

# August Gaul Martin Lauterburg

August 22, 2014 until January 11, 2015

The Kunstmuseum Bern is now welcoming two comprehensive groups of artworks as new additions to its collection. The Zwillenberg Foundation has handed over its outstanding collection of some 120 animal sculptures by the German sculptor August Gaul (1869-1921) as a permanent loan to the Kunstmuseum. The well-rounded presentation of the collection provides a cohesive picture of the Berlin-based sculptor's work. The highly influential artist was one of the pioneers of modern German sculpture at the beginning of the 20th century.

Additionally, the Martin Lauterburg Foundation recently transferred its collection to that of the Kunstmuseum Bern Foundation. This second comprehensive acquisition comprises some 80 paintings by the Bernese painter Martin Lauterburg (1891-1960)—and not least, a large number not only of his prints and drawings but also his photographs. Augmented by the works of Martin Lauterburg already in the Kunstmuseum Bern collection, we are able to provide a representative selection of his art in the exhibition, giving our audience the opportunity to discover this highly valued artist anew.

Our presentation combines the works of both artists, albeit each in separate rooms. This gives our visitors the opportunity of experiencing two remarkably different artists, both of whom produced a commanding and unique oeuvre in their respective genres.

## Martin Lauterburg (1891 – 1960)

### Room 1

#### Martin Lauterburg: Early Work and Geraniums

*I am painting lots of wonderfully beautiful things in the cellar—geraniums of course.*

(Martin Lauterburg to Otto Lauterburg in a letter dated August 29, 1925, Bern)

From 1907 to 1909, Martin Lauterburg acquired his first training as an artist from the Bernese landscape painter Ernst Linck. Influenced by his teacher's style of painting, Lauterburg's early landscapes frequently depict the surroundings of his grandparents' farm, which had the name of "Haspelgut" and was located on the outskirts of Bern (*Haspelgarten / Haspel Garden, Garten mit Gerberlohe / Garden with Tanbark*, both around 1912). The paintings of the property have been executed in luminous colors in a late-impressionist style. At the same time Lauterburg was keenly interested in lighting when portraying interiors. The small-format paintings *Mutter am Tisch / Mother at the Table* or *Interieur (Familie) / Interior (Family)* demonstrate Lauterburg's sensitivity for spatial effects

and intimate scenes. The emptiness commanding the center of the painting *Runder Tisch mit vier Stühlen / Round Table with Four Chairs* has something almost magical about it. In 1919, as a young artist Lauterburg made his debut at the New Secession exhibition in Munich with the work *Selbstbildnis im Zimmer / Self-Portrait in an Interior* (1917), painted in a style that is very close to new objectivity. However, his special interest was flowers, above all geraniums, which he grew himself in the cellar. In his pictures he does not only present geraniums as plants with red flowers (*Geranium*, 1920s). His depiction of this rather unassuming plant makes us aware of its nevertheless innate beauty as it reaches out to the light with its delicate young shoots, as we can witness in *Kleines Geranium / Small Geranium* (1921). It was only later, when Lauterburg had his studio in Bern not far from a glazier's workshop, that he executed the daring composition *Geranium vor Glasscheiben / Geranium in Front of Panes of Glass* (1939). The painting *Mutter im Gang stehend / Mother Standing in the Hallway* (1934) is one of the many portraits he made of his mother, whom he was very close to.

### Room 2

#### Martin Lauterburg: Portraits and Religious Subjects

We can trace how Lauterburg began to adopt a more expressive painting style in his works dating from the 1930s. He was able to find his own artistic vocabulary by studying the old masters as well as German expressionism (for example, Max Beckmann), and the artists who, like himself, pursued the New Secession goals. Whereas he painted his self-portrait (*Selbstbildnis*, 1933) and the portrait of Ricarda Huch (*Porträt Ricarda Huch*, 1930) with vibrant brushstrokes and earthen colors, clear outlines and colors are characteristic for his portrayal of W. Lauterburg (*Bildnis W. Lauterburg*, 1927). Wilhelm Ludwig Lauterburg (1844 – 1929) was an uncle of the artist and the authorized officer at a local bank branch and a council member of Bern. For a long period he was the president of the Lauterburg family-run association, and Martin Lauterburg was able to sell a picture or two when the regular family gatherings took place. The portrait of the poetess Ricarda Huch (1864-1947) hanging in the exhibition exists in at least three versions; the first of them to be painted by the artist is now at the Kunsthalle Mannheim. The version in Bern was purchased by the Kunstmuseum Bern in 1930 on the occasion of Lauterburg's exhibition at the Kunsthalle Bern. Inspired by the works of art he saw at the Alte Pinakothek, Lauterburg became interested in religious themes at an early stage in his career. In 1929/30 he painted a triptych for the chapel at the dermatology clinic of Munich University Hospital. The center panel features the Resurrection, while the side panels depict Saint Rochus and Saint Sebastian. Lauterburg took the two figures from the side panels for his later paintings of the two saints *Heiliger Rochus und Heiliger Sebastian* (1931), this time rendering them in loose, expressive brushstrokes. Gaul's artwork *Sonnenblume / Sunflower* (1934) is an example of his enduring interest in painting plants as subject matter. It was made with the help of photography, which was the case for much of his art (see Room 6).

