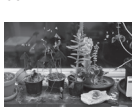
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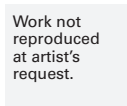
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- 53 Sigmar POLKE, UNTITLED, ca. 1993, acrylic on textile, gift of Collection Renard
- 54 Gerhard RICHTER, CLOUD, 1976, oil on canvas, private collection
- 55 Mark ROTHKO, UNTITLED, 1948, oil on canvas
- 56 Henri ROUSSEAU, THE HUNGRY LION ATTACKING AN ANTELOPE, 1898/1905, oil on canvas
- 57 Wilhelm SASNAL, ANKA, 2012, oil on canvas
- 58 Wilhelm SASNAL, SUTRO TOWER, 2013, oil on canvas
- 59 Rudolf STINGEL, UNTITLED, 2019, oil and enamel on canvas, gift of the artist
- 60 Rudolf STINGEL, UNTITLED, 2019, oil and enamel on canvas, gift of the artist
- 61 Rudolf STINGEL, UNTITLED, 2019, oil and enamel on canvas, gift of the artist
- 62 Rudolf STINGEL, UNTITLED, 2019, oil and enamel on canvas, gift of the artist
- 63 Wolfgang TILLMANS, IN FLIGHT ASTRO (II), 2010, inkjet print on aluminium in artist's frame
- 64 Wolfgang TILLMANS, TRANSIT OF VENUS, 2012, inkjet print on aluminium in artist's frame
- 65 Wolfgang TILLMANS, NITE QUEEN, 2013, inkjet print on paper mounted on Dibond in artist's frame
- 66 Wolfgang TILLMANS, FRANK OCEAN, BERLIN, 2015, C-print, tape
- 67 Vincent VAN GOGH, PORTRAIT OF AN OLD WOMAN, 1886, oil on canvas, Rudolf Staechelin Collection
- 68 Vincent VAN GOGH, WHEAT FIELD WITH CORNFLOWERS, 1890, oil on canvas
- 69 Vincent VAN GOGH, FIELD WITH STACKS OF GRAIN, 1890, oil on canvas

- 70 Vincent VAN GOGH, DAUBIGNY'S GARDEN, 1890, oil on canvas, Rudolf Staechelin Collection
- 71 Andy WARHOL, FLOWERS, 1965, silkscreen print and acrylic on canvas
- 72 Andy WARHOL, SELF-PORTRAIT, 1967, silkscreen print and acrylic on canvas
- 73 Andy WARHOL, JOSEPH BEUYS, 1980, silkscreen print and diamond dust on acrylic on canvas
- 74 Andy WARHOL, JOSEPH BEUYS, 1980, silkscreen print and diamond dust on acrylic on canvas
- 75 Jordan WOLFSON, UNTITLED, 2015, ink-jet print on glossy photo paper on aluminium panel

Unless otherwise mentioned, all works are part of the Beyeler Collection.

Cildo MEIRELES (*1948)

ALTO, 2024

wood and speakers

Cildo Meireles is one of the most significant living artists from Latin America. His work evokes universal themes that are communicated to viewers through physical, mental and sensory elements in a rigorously designed and defined shared space. His installations also attract the public for their political and philosophical concepts. At the Fondation Beyeler, the famous voice of Íris Lettieri fills the space. Due to the temporal nature of the work, there are no two identical experiences. Meireles already gave shape to this idea in 1977 by placing a speaker in each of the four corners of a room. With the multiplicity of experiences this acoustic and visual sculpture opens up different layers of meanings gathered in the same place.

*We learned everything from those who came before.
We are all like snails, carrying our home, our universe.
There is a single art object being made by all artists
throughout art history.*

Federico CAMPAGNA (*1984)

A LIBRARY AS LARGE AS THE WORLD, 2024

800 books in a cycle of four sections

A library conceptualised and selected by philosopher Federico Campagna and collaborators. Shaped like a garden of Pantelleria, it replicates the traditional symbol for the 'whole' and presents the four seasons in the life cycle of a 'world'.

