

# EXPOSED EXHIBITIONS 22.9.—12.11.2017

EN

## FOTOARCHIV DER KUNSTHALLE BASEL

With Cécile Hummel, Esther Hunziker, Doris Lasch and Astrid Seme, Raoul Müller, and Werner von Mutzenbecher

The Photo Archive of Kunsthalle Basel is as exceptional as the institution whose exhibitions it documents. Spanning from the early 20<sup>th</sup> century—when photography was still a nascent medium for documenting artworks in exhibitions—to today, it comprises more than 25,000 photographs, glass plate negatives, Polaroid images, and transparencies, most of them rarely seen, some already iconic, and all shining a light on more than 100 years of exhibitions that have taken place at the institution. To look at its contents is to see not only which artworks were shown, how exhibitions were mounted, and the artists themselves at work, but also to recognize the role of Kunsthalle Basel, as well as its audience and supporters, relative to some of the most avant-garde art of its time. Celebrating this archive and the process of cataloguing, restoring, digitizing, and making its contents publicly accessible gives occasion for *Exposed Exhibitions – Fotoarchiv der Kunsthalle Basel*.

The title's use of the word "exposed" conjures not only presentation and photographic exposure, but also the revelation of ephemeral shows whose histories may have slipped from attention over time. The exhibition opens with a vast timeline that gives visitors a glimpse into the institution's history through archival materials and photographs. Across from it hang enlarged contact prints, some bearing handwritten annotations. These register the unspectacular views as well as the final selections of what would circulate to represent an exhibition, and as such determine a particular perspective on Kunsthalle Basel's exhibition history. Most of all, these contact sheets remind us that history is constructed through a subjective and selective gaze.

Six artists from different generations—Cécile Hummel, Esther Hunziker, the artist duo Doris Lasch and Astrid Seme, Raoul Müller, and Werner von Mutzenbecher—were invited to

conduct research in the Photo Archive and make new work from it. In their diverse practices, they share an acute interest in archives and photography, and most also have personal connections to Basel and Kunsthalle Basel. Their works are intermixed with the institution's own presentation of selected materials from the Photo Archive, revealing the radically diverse interpretive possibilities offered by an archive.

Doris Lasch and Astrid Seme [→▲] focus in their project *The imaginary museum* (2017) on a political text work by US-American artist Barbara Kruger [→▲] originally shown at Kunsthalle Basel in 1994. It gains new topicality in today's political environment, even as Lasch and Seme's reprise renders its content not immediately accessible. They re-present Kruger's work in the form of print sheets arranged for the orientation and layout of their artists' book such that Kruger's original work is literally deconstructed and only becomes legible again by flipping through the book, available in the exhibition.

Raoul Müller is concerned less with pictorial content than with the photographic archive's systems [→✕]. For him, collecting is a central concern. Surfing the Internet, he acquires images and objects related to the keyword "Raoul," his first name. This personal approach can never aim to be exhaustive, but instead allows the creation of an ever-expanding collection, including material appropriated from the Photo Archive of Kunsthalle Basel [→✕]. With *Forget It* (2013–17), the quasi-sedimentary accumulation of the artist's archival materials, mounted on stacked layers of glass and suggesting an archaeological excavation, questions institutional systems of organization and the archive's limitations, thereby creating an awareness of its blind spots.

The second room's distinctive architecture has been little altered over the years. Its trio of windows

offers not only particular lighting conditions and a view into the garden, but also was used from time to time to provide access for artworks or even the audience to the space. Here a selection of archival photos permits a comparative view of how artists have responded to these spatial conditions over time.

