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CRYSTAL VISIONS IN ART

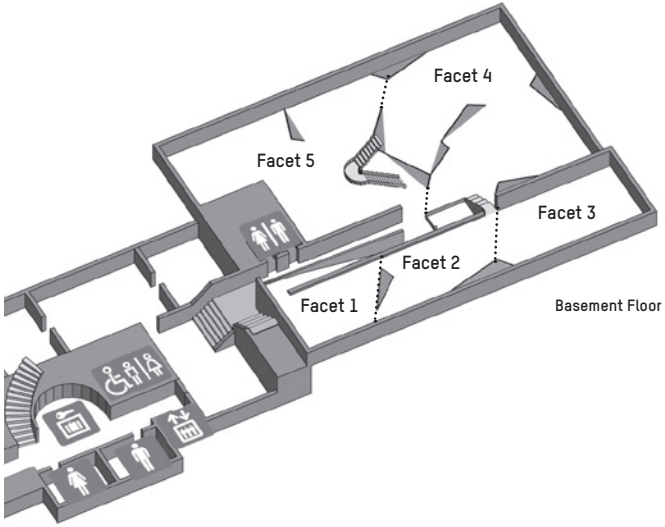
STONE OF LIGHT

24.04. – 06.09.2015

KUNST MUSEUM BERN

EXHIBITION GUIDE

Floorplan



Facet 1 **Crystals of Order, of Power, of Love, and of Death**
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Introduction

You have to go underground to reach the realms of crystal. This is also true for our exhibition. In European mythology crystals frequently symbolize a path we must take in order to find something precious, a metamorphosis we must undergo. Behind the admissions desk you continue on down the stairs and then turn right toward the passage. At the end of this passage, on the right-hand side, you will find a large-format photograph of crystals by **Thomas Ruff.** However, if you are on your way from the exhibition *Max Gubler. A Life's Work* to the basement, you will meet up with four paintings by **Max Gubler** — all of them clearly illustrate the crystalline principle of form, characteristic for the late phase of the artist's career. Then turn to the right and proceed towards **Thomas Ruff**'s photograph. The German photographic artist studied the effects of light refraction in crystals in detail and then created and composed his work digitally with a computer. The piece introduces us to a world of art that is radiant with enigmatic light, narrating stories of transcendent worlds and the promise of an alternate, magical life.

If you now proceed up the narrow gallery on the right, you will find yourself in the first facet of *Stone of Light*. The transitions from one thematic focus to another in the exhibition are fluid, so that we find it more fitting to speak of "facets" instead of rooms or sections.

Facet 1
Crystals of Order, of Power, of Love, and of Death

A specific principle of order is intrinsic to crystal. To an extent, the molecules in crystals are structured in highly complex grids. At our computer station you can draw your own crystal grids. The way you decide to structure it at one point will have repercussions for many others. Repetition is characteristic for crystalline structures, which is reflected in the wealth of variation in the example of the snowflake made of crystallized water. In one chapter of his book *Crystal Souls,* **Ernst Haeckel** described the "Working of the Snow-Psyche." You will find the frontispiece and the page illustrating snow crystals on the laminated sheets on the wall (after you have finished with them please put them back). Haeckel was investigating the boundaries between inorganic and organic nature. Is there life in crystals?
The material out of which the American-Japanese artist **Yutaka Sone** formed his *Medium Crystal Snowflake* was glass of all things. Glass is, after all, the very opposite of crystals: the molecules of different glasses are randomly structured and amorphous. This is why it is said that glass is not really a solid but a kind of rigid fluid. However, glass is not really fluid matter. Only rumor has it that large church windows get thicker at the bottom over the centuries. It is true that some church windows are thicker at the bottom than at the top. But this has nothing to do with a process involving an extremely slow downward flow. Rather, it is related to processing technologies used in the Middle Ages to make glass. On the other hand, the term "crystal glass" does not refer to the crystalline properties of the material but is due to the ability of this lead-enriched glass to refract light so it glitters like rock crystal; its physical makeup is ultimately just like that of any other glass. The artist Sone is aware of the material properties intrinsic to glass: he lets his hexagonal frost crystals form out of a shapeless glass base, just as a snowflake crystallizes in the clouds when a drop of water freezes.
The videos show sequences that are related to the coronation of Elizabeth II, Queen of Great Britain and Ireland. Crowns, symbolizing sovereignty, are decorated with especially large and valuable gemstones, which are often linked to rather legendary stories that make them appear like "crystals of power."
You see two objects in the display case in the room. On the right is a large diamond weighing over 4 carats. Such stones are extremely valuable. This diamond in the round brilliant cut and with warm hues was formerly the gift of a man for the woman he loved as a symbol of his love and esteem. The setting is made of gold so it can be worn as a pendant. Within families, this particular piece of jewelry is passed down the generations and charged with the memories of lives it has shared. In the left window you can see a skull made out of cut rock crystal. In 1878, the ethnological museum in Paris acquired the skull as an artifact of the pre-Columbian cultures of Central America. These cultures, the Aztecs or Mayans, were famous for cults of human sacrifice, in which the skulls of the victims played a role too and were put on display. In the 19th century a number of skulls made of crystal were accrued by major collections. At this time hardly any research had been done yet on Central America's pre-Columbian cultures. No skulls made of rock crystal have been found to date in excavations in Central America. Closer examination has revealed that

