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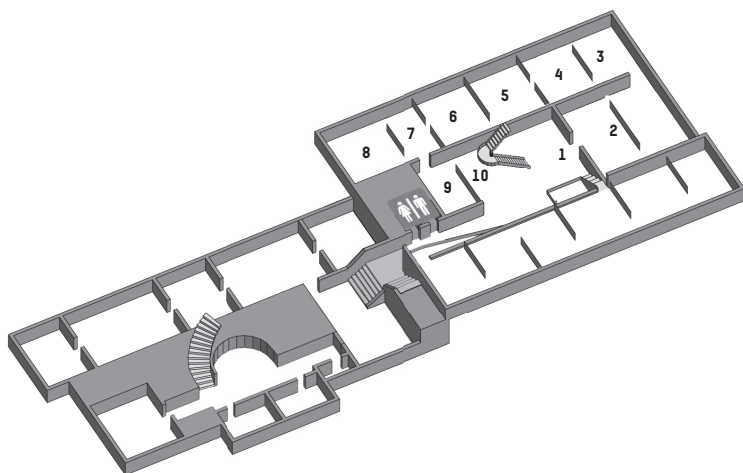
# RECTANGLE AND SQUARE

FROM PICASSO TO JUDD.  
RUPF FOUNDATION ACQUISITIONS  
14.09.2011 - 08.01.2012

**KUNST  
MUSEUM  
BERN**

EXHIBITION GUIDE

# Plan of the exhibition



Basement

More works from the collection of the Hermann and Margrit Rupf Foundation can be seen in the presentation of the museum's permanent collection on the first floor.

# Introduction

In 1954 the Kunstmuseum Bern was made trustee of the Rupf Foundation by the deed of trust signed in the presence of a notary public. Hermann and Margrit Rupf not only entrusted their collection to the Kunstmuseum Bern, but also donated sufficient capital for further pursuing the goal of the foundation – that is «preserving, adding to, and enlarging the donated art collection.» The Rupf Foundation thus not only has a collection of leading works of modern art at its disposal but also the means of constantly augmenting its holdings. A brief look at the past: Hermann Rupf (1880 – 1962) – the joint proprietor of the Bern haberdashery shop Hossmann & Rupf at Waisenhausplatz retailing sewing tools, socks, stockings, and gloves – became interested in art early in life. While learning banking in Frankfurt around the turn of the century he made the acquaintance of Daniel-Henry Kahnweiler. The latter was to shortly become one of the most prominent art dealers in Paris. Rupf regularly visited the friend of his youth when purchasing haberdashery wares in the French metropolis. As early as 1907 Rupf laid the foundations of his collection by buying art from the Fauves. He then additionally acquired early groups of works from cubist artists such as Georges Braque, Pablo Picasso, or Fernand Léger as well as works by artist friends like Paul Klee or Wassily Kandinsky.

In the mid-1950s a foundation was established with a collection of 300 artworks and transferred to the Kunstmuseum Bern after the donor's decease. In the meantime it has grown to comprise over 1,100 works of art. Besides a few exceptions, it was no longer possible for the board of trustees to purchase modern art because, in the mean-

time, its prices on the art market were astronomical. Instead it emulated the collector couple Hermann and Margrit Rupf, focusing on buying especially contemporary art.

The exhibition «*Rectangle and Square*» is presenting, for the very first time, a selection that gives a representative overview of the Rupf Foundation accessions. It is the first time that many of the works can be viewed in the Kunstmuseum Bern. At specific points in the exhibition specially selected modern pieces are being shown side-by-side with contemporary artworks.

Fortunately the Rupf Foundation is not a complete and self-contained collection but subject to constant change through new acquisitions. It started with works produced at the beginning of the last century, and the most recent purchase was just a few weeks ago.

**Kandinsky's** *Aquarell*, 1916 and the photograph of Hermann Rupf as a figure skater (ca. 1945) clearly illustrate subject matter of motion and change as well as their impact. Facing one another, movement and rhythm permeate both images while each, likewise, signalizes change: Abstraction and the avant-garde confront figural motifs and nature.

