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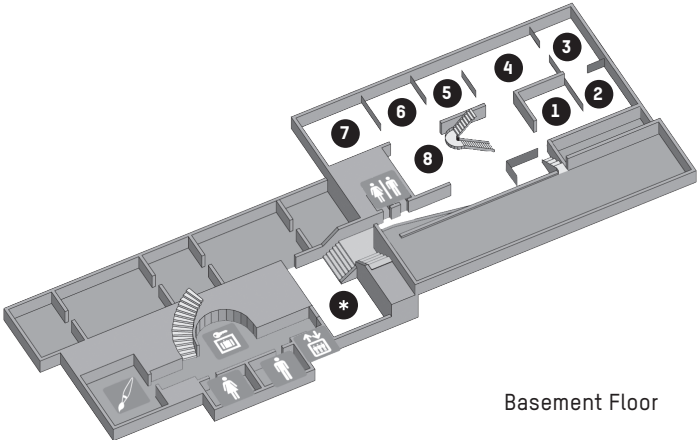
“What remains.”
The World of
CESARE LUCCHINI

23.09.2016 – 08.01.2017

**KUNST
MUSEUM
BERN**

EXHIBITIONGUIDE

Floorplan



Basement Floor

* **Vestibule:** Film about Cesare Lucchini by Vito Robbiani

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Introduction

“The decisive factor for each work of art is the moment in which I get the feeling that all my input begins to take shape on the canvas and objects emerge on its surface: a table, a head, a dog, and so forth.” (Cesare Lucchini, 2008; transl.)

With these words the Ticinese artist, Cesare Lucchini, articulated a major aspect of his compositions: in a painting something becomes manifest. The objects and figures that emerge in his pictures are the product of a moment in the painting process. They are not the result of preliminary sketches, they are not transposed from a motif that the artist has before him in some form or other – as is required for art in naturalistic styles. Rather, Lucchini is an attentive and sensitive artist who is deeply affected by what he reads in newspapers and sees on television, and this is reflected in his paintings. Is Lucchini therefore more a poet than painter? Because poetry is based on the intricacy of things shining through when this process eclipses the straightforward word? Lucchini, indeed, does not say “table” and mean it as an analytical description of a flat slab fixed on four legs. A painting of a table is accompanied by many connotations as the process of design in painting it involves very different things. Against a wide horizon such as this, chance and the joy of discovering are both equally at home.

Cesare Lucchini’s large-format paintings invite beholders to enter into their pictorial space; they originate in a tradition in which painters paint painting itself as their subject matter. It is not only that

Lucchini, in his first series of compositions, singled out the studio as his subject matter, the place where paintings are born. The studio in his paintings even morphs into an artistic confrontation between the opposite poles of representation and abstraction, a confrontation that had already preoccupied modernist art in the first half of the 20th century. Vassily Kandinsky comprehended the gradations of distinguishing between realism and abstraction as the convergence of opposite poles, which ultimately pursue the same goal in furnishing the inner character of a picture. He was the pioneer of non-representational painting, which was based on the abstraction of things. This polarizing dispute led the way right into the 1950s and bore the stamp of an unrelenting debate on figurative and non-figurative art. Lucchini became immersed in the ambience of this art discourse when he enrolled at the Brera Academy of Fine Arts in Milan. Here he also encountered the further reference points of the painting traditions of Lombardy and contemporary art.

Lucchini's reaction to the polarity between realism and abstraction was to produce paintings that contain pictures – that is, pictures within pictures. Lucchini takes his beholders by the hand and shows them how the painting was made and why a picture is a picture. At first this sounds like a rather over-theoretical art. But in fact this aspect only gradually unfolds as we closely view the paintings. What is special about Lucchini's paintings is that they readily allow access into their worlds: the things depicted in the compositions can be easily identified in an initial reading of the paintings, and we can

follow each work's ability to change and how the meaning of the subject matter undergoes a transformation. Lucchini's paintings seek to stir our emotions. Just as certain topics and issues move the artist, sometimes even with anger, the beholders can – through the eyes of the artist and knowledge of current affairs – rethink their own opinions. Contrary to the practically infinite number of images churned out by the press and photojournalism, Lucchini's painting series feature only a few motifs. These he combines and develops, confronting the flow of time with something lasting. This might explain why the disturbing issues addressed by Lucchini's paintings are, despite this, presented in such a subdued manner.