the cutting and polishing of these skulls have been carried out with such precision. They are evidently modern and could only have been made in the 19th century at the very earliest. They were most likely made at Idar-Oberstein, situated in the idyllic Nahetal, which still today is a center for the high-tech processing of precious stones. Nevertheless, a veil of myth continues to enshroud skulls of crystal in our times, making us hold on to the belief that they have been worshipped for thousands of years. They are thought to contain occult knowledge and unfold powers of healing and enlightenment. The skulls of rock crystal marketed as Mesoamerican artifacts were clearly being sold as frauds as far as their origins and their age were concerned, even if the material was actually rock crystal. As we very often find in the case of large gemstones, crime stories linked to crystal skulls play on our fascination with the promise of eternal life manifest in the mystical light of crystal—as is the case with the skull belonging to the Musée du quai Branly in Paris.
You can view the vastly different crystal structures of a great diversity of minerals in the photographs of **Alfred Ehrhardt** from the Bauhaus school. Ehrhardt sought uttermost precision in taking pictures of crystals and staged them so cleverly that we could virtually call them portraits.

Facet 2
The Crystals of Mountains

Some of the crystals that Ehrhardt portrayed originated in Switzerland too. The largest and most beautiful examples of rock crystal ever to be found in Switzerland are now kept at the Naturhistorisches Museum der Burgergemeinde Bern. It is highly worthwhile to view the "trove of Planggenstock." Crystals are not only found in the Alps, the geological formation of the Alps themselves is compared to crystals too. In 1729, **Albrecht von Haller** wrote his famous poem *The Alps* as quoted here:

"Crystal gleams as it grows out of rocky fissures
sparkling through ether dark, illuminating all.
Oh nature in abundance! Crawl into your hole, Roman dwarves:
Europe's diamond flowers here, growing into mountains!"

Prior to this, the Alps were considered primarily as a wild and dangerous region and a great obstacle to travel through on the way to Italy to view its beauties. But now the mountain massif was suddenly seen as having its very own aesthetic quality, one that was not hitherto known in art: the sublime, linking the terrible and threatening with the grand, made the Alps themselves a source of delight from an aesthetic point of view. This shift in aesthetics laid the decisive foundations for people wanting to explore the Alps as a destination for travel, so the development of alpine tourism began. The crystalline element played a pivotal role in all of this. Crystalline principles bring clarity and beauty into the wildness and disordered nature of the high mountain regions. Since the late 18th century, Switzerland's

mountainous landscapes have again and again inspired artists to create works that express the crystalline nature of mountains. In **Caspar Wolf's** *Schneebrücke und Regenbogen im Gadmental* (Bridge of Snow and Rainbow in Gadmental), a rock crystal, like an indicator needle, demonstrates how colors are formed by the dispersion of white light passing through a crystalline prism. **Alexandre Calame** created a monument in honor of one of the great mountains of the Bernese Oberland with his painting *Le Grand Eiger,* depicting it as a gigantic crystal lit by the sun from behind.