The title for the exhibition stems from **Alfred Jensen's** large-format painting *Rectangle and Square* (1968) and points to a further principle behind the collection: In continuation of its emphasis on cubism with works by Braque, Picasso, Léger, or Gris, figurative works are scarce among the Foundation's new acquisitions, which mainly purchases geometrical, constructive, and conceptual artworks. Alfred Jensen, initially one of the key representatives of abstract expressionism in the New York School, turned to geometric abstraction in the mid-1950s. In 1963 he was at the opening of his first exhibition in Europe at Kornfeld & Klipstein in Bern (now Kornfeld). Like Richard Paul Lohse, Jensen was fascinated with number systems and mathematics. The Rupf Foundation purchased the painting *Rectangle and Square* in 1975.

A group of artists called the «Fauves» first attracted attention with their novel painting style around 1905 in Paris. Their approach to color was exceptional and unique – it dominated their works independent of form and content. Leading protagonists at the time were **André Derain** and **Othon Friesz**. Their works were among Hermann and Margrit Rupf's first acquisitions.

Breaking away from representational art and turning to abstraction brought forth multifarious forms of artistic expression. On the one hand painting pursued a constructive and concrete direction, on the other it sought a more gestural approach such as we find in abstract expressionism, in the art of the Tachists, or of the representatives of Art Informel.

**Gotthard Graubner** stands for monochrome painting. His so-called «cushion paintings» are famous, bringing painting into the realm of being an object due to their concrete three-dimensionality. Since the 1960s he lined the back of his canvases and rubbed many layers of paint into the cloth. He applied broom-like brushes in circular motions with the supports lying on the ground, letting the paint absorb into the material until it was soaked through, transforming the works into «color bodies» made up of paint-drenched layers of material. Graubner describes his works as ephemeral phenomena: «My paintings materialize as light intensity increases, extinguishing when it dims; their beginning and end are interchangeable. They don't define a state but transition.»

Since the early 1970s, **Jean Pfaff** too engaged with color theory and the perception thereof as well as with the material qualities of

paint. His approach, however, is not so much geometric as painterly. Pfaff applies paint, layer over layer, with a palette knife and not with brushes. Since the early 1980s he uses glazes.

**Olivier Mosset** is one of the leading representatives of a kind of conceptual painting that also systematically explores the limits and transitions inherent in two- and three-dimensional space.

**Vaclav Pozarek's** object with the title *Red Risk* (1986) poses a counterpoint to painting. The painted sculpture irritates the viewer, reminding us formally of a stool, stand, or old-fashioned washboard. By determining the vertical alignment and optical balance of the sculpture, the rounded pole fulfills a highly significant function in this body of many screwed-together parts.

Subsequent to the war many artists were in search of something new and authentic. Several artists living in the Rhineland formed a group they called «Zero» after what they saw as the point of departure of their art. **Enrico Castellani, Christian Megert, Piero Manzoni, and Lucio Fontana** were among the artists of the group. They were in pursuit of a new beginning in their treatment of surfaces, light, and movement. The artists were adamant about starting anew and rejected anything to do with representation in painting.

In 1949 for the first time Lucio Fontana slit a canvas. From then on this was to be his trademark. He was not, however, intent on injuring the picture, but on penetrating the body and creating a new, physical depth that could be experienced.

From 1957 onwards Manzoni experimented in *Achrome* with how different materials combine, in this case how synthetic fibers combine

with velvet. Together with Enrico Castellani he founded the Azimuth Gallery in 1959, which pursued the synthesis of art and poetry. Simultaneous to both of the Zero works of Castellani and Manzoni, **Joseph Kosuth** marked the beginnings of conceptual art in 1965. In the site-specific installation *one and three mirrors* he establishes a correlation between an object, a photograph of it, and dictionary entry of the word. In this way he investigates the different forms of appearance of an object – in this case a mirror. The material-specific characteristic of reflection includes the beholder in the work.



