

## **Exhibitions 2014**

An exceptionally gifted illustrator and caricaturist

### **Samuel Hieronymus Grimm (1733-1794). A Very English Swiss**

17.01. – 21.04.2014

Researcher of artistic perception

### **Markus Raetz · Prints · Sculptures**

31.01. – 18.05.2014

Insights into a tremendous treasure vault

### **Open Sesame! Masterpieces from the Foundation of Art, Culture and History**

07.03. - 24.08.2014

Internationally renowned video artist

### **Bill Viola: Passions**

Exhibition at the Kunstmuseum Bern and at the Cathedral of Bern

12.04. – 20.07.2014

Sensational contemporary art from China

### **Chinese Window: Sun Yuan & Peng Yu**

13.06. – 21.09.2014

A Swiss pioneer of abstraction

### **Augusto Giacometti: "Colour and I"**

19.09.2014 – 15.02.2015

Swiss contemporary art

### **Kunst Heute, The Collection of Contemporary Art, Part 3**

24.10.2014 – 19.04.2015

Artistic research

### **Bethan Huws: Reading Duchamp, Research Notes 2007-2014**

24.10.2014 – 08.02.2015

A leading representative of arte povera

### **Nakis Panayotidis. A Glance on the Invisible**

21.11.2014 – 15.03.2015

**KUNSTMUSEUM BERN**  
MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8-12 CH-3000 BERN 7  
T +41 31 328 09 44 F +41 31 328 09 55  
INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

**MEDIEN-SERVICE**  
SERVICE DE PRESSE / PRESS OFFICE  
T +41 31 328 09 19/44  
PRESS@KUNSTMUSEUMBERN.CH

**Presentation of Works from the  
Kunstmuseum Bern Collection**

Window on Contemporary Art

**Kunstmuseum Bern @ PROGR: Changing Presentations**

Jan. 2014 – Dez. 2014

**Works from the collection: Velimir Ilisevic**

31.01. – 14.02.2014, Opening: Thursday, 23.01.2014, 18:00

**Credit Suisse Förderpreis Videokunst 2014**

28.02. – 15.03.2014, Opening: Thursday, 27.02.2014, 18:00

**Works from the collection: Marcel Gähler**

28.03. – 26.04.2013, Opening: Thursday, 27.03.2014, 18:00

Outsider art from the collection

**Presentation of Works from the Adolf Wölfli Foundation**

Jan. 2014 – Dec. 2014

**KUNSTMUSEUM BERN**

MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8-12 CH-3000 BERN 7

T +41 31 328 09 44 F +41 31 328 09 55

INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

**MEDIEN-SERVICE**

**SERVICE DE PRESSE / PRESS OFFICE**

T +41 31 328 09 19/44

PRESS@KUNSTMUSEUMBERN.CH

An exceptionally gifted illustrator and caricaturist

## **Samuel Hieronymus Grimm (1733-1794). A Very English Swiss**

17.01. – 21.04.2014

**Opening:** Thursday, January 16, 6:30 p.m.

**Media conference / press release dispatch:** Wednesday, January 15

Samuel Hieronymus Grimm (1733-1794) is being presented in a comprehensive exhibition for the very first time. He pursued a career as topographer, illustrator, caricaturist and painter of watercolors, acquiring quite a reputation especially in England.

Grimm was born in Burgdorf and was initially devoted to poetry. Around 1760 Grimm became interested in painting and took lessons with Johann Ludwig Aberli (1723-1786). In 1765 he went to Paris to continue his art studies with Jean-Georges Wille (1715-1808). There he first of all focused on landscape painting, going on long hikes with his art teacher in the countryside. In 1768 he moved to London, where he stayed for the rest of his life. There he worked both as an illustrator and as a caricaturist. With biting humor Grimm portrayed British society, fashion and politics. Around 1773, he was commissioned by Sir Richard Kaye to paint watercolors. Kaye was to become one of his most devoted patrons, giving Grimm carte blanche to capture everything he found "unusual". 2600 watercolors and drawings illustrating everyday subjects in Britain, the country's architecture and the mores of its people were the outcome of Kaye's patronage, producing a veritable illustrated encyclopedia of Georgian England during the 18th century. Grimm had numerous additional well-known personages as his patrons whom he accompanied on trips in England and Wales.