Facet 3
Crystal Architecture

Already **Carl Gustav Carus** portrayed his monastery ruin with gravestones in moonlight in the painting *Klosterruine mit Leichensteinen im Mondlicht* as a crystalline and tooth-like gothic building outlined against the night sky. In the 19th century, the gothic style experienced a renascence and was considered to symbolize spirituality, and, in the early 20th century, gothic cathedrals as crystal cathedrals served as the basis for fantasy architecture, during which time the crystalline principle stood for a better world improved by architecture. The author Paul Scheerbart wrote a whole book on glass architecture in 1914:

The beauty of the Earth, when glass architecture is everywhere

The face of the earth would be much altered if brick architecture were ousted everywhere by glass architecture.
It would be as if the earth were adorned by sparkling jewels and enamels.
Such glory is unimaginable.
All over the world it would be as splendid as in the gardens of the Arabian Nights.
We should then have a paradise on earth and no need to watch in longing expectation for the paradise in heaven.

Scheerbart dedicated his book *Glass Architecture* to **Bruno Taut,** an architect who consistently thought in terms of crystalline structures. In his drawing portfolio series *Alpine Architektur* (Alpine Ar-

chitecture), Taut wanted to remodel the Alps into temple-like places of the future, and their symbol was crystal, with Monte Rosa as one of the mountains to be reshaped. Unfortunately these drawings are extremely light-sensitive so that they can only be shown on rare occasions, and for the period of the exhibition it is only possible to illuminate them with a dim light. Taut was in close touch with numerous young architects of his time. The members of the "Gläserne Kette" (Glass Chain) exchanged their ideas and visions in correspondence. One of them was **Hans Scharoun,** who designed the famous Berlin Philharmonie building (1960 – 63), and another **Wenzel Hablik,** who was obsessed by the idea of crystals and even designed interiors according to crystalline principles. The model of the building *Neue Monte-Rosa-Hütte SAC,* which opened its doors in Valais in 2009, reveals how crystal forms have inspired architects right into the present. At the same time it allows us to see how the utopian aspect of early crystal fantasy architecture has been discarded in favor of ambitious design demands and functionality that is also attractive for tourists.

At the basement level of the glass house that **Bruno Taut** designed for the Werkbund Exhibition in 1914 in Cologne for presenting the achievements of the German glass industry, one of the key attractions was a large kaleidoscope that turned itself. This kaleidoscope was filled with glass segments that constantly produced new abstract images by means of reflections and movement. **Adolf Hölzel** was among the artists who worked on making the internal segments of glass for the kaleidoscope. Hölzel was professor at the Stuttgarter Akademie since 1905. There he worked intensively on a mode of painting that investigated the artistic media of color, form, and line, creating an harmonious visual image merging these three elements, a harmony that otherwise can not be seen so clearly elsewhere in the world around us. In this way, Hölzel was searching for the laws of harmony of color and form, as already existed in Europe for music, but for the visual image and its powers was still totally unexplored. In this search, the kaleidoscope-like segmentation of a pictorial surface abiding to geometric principles and the play of the colors of the spectrum as were produced by a glass prism played an important role. Hölzel developed the theory of seven contrasting colors, which his student Johannes Itten then developed further and introduced to the Bauhaus.

Lyonel Feininger and **Paul Klee** were also active at the Bauhaus, which was initially situated in Weimar, then in Dessau, and, in the end, Berlin. Also in the case of work of these two artists, their crystalline structures played a pivotal role as principles of form. A year after the First World War broke out and shortly before he was recruited, in

1915, Klee noted in his diary while in Munich:

But then: The whole crystal cluster once bled. I thought I was dying, war and death.
But how can I die, I who am crystal?