It was long ago that the corner window in this room was covered by a temporary partition. On invitation of the Rupf Foundation, **Knut Henrik Henriksen** conceived a sculpture for the current exhibition relevant to exactly this site: *a story about the sun and the moon and the chipboard removed to reveal the pearls of water*. The artist removed the original provisional wall panels and presents them to us again – albeit transformed – to look at anew. The interplay of the overlapping positive and negative sections of circles is fascinating on account of it forcing us to visualize an imaginary circle.

One can almost imagine that **Peter Stämpfli** too created a site-specific artwork with *Champion de Luxe No. 2*. He executed the work early in the 1970s in conjunction with a sizeable series of large-format tire artworks. Stämpfli's work is closely aligned to pop art and he finds his subject matter in everyday objects: Especially his pictures of car tires, whose increasingly inflated dimensions of ever smaller tread-pattern sections were to become his trademark. **Paul Klee** and **Lyonel Feininger** were among the artists who turned their interests to landscape, light and shade, volumes and three-dimensional bodies. Both Bauhaus artists, Klee chose to paint a winter alpine landscape while Feininger preferred urban night scenes.

**Paul Talman** and **Walter Vögeli** belong to the same generation of artists. While Talman is regarded as a representative of concrete art, Vögeli began early with experiments and methods using plastics in his objects and spatial sculptures.

The Rupf Foundation has a quite large group of works by **James Lee Byars** in the collection. His objects remind us of performances that he, among other venues, staged during his sojourn in Bern in the 1970s and 1980s. In 1975 in conjunction with the performance *The perfect epitaph*, Byars, dressed in a golden suit, rolled a red lava ball from the Zytglogge – a landmark medieval tower in Bern with a large clock – to Nydeck Bridge. Only a few people witnessed the spectacle, and today the ball alone reminds us of the memorable event.

**Donald Judd** is one of the leading representatives of minimal art. Artists such as Judd turn from painting panels, taking on space instead. What is more, they follow models of industrial fabrication – mass production supersedes uniqueness. The speciously functional is transformed into freestanding, expansive three-dimensional sculptures whose characteristics are perfection and reduction of form. Already early in the 20th century, **Fernand Léger's** small-format painting addressed the subject of new possibilities of production against a background of technological advancement. Like Joseph Albers, **Ad Reinhardt** was interested in color, especially for juxtaposing slightly varying color tones in «low range color studies.» Reinhardt constructed his works rigidly geometric and almost monochromatic. From 1954 onwards he was preoccupied with the color black. He interrupted its purity alone with subtly differentiated stripes or cross shapes, such as in *Painting (Diptych)* from 1957. Ad Reinhardt explicitly avoided any form of illusionism. His painting is devoid of anything even vaguely narrative or illusionistic as well as of any content that could apply beyond the painted surface.

**Florian Slotawa** too immortalized his studio by taking pictures of all its five rooms with a camera. Each room was first emptied of its contents and then portrayed from a number of viewpoints. It is not easy for the beholder to comprehend the arrangement of the rooms within the studio. Details such as the radiators, sockets, or water and gas pipes acquire the presence of sculptural elements. The studio is not only subject matter but also a place of production. Subsequent to taking pictures Slotawa temporarily transformed one of the rooms into a darkroom to develop the photographs of the series.

We gain insight into **Josef Beuys'** Düsseldorf studio directly opposite to the photos of Slotawa's empty studio. In a six-day art action Beuys reconstructed the *Honigpumpe* on November 2, 1984. Originally he had installed the work in Kassel for the duration of 100 days with the «Free University of Creativity and Interdisciplinary Research» for Documenta 6 in 1977. The later version has the dimensions of only a model in comparison to the first colossally large piece with a boat's motor pumping two tons of honey. The boat motor has been replaced by a bike pump with an electric motor. The information panel explains the concept of the honey pump which functions like the human body's arterial system. With the *Honigpumpe* Beuys attempts to schematically visualize the problems of post-modern society, its spirituality and the role played in it by economics and politics. The photographer Jochen Hiltmann, now living in Hamburg, documented the art action in a series of photos in collaboration with Josef Beuys.

