

SCHAULAGER[®]

LAURENZ FOUNDATION

BRUCE NAUMAN

DISAPPEARING ACTS

17 MARCH — 26 AUGUST 2018

EXHIBITION GUIDE

WELCOME



Myself as a Marble Fountain, 1967

Bruce Nauman is recognized as the most important and influential artist of our time. With our exhibition "Bruce Nauman: Disappearing Acts," we now present the first major retrospective of his oeuvre to be held in 25 years. While constantly revisiting similar themes, Nauman's works are nevertheless defined by a remarkable capacity for transformation and by an impressively broad range of media. Keenly interested in socially topical issues and at the same time open to the latest technological developments, Nauman has always blazed a pioneering trail. His works are predicated on rigorously questioning our aesthetic and moral values and, regardless of when they were created, they continue to retain an undiminished topicality and extraordinary immediacy.

It was back in the early 1970s that the Emanuel Hoffmann Foundation, whose collection is housed at Schaulager, and Kunstmuseum Basel acquired their first works by the young American artist. Since then, over the years, we have gradually built up one of the world's most important aggregations of his work. Although the statutes of the Emanuel Hoffmann Foundation specify collecting art of the immediate present, not yet appreciated by a wider audience, Nauman has been a focus of our interest for more than 45 years, quite simply because he is always so undeniably contemporary and because he constantly produces works that surprise, bewilder and inspire us in equal measure. We are proud and delighted to present this major retrospective of the now 76-year-old artist's work at Schaulager, together with the New York Museum of Modern Art.

I wish all our visitors an exciting and thought-provoking time in the exhibition!

Maja Oeri, President
Laurenz Foundation, Schaulager

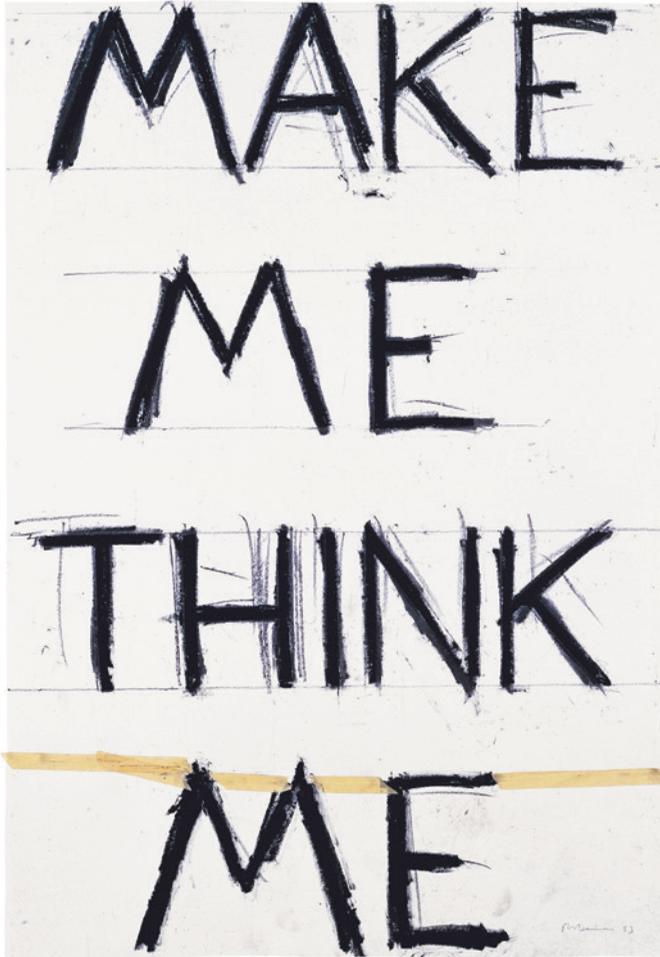
BRUCE NAUMAN

Bruce Nauman was born in Fort Wayne, Indiana, in 1941; he grew up near Milwaukee, Wisconsin, and has lived in New Mexico since the late 1970s. He studied mathematics, music, and physics at the University of Wisconsin–Madison, before changing his major to fine art. In 1966 he graduated with a Master of Fine Arts in sculpture from the University of California, Davis—where he had studied with William Wiley, among others.



That same year Nauman had his first solo exhibition, at the Nicholas Wilder Gallery, Los Angeles; this was followed by more solo exhibitions in 1968 at galleries in New York and Düsseldorf. Nauman also quickly made his name abroad. Following his first participation in documenta in Kassel (1968), he showed work in groundbreaking group exhibitions such as “Anti-Illusion: Procedures / Materials” at the Whitney Museum of American Art, New York, and “When Attitudes Become Form” at Kunsthalle Bern (both 1969). In 1972–73 the Los Angeles County Museum of Art and the Whitney Museum of American Art presented the first retrospective museum exhibition of Nauman’s work. After a comprehensive presentation of his drawings—organized by the Museum für Gegenwartskunst in Basel in 1986—in 1994 the Walker Art Center, Minneapolis initiated a wide-ranging retrospective of his oeuvre as a whole. Both exhibitions toured to museums in the United States and in Europe. Subsequent solo exhibitions included “Raw Materials” at Tate Modern in London in 2004; that same year Nauman was awarded the Praemium Imperiale for Sculpture by the Japan Art Association. Nauman’s work has been shown in numerous international group exhibitions; he has participated several times in documenta in Kassel and in the Venice Biennale, where his exhibition in the American Pavilion in 2009 was awarded the Golden Lion; Nauman had previously been awarded the Golden Lion for best artist in 1999. Schaulager, Basel, and the Museum of Modern Art, New York, now present “Bruce Nauman: Disappearing Acts,” the first comprehensive retrospective of Nauman’s work in over twenty years, which will give visitors an in-depth insight into the many, diverse facets of his art and into all the phases of his artistic career since its beginning over fifty years ago.

BRUCE NAUMAN: DISAPPEARING ACTS



Make Me Think Me, 1993

Bruce Nauman is widely acknowledged as a central figure in contemporary art whose stringent questioning of such values as “good” and “bad” remains urgent today, when so many established norms have been upended. Throughout his 50-year career, he has explored how mutable experiences of time, space, sound, movement, and language provide an insecure foundation for our understanding of our place in the world.

“Bruce Nauman: Disappearing Acts” provides an opportunity to experience his singular command of an ever-widening range of mediums, including video, film, performance, sculptures made out of materials both fugitive and lasting, architecturally scaled environments, photography, drawing, neon, sound, and immersive, technologically sophisticated installations. Such variety has been read by some as an indication of a lack of coherence, a sense that no one stylistic or conceptual principle guides his seemingly disparate practice.

But in the course of preparing this exhibition, nearly a quarter century after the Nauman retrospective I co-organized in 1994, I accidentally stumbled upon a logic of correspondences I had not recognized before. What surprised—really sideswiped—me was a pattern that presented a slightly oxymoronic alternative to the prevailing narrative: the manifold appearances of “disappearance” in his work actually offer a continuous thread of emotional, intellectual, and formal attentiveness that began when Nauman was a graduate student and continues to this day.

Functioning as an act, concept, perceptual probe, magical deceit, working method, and metaphor, disappearance has been a useful and persistent prompt for Nauman's art. Close relatives of disappearance—the absent, the void, and ensuing senses of nonexistence, privation, or omission—also appear in many forms. They are seen, for example, in holes the size of a body part, in the space under a chair, in the self vanishing around a corner, in the nocturnal goings-on of the empty studio, and in the mental blocks that empty creative possibility. Disappearance, then, is both a real phenomenon and a magnificently ample metaphor for grappling with the anxieties of both the creative process and of navigating the everyday world.

Leaving things open to multiple, often conflicting, understandings, Nauman repeatedly tests the viewer's willingness to relinquish the safety of the familiar. As we move through his environments or stand in front of a drawing such as **Make Me Think Me** (1993), ideas surface about what it means to be alert—to be in the world. Challenging the ways in which conventions become codified, his work erases all forms of certainty, mandating that we craft our own meanings rather than accede to habitual rules. This, his work teaches us, is where freedom begins.

Kathy Halbreich



Seven Wax Templates of the Left Half of My Body Spread over 12 Feet, 1967

The exhibition is organized by Kathy Halbreich, Laurenz Foundation Curator and Advisor to the Director, The Museum of Modern Art, with Heidi Naef, Chief Curator, and Isabel Friedli, Curator, Schaulager Basel, and Magnus Schaefer, Assistant Curator, and Taylor Walsh, Curatorial Assistant, Department of Drawings and Prints, The Museum of Modern Art, New York.

EXHIBITION

Unmistakable as his authorship may be, Bruce Nauman nevertheless continues, time and again, to produce astonishingly diverse and uniquely radical works. His output cannot easily be typecast, because each neon piece, each complex installation, each sculpture is too autonomous for that. Yet there are themes that run like leitmotifs throughout Nauman's work, such as the studio, the body, language, or models, sound and tone.



Venice Fountains, 2007

His modus operandi is shaped by a seemingly endless loop of repeatedly addressing the same fundamental subjects and issues that he has always engaged with, albeit in ever new and different ways. "Bruce Nauman: Disappearing Acts" charts a path through the many-faceted oeuvre of this keenly experimental artist. From his earliest sculptural works to his very latest video installation using highly complex 3D imaging processes—premiered in this exhibition—the retrospective follows a loosely woven chronological order with frequent digressions. This means that newer works can be found juxtaposed with older ones, grouped together to highlight previously unacknowledged aspects.

The exhibition begins with **Venice Fountains** (2007). Reminiscent of a ready-made, this work consists of two industrial sinks of the kind that might be found in any workshop. Water coursing through transparent hosepipes circulates constantly, pouring from reversed masks that are actually wax and plaster casts of the artist's face. This rudimentary sculpture represents, as it were, a portrait of the absent artist on the threshold of a presentation that explores themes of disappearance and withdrawal. With the fountains, Nauman reprises a trope that can be found in his earliest works as a young artist. In questioning his own actions and reflecting on what makes a "true" artist, the fountain became, for Nauman, a metaphor by which he could challenge and ironically undermine traditional notions of the artist as a font of creative genius – as in his literal embodiment of a water-spouting statue in **Myself as a Marble Fountain** (1967).

The exhibition provides a comprehensive survey that spans the artist's entire range of media applications. Meticulously tailored to the Schaulager space, and complemented by two further works presented at Kunstmuseum Basel, the exhibition offers visitors a unique experience. This booklet provides an introduction to the exhibition and to the many-faceted oeuvre of Bruce Nauman. It also includes an integrated floor plan for ease of orientation, which we hope will allow you to map your very own path through the cosmos of Bruce Nauman.

Heidi Naef, Isabel Friedli

WORKS



Human Nature/Life Death/Knows Doesn't Know, 1983

ROOM 1 FIRST STUDIO WORKS

As early as the mid-1960s, when Bruce Nauman was still studying for his master's degree at the University of California, Davis, he turned his back on painting and explored a wide variety of other mediums in search of new forms of artistic expression. Now the young artist started experimenting with what were still regarded as "alien" materials, which defied the traditional artistic aims of representation, value, and meaning: besides creating fragile structures from cut latex rubber, he also used inexpensive fiberglass and polyester resin in unconventional casting processes. He would often make two casts of the same model, mixing colored pigments or perhaps glitter into the resin, or positioning two identical parts in such a way that both their front and back are in view. Leftover scraps of material, seams, and other traces of the production process remain in sight, giving these and later casts an "unfinished" look.

From the outset Nauman's objects were intended to destabilize the relationship between knowledge and perception. Accordingly, he created objects of dubious usefulness, such as the sloping, steel **Device to Stand In** (1966) and the cardboard wall piece **Untitled (Eye-Level Piece)** (1966), with a curved base that prevents the viewer from seeing all of it. Nauman's earliest films show him executing simple actions, such as handling a T-shaped steel construction in **Manipulating the T-Bar** and **Sound Effects for Manipulating the T-Bar** (1965–66). In the segment "Sound Effects for Manipulating the T-Bar" Nauman is seen using two bits of lead to create a sound track, although paradoxically nothing of this is heard in the film, which is silent throughout. In his drawings Nauman addresses concrete, sculptural questions. **The True Artist is an Amazing Luminous Fountain** (1966) is the first manifestation of the young artist's engagement with a key question: What or who is a "true artist"?