I, crystal

*

By identifying himself with crystal, Klee is toughening himself toward the horrors of war and death, adopting an immortal artistic makeup, as quintessentially illustrated by **Michail Matjuschin's** *Selbstbildnis als Kristall* (Self-Portrait as Crystal) in the context of the Russian avant-garde. This was little help to most of his artist colleagues. **Franz Marc,** one of the great hopes of German art on the threshold to modernism, was killed in action near Verdun in 1916 aged only 36 years. He saw nature in its totality through crystal and refraction as a spiritual reality.
Paul Klee too saw the crystalline principle in pictorial design and composition as a formal one only. He thought about the inner powers of nature that are equally effective in plants and crystals. He intensively investigated the principles of growth, ascribing crystalline characteristics to plants and illustrating them according to crystalline principles. That means these forms are angular and repetitive, seemingly translucent, and the colors appear as if they were produced by refraction. Klee's large-format painting *Ad Parnassum* is the embodiment of his visual thought processes, the title of which can be translated as "To Parnassus." Parnassus is the mythical mountain where Apollo resides, where the deity of the arts and the light of the muses are sovereign. When we tread with art along the path to the mountain of the muses, we can develop new ways of seeing our world. As is the case with small crystals, in the painting seemingly transparent minute blocks of color inhabit the entire picture plane. **Fritz Winter** likewise sought to visually articulate the effects of such energy in nature in his crystalline pictures of the 1930s. Fritz Winter, who studied at the Bauhaus under Paul Klee, among other teachers, became known to the wider public through his series of works *Triebkräfte der Erde* (The Earth's Driving Powers) from the 1940s. Right into the post-war times the series pointed the way for a new generation of German artists subsequent to dictatorship.

Facet 5
Crystals in Contemporary Art

Joseph Beuys would have probably seen eye-to-eye with Paul Klee and Fritz Winter. Also in the work of this artist, born in the Lower Rhine region, we can discern a deep interest in an energy that is intrinsic to all reality. Beuys considered art to be a human course of action that was not restricted to professional artists, however, it did premise professionalism. His famous dictum "everyone is an artist" does not infer that everything made by some or other person is automatically good art, but that artistic expression is basically an option for everybody, even if only languishes in most people. Many of Joseph Beuys's artworks are similar to instructions for art "Actions" or performances, as he focused on modes of action and was not really concerned about making artistically aesthetic objects, about producing paintings or sculptures as his goal. This is also true for his "vitrines." His vitrine *Honigpumpe* (Honey Pump) is the outcome of his large performance *Honigpumpe am Arbeitsplatz* (Honey Pump at Work Site), which Beuys made in 1977 for documenta 6 and was in operation during the exhibition. The *Honigpumpe* is a metaphor for human and social organisms. The cubistic crystal that Beuys was intimate with from Dürer's famous woodcut *Melencolia §1* plays a major role in this work. In Beuys's eyes, crystal stands for rigid, analytical thought, for "angular" and clearly structured thought, which needs to be transformed and have life breathed into it. Energy rich honey stands for the aspect of imbuing thought with life as it is pumped through hoses and flows throughout the entire installation like blood circulating in our veins. Behind the honey pump we see three photographs by Jochen Hiltmann, in which Beuys tinkers around with a crystal formation of pyrite. The vitrine comprises the elements of this performance. Pyrite (iron pyrite) is also known as "fool's gold." It stands for an ultimately false goal, which needs to be discarded and must be transformed into honey, a fluid substance of a similar golden color. However, pyrite is additionally a natural semiconductor and is important in crystal radio receivers. As a "radio receiver crystal," for Beuys it plays the role of a channel for information that takes us along the road of transformation. The journey you can make using the crystal is certainly not one that you can book at a travel agency. It is a spiritual journey and development that we find so often narrated in European fairytales. **Marina Abramović's** *Shoes for Departure* signify a journey of this sort and for this reason cannot be worn or touched.

