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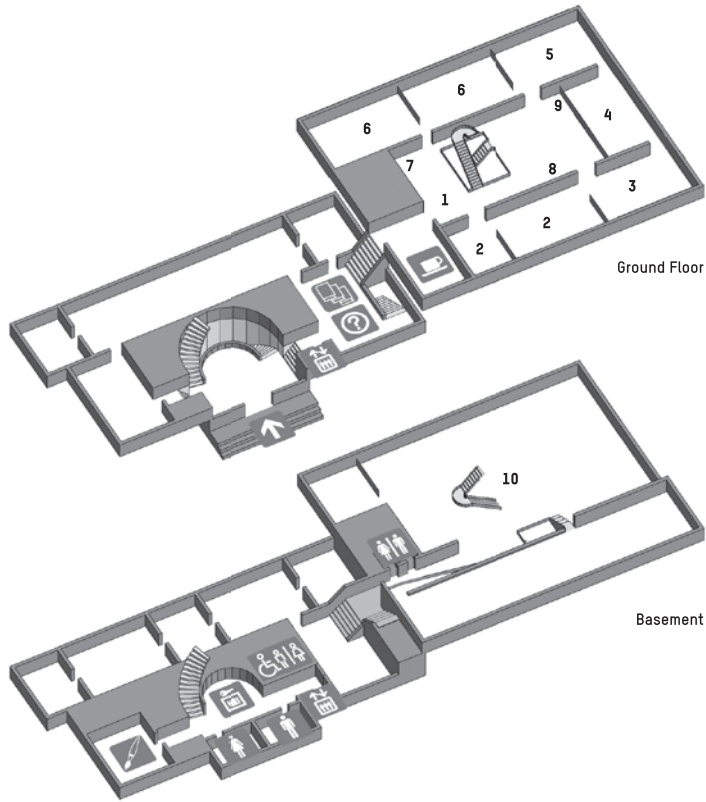
SEAN
SCULLY

GREY WOLF - RETROSPECTIVE
09.03. - 24.06.2012

KUNST
MUSEUM
BERN

EXHIBITION GUIDE

Floorplan



Sean Scully's statements on the walls can also be found in English and German in the exhibition catalogue.

1 Introduction

Born in Dublin, Sean Scully grew up in a working-class district in South London. Scully decided that he wanted to become a painter already at the age of nine. But he had many hurdles to face in his pursuit of an artistic career. After completing his apprenticeship as a printer he attended evening school for three years, where he primarily applied himself to figurative painting. While studying art in London he discovered many artists such as Henri Matisse, Emil Nolde, and Karl Schmidt-Rotluff, and then later abstract expressionism too. Mark Rothko's art triggered a decisive turn in his early work. It moved Scully to reject figurative and pursue abstract painting. He persevered with painting while studying art at Newcastle University in northern England despite the contemporary vogue for conceptual art and new media. After receiving a scholarship that allowed him to spend time in New York, Scully had his first one-man show in a gallery where all his paintings were sold. As early as 1973 Sean Scully began teaching art, which he continued to do at a number of famous art academies and universities until 2007. In the mid-1980s Scully acquired international fame, and today his work is represented in around 100 public collections all over the world. In 2011, thanks to the generous support from a number of private patrons, the Kunstmuseum Bern was able to purchase *Grey Wolf* (2007) for its collection. Very generously, Sean Scully additionally donated two outstanding paintings, *Blue Wall Window* (2007) and *Wall of Light Pale Yellow* (2010), to the Kunstmuseum Bern. Resolutely, Scully adopts a specific pictorial arrangement comprising various combinations of vertical and horizontal colored bands or rectangular fields of color. The artist has been using such grid-

«...and it is important to know that this painting was made before the invention of computers.»

like structures since he became devoted to abstract painting in the mid-1960s. One of the events that inspired Scully to take up the motif of stripes or bands was a trip to Morocco where its traditional striped carpets greatly fascinated him. Scully is infinitely imaginative in his means of disrupting basic structures – such as shifting lines or positioning stripe patterns diagonally. Or he fuses individually painted canvases into larger ones, making a composite work of varying sizes and thicknesses. Sean Scully holds choice of color to be of utmost importance because it is primarily through color that his art attains its strong emotional impact: He engages the curiosity of viewers with his atmospheric paintings, fascinating his audience with his sensual use of paint.