Device to Stand In, 1966

ROOM 2 ACTIVATING THE EMPTY STUDIO

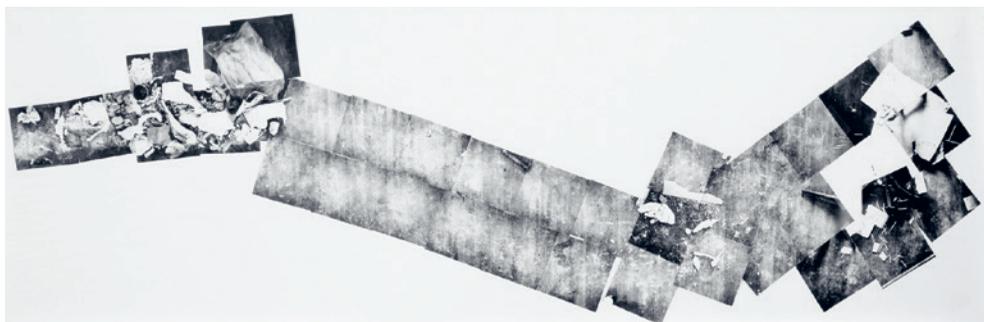
As a young artist Bruce Nauman found himself confronted with the question of what an artist actually does, all alone in a studio? He soon came up with a much-cited answer: "My conclusion was that [if] I was an artist and I was in the studio, then whatever I was doing in the studio must be art. ... At this point art became more of an activity and less of a product."

Nauman's studio thus became his arena, an empty "experimental field" that allowed him to pursue his own path to artistic expression by engaging in the simplest actions. In **Bouncing Two Balls Between the Floor and Ceiling with Changing Rhythms** (1967–68), for instance, he uses his own body and the space to create an autonomous rhythm; **Failing to Levitate in the Studio** (1966) uses a double exposure to "document" Nauman's vain attempt to defy gravity. In **Untitled (Flour Arrangements)** (1967), a video produced for television, the artist engages in an activity that he first developed in his own studio. As he heaps up ordinary household flour into ever new formations, he and his two fellow artists, William

Allan and Peter Saul, poke fun at the talk show format: While Nauman is seen constructing "flour sculptures," his colleagues play the part of critical assessors and commentators.

In the case of what initially appear to be minimalist casts, Nauman takes objects that just happen to be in the studio and handles them in an unusual way. At the same time, descriptions of his treatment of materials and space serve as titles for his works: **Platform Made Up of the Space between Two Rectilinear Boxes on the Floor** (1966) and **A Cast of the Space under My Chair** (1965–68) are both solid casts of negative spaces.

Composite Photo of Two Messes on the Studio Floor (1967) denotes the floor itself as a motif. The multi-shot, photographic mapping of the dusty, untidied-up studio floor calls to mind images taken by NASA satellites and published in the newspapers at that time, with multiple views of the surface of the moon arranged to form a single picture.



Composite Photo of Two Messes on the Studio Floor, 1967

ROOM 3 MAPPING THE STUDIO

Seven videos shot in Bruce Nauman's studio loom large on the exhibition space walls; it is as if one were standing inside his studio. It is night time; moths flit in the dim light, now and then a shadowy mouse scurries through the image, very occasionally a cat prowls into view. **Mapping the Studio II with color shift, flip, flop, & flip/flop (Fat Chance John Cage)** (2001) was shot using an infrared camera; color filters and the fact that the images are mirrored and projected upside down give one the feeling of diving down into an underwater world, where one's powers of above-below orientation cease to function. Howling coyotes, a train passing in the distance, and the buzzing of an insect provide the soundtrack for a pictorial panorama that derives its tension from its sheer uneventfulness.

"What triggered this piece were the mice. We had a big influx of field mice that summer, in the house and in the studio. ... They were so plentiful even the cat was getting bored with them." On forty-two nights in the summer of 2000 Nauman set up a video camera in his studio, setting it to record for one hour in one of seven fixed positions. Reduced to five hours forty-five minutes per position, the aesthetic of this surveillance footage still simulates real time. The inclusion of chance occurrences and the silence and the length of the work call to mind composer and artist John Cage, whom Nauman names in the title. That same summer he read Meriwether Lewis and William Clark's report of their expedition in the early years of the nineteenth century during which they produced the first maps of the American West. Nauman kept a meticulous logbook of all the sporadic movements at night in his studio. **Mapping the Studio** can thus similarly be read as a record of an immense topography.



Mapping the Studio II with color shift, flip, flop, & flip/flop (Fat Chance John Cage), 2001

EARLY FILM AND VIDEO PERFORMANCES



Walk with Contrapposto, 1968 [still]

The young Nauman worked with all the artistic tools that were available to him at the time. Early films and video works show him performing simple actions and repetitive movements in his own work space. His studio becomes the stage where he executes carefully conceived performances according to a fixed set of simple “playing rules.” He thus works through all the possible positions of a T-bar, rhythmically bounces two balls in a field marked on the floor with tape, or devises special gaits. Nauman turns ordinary actions, performed with total concentration, into artistic expression: he probes fundamental interactions between the body and space; he tests the effect of gravity and investigates coordination and equilibrium. Time and duration become tangible themes, as does repetition, which gives the one-off permanence, endlessly provoking renewed reflection. Particularly in these choreographic sequences there are links to contemporary dance of the 1960s.

Nauman used a static camera to capture his activities and movements, first on film and subsequently also on videotape. When gallerist Leo Castelli provided him with video equipment in 1968, Nauman became one of the first artists to fully exploit this new medium. Besides documenting his own actions, Nauman experimented with the way motifs are framed and even turned the camera on its side or upside down. Given the standard length of video tapes at that time, Nauman’s early performance videos last sixty minutes; they are played as continuous loops, with neither a beginning nor an end. The sequences of movements he performs, which are shown in real time, require a visibly exhausting effort of stamina and discipline. These videos, which have become some of Nauman’s most iconic works, established an artistic vocabulary that still spurs him on today.

ROOM 4 + 5 THE BODY AS GAUGE, MODEL, AND TEMPLATE

Nauman has frequently used his own body as a template or model, for instance in the greenish, glowing **Neon Templates of the Left Half of My Body Taken at Ten-Inch Intervals** (1966). The seven neon templates with dangling cables form a schematic outline of the artist's body. Seven is an important number in Nauman's oeuvre: his interest in the classical ideal of seven-part human proportions is seen again in his drawing **Body is About Seven Heads** (1966). In the fiber-glass sculpture **Six inches of my knee extended to six feet** (1967) he distorts the natural proportions of his knee and presents the vastly elongated bodily fragment as an eccentrically lengthened form. The cast no longer points to anything that ever existed as such, but instead tips into the realms of abstraction. Nauman also subjects his own name to similar manipulations: in **My Last Name Exaggerated Fourteen Times Vertically** (1967) he liberates his signature—traditionally the guarantee of a work's authenticity and validity—and stretches it vertically to the point of illegibility as an autonomous work in glowing pink neon lettering.



Light Trap for Henry Moore No. 1, 1967

The reference to the body has been an enduring driving force in Nauman's work, although the body seen in his works is always fragmented in one way or another. In drawings and casts he isolates individual body parts and gives them telling titles. The drawing **From Hand to Mouth** (1967), for instance, is a visual play on the idea of barely eking out a living. There are also occasions when Nauman explicitly refers to leading figures in art, philosophy, or literature, demonstrating not only his wide-ranging interests but also his critical attitude to "canonized" artists. In **Wax Impressions of the Knees of Five Famous Artists** (1966) he measures himself against leading artists of his own time, although all the imprints are of his own knee. In the wax model of the back of a torso with bound arms, **Henry Moore Bound to Fail (Back View)** (1967), one of the most important sculptors of the modern era appears to be doomed to failure. The photograph **Light Trap for Henry Moore No. 1** (1967) is dedicated to the same "beacon." Nauman used a flashlight in a darkened room to draw a "trap"; the contours of the seated figure glow like an afterimage. The video work **Slow Angle Walk (Beckett Walk)** (1968) references Irish playwright Samuel Beckett, whose existentialist dramas inspired the distinctive gait adopted by Nauman in the video. And the title of the small bronze plaque, **A Rose Has No Teeth (Lead Tree Plaque)** (1966), cites a passage from Ludwig Wittgenstein's *Philosophical Investigations* (published posthumously in 1953). The original intention was that with the passage of time the plaque fixed to a tree would become overgrown and gradually entirely disappear from sight.

ROOM 6 THE TRUE ARTIST

One of Nauman's earliest neon works looks like a pledge from the big city, an advertising sign. In 1967 he had set up his studio in a disused grocery shop in San Francisco and, prompted by a neon sign left there, hung his own message in the window: **The True Artist Helps the World by Revealing Mystic Truths**. This piece wryly reflects the questions Nauman was asking himself not only about his own activities and the role and social responsibility of an artist but also about the potential of art per se. The artist, creative genius: the same claim that modernists in the early twentieth century once made without a second thought, was now enticingly reworked as a neon text spiral by Nauman, in times of the Vietnam War, consumerism, race riots, and civil rights marches. Looking back in 1982 he commented: "Once written down, I could see that the statement ... was on the one hand a totally silly idea and yet, on the other hand, I believed it."

Nauman's face fills the entire screen in **Poke in the Eye/Nose/Ear** (1994). We watch slow motion footage of him poking his finger into his eye, his nose, and his ear. Like Andy Warhol's six-hour film *Sleep* (1964), which focuses exclusively on one man sleeping, Nauman's extended close-up—with neither a beginning nor an end—exists in its own right. The texture, color, and elasticity of the skin are laid bare for the viewer to observe, like an unknown, distant terrain. At the same time the vulnerable topography of the face pushes the viewer to breaking point: the sight of the finger gouging deep into these sensitive anatomical orifices is physically painful.



The True Artist Helps the World by Revealing Mystic Truths (Window or Wall Sign), 1967

ROOM 7 ART MAKE-UP

The video installation *Art Make-Up: No. 1 White, No. 2 Pink, No. 3 Green, No. 4 Black* (1967–68) shows Bruce Nauman applying stage make-up to his face and bare upper body. Sitting opposite a fixed camera he gazes expressionlessly slightly to one side, presumably into a mirror. In the first of four ten-minute sequences he applies white make-up to his face and body, pausing to touch up certain areas. Contrasts disappear under the layer of white, details recede, the artist takes on an androgynous appearance. In the second sequence Nauman applies pink make-up with the same degree of concentration and gradually submerges in this different hue. The green that follows mingles with the preceding layers, creating a gray tone, until Nauman finishes his palette of shades with black.

In *Art Make-Up* Nauman again focuses on the process of making art, clearly referencing sculpture and painting. Although he is physically present, his facial expression fades under the make-up, which—depending on the color—has various social or gender-related connotations. At the same time, the process of applying make-up turns the artist into an actor, an entertainer, an artiste.

Nauman had originally planned these silent 16mm films as projections for the four walls of an exhibition space, which was a relatively uncommon presentation method in the late 1960s. It was not until preparations were under way for a retrospective exhibition (1993–95) that the films were transferred onto video, along with a soundtrack of the hum of the projectors, and presented as an installation. We thus find ourselves immersed in a fourfold image of Nauman's transformation, as though we were in the intimate surroundings of a theater dressing room with multiple, simultaneous reflections of the actor.



Art Make-Up: No. 1 White, No. 2 Pink, No. 3 Green, No. 4 Black, 1967–68 (still)

ROOM 8 HOLOGRAMS

To this day Nauman's work is characterized by his openness to technological advances, by his interest in how these might be appropriated for artistic purposes and his willingness to collaborate with others to this end. He was one of the first, pioneering artists to take an active interest in holography, which had originally been developed in connection with electron microscopy. For his transmission holograms, which are created by means of laser-beam pulses, he already started experimenting in the late 1960s with what was then the most advanced process of virtual-image creation and produced two series of holographic images. Nauman had already spent a long time looking for a producer he could work with before he at last had the opportunity to have his holograms produced in a laboratory in Michigan. Keen to test and work on his 3D reproductions, once again he resorted to the material and model that was closest at hand—his own body. He thus came into direct contact with the medium that created a virtual image of him by means of laser beams. In *First Hologram Series: Making Faces B* (1968) the artist is seen using his hands to deform his own face. The haptic quality of skin and flesh seems at odds with the immaterial light projection. Aspects of objectification—the face becomes a mask, a malleable material—but also the artist's sheer fascination with this technology and its potential for creating likenesses and for alienation are equally palpable here.



First Hologram Series: Making Faces B, 1968

ROOM 9 CORRIDOR INSTALLATION

In the 1970s Nauman created several works consisting of corridors large enough for a person to enter. His very first corridor of this kind initially served as a prop for the video work *Walk with Contrapposto* (1968); a year later Nauman exhibited it as a work in its own right.

