

EN

The Mystery of the Body

21.10.2011 - 12.02.2012

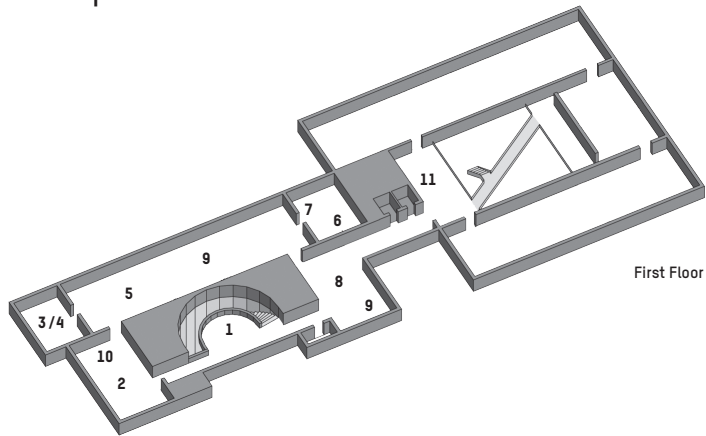
# Berlinde De Bruyckere

In Dialogue with Lucas Cranach  
and Pier Paolo Pasolini

KUNST  
MUSEUM  
BERN

EXHIBITION GUIDE

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# Introduction

The current exhibition presents Berlinde De Bruyckere's artistic interpretation of the «mystery of the body» in dialogue with a selection of works by Lucas Cranach and Pier Paolo Pasolini. The show vividly illustrates the German Renaissance painter's and the Italian movie director's influence on the contemporary Flemish sculptor's drawings and sculptures of the last seven years.

The body has always been a «mystery» in the sense that it can never be comprehended fully. It is one of the most commonly portrayed subjects, and each generation of artists discovers it anew.

To have unlimited access to the human body in the age of digitization is an extraordinary challenge, and we find ourselves increasingly confronted with more absurd ideals of beauty. Moreover, on the internet we can subject bodies to violence in a virtual world without having to bear the consequences of our actions. Such circumstances impact how we see and deal with the body, and this is often reflected in art. Our perception of reality is colored by how the body is represented in porno, horror, and action films as well as by the ubiquity of media images in our world. Artists are therefore faced with the problem of how they can bring us back to reality – how they can arouse our heartfelt sympathy in their representations of the body and not just satisfy our voyeuristic inclinations.

Lucas Cranach obviously sought to embed related questions in a religious context. His *Schmerzemann* (Man of Sorrows) presents the scourged figure of Christ wearing a crown of thorns in order to arouse pity in beholders of the image and bring them to search their souls. In contrast, De Bruyckere unites existential representations of

## Berlinde De Bruyckere: *Schmerzemann V* (2006)

suffering, sexual passion, modesty, and bereavement in a non-religious context. The contemporary artist plays with drastically direct and emotionally moving figural representations. She thereby evokes a confusion of feelings in her viewers who are undecided between feeling disgust or dismay. In all of this De Bruyckere underscores what is essentially human – that we are all flesh. Awareness of the body links us to others and transcends ethnic, religious, and disparate views of the world.

Even if Berlinde De Bruyckere's art exposes us to nakedness, wounds and suffering, as well as death, it maintains an emotional and aesthetic distance to the media's characteristic voyeurism and the mechanisms employed by advertising images. The artist refuses to adopt attitudes that are prevalent in the event industry and the beauty market. Contrary to the ideal images exploited by advertising, her sculptures do not hide their scars and sutures, the symbols of their vulnerability. Such an attitude is what De Bruyckere shares with the Italian movie maker Pier Paolo Pasolini. For Pasolini the body was an arena for staging excessive sensuality, uncontrollable drives, and individuality in a world in which it was increasingly becoming a plaything for brutal sexuality and excessive violence. Throughout his career, Pasolini used the body metaphorically to subvert petty bourgeois social order, which, in his eyes, not only gave birth to fascism but also laid the foundations for consumer society.