In the very center of the exhibition and protected from daylight are particularly rare and fragile original photographs, shown in a cabinet-like setting. Unknown and unseen up to now, they show exhibitions featuring Aristide Maillol (1933), Auguste Rodin (1948), Claude Monet (1949), and others. They reveal elaborate retouching as well as behind-the-scenes impressions of individual works. The image of Monet's *Water Lilies* (1914–26) and the exhibited photographs of Sam Francis's *Basel Murals* (1956–58) deal with loss. Both artworks were later destroyed and are therefore only preserved in photographic form. Many photographic documents themselves are fragile and of a transitory materiality. Be it fading Polaroids, solvent-dyed prints, or a negative dissolving due to what is called "vinegar syndrome," each tells its own story. A case of the latter is visible in a negative from 1958 in which the once chemical-mechanical medium of photography was supposed to record the scientific and artistic formations that were shown as part of the exhibition *Kunst und Naturform* (1958). Today, the unstoppable process of decomposition appears on the image itself, almost like a literalization of the historic exhibition's subjects and theme.

Werner von Mutzenbecher's newly created video work *Kunsthalle Film II / 2017* [→■] construes present and retrospective as deeply imbricated. His experimental investigation of Kunsthalle Basel's empty building, first carried out in 16mm film for the 1969 exhibition *Für Veränderungen Aller Art* [→■], both differs from and corresponds to the current presentation of his work on-site. Mutzenbecher's reflection vis-à-vis his own filmic archive becomes evident in both digital video and analog film.

Esther Hunziker's video work *Hall* (2017) [→w] takes up the digitized image material of the institution's Photo Archive. In her artistic practice Hunziker repeatedly creates archives from which she produces new works. In her video piece, based on thousands of digital exhibition views, she has liberated the displayed artworks from their contexts and assembled them in new sequences. Temporal and spatial weightlessness arises from her slowly evolving superimposition and mutual permeation of the artworks.

Cécile Hummel often works in relation to photo archives and is herself an avid collector of images. In the photographic documents focusing on Kunsthalle Basel conservator Arnold Rüdlinger's tenure (from 1955–1967), Hummel found records of two ethnographic exhibitions from 1962: *Nigeria 2000 Jahre Plastik* and *Die Kunst Neuguineas* [→●]. In her response to these, Hummel deals with both the quality and the fragility of the photographic documents produced, as well as with the works of art they depict [→●]. The latter find their way into ephemeral, fluorescent wall paintings, a reflection on the appropriation of other cultures and highlighting this appropriation's reproduction and reception history.

"Art history," the writer André Malraux once said, "has been the history of that which can be photographed." The intimate linkage between art history and photography makes the Photo Archive of Kunsthalle Basel—its breadth and richness here on display and so intriguingly interpreted by the artists in the exhibition—a crucial tool for understanding how the history of art has been written. Not only that, it also reflects Basel's vital role as a renowned platform for the artists who have been the true authors of that art history.

Cécile Hummel was born in 1962 in Gottlieben, CH; she lives and works in Basel, CH.

Esther Hunziker was born in 1969 in Leimbach, CH; she lives and works in Basel, CH.

Doris Lasch and Astrid Seme: Doris Lasch was born in 1972 in Landsberg / Lech, DE; she lives and works in Basel, CH. Astrid Seme was born in 1985 in Graz, AT; she lives and works in Vienna.

Raoul Müller was born in 1975 in Frauenfeld, CH; he lives and works in Zurich, CH.

Werner von Mutzenbecher was born in 1937 in Frankfurt a.M., DE; he lives and works in Basel and Riehen, CH.

**8**  
Wernervon Mutzenbecher  
*Kunsthallefilm II* / 2017, 2017  
Digital video, color, sound  
approx. 9' in loop  
Camera and assistance:  
Martin Schaffner  
Camera 2: Elias Buess  
Production Kunsthalle Basel  
  
*I / 69 Kunsthalle*, 1969  
16 mm film, b/w, no sound;  
8', in loop  
Camera: Klaus Baumgärtner  
Assistance: Camille Schlosser  
Production Kunsthalle Basel  
  
