Resonating Spaces

Leonor Antunes, Silvia Bächli, Toba Khedoori, Susan Philipsz, Rachel Whiteread
6.10.2019 – 26.1.2020

This year's autumn exhibition at the Fondation Beyeler features five internationally renowned contemporary artists – Leonor Antunes, Silvia Bächli, Toba Khedoori, Susan Philipsz, and Rachel Whiteread – who are showing their work together for the first time. Unlike in a comprehensive group exhibition, the focus is on exemplary works that create a specific quality of spatiality in very varied forms – acoustic, sculpted and drawn. These works evoke spaces between the identifiable and the elusive. They create sites and respites, in which the capacity of remembering is elicited and images and memories come to life.

Space, for many years, was not a central theme in art. Since the 1960s, however, new means of expression such as performance, installation and film have found their way into art, so that space has taken on a key importance for contemporary artistic activity and experience. While this exhibition is framed by its title as an exploration of "resonance," its purpose is not to approach space in thematic terms; its aim, rather, is to show, on the basis of five distinct positions, how visual shape is given to aspects or circumstances that have a concrete presence in the artists' works but are generally not perceptible.

Sounds: Susan Philipsz
The Scottish artist Susan Philipsz (*1965) explores the sculptural qualities of sound, generally in response to a particular space or environment. Her sound installations are based on recordings of vocal or instrumental music, ranging from pop songs and folk tunes to modern chorales, which she reinterprets and sings unaccompanied in her own, untrained voice. In recent years her work has also begun to embrace instrumental music, making use of elements such as radio signals, sounds produced on the rims of glasses, and recordings of war-damaged brass and wind instruments. On the basis of intensive research, the artist opens the way for an engagement with the historical or literary associations of the space in which the work is installed. The sounds, specifically adapted to the space, take the visitor by surprise, focusing attention on the immediate environment and enabling us to experience it in a new way.

Traces: Toba Khedoori
Toba Khedoori (*1964) is chiefly known for her large-format drawings, but in recent years has begun to create smaller-scale works and paintings in oil on canvas. The Australian-born artist, who now lives and works in Los Angeles, emerged in the mid-1990s with meticulously detailed drawings of architectural structures, depicted individually or serially, and divorced from their original context. The massive format of the wax-coated sheets of paper contrasts sharply with the precision of the drawing, latterly, however, Khedoori has adjusted her focus: instead of being viewed from a distance, the objects in her pictures are seen in extreme close-up. In some works, the close-up principle is amplified to a point where the image almost tips into abstraction, going beyond the motifs relating to nature, such as leafy branches, mountains or clouds. The line of connection between Khedoori's works is supplied by traces that point to a reality outside the picture: dust, stray hairs and particles of dirt in the wax coating, or unusual light reflections and shadows, function as subtle allusions to a world that is external to the spaces of association created by the artist.

Memories: Rachel Whiteread
Since the early 1990s, the British artist Rachel Whiteread (*1963) has created an exceptional body of sculpture. Her works have their starting point in casts of familiar objects, such as architectural structures or hollow shapes, with a reduced materiality that in most cases lends them an air of strangeness. Whiteread

uses the negative space of objects – for example, a hot water bottle, a wardrobe or a bookshelf – to create works that are sculptures in their own right. Casts of entire living spaces, as well as individual objects, have become a central and compelling feature of her work. Her sculptures invariably refer to the absence of the original object, to the interior spaces, the interstices and surroundings that in everyday life generally go unheeded. Thus Whiteread's work becomes, equally, a point of reference for our own memories.

Blank spaces: Silvia Bächli
The oeuvre of the Swiss artist Silvia Bächli (*1956) comprises a wide variety of drawings in small and large formats. Her earliest work, from the beginning of the 1980s, is characterized by figurative or abstract depictions in small formats; for the past ten years or more, however, she has been creating larger works on paper with fewer references to figurative motifs. The emphasis now is on structures of lines and reduced paths of brushed color, whose effect is rooted in the continuous balancing of the paper surface with the motif. From the outset, Bächli has presented her works as variable groups, taking the form of installations that can fill an entire wall. Here, the interaction of the drawing with the edges of the picture, the paper ground and the white walls of the exhibition space takes on a decisive importance. Through the gaps in and between the works, a space unfolds that also draws in and involves the viewer.

Mutability: Leonor Antunes
In her large-scale installations, the Portuguese artist Leonor Antunes (*1972) explores the mutability of sculpture and the modern language of form. Since the late 1990s, Antunes has been creating site-specific works, characterized by geometric forms and a range of materials, including leather, nylon and brass, which are also found in her most recent sculptures. In parallel with her exploration of materiality, and with the interplay of sculpture und architecture, Antunes also investigates the historical and social background of personalities from the worlds of architecture, design and art, looking beyond the established canon. Motifs and elements taken from, inter alia, furniture, textiles or artist prints, are reproduced in scale drawings and severed from their original function. Thus Antunes processes these specific references and gives them a sculptural form.

Spatial awareness and the experience of space
In many respects, the five artists differ very widely. They live in different parts of the world, and a broad disparity is also apparent in their chosen means of expression and artistic methods, the themes they address, and the contexts of their work. Nevertheless, their art shares a common feature, in exemplifying a spatial awareness that lies at the focus of this exhibition. The installations, sculptures and drawings initially appear restrained and unobtrusive, but this precisely is the source of their impact, which makes it possible for us to experience space.

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Fondation Beyeler opening hours: 10:00 a.m. to 6:00 p.m. daily, Wednesday 10:00 a.m. to 8:00 p.m.

01 **Leonor Antunes**
***a seam, a surface, a hinge, or a knot* (detail)**
Official Portuguese representation at the 58th International Venice Biennale, Palazzo Giustinian Lolin, Fondazione Ugo e Olga Levi, San Marco, Venice, 2019
Courtesy the artist; Air de Paris, Paris; kurimanzutto, Mexico City, New York and Luisa Strina Gallery, São Paulo
© Leonor Antunes
Photo: Nick Ash, 2019

02 **Silvia Bächli**
***Untitled,* 2013**
Gouache, 62 x 44 cm
Courtesy of the artist and Galleria Raffaella Cortese, Milan; Peter Freeman, Inc., New York; Barbara Gross Gallery, Munich; Maisterravalbuena, Madrid; Skopia, Geneva
© Silvia Bächli
Photo: Serge Hasenböhler

03 **Rachel Whiteread**
***Untitled (Sixteen Squares View),* 2019**
Papier-mâché, 105 x 99 x 7 cm
© Rachel Whiteread
Photo: Mike Bruce. Courtesy Gagosian

04 **Susan Philipsz**
Triplofusus Giganteus,
Horse Conch, Florida; from the archive of Susan Philipsz, used for the installation *The Wind Rose*, 2019
Courtesy the artist, Tanya Bonakdar Gallery, New York, and Galerie Isabella Bortolozzi, Berlin
© Susan Philipsz
Photo: Eoghan McTigue

05 **Toba Khedoori**
***Untitled,* 2019 (detail)**
Oil and graphite on waxed paper, 249.2 x 335.3 cm
Courtesy of the Fredriksen Family Collection
© Toba Khedoori
Courtesy Regen Projects, Los Angeles and David Zwirner, New York / London
Photo: Evan Bedford