Berlinde De Bruyckere began working on the motif of the Man of Sorrows in 2006. Inspired by late medieval painting, she applied herself to related forms of depicting suffering and, in the process, developed a new form of sculptural realism. In contrast to the models of art history, however, she presents bodies without heads or arms, that is without the most individual traits. This makes it easier for beholders to personally identify with the sculptures. As templates she uses silicon molds made from models that are instructed to strike poses expressing suffering. The corporal forms are cast in wax in a procedure comprising several stages, whereby the layers in between are colored with pigments so that we are under the impression we see veins and arteries through the skin-like membranes of the wax bodies. The wounds are pivotal to the sculptures, and, indeed, Berlinde De Bruyckere's *Schmerzemann V* is comprised of nothing but a wound. The body has been shrunken down to two life-size pieces of skin draped over a tall iron pillar. The weight of the figure's legs stretches the body lengthwise. By displaying the body in such a drastic way the artist stirs in beholders the disquieting realization that flesh and the body are intrinsically bound to human existence. In an interview she once said that wounds signified that we exist, that rent-open flesh first makes us aware that there is an inner being to the body as well. Wounds make this inner being visible to the outside world, stirring up very existential fears and emotions in the viewer. For De Bruyckere the wound is a symbol of change: because pain overwhelms our capacity to think, it opens the door to another level of consciousness where our experience of the moment is purely visceral.

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## Berlinde De Bruyckere: *Romeu ,my deer’* (2011)

Since 2010, Berlinde De Bruyckere engages with the stag as subject matter in addition to her already existing interest in horses and humans. Her inspiration in this direction stems from Ovid’s *Metamorphoses*, especially the legend of Actaeon the hunter. According to legend, he surprised the goddess of the hunt Diana while she was bathing, whereupon she transformed him into a stag so that he was torn apart by his own hounds. The artist asked her father, who not only hunts himself but is also a butcher, for a stag to make the mold for the wax.

The wax sculpture lies on its side with a gaping wound. The headless animal was shaven clean. Its antlers have been thrust down the dead deer’s throat backwards as if the animal had been choked to death. The sculpture tells us that sometimes our strongest weapons can, despite their benefits, also be a threat to our own lives. The work’s title is a pun on their ambiguous function: «my deer» sounds, when spoken, the same as «my dear», much as the stag is still today both admired and game. But it is also possible that it is a subtle reference to the artist’s favorite model Romeu, a dancer who often works for her. Thus the title also establishes a connection between animal and humankind. The stag, a traditional symbol of Christ, references the motif of the Man of Sorrows. Berlinde De Bruyckere’s eviscerated deer is a contemporary interpretation of the Man of Sorrows that enhances the subject to arouse sympathy for the slaughtered animal as well.

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## Pier Paolo Pasolini: *Il Vangelo secondo Matteo* (1964)

Pasolini’s film interpretation of the story of Christ from his birth in Bethlehem to his sufferings and death on the cross according to the Gospel of the Apostle Mathew takes a surprising turn by adhering very strictly to the biblical narrative and by not employing professional actors. The film music comprises an unusual mixture of compositions, ranging from Bach and Mozart or Russian folksongs to spirituals and Congolese music. Pasolini created powerful black and white images through his fascination for the beauty of the biblical text. He developed a specifically modern spirituality suited to film, recognizing new approaches that were made possible by the medium. In his critical world view Pasolini used a poetical style of naïve and occasionally magical realism. He sought to revive the mythic and sacral dimensions of our desecrated and profane world. Pasolini’s film about Christ was the most radical film at the time that portrayed this key episode in Christian biblical history. It launched a cry of outrage with its first screening in 1964. The film not only won a special award from the official jury in the Venice Film Festival but also the first prize from the International Catholic Film Organization OCIC.

Actors: Enrique Irazoqui, Susanna Pasolini, Natalia Ginzburg, Giorgio Agamben, Enzo Siciliano, et al.

## Pier Paolo Pasolini: *Teorema* (1968)

The original Italian title *Teorema* (English: Theorem) alludes to God appearing in flesh and blood in contemporary neocapitalist society. This is the basis for the narrative of the film, which traces the disastrous consequences of this miracle. For an interim, God becomes part of a bourgeois family as a mysterious, beautiful, and kind-hearted guest, and all the members of the household fall desperately in love with him. For each of them their sexual encounter with the divine guest is the turning point in their lives. All five figures break with their previous existence after their mysterious visitor unexpectedly leaves: The daughter becomes catatonic, the son fails in his ambitions as an artist, the mother chases young men, and the father hands over his factory to the workers, exposes his naked body at the central train station of Milan, and goes on a symbolic trek through the desert. The servant girl alone, with her rural background and traditional familiarity with religious worship, is the only member of the household to fathom the meaning of the encounter. *Teorema* premiered in September 1968 in the Venice Film Festival. Initially it was attacked in discussions related to the Festival and student unrest, and then confiscated on the charge of being obscene. Only a few months later, however, it won the International Catholic Cinema Office prize.