Courtesy der Künstler

**9**  
Selected archival material  
"Veränderungen aller Art"  
Photo Archive of Kunsthalle Basel /  
Basler Kunstverein,  
unless otherwise indicated

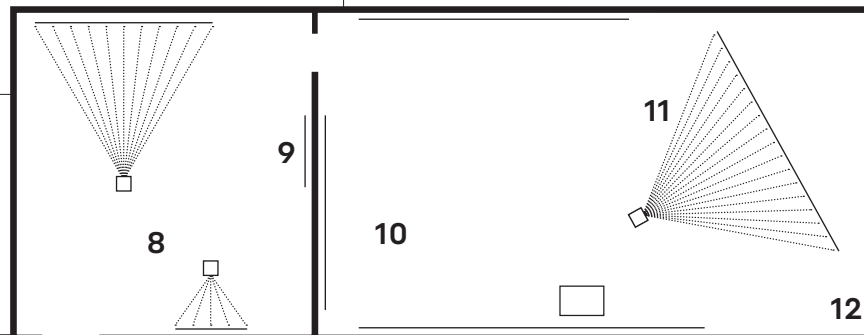
## ROOM 5

**10**  
Cécile Hummel  
*Distance Gance*, 2017  
22 photographs, numbered  
Each 40 × 60 cm, framed  
  
*Distant Gance*, 2017  
Flash lights, photographs,  
wall paintings  
Dimensions variable  
  
*Distant Gance*, 2017  
Acrylic luminous and  
fluorescent paint,  
wall paintings  
Dimensions variable  
  
Courtesy the artist

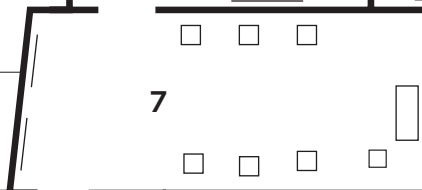
**11**  
Esther Hunziker  
*Hall*, 2017  
HD-video, b/w, no sound  
12', in loop  
Printed paper, 29.7 × 21 cm  
  
Courtesy the artist

**12**  
Selected archival material  
"Library Talks"  
Photo Archive of Kunsthalle Basel /  
Basler Kunstverein,  
unless otherwise indicated

## ROOM 4

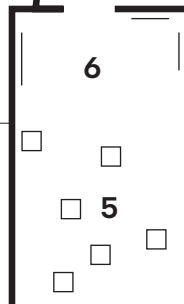


## ROOM 3



**7**  
Selected archival material  
"Image Transformation / Image Loss"  
Photo Archive of Kunsthalle Basel /  
Basler Kunstverein,  
unless otherwise indicated

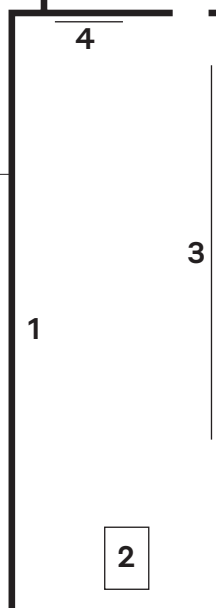
## ROOM 2



**5**  
Raoul Müller  
*Forget It*, 2013–2017  
Glass, photographs,  
printed matter,  
various materials, wood  
Dimensions variable  
  
Courtesy the artist

**6**  
Selected archival material  
"Archeology of Rooms"  
Photo Archive of Kunsthalle Basel /  
Basler Kunstverein,  
unless otherwise indicated