Grimm's great popularity is due to the exactness of his representations; he was renowned for his speed with the pen, his moderate prices, and the perfection of his technique in sketching and painting outdoors. Specialists on British art see in Grimm one of the most talented topographers of his generation, his watercolors leave nothing to be desired and are equal to those of the best British masters of the time.

The exhibition combines examples from every genre Grimm worked in and will be accompanied by a richly illustrated catalogue in German and English. Prof. William Hauptman, Lausanne, is curator of the show, a great specialist for the period. Already in 1996 he was in charge of organizing the large John Webber exhibition at the Kunstmuseum Bern. Dr. Therese Bhattacharya-Stettler is co-curator.

**Curators:** Prof. Dr. William Hauptman (guest-curator), Dr. Therese Bhattacharya-Stettler (co-curator Kunstmuseum Bern)

**KUNSTMUSEUM BERN**  
MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8-12 CH-3000 BERN 7  
T +41 31 328 09 44 F +41 31 328 09 55  
INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

**MEDIEN-SERVICE**  
SERVICE DE PRESSE / PRESS OFFICE  
T +41 31 328 09 19/44  
PRESS@KUNSTMUSEUMBERN.CH

Researcher of artistic perception

## Markus Raetz · Prints · Sculptures

31.01. – 18.05.2014

**Opening:** Thursday, January 30, 6:30 p.m.

**Media conference / press release dispatch:** Wednesday, January 29

Markus Raetz, born in 1941, is one of Bern's most famous contemporary artists and a key figure in the generation of "researchers of artistic perception". His multi-faceted work playfully revolves around the processual nature of our experience of reality and makes us aware that, by using a great diversity of media and techniques, reality changes in relation to our standpoint.

With over 350 prints, this graphic medium plays a leading role in Markus Raetz's oeuvre. It would seem that printmaking is the key artistic genre for Markus Raetz's investigation of perception.

The exhibition at the Kunstmuseum Bern is showing prints by Markus Raetz in combination with a number of sculptures representing all the phases of the artist's career. The presentation of prints and three-dimensional artworks highlights how these two vastly different media mutually influence one another in Markus Raetz's work. The line as an element of design is not only manifest on paper but likewise in space. Thus lines form words, for example, which change their meanings relative to where the beholder stands, sometimes even into the opposite. This exhibition of prints and three-dimensional artworks thereby unfolds semantic fields and sensitizes our perception into finding new options for interpretation.

The show is based on the extensive holdings of the Kunstmuseum Bern and has been conceived as the sequel to the 1991 show that took place there—*Markus Raetz: Printmaking from 1958 to 1991*. The presentation comprises an overview of his printing oeuvre right up to developments today. Key aspects of Markus Raetz's work will be spotlighted in eight rooms, focusing especially on the subjects "Seeing and Perception", "Landscape", "Physiognomy", "Quotes, References and Homages", "Script / Words", "Two- and Three-dimensionality", as well as printmaking techniques such as heliography and copperplate engraving.

**Curator:** Claudine Metzger

KUNSTMUSEUM BERN  
MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8 -12 CH-3000 BERN 7  
T +41 31 328 09 44 F +41 31 328 09 55  
INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

MEDIEN-SERVICE  
SERVICE DE PRESSE / PRESS OFFICE  
T +41 31 328 09 19/44  
PRESS@KUNSTMUSEUMBERN.CH

Insights into a tremendous treasure vault

## Open Sesame! The Collection of the Foundation of Art, Culture and History

07.03. - 24.08.2014

**Opening:** Thursday, March 6, 6:30 p.m.

**Media conference / press release dispatch:** Wednesday, 5 March

Winterthur patron Bruno Stefanini (\*1924) established the Stiftung für Kunst, Kultur und Geschichte (Foundation of Art, Culture and History) in 1980. In the 1950s the founder and collector began purchasing small-format pictures by Robert Zünd. Over decades Stefanini accumulated an impressive collection of some 5,000 artworks that offers an encyclopedic overview of the whole spectrum of artistic creation in Switzerland from the 18th through to the early 20th century.

We will be presenting over 140 works by Swiss artists from the collection – some of them for the very first time – with paintings by Henry Füssli and Arnold Böcklin, Angelika Kaufmann, Alexandre Calame and Rudolf Koller, Giovanni and Augusto Giacometti, as well as Giovanni Segantini, Cuno Amiet and Félix Vallotton. Further highlights include works by Albert Anker, such as his magical *Mädchen, die Haare flechtend* (Girl Plaiting Her Hair), Ferdinand Hodler's highly complex *Heilige Stunde* (Sacred Hour), as well as *General Sherman's Party* as one of the several pieces by globetrotter Frank Buchser, through to new realism featuring works by Adolf Dietrich and Niklaus Stoecklin.