Artist biographies

Leonor Antunes

Leonor Antunes was born in Lisbon in 1972. She lives and works in Berlin. She is known for her expansive installations, in which she references themes and practitioners from the fields of architecture, design and art of the 20th and 21st centuries, exploring in various ways the formal language of modern art and the mutability of sculpture in space. Her comprehensive research extracts individual details from works by artists mostly situated beyond the design or art historical canon, such as Anni Albers or architect Franco Albini. She assembles these fragments into unexpected new objects, sculptures and installations. Her early works already displayed formal and conceptual characteristics that remain constitutive of her practice today. These include the use of geometric shapes as well as materials such as leather, nylon or brass, which she often processes using traditional craft techniques in collaboration with professional carpet weavers, glass blowers, tanners and leather workers. Her work was shown in Switzerland for the first time in 2013 in a solo exhibition at the Kunsthalle Basel (*the last days in chimalistac*).
Leonor Antunes' work has been exhibited widely in solo shows, among others at the following renowned institutions: Pirelli HangarBicocca, Milan (2018); Whitechapel Gallery, London (2017); Tensta konsthall, Stockholm (2017); San Francisco Museum of Modern Art (2016); CAPC musée d'art contemporain de Bordeaux (2015); New Museum, New York (2015); Pérez Art Museum Miami (2014); Kunsthalle Lissabon (2013); Kunsthalle Basel (2013); Museo Experimental El Eco, Mexico City (2011); Museo Nacional Centro de Arte Reina Sofía, Madrid (2011). Leonor Antunes has also taken part in several biennials, among which the 58th Venice Biennale (2019), the 57th Venice Biennale (2017), the Sharjah Biennial 12 (2015), the 8th Berlin Biennale (2014), the Singapore Biennale 2011 and the Bienal de Arte Contemporânea da Maia (1999 and 2003). Leonor Antunes was recently awarded the twelfth Zurich Art Prize and is representing Portugal at this year's Venice Biennale.

Silvia Bächli

Silvia Bächli was born in Baden, Switzerland in 1956. In 1976 she moved to Basel, where she still mainly resides. This is where her first solo exhibitions took place, at Filiale Basel in 1982 and at Galerie Stampa shortly after. Her first museum show was organised by Jean-Christophe Ammann at the Kunsthalle Basel in 1987. Silvia Bächli's body of work comprises a wide range of small and large format drawings. Her early works, dating back to the early 1980s, typically featured small-format figurative and abstract representations. Since the late 1990s, she has been travelling regularly to Iceland and started working also in larger formats (200 × 150 cm). These new drawings increasingly depart from figurative representation, focusing mostly on arrangements of lines and reduced brushstrokes, whose powerful effect derives from constant balancing of the paper surface and the drawn form. From the beginning, Silvia Bächli has presented her works as protean groups, often taking the shape of wall-filling installations in which the interplay of drawing, image edge, paper ground, and the white walls of the exhibition space takes on a major role. In 2006, she exhibited photographs for the first time at the Musée d'art moderne et contemporain in Geneva. Following another stay in Iceland in 2008, she started producing colour drawings, as well as more photographic work. In 2019, she exhibited small-scale plaster sculptures for the first time at the Kunsthalle Karlsruhe.

Silvia Bächli's most recent solo exhibitions include: *shift*, Kunsthalle Karlsruhe (2019); *Arts lointains si proches dans le regard de Silvia Bächli*, Musée Barbier-Mueller, Geneva (2018); *Situer la différence*, Centre culturel suisse, Paris (2017, with Eric Hattan); *weiter. wird. Les abords*, Frac Franche-Comté, Besançon (2015); *Brombeeren*, Pinakothek der Moderne, Munich (2014); *Far apart – close together*, Kunstmuseum St. Gallen (2012), Centre Georges Pompidou, Paris and Museu de Arte Contemporânea de Serralves, Porto (both 2007). Silvia Bächli represented Switzerland at the 53rd Venice Biennale (2009). Her works are held in numerous major collections, among which: The Museum of Modern Art, New York; Museum für Moderne Kunst, Frankfurt am Main; Centre Georges Pompidou, Paris; Kunstmuseum Basel; Kunstmuseum St. Gallen; Neue Pinakothek, Munich; Mamco Gèneve, Geneva; The Art Institute of Chicago.

Toba Khedoori

Toba Khedoori was born in Sydney in 1964. She lives and works in Los Angeles. Her exceptional body of work comprises large-format drawings as well as, in recent years, smaller formats and works on canvas. Since the mid-1990s, she has drawn architectural structures, meticulously depicted as individual objects or in serial sequence devoid of concrete context. The wax-coated surface of her large-format paper sheets stands in powerful contrast to the precision of her drawings. In recent years, Toba Khedoori has shifted her focus, representing objects up close rather than capturing them from afar. This close-up principle, applied also but not only to intricate natural motifs such as twigs, mountain ranges or clouds, is often heightened to such an extent that representation almost tips into abstraction. Toba Khedoori's images neither reflect reality nor create an abstract world. They evoke a space that triggers a wide range of associations and emotions. Her works on canvas remain resolutely rooted in her drawing practice, expanded and enhanced by painterly means.

Toba Khedoori's work has been shown in solo exhibitions at renowned institutions throughout the world, among them the Los Angeles County Museum of Art and the Pérez Art Museum Miami (both 2017), the St. Louis Art Museum (2003), the Royal Hibernian Academy, Dublin (2002), the Whitechapel Gallery, London (2001) and the Hirshhorn Museum and Sculpture Garden, Washington, D. C. (1997). Toba Khedoori's work was shown for the first time in 1993 in a group show at the gallery Regen Projects in Los Angeles, which has represented her ever since. She has taken part in many international group shows such as the 53rd Venice Biennale (2009), the 26th Bienal de São Paulo (2004) and the Whitney Biennial (1995). Her work was shown in Switzerland for the first time in 2001, in a joint exhibition with Vija Celmins at the Museum für Gegenwartskunst in Basel. In 2002, Toba Khedoori was the recipient of a prestigious MacArthur Fellowship. Her work is held in the collections of major museums, including: The Broad, Los Angeles; Centre Pompidou, Paris; Hammer Museum, Los Angeles; Hirshhorn Museum and Sculpture Garden, Washington, D. C.; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; San Francisco Museum of Modern Art; Whitney Museum of American Art, New York; Emanuel Hoffmann-Stiftung, Basel.

Susan Philipsz

Susan Philipsz was born in Glasgow in 1965. She lives and works in Berlin. After initially working on physical sculptures, toward the end of her studies in Belfast she began exploring the bodily and sculptural characteristics of sound in space. Sound recordings became the starting point of her artistic practice. Her early sound installations used pre-existing music pieces, oftentimes well-known pop songs, folk songs or sixteenth-century ballads, sung by the artist herself in her unaccompanied, untrained voice. Recorded with the simplest of technical means, they are played publicly without further editing, e.g. via hidden speakers placed in unusual locations such as a bus station, an abandoned care home, a church or a supermarket. Thus projected into public space, the works' impact is as direct as it is unexpected: irritation and familiarity are experienced physically. In recent years, instrumental pieces have also become an important part of Susan Philipsz's work, including among others radio signals, singing glasses or war-damaged wind instruments. Based on intense research, she brings to light links and references to a given site's historic or literary specificities. The unexpected sounds, which respond specifically to the site in which the piece is installed, shift listeners' attention to their immediate surroundings, allowing them to be experienced in novel ways.