Sean Scully is also devoted to photography. The photographs shown in the exhibition illustrate Scully's fascination with fields of color and windows.

The retrospective is very demanding of its viewers as it takes them on a captivating journey. At first glance we may think that Scully's fund of shapes and forms is limited, but his combinative genius brings forth a never-ending variety of solutions. What initially appears so very clear and simple proves to be in fact highly complex. The artist is concerned with finding a balance between the segments and the whole, of figures and background, of structures and patterns, of discrepancies and harmony. Scully's paintings vibrate and seem to explode with expressivity while definitely demonstrating control. They are highly insinuating and profoundly evasive.

The early works dating from the 1970s are marked by grid-like structures and strongly contrasting, expressive coloration. Sean Scully alternately painted each of the multi-layered bands different colors while varying or repeating their breadth. The arrangement of the bands, and especially Scully's alternation of light and dark colors, evokes the impression of three-dimensional space. The artist used masking tape in order to achieve greatest possible precision. The intermediate spaces are slightly blurred, producing the illusion of three-dimensional space. Scully sought inspiration for his early paintings from his immediate surroundings, such as from the iron bridges or railroad tracks of Newcastle-upon-Tyne (North England), where he obtained his degree after completing his formal art education. Therefore his grid pictures are ultimately representations of reality – transformed impressions of reality echoing the atmosphere of the artist's environment.

A scholarship in Harvard, USA, in 1972 and in New York in 1975 gave Scully the opportunity of developing his highly individual, uncompromising approach. There he began to experiment with new painting techniques. It was novel for him to regard the picture as a physical object and not just a plane surface on which to paint. Painting figured as the surface of a body so one could experience the latter's corporality. In the painting *Inset #2* (1973) Scully employed the painting-within-a-painting strategy for the first time. «Inset» is a panel that has been inserted into a painting. In the background of diagonal lines we discern the same stripes the artist used in the two inserted square segments. While the painting gives us the impres-

«I am making relationships that seem difficult, arbitrary.»

sion of comprising two parts that have been fused together each with an individual compositional structure, they nevertheless provoke our perception by appearing to interrelate. In *Diagonal Inset* (1973), diagonals evoke a strong dynamism in the upper segment of the painting by dividing a rectangular grid pattern. Scully's painting tools comprise not only the brush; he more often uses a paint roller, paint guns, and masking tape. The artist used numerous layers of masking tape in *Hidden Drawing #2* (1975), intentionally tearing it off before the paint could completely dry. The result was that the paint surface appears irregular and underlying layers of color show through. Additionally the edges of the bands and stripes lose their precision and are slightly ragged. The pictorial spatiality arises from contrasting cold and warm color tones. Henceforth Scully no longer focused on grid-like structures – and their infinite possibilities of variation – but on the impact of color.

Scully painted *Overlay #2* (1974) while he was concluding his art studies. He then found himself set free in a world full of both mystery and emotion as well as replete with contrasts and contradictions. He had always been greatly fascinated by the enigmatic. Obscurity, a paucity of visual information, arouses curiosity and triggers our fantasy. With his painting *Black on Black* (1979), Scully used oils for the first time to paint different black tones. With this medium he was able to play with the gloss of the paint in a way not possible with acrylics. Subsequently Scully produced a series of paintings in dark colors that – almost without exception featuring horizontal lines – intensively explore color by means of layering and overpainting. In 1981 Scully concluded working on the above mentioned Minimalist series. He stopped using masking tape and began to paint freehand. His brushstrokes now were plainly visible. Color and space grew important again. Scully began to make the parts within his artworks correlate while also including references to the external world. But Scully repeatedly strives to disrupt any balance that might arise from correlations and cross-references. This approach we find articulated for the first time in the pivotal work *Backs and Fronts* (1981). In this painting the artist has rudimentarily introduced aspects of his work that he was to intensively explore and examine in the following years. He therefore speaks of the picture as his «painting manifesto» representing a decisive turn in his art. The different sections of the artwork have been painted in various ways, some compactly filled, others light and airy. Scully maintains that he intentionally combined the sections so that they give one the impression of having fallen