Summer – so bright as to turn black – breeds the belief that reality can be contained and explained by rigid conceptual structures.

A mould-green autumn rots the framework of theory, stirring doubts and rebellions against what once seemed indisputable.

When winter descends – white, colourless – reality returns, mysterious, absurd, magnificently threatening. At last, a red-blood spring brings the awareness that any 'world' is a fiction built over an abyss. And the cycle begins anew.

To protect it from the winds, the inhabitants of Pantelleria plant a citrus tree inside a tower and graft it with shoots of four fruits.

Frida ESCOBEDO (*1979)

A LIBRARY AS LARGE AS THE WORLD, 2024

structure made of papier-mâché, bamboo, seeds, and wool

A collection of books is an intimate portrait: it holds a constellation of associations that we are invited to connect with. The circular shape of this library becomes a vessel, frame, and pedestal for Federico Campagna's selection. Four identical openings spiral inward, symbolising the four seasons into which the space is divided. The cyclical nature and circular structure of the division invite us to envision multiple superimposed interpretations – both of the books within and of the space itself. Reflecting the piece's recurring theme, a fragment of the library – made with seed paper – will be composted. As it decomposes, a flower garden will blossom; leaving a trace that will expand and dissolve over time.

My looking ripens things ... (Rainer Maria Rilke, 1899)

Peter FISCHLI (*1952)

SNOWMAN'S UNIVERSE, 2024

slide film, 15:54 minutes

For 30 years, Fischli/Weiss have created a world of videos, photographs and sculptures that tap the extraordinary potential of ordinary objects. One such thing is *Snowman*, which has stood guard in the garden since 2020, placed on the path to the Fondation Beyeler as its mostly friendly gatekeeper. In 2022, Peter Fischli released a book documenting *Snowman's* journey from its creation in 1987 to the present, complete with rich imagery, detailed captions, commentaries and research materials. Expanding on this, the new slide film – narrated by a computer-generated voice – explores both the whimsical and uncanny aspects of *Snowman's* universe.

Like Frankenstein's monster in his tank or Snow White in her glass coffin, Snowman is permanently confined to his cooled vitrine – that's the price he pays for his survival.

Arthur Jafa (*1960)

LOML, 2022

single-channel video, colour, sound, 11:32 minutes

The late cultural critic Greg Tate described his long-time friend Arthur Jafa (AJ) as having an ‘obsession with witnessing through images’. As a visual artist, AJ assembles images taken from history, fine art, popular culture, music and cinema, drawing the viewer into a world of harmonious yet strange sequences. His gaze, which highlights chaos and dissonance, resembles a lens set on the cultural nuances of the African American experience.

In *LOML*, AJ pays tribute to the recently passed Greg Tate by exploring the lines between light and shadow, showing a new interest for abstraction. This mesmerising *chiaroscuro* fluctuation made of brighter and darker tones describes his own feelings. Neither light nor darkness holds sway completely, yet they dance together.

I made LOML in the wake of my best friend, Greg Tate's death, two years ago. We were in a 'Vulcan mind meld' for over forty years. — He loved him madly.

Carsten HÖLLER (*1961) with Adam HAAR (*1992)

DREAM HOTEL ROOM 1:
DREAMING OF FLYING WITH FLYING FLY AGARICS, 2024
mixed materials

'This dream bed is as much an experience as it is an installation', says Carsten Höller, 'but the real question is: what sense does it make to sleep and dream?' Containing a robotic bed and a surreal mushroom in motion, this dream room invites visitors to take a one-hour nap. Beginning to move at the onset of sleep, like a flying carpet, the bed immerses you in a mesmerising atmosphere. The work also happens in a space, a context and a situation, leading visitors through a transformative and unique experience based around sleep and dreams. 'Men in their waking state have just one world, common to all. In sleep everybody returns to their own private world', Plutarch quotes Heraclitus.

The room is also available for overnight stays.
For more information, please check: fondationbeyeler.ch



Dreams, they cannot be retained and possess only the value of the moment. Indeed, the less they can be retained, the wilder they get, freed from any authority. C.H.