Richard Paul Lohse's stringently composed painting *Dreissig systematische vertikale Farbreihen in gelber Rautenform* (Thirty Systematically Vertical Lines of Color in the Shape of a Yellow Rhombus) is the antipode to Beuys's symbol-laden and referential art. Like a diamond, the yellow rhombus radiates among the many colors, as if a prism were refracting the spectrum onto the painting's surface. According to artist, who lives in Zurich, his art is thoroughly political too. The painter defined the rules of art prior to commencing the artwork and formulated them on the basis of mathematics so they are clearly comprehensible for everybody. They are valid for all parts of the picture and for each visual element to the same degree. However, the result is not monotony but vital variety and beautiful clarity. **Augusto Giacometti's** round-shaped painting *Glaspolyeder* (Glass

Polyhedron) illustrates the birth of color from crystal. You cannot fail to notice it from diagonally across the room on the wall behind the stairs.

Meret Oppenheim not only conceived the famous fountain at Waisenhausplatz as a vertical garden of life but also designed many other fountains. Among them is a crystal fountain that looks like a dancing, ultra-modern skyscraper with its reflecting surfaces. Her idea was to have this fountain decorate one of the old parts of town—of which we have so many in Bern—as a contrast and to remind people of their "playful side," yearned for inwardly by many. With jets of water sprayed high into the air, the water would babble back over mirror cubes, and the crystal fountain might well have made a very lively impression on passersby. With her art of surrealistic confusion, crystals as clouds, agate as biological power station cells, Meret Oppenheim breaks with accepted norms and brings our perception of things into motion as if we were looking through a kaleidoscope.

And finally, the artist duo **Gerda Steiner & Jörg Lenzlinger** let real crystals grow in the exhibition. For our show, they developed an installation with different tables and "crystallization vines" hanging from the ceiling. In their works they often allow urea (CH_4N_2O) to crystallize in a pink that looks very artificial. Urea or carbonyldiamid was the first organic substance that humankind could produce synthetically, despite the fact that, until the early 19th century, it was believed that we could synthesize organic compounds only through the action of a "life force," *vis vitalis*. Additionally, urea is one of the most important nitrogen fertilizers used in intensive farming. An organic, artificially produced compound, it is employed in the industrial production of plants and crystallizes in shapes that remind us strongly of them. Gerda Steiner & Jörg Lenzlinger gave their new work the title *Kristallseelengärtnerei (Crystal Soul Gardening)* in reference to Ernst Haeckel's book on the subject of the life of crystals (see Facet 1).

You very probably can think of further works, other artists, which could well have been part of this exhibition. Just as in crystals and their many facets, an exhibition too can never cover a theme in its entirety. If, however, we have fired your imagination to look at art and the world around you through the lens of crystal and thus perceive it differently, discovering it anew, then we have achieved an important goal in mounting this exhibition. Art — its paintings, works on paper, installations, and architecture — are all modes of exploring new paths in discovering the world around us and enriching our lives, just like crystal.

Artists participating in the exhibition

Marina Abramović, * 1946 in Belgrade, Lives in New York
Johann Jakob Biedermann, * 1763 in Winterthur, † 1830 in Zurich
Georges Braque, * 1882 in Argenteuil, † 1963 in Paris
Joseph Beuys, * 1921 in Krefeld, † 1986 in Düsseldorf
Alexandre Calame, * 1810 in Vevey, † 1864 in Menton
Carl Gustav Carus, * 1789 in Leipzig, † 1869 in Dresden
Alfred Ehrhardt, * 1901 in Triptis, † 1984 in Hamburg
Lyonel Feininger, * 1871 in New York, † 1956 ibid.
Caspar David Friedrich, * 1774 in Greifswald, † 1840 in Dresden
Bernard Frize, * 1949 in Saint-Mandé, lives in Paris and Berlin
Augusto Giacometti, *1877 in Stampa, †1947 in Zurich
Max Gubler, * 1898 in Zurich, † 1973 ibid.
Wenzel Hablik, * 1881 in Brüx, † 1934 in Itzehoe
Adolf Hölzel, * 1853 in Olmütz, † 1934 in Stuttgart
Paul Klee, *1879 in Münchenbuchsee, † 1940 in Muralto
Franz Niklaus König, * 1765 in Bern, † 1832 ibid.
Richard Paul Lohse, * 1902 in Zurich, † 1988 ibid.
Franz Marc, * 1880 in Munich, † 1916 near Verdun
Michail Matjuschin, * 1861 in Nizhny Novgorod, † 1934 in Leningrad
Gabriel Loppé, * 1825 in Montpellier, † 1913 in Paris
Gabriel Lory, * 1763 in Bern, † 1840 ibid.
Meret Oppenheim, * 1913 in Berlin, † 1985 in Basel
Thomas Ruff, * 1958 in Zell on Harmersbach, lives in Düsseldorf
Hans Scharoun, * 1893 in Bremen, † 1972 in Berlin
Yutaka Sone, * 1965 in Shizuoka, Japan, lives in Los Angeles
Gerda Steiner & Jörg Lenzlinger, Gerda Steiner, * 1967 in Ettiswil
Jörg Lenzlinger, * 1964 in Uster (Canton of Zurich), live in Langenbruck, Canton of Basel-Landschaft
Bruno Taut, * 1880 in Königsberg i.P. (now Kaliningrad), † 1938 in Istanbul
Fritz Winter, * 1905 in Altenbögge/Westphalia, † 1976 in Herrsching on Ammersee
Caspar Wolf, * 1735 in Muri (Canton of Aargau), † 1783 in Heidelberg
Robert Zandvliet, * 1970 in Terband (Holland), lives in Rotterdam