## ROOM 1



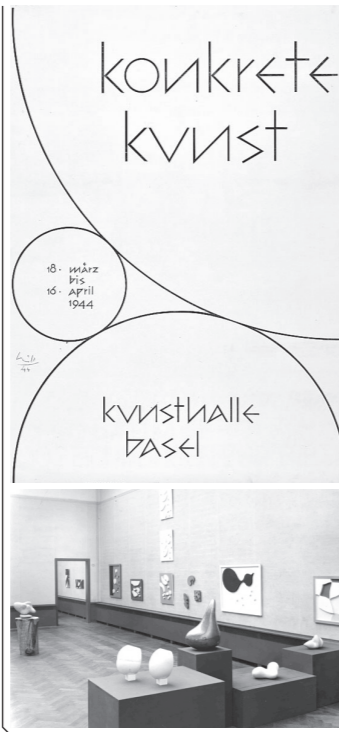
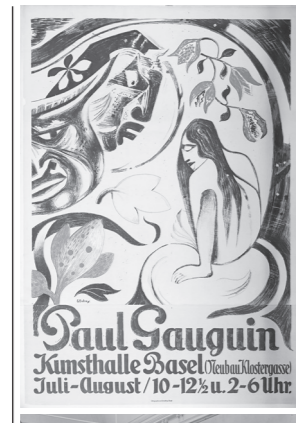
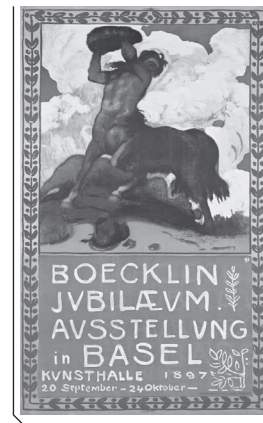
**1**  
Selected archival material  
"Timeline"  
Design: Studio Martin Stoecklin  
Photo Archive of Kunsthalle Basel /  
Basler Kunstverein,  
unless otherwise indicated

**2**  
Selected archival material  
"Georg Schmidt and the  
Constructivists"  
Photo Archive of Kunsthalle Basel /  
Basler Kunstverein,  
unless otherwise indicated

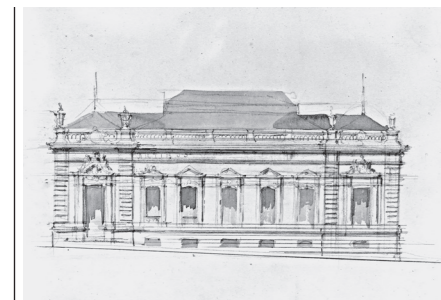
**3**  
Selected archival material  
"Contact Sheets"  
Photo Archive of Kunsthalle Basel /  
Basler Kunstverein,  
unless otherwise indicated

**4**  
Doris Lasch and Astrid Seme  
*The imaginary museum*, 2017  
featuring Barbara Kruger, *Untitled*, 1994 / 2017  
8 offset prints  
Each 100 × 70 cm  
Artist book  
128 pages, 24 × 33,5 cm, edition of 350,  
published by Mark Pezinger Verlag  
  
Courtesy the artist

*The imaginary museum* was founded in 2009,  
and is a series of exhibitions where place, time  
and circumstances are constantly redefined.



Foundation of Basler Kunstverein (Basel Art Association)



1839

1872

1897

Installation view  
*Gedächtnis-Ausstellung*  
Hans Sandreuter  
Photo: Max Fischer

Exhibition poster  
Arnold Böcklin  
Design: Arnold Böcklin

Installation view  
*Gedächtnis-Ausstellung*  
Albert Müller,  
Emanuel Schöttli  
Photo: Wilhelm Dierks

1927

Exhibition poster  
Paul Gauguin  
Design: Erik Bohny  
Installation view  
*Gedächtnis-Ausstellung*  
Hermann Scherer  
Photo: Wilhelm Dierks

1938

Installation view  
Konstruktivisten  
Photo: Atelier Eidenbenz

1944

Installation view  
Raoul Dufy, Georges  
Rouault, Maurice  
de Vlaminck  
Photo: Robert Spreng

