

Exhibitions 2011

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Dislocación Cultural Locations in Times of Globalization

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Back from Munich: Highlights of the Collection from Seven Centuries of Swiss Art

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"Rectangle and Square" From Picasso to Judd – Rupf Foundation Acquisitions

September 14, 2011 – January 8, 2012

KUNSTMUSEUM BERN
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The "Merz" artist's diverse works:

"Anna Blume and I" – Drawings by Kurt Schwitters

September 23, 2011 – January 8, 2012

Deeply moving figures:

**The Mystery of the Body: Berlinde de Bruyckere in Dialogue
with Lucas Cranach and Pier Paolo Pasolini**

October 21, 2011 – February 12, 2012

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Passion and Painting: Russian Art since 1970

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Presentation of Works from the Adolf Wölfli Foundation

January – December 2011

Showcase on Contemporary Art:

Kunstmuseum @ PROGR

January – December 2011

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Small and high-profile – The painter and his models:

Picasso: The Power of Eros Prints from the Georges Bloch Collection

February 25 – May 1, 2011

Opening: Thursday, February 24, 2011, 6:30 p.m.

Media reports dispatched: Wednesday, February 23, 2011

Pablo Picasso continually and intensely experimented with a great number of various printing methods, which he mastered with facility and ease. The Kunstmuseum Bern is putting on a small but outstanding show that conveys a captivating impression of the wealth of the Georges Bloch gift.

The Zurich textile industrialist **Georges Bloch (1901-1984)** collected **Pablo Picasso's (1881-1973)** prints from the mid-1920s onwards. It was not until 1953 that he became personally acquainted with the artist, and then they soon became friends. He was introduced to Picasso by Bernhard Geiser, the first author to compile a catalogue of the artist's graphic works. Bloch acquired a collection of Picasso's prints that comprised, around the time the artist died, about **2'000 sheets** (of linocuts, woodcuts, etchings, copperplate engravings, dry points, aquatints, and lithographs). They are a monument to the collector's profound understanding of the artist's work in this medium (he often purchased first impressions).

In 1972, Georges Bloch donated **473 works**, roughly a quarter of his collection, to the **Eidgenössische Gottfried Keller Stiftung GKS**. The gift was supplemented by a total of **39 additional works** in two lots in 1979/80 and in 1981/82. The GKS had the holdings of over 500 sheets deposited in eight Swiss museums. A portion of the prints is kept in the **Kunstmuseum Bern**, while the rest of the gift is preserved in **the Kunsthaus Zürich, the Kunstmuseum Basle, the Bündner Kunstmuseum Chur, the Musée d'art et d'histoire in Geneva, the ETH print collection, the Musée Jenisch Vevey, and the Kunstmuseum St. Gallen**. The only condition Bloch set was that the museums must, **every five years by turns, present a selection of the holdings from the gift to the public in a show**. The last such presentation was in 2007 in the Bündner Kunstmuseum Chur. Now it is the Kunstmuseum Bern's turn to give the public insight into the wealth of this collection of prints. It was the first museum to organize one of these exhibitions, taking place in 1972/73. Since then presentations – each with an individual focus – have been organized regularly at the other 7 locations of the holdings.

Pablo Picasso continually and intensely experimented with a large variety of different printing methods, demonstrating his great facility and competence in the art. The exhibition engages with the theme of the **power of eros**. Picasso obsessively pursued the theme of **the desiring and desirable female body** his lifelong not only in printmaking. The subject matter of **the artist and his model** is extremely pertinent in this context as well, which Picasso took up as early as in the 1920s and early 1930s when he studied Balzac's *Unknown Masterpiece*. But as he advanced in years he focused, in etchings and lithographs, on the motif of the artist in diverse costumes at the easel portraying his models.

Curator: Therese Bhattacharya-Stettler

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Chile-Switzerland – An artists' research project:

Dislocación Cultural Locations in Times of Globalization

March 18 – June 19, 2011

Opening: Thursday, March 17, 2011, 6:30 p.m.

