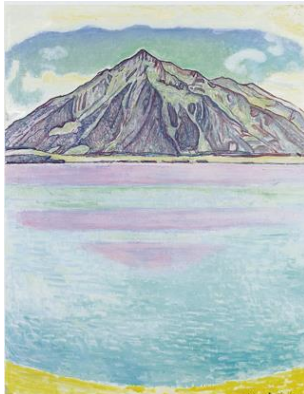


Exhibitions 2019 at Kunstmuseum Bern

(The program may be subject to change)

14.09.2018 – 13.01.2019

Hodler//Parallelism



Ferdinand Hodler was considered one of Switzerland's most renowned artists already during his lifetime. To celebrate the centenary of his decease, the Kunstmuseum Bern, jointly with the Musée d'art et d'histoire de Genève, is mounting a special exhibition that investigates this remarkable painter from the novel perspective of parallelism.

The show is neither a retrospective nor a themed exhibition. Instead, it centres on the simple and effective theory of parallelism. According to Hodler, trees that line a path or mountains mirrored in a lake follow patterns of parallel motifs and lines. This is an order that can be found in nature, which Hodler pursued by accentuating various principles of composition such as symmetry and repetition. In this way he created a powerful and unique visual vocabulary.

10.11.2018 – 24.02.2019

The Quiet Eye: Felicitas Vogler and Ben Nicholson



The Quiet Eye is a selection of colour photographs by Felicitas Vogler (1922–2006), which are showing for the first time, as well as paintings and drawings by Ben Nicholson (1894–1982). The latter were bequeathed to the Kunstmuseum Bern by Felicitas Vogler. The artworks in the exhibition seem somehow interrelated without being the result of any artistic collaboration in the strict sense. They generate a two-dimensional and nuanced atmospheric density that oscillates between representation and abstraction. The landscapes become spaces that echo moods and own states of mind. They are part of a world of interwoven things that interconnect with beholders too. This is a "world of light", as suggested in the German title of Vogler's illustrated volume *lichte Welt*. The equally poetic title of the English edition, *the quiet eye*, was chosen for the title of the exhibition.

14.12.2018 – 31.03.2019

You Never Know the Whole Story.

Video Art and New Media from the Kunstmuseum Bern Collection



The English idiom “never judge someone, because you'll never know the whole story” warns us against judging people untowardly. It is likewise the case with contemporary art – we do not yet know the full story because the categories of evaluating it are in a constant state of flux. Nevertheless, the collection gathers together the key art trends over the last thirty years, such as the impact of film on all media as well as the emergence and consolidation of photography as an artistic medium. In the selection of works, which were produced between 1970 and the present, artists celebrate photography and film in their entire multifaceted spectrum of expression, collecting found footage, reinterpreting film history, touching on the sociological conditions of the film industry and acknowledging the power of landscape in monumental panoramas. They cite urban imagery as digital figural patterns, pay tribute to famous architectural icons, and search for the abstract in the concrete as much as for the poetic in banality.

The works are from the holdings of Stiftung GegenwART, Stiftung Kunsthalle Bern, Bernische Stiftung für Foto, Film und Video and Sammlung Kunst Heute. The exhibition features works by Judith Albert, Max Almy, Hanspeter Ammann, Knut Asdam, Klaus vom Bruch, Balthasar Burkhard, Dimitri Devyatkin, Herbert Distel, Anne Katrine Dolven, Chris Evans, Peter Fischli / David Weiss, Kit Fitzgerald, Herbert Fritsch, Michael von Graffenried, Luzia Hürzeler, Friederike Ute Jürss, Jutta Koether, Jochen Kuhn, Muriel Kunz, Maria Lassnig, Les Levine, Mark Lewis, Carlo Lischetti, MadIn Company, Cory McCorkle, Gérald Minkoff, Tatsuyo Miyajima, Irene Muñoz, Muriel Olesen, Uriel Orlow, Mai-Thu Perret, Elodie Pong, René Pulfer, Markus Raetz, Pamela Rosenkranz, Christoph Rütimann, Sean Scully, Francisco Sierra, Tom Skapoda, Edin Velez, Christian Vetter, Bill Viola, Anna Winteler, and Camillo Yañez.