> The Martin Lauterburg exhibition continues in Room 5

KUNST  
MUSEUM  
BERN

CREDIT SUISSE  
Partner of the Kunstmuseum Bern

Bürgergemeinde  
Bern

## Room 5

### Martin Lauterburg: The Artist in His Studio

*"My studio is a wonderful space and the light in it has something mystical about it. This situation strongly motivates my investigation of the 'spatial and mystical' qualities in painting. To witness twilight in this space is an experience that is beyond description and will make a strong impact on my art in future. It makes me relive my encounters with 'specters and goblins' as a very small child."*

(Martin Lauterburg to Otto Lauterburg in a letter dated August 22, 1915, Bern)

Martin Lauterburg initially had a studio in Munich and then one in Bern; in them he kept all sorts of artist's props. The items included masks, pieces of cloth, or plants. He portrayed himself in the midst of this paraphernalia, be it as a painter (*Atelierszene mit weiblichem Akt / Studio Scene with Female Nude*, 1927/37), or be it in a more enigmatic guise, in some sort of fancy dress, or in the shape of his own mask that the sculptor Karl Geiser had made for him (see the display case in Room 6). In these works we can see how Lauterburg explored issues of own identity and his role as an artist, as well as his intensive search for meaningful pictorial content and the ideal organization of pictorial space. Beginning with the painting *Atelier mit Christusfigur / Studio with Figure of Christ* (1922), his studio scenes are his most distinctively original group of works. The world of imagery that this subject conjured up in him preoccupied the artist to the end. His renderings of articulated mannequins, plants, or pieces of cloth appear uncannily alive. Like the sorcerer's apprentice, he invokes their hidden powers while simultaneously controlling them, such as in *Der Atelierreiter I / The Studio Rider I* (1924/25). The photo camera depicted in this painting is a reminder that photography was Lauterburg's only tool for being able to capture certain poses. We can follow how Lauterburg used photography to invent his compositions in the painting *Der Maler / The Painter* (1928) (see the photographs in the display case in Room 6). No less eerie than his jam-packed studio pictures is the scene set in a dark and gloomy stairwell in the undated painting *Bahrenträger / Stretcher-bearers*.

## Room 6

### Martin Lauterburg: Late Work and Documentation

Martin Lauterburg sometimes worked on his studio pictures over a period of years, often painting over them several times. Thus they are often thickly layered with paint. This is the case in the painting *Der Maskenmann / The Man with the Mask*, which he completed in 1960—reducing the main motif and composition to simple geometric structures. His pursuit of abstract reduction is likewise obvious in *Komposition mit Masken / Composition with Masks* (1959). Under the top level of paint we can still vaguely discern the underlying still life he had begun in 1938 featuring a globe and masks. A suite of drawings and photographs provide insights into Martin Lauterburg's versatility as an artist. Thematically these works engage with his two main subjects of the studio and flowers. They are in fact independent works of art, especially in regard to the only little-researched photographs from the estate of the artist. Their artistic qualities go way beyond the function of being preliminary study aids for painting or a means of documenting his oeuvre. Surviving props from Lauterburg's studio and various documents reveal supplementary insights into the highly individual world of this artist.