Media release dispatch: Wednesday, March 16, 2011

To celebrate Chile's independence bicentennial, the Swiss Embassy in Santiago invited the Chilean-Swiss artist Ingrid Wildi Merino to organize an exhibition. The outcome was the exhibition project Dislocacion, which could already be viewed in Santiago de Chile in 2010, and now will be also shown in the Kunstmuseum Bern.

It comprises works executed and conceived especially for the exhibition by **artists from Chile and Switzerland**. The works analyze by way of art general **living circumstances in times of globalization**.

Chile is remarkable for its thriving contemporary art scene, which still remains to be discovered in Europe. Twenty years after the end of Augusto Pinochet's dictatorship, artists engage not only with the legacy of that era but also with **corruption in neo-liberal economic politics** impacting everyday life.

Oriented toward the situation in Chile, the works in the exhibition focus on phenomena that can be observed all over the world: **Displacement and homelessness** as a consequence of global economic and political development, the problems of **insufficient integration, ignorance of language, unemployment, and no prospects for the future**. The exhibition lucidly shows how **creatively populations confronted with these challenges** deal with them.

The exhibition includes works by: Ursula Biemann, Sylvie Boisseau & Frank Westermeyer, Juan Castillo, Thomas Hirschhorn, Alfredo Jaar, Voluspa Jarpa, Josep Maria Martin, Mario Navarro, Bernardo Oyarzun, RELAX (chiarenza & hauser & co), 000Estudio, Lotty Rosenfeld, Ingrid Wildi Merino, Camilo Yáñez

Curators: Ingrid Wildi Merino and Kathleen Bühler

Catalogue: *Dislocación. Kulturelle Verortung in Zeiten der Globalisierung / Cultural Location and Identity in Times of Globalization*, edited by the Kunstmuseum Bern, Ingrid Wildi Merino, and Kathleen Bühler, with essays by Rodolfo Andaur, Bertrand Bacqué, Fernando Balcells, Kathleen Bühler, Matthias Frehner, Ricardo Loebell, Justo Pastor Mellado, Sergio Rojas, Philip Ursprung, Adriana Valdéz, Paulina Varas Alarcón, and Ingrid Wildi Merino, ca. 256 pages, in German and English. ca. CHF 58.-

Supported by: Stiftung GegenwART, Dr.h.c. Hansjörg Wyss / Prohelvetia / the Swiss Embassy in Santiago de Chile / Gobierno de Chile, Consejo nacional de la cultura y las artes / Bicentenario Chile 2010 / Présence Suisse / FONDART / Avina Foundation / Stanley Thomas Johnson Foundation / Haute Ecole d'art et de design, Geneva / Universität Zürich / Universidad Catholica de Chile / Universidad Diego Portales, Santiago de Chile / Goethe Institute, Chile

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A small presentation of the collection holdings:

**Passage:
Victor Surbek (1885–1975) – Works from the Collection**

March 29 – June 5, 2011

**No exhibition opening
No media release dispatch**

In the first half of the 20th century, Victor Surbek was among the leading Bernese artists succeeding Ferdinand Hodler. In 2005, the estate's executors dissolved the Brunnmatt district studio in which Surbek and his wife, also an artist, worked over many years. The Kunstmuseum Bern had the privilege of selecting the works it desired from a still rich fund of Victor Surbek's art to complete its own collection – which hitherto comprised, among other masterpieces by the artist, the complete oeuvre of his prints.

Victor Surbek studied art in schools in Munich, Karlsruhe, and Paris. In the latter half of the 20th century he was one of the **leading Bernese artists** succeeding Ferdinand Hodler.

For many decades he painted **alpine landscapes and views from his summer studio in I self-wald** on the Brienzensee. **Italy** had the strongest artistic influence on his work. In his large painting *Cloud Flying/Wolkenflug* – an unusual, ultimately abstract work – we only see the suggestion of a wing from the plane taking him to the USA as it vanishes in a haze of clouds.