1948

Exhibition poster  
Konkrete Kunst  
Design: Atelier  
Eidenbenz

1949

Installation view  
Auguste Rodin  
Photo: Unknown

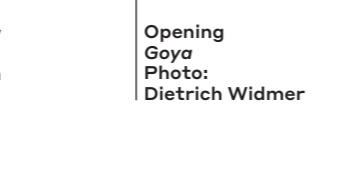
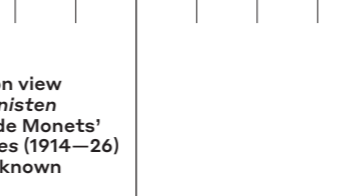
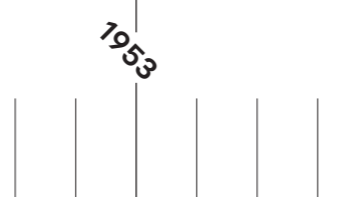
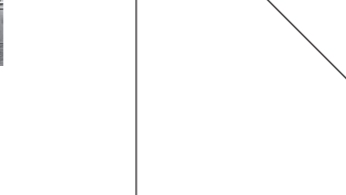
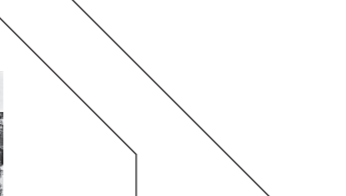


1953

Installation view  
*Impressionisten*  
with Claude Monets'  
*Water Lilies* (1914–26)  
Photo: Unknown

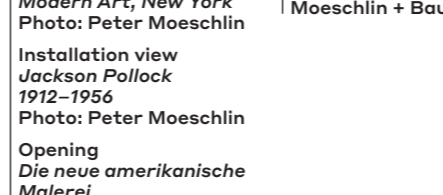
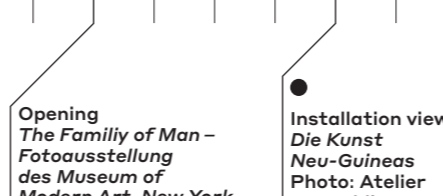
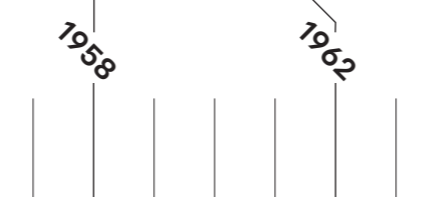
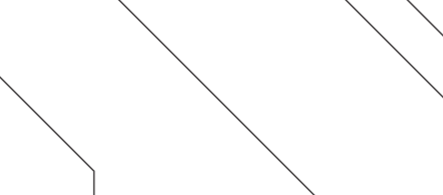
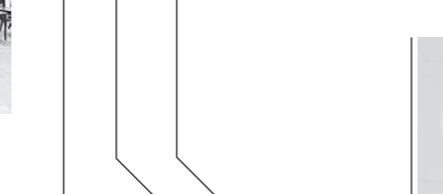
1958

Opening  
Goya  
Photo:  
Dietrich Widmer



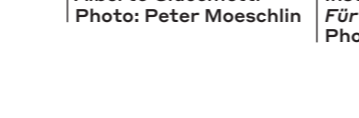
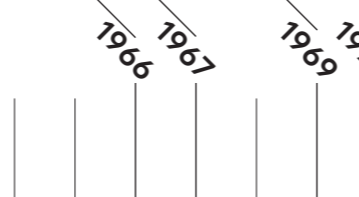
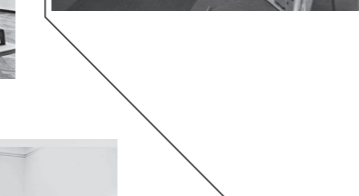
1962