## Biography of Martin Lauterburg

1891	Born on May 14 in Neuenegg as son of the vicar Otto Lauterburg. After his father died he spent his childhood in the Burgerliches Waisenhaus (public orphanage) Bern
1907	Attended the painting classes of Ernst Linck
1909	Graduated from the grammar school Freies Gymnasium Bern. Studied philosophy at Neuenburg University.
1910–1913	Attended the Munich College of the Fine and Applied Arts under Robert Engels and Julius Diez; studied the old and modern masters at the Alte and Neue Pinakothek (Altdorfer, Dürer, Rubens, Goya)
1915	Settled definitively in Munich. Visited his brother Otto, a vicar in Saanen, on a regular basis
1919	Became a member of the Munich New Secession. Stayed

at the health resort Montagnola; made the acquaintance of Hermann Hesse

From 1919	Regularly participated in the Christmas Exhibition at the Kunsthalle Bern
1925– 1928	Trips to Amsterdam (Rembrandt), Vienna, and Dalmatia
1930	Solo exhibition at the Kunsthalle Bern
1932	Trips to France and Italy. Participated with 6 exhibits in the Venice Biennial.
1934	Trip to Paris
From 1935	Lived at Falkenhöheweg 8 in Bern, studio at Zähringerstrasse 11
1936	Death of his mother
1937	Golden Laurels Award of the Vienna Artists' Association
1941	12 exhibits in the show "Swiss Sculptors and Painters" at the Kunsthaus Zürich
1943	Solo exhibition at the Kunsthalle Basel
1951	Solo exhibition at the Kunstmuseum Bern Together with Cuno Amiet and Peter Thalman he visited Winston Churchill
1956	Sojourn in Spain
1959	Honorary member of the Munich Academy
1960	Died on June 9 in Bern
1961	Solo exhibition at the Kunsthalle Bern
1972	Martin Lauterburg Foundation established by his brother Otto Lauterburg

## August Gaul (1869 - 1921)

### Room 3 and 4

### August Gaul: from Historicism to Modernism

*"My goal is not to pedantically imitate nature but to capture its characteristic qualities and essential spirit. Above all I strive to create a three-dimensional work of art. (...) My fascination for animals is fundamentally artistic. I make animals because it brings me joy."* (August Gaul)

August Gaul was born in 1869 and is one of the pioneers of modern sculpture in Germany. He succeeded in bringing the representation of animals as subject matter on par with that of human beings. He created monumental sculptures in stone and bronze just as he made many pieces in small and very small formats. Since 1893, bronze sculptures of animals were Gaul's preferred thematic focus. He found his models at the Berlin zoo and in the city's museum of natural history. In 1893 he executed the statuette of a young lion, which, in revised versions, was to become one of his most successful sculptures. (*Sitzender junger Löwe / Sitting Lion Cub*, 1898). From 1894, while pursuing his master sculptor certificate, Gaul worked in Reinhold Begas's studio at the Prussian Academy of Fine Arts. Among other things he produced two monumental lions for Begas's *National Monument for Kaiser Wilhelm* situated before the Berlin Palace at Schlossplatz. Alongside monumental pieces, Gaul modeled many small, highly animated sculptures of animals, especially of bears, in an impressionistic manner.

### Walking Ape

From 1895 to 1897, August Gaul worked at the Berlin zoo on a life-size figure of a walking orangutan, a project that was very probably commissioned by the museum of natural history in Berlin. The sculpture was Gaul's first independent large-scale work. The *Grossen Affen / Large Ape* (1895) we are presenting in the exhibition is a small maquette for the large sculpture. The stance of the figure aptly replicates how an orangutan moves. Viewed from a formal perspective, the sculpture still bears the stamp of the painterly treatment of surfaces typical for Begas. However, Gaul had discarded his teacher's historicism, decisively discarding representative subject matter and complicated forms.

## The Goats

In 1897, August Gaul was awarded a Rome travel grant from the academy. Inspired by Rome's surrounding rural region, he modeled the piece *Die Ziegen / The Goats* (1898), which he submitted at the 1900 world's fair, the *Exposition Universelle* in Paris. It was to become one of his most successful sculptures. In this case Gaul tried his hand at domestic instead of zoo animals. In Rome he additionally executed the marble relief *Sechs römische Ziegen / Six Roman Goats*. A variation of this piece in bronze became part of the Zwillenberg Collection (*Sechs römische Ziegen*, 1898). The relief, a rather graphic rendering of six wandering goats, exemplifies how Gaul was finding an own, individual style distinguished by simple and clear forms. A cubistic structure and clear outlines are the characteristic qualities of his figures from this time on. During the course of this development, Gaul joined the Berlin Secession, a group of artists associated with the painter Max Liebermann and the gallery-owner Paul Cassirer.