**Robert Müller's** series of pencil drawings from the 1960s entices beholders to lose themselves in a labyrinth of lines of an almost existential intensity and precision. The fact that the artist was also engaged with sculptural issues is palpable in the lines that form orifices and insinuate depth and overlapping planes. In contrast to *Dessins automatiques* by the surrealist **André Masson** from the 1920s, who strived to create purely from the unconscious, Müller bases his lines on deliberate compositional elements in his works on paper.

**Franz Fedier** is represented in the exhibition by an early, very gestural artwork. Fedier is one of the leading Swiss abstract painters.

**Vaclav Pozarek's** sculpture finds its ideal in being free-standing without a pedestal. Formally his sculptures remind us of Robert Morris's or Donald Judd's early works. But Pozarek's choice of materials and the way he uses them is very different from the purist notions of minimal art. He works with found materials and hardware supplies such as plywood and wall paneling, painting over it and putting the parts together himself. Despite the affinity of Pozarek's artistic vocabulary to constructive art he is not easy to classify as an artist. Any formal elements he adopts seem disrupted if we look at his work in more detail.

Each of his «chests» is allocated to a wall and half open at the top as the title *oben halb offen* of the work explains. The distance to the wall is defined by the size of the base – the one half of each of the lids is open wide and fastened to the walls of the room. The scale of the artworks is determined by the dimensions of the existing material used by the artist. (*oben halb offen* was executed in 2006 for a solo show in the Kunsthauus Glarus. The Rupf Foundation was able to purchase it in 2008.)

The Canadian artist **Royden Rabinowitch** is well-known particularly for his three-dimensional objects and bodies that often fill whole spaces. He is committed to postminimalism, meaning that processual aspects play a role in shaping the object. The bodies in his work do not function autonomously but are influenced by the local conditions of where they are respectively located. He consciously investigates gravitational forces and hence also each sculpture's center of gravity. In contrast to Richard Serra, Rabinowitch never addresses themes of instability or dangerous monumentality in his work but imbues each piece with the appearance of being a self-contained body. The fascinating part of some of his drawings is that they can be comprehended as sketches or studies for his three-dimensional works. Two large, rather gesturally rendered drawings entitled *Muscular Sensation has no Geometric Character* provide a contrast and a supplement to the sheets with rigidly conceptual sketches.

The Foundation owns a second artwork by the American conceptual artist **Joseph Kosuth** with his neon piece *On color # 9 (violet)* from 1991. The neon writing «I really see grey» is violet-colored light and reflected on a grey background. The text fragment is quoted from Ludwig Wittgenstein. Kosuth uses phrases he finds – similar to readymades – and puts them into a new frame of reference. *On color # 9 (violet)* invites us to reflect on perception and the relationship between text and image. What we see – that is, violet neon-light writing – does not correspond to what we read. Here active perception is demanded of viewers. Without it the artwork will literally not enlighten them in the slightest.

The artist **Markus Raetz** – who lives in Bern – is likewise concerned with perception in his work. The Rupf Foundation boasts two of his sculptures besides a large conglomeration of his prints. *Gross und Klein* are here a bottle and a glass – but never from the same viewpoint. If the bottle is large then the glass appears small. From another position the glass seems large and the bottle small. Raetz shows us that perception of our surroundings depends on our viewpoint.

At the same time we can justifiably call Raetz's arrangement a still life – just as we do in the case of **Meret Oppenheim's** *Drei schwarze Birnen*, 1935/36. This work equally challenges our perceptive faculties – it is only by looking very attentively that we recognize the contours and surfaces of the pears against a black background.

