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The Weak Sex — New Images of Men in Art

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KUNSTMUSEUM BERN
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**Presentation of Works from the
Kunstmuseum Bern Collection**

Window on Contemporary art

Kunstmuseum Bern @ PROGR: changing presentations

Jan. 2013 – Dec. 2013

Michael Günzburger: Works on Paper

Feb. 7–23 2013

**Presentation of the Winner of
the Credit Suisse Award for Video Art 2013**

March 7–30 2013

Our Guest at PROGR: Verein für Originalgraphik (Association for original prints)

A Presentation of New Acquisitions from the Collection

June 6–July 7 2013

Livia Di Giovanna: Works from the Collection

Aug. 22–Sept. 21 2013

Gift of the Mexican Embassy Presentation

Sept. 26–Oct. 12 2013

**A Presentation in Conjunction with the Bone Festival for Performance Art
(in collaboration with Culturescapes)**

Oct. 24–Nov. 29 2013

Cantonale Berne Jura

Dec. 2013 / Jan. 2014

Outsider art from the collection

Presentation of Works from the Adolf Wölfli Foundation

Jan. 2013 – Dec. 2013

Highlights of the collection

Best of the Collection

Feb. 19 – Sept. 8 2013

Press release dispatch: Monday, Feb. 18 2013

In the first half of 2013, the space for presenting our collection will be reduced. A part of it, Swiss art from 1850 to 1920, will be integrated as key works in the exhibition *Myth and Myteries: Symbolism and Swiss Artists*. We will be mounting our collection completely new as a concentrated panorama of the permanent exhibition.

Our greatest masterpieces, ranging from Duccio di Buoninsegna's *Maestà* to Sean Scully's *Grey Wolf*, will be hung in groups ordered chronology and thematically.

This thread of famous Western masterpieces dating from the 13th to the 21st century gives a truly outstanding impression of one of Switzerland's leading public collections.

Curator: Matthias Frehner

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The great visual narrator

Hannes Schmid — Real Stories

March 13 – July 21 2013

Opening: Tuesday, March 12 2013, 6:30 p.m.

Media conference / press release dispatch: Friday, March 8 2013

The Kunstmuseum Bern is devoting the first large-scale overview exhibition to the Swiss photographer, painter and media artist Hannes Schmid. Hannes Schmid is famous for his iconic staging of the Marlboro cowboys and innovative fashion shoots since the early 1990s.

The Zurich artist Hannes Schmid (b. 1946) has worked as a photographer since the mid-1970s in the areas of fashion, advertising and documentary, and has accrued an enormous archive of his oeuvre in the meantime. This archive not only functions as a memory and preserves his work, Schmid also relies on it as a source of inspiration for new series. Additionally Schmid pursues freelance art projects that are entirely independent of his previous oeuvre.

You will recognize quite a few iconic scenes in the exhibition, such as his famous Marlboro cowboy. However, most of it is being shown in an exhibition for the very first time. For the retrospective, Schmid's archive was viewed closely anew. The exhibition presents applied photography and documentary photographs alongside series that have already been shown at other venues, such as the installation *The Flow of Life* at New York's Rubin Museum, the cowboys for the Marlboro campaign at the Fotostiftung Schweiz in Winterthur, or portraits of rock stars at the Museum Folkwang in Essen.

The title *Real Stories* reveals exactly what we are presenting to the museum audience, namely real stories. And who can implement such a maxim better than a photographer who sees his mission in not only capturing what passes before his lens but also who plans and arranges what he sees and what he wants to show us? Hannes Schmid is a personality who lives and experiences his own history, presenting it a way that has earned him the reputation of being one of the greatest Swiss visual narrators.

The show is divided into four sections: rituals, visions, dialogs, and movement. They do not follow a chronological order or biographical threads but instead highlight artistic and photographic principles, making them palpable to our visitors.

With this exhibition the Kunstmuseum Bern is presenting a contemporary photographer whose work can be interpreted at very different levels. For one part it is strongly embedded in a public visual culture, but also explores the limits of the photographic medium and its reception conceptually, and confronts us with a highly individual visual language. Richness of color, carefully calculated lighting, and narrative density take the beholder on a journey seen from various angles just as the title Schmid chose himself reveals.

Curator: Christiane Kuhlmann

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Focusing on Bern art today

AC Scholarship 2013

April 24 – June 2 2013

Opening: Tuesday, April 23 2013, 6:30 p.m.