Installation view  
Die Kunst  
Neu-Guineas  
Photo: Atelier  
Moeschlin + Baur



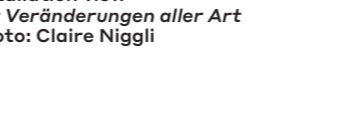
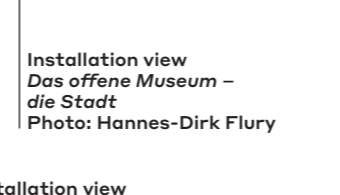
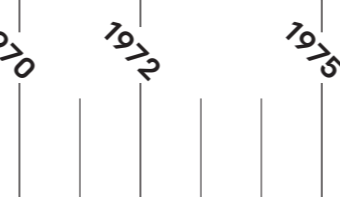
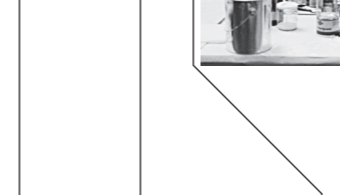
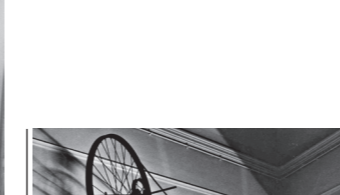
1966

Installation view  
Paul Klee  
Photo: Peter Moeschlin



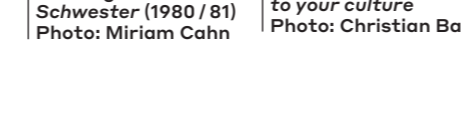
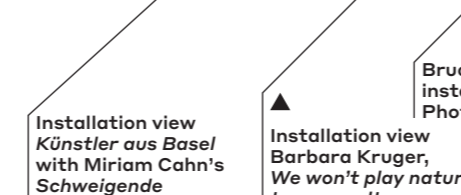
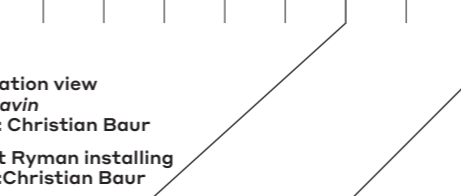
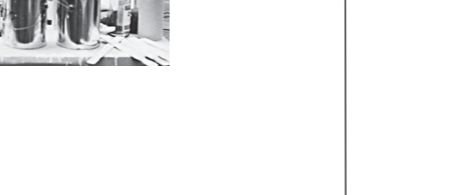
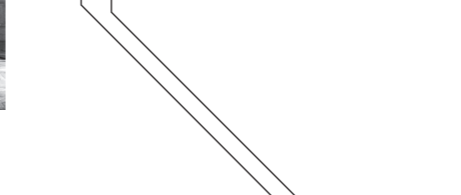
1970

Installation view  
Alberto Giacometti  
Photo: Peter Moeschlin



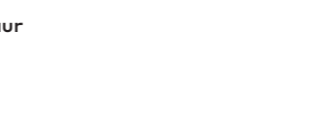
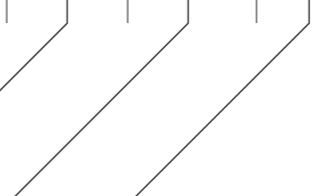
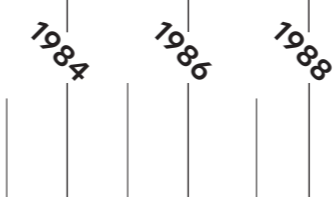
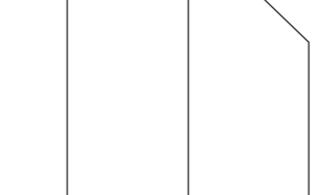
1972

Installation view  
Jean Tinguely  
Photo: Christian Baur



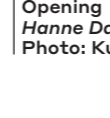
1975

Installation view  
Dan Flavin  
Photo: Christian Baur



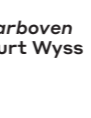
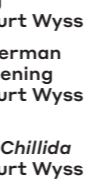
1981