Corridor Installation (Nick Wilder Installation) (1970) splinters the spatial experience into different facets. Whereas one of the parallel corridors, built from plywood walls, is too narrow to enter, others give rise to unfamiliar, even unsettling experiences. Some have video cameras mounted above head height. These transmit images of selected corridor sections directly to monitors, such that—depending on the time and the visitor's standpoint—the surveillance images show the visitor, other visitors, or an entirely empty space. At times presence, movement, and its visual representation drift apart: for instance, in one case the closer one approaches the monitor, the further one moves away from the camera with the result that the rear view (in the monitor) of oneself walking forwards becomes smaller and smaller. Is this surveillance a security measure or is it a way of questioning presence? When does surveillance become control? Nauman's Corridors turn viewers into actors, albeit with permanent constraints on their room for maneuver and field of vision. Not all of the spaces are accessible, and every individual experience is interrupted by moments of self-observation or of being watched by others.

On the lower level, there is another "room for experience": *Double Steel Cage Piece* (1974) is constructed with one steel cage inside the other, leaving a corridor between the two that is just big enough for a person to enter.

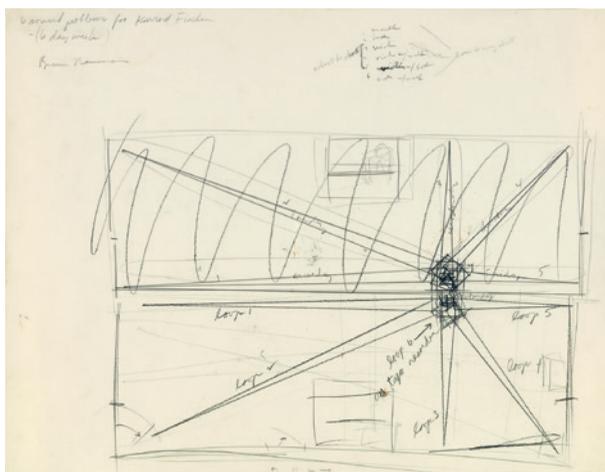
ROOM 10 SIX SOUND PROBLEMS FOR KONRAD FISCHER

Nauman created *Six Sound Problems for Konrad Fischer* (1968) for his first solo exhibition in Europe, which came about thanks to an invitation from legendary Düsseldorf gallerist Konrad Fischer. Fischer's innovative concept, which came to him in the late 1960s, was not to present existing works but instead to invite guest artists to realize new works in situ at his gallery. Building on earlier film and video performances that he had developed in his own studio, Nauman temporarily relocated his praxis to the Düsseldorf gallery and used its spatial and acoustic properties as the basis for a new installation. While the soundtrack—a continuous loop of the kind used in many of Nauman's audio and video works—is above all spatially legible, the actions it records are primarily present in the sound. Seeing and hearing are connected by a logic with its own laws and both challenge our powers of imagination. A magnetic tape runs from a tape recorder around a pencil crudely fixed to a chair. Depending on the day of the week, visitors can hear the sound of footsteps, or bouncing balls, or a violin, or combinations of these. The six "sound problems" were originally allocated to the six days the Konrad Fischer gallery was open, as illustrated in drawings:

1. Monday – "Walking in the gallery"
2. Tuesday – "Bouncing two balls in the gallery"
3. Wednesday – "Violin sounds in the gallery"
4. Thursday – "Walking and bouncing balls"
5. Friday – "Walking and violin sounds"
6. Saturday – "Violin sounds and bouncing balls"

The descriptions of the recordings relate to the opening times of the Konrad Fischer gallery. At Schaulager, the audio tapes are played according to the opening times of the exhibition (Tuesday to Sunday).

The position of the chair changes daily, as it did before, according to the different lengths of the tapes that ran diagonally across the long, narrow room in Konrad Fischer's gallery and thus dividing it, which also means that once again the path visitors choose depends on the day of the week.



Drawing for *Six Sound Problems for Konrad Fischer*, 1968

ROOM 11 CROSSING BOUNDARIES

Model for Trench and Four Buried Passages (1977) looks like a monumental sculpture. Only Nauman describes this plaster and fiberglass model as "a large scale work 1/2 scale study." We have to imagine the ring suspended on wires as a trench in the ground with twice the diameter of the ring and with four passages hidden underground. Any questions as to the function of this construction go unanswered; it may call to mind military fortifications, or futuristic channels of communication, or an archaic burial site.

Again and again Nauman's experimental structures and "case studies" arise from questions concerning the relationship between fact and fantasy. Can spatial boundaries be overcome mentally and, if so, what are the consequences for the human body? In the video *Elke Allowing the Floor to Rise Up Over Her, Face Up* (1973), a woman lies on the floor. In accordance with the artist's instructions, she imagines the floor swallowing her up and her body sinking into its solid mass. How disturbing this situation was for the woman cannot be surmised from the uneventful image. However, following the experiment Elke told Nauman how she had feared never being able to get back up off the floor again and not being able to breathe any more. What started as a mental exercise turned into an existential experience, thanks solely to the subject's powers of imagination.

Nauman briefly took an interest in the book *Gestalt Therapy* (1951) by Fritz and Laura Perls, Paul Goodman, and Ralph F. Hefferline. The psychotherapeutic thesis of the book, which in part advocated using the patient's own imagination to train the consciousness, enjoyed a certain popularity on the West Coast of the USA in the 1970s, even amongst lay people. The book's focus on terms such as "awareness" and "attentiveness" affirmed Nauman's own artistically motivated interactions involving space, human beings, and the imagination.

A way of injecting the entirely real into the zone of subjective discomfiture is seen in the video transmission of a space that only the imagination can normally reach. *Audio-Video Underground Chamber* (1972–74) consists of a fixed shot of an empty, narrow, concrete cell. The rectangular void is buried in the ground outside the exhibition space. Live video images allow visitors in the exhibition space to form an idea of a space whose existence the video footage confirms, but which nevertheless remains hermetic and inaccessible, even in terms of its function. This early work has been installed at mumok in Vienna as a permanent loan for over ten years now. For the Schaulager exhibition Bruce Nauman has, for the first time ever, granted permission for a long-distance, live transmission.



Square, Triangle, Circle, 1984

MODELS



Model for Room with My Soul Left Out, Room That Does Not Care, 1984

During the second half of the 1970s, in particular, Bruce Nauman developed a group of works that frequently include the word “model” in the title. They take the form of maquette-like designs for interior spaces, often underground, constructed of materials such as wood, plaster or fiberglass. They have an unfinished look, being elaborated only to the point of indicating what it is they stand for. The passage-ways create an unsettling effect, for instance when the section of a rectangle merges with a circle and triangle, or when tunnel segments overlap and either lead to nowhere or form a loop. Nauman’s “models” are abstractions. They are sculptural objects that evoke situations in which our powers of perception are challenged and even strained. The simulations of gigantic shafts, subterranean tunnels or metaphysical spaces incorporate notions of deprivation and concealment, but also of refuge and protection. These isolated, surreal spaces often seem to hover above the ground. We cannot walk through these models as we can through the corridors. And so they place even greater demands on the individual’s imagination, or affect our state of mind, triggering questions. Where does my own standpoint end? Might I fall? Where are we in relation to the horizontal, or do up and down no longer exist? In addition to the materially tangible models, Nauman also offers us thought experiments, giving instructions on direct, physical or mental acts that recalibrate our physical perceptions and sense of space.

ROOM 12 WHITE ANGER, RED DANGER, YELLOW PERIL, BLACK DEATH

Far removed from notions of weightlessness and maintaining a precarious equilibrium, **White Anger, Red Danger, Yellow Peril, Black Death** (1984) can be seen as a mobile symbolizing gravity. The colors cited in the title allude to ethnic traits, attributes ascribed to emotions, and signs of danger. At the same time they also refer to the colors of the three chairs hanging on two crossed, steel T-beams and of a fourth suspended close by on its own wire. Either without a seat, legs, or a back the chairs represent a state of disassembly or destruction.

The motif of a chair was not new for Nauman. He had already associated it both with the military dictatorship in Argentina and with a torture chair or even an electric chair. "A chair is used, it is functional; but it is also symbolic. Think of the electric chair, or that chair they put you in when the police shine the lights on you. Because your imagination is left to deal with that isolation, the image becomes more powerful, in the same way that the murder offstage can be more powerful than if it took place right in front of you. The symbol is more powerful."



White Anger, Red Danger, Yellow Peril, Black Death, 1984

ROOM 13 MODEL FOR ROOM WITH MY SOUL LEFT OUT, ROOM THAT DOES NOT CARE

Model for Room with My Soul Left Out, Room That Does Not Care (1984) is two things at once: a work in its own right and a maquette for a large-format sculpture, spacious enough for visitors to enter. Nauman created this complex of three intersecting tunnels, with rectangular cross sections, as a large-scale installation in 1984 and as an outdoor, architectural version made from concrete in 1988. The void at the center of the work is secured with a metal grid, strong enough for visitors to stand on as they gaze down into a yawning abyss or up into an open shaft. The model, with its doll's-house dimensions, creates an impression of forlorn isolation. A figure made from pencil and wire occupies the intersection. Does it have a firm footing? All the routes are open: up and down, right and left, front and back.



Model for Room with My Soul Left Out,
Room That Does Not Care, 1984

ROOM 14 GET OUT OF MY MIND, GET OUT OF THIS ROOM

The small and almost empty room is illuminated only by a 10-watt bulb. A voice can be heard coming from an indeterminate direction, repeating the words "Get out of my mind, get out of this room." The tone, articulation, modulation and rhythm of the brusque commands are constantly changing: sometimes the words are snarled, grunted or shrieked, and the speed and volume also change. Altogether, the sometimes extreme modulations allow voice and language to be experienced as plastically malleable materials. Detached from the presence of his body, the recorded voice of the artist takes on the character of a phantom. The incessant banishment from mind and room implies a transgression. Have I unwittingly become a guilty party? How did I become embroiled in this dysfunctional relationship? Nauman plays with the power and transience of the voice, conjuring an oracle of conscience, the voice of reason, or a demon that finds its own space, both with us and against us. The unfolding drama is redolent of the radical reductionism of Irish playwright Samuel Beckett, whose works Nauman has long been familiar with. In Beckett's 1972 *Not I*, for example, only the spotlight-illuminated mouth of the actress could be seen on the otherwise pitch-dark stage—the isolated organ of an eerily isolated existence, venting a hurried and emotionally charged monologue.



Get Out of My Mind, Get Out of This Room, 1968

ROOM 15 ELEVEN COLOR PHOTOGRAPHS

The eleven color photographs issued in a portfolio edition of only eight sets by the Leo Castelli Gallery in 1970 were created independently of one another. The descriptive titles ironically heighten the impact of each motif. **Drill Team**, for instance, shows five drill bits embedded neatly in a wooden block, like a lineup standing to attention on a military parade ground. In **Eating My Words**, Nauman sits in front of a plate of letter-shaped pieces of bread, in a very literal take on the well-known idiomatic phrase that describes a moment of personal embarrassment. His puns and witty visual renderings of idioms can also be read as reflections on the linguistic control of creative works. For the realization of his **Eleven Color Photographs** (1966 and 1967) Bruce Nauman worked closely with photographer Jack Fulton. Together they developed a complex DIY printing process to achieve super-saturated hues. They constructed their own trays and extended the washing time of the prints, using unconventional chemicals that would counteract any color fading, and used color filters for their black-and-white enlarger. The **Eleven Color Photographs** portfolio is a key work, not only in terms of Nauman's own oeuvre, but also in the field of conceptual photography that was already reacting in 1960s California to the application of color photography in advertising.



Bound to Fail, from the portfolio *Eleven Color Photographs*,
1966-67, printed 1970

LANGUAGE



Eating My Words, from the portfolio *Eleven Color Photographs*, 1966–67, printed 1970

Bruce Nauman's ongoing interest in language and text is manifested in a variety of media, from his flashing neon works to the language games in his drawings and prints, as well as the video and audio pieces in which he pushes the spoken language to the edge of exhaustion.