The exhibition and catalogue are arranged thematically so that landscapes, pictures of children, history paintings, portraits and still lifes are presented in individual sections. Bringing together both the renowned and the unfamiliar, the show takes us on a breathtaking and exciting tour of Swiss art history packed full of surprises. The largest-ever group of rock crystals found in the Alps and Empress Elizabeth of Austria's riding outfit are representative for the outstanding objects from other areas of the collection

Under the moniker of SKKG the foundation has granted loans of individual pieces to exhibitions until the present. And now for the first time insights into the entirety of this wonderful treasure vault are made possible by our show. A catalogue will accompany the exhibition, which, subsequent to Bern, will also be showing at the Fondation Pierre Gianadda in Martigny. The catalogue (in German and French) is richly illustrated, divided into different sections each with a specific thematic focus, and contains essays by Therese Bhattacharya-Stettler, Gian Casper Bott, Matthias Frehner, Caroline Kesser, Valentina Locatelli, Isabelle Messerli, Daniel Spanke and Peter Wegmann.

**Exhibition concept and catalogue:** Matthias Frehner, Therese Bhattacharya, Valentina Locatelli and Isabelle Messerli (curator of the SKKG)

**Curators:** Matthias Frehner, Valentina Locatelli

KUNSTMUSEUM BERN  
MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8-12 CH-3000 BERN 7  
T +41 31 328 09 44 F +41 31 328 09 55  
INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

MEDIEN-SERVICE  
SERVICE DE PRESSE / PRESS OFFICE  
T +41 31 328 09 19/44  
PRESS@KUNSTMUSEUMBERN.CH

Internationally renowned video artist

## **Bill Viola: Passions**

**Exhibition at the Kunstmuseum Bern and at the Cathedral of Bern**

12.04. – 20.07.2014

**Opening:** Friday, April 11, 2014, 6:30 p.m.

**Media conference / Media release dispatch:** Wednesday, April 9, 2014

Bill Viola (b. 1951 in New York) is generally seen as one of the leading international representatives of video art. For over 30 years he has been working with video tapes, video installations, sound environments, electronic-music performances and TV productions. In 2005, Viola's presentation of his art at the Venice Biennial was highly acclaimed. It therefore comes as a surprise that, to date, his work has only been shown in group exhibitions in Switzerland. A coming solo exhibition will change this situation and will be taking place both at Bern Minster and the Kunstmuseum Bern.

Viola's video installations totally embed the viewer in a world of images and sound, using the latest in technology so their precision and power of imagery is as perfect as it can get. Since the early 1970s, Viola investigated video as a medium for pursuing the phenomena of sensory perception as a path toward self-knowledge. His work is based on responding to the fundamental experiences of human existence such as birth, death and developing awareness, and also how this is reflected in ancient spiritual traditions, documents and art of the East and the West, including those of Zen Buddhism, Islamic Sufism and Christian mysticism. Viola made a huge contribution toward establishing video as a key medium of contemporary art and thereby expanded its scope in regard to technology, content and historical contexts.

Already in the early 1990s, the Kunstmuseum Bern purchased works by Viola and thus firmly established this video-art pioneer in its collection. The four pieces selected for the exhibition—with one video projection per room throughout the museum—demonstrate by means of landscape observations Bill Viola's investigation of media-specific perception and represent a phase of transition in which the artist develops a growing fascination for existential and spiritual questions. Five of his more recent works will be on show at the same time at Bern Minster and are devoted solely to spiritual and universally human subject matter. They illustrate people and interiors in symbolical acts, thereby referencing liturgical rituals with their universal meanings of cleansing, transformation and human compassion.

**Curators:** Kathleen Bühler, Martin Brauen

### **KUNSTMUSEUM BERN**

MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8-12 CH-3000 BERN 7

T +41 31 328 09 44 F +41 31 328 09 55

INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

### **MEDIEN-SERVICE**

**SERVICE DE PRESSE / PRESS OFFICE**

T +41 31 328 09 19/44

PRESS@KUNSTMUSEUMBERN.CH

Sensational contemporary art from China

## Chinese Window: Sun Yuan & Peng Yu

13.06. – 21.09.2014

**Opening:** Thursday, June 12, 2014, 6:30 p.m.

**Media conference / Press release dispatch:** Wednesday, June 11, 2014

In 2005 the Kunstmuseum Bern presented itself as an international platform for Chinese contemporary art with the highly successful exhibition *Mahjong: Contemporary Chinese Art from the Sigg Collection*. In 2006 the exhibition series *Chinese Windows* was born with the goal of providing insight into the developments of Chinese contemporary art on a regular basis.