Room 1

The Early Work and the *Studio Series*: Spaces Inside and Outside

Cesare Lucchini studied art from 1961 to 1965 at the Accademia di Belle Arti di Brera in Milan. His teacher was Pompeo Borra, an admirer of Fernand Léger's painting. During the 1960s in Milan, people interested in art could acquire detailed knowledge of both contemporary art and the art of Lombardy. In his youth Lucchini was fascinated by modern art of the first half of the 20th century, visiting exhibitions of Amedeo Modigliani and Nicolas de Staël. In Milan he likewise added Giorgio Morandi as a focus of interest: the color hues typical of the Lombard masters are present in Lucchini's work during this period. Still-lifes and studio props constitute one of his main themes, fully in line with a fusion of Morandi's and de Staël's painting styles. After graduating from art college, Lucchini executed paintings that took up the art of the modern masters such as Edvard Munch, whose painting *Winternacht* (*A Winter's Night*, ca. 1900, Kunsthau Zürich) he interpreted in his own way (*Interno – esterno*, 1965). At this time the bold and simple painting style of pop art left its impact on his work. The butt of a cigarette is a likely object for Lucchini. His *Mozziconi* impress us as painted pendant pieces to Claes Oldenburg's similarly blown-up sculptural everyday objects. In 1972 he embedded the cigarette butt in an abstract space. Its biomorphic forms and the artist's management of line evoke a surreal ambience reminiscent of Graham Sutherland.

The scenes depicting Lucchini's studio from 1975 onwards are much more than views of where the artist works with easel, chair, and workbenches. Rather, these interiors simultaneously reflect his inner life. The paraphernalia in them morph into vehicles for conveying moods

and articulate the artist's own emotional states. Furthermore, in his studio pictures Lucchini addresses painting itself. While around 1980 his painterly construction of space echoes that of Alberto Giacometti, the paintings executed from 1983 engage with the devices of painting. Not only does the format of his paintings significantly increase in size and represent space, but the artist's utilization of pictures within pictures explores new territory. Lucchini paints his studio without making an appearance himself or without a model portrayed in the compositions, like a room that is empty of humans and where his paintings reside. These are in a state of becoming. The result is a constant shifting between the different layers of reality of the pictures represented within the painting and the artwork itself. The uncertainty that arises goes so far as that the picture within the picture even merges with the background. A staircase or window appears as a shadow that is cast on the painting represented in the painting. This too invokes a chimerical, surreal world that is nevertheless very realistic. Lucchini applies painterly means in scrutinizing the reality of painting and investigates the boundaries between paintings and their surroundings. On the one hand, his *Studio* paintings hang on the wall as painted panels. But, on the other, they invite beholders – as paintings hanging on the wall – to immerse themselves in the world of painting. It is a kind of painting that does not represent outside space but the brushstroke, paint, and the space peculiar to picture making. The picture within a picture and the subtle placement of frames within the composition are Lucchini's tools for methodically introducing beholders to reflect on the prerequisites of art.

Room 2

Spatial Abstractions of the Studio: The Assemblage Series

Lucchini was especially fascinated by American art. The work of Robert Rauschenberg greatly interested him – an artist whose beginnings were firmly anchored in the tradition of abstract expressionism. And not least when, as early as 1964, the Venice Biennial celebrated Rauschenberg as the pioneer of pop art. Lucchini visited not only Documenta III in Kassel but also the exhibition in Venice. Almost twenty years later, with his assemblage series, he recurred to the principles that hallmarked Rauschenberg's combine paintings and ultimately enlarged them, leading to an art that addresses the sociopolitical issues of minorities and oppression. In the paintings he executed between 1985 and 1987, the objects of the studio tend to increasingly dissolve into the composition's background. He depicts paintings in paintings, workbenches, or chairs in a two-dimensional manner – like in the color field painting of protagonists such as Mark Rothko or Barnett Newman in American art. In addition, Lucchini enhances the intensity of the colors of his paint; red and blue dominate in his paintings. Isolated faces and the stylized silhouette of a bending figure (*Quasi crocifissione*, 1987) appear in combination with a composition highlighting a cross. Lucchini combines the political injustice of apartheid in South Africa with a topic that has great relevance to art history – with that of the Crucifixion. However, Lucchini does not paint religious paintings and instead works with elements of traditional painting. Crosses, skulls, and figures are practically swallowed by the background, their indistinct forms looming through a clash of color of dynamic brushstrokes, essentially an outcome of

spontaneity and the painting process itself. Lucchini deliberately combines contemporary historical events and art-historical motifs as the basis of his work.