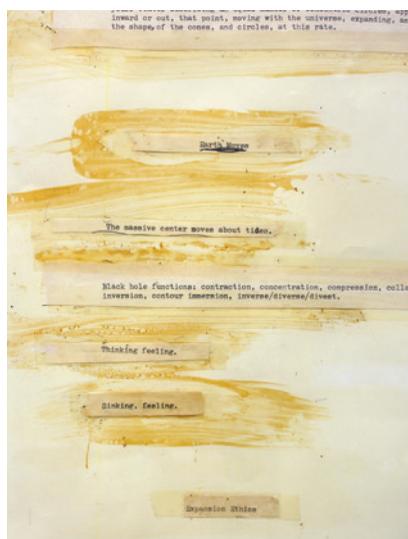
Nauman treats language as a raw material, akin to any other. Words and phrases lose their unequivocal meaning when he wrenches them out of context, dissects sentences into their individual components, rearranges them or runs through the declinations of various word combinations. An increasingly analytical approach to language emerged in the field of conceptual art in the 1960s. Yet for all its density and reduction, Nauman's own approach to language retained a playful and sometimes poetical bent. In **Eleven Color Photographs** (1966–67, printed 1970) for example, the punch lies in the witty titles, with the artist teasing a multitude of meanings out of isolated phrases combined with images and gestures; such as a minimalist sculpture underpinned by an almost elegiac text, or a sentence so contrived that the original speech act is reduced to an impotent sequence of syllables. In his respect, Nauman's affinity with the philosophy of language proposed by Ludwig Wittgenstein is clearly evident. Even as a student of mathematics at the University of Wisconsin–Madison, Nauman had attended philosophy classes and had soon taken an interest in Wittgenstein's writings, particularly his *Philosophical Investigations* (1953). Wittgenstein's research explored the nature of language and its relationship to the world, pushing its structures philosophically to the limits. His texts are rigorously succinct. Nauman liked "the clarity of the process ... and the fact that he [Wittgenstein] developed an argument to the point of logical absurdity—the point where logic and language break down."

ROOM 16

CONES COJONES

Cones Cojones (1973–75) on the floor of the atrium is premised on an invitation to undertake a thought experiment. The concentric circles marked out on the floor with masking tape can be read as giant cones, with the apex located at a point in the universe that lies on a line directed towards the center of the earth. Minimal as the floor markings may be, the underlying concept is a powerful one: **Cones Cojones** evokes a trompe l'oeil vision of a curving floor, but, above all, a location within the arcs defining the cross section of immeasurable cones. The texts on the wall indicate how Bruce Nauman seemingly may wish to have the work interpreted. The reference to “your center” directly addresses us as viewers, connecting our bodies not only to the “center of the earth” but also to “a distant place in the universe.” Written on a typewriter, cut out line by line and glued to a sheet of paper, the text is redolent of concrete poetry, which also generates meaning through its alignment of words and phrases. Around the same time, Nauman was also creating other works combining minimalist

sculpture with seemingly poetic and existentialist texts. While contemporary opinion often took these works to be rather gloomy, it seems clearer now from a distance just how thoroughly Nauman actually explored thought processes in respect of space and material.



Cones Cojones, 1973–75 [detail]

ROOM 17

SEVEN VIRTUES/SEVEN VICES

Seven dark limestone slabs arranged within the narrow and tapering space beneath the stairway appear like tombstones. Each stone bears the inscription of a virtue and a vice. HOPE stands with ENVY, while PRUDENCE is paired with PRIDE and JUSTICE with AVARICE. In this multi-layered combination of intertwined and opposing concepts, the work **Seven Virtues/Seven Vices** (1983–84) brings together what would normally be separated and understood as contradictory. Traditional notions of what might generally be regarded as constituting “good” or “bad” behavior—carved in stone—are dissipated in this abstract collection of syllables. While the literal meaning of the words is relativized by the endeavor of deciphering them, language as a bearer of authoritative content is pushed to its limits. Human behavior is too complex to be grasped as credible in purely binary schemes.



Seven Virtues/Seven Vices, 1983–84 [detail]

ROOM 18 GOOD BOY BAD BOY

Nauman's 1985 work **Good Boy Bad Boy** marks his return to the medium of video following a hiatus of more than ten years. The professional actors—a black man and a slightly older white woman—each repeatedly read a 100-sentence script. These two talking heads on their plinths confront us at eye level with brief statements such as “I was a good boy. You were a good boy. We were good boys. That was good.” Or “I live the good life. You live the good life. We live the good life. This is the good life.” They go through a systematic declination of moral categories, emotional states and existential acts in a sober tone, elevating them from personal statements into binding facts. Initially cool and detached, the recitation takes on an increasingly emotive tone until it eventually tips over into aggression and rage. The two voices drift further and further apart until they mutate into an asynchronous dialogue in which the evident goodness or normalcy of the statement lose their clarity. An allusion to the cycle of life slips into morbid anxiety: “I don't want do die. You don't want to die. We don't want to die. This is fear of death.”



Good Boy Bad Boy, 1985

ROOM 19 ONE HUNDRED LIVE AND DIE

Nauman once said of his early neon works, “I had an idea that I could make art that would kind of disappear—an art that was supposed to not quite look like art.” At the time when he began to explore the medium more intensely in the 1970s and 1980s, neon tubes were hardly regarded as a classic material in the creation of art. Instead, this everyday material was associated primarily with advertising, commerce and the delusory trappings of fleeting pleasure—a semantic field that Nauman consciously juxtaposed with a political and socially critical content. **One Hundred Live and Die** (1984), one of Nauman's major neon works, operates the same way. In rhythmic and uninterrupted sequence, 100 horizontally aligned phrases light up like announcements on an airport departure board, and disappear again. “Live and die, live and live, sing and die, sing and live.” The phrases pulsate like commands: “shit and die, shit and live, scream and die, scream and live,” reverberating in relentlessly repetitive staccato until, in the end, all the paired words appear simultaneously in the form of a brightly lit color panel. Arranged in four right-justified columns, the three-word phrases alternate between action, death and vitality. The declinations can be reversed and connect both sides, with hope and despair in equal measure dividing the lurid color palette and illuminating our space.



One Hundred Live and Die, 1984

ROOM 20 BODIES IN THE RAW

Slender streams of water shoot from perforated heads. The water pools in a seemingly makeshift basin and is recirculated through transparent tubes. Each quarter hour, the flow of water stops for two minutes at a time. As the titles **Three Heads Fountain (Juliet, Andrew, Rinde)** and **Three Heads Fountain (Three Andrews)** (both 2005) indicate, the heads themselves are casts of actual living people, molded from colored epoxy resin and fiberglass. These are casts of the heads of people in the artist's circle of acquaintances. Traces of the production process, such as nose plugs, form part of Nauman's seemingly unfinished approach. This macabre constellation undermines the widespread symbolism of water as a life-giving element. Instead, what comes to the fore is a reference to damaged bodies and to media reports of the horrors of war and terror.

No less physically impactful are the three silent, slow-motion films of 1969, projected in sequence. In **Bouncing Balls**, Nauman bounces his testicles in close-up, while **Gauze** shows the artist's head upside down as he pulls lengths of gauze out of his distorted mouth, and in **Black Balls** he applies black coloring to his testicles. The short films were recorded with a high-speed camera. In slo-mo playback, the close-up shots

of the testicles, for example, are slowed to the extreme. The furtively voyeuristic gaze on the larger-than-life-size projections gains a certain anatomizing quality. The artist uses his body to create a balancing act between intimacy, grotesque narcissism and fleetingly vulnerable presence. Given that blackballing means to excluding or ostracizing, the title can be read as a reference to the racial issues of the 1960s and the image takes on a political undertone.

In contrast to the black-and-white imagery of the projections, the neon work **Seven Figures** (1985) deploys a palette of lurid colors that is itself as outrageous as the orgiastic acts of the shadowy male and female figures lining up in the on-off neon lighting. Yet, as in the autoerotic films, the tension is never relieved. Ambiguity and transgression permeate the works in this room, while every potential escalation or eruptive climax remains confined within an eternally recurring cycle.



Three Heads Fountain (Juliet, Andrew, Rinde), 2005 (detail)

ROOM 21

LIFE AND DEATH

"My work comes out of being frustrated about the human condition." Nauman's work relentlessly confronts us with the contradictions and diffuse pains of human co-existence. In the 1980s he increasingly addressed such fundamental subjects as violence, sex, and death. In **Human Nature/Life Death/ Knows Doesn't Know** (1983) concepts—"Life," "Death," "Love," "Hate," "Pleasure," and "Pain"—or witty combinations such as "Human Nature" and "Animal Nature" flash in and out of view in brightly contrasting colors. Nauman's use of neon as a medium also recalls the advertising signs clamoring for attention in our towns and cities. He programs his neons so that individual sections light up in different combinations. In **Sex and Death by Murder and Suicide** (1985) the sequence of illuminated sections describes an escalating sequence of sexualized violence.

Hanging Carousel (George Skins a Fox) (1988), which combines kinetic sculpture and the moving image, turns the spotlight on animals. To judge by their stylized shapes, these are commercially available, ready-made foam figures of the kind used in taxidermy for exhibition and scientific purposes. Instead of fitting animal pelts over these cores in the usual way, Nauman leaves the bear, opossum, raccoon, squirrel, and rabbit naked, dangling precariously from a cross-shaped metal carousel—powerless to resist its rotations this way and that. A small monitor introduces a video documentation into the work. As the carousel rotates it is barely possible to see exactly how George skins a fox with practiced ease. With every rotation the seasoned huntsman's task takes its disturbing course; meanwhile the slain fox increasingly comes to resemble the abstract, foam bodies.



Sex and Death by Murder and Suicide, 1985

ROOM 22

CLOWN TORTURE

In his book *Portrait de l'artiste en saltimbanque* (Portrait of the Artist as Clown, 1970) Jean Starobinski shows that artist and clown are tragically interwoven characters. Leaving it up to us to decide whether we should laugh or look away shamefacedly, Bruce Nauman makes us witnesses of a highly charged role-play. Performed by Walter Stevens, it features the melancholy Emmett Kelly clown as well as the jolly jester of the French baroque—a caricature circus figure and a buffoon in fool's clothing.

Clown Torture (1987) is one of Nauman's first multichannel video installations. Image and audio sequences are distributed between four monitors and two projections. As though to confuse our sense of orientation all the more, some of the scenes are upside down or tipped sideways. A clown appears to be relieving himself in a public toilet. Another is balancing a goldfish bowl on a broomstick, raising it towards the ceiling until he tires and drops it. A clown stepping through a doorway has a bucket of water emptied over him. An increasingly panic-stricken clown yells "No! No! No!" in every conceivable pitch. Played in an endless loop, each action takes its reliably precarious course: the repetition again and again enforces moments of failure. It holds the clown captive, making him start all over again, constantly losing his balance anew.



Clown Torture, 1987 (still)

ROOM 23 STUDIES FOR NEONS

Nauman uses drawing to clarify his ideas. Sometimes he thinks through the concept and workings of a piece after it is already fully constructed. As he himself has said, the drawings “are not so much about themselves—their point is to explain how a piece functions. When the explanation is clear, then I am finished making the drawing.”

As studies, sketches, or construction plans Nauman’s drawings mostly relate to particular sculpture projects. They reveal a virtuosity that is no less present when the artist is in study mode. Strong colors anticipate the impact of neon tubes, emphatic lines give a scheme plasticity. Separately applied pieces of paper show how Nauman tested variations in the shape or direction of particular components. Hand-done cor-

rections and erasures attest to the pursuit of the perfect design and remain visible as white retouches. Carefully drawn double lines and production-related annotations along with indications of color and volume identify certain drawings as instructions as to how the glass tubes are to be shaped in the workshop.

When it comes to life-size figures Nauman again uses his own body or other people’s bodies as a model or a template. In drawings such as **Punch and Judy II Birth & Life & Sex & Death** and **Crime and Punishment (Punch and Judy)** (both 1985), he ruthlessly reduces physical existence—bare life—to just a few features: outbreaks of sudden, raw violence or moments of sheer lust are the vocabulary of these drawings for neons.



Crime and Punishment (Punch and Judy), 1985

ROOM 24 SHADOW PUPPETS AND INSTRUCTED MIME

“Sit down, lie down, roll over, play dead, sit up, stand up”—a female mime obeys the instructions of an insistent male voice and takes up the respective positions as ordered. As simple as this setting may seem: While the non-stop commands constantly demand changing positions of the mime, the spatial situation is utterly bewildering to us. Disempowerment and disorientation are the leitmotifs of the installation **Shadow Puppets and Instructed Mime** (1990), in which successions of actions flit across the monitors and walls.

A total of six videos, on four monitors and projected onto the wall and onto linen cloths, circulate anticlockwise. The sequences shift from one device to another in varying rhythms. The mime

concentrating on her task appears repeatedly, finding variations and at times seeming to accept the commands as a playful challenge. What is the purpose of this incessant dressage? Who is giving the instructions and determining the tempo? Where does the boundary lie between autonomy and heteronomy? In other shots, we see the shadow play of dangling wax heads set in motion. Occasionally, the heads collide, being forcefully smashed into each other with a bang. In two opposite corners of the room, the heads are sculpturally present, evoking images of terror. In its to-and-fro between command and compliance, will and powerlessness, shadow play and execution, the never-ending cycle insistently raises questions of individual responsibility.