## Two Pelicans

In 1899, Hugo von Tschudi purchased a cast of the *Zwei Pelikane / Two Pelicans* (1897) for the Berlin National Gallery. The item here is a cast that was made at a slightly later date. Gaul's pelicans were originally intended for the 1900 *Exposition Universelle* in Paris. However, the artist was instead present at the world's fair in the work *Laufenden Strauss / Running Ostrich* (1900). This piece is different to most of Gaul's figures because it is a depiction of an animal in motion.

## The Lioness

August Gaul's formal approach of concentrating on the main characteristics of an animal crystallized in his life-size figure of a lioness standing (*Stehende Löwin*), a leading example of 20th-century sculpture. In the art collector Eduard Arnhold it found a buyer at its first presentation in 1901 at a Berlin Secession exhibition and was allocated a prominent place in his Wannsee mansion. The way the author of the piece has captured the animal's calm alertness and strength in a compacted way, together with the sculptural unity intrinsic to the piece, combine to make it a leading example of modern German sculpture. The Bern version of the lioness (*Löwin*, 1899) we are showing in the exhibition is another of Gaul's maquettes. It is executed as part of the preliminary work for a larger sculpture and its surfaces are structured in much more detail than in the final version. In 1911, Gaul again took up the motif of a standing lioness. This time he rendered the creature in a more stylized fashion and rendered the play of muscles in a summary way, as we can witness in his bronze lioness *Löwin* (1911) and in a Meissen porcelain figurine. He had executed *Mutterfreuden / Joys of Motherhood* (1897) at an earlier date. With this sculpture, the Zwillenberg Collection owns the version that was shown at the 1898 *Grosse Berliner Kunstausstellung*, an exhibition that was organized by the Prussian Academy of the Arts. It is one of the earliest casts made by *Bildgiesserei Noack*, and subsequently this fine-art foundry made the casts of most of Gaul's sculptures. Among Gaul's friends around this time were August Kraus (a Begas student), the sculptor Fritz Klimsch, and the draftsman and illustrator Heinrich Zille, who documented Gaul's studio in a photograph (see the large studio photo hanging on the wall).

## Bears

*Spielende Bären / Bears Playing* (1899) is a further work by the artist that still has a somewhat narrative quality. The way Gaul has treated the subject matter is reminiscent of the French animal sculptor Antoine-Louis Barye, whose art strongly influenced Gaul while he was still a young man. Around 30 sculptures of Barye belonged to Gaul's teacher Paul Meyerheim. At the start of the Second World War, August Gaul created another figure of a bear with the patriotic *Berliner Bär mit Schwert / Berlin Bear with Sword* (1914-17). A large, lumbering bear followed, bearing the title *Standing Bear (Stehender Bär*, 1917). It is also known as the "dancing bear" (*Tanzbär*). As Gaul did not have to do military service in the war, he traveled in 1915 under the commission of the Army Command to the eastern front and drew soldiers' graves. In 1916 helped his friend, the sculptor Ernst Barlach, get discharged from military service. As casting in bronze was forbidden due to the war, Gaul focused on small-format sculptures (see the display case in the entrance area) and executed prints about war events for Paul Cassirer's *Bildermann* and *Kriegszeit* journals. With the figurine of a *Hamster* (1917) holding an ear of wheat in its front paws, Gaul referred to "*hamstern*," German for "hoarding," a widespread wartime practice.

## Room 4

### August Gaul: Fountain Sculptures

#### Donkeying Around

In working together with the gallery owner Paul Cassirer, August Gaul no longer had to work for commissions and was free to work on statuettes as he liked. Through Cassirer he was in touch with private collectors and had the security of being able to sell his work. In 1907, August Gaul had a house built with a studio at Roseneck in the Grunewald district of Berlin, where he lived with his family and was also able to work. A donkey called "Fritze" was part of the family too. It was a present from Tilla Durieux (actress, Paul Cassirer's wife) for Gaul's five-year-old son, Peter. Peter was the model for the statuette *Eselreiter / Donkey Rider* (1912), which was a study for a large statue. A year later Gaul executed the pendant piece with a girl as the rider in *Eselreiterin* (1913). These two bronze figurines are among the rare occasions that the sculptor portrayed people. Already a year earlier Gaul playfully explored antics that could be expected from donkeys in the series *Eselei / Donkeying Around* (1911).

#### Bear Fountain

From 1903 onwards Gaul began to design fountains. He had them constructed as the architectural framework for his bronze animal statues. In 1904, the "Bear Fountain" was completed and erected in an open lobby of the Wertheim department store at Leipziger Platz, just after the building had been extensively renovated by the architect Alfred Messel. From 1913 onwards, Gaul made smaller casts of the main feature of the fountain—two approximately 80-centimeter-high bear cubs playing—of which our *Junge Bären / Young Bears* (1904/13) here are examples.