Chinese Window 2014 is devoted to the artist couple Sun Yuan & Peng Yu. They were also represented by a number of works in the exhibition *Mahjong*. In the 1990s, Sun Yuan (b. 1974) and Peng Yu (b. 1972) began to use human corpses and animal carcasses in their art and, by doing so, attracted a lot of publicity. Since 2000 they have as a team produced further performances, videos as well as sculptural works and installations. Thus they have, for example, created monumental columns of human "waste", that is, fat tissue from cosmetic surgeons and ashes.

The two artists continue to produce works that attract a great deal of attention even though they have stopped using human material in their art. The installation *Old People's Home* is exemplary for such a trend. In this work the artists created hyperrealistic, life-size copies of high-ranking military officers as well as religious and political leaders and have them move through the exhibition room in wheelchairs—creating an old-peoples' home for the powerful when they are old. Relying on simple artistic acts, Sun Yuan & Peng Yu force us to reflect on the disagreeable and the unacceptable, making universal issues such as life and death suddenly seem frightening relevant, especially if we take China and its traditions into consideration.

Part of the exhibition includes items from the Sigg Collection. In 2012, Uli Sigg announced that he would make over a larger part of his collection to the Museum for Visual Culture M+ in Hong Kong. Therefore, before the artworks move to Hong Kong in 2017, the Kunstmuseum Bern is using the opportunity to show pieces by Sun Yuan & Peng Yu from the M+ Sigg Collection. The exhibition is being organized as a collaborative project with the artists and planned to be a retrospective. Not only older works by the artist couple will be on show but also examples of their most recent art.

The exhibition will be accompanied by an exhibition catalogue containing scholarly essays and color plates. Stiftung GegenwART is sponsoring the exhibition.

**Curators:** Matthias Frehner, Regula Berger, Monika Schäfer

KUNSTMUSEUM BERN  
MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8-12 CH-3000 BERN 7  
T +41 31 328 09 44 F +41 31 328 09 55  
INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

MEDIEN-SERVICE  
SERVICE DE PRESSE / PRESS OFFICE  
T +41 31 328 09 19/44  
PRESS@KUNSTMUSEUMBERN.CH

A Swiss pioneer of abstraction

## Augusto Giacometti: "Colour and I"

19.09.2014 – 15.02.2015

**Opening:** Thursday, Sept. 18, 2014, 6:30 p.m.

**Media conference / Press release dispatch:** Wednesday, Sept. 17, 2014

The Kunstmuseum Bern continues to explore the work of pivotal Swiss modernist artists: After monographic exhibitions devoted to Félix Vallotton (*Sunsets*; 2004), Meret Oppenheim (*Retrospective*; 2006), Karl Stauffer-Bern (*"Damned Guy!" Karl Stauffer Bern: Painter, Etcher, Sculptor*; 2007), Ferdinand Hodler (*A Symbolist Vision*; 2008), Giovanni Giacometti (*Color in Light*; 2009), Albert Anker (*Beautiful World*; 2010), Ernest Biéler (*Dreamt Reality*; 2011), Cuno Amiet (*Amiet. "Joy of My Life", Eduard Gerber Collection*; 2011). and Otto Nebel (*"Zur Unzeit gezeit...": Otto Nebel, Painter and Poet*; 2012) we will this year focus on the oeuvre of Augusto Giacometti (1877–1947).

Augusto Giacometti one of the pivotal figures leading to the "Stampa phenomenon", that is, the rise to international fame of the small and inconspicuous mountain village Stampa in the Bregaglia Range due to the great artists among its progeny. The house of Augusto Giacometti's parents is situated on the slopes beneath the township, only a short distance from the house and studio in which his cousin Giovanni Giacometti, his senior by nine-years and the father of Alberto Giacometti, lived.