**Balthasar Burkhard's** and **Markus Raetz's** work not only incorporates space but also engages with time. In collaboration with Balthasar Burkhard, Markus Raetz created the canvas print *Das Papier* 1970 in the studio he had in Amsterdam at the time. In a dimly lit room spread out on the floor, paper turns into a landscape that overlays the topography of the wooden floor. Whereas Judd's *Bottrap Piece* from the 1970s is defined in terms of volume and weight, the photo canvas gives us the impression of being a snapshot, a quiet moment in the empty artist's studio, where a sheet of paper – marked by creases – has evolved into an object while at the same time being a surface onto which viewers can project their own associations.



Once again we find several artworks that were already part of Hermann and Margrit Rupf's collection at an early date. Besides a cubist still life by **Georges Braque** we also here have **Paul Klee's** *Luftschloss*, 1922, which became part of the collection in the mid-1940s when Rupf very probably was able to buy it as a member of the Paul Klee Society. All the artworks that were painted 1910 or 1911 in Paris were purchased in the very same year by the collector couple. Rupf bought them in Paris in the gallery belonging to Daniel-Henry Kahnweiler. Transportation of the paintings from Paris to Bern in a private car was simple because of their relatively small formats.

If we follow the thread that cubism took up in its discussion of form and space and pursue it further then it is only logical that works from minimal art and constructivism be among the later accessions. In the sculpture group *Berner Sockel*, 2010 by **Florian Slotawa** we can detect a direct reference to the collector couple's original collection: The sculptor made a pedestal-like base for each of four selected sculptures in the collection – Hans Arp's *Konkretion* (1963), Max Fueter's *Porträt Margrit Rupf* (1922), Henri Laurens' *Nu agenouillé* (1922), and Ewald Mataré's *Liegende Kuh* (1925). They are made up of furniture that originally belonged to the Rupf household. On closer examination of the pedestal objects we discover, amongst other objects, a dressing table, a trolley, or a bureau drawer. Slotawa cleverly undermines the question concerning the relationship of sculpture to pedestal or what is an autonomous artwork and what makes its author an artist.

We have another key artistic figure of the 20th century in **Dieter Roth** (1930-1998). He named a particular work *Interior*, 1973. Its two-dimensional rendering of space painted in his characteristic style using different techniques has something very disquieting about it. **Eugène de Kermadec's** works are not very well-known today. This artist belonged to the Paris avant-garde as well, and he reduced his genre scenes to abstract planes and distinct outlines. Ruff met Kermadec in Kahnweiler's gallery in the 1930s (Simon Gallery, later Leiris Gallery).

Almost at the end of the tour of the exhibition we not only run into **Knut Henrik Henriksen's** site-specific sculpture again but also into a small brass relief by the same artist. The basic composition comprises two circles of different size whose perimeters touch at one point. The circles are defined by the interplay of negative and positive shapes.

We meet up with works from the original Rupf collection as well as with new Foundation acquisitions before reaching **Ilya Kabakov's** intimate hospital room. **Paul Klee's** *Vollmond im Garten* (1934) evokes the atmosphere of night. In **Markus Raetz's** *Reflexion* (1991) the moon has even been given a face. First taken as Polaroid snapshots, Raetz used the elaborate heliogravure technique for making the prints. This technique involves covering the plate with a light-sensitive coating and exposing it to sunlight. Without concretely displaying any lines, the sheets appear to be both two-dimensional and have depth. Content and technique are very closely related in this work.

**Pablo Picasso's** *Tête d'homme* (1908) embodies the archaic in direct contrast to **Meret Oppenheim's** dream-like and fragile *Gesicht in Wolken* (1971). However, both faces are introspective and point to an inner world of thought hidden to us.

Ilya Kabakov likewise leads us into another sphere with his installation *Medusa's Raft* from *The Children's Hospital* (1998) series. The room is only dimly lit – by a naked lightbulb – with a hospital bed and a picture-frame stage. The chairs invite us to peruse the scene at our leisure – a paraphrase of Théodor Géricault's painting of castaways, *Raft of the Medusa* (1819). Light plays a pivotal role here, as Kabakov describes in his landmark essay *Über die «totale» Installation*: «Rays of light radiate out on all sides of the naked lightbulb fixed to the ceiling. Its role in this cosmos can be guessed easily enough: it is that of the sun in the sky, equally illuminating the unmoving and the world in motion – meaning with the latter, the viewer.» The light of the bulb immerses the room in a twilight atmosphere that seems to

absorb all color. Kabakov's lightbulb, sufficing without lampshades, plays a key role in the dramaturgy of the «installation.» Both political and poetical, it reads as a metaphor for the system in the former USSR.

