

LUST AND VICE. The 7 deadly sins from Dürer to Nauman
15.10.2010-20.02.2011

Our two directors on the joint exhibition

We are all sinners. And because artists are all too eager to explore the outposts of human and all-too-human precincts, their references to the darker side of existence often seem to bespeak a certain intimacy with the same.

For centuries, it has been the lot of artists to engage with questions concerning good and evil, vice and innocence, decadence and forgiveness, imbuing these issues with overpowering lucidity in their imagery. It therefore comes as no surprise that the classical occidental motifs of the seven deadly sins provide exceedingly fertile terrain for art history.

Based on this fascinating situation as a starting point, the Kunstmuseum Bern and the Zentrum Paul Klee are together facing the challenge of presenting this thematic focus with the show Lust and Vice: The Seven Deadly Sins from Dürer to Nauman. For our first joint exhibition project in both museum buildings, the subject proffers a plethora of artistic inspiration for us to explore in representations of pride, envy, wrath, greed, sloth, gluttony, and lust.

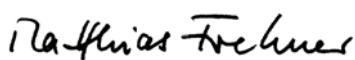
The concept of seven cardinal sins stems from the historical and religious context of our past, yet it is still highly topical in our secularized society today. Correspondingly, the emphasis of our ambitious project is on contemporary art – while also pointing to the past and partaking in excursions into the evil dispositions in humankind within the history of oriental art and culture.

The subject matter calls for a confrontation with taboos; the Kunstmuseum Bern and the Zentrum Paul Klee have mutually strove to boldly tackle this challenge. The actual ambition of our coproduction is to realize an exhibition that, as regards content, is relevant far beyond Bern.

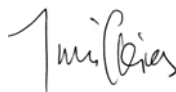
We likewise wish to demonstrate the great potential inherent in our united creative efforts. Our collaboration in artistic matters is based on a five-year tradition of administrative cooperation between the two museums. This will not be the first time in history that “sin” determines the fate of two.

We are especially curious about discussions that the volatile and not always exclusively aesthetically correct subject matter will trigger in the fields of art and cultural politics: not only concerning art itself or the social implications thereof, but also in regard to its relevance to the present and, lastly, for both institutions, the one on the Hodlerstrasse and the monument dedicated to Paul Klee on Fruchtländli.

On behalf of both museum foundation boards, the Kunstmuseum Bern and the Zentrum Paul Klee would like to warmly thank all those who participated in realizing this exhibition in both museum buildings. Highly motivated, they mastered the challenges the show posed with admirable inspiration. Our sincere thanks also go to the canton, the city, and the Burgergemeinde Bern as well as to all the foundations and patrons involved for their loyal support for this pilot project.



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Director of the Kunstmuseum Bern



Juri Steiner
Director of the Zentrum Paul Klee

1 EXHIBITION • 2 SITES

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