A selection from the last gift of artworks from his legacy will help us remember this artist, who was, **while deeply rooted here in the region, also a well-travelled man.**

Curator: Therese Bhattacharya-Stettler

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Key works by Swiss artists from the Kunstmuseum Bern collection:

Back from Munich: Highlights of the Collection from Seven Centuries of Swiss Art

April 1 – June 26, 2011

Opening: Thursday, March 31, 2011, 6:30 p.m.

Media release dispatch: Wednesday, March 30, 2011

The Kunsthalle der Hypo-Kulturstiftung presented 150 artworks from the Kunstmuseum Bern collection titled ... *Giacometti, Hodler, Klee ... Hosting the Kunstmuseum Bern in Munich* from mid-September 2010 to January 2011. This exhibition will be open to the public also in the Kunstmuseum Bern under the title of *Back from Munich* from April 1 to June 26, 2011.

Apart from very few changes, we will be presenting the same works selected for the show in Munich, comprising **paintings, works on paper, sculptures, and installations**. They are all creations by **Swiss artists**.

The organization and conception of the exhibition was a collaborative project of the Kunstmuseum Bern and the Kunsthalle der Hypo-Kulturstiftung in Munich. Munich's outside view of the collection enhances the Kunstmuseum's knowledge of its own collection, creating a **multifaceted tour of Swiss art revealing its great scope**.

The exhibition begins with **altar panels dating from the 15th century** when the Swiss Confederacy was established as independent from the Holy Roman Empire. **Portraits from the 16th to the 18th centuries** reveal Protestantism's impact on pictorial art in the alpine republic. **Majestic mountain panoramas** reflect the idea of a nation state in the way it was idealized by Friedrich Schiller in *Wilhelm Tell* (1804). The exhibition illustrates a **development** that is increasingly gaining relevance beyond the canton's borders: works by individual artists – ranging from Albert Anker via Karl Stauffer-Bern to Ferdinand Hodler – **are elevated onto the international stage** to join Alberto Giacometti, Paul Klee, Meret Oppenheim, and Jean Tinguely. Artists such as Franz Gertsch and Pipilotti Rist **set new trends in contemporary art**.

The collection presentation *Back from Munich*, however, is not restricted to only showing **familiar highlights**, such as Hodler's large-format figure paintings or Félix Vallotton's *Abduction of Europa/Entführung der Europa*. It additionally features **exhibit rarities**, brought to light from our depot, such as Joseph Werner's miniatures or James Licini's steel sculptures.

Team of curators: Matthias Frehner and Monika Schäfer

Further station of the exhibition: In the fall of 2011 a reduced version of the exhibition will be showing in the Oslo Nasjonalmuseet.

The catalogue: *Giacometti, Hodler, Klee. Das Kunstmuseum Bern zu Gast. Höhepunkte der Schweiz aus sieben Jahrhunderten*. Edited by Christiane Lange and Matthias Frehner. Approx. 224 pages, approx. 250 color plates. 7.5 x 28 cm, bound. Munich 2010. ISBN: 978-3-7774-2931-1 CHF 56.90.-*

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In collaboration with the Kunsthhaus Langenthal:

Endless Possibilities: Martin Ziegelmüller – An Overview of His Work

May 20 – August 14, 2011

Opening in Langenthal: Wednesday, May 18, 2011, 7 p.m.

Opening in Bern: Thursday, May 19, 2011, 6:30 p.m.

Media release dispatch: Tuesday, May 17, 2011

The Retrospective on Martin Ziegelmüller (b. 1935) taking place simultaneously in the Kunstmuseum Bern and in the Kunsthhaus Langenthal will be the first comprehensive overview of this Swiss artist's multifaceted work. In a very palpable way, it presents the development of the artist's subject matter from the beginning of his career to the present. While the Kunstmuseum Bern focuses on his landscapes and urban panoramas, the Kunsthhaus Langenthal shows – besides landscapes depicting rivers – gouaches of working life as well as portraits of friends and acquaintances from the art scene.