**James Turrell** investigated light in his art from the mid-1960 onwards. Besides extensive light installations he executed bodies of work on paper such as *First Light* (1989/90) comprising twenty prints using the intaglio technique. The compositions go back to Turrell's simple wall projections (*Single Wall Projection Pieces*) of the 1960s. Therein concentrated beams of light were projected onto the wall creating very diverse illusionary light spaces. There are incisive contours where the various dark and light surfaces meet, and color seems to seep deep into the paper. In contrast to the linear effect of etching, by using aquatint Turrell adopted a technique especially suitable – because of its painterly quality – for representing the dark and light tones of the various planes. For the realization of his works on paper the artist found an ideal partner: the Swiss printer Peter Kneubühler. In his two- and also three-dimensional light spaces Turrell aims solely at the materialization of immaterial light. In doing this he calls for our sight and our perception: Subtle nuances in the very bright and also dark areas can only be made out after observing closely for a while – as we often need time to perceive with such differentiation in real spaces or on paper.

# Artists in exhibition

**Hans Arp** (Strassburg 1886–1966 Basel), **Joseph Beuys** (Krefeld 1921–1986 Düsseldorf), **Georges Braque** (Argenteuil 1882–1963 Paris), **Balthasar Burkhard** (Bern 1944–2010 Bern), **James Lee Byars** (Detroit 1932–1997 Gizeh/Kairo), **Enrico Castellani** (Castelmassa di Rovigo \*1930), **Eduardo Chillida** (San Sebastián 1924–2002 San Sebastián), **André Derain** (Chatou 1880–1954 Garches), **Franz Fedier** (Erstfeld 1922–2005 Bern), **Lyonel Feininger** (New York 1871–1956 New York), **Lucio Fontana** (Rosario di Santa Fé 1899–1968 Comabio), **Othon Friesz** (Le Havre 1879–1949 Paris), **Max Fueter** (Bern 1898–1983 Bern), **Gotthard Graubner** (Erlbach/Vogtland \*1930), **Knut H. Henrisken** (Oslo \*1970), **Jochen Hiltmann** (\*1935 Hamburg), **Alfred Jensen** (Guatemala-Stadt 1903–1981 Glen Ridge, NJ), **Donald Judd** (Excelsior Springs, MO 1928–1994 New York), **Ilja Kabakov** (Dnipropetrowsk \*1933), **Wassily Kandinsky** (Moskau 1866–1944 Neuilly-sur-Seine), **Eugène de Kermadec** (Paris 1899–1967 Paris), **Paul Klee** (Münchenbuchsee 1879–1940 Muralto), **Joseph Kosuth** (Toledo, OH \*1945), **Henri Laurens** (Paris 1885–1954 Paris), **Fernand Léger** (Argentan 1881–1955 Gif-sur-Yvette), **Piero Manzoni** (Soncino 1933–1963 Mailand), **André Masson** (Balagny-sur-Thérain 1896–1987 Paris), **Ewald Mataré** (Aachen 1887–1965 Meerbusch-Büderich), **Christian Megert** (Bern \*1936), **Olivier Mosset** (Bern \*1944), **Robert Müller** (Zürich 1920–2003 Villiers-le-Bel), **Meret Oppenheim** (Berlin-Charlottenburg 1913–1985 Basel), **Jean Pfaff** (Basel \*1945), **Pablo Picasso** (Málaga 1881–1973 Mougins), **Vaclav Pozarek** (Ceske Budejovice \*1940), **Royden Rabinowitch** (Toronto \*1943), **Markus Raetz** (Büren an der Aare \*1941), **Ad Reinhardt** (Buffalo, NY 1913–1967 New York), **Florian Slotawa** (Rosenheim \*1972), **Peter Stämpfli** (Deisswil \*1937), **Paul Talman** (Zürich 1932–1987 Ueberstorf), **James Turrell** (Los Angeles \*1943), **Walter Vögeli** (Winterthur 1928–2009 Bern)