Actors: Terrence Stamp, Silvana Mangano, Massimo Girotti, Laura Betti, et al.

## Berlinde De Bruyckere: *Into One - Another - Series* (2010 –2011)

Pier Paolo Pasolini's films revolve around the topics of life and death. They display sexuality, violence, and death as forces that determine our lives. The figures in his films are portrayed as reclining when they are either exhausted from the sexual act or dead, while some just lie asleep and defenseless. Berlinde De Bruyckere engages with such figures in her most recent work. *Into One-Another I. To P.P.P.* (2010) shows a woman lying on her side with her torso ripped open. The sculpture lies in an old display cabinet as if it were a human specimen. The way the figure is exhibited oscillates between revealing, paying tribute to, and protecting this waxen being. For the first time the artist has left the different stages of the sculptural process visible, as we can observe in the foot with its several overlapping casts of the toes. A realistic finish has grown secondary to the relevance of the creative process. The bodies of wax thus reveal a struggle of forces: We simultaneously perceive the realistic effect of skin color and corporal form, or the alienating impact of the missing limbs and distorted body. The absent faces contribute to our feeling of alienation. The artist states that she wants to keep beholders from being transfixed by faces in the sculptures, to prevent them from only fleetingly regarding the waxen bodies and other parts. Thus the viewer can communicate with the sculpture as a whole and not only with its face because the artist believes that faces would make her sculptures too accessible, taking away some of their mystery.

In the second figure of the series *Into One-Another II. To P.P.P.* (2011), the prostrate torso on the ground is propped on its knees and shoulders. Again the artist has discarded the head and arms. The posture

## Lucas Cranach the Elder: *Schmerzensmann* (ca. 1515 or 1535)

reminds us of some of the figures we know from Pasolini's films. An exceptional detail in this series is that the viewer is able to peer deep into the inner part of the three-dimensional figures. Repeatedly the artist forms bodies with gaping wounds that underscore where the body fragments were joined together. The openings have a metaphorical character: They make us conscious of the inner being, its hollowness and darkness. The wounds signify emptiness and loneliness for the artist. As De Bruyckere pointed out, in the back of her mind she was thinking of black holes that irretrievably absorb all knowledge.

*Into One-Another III. To P.P.P.* (2011), one of the last of the sculptures in the Pasolini series, seems to be representing the most literal rendering of the notion «Into One-Another». In it two figures rise from the floor of the glass cabinet, kneeling parallel to one another in the same attitude and supported by a single arm. We cannot say if the two figures are fighting, copulating, or nestling against one another in a gesture of compassion. From every point of view the sculpture presents a different interpretation without totally excluding the others. Both figures are casts taken from one of De Bruyckere's favorite models, the dancer Eli. The sculpture's ambiguity alludes to the intricate narratives in Pasolini's films. Like them it shows how sexual desire can swiftly evolve into brutal violence, and thereby celebrates the contradictory diversity and vitality of life. On the other hand, the figures in the sculpture also represent Pier Paolo Pasolini's inner conflicts and doubts as a person and as an artist.

The *Schmerzensmann* (Man of Sorrows) refers to a type of devotional image that represents Christ alive and suffering with all the scars from his martyrdom, including those from the Crucifixion. The image invites observers to directly communicate with the Redeemer. Jesus Christ shows them the many wounds inflicted by his tormentors in the course of the Passion, together with the instruments of torture: He wears the crown of thorns while holding a bundle of switches in his left hand and a whip in his right. The devotional image excites compassion in viewers by confronting them with a close-up image of Christ that conflates the various stages of the Passion into a single figural representation. Berlinde De Bruyckere feels most inspired by the spirituality evoked by the image's physical vulnerability: «I feel a strong affinity to the way in which [Cranach] treats corporality, how he employs sensuous bodies to symbolize spiritual life. [...] When I view his pictures I experience his use of corporality as a means for illustrating especially the spiritual burden of his figures or what consumes them most: their fears, passions, uncertainty .... He strives to show the spiritual state of people who, by means of visible flesh, arrive at the source of light.» (2011)