from a bus and been put together in some haphazard way. The title *Backs and Fronts* has a narrative component: it alludes to a long queue of waiting people that inspired the artist. Scully's prime concern in the work is accentuating a fabric of interrelationships that abides to a preconceived order. Of the eleven segments, six have vertical and five horizontal stripes without being connected to one another. From section to section, the bands of color have varying widths while being either perpendicular or horizontal. The colors too change from one segment to another, with only two color tones used in each of them. The artist never repeats an arrangement, although there are similarities between some sections. The sequence of the vertical rectangular sections appears arbitrary. But reading the painting is facilitated by the first segment on the left by its display of horizontal lines – they help guide us into the painting, while the perpendicular bands in the last section on the right-hand side signal the end. Instability characterizes the composition created by combining segments. The artist states that he attempted to be very correct in his execution of the left side and kept its colors light, whereas he sought to paint the right side wrong and dark. No section marks the center of the picture. Rather the middle is a line at which vertical and horizontal stripes collide. *The Bather* (1983) is made up of four separate supports with differing formats that protrude more or less from the wall. This painting is a homage to Henri Matisse's *Bathers*, whose figuration and coloration Scully transforms into his own visual language. The orange stripes have the same breadth as Scully's shoulders. In this painting he is not concerned with figures

as such but with what figures signify. The orange colored subject must assert itself against broad, vertical green and blue bands. Scully attaches great importance to titles, and in this case he is quite intimate, taking up a dialogue using his powerful visual language.

«...because it has an open kind of beauty. It has an inclusive diagonal which makes everything turn to movement...»

Sean Scully largely focused on three-panel works in the 1980s. We can follow the development of these disguised triptychs right up into the 1990s. The rigid grid-like architecture of his early works evolves into a flexible fabric of horizontals and perpendiculars. His use of color grows more nuanced and is more greatly suggestive of light – in general, his palette grows richer, and his brushstrokes become more noticeably visible. The arrangements of the stripes increase in complexity, surfaces display a growing measure of openness and, instead of distinct lines, the artist begins to make edges supple and fluid. The contents of his paintings grow more emotionally charged and personal. Single segments stand for themselves, are individual personalities that do not quite fit together, as this is not what the artist intended. But they are imbued with enough openness to exist as a unity on the whole. With *Outback* (1984) and *Falling Wrong* (1985) we are confronted by three-dimensional objects with a strong corporal presence. In *Falling Wrong* Scully noticed that he was in fact exploring wrong solutions. But he nevertheless hoped that a new kind of beauty would emerge where things are linked in a way so that they fight for their own survival. His compositions present ever-new variations. Sometimes one makes errors, he says. But he likes mistakes because very often they give him new viewpoints, new ideas, and potentially can evolve into something very exciting. In 1987, Scully developed a new kind of work using the «inset technique,» a technique he still uses today. It involves setting smaller canvasses into a large one. Generally, the artist inserts one to two insets into a larger panel. They are rectangles that harmonize with the stripe pattern. He implants them into the large panel with a choice

of colors and composition that evokes the impression of two clashing alien bodies so that they can communicate with another. In *Pale Fire* (1988) the elements of the painting's architecture follow a simple plan. We cannot definitely say whether three red vertical bands subdivide a white area or the overall design is based on alternate red and white vertical rectangles. Either way, a rectangular inset disrupts the simple structure of the composition. Reminding us of a window, the inserted panel has been shifted well to the left and likewise appears to have slipped down too close to the bottom frame. Perception of the picture is significantly influenced by the positioning of the inset: It makes the overall composition seem off-balance so that we can interpret the total structure in various ways. Our gaze is made to jump back and forwards between the overall symmetrical design and the inserted panel, so that we can not really decisively say what part takes on what role in the figure-ground relationship. Because of this, the overall character of the painting is marked by a compelling tension. In a conversation Scully noted that *Pale Fire* has a perfect basic structure that is comparable to an untarnished American Flag, which has been penetrated by a dark window leading into the unknown – making the artwork now seem prophetic.

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«My work depends always on the edges between things.»

Scully's paintings very often address the struggle for power; renewedly the viewer is moved to try to decide which parts dominate the whole. But we can also speak of a struggle between strength and vulnerability. However, weakness too can give us strength.