We are facilitating unique flying dream experiences, where dream content is engineered. C.H. and A.H.

Adrián VILLAR ROJAS (*1980)

THE END OF IMAGINATION VI, 2024

live simulations of active digital ecologies and layered composites of organic, inorganic, man- and machine-made matter

THE END OF IMAGINATION VII, 2024

live simulations of active digital ecologies and layered composites of organic, inorganic, man- and machine-made matter

In his research, a mix of film, writing, science-fiction, drawing, installation and performative traces, Adrián Villar Rojas creates immersive environments and experiences seemingly in a state of perpetual space-time travel. For this exhibition, the artist uses the 'Time Engine', an amalgamation of software programmes based on procedural generation and AI, to model digital ecologies. This engine simulates conditions, then produces visually rendered data of the effects of time on a sculpture (or any artifact) of the artist's design: modeling worlds that in turn model sculptures. Here, a washing machine and refrigerator now host mutant parasites, alive and dead, while spinning, buzzing, and transmitting, defying the laws of thermodynamics to perform in a state of perpetual motion.

What if we could see and think of ourselves – humanity – from an alien perspective; detached, unprejudiced, acultural? What if we could think of ourselves from the borders of our own completed path?

Ian CHENG (*1984)

THOUSAND LIVES, 2023–2024
artificial life simulation and sound

Thousand Lives is a simulation that dramatises the daily life of *Thousand*, a tiny but vital character from Ian Cheng's anime *Life After BOB*. *Thousand* is driven by a neuro-symbolic AI model that attempts to learn the relevance to its own internal reptilian urges of everything it encounters. Over the course of many days, *Thousand* develops a recognition of the resources and threats present in *Chalice's* messy apartment environment, minimising setbacks to its expectations, and constructing new motives to better satisfy its competing urges. This gradual but steady development forms the ongoing drama of *Thousand's* lifetime in a new kind of 'slow story' generated only by means of simulation.

What if an artwork could integrate you into its dream?

Rirkrit TIRAVANIJA (*1961)

UNTITLED (Old Smokey lounge), 2024

Old Smokey charcoal grills, garden furniture, food, drink, cigarettes, cigars, a lot of smoke, and a lot of people

'Far Eastern thought is not concerned with substance, but with relationships', the philosopher Byung-Chul Han points out. Rather than making objects for a static display, Rirkrit Tiravanija focuses on interactions between people and their surroundings. He also encourages visitors to be active participants instead of passive consumers of culture. Since the 1990s, Tiravanija has been making artworks that reflect his personal history and daily experiences. 'In many ways maybe all of the work I do or have done is about trying to locate myself.' Here, too, his work exemplifies his relational approach. For the exhibition, he has converted the terrace into a slow-cooking kitchen for the evenings and into a place where visitors can meet and linger, have a smoke, a drink and a bite during opening hours.

For me, staying in place might mean staying with my own thoughts, even if the body keeps traveling.

COLLECTION

Duane HANSON, PAINTER, 1977

polyvinyl, polychromed in oil, mixed media with accessories

COLLECTION

FISCHLI / WEISS, DÜNGER, ETC., 1997/2016

2 wooden shelves, accumulation of fertilizers, et al.

FISCHLI / WEISS, GARDEN

(from *Suddenly this overview*), 1981–2012

clay, Peter Fischli and Fischli Weiss Estate

Carsten HÖLLER (*1961)

PILL CLOCK, 2015

gelatine capsules, placebo, drop mechanism, control unit, and water dispenser

Dropping every three seconds on the floor of the exhibition space, bicolored pills gradually form a sculptural element, thus marking the passing of time. Around three seconds is the time frame we perceive as 'present'. Like the fly agaric mushroom in Carsten Höller's *Dream Bed*, the pills are red and white, suggesting potential parallels between the two works. The visitor is invited to take a pill, to see whether it affects her or his relation to the space, exhibition, and dreams that follow.