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## Berlinde De Bruyckere: *Pour Manon* (2008)

Leaden metallic-colored twigs of wax with red veins lie in an old wooden display case on a table. At several points they have been bandaged with thin red velvet strips and piled together to form a loosely knit garland. The sculpture reminds us of the crown of thorns – an instrument of Christ’s Passion. Thematically the twigs are part of the symbolical repertoire of the Man of Sorrows, for whom the crown of thorns plays a key role. With the crown Jesus was both tortured and ridiculed. It symbolizes the bloody end of our Redeemer. But it is likewise reminiscent of branches and antlers, calling to mind the traditional symbols of Christ: the stag and its natural habitat, the forest. The crown changes between plant, animal and human material signifying a more universal lifecycle in which all and everything have equal relevance, and what happens to one is also the fate of the other. The dedication «Pour Manon» refers to the movie *Manon of the Spring* (1986) by the French film director Claude Berri (1934-2009). Berri was one of De Bruyckere’s first collectors. In his film adaptation of Marcel Pagnol’s novel, a boy falls in love for the beautiful Manon. He sees the red ribbon in her hair when she runs through the woods. After the boy has died of a broken heart, his father realized that the red ribbon was sewn into his son’s chest. In De Bruyckere’s version the symbol of unfulfilled love transforms into the crown of thorns.

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## Berlinde De Bruyckere: *Inside Me II* (2010-2011)

The pallid whitish and partly red-colored waxen branches look like the bloody intestines of a gigantic animal. Berlinde De Bruyckere has bedded them on dirty white pillows that she has hung between two sawhorses. With the title *Inside Me II* the artist gives us to understand that she is representing her own inner self in a mixture of blood-soaked antlers, uprooted stems of trees, bleached bones, and the soft coils of viscera. It is difficult to distinguish between flora, fauna, and humankind in this representation, which is partly due to the fact that the artist does not apply to common logic but draws on episodes out of Ovid’s *Metamorphoses*. The narratives of this epic classical text engage with a prominent theme in mythology, the transformation of humans – and sometimes also demigods – into plants, animals, or constellations. With *Inside Me II*, Berlinde De Bruyckere figuratively turns herself inside out by bringing her inner self to the surface. The plant-like forms and the human limbs merge into one another as if they were part of a universal life cycle.

## Berlinde De Bruyckere: Works on paper

### *Romeu ,my deer' (2010-2011) / Wounds (2011)*

While Berlinde De Bruyckere worked on the sculptures in the exhibition she simultaneously produced a number of drawings on the subjects of the deer, sexual love, and Pasolini. They are not studies for her sculptures but autonomous works of art. De Bruyckere employs the state of the body to symbolize moods and emotions for her artistic vision. In doing so she does not take recourse to autobiographical experiences but to her general observations on today's cultural situation. In her works on paper we see the dancer Romeu; she has drawn him either stretched out, stooping, or squatting, with antlers growing out of or into his body.

*Wounds*, the final series of De Bruyckere's works on paper in the exhibition, presents the body as a bloody mass of injured limbs. The expression of pain is held in balance by an aura of agitation and excitement. In the exhibition De Bruyckere focuses on the subject of our innate proclivity to self-destruction through our hopes and desires.

### *Anéén-genaaid (2003)*

As the feminine counterpart to the virile Romeu drawings, Berlinde De Bruyckere is presenting an early group of works engaged with the subject of *Anéén-genaaid* (English: «sewn together»). The artist explores the physical experience and volume of the pregnant body, relating to her feelings of when she was with child. She is fascinated by the corporal sensation of unity even though her body sheltered a further being, leading her to find new plastic forms in which the swollen torso has pieces of fabric sewn around it. Highlighted by watercolors,

the carefully illustrated pencil drawings depict a crouching figure with neither arms nor face. Modestly it appears to retreat within itself and simultaneously rebel against the constriction of space. Here also the artist imbues her work with ambiguity, leaving beholders ample freedom to interpret her allusions in a diversity of ways.