Room 3

The Figure and Space: *What Remains* and its Manifestations

For Lucchini painting is an event because it brings forth the unexpected and has many surprises in store. He engages with an individual theme in several paintings simultaneously. He introduces certain pictorial inventions from one painting into another and, as part of the painting process, then explores the scope for transformation, searches for another angle to the subject. Often he achieves this by spontaneously painting over certain segments of the composition. These changes are rather uncontrolled in the initial phase, with the subsequent phase comprising scrutiny and reflection. For Lucchini, a series of pictures is complete when he can no longer draw anything new out of a subject, when he feels empty inside, so to speak.

Lucchini's intensive preoccupation with heads led him, in 2005, to take on the subject of motion. A walking figure heads in the direction of a monumental silhouette of a head (*Qualcosa si muove*). Tranquility and movement find a balance in the dynamism of the brushstrokes; opposites attract in many of Lucchini's series of pictures. An armchair or stool can be seen as the embodiment of repose, of tarrying a while. In 2004 Lucchini painted a series with armchairs and gave it the title *Quel che rimane – Was bleibt/What Remains*. These seats are optically inviting as paintings, but if you would extract them from the picture they would not be functional at all. For this reason the differentiation between abstract and representational art loses its meaning for Lucchini. A painting creates its own reality, which of necessity builds on experience of the outside world. However, this reality obeys laws of its own. Thus we find that the word "interno" has

been added to the title of the armchair painting in the exhibition – as the object in the artwork has its source in the inner world of the artist and is a product of the imagination and chance.

Lucchini's paintings are abstract and representational at the same time because they are part of a context that delves beyond the subject matter of the composition. In 2005 the artist named one of his paintings *Ai margini – ombre*; in this work he again took up the motifs of figure and armchair. Shadow builds a large field of dark paint along the edges of the painting, while the figure seems to be running into a light-filled space and one almost feels that the armchair is following it – both seem attracted by the light. This corresponds with Lucchini's intentions in the work: by painting he illuminates things, bringing them out of darkness, and, at the same time, critically scrutinizes them. When a specter-like disembodied head hovers over an armchair in later series, then this introduces the figure of the thinker. Representing the artist, this head in paint reflects the painterly reality of the armchair and is simultaneously the beholder's interlocutor.

Room 4

Large-Scale Head Compositions: Shadow Projections on the Wall

When Lucchini gave up his Milan studio in the winter of 1989 and moved to Dusseldorf, he began a series in which heads fill the entire space of the canvas. Initially these works had no title until he gave them that of *Quasi una testa – Beinahe ein Kopf/Almost a Head*. The artist stated the following on this series of paintings: “I am attempting to illustrate something that has to do with people. For this reason each painting has a base (in the shape of a broad, horizontal dark band): it stands for the earth. Over this is a kind of head signifying human presence. Around this head – and larger – is a whole universe in blue. The series began with the idea of the shadow of a head, which was enlarged by projecting it onto the canvas and, in time, evolved into a head. I think the reason why I choose to use blue is because it is a *notturno*, a nocturnal color. However, this is not meant in a naturalistic sense but rather a psychological one. It is better to attempt to search our inner selves during the night!” (translated from *Cesare Lucchini*, exh. cat. Pinacoteca Casa Rusca, Locarno 1992, p. 142 f.)

Lucchini painted the “head paintings” in a period of reorientation. In Germany he visited galleries and museums in the mornings and worked on his paintings in the afternoons. Dusseldorf and later Cologne are the cities in which one could see not only the art of the Junge Wilde (German Wild Youth) but also the whole range of international art trends. Dusseldorf and Cologne were the places for Lucchini where he did define his own position in art. He set the heads on bases comprising dark, horizontal lines. Additionally, in being portraits, these works are entrenched in an art-historical genre that

allows for self-questioning. Furthermore, these pieces address the gestural painting related to art informel or figurative expressionism. Ultimately these works are projections of inner emotions. The small shape of a head lower down in the composition can be interpreted spatially as lying in front of its own expansive shadow as well as being integrated within it. The arch-shaped, slashed canvas *Senza titolo* from 1991 takes on the function of a portal into and behind the painting. The gaze of the beholder not only scans the surface of the artwork but can also slip into the image itself.