Note: These pills have been developed to ensure they contain no allergenic substances.

Cyprien GAILLARD with Victor MAN
AFTER GIORGIO DE CHIRICO (1888–1978)

Cyprien GAILLARD (*1980)

RETINAL RIVALRY, 2024
stereoscopic 3D film, 31 minutes

Continuing themes explored in his 3D-film *Nightlife* (2015), for his new film Cyprien Gaillard uses stereoscopic motion for its sculptural, spectral and psychedelic potential. By expanding the pictorial space and embracing the medium's spatiality as an organising principle for the various subjects considered, the film leaves narration behind to focus on pure vision. Fluctuating between deep void and sculptural effect, the images protrude beyond the screen into the exhibition space, altering our perception of the visible world. The artist centres his gaze on the German environment, with a dissonant soundtrack that has been synchronised with the images. Sources include Sudanese music discovered in UNESCO archives in Paris and the sound of a street organ in Weimar.

Retinal Rivalry is a film about space, I wanted my images to have an echo to them, like a Dub version of cinema.

Victor MAN (*1974)

PIAZZA D'ITALIA, 2024
oil on canvas

For the most recent work in his *Luminary Petals on a Wet, Black Bough* series, Victor Man has reconstituted from memory a painting inspired by Giorgio De Chirico's iconic metaphysical series, *Piazza d'Italia*. Rendered in black oil paint from a tube that was sourced from De Chirico's studio by Cyprien Gaillard, the painting is half-ghost, half-invention, both true to and far removed from its phantasmatic source. In a charnel house palette, derived from a material that connects all three artists, the painting activates a complex circuit of conceptual and material concerns. In it, De Chirico is returned to his most referenced motif of the empty town square via a bifurcated intervention staged jointly by Gaillard and Man.

COLLECTION

Claude MONET, WATER LILY POND, ca.1917–1920, oil on canvas

Mark ROTHKO, BLUE AND GRAY, 1962, oil on canvas

KOO JEONG A (*1967)

BOOLGASAEU BOOLGASALI, 2024

cast in bronze, dark patina

KOO JEONG A's site-specific work opens narrative portals, with various media combined with natural elements such as wind, gravity or the electromagnetic field. Thus, alternative realities are conjured up not only geographically, but also astrally and poetically.

For this exhibition, KOO has made two bronze stones originating from a series of daily drawings made in 2005 and 2013–14.

By placing them asymmetrically in meticulous tension, the installation triggers dynamism, refracting the viewer into a different cosmic constellation that both connects and expands. For KOO, art is an act of reverence containing the surprise of discovery, approaching a state of perpetual oscillating, trembling, and vibrating.

I see myself as an emission of radiation.

- 76 Paweł ALTHAMER, MAMA IV, 2016, engobes and glazing on red clay, carpet
- 77 Paweł ALTHAMER, PEOPLE OF THE EARTH (MIKE), 2018, ceramic, metal, hay, glazing, coins, screws, wrench, resin, wire, gold leaf
- 78 Hans ARP, TREE OF BOWLS, 1947, bronze, private collection
- 79 Hans ARP, TORSO, 1957, plaster, gift of Stiftung Arp e. V., Berlin, 2023
- 80 Hans ARP, TREE OF BOWLS, 1960, bronze
- 81 Georg BASELITZ, UNTITLED, 1979–1980, lime wood and tempera, private collection
- 82 Louise BOURGEOIS, UNTITLED, 1950, painted wood and stainless steel, private collection, New York
- 83 Louise BOURGEOIS, UNTITLED, 1954, painted plaster and stainless steel
- 84 Louise BOURGEOIS, IN RESPITE, 1992, steel, thread and rubber
- 85 Louise BOURGEOIS, UNTITLED, 1996, cloth, bronze, and steel, private collection, New York
- 86 Constantin BRANCUSI, THE BIRD, 1923/1947, marble and limestone
- 87 Constantin BRANCUSI, MADEMOISELLE POGANY II, 1925, bronze, polished, Anthax Collection Marx, long term loan to Fondation Beyeler
- 88 Enrico DAVID, THE ASSUMPTION OF WEEE, 2014, jesmonite, graphite
- 89 Enrico DAVID, PUTTING UP WITH IT, 2014, jesmonite, graphite
- 90 Max ERNST, THE KING PLAYING WITH THE QUEEN, 1944, original plaster
- 91 Alberto GIACOMETTI, MONUMENTAL HEAD, 1960, bronze
- 92 Alberto GIACOMETTI, WALKING MAN II, 1960, bronze