Views of wide expanses of countryside, endless seas of urban development, and cloud-filled skies belong to Martin Ziegelmüller's key motifs. **Details** regularly capture this painter's attention alongside his fascination for panoramic views: **Whirlpools** in rocky crevices, **scrub** growing on river banks, or **dead beetles**. Over the decades he **varied his subject matter**, viewing it from ever new angles – as very real environments or surreally transformed, as relatively lifelike copies or archetypes – or obscuring it in a maze of brushstrokes.

Initially in his career he was indebted to his teacher Cuno Amiet. But then Martin Ziegelmüller, exploring and responding to his environment, discovered **a visual language of his own** and pursued his own artistic goals **independent of fashionable trends in painting**. He finds unbounded inspiration in the things close and familiar to him: the river courses he explored as a child, routine work in a village factory, the sky over the region of his Seeland home. He is fascinated by the **moods of landscapes, gathering storm clouds, light and reflections**. This artist's enthusiasm for capturing **light effects** in painting grows with their complexity in representation. Wearing a headlamp he painted the cities Bern and Fribourg at night, almost dissolving their appearance into impressionistic oceans of light. Additionally, Martin Ziegelmüller pursues the effects of reflections and harmonies of color when painting the image of an operating theater or a glassworks. Such representations are accompanied by **ominous and apocalyptic visions** in which the artist engages with **civilization's gloomy prospects**. Nature reclaims the cities of Bern, Basle, and Zurich for itself, engulfing highways with its wild growth or swamps them under water. While Basle is torn by a rift, in Bern only ruins of the Federal Palace dome stick out through the layer of ice obliterating the city.

Curators: Eveline Sutter and Matthias Frehner

Catalogue: This catalogue will be the first comprehensive monograph on Martin Ziegelmüller. Numerous color plates show the artist's development from the beginning of his career to the present. Approx. 220 pages, approx. 180 color plates, hardcover, price approx. CHF 50.00. Authors: Fanni Fetzer, Matthias Frehner, Caroline Kesser, Klaus Merz, Eveline Suter, Konrad Tobler, German / French, Kerber Verlag

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Rediscovering a Swiss artist:

Ernest Biéler. Dreamt Reality

June 8, 2010 – November 13, 2011

Opening: Thursday, July 7, 2011, 6:30 p.m.

Media release dispatch: Wednesday, July 6, 2011

With *Les Feuilles mortes* (1899) and *Les Sources* (1900), the Kunstmuseum Bern owns two key works from Ernest Biéler's (1863-1948) symbolist phase. This artist's diverse oeuvre is well worth rediscovering. The large and comprehensive retrospective shows not only the artist's early impressionist work together with his symbolist and realistic artworks, but also his paintings influenced by the Art Nouveau style - the zenith of Biéler's art.

Ernest Biéler was born in 1863 and grew up in Lausanne. He **studied art in Paris**. In 1892 he returned, impoverished, to Switzerland and set himself up in **Geneva**. Until 1917 he often stayed for periods in the French art capital and in the seclusion of Savièse (VS) before finally settling down in **the Valais region, where he felt most at home, and in Rivaz on Lake Geneva**.

Biéler carried out numerous **public decoration commissions**, as for example the ceiling painting in the Bern theater. In painting he developed a **personal graphic style** and concentrated on depicting the world of Valais' farmers and their families.

The show will exhibit **paintings from all Biéler's artistic phases**. But it also incorporates his **decorative work**, presenting **chairs** he designed, his **painted wall decorations**, and a **secular glass window**.

With around 120 works of art, the exhibition provides the public with the opportunity of becoming acquainted with **not only generally known but also obscure facets** of the artist. It additionally includes **privately owned artworks that will be shown to the public for the very first time**.

The exhibition continues the **Leading Swiss Artists Series** in the Kunstmuseum Bern. It is a **collaborative project together with the Fondation Pierre Gianadda Martigny**.