We view *Hammering* (1990) as a so-called «allover painting» because it comprises a single surface and forms an intrinsic whole. However, the central panel juts out from the rest of the painting as if it were falling and about to disappear. A moment later, however, it again exudes strength, security, and compactness on the whole. The effect of oscillating weakness and strength arises also, to an extent, from the textural surface of the panel, which looks as if it were created by being hit with a hammer. In fact, the rhythm we know from hammering best describes the oscillation between weakness and strength in the painting.

Yellow Ascending (1990) is likewise a very powerful work of art, which has been divided by a ladder-like form. The subdivisions are in some way related while their inner content is blatantly different. This is because the artist very often paints the sections individually, sometimes even in separate rooms. And additionally long periods may separate the artist's work on the individual segments. Scully therefore does not think of the final whole assemblage while painting these works. Instead he concentrates on each section individually and then combines segments to create a relationship in which an exchange can take place between the different parts so they function as a whole. The elements are therefore transposed into a parallel existence and must, so to speak, renewedly redefine themselves in order to defend their right to exist, as Scully explains.

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«And these two figures are the same, but because they are by the context they are changed.»

The idea of a triptych is concerned with the past, the present, and the future. It tells the story of three-fold relationships about religion and other issues. The central panel often represents a transition between the two outer ones. Its prime function is to facilitate communication between the right and left canvasses. A decisive characteristic of Scully's triptychs is that they internally never come to a standstill. The different sections continually interrelate in new ways. In the painting *Between Figures* (1984), the central panel comprises a horizontally placed canvas that suggests a course from left to right, evoking the impression of movement from one side to the other. The two outer panels are made of steel and contain inserts that remind us of figures. In contrast, the central panel is a plane surface. The artist explains that the two insets in this work function as pictorial signs. A panel in the center mediates between them transporting information to and fro. Functioning as a bridging element, it enables a transition from one panel to another. In the 1900s, Scully painted visual structures out of identical or very closely related forms. In this way he created widely varying constellations of forms, ranging from chess-board patterns to complicated T and U formations. They literally represent a coming and going of familiar arrangements. Scully plumbed the depths of an entire spectrum of possible contrasts. If we ignore the formal aspect of his work, we nevertheless feel the intrinsic power of his paintings and their color. Scully is fascinated by the mystery and beauty of dark, twilight colors because they are the essence of the evening air. Nature and likewise the city – as well as paint on houses – influence his choice of color. The varying impact of changing light on colors is

«...gives another view.»

crucial for his art, especially the memory of its impressions, regardless of where he gained them. But his concern is never about a single color that attracted his attention, which he wished to reproduce on canvas. Scully uses the wet-on-wet technique, painting over layers of paint in different tones and colors before they can dry, until he finally again finds the colors imprinted in his memory. Thus he mixes his white tone from brown, yellow, white, blue, green, and red. And these have, in turn, been painted over another tone of color. Scully is capable of beginning with green and ending up with black-and-white, whereby the original green color always continues to hold a certain sway over the final result. This procedure evidences clearly that his colors are the products of intuition. They are reflexes of things he has seen and felt; color is a reaction to certain emotions he has experienced. In this context Scully states that color is something that cannot be explained and will always remain an enigma. In the period from 2000 until the end of 2009 he kept the constellation of his surfaces very simple, and it was ultimately color that determined the nature of his work.

If we trace Sean Scully's painting process and, in particular, his undaunted investigation of diverse constellations of color planes, it is only logical that he likewise began to explore the possibilities of similar forms of visual articulation in the medium of sculpture. However, the word «painting» in *Floating Painting Sky* (2007) ultimately reveals that the work is a painting, one that has been hung at its narrow end on the wall, and not really a piece of sculpture. Here Scully strives to conflate the planar with the three-dimensional. His use of metal bodies as supports – as well as the way he applied color – produce quite a remarkable effect: Irrelevant of the angle from which we view the object, the colored surfaces appear two-dimensional as if it were a painting. But Scully created sculptures in the real sense of the word as well, even if not many. His largest sculpture measures 4 x 8 x 20 meters and stands surrounded by natural countryside in Aix-en-Provence, France. Left in their natural colors, Scully formed granite blocks of various sizes into a cube. An essential difference between his paintings and the sculpture is the latter's random appearance: The stone is what it is. Scully, however, has a certain aversion for randomness. But he is nevertheless fascinated by the fact that he does not have the power to determine all the elements of his art.