Installation view  
Robert Ryman installing  
Photo: Christian Baur



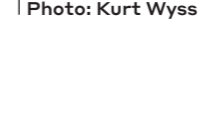
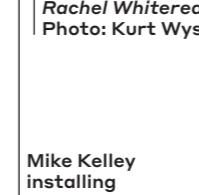
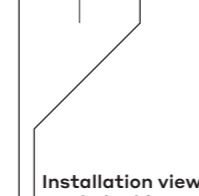
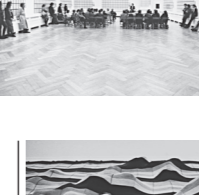
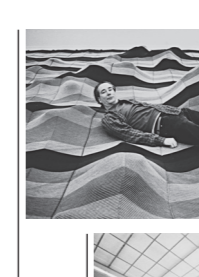
1984

Installation view  
Das offene Museum –  
die Stadt  
Photo: Hannes-Dirk Flury



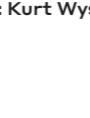
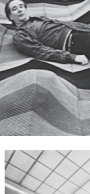
1986

Installation view  
Richard Serra  
installing  
Photo: Vera Isler



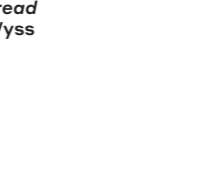
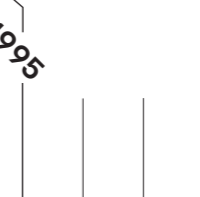
1988

Installation view  
Katharina Fritsch  
Photo: Christian Baur



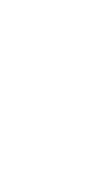
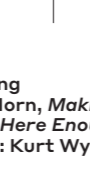
1991

Installation view  
Rachel Whiteread  
Photo: Kurt Wyss



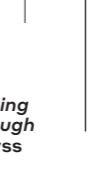
1992

Installation view  
Eduardo Chillida  
Photo: Kurt Wyss



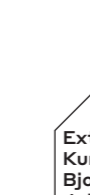
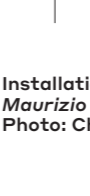
1994

Opening  
Roni Horn, *Making  
Being Here Enough*  
Photo: Kurt Wyss



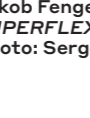
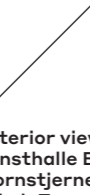
1995

Installation view  
Gustav Metzger  
*In memoriam: New Works*  
Photo: Stefan Meier



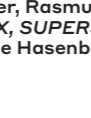
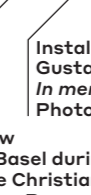
1999

Exterior view  
Kunsthalle Basel during  
Bjornstjerne Christiansen,  
Jakob Fenger, Rasmus Nielsen,  
*SUPERFLEX, SUPERSHOW*  
Photo: Serge Hasenböhler



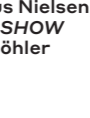
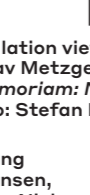
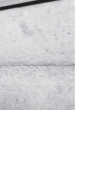
2005

Installation view  
Paola Pivi, *It just keeps  
getting better*  
Photo: Hugo Glendinning



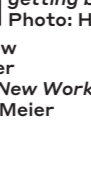
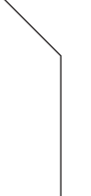
2006

Installation view  
Goshka Macuga,  
*I Am Become Death*  
Photo: Serge  
Hasenböhler



2007

Installation view  
Zhana Ivanova,  
*Ongoing Retrospective*  
(Chapter 1)  
Photo: Philipp Hänger



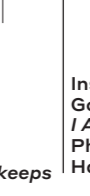
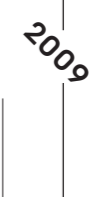
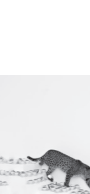
2009

Installation view  
Werner von Mutzenbecher  
*Still from Kunsthallefilm  
II / 2017, 2017*



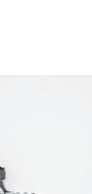
2015

Installation view  
Cécile Hummel  
O.T., from the series  
*Distance Glance*, 2017



2017

Installation view  
Esther Hunziker  
*Still from Hall*, 2017



## Exposed Exhibitions – Fotoarchiv der Kunsthalle Basel

Curator  
Sören Schmeling, Head of the Photo Archive

Assistant curator  
Mara Berger, Assistant of the Photo Archive

The exhibition is made possible through the generous support of Freiwilliger Museumsverein Basel and Ernst Göhner Foundation, with the additional support of Otto Gamma-Stiftung. It further benefits from the in-kind support of the Digital Humanities Lab of the University of Basel.