22.02. – 16.06.2019

Miriam Cahn – I AS HUMAN



Miriam Cahn is a major figure in the art of her generation. Currently her convincing presentations at documenta 14 in Athens and Kassel strongly underscore the overwhelming relevance of her work for today's world. This is reason enough to focus on her diverse oeuvre and her uncompromising, radical artistic position also in Switzerland. In a comprehensive overview of her work that showcases the key phases of her artistic career, this Swiss artist is presenting her expressive works on paper, bewitchingly colourful oil paintings, monumental sculptures, performative videos, and sketchbooks that have never been on view to the public before in a unique chronology and a thematically expansive installation. In 2019, following the solo exhibition at the Kunstmuseum Bern, Miriam Cahn's complete works will be on display throughout Europe: Miriam Cahn – DAS GENAUE HINSCHAUEN (13.04. – 30.06.2019) at Kunsthau Bregenz; MIRIAM CAHN todo es igual de importante (04.06.2019 – 14.10.2019) at Reina Sofia Madrid; Miriam Cahn – ICH ALS MENSCH (12.07.2019 – 04.10.2019) at Haus der Kunst München; Miriam Cahn – I AS HUMAN (29.11.2019 – 23.02.2020) at Museum of Modern Art in Warsaw.

09.03. – 02.06.2019

Me in Pictures. Five Centuries of Self-Portraits from the Collection of Prints and Drawings



What do I see when I look in the mirror? What does my face reveal in my painting of it? Self-questioning, self-affirmation, self marketing. Ever since artists first began portraying themselves, self-portraits have opened up multifaceted possibilities. And was not the imprint of a hand in prehistoric cave painting ultimately a self-portrait? The portraits chosen for the exhibition reveal a broad spectrum, ranging from the intimacy of drawings to the endless images of reproduction that have conquered the world through prints and photography. The works in the exhibition are by artists such as Rembrandt, Anton Graff, Karl Stauffer-Bern, Adolf Wölfli, Meret Oppenheim, Maria Lassnig, Manon and Luc Tuymans – as well as outstanding self-portraits by relatively obscure or forgotten artists.

03.05. – 15.09.2019

No use-by date. Gift and Loans of the Sammlung Migros Aare



The Genossenschaft Migros Aare has, in various different phases since the end of the 1960s, pursued the target of accruing a collection of works by exceptional artists in the region of Bern. The exhibition showcases pieces that were purchased in the period between 1987 and 1997 by the then director of the Kunsthalle Bern, Ulrich Loock, for the Genossenschaft Migros Aare. This collection was donated to the Kunstmuseum Bern in 2005. This is the first time the collection is being presented to the public. "No use-by date" highlights the undiminished relevance of the artists' approaches by mounting them face-to-face with recent works in the Genossenschaft Migros Aare Collection.

18.06. – 20.10.2019

Clair de lune. Pictures of the Moon in the Collection of Prints and Drawings

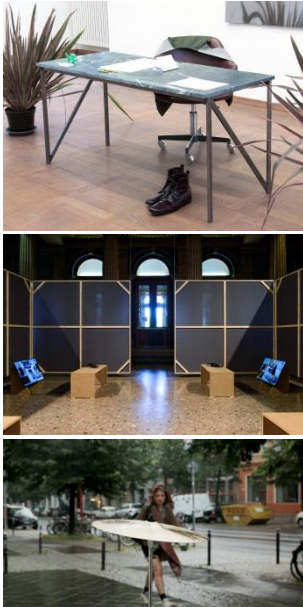


Apollo 11 landed on the moon fifty years ago. However, neither Jules Verne's Barbicane nor Hergé's Tintin stepped out of the spacecraft but people of flesh and blood. What might have taken the magic out of it was in fact the beginning of new dreams and fantasies. The moon's power to fascinate us has continued undiminished.