«That's the Grey Wolf! »

Grey Wolf (2007) is a speaking example of how Scully transforms experience into painting. Once while traveling to Barcelona, Scully crossed the Pyrenees with his car. It was night, and he stopped to have a break along a lonely road, where he sought protection among some nearby trees. Suddenly he saw a wolf standing in front of him, staring at him. Calmly the two looked at one another until the wolf continued on its way. In *Grey Wolf* Scully captures the moment of friendship between him and the wild creature. In the painting we can feel the rustlings and noises of the wilderness, the wind, the dark lights, the wolf's eyes, and the creature's strength. The painting achieves even more, however, because it communicates a sense of the bond between Scully and the wolf at the moment the two chanced upon one another. The painting displays a structural stability and its ambience has a definite lightness about it, it maintains a perfect balance between peace and movement, between two- and three-dimensional space. Scully repeatedly succeeds in making geometric forms human by transposing life-world experience into his pictures. He rapidly establishes a visual structure in a work and does not change it thereafter. Nevertheless, Scully has no set idea prior to commencing a painting of how it will look when it is finished. The painting evolves during the process of the artist's work on it: plane for plane, layer upon layer of color, until painting begins to have a certain emotive impact on the artist.

«... which is to gather what's in the world and bring it compressed into painting.»

Scully's inset paintings remind us of windows, windows that have been set into a stone wall, as the artist demonstrates with the painting title *Blue Wall Window* (2007). According to Scully, the window is a linking element between two realities and not only an architectural element. He asserts that the window was discovered to put the outside world within a frame. It allows us to be in one situation and experience another. We have the ability of simultaneously perceiving a dual reality and can therefore view things in different ways. Through windows people can communicate, a window may be opened or closed. By interrupting pictorial space, that is, by placing everything on a single surface, Scully strives to open up the option to his viewers of engaging themselves with the impact of a painting and thus bringing it to completion themselves. Hence his paintings demand interaction with their audience. Scully seeks to create situations in which he does not dictate what his viewers are to find in his work, but instead allows room so that they can complete the pictures in their own minds. The artist is interested in things and elements that clash and do not function together in a classical way. He does not strive to paint works of incontestable finality. Empathetic participation is demanded of his viewers – otherwise his pictures would just be mere assemblages of single segments and surfaces. Thus insets as windows for viewing paintings facilitate engagement with an artwork because the window, as it were, provides a gap in the surface through which we can inspect its depths.

«Therefore it is impossible to achieve these colors in any other way. They have to be mixed on the painting.»

The four-panel, over 9 meters wide painting *KANKANKAN for KANdinsky* (2009) is the largest in this exhibition. A great deal of space is required to be able to appreciate the whole painting. We have constructed a large hall-like space for the exhibition so that our visitors can experience the monumental dimensions of Scully's artworks. The artist once said of this painting that the sections remain isolated from one another but should call to one another through space, like sounds. Scully found the working-class district in South London a depressing place to grow up in. There he discovered the beguilement of R&B music, that is, rhythm and blues, from America. He even opened up his own club. Scully found sustenance for his soul in music, in wonderful music full of emotion. R&B is ultimately soul music because it deeply moves us. The works exhibited in the show require the ambience of space and air so that their resonance makes an impression on audiences. The intervals around or edges of shapes in compositions are conspicuous elements in his paintings. For several years now he has consciously made them as such. They are a product of working with wet paint on wet ground: underlying layers of color shimmer through with differing intensity, and the edges of shapes and color areas in the painting seem irregular, underscoring the effect three-dimensionality in his art. As spectators we can feel what lies beyond the surface even if we cannot see it. We see perhaps a black-and-white picture and sense a green painting. Scully's application and combination of colors is purely emotional and very complex. The areas between the various shapes and areas of color appear to reverberate like the strings of a guitar. Thus the edges in his paintings narrate the history of each picture.