Susan Philipsz was awarded the Turner Prize in 2010 and was appointed Officer of the Order of the British Empire for services to British art in 2014. In 2012, she presented *Study for Strings* at dOCUMENTA (13). She has had numerous solo exhibitions, among others at the Pulitzer Arts Foundation in St. Louis, Missouri (2019), at the Hamburger Bahnhof in Berlin (2014), at the Carnegie Museum of Art in Pittsburgh (2013), at the K21 Ständehaus of the Kunstsammlung Nordrhein-Westfalen in Düsseldorf (2013) and at the Museum of Contemporary Art in Chicago (2011). She also conceived installations for the 2007 *Skulptur Projekte* exhibition in Münster and for the Carnegie Museum of Art's *55th Carnegie International* (2008). Her works are held among others in the collections of the Solomon R. Guggenheim Museum, New York; the Tate, London; the Hirshhorn Museum and Sculpture Garden, Washington, D. C.; the Museum of Contemporary Art Chicago; the Museo Nacional Centro de Arte Reina Sofía, Madrid; the Baltimore Museum of Art; the Museum Ludwig, Cologne; the Carnegie Museum of Art, Pittsburgh; the Castello di Rivoli, Italy; and the Walker Art Center, Minneapolis.

Rachel Whiteread

Rachel Whiteread was born in Ilford in 1963. She lives and works in London. In the early 1990s, her work was featured in groundbreaking group shows of the so-called Young British Artists, among them Damien Hirst's 1991 exhibition *Broken English* at the Serpentine Gallery in London. Since then, Rachel Whiteread has produced an exceptional body of work. The monolithic appearance of her sculptures, formed from casts and imprints of familiar objects, architectural structures and hollow spaces, opens a realm between reality and abstraction, factuality and imagination. Monumental pieces, made from casts of entire interior spaces, have been firmly established in Rachel Whiteread's practice since 1993 and are sometimes developed as public projects. Her first such project was *House* (1993), a temporary concrete cast of the inside of a Victorian terrace house in London's East End. Other major public commissions include the resin cast *Water Tower* (1998) in New York; the *Holocaust Memorial* (2000) in Vienna, a negative imprint of a library; *Monument* (2001), which stood on the empty fourth plinth in London's Trafalgar Square; and a recent series of *Shy Sculptures*, concrete huts and sheds set in remote locations such as a fjord in Norway, a hill on Governors Island, New York and the Mojave Desert in California.

Rachel Whiteread's work has been shown in numerous solo and group exhibitions, among which a comprehensive retrospective that travelled from Tate Britain in London (2017) to the Belvedere 21 in Vienna (2018) and the National Gallery of Art in Washington, D.C. (2018–2019), and is currently on view at the Saint Louis Art Museum (2019). Her work has further been featured in exhibitions at the Hammer Museum in Los Angeles (2010), the Museum of Fine Arts in Boston (2008), the Turbine Hall of Tate Modern in London (2005), the Kunsthaus Bregenz (2005), the Museu de Arte Moderna in Rio de Janeiro (2004), the Victoria and Albert Museum in London (2003), the Deutsche Guggenheim in Berlin (2001) and the Solomon R. Guggenheim Museum in New York (2001-2002). Rachel Whiteread's work was shown in Switzerland for the first time in 1994 at the Kunsthalle Basel. The solo show, organised by Thomas Kellein, travelled onward to the Institutes of Contemporary Art in Philadelphia and Boston (both 1995). Her works are held in the collections of the Guggenheim Museum, the Museum of Modern Art in New York, the National Gallery of Art in Washington, the Museum of Contemporary Art in Los Angeles and the Tate Collection. In 1993, Rachel Whiteread was the first woman to be awarded the renowned Turner Prize. She represented the United Kingdom at the 1997 Venice Biennale, where she was awarded the Best Young Artist prize. In 2017, she was awarded the U.S. Department of State's International Medal of Arts and the Ada Louise Huxtable Prize. Rachel Whiteread was also recently made a Dame by Queen Elizabeth II.

Rachel Whiteread

22 May 2019

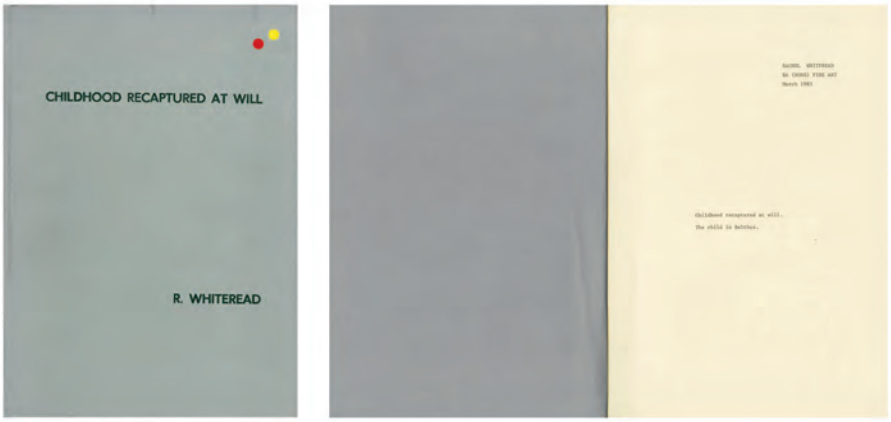
Theodora Vischer What interests me very much is the relation between the first idea or inspiration for a work, and how the process of making it unfolds, as well as the end of the process, when the work is completed and independent of its beginning: What is the relation then?
Rachel Whiteread It really depends. I make a lot of work in series and often one thing leads to the next. It can be a linear process. If I'm beginning something that may not belong to a series, it generally starts with a thought, a single word or a sentence – a hook. From there I try to work out what it might be, what material or form it will take and whether it will hang or lean against the wall or be a free-standing sculpture. I think what inspires me is all around us. I use all these things, whether it's domestic objects, a poem or a piece of music.

This particular group of sculptures at the Beyeler actually came from quite a different source. When I came to look at the Fondation's collection recently, I was able to visit the Balthus show. Balthus is a real – as a friend of ours said later that day – 'guilty pleasure'. When I was a student, he was someone who I loved to hate. I wrote my dissertation in my final year on Balthus and some of Nabokov's works like *Lolita*. I was also looking at Hans Bellmer and the writings of Rainer Maria Rilke. These men came from completely different walks of life, but were all looking at sexuality and sensuality. In Balthus and Nabokov's cases, particularly in *Lolita*, they were fascinated by adolescent sexuality and the male stare. There was something very discombobulating about their work and what they were doing, seemingly verging on pornography, paedophilia and memory.