For further information on the Rupf Foundation see:  
[www.rupf-stiftung.ch](http://www.rupf-stiftung.ch)

# Agenda

## Öffentliche Führungen

Sonntag, 11h: 18. September, 2./9./30.  
Oktober, 20./27. November, 18.  
Dezember 2011 und 8. Januar 2012  
Dienstag, 19h: 18. Oktober,  
8. November, 13./20. Dezember 2011

**Die Credit Suisse, Partner des  
Kunstmuseum Bern, lädt ein zum  
Podiumsgespräch:**

**«Tendenzen in der Stiftungslandschaft:  
Wo steht die Schweiz?»**

Mittwoch, 19. Oktober 2011,  
20h - ca. 21h  
Anschliessend Apéro, Eintritt frei

**Einführung für Lehrpersonen:  
«Rectangle and Square» und  
Kurt Schwitters**

Dienstag, 25. Oktober, 18h  
Mittwoch, 26. Oktober, 14h  
Anmeldung: T 031 328 09 11,  
vermittlung@kunstmuseumbern.ch  
Kosten: CHF 10.00

**«Zeitfenster Gegenwart»**

**Vaclav Pozarek im Gespräch**  
Dienstag, 29. November 2011

Ohne Anmeldung, Ausstellungseintritt

**«Von Anfang an dabei»:**

**Ein Gespräch mit Renée  
und Maurice Ziegler,  
Mitglieder der Hermann  
und Margrit Rupf-Stiftung**  
Dienstag, 20. Dezember, 20h

Um 19h findet eine öffentliche Führung  
statt. Ohne Anmeldung, Ausstellungseintritt

**KATALOG / CATALOGUE**


**«Rectangle and Square»  
Rupf Collection II**

Hrsg./Edited by Hermann und Margrit  
Rupf-Stiftung & Kunstmuseum Bern.  
Kerber Verlag.

Mit Textbeiträgen von /Essays by  
Matthias Frehner, Susanne Friedli,  
Franz Krähenbühl, Roman Kurzmeyer,  
Gerhard Mack, Konrad Tobler und  
Carola Schneider.

192 Seiten/ pages. Deutsch/English.  
ISBN 978-3-86678-581-6, CHF 45.00

# Exhibition

<b>Duration</b>	14.9.2011 – 8.1.2012
<b>Opening</b>	Tuesday, September 13, 2011, 18h30
<b>Curator</b>	Susanne Friedli
<b>Entrance Fee</b>	CHF 18.– / red. CHF 14.–
<b>SBB RailAway-Offer</b>	Benefit from 20 % savings on train tickets and entrance fee.
 <b>SBB CFF FFS</b>	The RailAway-Offer is available at all train stations and at the Rail Service on 0900 300 300 (CHF 1.19/min).
<b>RailAway Offer</b>	More information: <a href="http://www.sbb.ch/exhibitions">www.sbb.ch/exhibitions</a>
<b>Opening hours</b>	Mondays closed Tuesday, 10 a.m. – 9 p.m. Wednesday – Sunday 10 a.m. – 5 p.m.
<b>Holidays</b>	24./30./31.12.2011, 01.01.2012: 10 a.m. – 5 p.m. 25./26.12.2011, 02.01.2012: closed
<b>Guided tours</b>	T +41 31 328 09 11, F +41 31 328 09 10 <a href="mailto:vermittlung@kunstmuseumbern.ch">vermittlung@kunstmuseumbern.ch</a>
<b>Further station of the exhibition</b>	Museum im Kulturspeicher Würzburg/D 5.5. – 22.7.2012

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