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- 93 Alberto GIACOMETTI, ELI LOTAR III (SEATED), 1965, bronze
- 94 Jeff KOONS, PINK PANTHER, 1988, porcelain,
private collection
- 95 Jeff KOONS, TITI, 2004–2009, high chromium stainless steel
with transparent colour coating, collection of the artist
- 96 Jacques LIPCHITZ, FIGURE, 1926–1930, bronze
- 97 Pablo PICASSO, HEAD OF A WOMAN (DORA), 1941,
bronze, one of four casts
- 98 Pablo PICASSO, WOMAN WITH HAT, 1961, sheet metal,
cut out, folded, and painted in 1963
- 99 Gerhard RICHTER, DOUBLE GREY, 2014,
enamelled glass, two parts
- 100 Gerhard RICHTER, DOUBLE GREY, 2014,
enamelled glass, two parts
- 101 Thomas SCHÜTTE, FEMALE HEAD, 2006, patinated
bronze and steel base
- 102 Thomas SCHÜTTE, WALSER'S WIFE, 2011,
lacquer on aluminium and steel base
- 103 Thomas SCHÜTTE, GLASS HEAD, 2013, Murano glass
and steel base
- 104 Thomas SCHÜTTE, GLASS HEAD, 2013, Murano glass
and steel base
- 105 Thomas SCHÜTTE, THIRD SISTER, 2013, patinated bronze
and steel base
- 106 Jean TINGUELY, UNTITLED (FROM THE SERIES BALUBA),
1962, wood trunk base, steel and iron support,
bells, springs, wire, feather, plastic, electric motor,
gift of Collection Renard

Unless otherwise mentioned, all works are part
of the Beyeler Collection.

Philippe PARRENO (*1964)

BLEACHERS, 2018
wood, foam, and wool

Tino SEHGAL (*1976)

THIS JOY, 2020

With *This Joy*, Tino Sehgal pays tribute to six timeless compositions of Ludwig van Beethoven and translates the joy that emanates from this music into the physical.

With: Alexandre ACHOUR, Zuriñe BENAVENTE,
Margherita D'ADAMO, Sandhya DAEMGEN, Hanako HAYAKAWA,
Louise HÖJER, Leah KATZ, Justin F. KENNEDY, Liz KINOSHITA,
Sonya LEVIN, Vera PULIDO, Lizzie SELLS

Pierre HUYGHE (*1962)

IDIOM, 2024

real-time voice generated by artificial neural network,
golden LED screen masks and sensors

The French philosopher Jean-François Lyotard asked, 'can thought go on without a body?' From *Idiom* emerges a new, invented language, incomprehensible, self-generated over the course of the exhibition. 'This unknown language is an expanded vision of another world, outside of ours, which grows endlessly'. Pierre Huyghe invites visitors to follow other realities, to become strangers to themselves, adopting a non-human perspective. In the exhibition, *Idiom* masks are moved through space by mute humans to gather data by means of sensors. This data is then converted into an ineffable syntax that amplifies over time. The bodiless entities of *Idiom* become a community speaking from another reality.

The exhibition is the site of constitution for inhuman subjectivities to define and discover a will within themselves. It's not about being the parent of sentient creatures, rather allowing them to appear without author or creator.