When I explored the Beyeler exhibition and I saw the painting *Passage du Commerce-Saint-André* (1952–54), I initially confused it with *La Rue* (1933), which I had written about in my dissertation. *Passage du Commerce-Saint-André* was actually painted some twenty years later and has a strange presence – a certain theatricality, a sense of the macabre and disembodiment. It feels like a film set; there is a deafness to it, as if there is no sound. There is the girl looking out, who seems extremely troubled, a peculiar man sitting on the pavement and a strange lady walking her dog. The whole thing feels remote, cut off and eerie.

I thought it would be quite interesting to somehow replicate this painting and work with it in some way. I felt the best way to do that would be to remove some of the architectural elements and cast them in papier-mâché. I also wanted to make another component, so the room that I'd be showing in would act as a vitrine or a theatrical stage set for the new work. I wanted to create windows that would go along the wall opposite the painting and make a piece of furniture that would not feel like part of the work at all – it would be quite alien to the street and the painting itself – and yet somehow have a collective memory of all the passers-by on the street. It would embody what these people might be experiencing. The idea was almost reminiscent of my first sculpture, *Closet* (1988): a cast of the space inside a wardrobe, covered in black felt. I've also made doors and parts of rooms in later works that share this sense of disembodiment.

It is not a fully formed idea yet, but that's where I'm coming from. For me, it is the first time that I've tried to work with another person's art directly, and it is not a painting that I like particularly. I'm drawn to *Passage* because it is so



Rachel Whiteread, 'Childhood Recaptured at Will: The Child in Balthus', Dissertation BA (Hons) Fine Art, March 1985

peculiar and has such a feeling of otherness. You're present, but you're removed at the same time. A very good way of describing it is to think about when I first made *Ghost* (1990): I walked into the studio one morning to look at the piece and I thought, 'Oh my God, I am the wall!' That was a very strange realisation. And it is the same feeling with *Passage*. It is an architectural world that you are excluded from.

TV You are currently working and experimenting with a new material. Looking at your sculptures and objects since the beginning of your career, one realises that all of them are cast and that you are using a few distinct materials. It seems that you are choosing them in view of what the sculpture will be.

RW I like the physicality of those materials, the way in which they change from liquid to solid through the casting process. It is like magic or alchemy. They are not built things as such; they are negative forms that are cast. Interestingly at the moment, I am working in a different way and actually building. Rather than using spaces, I'm making objects and then casting from them in a slightly reversed process.

I think my methods are a little bit in a state of flux, as I am just coming to the end of a major retrospective. After two years of having this large show travelling around, I really feel that just in the past six months I have been able to work again. A retrospective is like having your work with an analyst – it's a challenge. I knew that it would be. I was prepared for it, and for me personally it was the right time to do it. But I should have probably taken a year off, had a sabbatical and done something else. And I did it a little bit – I refigured my garden.

17 July 2019

TV When we were talking almost two months ago, you said that the idea for what you were going to do is not yet fully formed. You described very well what you were imagining you would do and that it would be in response to the Balthus painting, but now it seems that the works are being produced and will be real.

RW After our initial conversation last November I asked someone from the museum to measure the actual windows in Balthus' painting and send me their drawings. I realised that my moulds and papier-mâché elements had to be much bigger if they were going to match the scale of the room at the Beyeler where they would be seen. With this information, I had to remake the moulds so that each window would be two and a half times larger than they are in the painting. I also decided to change the palette, which began as shades of blue-grey and white papier-mâché-like paper, and now emulate the colours of the painting itself. Within the windows there is a medley of brown, black, green and turquoise, which I have lifted from *Passage*, moving into some lilac and grey tones. These do not match the original exactly because it is intensely difficult to emulate a painting when you don't have it in front of you, but I was able to refer to a good reproduction. My most crucial sources, though, were my memories and experiences of the painting. The works are now in the process of drying – I took the last one out of the mould just yesterday. I had tremendous problems managing the changeable British weather as when it is too wet and grey the moulds will not dry, and if it is too sunny then they will dry out too quickly. It is something of a juggling act!

The windows will hang opposite the painting and there will also be the furniture sculptural element on the floor, but I'm not going to make a complete plan until I'm actually there to install everything. In *Passage,* one of the windows is black and I'm going to relate this window to the figure

of the girl standing, gazing out. In front of her, on route to the papier-mâché black window I have on the opposing wall, there is going to be an architectural component – a cupboard that you cannot enter. It is very similar to *Closet* and a number of works that I made in the 1990s, but there will be some differences; in a way, I think it is going to be more menacing. In the earlier works there were wood or glass pieces that represented the elements that were originally in the wardrobe, but these will all be taken out here, leaving it entirely empty. There will be slots to look into and parts where a mirror would have been, which will be polished. The work will also have a reflective surface so that the spectators can glimpse their own reflection. The other parts will be very matte and threatening. That is the plan.

TV So as you said earlier, the room at the Fondation Beyeler acts as a vitrine or a set for your works.

RW That's exactly how I've been thinking about it. The room and the painting are like a set: placed inside, the work will become part of that, very much in dialogue. When I first showed *Room 101* (2003) at the Victoria and Albert Museum in London, it was placed in the cast court where it was surrounded by other cast artefacts and historical busts, enabling a kind of conversation. It was a very different situation though. I hadn't made *Room 101* with an exchange between the sculpture and the cast court in mind; it was just fortuitous. I've created the work for Fondation Beyeler in a very different and much more mindful way – it's been an interesting process.

Untitled (Room 101), 2003
Victoria and Albert Museum, London, 2003

All of my work is related to and stems from the genesis of *Closet*, even when I was studying and thinking about my dissertation, and before that, when I was making my first cast pieces. My whole artistic vocabulary is built on going through my own rubbish bin, relooking at things that I've thrown away or put aside – either mentally or physically. That's what was fascinating to me, going back and looking at things from another angle. It was a struggle and I'm very pleased that I've done it.

TV You said earlier that after the retrospective you were a bit in a state of flux. I was wondering if this work could be a kind of response to that.

RW What I've been trying to think about with my new sculptures and the new stages of how I'm working is to be at the polar opposite in a way. I don't know if this will be something, but the things I'm making in the studio now are very different. But again, it's the same idea of working in an opposing way. It has been liberating and I feel really excited. After thirty years, I'm still challenging myself.

TV Last time I was at the studio you had only very recently moved into your new, larger studio, and you were working with a new material and technique. Such works might be shown next year in a show at your gallery in London. You were talking about it just now, indirectly, when you said you were working on something different in an opposing way. Could you say more about that?

RW It's quite difficult to say anything about it. All I can say is that it does not involve casting. I'm working with materials and objects that have a very similar feeling to casting something, but they are being constructed with my own hands. I've been in a small studio for quite some time. It has been enormously freeing to move into this bigger space – it feels as if I can mentally expand into the space, which is kind of explosive.

Leonor Antunes

28 May 2019

Theodora Vischer Let's start with the topic of references. When I see one of your works and then read about it – a short description in a catalogue or even in a leaflet for example – the text always starts with 'Leonor Antunes is referring to this designer or to this architect, etc.' This makes me wonder. On the other hand, when I experience the works or an installation, I don't have to know the references first, but I can see that it is a specific language and a specific perspective. How do you think about this? There must be a reason the references are always outspoken and fast.