## Lucas Cranach the Elder: Prints

From 1506, Cranach showed a strong partiality for woodcuts.

### ***The Temptation of St. Anthony* (1506, woodcut)**

The subject of the torments suffered by St. Anthony through the temptation of worldly delights was popular in the visual arts in the late Middle Ages. In the woodcut shown here, imaginary grotesque figures surround the hermit, lifting him up into the air and taunting him. Gargantuan insects, bizarre birds, and flying dragons attack him, tugging at his monk's habit and threatening to throw stones at him or hit him with sticks. The infernal chaos of the airborne battle contrasts drastically with the peaceful landscape spread out directly underneath.

### ***The Repentance of St. Chrysostom* (1509, copperplate engraving)**

The sheet shown here is one of Cranach's rare copperplate engravings. It shows an episode from the legend of John Chrysostomos (ca. 354-407), which relates that, while living as a hermit in the desert, he raped a princess who strayed into his cave. After this contemptible deed he pushed his victim over a cliff and then swore to live like an animal, crawling around naked on all fours. His repentance was rewarded by a miracle: The young princess was raised from the dead and bore a child. Cranach portrays the young mother with her child in the foreground, in harmony with the wild countryside. A stag, a pheasant, and a deer watch over her as the naked saint crawls away in the background.

### ***The Repentance of St. Jerome* (1509, woodcut)**

According to legend, St. Jerome, or, in Latin, Sophronius Eusebius Hieronymus (347-420), lived for many decades penitent in the desert. He tamed a lion by pulling a thorn out of its paw and thereby won a faithful companion. The composition adopts a pyramidal construction for the group of motifs of the lion, a tree stump and the Church Father. It is set in a landscape that, in his print oeuvre, is regarded as one of his most beautiful and most intricately various.

### ***Adam and Eve / The Fall of Man* (1509, Woodcut)**

Cranach's painting of the subject of the Fall of Man belongs to his most famous works. In the woodcut version, Cranach presents Adam and Eve flanked by resting stags, deer, horses, and a lion in a verdant landscape. Eve is busy picking the next piece of fruit while Adam is just about to take a bite from the apple.

### ***The Passion* (1509, series of 14 sheets, woodcut):**

**VI *The Flagellation*; VII *The Crown of Thorns*; XI *Christ on the Cross*; XIII *The Entombment*; XIV *The Resurrection***

In the series Cranach describes a collision of worlds – of the nobility of Christ and his followers in the mean and spiteful environment of his persecutors. The strikingly three-dimensional compositions in the series of prints are characterized by their ascetic simplicity and clarity.

# Biography: Berlinde De Bruyckere

Berlinde De Bruyckere was born in 1964 as the daughter of parents who ran a butchershop in Ghent (in the Flamish region of Belgium). She studied from 1982 to 1986 at Sint-Lucas Instituut in Gent. As early as 1990 she was awarded the «Jeune Peinture Belge» prize. Since the late 1980s she has been frequently invited to exhibit on her own or participate in group exhibitions in Belgium as well as abroad. The most important among them were her one-woman presentation in the Italian Pavilion in the Venice Biennale (2003) and her invitation to the 4th Berlin Biennial in the same year. She is married to the sculptor Peter Buggenhout and mother to two sons. She lives with her family in Ghent.

Originally Berlinde De Bruyckere made sculptures in steel and concrete following Arte Povera before she began to staple woollen blankets on top of one another. The images in the media of the genocide in Ruanda (1994) prompted her to begin depicting figures that remind us of the fate of anonymous refugees. De Bruyckere's works bear a resemblance to the late sculptures of Louise Bourgeois. With an invitation from the Flanders Fields Museum in Ypres (2000) – a museum dedicated to the life of the ordinary soldier in the First World War – De Bruyckere discovered uncountable photographs of dead horses in the archives. They inspired her to create sculptures out of horses' skin. These sculptures brought Berlinde De Bruyckere international renown. Simultaneously she produced her first sculptures of wax casts of human limbs or whole human bodies. De Bruyckere prefers to execute related works in series that explore a theme both sculpturally and also in the medium of drawing. She is inclined to present

her wax artworks in old display cabinets or delights in drawing on the back of historical city maps. By integrating found objects into her work in this way, she introduces an aura of the past, pointing out the historical context of her subject matter.