In contrast to many painter-sculptors of his generation – such as Georg Baselitz or Per Kirkeby – Lucchini did not execute sculptures. The monumentality of his heads and their space-filling presence, however, is reminiscent of sculpture and envisions these bodies in space. Their immediacy, energy, and eternal qualities bring the figures of Swiss sculptor Hans Josephsohn (1920-2012) to mind. The sculptures of the latter enter into a dialogue with Lucchini's paintings in this room of the exhibition.

Room 5

The World Falls Apart: The Child Soldier, the Soldier Killed in Action, and the Civil Wars

Günter Grass's *The Tin Drum* and the 1979 film adaptation directed by Volker Schlöndorff made quite an impact on? Lucchini, which took the shape of the figure of the drummer in his painting. Grass had lived for a short while in Dusseldorf and integrated some of his experiences of this city in the novel. Lucchini lived over thirty years later in the same city. However, the historical reference seems to be more important to Lucchini as well as the symbolic figure of Oskar Matzerath. This character of the book, who is fitted out with a tin drum, decides never to grow up on his third birthday and can break glass with his voice. Oskar lives through the period of Nazi rule, and his passion for drumming is interpreted as an act of resistance, as a personal refusal to comply with the status quo. Moreover, drumming is for Oskar a means of remembering, of conjuring up the past. For Lucchini, Oskar is a figure of transfer. The drummer Oskar accompanies and, at the same time, opposes the machinations of war, bringing the march rhythm of the Nazis out of tact by being out of sync with it. Lucchini transforms the historical context for his figures of children: his "Oskar" evolves into the *Bambino soldato*, the child soldier in Ruanda, who from 2009 stops at nothing and, from 2013, carries a gun over its shoulder. Lucchini translates the literary figure Oskar in historical terms and facts; the world of art conflates with historical life-world experience. In the process of fulfilling this, Lucchini adopts a stylistic element that we also find in Grass's *Tin Drum*, in allowing the first-person narrator to confuse past and present. In the plot, bizarre reality, imaginary worlds, and historical events converge.

Lucchini is an attentive reader of newspapers and follows the news on television. He is alarmed by historical events and integrates them in his painting. His paintings from the last twenty years dramatize current events in a special way. His utilization of framing within compositions is eminently deliberate. He draws the lines with a ruler, thereby reaffirming the focus on the motif. What at first glance seems like a boundary of a compositional segment of a canvas that is to be mounted at a later date on stretcher frames is a self-conscious lead for directing the perception of the beholder. By including an inner frame, the artist places – as it were – parentheses in the composition; it is as if he was citing something. The painting depicts a picture within a picture. It does not portray reality, but instead interprets reality through the medium and means of painting. The helicopter flying over a group of figures seeking protection or the remains of a soldier killed in action (*La caduta – resti*, 2014) suffices to make the reproach clear. The helicopter flying over a group of figures seeking protection or over the remains of a dead soldier (*La caduta – resti*, 2014), is accusation enough. But Lucchini does not just confront us with the horrors of civil war as a bloody spectacle. His paintings take a much more subtle approach by revealing the miseries of war, the destruction, ruin, and decay. The passionate brushstrokes and splatter of color represent the butchering that has taken place. Lucchini's painting emphasizes action, and in it Lucchini relives events and conjures up their presence without specifying details.