The comprehensive exhibition concentrates on Augusto Giacometti as a great master of color. In a radio lecture in 1933 he systematically described his thorough investigation of color phenomena. The title of his talk was "Die Farbe und ich" ("Color and I") is both the motto and leitmotif of the exhibition. Already his early work, which still pursued Jugendstil goals, displays Giacometti's unmistakable coloristic talent. He is a pioneer of abstract painting in his exhaustive study of the rules and characteristics of color.

Giacometti made a major contribution to modernism with landscape pictures and portraits as well as with his "chromatic fantasies", which he executed in the period from 1910 to 1920. As an artist who was always receptive to innovation he cultivated a lively exchange with avant-garde movements and artists' groups of the time. In Italy he was in touch with the futurists and, in Zurich, with the Dadaists.

The exhibition will, however, also focus on his later work, on the magnificently colored still-lives of flowers, on bright and cheerful landscapes and light-filled city views. The things he depicts in his paintings are rendered in mystically intoxicating colors, radiant in exotic tints against a largely dark background. And, not least, the artist's glass paintings with their purity of light and color will be on view. The exhibition traces the very original path trod by this important Swiss artist, and in addition draws a comparison to individual works by other artists whose work centered on color: Paul Cézanne, Adolf Hölzel, Johannes Itten, Paul Klee, Josef Albers, Mark Rothko, Ernst Wilhelm Nay, Richard Paul Lohse, Jerry Zeniuk or Raimer Jochims.

**Curators:** Daniel Spanke, Beat Stutzer

KUNSTMUSEUM BERN  
MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8-12 CH-3000 BERN 7  
T +41 31 328 09 44 F +41 31 328 09 55  
INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

MEDIEN-SERVICE  
SERVICE DE PRESSE / PRESS OFFICE  
T +41 31 328 09 19/44  
PRESS@KUNSTMUSEUMBERN.CH



Swiss contemporary art

## **KUNST HEUTE, The Collection of Contemporary Art, Part 3**

24.10.2014 – 19.04.2015

**Opening:** Thursday, Oct. 23, 2014, 6:30 p.m.

**Media conference / Press release dispatch:** Wednesday, Oct. 22, 2014

The KUNST HEUTE Foundation, its seat in Bern, was initiated in 1982 by Marianne Gerny. With the support of several Bern sponsors she made it her goal to establish an independent collection of recent Swiss art. Until only recently it was still being continually added to through an acquisition committee made up of young art educators and artists.

The entire collection of the KUNST HEUTE Foundation, comprising 300 artworks and series by 64 renowned Swiss artists of both genders, was handed over to the Kunstmuseum Bern in 2003 as a gift, including the pieces that the foundation was still to purchase. At the close of 2013 after almost twenty years of collecting, the foundation had to cease its activities due to lack of funds. The collection, as a substantial part of the Kunstmuseum Bern's contemporary art department, provides characteristic insights into contemporary art from the early 1980s through to the present.

In the first presentation of the collection to take place since an exhibition in 1995 at the Aargauer Kunsthaus, its newest and final acquisitions will be presented and recorded in a catalogue of the collection.

The exhibition is the third of a series of thematic presentations of the collection from the Contemporary Art Department in the Kunstmuseum Bern.

**Curator:** Kathleen Bühler, Sarah Merten (assistant)

**KUNSTMUSEUM BERN**  
MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8 -12 CH-3000 BERN 7  
T +41 31 328 09 44 F +41 31 328 09 55  
INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

**MEDIEN-SERVICE**  
SERVICE DE PRESSE / PRESS OFFICE  
T +41 31 328 09 19/44  
PRESS@KUNSTMUSEUMBERN.CH

Artistic research**Bethan Huws: Reading Duchamp, Research Notes 2007-2014**

24.10.2014 – 08.02.2015

**Opening:** Thursday, Oct. 23, 2014, 6:30 p.m.**Media conference / Press release dispatch:** Wednesday, Oct. 22, 2014

The project exhibition is devoted to the artistic research carried out by Bethan Huws since 1999 on Marcel Duchamp and that she, since 2007, incorporates in her own artworks and sketches. The Welsh artist is interested in Duchamp as the intellectual father of conceptual art. She too is fascinated by puns, ideograms and symbols. Duchamp's oeuvre, his readymades and installation with richly evocative titles, still full of unsolved riddles today, enticed Bethan Huws into speculating on the meanings of and encoding the obscure references. Through her many years of intensive investigation of Duchamp she developed her own profound referential framework and a highly original interpretation of the older artist's ideas. With texts, photographs and notes on the artworks she has created a research laboratory, a kind of artistic mind map, opening a window onto understanding her threads of thought.