Curator: Ethel Mathier

Accompanying educational program: We are planning a series of discussions with Valaisan experts on culture, economy, and politics. The art education department will be inviting the public to thematically focused viewings of works in the exhibition and to Biéler's ceiling painting in the Bern theater early autumn. Guided tours will be available.

Catalogue: Ernest Biéler. *Geträumte Wirklichkeit*. Eds. Fondation Pierre Gianadda and Kunstmuseum Bern, German-French, with essays by Matthias Frehner and Ethel Mathier, approx. 250 pages

Further venue of the exhibition: Fondation Pierre Gianadda Martigny, December 1, 2011 – February 26, 2012

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The artist and the collector of his works:

Amiet: "Joy of my Life" – The Eduard Gerber Collection

August 19, 2011 – January 15, 2012

Opening: Thursday, August 18, 2011, 6:30 p.m.

Media release dispatch: Wednesday, August 17, 2011

Cuno Amiet died on July 6, 1961, aged 93 in Oschwand in the canton of Bern after having lived an eventful life. To commemorate the 50th anniversary of this versatile artist the Kunstmuseum Bern will provide insights into one of the leading collections of Amiet's work, that is, into Eduard Gerber's private collection.

Eduard Gerber's private collection comprises over **a hundred of the Bernese artist's works**. The collection began with a touching story of how, as a young man, **Eduard Gerber** became acquainted with the already renowned artist **Cuno Amiet** in the **1930s**. Not only a **close and long-enduring friendship** arose between Eduard Gerber and the Amiet family, but also one of the most **fascinating and significant collections of Amiet's work was established**.

The **remarkable qualities of the collection** owe much to this friendship, which, in the end, makes the exhibition in the Kunstmuseum Bern so unique. The **artworks** had a **very special status at the time** for both the collector and the artist. Eduard Gerber pursued his passion for collecting over a very long period of time. Therefore the collection holds **oil paintings, watercolors, drawings, and prints** from Amiet's entire artistic career – from its beginnings to the last creative phase preceding his death. Thus not only special insights into the **life's work of the artist** await the public but also an **impression of the exceptional friendship** between two men, the prerequisite for the formation of this inspiring collection.

The artist was born in Solothurn, where the Kunstmuseum Solothurn is organizing a parallel exhibition with works by Cuno Amiet and Ferdinand Holdler.

Curators: Matthias Frehner and Regula Berger

Catalogue: A monograph with approx. 180 pages will be published to accompany the exhibition.

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Insights into the wealth of the outstanding Rupf Foundation collection:

“Rectangle and Square” From Picasso to Judd – Rupf Foundation Acquisitions

September 14, 2011 – January 8, 2012

Opening: Tuesday, September 13, 2011, 6:30 p.m.

Media release dispatch: Monday, September 12, 2011

At the beginning of the 20th century, Hermann and Margrit Rupf laid the foundations for a collection now seen as one of the leading of its kind for European modern art. Not only the vast number of high-profile artworks makes this collection remarkable but also the fact that Hermann Rupf acquired the majority of them in the same year they were executed. Because a foundation was established in the Kunstmuseum Bern in the 1950s, the collection is open to the public and, right up to the present, being constantly enlarged. The exhibition “Rectangle and Square”. From Picasso to Judd – Rupf Foundation Acquisitions will, for the first time, give a comprehensive view of the acquisitions accumulated by the foundation since it was established.

The foundation focused – like the collector couple had previously done – especially on **purchasing contemporary art**. Today its holdings reflect not only a fascinating **overview of one hundred years of art history** but also display the **preferences of the private collection**.

Besides key groups of works by **Picasso, Braque, Klee, or Kandinsky**, the foundation holdings also include superb **minimal, concrete, and Group Zero art**, as well as work by esteemed individual artists such as **Markus Rätz** and **Meret Oppenheim**.

A group of artworks by the conceptual artist **Vaclav Pozarek** (resident in Bern) and by **Florian Slotawa** is among the foundation's most recent acquisitions. Both artists explore art concepts and strategies foregrounding the object and space, thereby presenting a compelling sequel to Hermann Rupf's emphasis on collecting cubist art.