Room 6

Attempted Rescue by Boat: Lampedusa and Paradise

Civil war displaces people, making refugees of them. Today we are confronted by this reality firsthand. When between just 2008 and 2009 over 20,000 refugees fled from North Africa to the Italian island Lampedusa, lying between Sicily and Tunisia, the extent of the wave of migration became obvious to all. During the Arab Spring, the number of refugees and of the persecuted doubled. In old barges and inflatable dinghies, refugees risked and still risk the dangerous passage; the media were and are replete with the shocking images of the tragedies taking place there. The wave of immigrants and their individual fates, which we are in danger of losing track of due to the sheer scale of the disaster, induced Lucchini to address the topic in his painting. In a 2008 interview he voiced the following: "The stimulus for a painting usually arises from thought processes that are triggered by events, especially the more dramatic ones, impacting our everyday lives. My feelings are strongly moved by certain issues, which can sometimes even make me angry and subsequently become a driving force for new painting projects." The anger intrinsic to the series *Quel che rimane – Lampedusa* seethes beneath the surface of the painting and is articulated in the gestural quality of the brushstrokes. The dramatic quality of the painting requires only a minimal usage of objects and figures: the boat, which seems to have dissolved, and the persons who remain anonymous because the ground seems to swallow them up or we can only perceive mere adumbrations of their receding silhouettes.

As a narrator Lucchini is restrained – in contrast to media coverage. The standing figure in the background of the painting *Quel che rimane – Lampedusa* from 2010 affects viewers in a special way. It is situated on a huge, reclining figure, and, not as we would expect, on an island. The motif of a sprawled-out figure is familiar in Lucchini's oeuvre: it is the person who has come to grief, the person who has been killed – *La caduta*. In the Lampedusa paintings, however, there is more to what meets the eye, as Lucchini is referencing a painting by Arnold Böcklin, *Die Toteninsel/The Isle of the Dead* (1880, Kunstmuseum Basel). It illustrates the figure clothed in white standing upright in a boat that approaches a burial site on an island. Lucchini inverts the situation of the older painting. His figure stands on a veritable Isle of the Dead while the boat holding only a few people is moving away from the island. A melancholy mood prevails because the refugees flee from the place of death in the hope of survival. This, however, is denied the figure that is left behind.

Ambiguity is an essential characteristic of Lucchini's paintings. This is due to the metamorphosis that certain pictorial elements undergo in the painting process and their taking on a life of their own. Sometimes we cannot say what the things in the paintings are. This interplay between objectivity and abstraction is a source of fascination for Lucchini: "In my opinion, abstract and figurative art are no longer substantially different categories these days. The issue is not whether something is abstract or not – what is important is that art be empowered to communicate strong emotions." (Cesare Lucchini,

2008; transl.). The mutability of individual pictorial elements – such as the motif of a mountain – can be traced in Lucchini's painting series. Whereas the mountain as a view out of a window initially separates interior space and outdoors, it ultimately takes on the quality of being a visionary projection in the composition, an object that dominates the landscape due to its distance and aloofness in the background. In front of the mountain lies an isolated fallen figure (*La caduta – interno*, 2014) or a barrier of barbed wire and posts prevent access (*Quel che rimane – Lampedusa*, 2016). The mountain acquires the symbolic meaning of the unattainable, the yearning for a paradise-like place on earth.

Room 7

Balance in Jeopardy: Ecological Threats to Animals and the Holocaust

When on April 20, 2010, an explosion occurred on the BP oil-drilling rig Deepwater Horizon, the largest environmental disaster ever in the Gulf of Mexico took its course. It is estimated that around 700 million liters of crude oil flowed into the ocean. The environmental pollution caused by the oil slick was devastating and posed an immediate threat to the fish populations and seabirds in the region. While this was happening the press disseminated images of oil-soaked pelicans throughout the world. The titles of Lucchini's paintings depicting the pelicans seem somewhat cynical: *Quel che rimane – BP*, as it is the pelicans who can no longer fly and whose survival is under threat. Indeed, what remains are suffering creatures, fighting to survive, because of a multinational corporation's greed for profit. While BP did not follow security standards and by doing so triggered the devastating oil spill, it is the individual who, in the end, falls by the wayside. The oil-soaked pelican in Lucchini's paintings is not some arbitrary bird. Rather, its expressive face revealing its acute suffering with the screech of its open beak has universal meaning. The paintings from 2010 and 2011 still depict single figures. In 2011 in *Quel che rimane – BP Messico* the artist adds a dog. The pelican, desperate, seems startled by the dog and tries to save itself. But to beholders the dog does not really appear to signify harm and instead strikes them as being an observer of what is going on. In this way, Lucchini has portrayed dogs in other paintings too: they either look beholders in the eye or watch what is going on in the represented scene. The presence of the dog is a commentary on the portrayed events while it simultaneously functions as a witness.