## Biography: Lucas Cranach the Elder

Lucas Cranach was born in 1472 as the son of a painter in the Upper Franconian town of Kronach. He was first trained in his father's workshop. In 1505 he received an appointment to work for the Prince Elector of Saxony and therefore moved to Wittenberg. There he was employed as court painter and started his own workshop. He met Albrecht Dürer and probably also Hans Baldung Grien, and was able to study works by Michael Wohlgemuth and Martin Schongauer. In 1509, Cranach was awarded a patent of nobility by Friedrich III, Elector of Saxony, called Friederick the Wise. The artist's coat of arms was a winged snake, which became his signature and the trademark for the Cranach workshop. He executed altarpieces and secular paintings while simultaneously working on large art projects. Between 1519 and 1549 Cranach was an alderman in Wittenberg, for an interim also mayor and town treasurer. In 1519 he produced the first woodcuts for the illustration of Martin Luther's writings. From 1523 to 1526 he ran a printer's press in Wittenberg, selling Protestant books and texts. In 1525 Cranach was best man at Luther's wedding and later also godparent to the reformer's first son. In 1547 Cranach had to temporarily suspend his work as court painter because of an order to go to Augsburg. There he met Titian and painted his portrait while Lucas Cranach the Younger ran the workshop in Wittenberg. After John Frederick I, Elector of Saxony, called John the Magnanimous, was reinstated in 1552 as Duke of Thuringia, Cranach moved to the new royal seat of Weimar, where he died in the following year.

## Biography: Pier Paolo Pasolini

Pier Paolo Pasolini was born in 1922 in Bologna. He spent much of his youth in Friuli, the town in which his mother grew up. Already at the age of seven he wrote poems. In 1939 he began studying art history, literature, and romance philology in Bologna. He was awarded a doctorate and obtained a teaching position. His younger brother Guido was killed as a partisan during the war. In 1947 Pasolini joined the Italian Communist Party (PCI), but was expelled in 1949 because of a charge of »indecent behavior« with juveniles. Pasolini was harassed throughout his life by charges and scandals related to his homosexuality, his work, and his comments. In 1950 he moved to Rome. His key employment there was teaching, working as a journalist and writer on the side. He helped write several film scripts. From 1955 he was friends with Alberto Moravia and Elsa Morante. In 1961 his first film *Accattone!* was widely acclaimed in the Venice Biennale. In the 1960s Pasolini publically admitted that he was homosexual. From 1973 the leading daily newspapers published Pasolini's polemic articles on contemporary society in Italy. On November 2, 1975, Pasolini's corpse was found in Ostia. The police never found out who murdered him. His last film *Salo, or the 120 Days of Sodom* premiered on November 22, 1975, after his decease.

# Pasolini Film Special in the Kino Kunstmuseum

In conjunction with the current exhibition, the Kino Kunstmuseum is showing a selection of Pier Paolo Pasolini's wide scope of films. Our film special gives viewers the chance to see Pasolini's key movies from all periods of his work and examples from his entire range of film genres.

Sat Oct. 22	6:30 p.m. <i>Mamma Roma</i> (105 min.) 8:45 p.m. <i>Ro.Go.Pa.G.</i> (122 min.)
Sun Oct. 23	11:00 a.m. <i>Comizi d'amore</i> (90 min.) with an introduction by Peter Erismann 4:00 p.m. <i>Ro.Go.Pa.G.</i> (122 min.) with an introduction by Peter Erismann 6:30 p.m. <i>Il Porcile</i> (99 min.)
Mon Oct. 24	8:30 p.m. <i>Salò o le 120 giornate di Sodoma</i> (116 min.) with an introduction by Kathleen Bühler
Tues Oct. 25	6:30 p.m. <i>Il Porcile</i> (99 min.) 8:30 p.m. <i>Accattone</i> (117 min.)
Sat Oct. 29	6:00 p.m. <i>Accattone</i> (117 min.) 8:30 p.m. <i>Edipo Re</i> (100 min.)
Sun Oct. 30	11:00 a.m. <i>Comizi d'amore</i> (90 min.) 4:00 p.m. <i>Mamma Roma</i> (105 min.) 6:30 p.m. <i>Edipo Re</i> (100 min.)
Mon Oct. 31	6:30 p.m. <i>Comizi d'amore</i> (90 min.) 8:30 p.m. <i>Edipo Re</i> (100 min.)