Curator: Susanne Friedli

Catalogue: A catalogue with a large number of plates will be published for the exhibition.

For more information on the foundation see: www.rupf-stiftung.ch

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The "Merz" artist's diverse works:

"Anna Blume and I" – Drawings by Kurt Schwitters

September 23, 2011 – January 8, 2012

Opening: Thursday, September 18, 2011, 6:30 p.m.

Media release dispatch: Wednesday, September 17, 2011

The Kunstmuseum Bern is presenting an exhibition of Kurt Schwitters' (1887–1948) art in its manifold forms to the public. The show substantiates the fact that Schwitters goes way beyond being "just" the Merz artist who revolutionized collages by creating pictures using cuttings from newspapers, advertisements, and throwaway images. His works embrace many different styles, ranging from Dada through constructivism to virtually surrealist artistic statements.

The exhibition deepens the image we have of the Merz artist with **a selection of around a hundred surprisingly diverse drawings** stemming from private collections and from the artist's bequest. Most of the artworks will be **on public view for the first time** in this exhibition. The sheets palpably illustrate decisive turning points in the artist's career as well as his stylistic development: **Schwitters's path to abstraction** around 1917 and his consecutive **Dadaist experiments**, his **travel sketches and portrait studies** during his exile in Norway and England from 1937 onwards, as well as **key problems** that preoccupied the artist in both his abstract compositions and his landscapes.

The exhibition gives an overall impression of the **extremely varied nature of the artist's work**, demonstrating how the Merz artist not only **studied nature his lifelong** to maintain and develop his practical proficiency in art but also drew from it as **a source of inspiration** and as **a welcome guideline**.

Curator: Claudine Metzger

Additional venue of the exhibition: Sprengel Museum, Hanover, May 15 – September 4, 2011

Catalogue: *Anna Blume und ich. Zeichnungen von Ernst Schwitters*, edited by Isabel Schulz, Kurt and Ernst Schwitters Stiftung, Hanover, with essays by Isabel Schulz, Claudine Metzger, Matthias Frehner, Hatje Cantz Verlag, Ostfildern 2011, ca. XX pages, approx. 80 plates.

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Deeply moving figures:

The Mystery of the Body: Berlinde de Bruyckere in Dialogue with Lucas Cranach and Pier Paolo Pasolini

October 21, 2011 – February 12, 2012

Opening: Thursday, October 20, 2011, 6:30 p.m.

Media release dispatch: Wednesday, October 19, 2011

Berlinde de Bruyckere's works are the focal point of this exhibition. The Flemish artist was born in Gent in 1964. She developed the concept for the exhibition together with the Kunstmuseum. The result is a dialogue – overarching epochs and media – of her works with selected paintings by Lucas Cranach and sequences out of Pier Paolo Pasolini's films.

Adopting a realism involving corporeal transformation, De Bruyckere's figurative representation discovers extremely novel forms and **emotionally deeply moving figures**.

Especially de Bruyckere's works in recent years – engaged with *Man-of-Sorrows* or *Pietà* subject matter – are inspired by Lucas Cranach as well as by the intensity and beauty of his painted figures. Within the **context of Martin Luther's theology**, Cranach reflects **on the image of man who lived "in the flesh" and in the image of the Man of Sorrows**. His wounds evidence God's love for humankind, and the incarnation of Christ his grace. De Bruyckere's sculptures **transform these religious motifs**. They underscore the erotic and extremely cultivated sensual expression of Cranach's figural portrayals – even under the greatest suffering – **in a compressed manner that transcends realism**. In the face of possibilities that have opened up in our age due to science's ability to generate nature, de Bruyckere's works prompt viewers to meditate on **ethical questions**. The sculptures appear **provokingly political** in their emotional and aesthetic distance to mass media's voyeurism, to the mechanisms of advertising images, and in consideration of mass exterminations.

In addition to the above-described aspect of de Bruyckere's work, **a selection of films by Pier Paolo Pasolini** will partake in an artistic discourse on the **archaic dimension of body language and the body as an object for the projection of power and consumerist interests**.