Leonor Antunes I think it is more of a necessity that institutions need to frame the work, which is not so much related with my practice or the way I conceive it or how I want my work to be perceived and experienced. I think museums have an obligation to respond to the legitimisation of the artwork itself. However, it is partly true that my references are part of my working process.

I'm interested in sculpture per se: how sculpture has been perceived in the history of art, and artists that are relevant to the understanding of it. I'm continuously questioning this also as a language, thinking of movements such as modernism or Minimalism and how sculpture became autonomous. I'm interested in materials, forms and sizes. I think about Classical Greek sculpture and how these sculptures were 'modulated': their idea of proportion and working with them as a module. During the so-called period of Minimalism the idea of the module gets taken up again, but sculpture becomes increasingly autonomous from there on.

Sculpture can be quite transformative by using particular materials. I always think of Greek sculptures made out of bronze that, due to the circumstances of war, a few of which were melted into weapons. As sculpture can be transformed into something else, in spite of its non-formal capacity of being present, its remarkable transformative quality has always been there in its essence. Like a metamorphosis, it is related to language and Greek myths for instance.

Part of my research is done in order to define scale, since much of my work is related to space. How can I define a sculpture in its form and content, or in terms of its size, density and transparency? I visit a lot of sites and take measurements, but it is a solitary process. I try to avoid my work becoming an illustration of something, an event, a person or a place. I think there is a significant difference from what exists in reality – the places I visit and the things I discover – and what exists in space with the projects I do. You wouldn't necessarily put these two things together. What I'm trying to achieve is a sensation of experiencing a site as if it were created for the first time.

TV Could one say that you are referring to particular personalities, like artists, architects or designers, because they are like models for you in their understanding of sculpture, scale and proportion?

LA I think it has more to do with the way these people were perceived during their lifetime, especially women artists, women designers and women architects who had been misunderstood during their life because their work didn't follow the patterns of the canonisation of art, design or architecture. So they have never been properly studied or their works have never been taken into genuine consideration. I don't think this relates to the works as such, but it goes back to the circumstances in which they were created. I also think it is partly related to the personalities of these women as well, and of course to a more general male domination.

Marisa Merz, for example, was a fantastic artist, but she was never interested in becoming a more important or predominant figure than her husband, Mario Merz. Her work is more concerned with living environments, creating her own intimate space and the relevance of privacy within that space. Her work is always very personal.

I believe that part of my practice is revealing the work of other people as well. After my show at Pirelli HangarBicocca, where a lot of my research was based on the work of Franca Helg, I went

back to Milan and I saw that there actually was an exhibition on her work. As far as I am aware, it is the first time that a show has been dedicated to her work only and not to the studio Albini/Helg. I'm not implying that Franco Albini isn't a great architect, but it doesn't take much to make that gesture and for a person to be properly credited. It is not just with regards to my work, but an important part is related to all these people that have been influencing me. So it is a lot about *them* as well, and about discovering some of these people and names. Briony Fer once said she thinks it is quite generous of me to open my archive. I spend a lot of time in archives and doing research by looking into the works of certain figures. So, in part, my work seeks to reveal these figures to other people also. That is why I want my archive to be open.

As far as the titles of my works go, I don't want to sound tautological, be very explicit or illustrative. Sometimes the works include names of people, such as 'Franca', or some sculptures are called *discrepancies with C.P.* These small references are enough for me. If you are interested in finding out more about 'C.P.', for instance, one can figure out that C stands for Clara and P for Porset. I'm trying to create a kind of alphabet or an anagram, similar to when you are obsessed with something and you want to find out more so you dig further into that subject.

TV So, it is also a certain sense of respect you are paying them.

LA I'm not pretentious in the sense that I think I am creating a history that has not been there and studied before. But I think I'm paying my respects, not in an invasive way, but by really trying to understand what I can adopt from that legacy and what could I add.

TV Because it is a different legacy than we are used to having, than we know and follow, right?

LA Yes. I also don't believe in things that are original in that sense. What can we do that hasn't been done before? That's impossible. I think it is a compromise. If I'm working within a certain history I need to be coercive and coherent with it and try to work within that context.

I've done a few works based on Anni Albers' weavings and prints. Nowadays, Anni Albers is quite a known artist, which is wonderful, but when I started her work was not that acknowledged.

TV In your work there are predominantly sculptures that are linear – linear sculptures, so to speak. They are not made of massive volumes, but it has a lot to do with drawings, going into space, with movement …

LA I think about the idea of soft sculpture and rigid sculpture. The idea that sculpture becomes permeable to different contexts is of course closely connected with the works of like Lygia Clark or Eva Hesse, Claes Oldenburg or even Marcel Duchamp. These works don't have a specific site but they can be easily adapted to different places and sites due to their softness. Duchamp and the *Sculpture de voyage*, the portable sculpture, was a very important piece for me in the beginning. He produced it in New York and took it with him while in 'exile' in Buenos Aires, thinking he could eventually live there. The sculpture is made out of pieces of rubber bathing caps that can be extended to a room. It can be carried in a bag and adapted to any site. It's one of my favourite pieces. Duchamp was in 'transit', so for me this correlates with the idea of migration, which is also connected to my personal history. One of my first works was a portable floor, which was inspired by Duchamp's *Sculpture de voyage*. You could fold the whole floor into one single pile. I did several works like that in the 1990s.

Marcel Duchamp, *Sculpture de voyage*, 1918, illustration in *La Boîte-en-valise* by Marcel Duchamp/ Rrose Sélavy, Paris 1941 (detail)

I tend to think of the idea of flatness as a volume that can be created starting from the flat surface of a table. There are pieces that I made out of sheets that can be bent, or pieces consisting of tubes and wires that are attached to one another

lying flat on tables, so the tubes can be connected. Once the work hangs, it becomes its own thing due to gravity and its own weight, both of which cannot be controlled. Of course the idea of chance is related to Duchamp. Gravity takes its own course. There are things I don't want to be in control of or that I provoke, but then the work follows its own path. It is important that the work is based on something very precise that gets out of my control once it exists in space – every tube is cut very precisely with accurate measurements that correspond to a pattern of Anni Albers', for example. When it's suspended it seems random and chaotic, but it has an internal order.

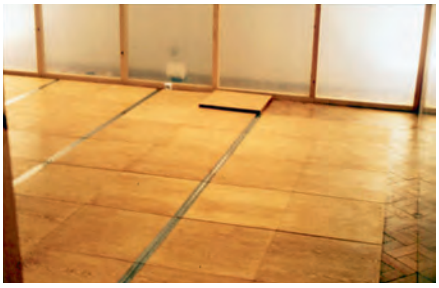
When I'm invited to do an exhibition and I can control the room where I am, I'm very interested in the idea that there are several layers in the room. Therefore, one can never perceive one work isolated. One always sees it in relation with something else, and that is how I start to construct things in space: one thing directs the other. I always start by placing a sculpture that guides me to another and consider the sculptural space it generates.