Writing makes up the core of Bethan Huws's artistic practice. Born in north Wales in 1961, the artist says that the process of writing always helps her find clarity of thought. Her reflections flow forth in language experiments, taking the shapes of drawings, sculptures, photographs, films or performances and are always part of a specific context. The act of reading thus also transports us into associative contexts in which the reader can trace signs of our Western culture by means of puns packed full with subtle irony and in the shape of ambiguous codes. That is, eye to eye with Duchamp. What she produces is a quiet art full of poetry and exquisite humor in stark contrast to the great spectacles that now predominate among exhibitions; it is a reflection on contemporary art historiography and the artistic claim to sovereignty of interpretation.

Bethan Huws was born in 1961 in Bangor, Wales. She studied at Middlesex Polytechnic (1981–85) and at the Royal College of Art (1986–88) in London. She lives and works in Paris and Berlin. Especially her "Word Vitrines" made her famous as well as her readymades, objects and videos. Since 1999, the Kunstmuseum Bern and the Kunsthalle Bern Foundation collect the work of the Welsh conceptual artist.

An artist's book with all her research notes, around 300 pages in all, will be published for the exhibition.

**Curator:** Kathleen Bühler, Sarah Merten (assistant)

**KUNSTMUSEUM BERN**  
MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8–12 CH-3000 BERN 7  
T +41 31 328 09 44 F +41 31 328 09 55  
INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

**MEDIEN-SERVICE**  
SERVICE DE PRESSE / PRESS OFFICE  
T +41 31 328 09 19/44  
PRESS@KUNSTMUSEUMBERN.CH

A leading representative of arte povera

## **Nakis Panayotidis. Looking Into the Invisible**

21.11.2014 – 15.03.2015

**Opening:** Thursday, Nov. 20, 2014, 6:30 p.m.

**Media conference / Press release dispatch:** Wednesday, Nov. 19, 2014

The Greek arte povera artist Nakis Panayotidis was born in 1947 in Athens. He settled in Switzerland in 1974 after studying architecture in Turin (in 1966) and visual arts in Rome (enrolled 1967). Since then he lives and works both in Bern and in Greece—on Serifos Island of the Cyclades.

In the tradition of arte povera, Panayotidis employs a great diversity of materials in his art, such as stone, straw, lead, iron, copper, and lamps etc. His art combines light and life and is never static. It always revolves around opposites that have found a moment of equilibrium. He loves the times in which he lives, at the same time accepting mythology and the art of the ancients as part of his life. Panayotidis remains a realist throughout and always begins with what he finds around him. It is only this that counts. He reflects on the meaning, the value and the truth of what he sees in his objects, photo installations, images and neon works. The goal of his art is to underscore what is intrinsically permanent in momentary chance images.

It is no coincidence that Panayotidis chose Bern as his adoptive home. Here he had his first solo exhibition at Wahlen Gallery (1974) as well as his first museum exhibition at the Kunstmuseum Bern (1994). Exactly twenty years later the Kunstmuseum Bern is devoting a comprehensive retrospective to this multifaceted artist. Sculptures, installations, paintings, drawings and photographs produced by the artist since the early 1970s will be on show. The focus will be on recent works by the artist made especially for the exhibition. With the show the Kunstmuseum Bern is presenting, for the first time in Switzerland, one of the leading representatives of arte povera in a large museum exhibition.

Planned in close cooperation with a French museum, the exhibition is part of a series presenting renowned Swiss artists who are related to Bern in some way.

**Curators:** Matthias Frehner, Valentina Locatelli

**KUNSTMUSEUM BERN**  
MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8 -12 CH-3000 BERN 7  
T +41 31 328 09 44 F +41 31 328 09 55  
INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

**MEDIEN-SERVICE**  
SERVICE DE PRESSE / PRESS OFFICE  
T +41 31 328 09 19/44  
PRESS@KUNSTMUSEUMBERN.CH

The Contemporary Art Collection**Kunstmuseum@PROGR: Window on Contemporary Art**

Since 2010 in the space adjacent to the Stadtgalerie, the Kunstmuseum Bern has been mounting a "Window On the Present" with works from the collection and new acquisitions in the department of contemporary art. A new group of works will be introduced each month in coordination with the Stadtgalerie exhibition calendar. For the first quarterly period of 2014 the following presentations of works are planned.