In his paintings, Lucchini selects historical events and saves them from oblivion. Lucchini grew up in the period following the Second World War with the generation that lived through the experience of fascism. He cites atrocities committed by Nazi Germany, especially the Holocaust, to signify the struggle against oblivion. The title of the paintings series *Il giorno della memoria – Der Tag des Gedenkens/ Commemoration Day* alludes to the day of remembrance of the liberation of the Jewish internees in the concentration and death camp Auschwitz-Birkenau on January 27, 1945. In these pictures Lucchini places a tree at the center of the composition, with a severed head or emaciated bodies lying underneath. The tree symbolizes humanity's vitality as the tree of life. In the Old Testament, this tree is likewise the tree of knowledge. Eating of its fruit means the loss of eternal life and expulsion from paradise. We have been banned from paradise, but nature's rejuvenation and the renewal of growth after winter offers at least hope. Perhaps the ominous cloud casting its shadow over the figure that has collapsed under the barbed wire will eventually vanish (*La caduta – spinato*, 2016).

Room 8 / Stair Area

The Œuvre as a Unified Whole: The Dialogue of Paintings

Alongside its incriminating quality and skepticism, Lucchini's art nevertheless has an affirmative quality. His paintings could make their viewers feel downcast, as the subjects tackled over recent years address the dark side of life. They emphasize death again and again. In his compositions something that has been left behind remains. Humankind is simultaneously absent and present. There is a strong affinity between Lucchini's studio paintings of the 1980s and his most recent work of this year, in which alpine regions – like an unattainable counter world – foster yearning for an idyllic life. Almost forty years separate these paintings, but they share a searching quality, both carefully sound out situations and things. Lucchini's pictures are the expression of a moment, they avoid the specific. And because they are mutable their prevailing mood is tinged with optimism. Especially due to the fact that his pictures always also engage with the theme of painting itself, their beholders are able to maintain a certain aloofness. While Lucchini partakes in a dialogue with his paintings in the process of their creation, he ultimately leaves communicating with the beholders to his art, and chooses to remain in the background as the artist and maker.



Biography: Cesare Lucchini

1941

On July 10, Cesare Lucchini was born as the third child of Alessandro Lucchini, Director of Arsenale Militare Bellinzona, and Alice Soldini in Bellinzona.

1956 – 1961

Attended Scuola Cantonale di Commercio in Bellinzona. Alongside classes at the mathematical and mercantile oriented school he was engrossed by painting. He was influenced in his early style and artistic forms by Paul Cézanne's advice to Émile Bernard to use cylinders, spheres, and cones as guidelines in art and the study of nature.

1959

He organized a school excursion to Milan because he was personally interested in visiting the first large exhibition after the war mounting the work of Amedeo Modigliani at Palazzo Reale.

1961

After graduating from school he gained his mother's support for his decision to study painting, even though she would have preferred him to choose a career with a dependable income. In October 1961 he went to Milan and studied at the Accademia di Belle Arti di Brera.

1963

Without his knowledge, his mother wrote a letter to Giorgio Morandi, whom Cesare had mentioned to her as a leading contemporary artist. On February 28, Morandi replied that he could not take on the great responsibility of advising her son to continue or break off his studies.

1964

Lucchini spent three days going through Documenta III in Kassel. At the Venice Biennial, Lucchini was confronted by the pop art of Robert Rauschenberg, Jasper Johns, Jim Dine, and Claes Oldenburg. He was fascinated by a television interview with Alberto Giacometti, containing also footage of this artist at work.

1965

He graduated from the academy in Brera. He wrote his dissertation on Nicolas de Staël.

1966

Lucchini worked in two studios: In the city center of Milan and in Ticino. He executed the *Mozziconi* series (Cigarette Butts).

1967

Lucchini studied especially American art and the figurative painting of Arshile Gorky, Willem de Kooning, and Richard Diebenkorn. Other artists he was interested in are Pablo Picasso, Francis Bacon, and Willy Guggenheim.

1970

In February, Cesare Lucchini and Mara Keller married in Lugarno. Lucchini encounters the paintings of Emil Schumacher in Milan.

1973 – 1980

Interni series (Interiors).

1980 – 1985

Studio series.