#### Cygnets, Otters, European Bison

*Schwanenkükenbrunnen / Cygnet Fountain* (1905) was Gaul's first artwork for a public space which he carried out without commission. The fountain was built in Krefeld. We take it that the two pairs of swans and the two individual birds here in the exhibition are casts of the fountain statues made in 1921. At the world's fair held in Brussels in 1910, the *Exposition Universelle et Internationale*, Gaul was present with a large version of the *Fischotter / Otter* (1902). The painter Max Liebermann had the first cast of this bronze set up in the garden of his Wannsee mansion (see photograph hanging on the wall). Liebermann's portrait drawing of Gaul (*Portrait August Gaul*, 1919) evidences the friendship between the two artists (and is part of the Gaul Collection of the Zwillenberg Foundation). After ten years' work, Gaul finished a monumental group of fighting European bison. They were made on commission by the Prussian Cultural Ministry and were to be erected in Königsberg (Kaliningrad). The version in our exhibition, *Modell Kämpfende Wisente, 2. Fassung / Model: Fighting Bison, 2nd version* (1904/05), was created as part of the preliminary work leading to the large-format sculpture and gives a lucid impression of the muscular strength of these primeval forest animals.

#### Ducks and Penguins

In 1911 a fountain with sculptures of ducks was set up. It was sponsored by Max Cassirer, and was August Gaul's first artwork to be situated in the inner-city area of Berlin. At the same time, Gaul had begun working on numerous figures of penguins, to a large extent for fountains in the gardens of his clients and patrons. Our three penguins (*Pinguine*, 1911) standing on roughly hewn stone pedestals were originally part of a small fountain with a round basin, which was commissioned by the industrialist and art collector Franz Oppenheim. In the simplicity of the form of the bodies, Gaul's penguins reveal the artist's pursuit of pure, plastic forms. Gaul abstains from narrative interaction between the figures, each of the birds is independent and characteristically unique. Six further penguins (*Pinguine*, 1914-1920) were made for the city park in Hamburg, of which three belong to the Zwillenberg Foundation.

#### The Baby Elephant and the Zwillenbergs

Greeting our visitors when they enter the exhibition, Gaul's sculpture of a standing baby elephant (*Stehender junger Elefant*, 1916/17) is one of the showpieces in the Gaul Collection of the Zwillenberg Foundation in regard to its large format, quality, and rarity. Gaul made the initial designs for the elephant in 1916 on commission by Bayer-Werke as a fountain figure for a housing development in Leverkusen. As one of two surviving casts made after the artist's death, the Zwillenbergs very probably acquired the elephant baby in the 1920s directly from Gaul's heirs. The fate of the sculpture is closely interwoven with the history of the Jewish Zwillenberg family. Originally having lived in Berlin, Dr. Helga Zwillenberg (1930-2013) and her brother, Dr. Lutz Zwillenberg (1925 - 2011), established the Zwillenberg Foundation to preserve the family's collection of Gaul's art-

works in 2012. Because of their research work in the natural sciences they lived from 1959 in Bern, where they founded a biology laboratory among other projects. Their father was Hugo Zwillenberg, who married Elise Tietz in 1919 and was made partner of the retail company belonging to his father-in-law Oscar Tietz. The company, called Hermann Tietz, had its headquarters in Berlin from 1900. It owned numerous department stores, and from 1927 KaDeWe was among them too. The Zwillenberg-Tietz family lived in a mansion on Hohenzollerndamm in the Berlin district of Dahlem, where it kept its family art collection, including August Gaul's animal sculptures. Comprising 120 statues, it is one of the largest surviving collections of Gaul's work. The elephant formerly stood in the garden of the mansion and was a favorite of the children living there. After Hitler came to power in 1933 and in the course of the implementation of the Nazi "Aryanization" policy, the family was forced to sell the Tietz retail company, which was then renamed "Hertie." The family emigrated to Holland in March 1939 due to pressures that strongly impacted both their business and private lives. They only just succeeded in getting the Gaul Collection together with other artworks and furniture that they owned in wooden containers out of Germany at the last moment. Thus it managed to survive the war in the free port of Amsterdam. Before moving everything out of the house, the family employed a woman photographer to document the rooms and views of the house and garden while all was still intact. You can view a selection of these photographs in the exhibition. The elephant, which had to remain in Germany as so-called "Deutsches Kulturgut" (German cultural heritage), was for a long time thought to have been molten down or lost. But thanks to the investigations of Helga Zwillenberg it was rediscovered in 2002 at Rosenberg Palace (Rozmberk nad Vitavou, Czech Republic): "In November 2003 it was finally almost completely restored to its former magnificence, standing on a beautiful pedestal of granite from East Africa. After a few nerve-racking mishaps on the part of the Berlin art-shipping company, we finally succeeded in welcoming back the 200-kilogram statue at our summer house close by Bern. Covered in garlands of autumnal flowers, the return of our elephant after 65 years was celebrated by our friends and family on November 22, 2003." (Helga Zwillenberg in: "Ein Elefant kehrt zurück," [an elephant returns home] www.berlin.de/aktuell June 2004).