Scully began the *Wall of Light* series in 1984 with a watercolor he executed in Mexico, where he was fascinated by the architecture of the ancient Maya peoples. Scully's paintings construct a gargantuan wall made up of rectangular areas of different colors. The layers of color are, however, more fluid and transparent than in his previous works, presenting numerous subtleties. The stark contrast between «inset» and the rest of the painting has vanished. Many of his *Wall of Light* works were produced in Barcelona where the light seems to have had a melancholy effect on the artist. Scully shows here a predilection especially for darker tones and earthen colors. The way he applies color likewise has strong signification, having a strong haptic quality due to the impasto of layers of color executed with a wide brush. His most recent works have titles that comprise the words *Cut Ground*, which he augments with one or more names of colors. The works feed on the experience of nature; they capture landscapes and moods. The color of the sky, the earth, water, and living creatures are points of reference in his work. The artist rearranges landscapes into new patterns and amplifies atmospheres evoked by lighting to extraordinary pitches of emotion. His works have grown considerably smaller but certainly not less complex. The exhibition concludes with a series of twelve small-format triptychs. As Scully states, every small picture is, to an extent, a reply to the preceding one. But then, as we mostly find in his work, there is no definitive conclusion at the end. The series *12 Triptychs* (2008), too, are open-ended.

Biography Sean Scully

- 1945** Born in Dublin, Ireland. 1949 Family emigrates to London.
- 1960** Apprentices in a commercial printing shop in London and joins a graphic design studio.
- 1962 – 65** Attends evening classes at the Central School of Art, London with an interest in figurative painting.
- 1965 – 68** Studies painting at the Croydon College of Art, London.
- 1967** Discovers a Mark Rothko exhibition catalogue (1961) and immediately abandons figurative painting altogether.
- 1968 – 72** Bachelor of Arts at Newcastle University, England with First Class Honors, remains as a teaching assistant. Also teaches one day a week at the Sunderland College of Art. Creates large scale paintings composed of a complicated intersecting line and grid system resulting in an multilayered optical field.
- 1969** Travels to Morocco. The stripes and colors of local textiles and the southern light makes a deep impression.
- 1972 – 73** Makes first visit to America as recipient of John Knox Fellowship with a residency at Harvard University, Cambridge, MA. Experiments with new techniques.
- 1973** First major solo exhibition at the Rowan Gallery, London.
- 1973 – 75** Holds teaching positions at Chelsea School of Art and Design and Goldsmith's College of Art and Design, London. Emigrates to the United States.
- 1977** First New York solo exhibition at the Duffy-Gibbs Gallery.
- 1978 – 82** Adjunct professor at Princeton University, New Jersey.
- 1980** Travels to Mexico. Inspired by the trip, begins using watercolor.
- 1981** First retrospective at the Ikon Gallery, Birmingham, England. The exhibition travels within the United Kingdom under the auspices of the Arts Council of Great Britain. Completes the large (20 ft, 11 panels) manifesto painting *Backs and Fronts*, 1981
- 1982** Summer residency at the Edward Albee artists' colony in Montauk, Long Island.
- 1983** Becomes an American citizen. Receives a Guggenheim Fellowship.
- 1984** Awarded an NEA Artist's Fellowship. International breakthrough, marked by his inclusion in the MOMA's group exhibition «An international survey of recent paintings and sculptures».
- 1985** First solo exhibition in an American museum : Museum of Art, Carnegie Institute, Pittsburgh. Major museums begin to acquire his large-scale Modernist paintings.
- 1987 – 90** Visits Mexico multiple times.
- 1989** First solo exhibition and tour in a European museum. Exhibition travels from the Whitechapel Gallery, London to Palacio Velázquez, Madrid, and Städtische Galerie im Lenbachhaus, Munich. Shortlisted for the Turner Prize, a second time in 1993.
- 1992** Revisits Morocco in December to make a film on Matisse for the BBC.
- 1994** New studio in Barcelona, Spain, 1999 in Chelsea, New York.

Agenda

- 2000** Made an Honorary Member of the London Institute of Arts and Letters
- 2002 – 07** Professor of painting at Akademie der Bildenden Künste, Munich, Germany
- 2003** Receives Honorary Degrees, Doctorate of Fine Arts from The Massachusetts College of Art, Boston and the National University of Ireland, Dublin
- 2005 – 06** Several exhibitions at the major museums in the United States.
- 2006** Dublin City Gallery / The Hugh Lane, Dublin, opens the Sean Scully Gallery, a permanent installation of paintings by the artist
- 2007** Marries Swiss painter Liliane Tomasko
- 2007 – 08** «Sean Scully – A Retrospective» exhibition and tour at Miró Foundation, Barcelona ; Musée d'Art Moderne, Sainte-Etienne, and Museo d'Arte Contemporanea Roma (MACRO), Rome. Awarded Honorary Degree, Doctor Honoris Causa, Universitas Miguel Hernandez, Valencia.
- 2009** Retrospective exhibition and tour at MKM Museum Küppersmühle für Moderne Kunst, Duisburg and Ulster Museum, Belfast. Son Oisín is born.
- 2010 – 11** Tour of important early works at VISUAL – Centre for Contemporary Art, Carlow, Leeds Art Gallery, Leeds and Wilhelm Hack Museum Ludwigshafen.