Shadow Puppets and Instructed Mime, 1990 (still)

TONE AND SOUND

“There is an immediacy and an intrusiveness about sound that you can’t avoid.” Nauman consciously includes sound as an integral element in his works and installations. Using recordings of the human voice or musical instruments, he explores the effect of tone, sound and rhythm on the spatial surroundings as well as on the physical and psychological sensitivities of the people within them. At times reticent, at times irritating and disturbing, sound forms an important continuum in Nauman’s oeuvre. The artist layers voices and sounds to the point of unintelligibility or lets them drift apart in asynchronicity. Musical tones converge and intensify, as in his **End of the World** (1996), into sheer noise, while in his **Violin Tuned D.E.A.D.** (1969) a single chord is played repeatedly.

As a student at the University of Wisconsin–Madison, Nauman attended courses in music theory. In California, he joined fellow artists to form a band and took an interest in the latest developments in contemporary music. Nauman’s engagement and his temporal organization of sound and noise bear witness to his fascination with composers such as John Cage, La Monte Young and Steve Reich. In 1969, Nauman was involved in the performance of Steve Reich’s *Pendulum Music*, in which Reich used microphones swinging around on cables to explore the compositional technique of phase shifting—the gradual drifting apart of initially identical voices.



End of the World, 1996 (still)

From the ostensible quietude of **Mapping the Studio II with color shift, flip, flop, & flip/flop (Fat Chance John Cage)** (2001) to the potent swell of cacophonous background noise in his multichannel works, sound, in all its variations, plays a role. Even incidental sounds such as the gentle hum of neon tubes or the programmed shutdown and restart of water fountains, all permeate Nauman’s works, making this retrospective exhibition a vast acoustic theatre with human, machine and technological actors.

ROOM 25 END OF THE WORLD

In **End of the World** (1996) it is sound that dominates. Three wall projections cast into focus hands deftly playing pedal steel guitar, lap steel guitar and dobro. The emphasis lies on the way they conjure forth rhythm and sound, highlighting the skillfulness of the interpreter in handling the instrument. At times the only thing to be heard is a nostalgically meditative melody, as in a solo passage, which then burgeons into asynchronous layers of two or even all three soundtracks to create a diffuse, powerful and almost ear-splitting tapestry of sound. The seemingly coordinated play of three musicians turns out to be a montage of recordings of different instrumental interpretations of the same piece.

For the recordings, the artist commissioned Texan country musician Lloyd Maines. Nauman took the recordings of Maines' interpretations as the basis for his video-audio triptych, creating a musical and visual collage overlaid with monochromatic color-field accents when no instrument is seen or heard. The original version is completely sublated within these many and multilayered interpretations. The ongoing variation drives the music tantalizingly onwards: **End of the World** seems never-ending.



End of the World, 1996

ROOM 26 THE ARTIST'S HAND

In **Untitled** (1986) Nauman combines templates—originally used in drafting neon works—to create a free-floating mobile. The montage of body fragments in the creation of artistic constellations can also be found in the two white plaster casts that the artist has made of his own hands. On closer inspection, it becomes clear that he has replaced all the fingers with thumbs in his work **All Thumbs** (1996). Of course, Nauman is punning here on the popular idiom that is commonly used to describe clumsiness. The artist quite literally robs the hand of its dexterity. The casts are thus the concrete visualization of a figure of speech. Time and again, Nauman deploys the motif of the hand as a measure and an instrument of skill.



All Thumbs, 1996

Reflecting on his own activity has always been an important and fundamental factor for Nauman. In his video work **Setting a Good Corner (Allegory & Metaphor)** (1999) he submits his own craftsmanship to a self-imposed test. We watch him constructing a corner post for a fence. As in earlier video works, he has used a static camera; this time on his ranch in New Mexico. The supposed boundaries between everyday chores and artistic creativity are blurred as the artist endeavors to accomplish the task to the best of his ability. The closing credits of the uncut video include written advice from his neighbor, an experienced rancher, such as always keeping his tools in the same place.



Setting a Good Corner (Allegory & Metaphor), 1999 (still)

ROOM 27 ANIMAL TRAINING

For many of his animal sculptures, Nauman uses taxidermy forms readily available through mail-order catalogues in various poses, variations and parts. In the inverted hanging structure **Leaping Foxes** (2018), North American wild animals are stacked into an acrobatically top-sy-turvy pyramid formation. Through the artifice of the composition, the caribou, deer and foxes appear to form a cohesive unit. In similar vein, **Carousel (Stainless Steel Version)** (1988) offers an ambiguous take on the act of taming animals. Coyote, deer, bobcat and bear hover somewhere between presentation and sacrifice, resistance and dressage, appended to a contraption similar to a circular horse walker. Nauman had some of the taxidermic forms cast in aluminum, which produces an eerie sound when the carousel is set in motion and the animals are dragged along the floor.

Whereas the animals in this work are subjected to conditioning and dressage, the adjacent video installation **Green Horses** (1988) seems to exude a harmonious concordance between human and animal, horse and rider.



Model for Animal Pyramid II, 1989

ROOM 28 GREEN HORSES

A rider, proud on horseback, a rugged landscape, a wide horizon, colors seeping into purple—this is the stuff that Westerns are made of. **Green Horses** (1988) evokes the classic characteristics of the genre, only to undermine them immediately. Here, the work of the rancher and horse trainer are inextricably intertwined with that of the artist. We see Nauman in cowboy boots and broad-brimmed Stetson with two colts that he has bred on his New Mexico ranch and now gets to do a number of rollback maneuvers. At times, the camera films them in close-up, while at other times it pans out to the lone rider cantering towards the distant horizon. The work's title plays on the inexperience of the young colts, while including the tonal effects that Nauman has subsequently added to the images by way of solarization: whereas the sky is steeped in magenta, the horse, rider and earth appear to be electrified in lurid green. At 30-second intervals the image shifts from monitor to projection and back again. Only the occasional words spoken by Woody and Steina Vasulka, who are operating the camera, can be heard. While we watch the unfolding events, we hear them commenting now and again on the image. In the spatial setting of **Green Horses**, the distinction between entertainment and evaluation, viewer and unseen director is tipped out of kilter in a kind of closed circuit.



Green Horses, 1988 [still]

ROOM 29 CONTRAPPOSTO STUDIES

Having disappeared from his own work for some time, Nauman reappears in this recent, monumental HD video installation, in which he returns to the idea of “contrapposto” sculpture: this pose, with the engaged leg and free leg suggesting weight transferring from one to the other, gives the static representation of the human figure a dynamic, lifelike air. In this piece Nauman also cites one of his own earliest video performances, **Walk with Contrapposto** (1968): the young Nauman, referencing traditional sculpture, developed a unique gait of his own, which he then reconceived in his studio almost fifty years later, using the latest imaging and sound technology. With his hands clasped behind his head he angles his hips and practices shifting his weight from one leg to the other as he walks.

The seven sequences of the **Contrapposto Studies, i through vii** (2015/16) are projected onto the walls of two rooms, becoming ever more complex as they progress from one to seven. Having digitally segmented and edited both the sound and the visuals, Nauman systematically interwove the resulting fragments. The viewer sees Nauman from the front, the back, and the side in both positive and negative images. This pictorial language recalls not only aesthetic analyses of movement in photography but also the Surrealists’ “cadavre exquis,” when a figure is constructed from a random sequence of contiguous body parts. In the last two friezes, where Nauman divides his image horizontally into exactly seven sections, the classical ideal of human proportions also shimmers through.



Contrapposto Studies, i through vii, 2015/16 [detail]

ROOM 30 BODY PRESSURE

Wall-Floor Positions (1968) records one of Bruce Nauman's most physically demanding studio performances. The video tape is based on a live performance that took place in 1965. In a sequence of over 130 positions Nauman explores the possibilities open to him given the ordinary architectural limitations, gravity, and the reach of his own body. He rather awkwardly works through a progression of challenges to his own balance, strength, and flexibility; his movements are executed with no ambitions either as an acrobat or a dancer. The alphabet of poses connects with his own anthropomorphic objects from that time. As he takes up ever new positions, his interest in contemporary dance comes into play. It was also in the 1960s that the Judson Dance Theater and choreographer and dancer Meredith Monk increasingly transferred their interest from physical virtuosity and narrative logic to the fundamental investigation of the laws of physics and space. The regular reenactments here at Schaulager of Nauman's 1965 performance are executed by dancers.

As a mixture of concept, text, and performance art **Body Pressure** (1974) invites us to engage in a body-and-mind experiment. In real terms the work consists of a poster with typewritten instructions as to how the spatial boundary—the wall—may be removed. As much a physical experience as a mental excursion **Body Pressure** in-



Wall-Floor Positions, 1968 [still]

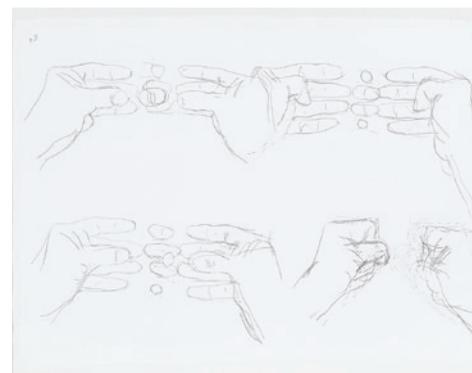
structs the reader to press his or her body flat against the architectural surface. Might we really be in the position to overcome this boundary? Does the idea relate to the realms of physical strength or of mental powers? The invitation to exhibition-goers to take a copy of the instructions away with them allows the interactive experiment to leave the exhibition space.

In **Lighted Center Piece** (1967–68) four 1,000-watt lamps shine blindingly onto the center of a square aluminum plate. All the components in this setting—construction lights, simple clamps and free-running cables—are in full view. It looks like an empty stage, or a model for a stadium with floodlights, or a laboratory set-up for a scientific experiment. **Lighted Center Piece** implies “total” visibility, yet nothing happens in the bright light. While this industrial-looking aesthetic has a presence of its own, Nauman also uses the immaterial light as a sculptural, theatrical medium. With painful intensity he exposes an empty space, a void, where heat is building up.

ROOM 31 SOME ILLUSIONS

Illusion and uncertainty are recurrent strategies in Nauman's oeuvre. In **Corridor with a Parallax** (1974), for example, he takes full advantage of the fundamental mechanisms of seeing when he invites the viewer to gaze into its depth. This work sets up a very particular optical situation: each side wall of the corridor has two small, colored bars reaching into the center. If the visitor directs his or her gaze slightly above these lines and into the distance, an optical illusion ensues. As we can see from the drawing **Untitled (Study for “Corridor with a Parallax”)** (1971), a free-floating color field appears in the center between each pair of bars.

The effect of a parallax also ensues if we simply hold up both index fingers horizontally in front of us at eye-level. The illusion of an additional fingertip floating in mid-air, which can be created using our bare hands, serves Nauman as a motif in the series **Some Illusions** (2013). In nine drawings done in metalpoint on paper Nauman captures numerous variations of this fleeting phenomenon in a technique that allows him no leeway to make corrections.



Some Illusions, 2013 [sheet 8 in a suite of 9]

ROOM 32 CONTRAPPOSTO SPLIT

Nauman's most recent video installation is receiving its world-premiere presentation here at Schaulager. In this new work Nauman returns to the leitmotifs that have shaped his entire oeuvre: his own studio, the body, and his exploration of vision and sight. This work presents yet another, quite different challenge to our usual processes of perception.

When it came to filming this studio performance—this new iteration of his **Walk with Contrapposto** (1968)—Nauman took full advantage of the latest developments in film technology, with the help of a film crew of specialists. The 3D work was filmed in a high-resolution format (4K) and is played back at a rate of 120 frames per second. This highly complex technology transmits more visual information than one normally experiences while viewing film or video. The stunningly sharp images relentlessly expose even the tiniest details.

It is as though the 3D video projection turns the exhibition space into an extension of Nauman's studio. It seems we are in the studio with the artist, looking around as he performs this “contrapposto walk”, with his upper and lower body moving independently of each other in the split-screen images.



Entrance area with gatehouse and LED screens

OUTDOOR LED SCREENS: MR. ROGERS

The two LED monitors on the entrance facade show a delicate little trick: Bruce Nauman balances a pencil stub, sharpened at both ends, between the points of two other pencils. With great concentration, he simulates the optical illusion of the parallax, in which, if we hold two horizontal elements close to our field of vision, they seem to be complemented by a third. In the close-up shot, Nauman's fingers can be seen, when at all, only briefly, and cropped at the very edges of the picture. In the background, part of his workspace is visible. Eventually, Nauman's cat, Mr. Rogers, comes into view. We see only the paws as Mr.