The cataloging, restoration, digitizing, and public accessibility of the Photo Archive of Kunsthalle Basel is an ongoing process; it has been generously supported by Prof. Otto Beisheim-Stiftung, Sophie und Karl Binding Stiftung, Swiss Federal Office of Culture, Freiwilliger Museumsverein Basel, Ernst Göhner Stiftung, Gerda Henkel Foundation, and UBS Culture Foundation.



ERNST GÖHNER  
STIFTUNG

Prof.  
Otto Beisheim  
Stiftung



Sophie und Karl  
Binding Stiftung



Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra

Eidgenössisches Departement des Innern EDI  
Bundesamt für Kultur BAK

## GERDA HENKEL STIFTUNG

Cécile Hummel's project benefits from the in-kind support of Bron Elektronik AG.

Esther Hunziker's project is supported by the Fachausschuss Film und Medienkunst BS/BL.

Raoul Müller's project is supported by the Cultural Foundation of Canton Thurgau.



kulturstiftung  
des kantons thurgau

Thanks to  
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## GUIDED TOURS THROUGH THE EXHIBITION

Every Sunday at 3 pm, guided tour in German

- 24.9.2017 Sunday, 3 pm  
12.11.2017 Sunday, 3 pm  
Curator's tour with Sören Schmeling, in German
- 1.10.2017 Sunday, 3 pm  
Tour with Elena Filipovic, in English
- 19.10.2017 Thursday, 6:30 pm  
Guided tour with Sören Schmeling and Werner von Mutzenbecher, in German
- 26.10.2017 Thursday, 6:30 pm  
Guided tour, in English

## EDUCATION / PUBLIC PROGRAMS

### Children's tour *I Spy with My Little Eye!*

- 24.9.2017 Sunday, 3 pm  
12.11.2017 Sunday, 3 pm  
A tour and workshop for children aged 5–10, in German, by reservation only:  
kunstvermittlung@kunsthallebasel.ch

### Family Sunday

- 22.10.2017 Sunday, 11 am–4 pm  
A full day of special programming by the educational team for the whole family, in German.

### Workshop *Lichtbilder*

- Dates by appointment  
In this workshop, school groups experiment with analog and digital photographic techniques. In German; reservations and more information:  
kunstvermittlung@kunsthallebasel.ch

### Students' Guided Tour

- 2.11.2017 Thursday, 6 pm  
Guided tour, in German, by students from the Academy of Art and Design, FHNW, Basel. Open to all, especially young people interested in art.

### Lectures *Just for the Record?*

#### *Exhibition Shots and Digital Archives*

- 2.11.2017 Thursday, 7–8:30 pm  
Lectures by Yvonne Schweizer, Institute for Art History, University of Bern, and Lukas Rosenthaler, Digital Humanities Lab, University of Basel, in German.

### Book Launches

- 12.11.2017 Sunday, 4 pm  
Cécile Hummel and Doris Lasch present their latest publications, in German.

In the context of the exhibition, the search engine *vitrivr* by the Research Group for Databases and Information Systems, University of Basel, provides image-based access to the digital contents of the Photo Archive of Kunsthalle Basel.

In the Kunsthalle Basel library you will find a selection of publications related to the exhibition.

Follow us on Facebook and Instagram and share your photos and impressions with #kunsthallebasel.

More information at [kunsthallebasel.ch](http://kunsthallebasel.ch).