Dozie KANU (*1993)

CHAIR [xx] (Fondation Beyeler Security), 2024
aluminium and polyurethane foam

For this exhibition, Dozie Kanu aimed at expanding the traditional boundaries of sculpture and creating objects that viewers and museum guards are invited to manipulate. The goal was to go beyond the purely optical and include tactile qualities as well. Fueled by his fascination for Franz West's chairs at the Fondation Beyeler, Kanu invites us to sit and linger on his seats, which simultaneously retain their status as elusive works of art.

I think hope is one of the most important elements of what artists provide.

Rachel ROSE (*1986)

WHAT TIME IS HEAVEN, 2024
booklet, 64 pages

These are a series of still photographs taken throughout the Fondation Beyeler of the spaces that we all see and don't pay much attention to: the bathrooms, the elevator, the hallways – now shrouded in haze, backlit, silhouetted in shadows – dramatising the simplest landscapes, imagining more ephemeral, possessed possibilities for what at first glance appears real and mundane.

I'm thinking about how we experience, or try to experience, infinite space and time through the most finite, basic methods.

For this exhibition, poets and musicians have been invited to a residency at the Fondation Beyeler. The poets have been asked to imagine projects that take poetry beyond the book and thereby enrich the museum experience for the visitors. During their residency, they will find ways in which the exhibition may serve as an active and narrative space for telling stories within stories, for transforming fiction into reality and reality into fiction, memories into words and words into memories. The musicians in residence will present a concert in the course of the exhibition.

Poets-in-Residence

Alice NOTLEY (*1945) from May 18th to 25th

Jota MOMBAÇA (*1991) from June 9th to 21st

Anne BOYER (*1973) from June 22nd to July 10th

Musicians-in-Residence

CHUQUIMAMANI-CONDORI (*1985) and

Joshua CHUQUIMIA CRAMPTON (*1983)

Programme to be announced very soon.

For more information, please check fondationbeyeler.ch

The exhibition is organised by Fondation Beyeler in partnership with LUMA Foundation.

The LUMA Foundation was established in 2004 by Maja Hoffmann in Zurich, Switzerland, to support artistic creation in the fields of visual arts, photography, publishing, documentary films, and multimedia. Considered as a production tool for the multiple initiatives launched by Maja Hoffmann, the LUMA Foundation produces, supports, and funds artistic projects that aim to deepen the understanding of issues related to the environment, human rights, education, and culture.

Further information: luma-arlles.org and westbau.com

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CREDITS

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ACCOUNT OF AN ILLITERATE MAN
2020, private collection, Sweden
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Collection Andrea-Luca Mina Seguin
SAYAN, 2022–2024, Courtesy the
artist and David Zwirner

Ian CHENG
THOUSAND LIVES, 2023–2024,
Courtesy the artist, Pilar Corrias, and
Gladstone Gallery

Marlene DUMAS
THE ORIGIN OF PAINTING (The
Double Room), 2018, Courtesy the
artist and Zeno X Gallery
TIME AND CHIMERA, 2020, Courtesy
the artist and Zeno X Gallery
THE MAKING OF, 2020, Courtesy the
artist and Zeno X Gallery

Federico CAMPAGNA
Frida ESCOBEDO
A LIBRARY AS LARGE AS THE
WORLD, 2024, Courtesy the artists

Cyprien GAILLARD
RETINAL RIVALRY, 2024, Courtesy the
artist and Sprüth Magers

Dominique GONZALEZ-FOERSTER
UNTITLED (nuage), 2024, Courtesy
the artist

Wade GUYTON
UNTITLED, 2023–2024, Courtesy
the artist

Carsten HÖLLER
PILL CLOCK, 2015, Courtesy the artist

Carsten HÖLLER with Adam HAAR
DREAM HOTEL ROOM 1: DREAMING
OF FLYING WITH FLYING FLY
AGARICS, 2024, Courtesy the artist

Pierre HUYGHE
IDIOM, 2024, Courtesy the artist,
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Chantal Crousel, and Taro Nasu