Rogers strolls disinterestedly and softly across the image, without disrupting the delicate balancing act. Nauman recorded this short scene on his iPhone, which he had balanced at chest level in order to keep his hands free to hold the pencils. **Mr. Rogers** (2013) foreshadows at the entrance many of the aspects that permeate Nauman's works inside Schaulager. These include the tireless quest to solve a self-imposed conceptual problem, the playful exploration of simple physical acts, taking his own space as the starting point of his creative praxis, and highlighting the tension between control and chance.

OUTDOOR GATEHOUSE: FOR BEGINNERS (INSTRUCTED PIANO)

It would be easy to miss the sound piece installed in the gatehouse that leads from the outdoor space into the exhibition for the notes seem so arbitrary and fleeting. The tentatively played piano finger exercise progresses haltingly and awkwardly. **For Beginners (Instructed Piano)** (2010) sounds rather like a piano piece that is not yet ready to be played to an audience. However, the musician is not reading the notes from a score, but is actually following instructions from the artist and transferring all possible combinations of thumb and fingers immediately to the keyboard.

Nauman himself undertook the same exercise in his 2010 video **For Beginners (all the combinations of the thumb and forefingers)**, in which he followed his own prerecorded verbal instructions to perform gestures in which the changing positions of the digits appear on the screen like

a kind of sign language. In **For Beginners (Instructed Piano)** Nauman's friend Terry Allen, a musician and artist, plays according to this prescribed pattern, allowing his own musical virtuosity to be undermined by the systematic rules. Allen performs Nauman's instructions within the immediate area of middle C. Thumb, index finger, middle finger, ring finger and pinkie of both hands execute all possible combinations using the same ten keys. This quirky little étude is an acoustic meditation on freedom and on the rules of play. In metaphorically binding the hands, as it were, of a professional musician in this way, Nauman's piece also reflects on our notions of apprenticeship and mastery. The inspiration for this sound piece came from Béla Bartók's *Microcosm* (1926–39), which consists of 153 instructive piano pieces intended as a progressive learning curve from beginner through to advanced performer.

MORE WORKS

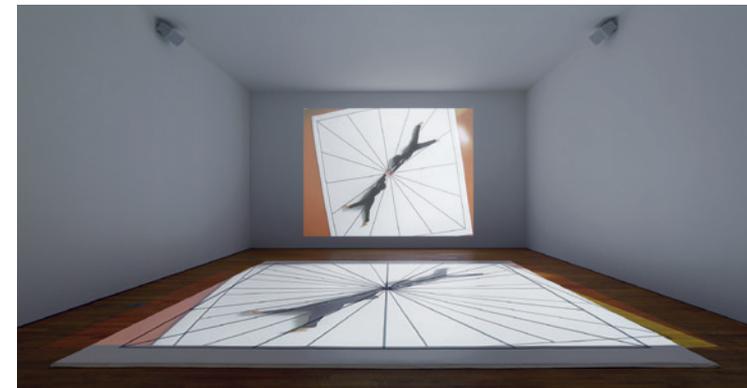
Your ticket for the Schaulager exhibition “Bruce Nauman: Disappearing Acts” also includes one visit to the Kunstmuseum Basel Collection, where Nauman’s **Days** (2009) and **Untitled** (1970/2009), both from the collection of the Emanuel Hoffmann Foundation, are on display as part of the exhibition. To get to Kunstmuseum Basel, take tramline No. 11 from Schaulager (direction: St-Louis Grenze).



Underground passage between Kunstmuseum Basel | Hauptbau and Neubau

DAYS

In his sound installation **Days** (2009) Nauman tips the familiar time structure of the seven-day week out of kilter. From fourteen flat loudspeakers aligned in pairs—more membrane than volume—seven female and male voices recite the days of the week in varying order, at varying speeds and in varying cadences. The voices emanating from the directional speakers, suspended at head height, form a passageway that temporarily doubles the underground-connecting tract between the Kunstmuseum Hauptbau and Neubau in the form of an acoustic corridor. The time structure of the week seems to disintegrate almost playfully. What if Sunday did come after Monday? What if the week had eight days instead of seven? Ultimately, in the midst of this constant stream of voices, we find ourselves questioning our own perception of the relativity of time that we so casually take for granted in all its profundity and banality. Nauman created **Days** for the 53rd Venice Biennale in 2009.



Untitled, 1970/2009

UNTITLED

Two black-clad female performers roll evenly around their own body axes on a surface subdivided into sixteen fields. Their linked hands serve to orient them in the circle, like the point of a compass. Occasionally losing each other, the actors continue their circles until, after a good half an hour, they begin to slow down and eventually lie there exhausted.

This work was originally created for the 10th Tokyo Biennale (1970), where it was presented in black and white on two monitors. Nauman reprised and updated the same dispositive for his exhibition “Bruce Nauman: Topological Gardens” at the 53rd Venice Biennale (2009), but integrated more recent technological devices. In addition to repeating the original performance, the installation also plays with a number of other repetitions and duplications. For instance, the sixteen-field grid seen in the video is doubled in the grid outlined in tape on a wrestling mat that serves as projection surface, while the rotation of the camera echoes the centrifugal movement of the performance itself. The rotation of the direct view from above, both clockwise and anticlockwise, accelerates or slows the evenly paced rolling of the dancers’ bodies. Their body movements and the movements of the camera make for a bewildering freeze-frame: are the performers rolling on the spot? Or is the floor revolving beneath them? Can movement be standstill?

BRUCE NAUMAN AND BASEL

Nauman's first solo exhibition in Europe was at the Konrad Fischer gallery in Düsseldorf in 1968. It marked not only the beginning of a long-standing relationship, but also—in light of Nauman's inclusion in such prestigious exhibitions as *documenta 4* in Kassel (1968) and "When Attitudes Become Form" at Kunsthalle Bern (1969)—the starting point of his early reception in Europe.

In Basel, a lively interest was kindled in the emerging developments of late 1960s art; works by American minimalist and conceptual artists, as well as the works of Joseph Beuys, which embraced entirely new forms of expression, found an eager audience here and at times sparked heated debate. It did not take long for attention to home in on the young American artist Bruce Nauman. By the early 1970s, a number of Nauman's early films, sculptures and drawings had already been acquired by the Kunstmuseum, then under the directorship of Franz Meyer, and by the Emanuel Hoffmann Foundation. In 1973, a group of 16 drawings was acquired by the Emanuel Hoffmann Foundation, followed one year later by the first sculptures. The drawings are deposited in the public art collection of the Kunstmuseum's Department of Prints and Drawings.



Bruce Nauman installing his 1986 exhibition at the Kunsthalle Basel

For the 1980 exhibition "Skulptur im 20. Jahrhundert," at Wenkenpark in Riehen near Basel, Nauman created two cast-iron works based on his 1977 drawings: **Circle** and **Untitled (Three Crossroads in Circle Form)**. A subsequent exhibition in 1984 at Merian-Park in Basel included a corridor installation by Nauman. Between 1986 and 1990 Bruce Nauman had no fewer

than three solo exhibitions in Basel. The first and most comprehensive retrospective exhibition of his drawings was held in 1986 at the Museum für Gegenwartskunst of the Kunstmuseum Basel (today's Kunstmuseum Basel | Gegenwart), under the aegis of Dieter Koeplin, who headed the Department of Prints and Drawings. The exhibition, accompanied by a catalogue raisonné of more than 500 drawings, toured a number of institutions throughout Europe and the USA. This was followed by an exhibition at Kunsthalle Basel curated by Jean-Christophe Ammann, director of the Kunsthalle at that time: "Bruce Nauman. Works from 1965 to 1986." The sculpture **Square, Triangle, Circle** (1984), now in the collection of the Emanuel Hoffmann Foundation, was acquired from this exhibition. On the eve of the opening, Nauman showed his **Good Boy Bad Boy** (1985) as part of the legendary "Videowochen im Wenkenpark" event, showcasing new media. A conversation between Belgian curator Chris Dercon and Bruce Nauman, filmed by the organizers at the time, is now being screened as part of our fringe program. In 1990, the Museum für Gegenwartskunst in Basel added to the artist's continuing exposure by showing his latest sculptures and installations; **Shadow Puppets and Instructed Mime** (1990) in the collection was acquired from this presentation. In 1998, a version of Nauman's **Truncated Pyramid Room** was installed in front of the Burghof in Lörrach, near Basel, as part of the Lörrach Sculpture Path. The drawings for this sculpture have been part of the collection of Kunstmuseum Basel since 1985.

The fact that this sweeping 2018 retrospective is further complemented by the presentation of two works at Kunstmuseum Basel is an expression not only of the enduring collaboration between the Emanuel Hoffmann Foundation and the Kunstmuseum but also an indication of their shared commitment to an oeuvre that has lost nothing of its emotional intensity and profound gravity throughout the decades. Since 1972 no other artist's works have been so consistently and continuously collected by the Emanuel Hoffmann Foundation. Now crossing three generations, the first works were acquired for the collection by its founder Maja Sacher-Stehlin. Vera Oeri-Hoffmann took up the baton in the same spirit, and since Maja Oeri has become president of the Foundation, the growing number of works by Nauman has become an even stronger cornerstone of the collection. This retrospective exhibition therefore not only bears witness to an extraordinary sense of commitment as well as being a moving example of a now vanishing close relationship between artist and patron, but is also proof positive of an early and unbroken interest in the directly confrontational yet highly sophisticated oeuvre of one of the most important artists of the present day.

PROGRAM

PUBLIC GUIDED VISITS

Regular tours and lunchtime tours, in German, French and English, offer an insight into the most important themes, motifs and artistic methods featured in Bruce Nauman's work. The hour-long tours are included in the ticket price. No registration required.

GERMAN

Guided visits of the exhibition "Bruce Nauman: Disappearing Acts," every Thursday at 6 p.m. and Sunday at 1 p.m. Duration: 60 minutes.

Sunday, 1 p.m.

Weekly

Thursday, 6 p.m.

Weekly (except Thursday 10.5. at 1 p.m.)

Guided visit at noon on Tuesday, 12.30 p.m.

Dates see www.schaulager.org

Guided visit at noon on Friday, 12.30 p.m.

Dates see www.schaulager.org

ENGLISH AND FRENCH

Public guided visits in English and French on Sundays, twice a month. Duration: 60 minutes.

Sunday, 4 p.m.

Dates see www.schaulager.org

Guided visit at noon on Tuesday, 12.30 p.m.

Dates see www.schaulager.org

Guided visit at noon on Friday, 12.30 p.m.

Dates see www.schaulager.org

ART APPRECIATION

For art appreciation activities, collaborators of the Schaulager team and of the art education team invite a number of guests to join a public dialogue about the exhibition, focusing on issues and themes relating Bruce Nauman's oeuvre. The conversations take place every Thursday at 7 p.m. Duration: 45 minutes. The costs are included in the price of admission. No registration required.

Information and dates for art appreciation activities and on our guests are regularly updated on www.schaulager.org

VISITS FOR PRIVATE GROUPS

Visit the exhibition with your group on a desired date and book a guided visit of the "Bruce Nauman: Disappearing Acts" exhibition.

Duration: 60 minutes.

Guided visits in German, English or French

Small groups up to 10 persons:

CHF 150 per group (this includes the entrance tickets to the exhibition)

Groups up to 20 persons:

CHF 300 per group (this includes the entrance tickets to the exhibition)

Other languages upon request.

Registration and contact for guided visits:

www.schaulager.org, tours@schaulager.org

ART EDUCATION PROGRAM

During the exhibition, Schaulager provides an attractive educational program aimed at all ages from school pupils to university students. Together, we explore the exhibition and take a playful and imaginative look at the work of Bruce Nauman. Our program is free of charge and includes a guided general overview as well as four additional themed modules, each with a specific focus.

MODULS

For further information, please see www.schaulager.org/schools

Our teacher's pack is designed for use in the classroom and in the exhibition.

It can be downloaded at www.schaulager.org

WORKSHOPS

School classes of all levels also have the opportunity to register for in-depth workshops. In the workshop, we look at selected works and deal creatively with them. For further information, please see www.schaulager.org/schools

BOOKING

For bookings, see www.schaulager.org/schools

FREE ADMISSION

For schools, colleges, and universities from Switzerland and abroad, our educational program is free of charge (incl. entrance). Self-guided visits are free of charge to school classes from Basel-Stadt and Baselland, registration required. (For all other schools, prices are CHF 80, and for colleges and universities CHF 150.)