Light is also very important because it can change the whole perception and effect in an instant. Thus, one shouldn't underestimate it. Ideally, I love to show my works in daylight, so there are specific moments during the day to see the works, or that one can see them differently depending on what time it is.

TV With that said, could you briefly describe the work you are making for the room in the exhibition at Fondation Beyeler?

LA I am making a new floor piece based on a print by Anni Albers. It's an enlargement of one of her prints, but I've changed the colours, which are based on the same set of colours I used for a floor piece for my exhibition *the last days in Galliate* at HangarBicocca in Milan. The special yellow colour goes back to Gio Ponti's *giallo fantastico* (fantastic yellow), which was used for the floor covering the Pirelli Tower. It was a new hue of yellow that didn't exist on the market until then.

I'm also using other elements from the show in Milan, since I thought it would make sense to reactivate some of those elements in this particular space here. I always think of my work as mobile. I am interested in what happens to it after it's shown in a different context. With the exhibition at HangarBicocca I was thinking about the shed as an industrial space with no natural light, etc. I opened the windows so that the daylight could come in. This was my first gesture so to say. But what happens when you bring everything to a completely new environment? For me, even when the sculptures might be the same, they are transformed into a totally new exhibition. That is why I specifically refer to soft sculptures, since they can adapt to any place. A lot of artists I know work from ideas. I work with ideas coming from others and with pre-existing concepts, while trying to incorporate my own language into it.



soalho portátil, 2000
Installation views from *Contaminantes / Comunicantes, 10 artistas + 10 arquitectos*, National Society of Fine Arts, Lisbon

Anni Albers, *Double Impression III*, 1978, photo-offset, 23.5 × 20 cm, private collection

Renzo Piano, the architect of Fondation Beyeler, is an admirer of Franco Albini. Since the exhibition at HangarBicocca was very much dealing with certain aspects of the studio Albini/Helg, this seemed an interesting starting point for this exhibition as well. In Milan, I was particularly concerned with the work of Franca Helg. She never signed her work herself, but in the name of the studio Albini / Helg, even after Franco Albini's death.

Moreover, I'm also planning to install a work outside, on the north terrace, so that the barrier created by the glass windows is dissolved. I'm also thinking of making new works: I've been looking at the grid of the ceiling at Fondation Beyeler and how I could suspend wires there. And, of course, I'm very interested in the way the light is filtered here …

Silvia Bächli

17 July 2019

Theodora Vischer In this exhibition, you are showing around twenty works in two connected rooms of identical size. It would be interesting to hear how you selected the drawings, because the act of selecting drawings is always part of a wider process with you.

Silvia Bächli In terms of area, one room is almost exactly the same size as my studio, which I found really attractive, because it meant I was able to view one half of my full-scale exhibition while sitting in my studio. When I get invited to an exhibition, I always have a look at the space first: What is the floor like, the light, the character of the room? What are the walls like? Is the room rectangular or does it maybe have a different shape? Back in my studio, I try to find the right combination of drawings for the room with these impressions in mind. I'm looking to see how the room resonates.

Using a model, I tried out various scenarios. Should they be two very different rooms? Large formats in one room, and small, early drawings grouped together in the other? Or should I show only my latest work from the past year? I decided to think of the two rooms as a single unit. The rhythm should come from the same mould; they belong together.

Das subjektive Museum
Filiale Basel, 1984

TV From the start, then, your thinking has been installation-based.

SB Yes, I keep noticing how I am concerned with whole rooms, how connections between works interest me. Playing with the drawings, hanging them this way and that until I hit the right note – very much in the musical sense – that's how long I work at it. It means toing and froing, adding a drawing, taking one away. It's a long process, but it's nice, too, being able to spend two, three or four months working on something.

TV Initially, you made fewer drawings that functioned independently. They were often arranged in groups and hung in a particular order. Such thinking in connections was apparent from the start, and it was still the case when you began to make drawings that functioned independently and that at the same time can absolutely still be part of an installation.

Nuit et jour
Galerie d'art graphique,
Centre Pompidou, Paris, 2007–08

SB I can remember the first time I grouped my works in clusters. In 1983–84, I was at the Cité internationale des arts in Paris and was doing a lot of drawings, but the venue was tiny. I pinned all my drawings to the wall and every day those that were not so good had to make way for new ones – and this gave rise to a dense web. Gaps and breaks also became part of the whole thing.

Shortly after that, I was invited to exhibit at a show called *Das subjektive Museum* in Basel's Claragraben where I had a room that used to be someone's living room, measuring four by five metres. I turned up with 200 drawings and had two weeks to install them. I did the same as I did in Paris: I hung them in clusters.

I went to school in Wettingen where music was important – including sacred music. We often used to sing Gregorian chants, and we really enjoyed it. When I saw my drawings on the walls in the studio in Paris, I realised that the way they were arranged reminded me of the black square notation of Gregorian chants: bunched up, then just individual notes on their own, at different levels.

TV In the early years, your work featured a lot of figurative elements that were always accompanied by elements that tended to be non-figurative. Then came a point when you reversed the ratio, or you turned more toward the non-figurative.

SB I would say what I used to do is not so different from what I do now in fact, though it does look different, of course. I still like watching what people get up to in the street, and it still happens that

I'll come into the studio and remember a woman I saw getting on the tram, for instance. Generally, though, I feel as if the narrative holds less and less interest for me: stories have become less important for me. I've noticed that I'm drawn more to bodies. For me, a bit of arm could tell as much of a story as a figure boarding the tram. In any case, I've always tried to leave a degree of openness in my drawings, to draw them in such a way that viewers are encouraged to look at what they can see themselves, to discover what the drawings might be, and to possibly put it into words what they see, though my concern isn't that they absolutely find any. Instead, they should find an approximation, and allow their own images to emerge.

TV It seems that at a certain time – for many it became obvious with your Venice Biennale presentation in 2009 – you started to work differently, you chose larger formats, and the line became decisive for you. It became more and more pronounced, really energetic and independent.

SB I probably began to trust the line more at some point – and believed it could do more. A simple line can tell a story. Where does it start? Does the line come into contact with another? How does it do so? A line can flow, but it can also look erratic or awkward.

With a brush and paint, I can produce small or really big drawings – in contrast to a pencil, where the line always comes from moving the fingers, I usually work through the whole of my arm. You can draw an unbroken two-metre-long line only if you put your whole body into it. With a brush and thinned paint there are an unbelievable number of possibilities. I can choose the width of my brush and influence my line that way. Or if I can let my brush glide over the paper, and not put pressure on it, then the line looks very different from one made by a loaded brush that leaves a solid trace on the paper.

Lines can take on every hue, and reveal every impulse: they are my actors; they give voice to my productions.

Susan Philipsz

20 June 2019

Theodora Vischer In our conversation, let's focus on the two works you will show, *Filter* and *The Wind Rose*, because it is not only interesting to talk about the works themselves, but it is also intriguing in that one is an early work and the other one is brand new. They have very different contexts, and they open up different resonating spaces. Shall we start with *Filter*?