This exhibition is the **first monographic show of Berlinde de Bruyckere's work in a Swiss museum**. It comprises works that the artist created especially for the occasion.

The exhibition will be **organized collaboratively with Dr. Cornelia Wieg, Stiftung Moritzburg Halle – Kunstmuseum des Landes Sachsen-Anhalt**.

Curator: Kathleen Bühler

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A private passion for contemporary Russian art:

Passion and Painting: Russian Art since 1970

December 2, 2010 – February 19, 2012

Opening: Thursday, December 1, 2011, 6:30 p.m.

Media release dispatch: Wednesday, November 30, 2011

The Kunstmuseum Bern is organizing an exhibition that gives fascinating insights into Arina Kowner's extensive collection of Russian contemporary art. The collection comprises 200 works by 46 artists from the period dating from 1970 to 2008. The museum will be showing pictures by famous Russian nonconformist artists as well as works that were executed after 1989.

On the one hand, the exhibition focuses on **famous Russian nonconformists** who refused to adopt the social realist manner propagated by the Party and **who worked until 1989 largely underground**. Among them we find artists such as **Erik Bulatov** and **Vladimir Nemukhin**. The works of these two artists could already be viewed in the Kunstmuseum Bern – as early as 1988 in the exhibition *I Live - I See* and also in 2005 in *Avante-garde Underground*. **Ilya Kabakov's** installations were also shown in Bern in 2000 in a one-man show.

Additionally in the coming exhibition, we find male and female artists represented who were largely active **after 1989**. **Bella Matveeva** is among them, a renowned representative of Leningrad neoacademism who has returned to figurative painting, and **Vladislav Mamyshev 'Monroe'**, who mixes kitsch and pop art ironically, alienating both political as well as orthodox cultic images.

Arina Kowner attaches great importance to representing single artists in her collection by both **older and more recent works**, and, if possible, with whole groups of works. The collector, of Russian decent herself, **is or was personally acquainted with most of the artists**. As Kowner puts it herself, "mostly a personal encounter is involved in the purchase of a work of art." Correspondingly she describes her collection as a "huge documentation of memories that impacted my life." In 1988 she acquired her first painting in Moscow, in Sergei Borisov's Studio 50 A, a legendary meeting point for nonconformists. Her visit to Studio 50 A and intensive discussions with artists sparked off Kowner's **passion for Russian contemporary art**. Since she began collecting Kowner has been **dedicated to acquainting the Swiss with Russian culture**. In 2004 she founded the **OKNO Society**, which regularly organizes events under the title of "OKNO – A Window to Russian Culture" in order to foster **dialogue between Western and Russian art** and **encounters between people from different cultures**.

Curators: Matthias Frehner, Monika Schäfer

Monograph of the collection: *Passion Bild. Russische Kunst seit 1970. Die Sammlung Arina Kowner*, edited by Arina Kowner, Zürich: Scheidegger & Spiess, 2010.

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Outsider-Art from the Collection:

Presentation of Works from the Adolf Wölfli Foundation

January – December 2011

The Adolf Wölfli Foundation was founded by Elka Spoerri (1924-2002). The Foundation administers the estate of the "writer, poet, artist and composer" Adolf Wölfli (1864-1930) and, since its founding in 1975, enjoys guest status at the Museum of Fine Arts Bern.

Initially an outsider in every sense of the word, the work of Adolf Wölfli is one of the highlights of the Kunstmuseum Bern. Controversial, unique and visionary, it repeatedly challenges the viewer anew. Today, his drawings and collages are collected and exhibited all over the world, his writings appear in the most diverse publications, and admiration for his vision remains widespread. Changing exhibitions of Adolf Wölfli's works are presented at the Kunstmuseum Bern year-round.

Curator and head of the foundation:

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Showcase on Contemporary Art:

Kunstmuseum @ PROGR

Jan. 2011 – Dez. 2011

Curator: Kathleen Bühler

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