Agenda

Öffentliche Führungen:
Sonntag, 11h: 26. April, 31. Mai*, 28. Juni, 19. Juli, 9./16./ 23. August, 6. September
* mit dem Kurator Daniel Spanke
Dienstag, 19h: 5. Mai, 9. Juni, 7./28. Juli, 11./25. August, 1. September
Ohne Anmeldung, Ausstellungseintritt

Visites commentées publiques en français
Mardi 12 mai, 19h30
Dimanche 21 juin, 11h30

Public guided tours in English
Tuesday, June 2, 7:30 pm
Sunday, August 30, 11:30 am

Literarische Führungen mit der Schauspielerin Michaela Wendt
Sonntag, 13h: 10. Mai, 14. Juni, 30. August
Dienstag, 18h: 26. Mai
Ohne Anmeldung, Ausstellungseintritt + CHF 5.00

Einführungsveranstaltungen für Lehrpersonen
Dienstag, 28. April, 18h
Mittwoch, 29. April, 14h
Anmeldung/Info: Kunstmuseum Bern: 031 328 09 11 oder vermittlung@kunstmuseumbern.ch

Kunst und Religion im Dialog
Sonntag, 7. Juni, 15h
Hansueli Egli (evang.-ref. Kirche) und Daniel Spanke (Kurator Kunstmuseum Bern)
Kosten: CHF 10.00

Generationen im Museum
Sonntag, 3. Mai 2015, 14h–16h
Zu zweit machen Sie sich auf eine Entdeckungstour durch die Ausstellung und lassen sich unter dem Titel «Mein Kristall» zu Geschichten inspirieren. Nehmen Sie Ihre Nichte, Ihren Nachbarn oder Ihre beste Freundin mit ins Museum! Der Anlass findet in Kooperation mit dem Berner Generationen Haus statt.
Anmeldung/Info: Kunstmuseum Bern: 031 328 09 11 oder vermittlung@kunstmuseumbern.ch
Kosten: CHF 20.00 pro Zweiergruppe inkl. Zvieri

Volkshochschulkurs
Dienstag, 12. / 19. Mai und 2. / 9. Juni, je 18h–19h
Der Kurs bietet eine vertiefte Auseinandersetzung mit ausgewählten Werken der Ausstellung.
Anmeldung: Volkshochschule Bern: T 031 320 30 30, info@vhsbe.ch

Sonderangebot für Schulklassen in Zusammenarbeit mit dem Naturhistorischen Museum Bern: 2 x Kristall
Begleiteter Rundgang durch die Ausstellung mit gestalterischer Übung. Nach dem Blick auf den Kristall als Motiv in der Kunst folgt der Fokus auf den Kristall in der Natur mit einer Führung im Naturhistorischen Museum Bern. Die Museumsbesuche können am selben Tag stattfinden oder an zwei Tagen während der Ausstellung.
Für alle Stufen, Dauer: jeweils 60 Minuten, Kosten: je CHF 100.00.
Anmeldung/Info: Kunstmuseum Bern: 031 328 09 11 oder vermittlung@kunstmuseumbern.ch