1986

He paints the first pictures addressing the figure of a child with a drum. At the same time Lucchini works on non-representational compositions.

1989

In April, Lucchini travelled together with Stephan Spicher to New York. He planned to stay there for a year. He was especially interested in Jean-Michel Basquiat's painting and Keith Haring's graffiti. The American way of life and the violence in the city made him change his mind, leading him to pack his bags and return already during the second week of his stay there.

After quitting his studio in Milan in November, Lucchini alternated between working for two months in his Ticinese studio in Bruzella and two months in Dusseldorf – and subsequently Cologne – until 2012.

1989 – 2011

Quasi una testa series (Almost a Head).

1991

Lucchini enrolled in a course in Como taught by Emil Schumacher as guest professor. Two years later, Lucchini, together with Pierre Casè, director of the Pinacoteca comunale – Casa Rusca in Locarno, visited Schumacher in Hagen. In the fall of 1994 Schumacher mounted an exhibition at Casa Rusca.

1992/93

Large-scale solo exhibitions at the Pinacoteca comunale – Casa Rusca, Locarno, and at the Musée d'art et d'histoire, Neuchâtel. Showing were works from 1982 to 1991.

1998

Group exhibition together with Paolo Bellini, Pierre Casè, Rolf Iseli, and Stephan Spicher at the State Russian Museum in Saint Petersburg as well as at the Manège in Moscow.

1998 – 2000

Quasi crocifissione series (Almost a Crucifixion). Recurs to the subject of the cross from 1986.

Since 2003

Quel che rimane series (What Remains).

2005

Lucchini moved into his spacious studio in Lugarno, Pregassona. He created the series *Qualcosa si muove* (Something is Moving), with variations of a figure in motion in front of a two-dimensional, abstract head (*Quasi una testa*).

Since 2007

Began with the series *Bambino soldato* (Child Soldier). After almost 20 years Lucchini again took up the subject of a child.

2008/09

Large solo exhibition at Kunstsammlungen Chemnitz and at the Museo Cantonale d'Arte, Lugarno, with works from 2001 to 2008.

Since 2011

La caduta series (The Fall).

2012

Il giorno della memoria series (Remembrance Day).

2015

Lucchini visited the Italian island Lampedusa together with Vito Robbiani. They got in touch with filmmaker Gianfranco Rosi, who won the Golden Bear in 2016 for his documentary on the boat refugees crossing the Mediterranean. Since 2010 Lucchini has been executing paintings that engage with this subject.

Text of the exhibition guide: Rainer Lawicki

Agenda

Öffentliche Führungen

Sonntag, 11h:

25. September / 16. Oktober* /
30. Oktober / 11. Dezember 2016 /
08. Januar 2017

Dienstag, 19h: 11. Oktober 2016

*mit dem Kurator Rainer Lawicki

Visita guidata in Italiano

Domenica 6 novembre 2016,
ore 11.30

Rundgang durch die Ausstellung mit dem Künstler Cesare Lucchini

Dienstag, 25. Oktober 2016, 19h
(Italienisch-Deutsch)

Skulptur und Malerei im Dialog

Führung mit Matthias Frehner
und Rainer Lawicki
Dienstag, 22. November 2016, 19h

Catalog

»Was bleibt.«

Die Welt des Cesare Lucchini

Hrsg. Matthias Frehner und
Rainer Lawicki. Mit Beiträgen
von Matthias Frehner, Rainer
Lawicki, Marco Francioli,
Gabriele Holthuis und Michele
Balmelli/Cesare Lucchini.
Ausgabe in deutsch, gebunden,
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Exhibition

Duration of the exhibition	23.09.2016 – 08.01.2017
Opening	Thursday, September 22, 2016, 6:30 p.m.
Entrance Fee	CHF 14.00 / red. CHF 10.00
Opening hours	Tuesday: 10:00 a.m. – 9:00 p.m. Wednesday – Sunday: 10:00 a.m. – 5:00 p.m.
Public holidays	December 24/25, 2016: closed December 26/31, 2016: 10:00 a.m. – 5:00 p.m. January 1/2, 2017: 10:00 a.m. – 5:00 p.m.
Private guided tours/ schools	T +41 31 328 09 11 vermittlung@kunstmuseumbern.ch
Curators	Rainer Lawicki, Matthias Frehner

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