The exhibition features pictures of the moon from various epochs. Sometimes they present the moon as the source of light in a nocturnal landscape, sometimes it is allegorical in multiple ways, and sometimes it becomes a sort of anthropomorphic vehicle for conveying own states of mind. Contrary to the sun, the moon represents the night, darkness, things that can't be explained by rational means, the horrifying, the miraculous, feminine and even healing powers. Among the artists whose works will be on show are Sebald Beham, Balthasar Anton Dunker, Franz Niklaus König, Ernst Kreidolf, Paul Klee, Nell Walden, Meret Oppenheim, Claude Sandoz to name just a few.

06.07. – 18.08.2019

ars viva 2019: Niko Abramidis & NE, Cana Bilir-Meier, Keto Logua



The Kunstmuseum Bern will be mounting the 2019 exhibition for the current ars viva prize winners Niko Abramidis & NE (*1987), Cana Bilir-Meier (*1986), and Keto Logua (*1988). Their works will be on show for the first time in Switzerland. The ars viva prize for the fine arts was initiated by the Kulturkreis der deutschen Wirtschaft in 1953 to distinguish and promote exceptional young artists living in Germany. The work of the prize winners must be outstanding in regard to artistic quality and they must evidence an awareness of the problems confronting our times. In connection with the prize the winners are given the opportunity of holding two exhibitions at leading art institutions for contemporary art in Germany and an additional one in another European country.

30.08.2019 – 02.02.2020

Johannes Itten: Art as Life. Bauhaus Utopias and Documents of Reality



The Kunstmuseum Bern is devoting an exhibition to Johannes Itten in 2019, when the Bauhaus is celebrating its anniversary. This renowned Swiss artist was a Bauhaus teacher. The exhibition has set itself the goal of presenting his all-embracing utopian vision of uniting life and art. Key pieces in the exhibition are Itten's diaries and sketchbooks, which were only recently researched. They are being comprehensively presented to the public for the first time in interplay with pivotal works from his oeuvre of paintings, offering a new angle on how he sought to understand the world through drawing and artistic work processes.

13.09.2019 – 02.02.2020

The Centenary of the Friends of the Kunstmuseum Bern Society



The Friends of the Kunstmuseum Bern Society (Verein der Freunde des Kunstmuseums Bern) will have been in existence for 100 years in 2019, having been founded in 1919. Since that time these dedicated friends of the Kunstmuseum Bern have decisively helped expand the museum's collection. The society's often courageous and trail-blazing purchases range from Paul Klee to Markus Raetz. One hundred years of the Friends of the Kunstmuseum Bern Society also means, on the other hand, that its members have had the opportunity of partaking in countless guided tours, visiting many lectures, travelling, and participating in events, so that it has also become a cultural and social meeting place in Bern that one would not want to do without. Celebrating the society and the occasion is a definite must! The Kunstmuseum Bern will be presenting highlights of one hundred years of collecting history from September 13 2019 until April 19 2020. A publication on the activities of the society is planned. A diverse educational programme and top social events are making the tribute to the society complete.

18.10.2019 – 09.02.2020

Things Fall Apart. Paintings of the 19th and 20th Centuries from the Collection of Kunstmuseum Bern



Taking the title taken from Ernest Biéler's painting as its point of departure, this exhibition of the collection very literally addresses the aspect of organic growth in nineteenth-century painting – engaging with both its historic development as well as the contexts in which the works were collected. In Switzerland, just as in numerous other European national states that were newly or re-founded, art in the nineteenth century became a preferred arena for debate – a trend that was accompanied by the culture sections in newspapers that were affectionately referred to as "feuilletons". It is the epoch of industrialization, when artistic production stepped up its pace too. Never before were such numbers of academies established nor paintings executed in such large formats. Works that featured national cultural subject matter were in great demand while a new form of low art emerged: commercial art through the invention of reproduction techniques, which was reaching a new mass audience. Beyond the categories of high and low, a modern understanding of art was beginning to take root under the motto of "l'art pour l'art". It did not pursue a purpose or content or theme and instead regarded form and aesthetics as the ultimate goals in art.