Workshops für Schulklassen mit Gestalten im Atelier
Dauer: 90 Minuten.
Kosten: CHF 140.00
Anmeldung/Info: Kunstmuseum Bern: 031 328 09 11 oder vermittlung@kunstmuseumbern.ch

Preview für Kinder
Donnerstag, 23. April, 18h – 20h
Kinder erkunden die Ausstellung, treffen den Kurator und gestalten gemeinsam. Für die Erwachsenen findet ab 18h30 parallel die Eröffnung im Festsaal statt. Für Kinder ab 6 Jahren. Ohne Anmeldung, Eintritt frei

Workshop für Kinder: Sonntag im Museum
Sonntag, 7. Juni, 11h – 12h30: «Licht»
Workshop für Kinder ab 6 Jahren, der parallel zur öffentlichen Führung stattfindet.
Kosten: CHF 10.00
Anmeldung/Info: Kunstmuseum Bern: 031 328 09 11 oder vermittlung@kunstmuseumbern.ch

«ARTUR» Kinder-Kunst-Tour
Samstag, 9. Mai: «Funkeln»
Samstag, 20. Juni: «Kristallklar»
Jeweils 10h30 – 12h30
Auf Streiftour im Museum suchen wir Zugänge zu Kunst und regen zu kreativen Umsetzungen an.
Für Kinder von 6 – 12 Jahren,
Kosten: CHF 10.00
Anmeldung/Info: Kunstmuseum Bern: 031 328 09 11 oder vermittlung@kunstmuseumbern.ch

Fäger-Ferienkurs:
«Kristall & Kunst»
Mittwoch, 8. / Donnerstag, 9. / Freitag, 10. Juli, jeweils 9h – 12h
Wir lassen uns in der Ausstellung von der Welt des Kristalls verzaubern. Gast: Dr. M. Ryser, Vermittlung NMBE. Leitung: Anina Büschlen, Selina Reber.
Für Kinder von 6 – 12 Jahren.
Kosten: CHF 50.00
Anmeldung: www.faeger.ch

Zeichnungsprojekt für Kinder

«Zeichne deinen eigenen Kristall»
23. April bis am 28. August 2015
Zeichnungskarten sind ab dem 23. April im Museum erhältlich. Die Zeichnungen werden bis am 6. September 2015 im Atelier der Kunstvermittlung ausgestellt.

Katalog

Stein aus Licht. Kristallvisionen in der Kunst. Hrsg. Kunstmuseum Bern, Matthias Frehner und Daniel Spanke. Mit Beiträgen von Johannes Grave, Verena Kuni, Bernd Nicolai, Regine Prange, Jörg Richter und Daniel Spanke. Steifbroschur, 224 Seiten, ca. 120 Abbildungen. Kerber Verlag, Bielefeld. ISBN 978-3-7356-0071-4. CHF 49.00.

The Exhibition

Duration	24.04. – 06.09.2015
Opening	Thursday, April 23, 2015, 6:30 p.m.
Entrance Fee	CHF 14.00/red. CHF 10.00
Opening hours	Monday, closed Tuesday, 10:00 a.m. – 9:00 p.m. Wednesday – Sunday, 10:00 a.m. – 5:00 p.m.
Public holidays	Ascension 17.05.2015: 10:00 a.m. – 5:00 p.m. Pentecost 24.05. / 25.05.2015: 10:00 a.m. – 5:00 p.m. August 1: closed
Private guided tours	T +41 31 328 09 11, F +41 31 328 09 10 vermittlung@kunstmuseumbern.ch
Curator	Daniel Spanke
With the support of:	URSULA WIRZ-STIFTUNG **Stiftung GegenwART** **Dr. h.c. Hansjörg Wyss** PIERRE KOTTELAT kulturelles.bl Kanton Basel-Landschaft Bildungs-, Kultur- und Sportdirektion

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