Peter FISCHLI
SNOWMAN'S UNIVERSE, 2024,
Courtesy the artist

Arthur JAJA
LOML, 2022, Courtesy the artist and
Gladstone Gallery

KOO JEONG A
BOOLGASAEU BOOLGASALI, 2024,
Courtesy the artist

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CLOACK-ROOM, 2024, Courtesy the
artist and Galerie Francesca Pia
CHAIR [xx] (Fondation Beyeler
Security), 2024, Courtesy the artist
and Galerie Francesca Pia

Victor MAN
PIAZZA D'ITALIA, 2024, Courtesy the
artist and Gladstone Gallery

Cildo MEIRELES
ALTO, 2024, Courtesy the artist

Fujiko NAKAYA
UNTITLED, 2024, Courtesy the artist

Precious OKOYOMON
the sun eats her children, 2024,
Courtesy the artist
BELOVED, 2023, Courtesy the
artist, Sant'Andrea de Scaphis, and
Gladstone Gallery

Philippe PARRENO
MEMBRANE, 2024, Courtesy
the artist
ILLUMINATED WALL, 2013–2024 and
MARQUEE, 2024, Courtesy the artist
BLEACHERS, 2018, Courtesy the artist
and Esther Shipper

Rachel ROSE
WHAT TIME IS HEAVEN, 2024,
Courtesy the artist

Tino SEHGAL
THIS JOY, 2020, Courtesy the artist

Rirkrit TIRAVANIJA
UNTITLED (Old Smokey lounge),
2024, Courtesy the artist

Adrián VILLAR ROJAS
THE END OF IMAGINATION VI, 2024,
Courtesy the artist and kurimanzutto
THE END OF IMAGINATION VII, 2024,
Courtesy the artist and kurimanzutto

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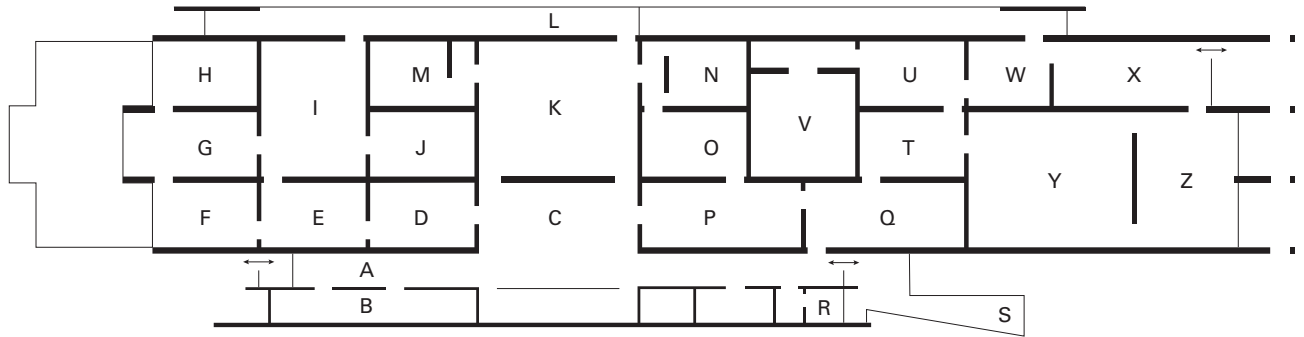
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B Dozie KANU

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G Marlene DUMAS

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J Cildo MEIRELES

K Federico CAMPAGNA

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L Peter FISCHLI

M Arthur JAJA

N Carsten HÖLLER with Adam HAAR

O-P Adrián VILLAR ROJAS

R Ian CHENG

S Rirkrit TIRAVANIJA

T Duane HANSON

U FISCHLI/WEISS,

Carsten HÖLLER

V Cyprien GAILLARD, Victor MAN

W KOO JEONG A,

Mark ROTHKO

X KOO JEONG A,

Claude MONET

Y COLLECTION

Z Tino SEHGAL,

Philippe PARENNO

Somewhere Pierre HUYGHE

Dozie KANU

Rachel ROSE

Sometime Alice NOTLEY, Jota MOMBAÇA,

Anne BOYER,

CHUQUIMAMANI-CONDORI

and Joshua CHUQUIMIA CRAMPTON

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