Currently lives and works in New York, Barcelona, and outside Munich

Öffentliche Führungen

Sonntag, 11h: 11./25. März, 1./22. April, 6. Mai, 3./10./24. Juni
Dienstag, 19h: 13. März, 10./17. April, 1./8./15./22./29. Mai, 19. Juni

Public guided tours in English

Tuesday, March 20, 7:30 pm
Tuesday, May 8, 7:30 pm
Exhibition fee, no reservation is needed

**«Sean Scully – Art Comes From Need»
Dokumentarfilm von Hans A. Guttner
im Kino Kunstmuseum**
Sonntag, 4. März, 11h
Sonntag, 11. März, 11h
Sonntag, 1. April, 11h
www.kinokunstmuseum.ch

Einführung für Lehrpersonen

Dienstag, 13. März, 18h
Mittwoch, 14. März, 14h
Anmeldung: T 031 328 09 11
vermittlung@kunstmuseumbern.ch
Kosten: CHF 10.00

**Kinderworkshop: Sonntagmorgen im
Museum – Afrika und grauer Wolf**
Sonntag, 25. März und 24. Juni, 10h30
Anmeldung: T 031 328 09 11
vermittlung@kunstmuseumbern.ch
Kosten: CHF 10.00

**Für Lehrpersonen: Fortbildung am
Mittwoch – Einblick in die Ausstellung**
Mittwoch, 28. März, 14h
Anmeldung: T 031 328 09 11
vermittlung@kunstmuseumbern.ch
Kosten: CHF 10.00

**Kurs für Lehrpersonen: «Im Schritt mit
Sean Scully» – Kunst und Bewegung**
Donnerstag, 26. April, 17h – 21h30
Anmeldung und Info: www.phbern.ch

**«Between Figures #1, 2, 3»:
Literarische Annäherung an Sean
Scullys Werk durch junge AutorInnen.
Eine Zusammenarbeit
mit StudentInnen der HKB**
Sonntag, 6. Mai, 12h (nach der öff.
Führung), **Dienstag, 15. Mai, 18h** (vor
der öff. Führung), **Sonntag, 10. Juni, 12h**
(nach der öff. Führung)
Ausstellungseintritt,
Anmeldung nicht erforderlich

INFOS

Eintrittspreis / Prix d'entrée
CHF 18.00 / red. CHF 14.00

**Private Führungen / Visites pour
groupes** T 031 328 09 11
vermittlung@kunstmuseumbern.ch

Öffnungszeiten / Heures d'ouverture
Dienstag / Mardi : 10h – 21h
**Mittwoch – Sonntag /
Mercredi – Dimanche : 10h – 17h**

Feiertage / Jours fériés
Karfreitag / Vendredi saint 6.4.2012:
Geschlossen / fermé
Ostern / Pâques 8./9.4.2012: 10h – 17h
Auffahrt / Ascension 17.5.2012: 10 – 17h
Pfingsten / Pentecôte 27./28.5.2012:
10h – 17h

KATALOG / CATALOGUE

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Exhibition

Duration	09.03. – 24.06.2012
Opening	Thursday, March 8, 2012, 6:30 p.m.
Entrance fee	CHF 18.00/red. CHF 14.00
Opening hours	Mondays closed Tuesday, 10 a.m. – 9 p.m. Wednesday - Sunday 10 a.m. – 5 p.m.
Holidays	Good Friday 06.04.2012: closed Easter 08./09.04.2012: 10:00 a.m. – 5:00 p.m. Ascension 17.05.2012: 10:00 a.m. – 5:00 p.m. Pentecost 27./28.05.2012: 10:00 a.m. – 5:00 p.m.
Private guided tours	T +41 31 328 09 11, F +41 31 328 09 10 vermittlung@kunstmuseumbern.ch
Curators	Matthias Frehner and Annick Haldemann

In Collaboration with



The exhibition is supported by



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