Susan Philipsz *Filter* is from 1998; it was way back then when I was living in Belfast doing my master's. It was in an exhibition called *Resonate* actually. I was really interested in working with songs almost as found objects and what happens when you take them out of context and project them out into this very public space. So basically *Filter* is me singing these melancholy pop songs of similar themes, of longing and escape, the type of songs that I might sing when I was alone in my room. But singing them unaccompanied, singing them more to myself than to an audience as you might if you were singing in a karaoke bar or performing. I wanted to evoke this sense of solitude as I'm singing them by myself. And then I recoded them in very basic recording facilities I had at the time, with a very simple stereo microphone in my room. I wanted it to sound like anyone's voice, so I didn't clean them up post-production. I wanted it to sound very natural.

TV Did you already know where you would show it?

SP Yes, at the Laganside bus station in Belfast. I decided I wanted to work with the public address system. The idea is that this sound that you would normally associate with the very intimate place of my bedroom is projected out into this public space where everybody hears it together as a collective experience of listening to something very private and personal. That is why I chose these particular songs, because they are songs that I would have sung by myself: melancholic pop songs, like Radiohead and Nirvana. I was trying to keep as much to the original as possible, so where the instrumentation would be I would leave pauses. I suppose it created the effect of the song being slowed down, people often thought that, but I sang it exactly as it is. But it is because you don't hear the other instruments that it makes it sound sadder, I suppose. Some people thought: 'Is that a Scottish folk ballad?' when talking about the Radiohead song, so that changes it a lot when it's just that female voice with no accompaniment. I was really interested in the associations people had to the voice stripped down just to the bare voice.

TV You didn't do many works before that? And always with your own voice?

SP No, not always. One of the first works I made was with a church organ. I blew through the pipes, again using breath. So breath has been part of my work from the very start. But my primary tool has always been my voice.

TV How did you start using your voice for your works?

SP It came together with wanting to work in public spaces, as interjections in public space. I wanted to draw attention to the architecture with my own voice, creating an intimacy with a disarming effect when you hear something that sounds like it shouldn't be heard – it is that private moment in public. I wanted it to be something that people can identify with. When I chose the songs, I always sang them as I would if I really were singing them. I'm not trying to sing them like I'm being funny; I'm singing them in earnest. So the effect isn't really to make one laugh but to make one aware of the place they are in.

These were the things I was really interested in, and my own voice was a way to do that. I was interested in the psychological effects of the song, but also in how the meaning can change when you put it into a particular context.

TV The starting point was to work in a public space with an interest in the opposition of the public and the intimate. Somehow, this is very typical for a very young person, because this opposition of the private and public is something that I remember struggling with when I was about that age.

SP I'm very shy about my voice and singing in public. So when I hear my own disembodied voice in such huge spaces I find it so embarrassing for me, my face goes red. Also because I don't make it sound better or I don't add anything to make it sound better. I'm really tempted to do that, but I end up with just the work; it has to be dry, no post-production.

TV This creates a beautiful tension between the fragile and precious of such a voice. I think that is a very important part of the effect it has. You also showed *Filter* in a supermarket afterwards.

SP Yes, I did a live version of it where I sang the songs over the public address system. They were different songs. Intermittently, every hour, I would sing a different song just for that day. That was very interesting, to see the responses from the people in the Tesco Metro supermarket. I didn't see them the first time, but from the documentation. People were really surprised.

TV Is this now the first time that you will show the work in a museum?

SP Yes, in the entrance area at regular intervals. Hopefully there will be an element of surprise when people encounter it.

TV *Filter* is a good start to help understand the beginnings of your work. Now let's talk about *The Wind Rose*, the new work you developed for this show and this space. A lot of things happened between *Filter* and this work, which is very different in many respects.

SP In *The Wind Rose* it is not my own breath, for a start. But I wanted to keep the intimacy of the breath. Thus, the physicality of producing the sound is clear in the recording. That is, what I suppose, what I've retained in all my work from the beginning: the presence of the person is there. Having the voice or having the breath is clearly physical and visceral. Breath is a metaphor for mortality and life. Those are themes that have been recurring in other works, such as *War Damaged Musical Instruments* and *Night and Fog*. Breathing often means projecting my own voice into a space when I'm working with a song. I've become very aware of my inner body space and I started thinking about what happens when I project my voice out into a room and how I can define the space. Breath has always been something I've been aware of in my work, from singing till now.

It takes a lot to create a sound from conches when working with them. You can really hear the intake of the breath, which has to pass through the shell as well. It has this deep hollow sound, which has been written about by James Stuart and Nicholas Revett in *The Antiquities of Athens*. They wrote that the sound of the north wind resembles the sound of blowing through a conch shell.

TV You were talking about what happens when a sound is produced, about the breath that is at the beginning of each sound made by a person. Then, there is also the sound as such, when you sing the songs in the early works, and later the sound of the tones, sometimes tunes or dialogues of the instruments that are used, such as the single conches in *The Wind Rose*. There are two sides of resonances in your work: the production of the sound and how the sound resonates with the listeners, what kind of images, associations and spaces it created. The latter may be secondary to the breath, but it is obvious that it is the sound that is primarily perceived by the public/listener. And your work is made of many different sounds, as *Filter* and *The Wind Rose* show. On the one hand, there is the voice or the song one might know or that sounds familiar, and on the other hand, there are these strange, unknown single sounds that have a very different effect.

SP Yes, that's true, they are very evocative, these sounds. They are more open to interpretations. The sound of the voice is more disarming. You totally identify with the voice because everyone has one, especially when it's unaccompanied. It does have all these associations of the unaccompanied voice of childhood. Everyone can identify with it. But with the sounds of the conches, listening to it just now, it evokes the wind, but then it sounded like voices. This calling across space is interesting to me; I find it can be really evocative as well. It creates that feeling of distance, this melancholic calling from a distance. So all of these things were happening for me as we were listening to the work finally in the space today. It was really nice that all these new things that didn't happen in the studio were happening. It must be because I could see the outside, this wonderful view through the window to the trees and the stormy weather. But the sound is all happening inside.

TV Somehow, *The Wind Rose* seems to be less rhetorical, probably because the sound isn't so easy to identify?

SP I think you wouldn't immediately think that the sound comes from the conch shell. It suggests a lot of things for me. I wanted it to sound like a wind might build up – a moaning wind – when all twelve tones play together. There is a dissonance where the sound is howling like this north wind. But then it sort of dies down and becomes a gentle wind; as it shifts through the space it seems more like the wind. I'm looking forward to having this twelve-speaker arrangement, so it can move through the space like that.

TV Also in this work, the breath is a crucial element. You were talking about the winds that are in a way 'the breath of nature'. That is why old maps and the drawings of these winds are often visualised by heads – mostly male heads – with puffed cheeks. Can you elaborate a bit more on this connection between the wind and the breath, which might have been intuitive?