#### Display Case in the Entrance Area

In the display case in the entrance area the whole spectrum of Gaul's zoo and domestic animals are presented as if in a big aviary. The artist did not consider large-format sculpture in anyway superior to smaller works, but a different approach was demanded by each. In the case of small formats Gaul placed great value on the effects created by the contours and confined his creations to highly distinctive forms. Alongside a great number of individual pieces, he also executed two series of animals, *Kleine Wasservogel / Small Water Fowl* (1900) and *Kleiner Tierpark / Tiny Zoological Park* (1915). At times he modeled his animal statues anew in a much smaller format to what he had originally realized, for which the trumpeting elephant is an example. Initially Gaul had executed the graceful lizard (*Echse*, 1919) for the grave of Peter Cassirer, Paul Cassirer's son. And when August Gaul died, three bronze lizards were also featured on the ledger of his grave in the Dahlem cemetery of Berlin, as if his survivors wished to pay him their last respects.

## Biography of August Gaul

1869	Born on October 22 in Großauheim, in the Hanau district of Hesse as son of a stonemason
1882 – 1888	Trained at the Hanau Royal Academy of Drawing
1888	Moved to Berlin
1890 – 1892	Visited the school of the Berlin Museum of Arts and Crafts
1890	Won a permanent admission ticket for the Berlin zoo.
1892/93	Studied at the College of Fine Arts in Berlin, was a student of the animal painter Paul Meyerheim
1893	Began to work as a sculptor of animals
1895 – 1897	Was a student under Reinhold Begas, working toward his master sculptor certificate
1898	Travel scholarship, sojourn in Rome
1898	Founding member of the Berlin Secession. Worked together with the Paul Cassirer Gallery

1900	Married Clara Haertel, the couple had three children. Participated at the world's fair in Paris
1902	Elected as a member of the board of the Berlin Secession
1908	Appointed professor at the Academy of Fine Arts
1915	Traveled to the eastern front. Made prints depicting war events
1919	Appointed as a member of the purchasing committee of the Berlin National Gallery. Special exhibition for his 50th birthday at Cassirer Gallery.
1921	Appointed senator of the Academy of Fine Arts
1921	Died on October 18 in Berlin

## Agenda

#### Public guided tours (in German)

Sonntag, 11h: 31. August, 14. September, 7. Dezember  
 Dienstag, 19h: 14. Oktober\*, 18. November, 6. Januar  
 \*mit der Kuratorin Magdalena Schindler

#### Von Pinguinen und Geranien – Familienführung mit Znüni (in German)

Sonntag, 19. Oktober, 10h30 – 12h30  
 Für Kinder ab 6 Jahren und Erwachsene. Anmeldung (bis Freitag, 17. Oktober): [vermittlung@kunstmuseumbern.ch](mailto:vermittlung@kunstmuseumbern.ch) oder T +41 (0) 031 328 09 11. CHF 10.00 pro Person

## The Exhibition

**Curators:** Matthias Frehner, Magdalena Schindler

**Entrance fee:** CHF. 14.00 / red. CHF 10.00

#### Private guided tours and tours for schools :

T +41 (0)31 328 09 11, [vermittlung@kunstmuseumbern.ch](mailto:vermittlung@kunstmuseumbern.ch)

#### Opening hours:

Tuesday: 10 a.m. – 9 p.m., Wednesday – Sunday: 10 a.m. – 5 p.m.  
 Holidays: 25.12.2014: closed, 31.12.2014 / 01.01. / 02.01.2015:  
 10 a.m. – 5 p.m.

## The exhibition and the Kunstmuseum Bern are sponsored by the:

Zwillenberg-Stiftung



Partner of the Kunstmuseum Bern



Burggemeinde  
Bern