More informations: [www.kinokunstmuseum.ch](http://www.kinokunstmuseum.ch)

## Agenda

### Öffentliche Führungen

Sonntag, 11h:

23. Oktober, 13. November,  
4. Dezember 2011, 22. Januar,  
5./12. Februar 2012

Dienstag, 19h:

1./15. November, 20. Dezember 2011,  
10./24. Januar, 7. Februar 2012

### „Zeitfenster Gegenwart“:

Dienstag, 25. Oktober, 18h

**Werkgespräch mit Peter Erismann,  
Kurator der Ausstellung Pier Paolo  
Pasolini. Wer ich bin** (Zürich,  
Neuchâtel, Berlin, 2009)

Dienstag, 31. Januar, 18h

**Rundgang und Gespräch mit  
Kathleen Bühler, Kuratorin**

Ohne Anmeldung

Ausstellungseintritt

Dienstag, 1. November, 18h

**Einführung für Lehrpersonen**

Anmeldung T 031 328 09 11,  
[vermittlung@kunstmuseumbern.ch](mailto:vermittlung@kunstmuseumbern.ch)  
Kosten: CHF 10.00

Dienstag, 8. November, 19h

**Vortrag von Hans Ulrich Reck:**

**Pasolini und der Körper des Poeten –  
Häresie, Empirie, Widerruf.**

Ohne Anmeldung

Ausstellungseintritt

### Advent, Advent....

1. bis 23. Dezember 2011,  
jeweils Dienstag bis Sonntag,  
12h15 - 12h45

Werkbetrachtungen.

Mehr Informationen ab November 2011:

[www.kunstmuseumbern.ch](http://www.kunstmuseumbern.ch)

Ohne Anmeldung, Eintritt frei

### Kunst und Religion im Dialog

Sonntag, 4. Dezember, 15h30

Veranstaltung in Zusammenarbeit  
mit der evangelisch-reformierten,  
römisch-katholischen und  
christkatholischen Kirche Bern.

Leitung: Simone Moser

(Kunstmuseum Bern) und Adrian  
Ackermann (Theologe, röm.-kath.

Pfarramt Dreifaltigkeit Bern)

Ohne Anmeldung

Kosten: CHF 10.00

### CATALOGUE

**Mysterium Leib: Into One-Another.**

Berlinde De Bruyckere in dialogue with  
Cranach and Pasolini, edited by Cornelia  
Wieg, with essays by Eugen Blume,  
Gernot Böhme, Kathleen Bühler, Hans  
Theys, and Cornelia Wieg. German  
and English. 236 pages, Hirmer Verlag  
Munich. ISBN 978-3-7774-3871-9  
CHF 28.00

# Exhibition

<b>Duration of the exhibition</b>	Oct. 21, 2011 – Febr. 12, 2012
<b>Opening</b>	Thursday, October 20, 6:30 p.m.
<b>Admission fee</b>	CHF 14.00 / reduced CHF 10.00
<b>Opening times</b>	Mon. closed. Tues., 10:00 a.m. – 9:00 p.m. Wed. to Sun., 10:00 a.m. – 5:00 p.m.
<b>Public holidays</b>	Dec. 24th/30th/31st, 2011, 10:00 a.m. – 5:00 p.m.; Jan. 1, 2012: 10:00 a.m. – 5:00 p.m. Dec. 25th/26th, 2011; Jan. 2, 2012: closed
<b>Guided tours</b>	Tel.: 031 328 09 11 or vermittlung@kunstmuseumbn.ch
<b>Exhibition concept and catalogue:</b>	Cornelia Wieg and Berlinde De Bruyckere
<b>The exhibition is a collaborative project with:</b>	Stiftung Moritzburg — Kunstmuseum des Landes Sachsen-Anhalt, where the exhibition was shown from April 3 – July 3, 2011
<b>Curator in the Kunstmuseum Bern:</b>	Kathleen Bühler

The exhibition was supported by:

**Stiftung GegenwART**  
**Dr. h.c. Hansjörg Wyss**

Met steun van de  
Vlaamse overheid



Kunstmuseum Bern  
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