SP Some years ago, when I was researching another project, I came across this book by James Stuart and Nicholas Revett, *The Antiquities of Athens*. Inside, there were drawings of this first century BC clock tower called 'The Tower of the Winds' in Athens. Their illustrations were used to recreate the Radcliffe Observatory tower in Oxford, which has the eight personified winds on the façade of its tower. That's when I first came across Boreas [the personification of the cold north wind and bringer of winter] with a conch shell and the idea that these winds can be personified. In art and in literature you actually often see personified winds, for example in Botticelli's *Nascita di Venere*, the Birth of Venus. I started thinking about that. And then I saw this incredible map by Sebastian Münster from 1550, which originated in Basel. That's where the idea of the twelve winds came from. I liked the idea of working with the twelve tones from the chromatic scale. There is the fact that there are these twelve winds, and then I thought there should be twelve conches from all over the world. It made sense that these twelve winds where coming from all over the world that the conches should be too.

I was aware of the fact that there are twelve tones because I have worked with twelve-tone compositions before. The idea that there are twelve winds and twelve tones on the chromatic scale made perfect sense, particularly when seeing this wonderful map of the twelve winds by Sebastian Münster with this connection to Basel. So everything just seemed to come together and make sense.

TV We were talking about the two works and about the differences between them. Not only are the tools that produce the sounds very different, but also how the listeners experience them, how the sounds resonate with the listeners. Many of your works create a sense of disruption and elicit memories or sentiments, like longing, mourning or remembering. In a work like *The Wind Rose* the effect seems to have a different focus, in this case, the actual experience of the sound in the space

might be prior to memories or sentiments that create a disruption of reality. Would you agree with this? And in closing, could you maybe say something about these changes in your work in general?

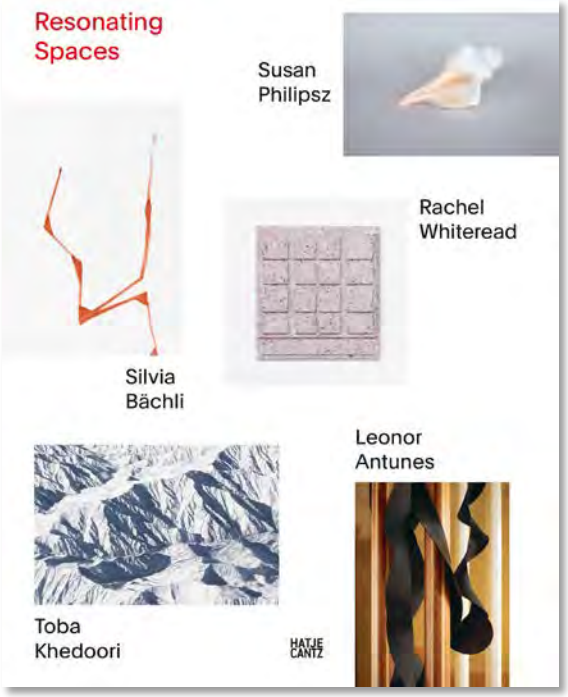
SP I think you're right; they are different. *The Wind Rose* is more physical, more corporeal and *Filter* is more of an interjection into the everyday and is more psychological. *The Wind Rose* is an immersive, spatialised experience. The sounds are abstract, and the twelve tones are separated out through the space. The physicality of producing the sound is evident in the recordings. It requires a lot of breath to create each tone and so the breath becomes emphasised, and this is something we can all relate to. The audience can move through the installation and watch the actual wind moving through the trees on the outside. The physicality of the breath, the wind, where you are in the space, all comes together in a corporeal experience. *Filter* acts as more of a psychological trigger, interrupting the ambience of the everyday. You suddenly hear a lone disembodied voice singing songs that sound familiar but are made strange because they are sung a cappella in a way you might sing while alone. This can come across as uncanny. People experience it unexpectedly, so it cuts through space in a different way, almost like an intervention. And in this context, I think both works complement each other and work very well together.

Associated events “Resonating Spaces”

“Resonating Spaces”, the Fondation Beyeler’s autumn exhibition, features the following five artists: Leonor Antunes, Silvia Bächli, Toba Khedoori, Susan Philipsz, and Rachel Whiteread. Rather than a comprehensive group show, the exhibition focuses on key works by a few internationally renowned contemporary artists.

Sunday, 20 October **10 a.m. to 6 p.m.**	**“Resonating Spaces” Family Day** An art-filled day for the whole family – it’s all about spaces and spatial experiences. Guided tours for families, performative tours, interactive stations and workshops provide fascinating insights into the multifaceted work of the five artists.
Wednesday, 30 October 6-7.30 p.m. **and Sunday, 15 December** **4-5.30 p.m.**	**Performative tour** This performative tour provides a wholly new perspective on the artworks presented in “Resonating Spaces”. Together with a dancer or art mediator, visitors move through the exhibition space, bringing awareness to their own bodies.
Thursday, 7 November **6.30 p.m.**	**Reading of excerpts from the letters of Wislawa Szymborska** Actors G. Antonia Jendreyko and H.-Dieter Jendreyko (Od-Theater) will be reading excerpts from letters and biographical notes by Polish poet Wislawa Szymborska (1923–2012). When Szymborska was awarded the Nobel Prize in Literature in 1996, the publicity surrounding the award thrust her into the international limelight. She quickly withdrew again, however: “For me, poems are surrounded by a sphere of silence”. The event is part of the cultural festival Culturescapes (culturescapes.ch).
Friday, 22 November **Saturday, 23 November** **Sunday, 24 November**	**Company Wayne McGregor** Inspired by “Resonating Spaces”, the world-renowned dance ensemble Company Wayne McGregor has developed a choreography in specific response to the exhibition, echoing the artists’ works and the Fondation Beyeler’s architecture. Dancers move along Toba Khedoori’s traces and in Rachel Whiteread’s memories, they dance through Susan Philipsz’ soundscapes and Silvia Bächli’s blank spaces, all the while displaying Leonor Antunes’ mutability.

Resonating Spaces
Leonor Antunes, Silvia Bächli, Toba Khedoori, Susan Philipsz, Rachel Whiteread
5 Approaches



Resonating Spaces
Leonor Antunes, Silvia Bächli, Toba Khedoori, Susan Philipsz, Rachel Whiteread
5 Approaches

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/ Works in dialogue with space
/ Five artists, five approaches
/ Current installation views

The Fondation Beyeler opens its autumn 2019 exhibition season with five women artists. Numerous works by Leonor Antunes, Silvia Bächli, Toba Khedoori, Susan Philipsz, and Rachel Whiteread provide insights into different approaches to space. The works give varied forms to specific qualities of spatiality – acoustic, sculpted or drawn. While their appearance and their presence are understated and unobtrusive, their effect is strong and powerful. They evoke spaces between the identifiable and the elusive. They create sites and respites that elicit the capacity to remember and make images and memories come to life.

LEONOR ANTUNES (*1972, Lisbon) refers to and reinterprets the history of art, design, and architecture in her sculptural installations. SILVIA BÄCHLI (*1956, Baden) explores the medium of drawing. TOBA KHEDOORI (*1964, Sydney) also focuses on drawing, especially intricate large-format pieces. SUSAN PHILIPSZ (*1965, Glasgow) uses sound as an artistic material for her installations. RACHEL WHITEREAD (*1963, London) explores space and spatiality with her sculptures.

HATJE CANTZ

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