**Works from the Collection: Velimir Ilisevic**

31.01. – 14.02.2014, Opening: Thursday, 23.01.2014, 18:00

The artist Velimir Ilisevic, born in Sisak (former Yugoslavia) in 1965, has been living in Switzerland since 1989. He is a painter in the classical sense, working on canvas and on paper. His painting is both vital and sensual. Addressing existential topics, his work relies on sensitivity and immediacy. Ilisevic comprehends painting as a medium of expression that primarily communicates with our senses, affording the greatest possible freedom to the specific qualities of paint, to its material and intrinsic aesthetic value. But at the same time it remains bound to the figurative—Ilisevic does not view paint as an end in itself and rather as a medium for visualization, for the representation of the real world as it can be seen, experienced, or stored in memories. The Kunstmuseum purchased two large-format paintings by the artist in 2013 and will be presenting them in the company of recent drawings.

**Credit Suisse Förderpreis Videokunst 2014**

28.02. – 15.03.2014, Opening: Thursday, 27.02.2014, 18:00

The Credit Suisse Förderpreis Videokunst has become an established incentive award for video art and a call for candidates has now been announced for the third time by Swiss universities of applied sciences. The national competition for video art seeks students who explore the medium of video in an innovative way. The award comprises CHF 8,000.00 and a space in the collection of the Kunstmuseum Bern, and the winner will be named in February 2014 by an eminent jury. The Kunstmuseum Bern and Credit Suisse inaugurated this young talent prize in 2011 on the occasion of a 15-year-long partnership. The winning candidate will be announced on February 27, 2014. Subsequently the work of the prize winner will be on show until March 15 in the Kunstmuseum Bern's special exhibition room adjacent to the Städtgalerie and later, on the Museum Night 2014, at Credit Suisse's headquarters in Bern.

**Works from the Collection: Marcel Gähler**

28.03. – 26.04.2014, Opening: Thursday, 27.03.2014, 18:00

The draftsman and painter from Winterthur always has a camera with him when he is out and about taking pictures of insignificant locations—of waste land, garden plots and forests between dusk and dawn, when it is raining or snowing. The photographs are mostly blurred. They are predestined to be used for producing hyperrealistic oilpaintings, watercolors and drawings. Consciousness for what the hurried and passing glance first missed results from the slow process of making a drawing of the whole photograph or of a small detail from it. In this way the ambience of the sheets becomes emotionally charged, and internal landscapes, distant memories and a confusion of feelings unfold before our eyes.

**KUNSTMUSEUM BERN**

MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8 – 12 CH-3000 BERN 7

T +41 31 328 09 44 F +41 31 328 09 55

INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

**MEDIEN-SERVICE**

SERVICE DE PRESSE / PRESS OFFICE

T +41 31 328 09 19/44

PRESS@KUNSTMUSEUMBERN.CH

Outsider art from the collection

## **Presentation of Works from the Adolf Wölfli Foundation**

Jan. 2014 – Dec. 2014

The Adolf Wölfli Foundation was inaugurated in 1975 and established by Elka Spoerri (1924-2002). The Foundation takes on the administration of the legacy of the “writer, poet, draftsman, and composer” Adolf Wölfli (1864-1930) and, since its inauguration in 1975, has been a permanent official guest at the Kunstmuseum Bern.

Initially an outsider in every sense of the word, Adolf Wölfli's work today is one of the great highlights at the Kunstmuseum Bern. Controversial, unique, and a visionary, the artist constantly challenged his audiences anew with his work. Wölfli's art today is highly desired in international collections, his texts are printed in diverse publications, and his strength of vision is internationally admired more than ever.

At the Kunstmuseum Bern works by Adolf Wölfli can be viewed in temporary presentations throughout the year.

**Curator:** Daniel Baumann

**KUNSTMUSEUM BERN**  
MUSÉE DES BEAUX-ARTS DE BERNE  
MUSEUM OF FINE ARTS BERNE

HODLERSTRASSE 8 -12 CH-3000 BERN 7  
T +41 31 328 09 44 F +41 31 328 09 55  
INFO@KUNSTMUSEUMBERN.CH WWW.KUNSTMUSEUMBERN.CH

**MEDIEN-SERVICE**  
SERVICE DE PRESSE / PRESS OFFICE  
T +41 31 328 09 19/44  
PRESS@KUNSTMUSEUMBERN.CH