INFORMATIONS

Duration of guided tours: 60 min., duration of workshops: 90 min. (or by arrangement) All guided tours and workshops take place during our opening hours. Maximum group size: 20 persons. On request, we are happy to discuss with you ways of devising a tailor-made guided tour and workshop opportunity.

CONTACT

Andreas Blättler, T +41 61 335 32 26
kunstvermittlung@schaulager.org

PERFORMANCES

On Thursdays and Saturdays from 2 p.m. and on Sundays from 12 noon, there will be regular live re-enactments of Bruce Nauman's 1965 performance, which later became the studio performance that he recorded for **Wall-Floor Positions** (1968).

For further information about the performances, visit www.schaulager.org

FILM SCREENINGS

For the duration of the exhibition, films with and about Bruce Nauman will be screened every Sunday in the Schaulager auditorium. Five films made between 1968 and 2004 give insights into the artist's studio and his way of thinking, with commentaries on individual works and groups of works as well as statements by Nauman himself. The films will be shown in weekly rotation at 2.30 p.m. and 4 p.m.

Shelby Kennedy, The Bruce Nauman Story (1968), 11 min.

Art21, Season 1, Bruce Nauman segment (2001), 12 min.

Videowochen im Wenkenpark, Bruce Nauman interviewed by Chris Dercon on July 12, 1986, at Kunsthalle Basel (1986), 58 min.

Heinz Peter Schwerfel, Bruce Nauman—Make Me Think (2004), 66 min. (English version and German version)

Michael Blackwood, Four Artists: Robert Ryman, Eva Hesse, Bruce Nauman, Susan Rothenberg (1988), 45 min. (English version and German version)

For further information on the film screenings, visit www.schaulager.org/events

CONFERENCE AND LECTURES

On 1 and 2 June 2018, Schaulager will host a conference on the exhibition "Bruce Nauman: Disappearing Acts," in which specialists and experts will set forth their views on various specific aspects of Bruce Nauman's work, an oeuvre that is not easy to grasp in all its diversity and scope.

With lectures by:
Beatrice von Bismarck
Eric C.H. de Bruyn
Sabeth Buchmann
Eva Ehninger
Janet Kraynak
Benjamin Piekut
Robert Storr

Schaulager is also holding a series of lectures on certain Thursdays at 6.30 p.m. with guest speakers from various disciplines outlining their approach to Bruce Nauman's oeuvre.

With **Julia Bryan-Wilson, Constance Lewallen, Dore Bowen, Petra Lange-Berndt, and others.**

On both Friday and Saturday, there will be a round table discussion moderated by Simon Baier, Laurenz Assistant Professor, and Markus Klammer, Schaulager Professor of Art Theory, both Department of Art History at the University of Basel.

The conference and the individual lectures will take place in the Schaulager auditorium. For details of the program, registration to the conference and lectures, and information on the speakers, please visit www.schaulager.org

NEW PUBLICATIONS

BRUCE NAUMAN: DISAPPEARING ACTS

The exhibition catalog "Bruce Nauman: Disappearing Acts" accompanies the retrospective of the same name at Schaulager, which was conceived in cooperation with the Museum of Modern Art, New York. The richly illustrated book offers a comprehensive overview of Nauman's career spanning more than fifty years of artistic activity in a diverse range of media. Nauman's works are very direct and confrontational and often have the character of simple exercises or critical self-interrogations. Whether through drawing, print, video, sculpture, sound or language, performance or complex installations—the artist consistently explores fundamental questions that examine the phenomenological and psychological experience of body, time, space, movement and architecture. A wide selection of authors turn their attention to series and themes that have previously been neglected in the critical examination of this body of work, such as Nauman's interest in architectural models or the significance of color. In addition to an extensive introduction on the exhibition concept, 17 shorter essays concentrate on specific recurring ideas or media. An illustrated selected exhibition history featuring numerous rare or previously unpublished images completes the volume.

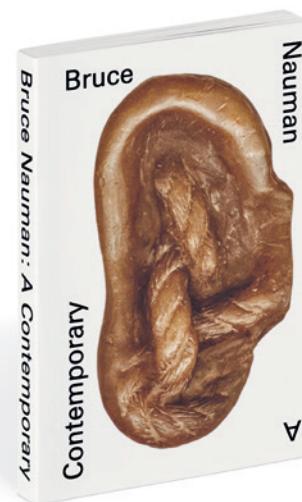


Edited by Kathy Halbreich with Isabel Friedli, Heidi Naef, Magnus Schaefer and Taylor Walsh
With a foreword by Maja Oeri and Glenn Lowry
and essays by Kathy Halbreich, Magnus Schaefer, Taylor Walsh, Thomas Beard, Briony Fer, Nicolás Guagnini, Rachel Harrison, Ute Holl, Suzanne Hudson, Julia Keller, Liz Kotz, Ralph Lemon, Glenn Ligon, Catherine Lord, Roxana Marcoci, Felicity Scott, Martina Venanzoni and Jeffrey Weiss

375 colored and black-and-white illustrations, hardcover, 356 pages, 24 × 30.5 cm
The publication is available in English and German

BRUCE NAUMAN: A CONTEMPORARY

The publication "Bruce Nauman: A Contemporary" poses the question of Nauman's contemporaneity and situates his oeuvre in the context of artistic positions and art theoretical discourses from the last decades. Six in-depth essays by renowned authors illuminate Nauman's work, such as in regard to its inherent humour or the practice of endless repetition. The volume of texts examines the mirror image and rear-view figures, for example, along with questions of contemporary subject constitution, digital image production and cybernetics. Theories of labor and globalization are discussed in reference to Nauman's creative output, as well as the connections between Nauman's work and models of behaviorism, software and computer theory, or topology. The various essays consider Nauman's oeuvre in relation to diverse artistic positions such as those of Ed Atkins, Erwin Wurm, Francis Alÿs, Fischli / Weiss, Dara Birnbaum, Yvonne Rainer or René Magritte. In so doing, the volume of texts seeks to counter the tendency to cast the artist as an outstanding solitary figure of postmodernism and opens up manifold references to works and theories concurrent with Nauman's active career.



Edited by Laurenz Foundation, Schaulager Basel, in collaboration with Eva Ehninger
With a preface by Maja Oeri, an introduction by Eva Ehninger and essays by Eric C.H. de Bruyn, Heather Diack, Eva Ehninger, Sebastian Egenhofer, Stefan Neuner / Wolfram Pichler and Gloria Sutton

109 illustrations, soft-cover, 262 pages, 13 × 19.5 cm
The publication is available in English and German

GROUND FLOOR

BRUCE NAUMAN: DISAPPEARING ACTS 17 MARCH TO 26 AUGUST 2018

OPENING HOURS

Tuesday to Sunday 10 a.m. to 6 p.m.
Thursday to 8 p.m.
Closed Mondays
On public holidays and during Art Basel,
see www.schaulager.org

ENTRANCE TICKETS

Tickets valid for three visits to Schaulager incl. one entrance
to the Kunstmuseum Basel Collection (not transferable)
regular CHF 22, reduced CHF 15

CATALOGUE

Bruce Nauman: Disappearing Acts
Published by Laurenz Foundation, Schaulager Basel,
and The Museum of Modern Art, New York
The publication is available in English and German, CHF 75

READER

Bruce Nauman: A Contemporary
Published by Laurenz Foundation, Schaulager Basel,
in collaboration with Eva Ehninger
The publication is available in English and German, CHF 28

PUBLIC GUIDED TOURS

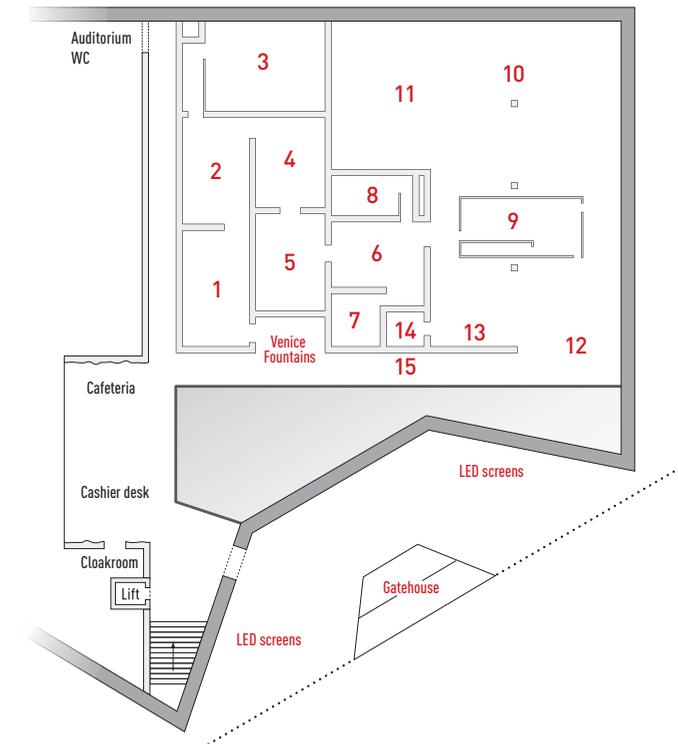
For information on public and private tours as well
as guided viewings of specific works, see
www.schaulager.org

FOR SCHOOLS, COLLEGES, AND UNIVERSITIES

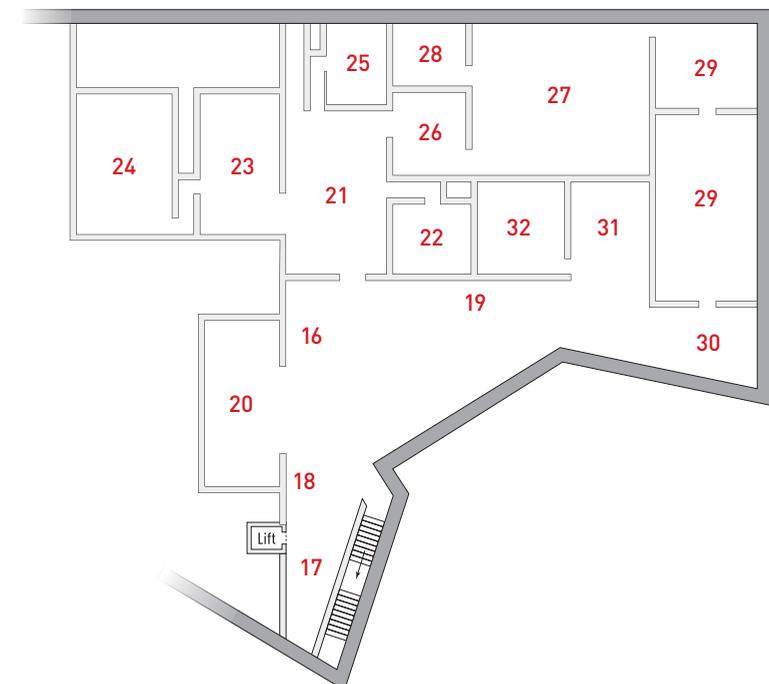
Schaulager provides overview tours, themed tours and in-
depth workshops for schools, colleges, and universities.
Booking and contact:
kunstvermittlung@schaulager.org

EVENTS

For details of events, see www.schaulager.org



LOWER LEVEL



CREDITS

- Front cover:** *Corridor Installation [Nick Wilder Installation]*, 1970, Friedrich Christian Flick Collection im Hamburger Bahnhof, Berlin, photo: Courtesy Friedrich Christian Flick Collection
- Front inside cover:** *Myself as a Marble Fountain*, 1967, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Kunstmuseum Basel, Martin P. Bühler
- p. 2:** Bruce Nauman in his studio, 2008, photo: Jason Schmidt, courtesy Sperone Westwater, New York
- p. 4:** *Make Me Think Me*, 1993, Froehlich Collection, Stuttgart, photo: Dorothy Zeidman, New York
- p. 7:** *Seven Wax Templates of the Left Half of My Body Spread over 12 Feet*, 1967, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Kunstmuseum Basel, Martin P. Bühler
- p. 8:** *Venice Fountains*, 2007, Astrup Fearnley Collection, Oslo, Norway, photo: Courtesy the artist and Sperone Westwater, New York
- p. 10:** *Human Nature / Life Death / Knows Doesn't Know*, 1983, Los Angeles County Museum of Art, Modern and Contemporary Art Council Fund, photo: © Museum Associates/LACMA
- p. 11:** *Device to Stand In*, 1966, San Francisco Museum of Modern Art, The Panza Collection. Purchase, by exchange, through the bequest of J.D. Zellerbach and gifts of Mrs. Charles DeYoung Elkus, Mr. and Mrs. William C. Janss, Mr. and Mrs. Alfred Jaretzki, Jr., Harriet Lane Levy, and anonymous donors, and the Accessions Committee Fund, photo: Katherine Du Tiel
- P. 12:** *Composite Photo of Two Messes on the Studio Floor*, 1967, The Museum of Modern Art, New York. Gift of Philip Johnson, digital image © 2018 The Museum of Modern Art, New York, photo: Jonathan Muzikar
- p. 13:** *Mapping the Studio II with color shift, flip, flop, & flip/flop [Fat Chance John Cage]*, 2001, installation view at Sperone Westwater, purchased jointly by Tate, London, with funds provided by the American Fund for the Tate Gallery; Centre Pompidou, Musée national d'art moderne, Paris, with the support of Mr and Mrs William S. Fisher Family Foundation and the Georges Pompidou Art Culture Foundation; and Kunstmuseum Basel, photo: Courtesy the artist and Sperone Westwater, New York
- p. 14:** *Walk with Contrapposto*, 1968, The Museum of Modern Art, New York. Gift of Jerry I. Speyer and Katherine G. Farley, Anna Marie and Robert F. Shapiro, and Marie-Josée and Henry R. Kravis, exhibition file courtesy Electronic Arts Intermix [EAI], New York, still: EAI
- p. 16:** *Light Trap for Henry Moore No. 1*, 1967, Glenstone Museum, Potomac, Maryland, photo: Alex Jamison
- p. 17:** *The True Artist Helps the World by Revealing Mystic Truths [Window or Wall Sign]*, 1967, edition: 3 and 1 AP, and living template, collection the artist, photo: © 2018 The Philadelphia Museum of Art
- p. 18:** *Art Make-Up: No. 1 White, No. 2 Pink, No. 3 Green, No. 4 Black*, 1967-68, The Museum of Modern Art, New York. Acquired through the generosity of Anna Marie and Robert F. Shapiro, exhibition file courtesy Electronic Arts Intermix [EAI], New York, still: EAI
- p. 19:** *First Hologram Series: Making Faces B*, 1968, Emanuel Hoffmann Foundation, gift of the president 2013, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Bisig & Bayer, Basel
- p. 20:** Drawing for *Six Sound Problems for Konrad Fischer*, 1968, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, gift of the Collection Dorothee and Konrad Fischer, 2013 [Inv. Nr. # Z 94], photo: Archiv Dorothee und Konrad Fischer, Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Schenkung/Zentralarchiv für deutsche und internationale Kunstmarktforschung [ZADIK], Cologne
- p. 21:** *Square, Triangle, Circle*, 1984, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel
- p. 22:** *Model for Room with My Soul Left Out, Room That Does Not Care*, 1984, Friedrich Christian Flick Collection im Hamburger Bahnhof, Berlin, photo: Kathy Halbreich
- p. 24 (left):** *White Anger, Red Danger, Yellow Peril, Black Death*, 1984, The Museum of Modern Art, New York. Gift of Werner and Elaine Dannheisser, digital image © 2018 The Museum of Modern Art, New York, Department of Imaging and Visual Resources, photo: Jonathan Muzikar
- p. 24 (right):** *Model for Room with My Soul Left Out, Room That Does Not Care*, 1984, Friedrich Christian Flick Collection im Hamburger Bahnhof, Berlin, photo: © Stefan Altenburger, Zürich, Courtesy Friedrich Christian Flick Collection im Hamburger Bahnhof, Berlin
- p. 25 (left):** *Get Out of My Mind, Get Out of This Room* [1968], installation view "Bruce Nauman. Dream Passage," Hamburger Bahnhof, Berlin, 2010, collection Jack and Nell Wendler. Courtesy Sperone Westwater, New York, photo: bpk/Nationalgalerie im Hamburger Bahnhof, SMB/Roman März

- p. 25 (right):** *Bound to Fail*, from the portfolio *Eleven Color Photographs*, 1966-67 / 1970/2007, Collection Museum of Contemporary Art Chicago, 1994, photo: Nathan Keay, © MCA Chicago
- p. 26:** *Eating My Words*, from the portfolio *Eleven Color Photographs*, 1966-67 / 1970/2007, collection Museum of Contemporary Art Chicago, 1994, photo: Nathan Keay, © MCA Chicago
- p. 28:** *Cones Cojones*, 1973-75, The Museum of Modern Art, New York. Purchased with funds provided by Donald L. Bryant Jr., Kathy and Richard S. Fuld, Jr., Marlene Hess and James Zirin; and Richard S. Zeisler Bequest, Sonia Morrill Bequest, Virginia C. Field Bequest, and gift of Albert M. Bender [all by exchange], digital image © 2018 The Museum of Modern Art, New York, Department of Imaging and Visual Resources, photo: Jonathan Muzikar
- p. 29:** *Seven Virtues / Seven Vices*, 1983-84, The Museum of Modern Art, New York. Gift of Edward, R. Broida, digital image © 2018 The Museum of Modern Art, New York, Department of Imaging and Visual Resources, photo: Jonathan Muzikar
- p. 30 (left):** *Good Boy Bad Boy*, 1985, edition: 40, Whitney Museum of American Art, New York. Gift of Thea Westreich Wagner and Ethan Wagner, photo: bpk / The Art Institute of Chicago / Art Resource, NY
- p. 30 (right):** *One Hundred Live and Die*, 1984, collection of Benesse Holdings, Inc. / Benesse House Museum, Naoshima, photo: Dorothy Zeidman, courtesy the artist and Sperone Westwater, New York
- p. 31:** *Three Heads Fountain [Juliet, Andrew, Rinde]*, 2005, private collection, Madrid, photo: Tom van Eynde, Courtesy Donald Young Gallery, Chicago
- p. 32:** *Sex and Death by Murder and Suicide*, 1985, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Bisig & Bayer, Basel
- p. 33:** *Clown Torture*, 1987, The Art Institute of Chicago, Watson F. Blair Prize, Wilson L. Mead, and Twentieth-Century Purchase funds; through prior gift of Joseph Winterbotham; gift of Lannan Foundation, still: © 2017 The Art Institute of Chicago / Art Resource, NY / Scala, Florence
- p. 34:** *Crime and Punishment [Punch and Judy]*, 1985, Kunstmuseum Basel, Kupferstichkabinett, Purchase 1986, photo: Kunstmuseum Basel, Martin P. Bühler
- p. 35:** *Shadow Puppets and Instructed Mime*, 1990, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, still: Emanuel Hoffmann Foundation, Basel
- p. 37 and 38 (left):** *End of the World*, 1996, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Kunstmuseum Basel, Martin P. Bühler
- p. 38 (right):** *All Thumbs*, 1996, private collection, courtesy Sperone Westwater, New York, photo: Courtesy the artist and Sperone Westwater, New York
- p. 39 (left):** *Setting a Good Corner [Allegory & Metaphor]*, 1999, The Museum of Contemporary Art, Los Angeles, gift of Alan Hergott and Curt Shepard, still: Courtesy the artist and Sperone Westwater, New York
- p. 39 (right):** *Model for Animal Pyramid II*, 1989, The Museum of Modern Art, New York. Gift of Agnes Gund and Jo Carole and Ronald S. Lauder, digital image © 2018 The Museum of Modern Art, New York, Department of Imaging and Visual Resources, photo: Thomas Griesel
- p. 40:** *Green Horses*, 1988, purchased jointly by the Albright-Knox Art Gallery, Buffalo, New York, with funds from the Bequest of Arthur B. Michael, by exchange; and the Whitney Museum of American Art, New York, with funds from the Director's Discretionary Fund and the Painting and Sculpture Committee, 2007, photo: Ron Amstutz
- p. 41:** *Contrapposto Studies, i through vii*, 2015/16, Emanuel Hoffmann Foundation, gift of the president 2017, on permanent loan to the Öffentliche Kunstsammlung Basel; and The Museum of Modern Art, New York, acquired in part through the generosity of Agnes Gund, photo: Courtesy the artist and Sperone Westwater, New York
- p. 42:** *Wall-Floor Positions*, 1968, The Museum of Modern Art, New York. Purchase, purchased from Video Data Bank, The School of the Art Institute of Chicago, exhibition file courtesy Electronic Arts Intermix [EAI], New York, still: EAI
- p. 43:** *Some Illusions*, 2013, Kravis Collection, photo: Tom Powel, courtesy the artist and Sperone Westwater, New York
- p. 44/45:** Entrance area with gatehouse and LED screens, photo: Tom Bisig, Basel, with stills from *Mr. Rogers*, 2013, courtesy the artist and Sperone Westwater, New York, stills: Courtesy the artist and Sperone Westwater, New York
- p. 46:** Underground passage between Kunstmuseum Basel | Hauptbau and Neubau, photo: Christian Kahl
- p. 47:** *Untitled*, 1970/2009, Emanuel Hoffmann Foundation, on permanent loan to the Öffentliche Kunstsammlung Basel, photo: Tom Bisig, Basel
- p. 48:** Bruce Nauman installing his 1986 exhibition at the Kunsthalle Basel, © Fotoarchiv Kunsthalle Basel

All works: © Bruce Nauman / 2018, ProLitteris, Zurich

IMPRINT

Concept and Editing: Julia Keller, with Isabel Friedli, Heidi Naef, and Isabel Zürcher

Texts: Andreas Blättler, Lea Brun, Anna Francke, Isabel Friedli, Stephan E. Hauser, Julia Keller, Salome Schnetz, and Martina Venanzoni

Copy-Editing: Isabel Zürcher

Translations: Fiona Elliott, Ishbel Flett, and Catherine Schelbert

Design: pitschmann. Kommunikation GmbH

Print: Steudler Press AG, Basel

© 2018 Laurenz Foundation, Schaulager Basel, Switzerland (www.schaulager.org)

Schaulager Team

Chief Curator: Heidi Naef

Publications and Research: Isabel Friedli, with Anna Francke,

Stephan E. Hauser, Julia Keller, Salome Schnetz, and Martina Venanzoni

Collection: Lea Brun and Jasmin Sumpf

Exhibition Design, Construction, Technology: Yvo Hartmann, Christoph Kym,

and Regula Schweizer

Exhibition Coordination, Transport, and Insurance: Charlotte Gutzwiller,

Michael Ziegert, and Marie-Louise Eliopoulos

Conservation: Marcus Broecker, with Carole Maître and Laura Senn

Art Handling: Urs Cavelti, Pavel Ferus, Pia Gisler, Stephan Hauswirth Rüegg,

Aurin Kamm, Christian Schöni, and Stephan Süsslin

Media Installations: Tweaklab AG | tools for media & art

Communications: Isabel Drews

Art Education: Andreas Blättler and Team

Personnel and Finances: Edith Rickenbacher

Administration, Ticketing, Bookshop, and Special Events: Gabriella Brancher,

Franziska Schmidt, and Simmy Voellmy

QUOTATIONS

The quotations from Bruce Nauman are taken out of the following publications

Bruce Nauman. Neons, exh. cat., Baltimore: Baltimore Museum of Art, 1982.

Bruce Nauman. Interviews 1967-1988, ed. by Christine Hoffmann [Fundus-Bücher 138], Amsterdam: Verlag der Kunst, 1996.

Bruce Nauman: Exhibition Catalogue and Catalogue Raisonné, ed. by Joan Simon, Minneapolis: Walker Art Center, 1994.

Bruce Nauman, ed. by Robert C. Morgan, Baltimore: The Johns Hopkins University Press, 2002.

Bruce Nauman: Mapping the Studio. Werke der Emanuel Hoffmann-Stiftung, der Öffentlichen Kunstsammlung Basel und eine neue Videoinstallation, exh. cat., Basel: Museum für Gegenwartskunst Basel, 2002.

Please Pay Attention Please: Bruce Nauman's Words. Writings and Interviews, ed. by Janet Kraynak, Cambridge, Mass.: The MIT Press, 2003.

A Rose Has No Teeth: Bruce Nauman in the 1960s, exh. cat., ed. by Constance M. Lewallen, University of California, Berkeley Art Museum and Pacific Film Archive, Berkeley/Los Angeles/London: University of California Press, 2007.



IF ART IS NOT SEEN,

IT IS NOT ALIVE.

WITHOUT CARE,

ART IS ENDANGERED.

SCHAULAGER®

LAURENZ FOUNDATION

Ruchfeldstrasse 19, CH-4142 Münchenstein/Basel
T +41 61 335 32 32, www.schaulager.org

photo: Tom Bisig, Basel