Media conference / press release dispatch: Monday, April 22 2013

The Louise Aeschlimann and Margareta Corti Scholarship of the Bernische Kunstgesellschaft BKG is the most prominent private art grant in the Canton of Bern. The competition for scholarships is accompanied by an exhibition, which will be taking place at the Kunstmuseum Bern in 2013. It will show the artworks that won awards as well as a selection of submissions to this year's competition.

Young Bernese artists have been granted scholarships or won prizes annually since 1942. In 2013 artists will be awarded a total amounting to CHF 70'000.00.

Artists up to the age of 40 may compete if they have lived in Bern for at least one year or are citizens of the Canton of Bern. A jury votes on the winners from the submissions and invites the artists to present selected works in the exhibition.

The Bernische Kunstgesellschaft, which awards the AC Scholarships, is celebrating its bicentennial in 2013. For the occasion, the show *Feu Sacré* will take place from September 20 2012, in which works of prize winners of the AC Scholarship since 1942 will be exhibited.

For more information see: www.kunstgesellschaft.be

Curator: Claudine Metzger

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Masterpieces of symbolism

**Myth and Mysteries.
Symbolism and Swiss Artists**

April 26 – Aug. 18 2013

Opening: Thursday, April 25 2013, 6:30 p.m.

Media conference / press release dispatch: Wednesday, April 24 2013

After greatly enhancing its international reputation through past solo exhibitions of the Swiss artists Félix Vallotton, Ferdinand Hodler, Giovanni Giacometti, Cuno Amiet, and Ernest Bieler, the Kunstmuseum Bern is now outlining the key position of Swiss symbolist art in an international context with the exhibition *Myth and Mysteries*. The show brings together around 200 masterpieces from Swiss and international museums, producing a multi-faceted panorama of symbolism in art. The specialist Dr. Valentina Anker drafted the concept for the exhibition, and is realizing it as guest curator in a joint venture with the Museo Cantonale d'arte in Lugano.

Symbolismus in art began in Paris around 1890, whereby the Swiss artists Ferdinand Hodler, Carlos Schwabe, and Félix Vallotton were driving forces from the very beginning.

For the first time ever, the exhibition *Myth and Mysteries* points out by drawing on fundamental comparisons Switzerland's key position in symbolism. Leading Swiss painters, sculptors, graphic artists, and photographers will be viewed in the context of their relationships to artists in the neighboring countries of France, Germany, Austria, Italy, and Belgium, the birthplace of symbolism. Besides Ferdinand Hodler, Arnold Böcklin, Carlos Schwabe, and Giovanni Segantini, the show is featuring masterpieces by Gustav Klimt, Fernand Khnopff, Franz von Stuck, Gaetano Previati, William Degouve de Nuncques, and Hans Thoma. The overview exhibition is spread over two levels over an entire space of 1000 square meters and thematically subdivided into the following sections: Night / Woman / Nature / Mountains / Animals and Mythical Creatures / Salon de la Rose + Croix / Dance / Rhythm / The Planet Mars / Hypnosis / Restlessness / Death, Violence / The Diabolical / Angels and Paradise / The Cosmos.

The exhibition comprises 200 works, that is, paintings, drawings, photographs, prints, books, posters, and sculptures. Among them are major pieces formerly shown at the Salon de la Rose+Croix in Paris, the Secession exhibitions in Vienna and Munich, and the Venice Biennial. Around one third of the works exhibited are from the Kunstmuseum Bern Collection. Loans from Swiss and famous international museums will augment our holdings. Additionally, the Federal Government and the Gottfried Keller Foundation, together with prominent collectors in Switzerland and Europe, have agreed to loans for the exhibition at the Kunstmuseum Bern.

Curator: Valentina Anker

Exhibition catalog: We were able to win internationally renowned authors and specialists on symbolism for the catalog: on the relationship of symbolism in Switzerland to the movement in other countries, such as France, Belgium, Austria, Germany, and Italy, our authors are Valentina Anker, Jean-David Jumeau-Lafond, Michel Dragnet, Alexander Klee, and Annie-Paule Quinsac. For the introductory essays on the various subject areas the authors are Valentina Anker, Marco Francioli, Matthias Frehner, Sharon Hirsch, Jean-David Jumeau, Albert Lévy, Laurence Madeline, Cristina Sonderegger, Beat Stutzer, and Jacques Tchamkerten. The catalog will be published in German, Italian, French, and English.

The exhibition is a joint venture with the Museo Cantonale d'Arte and the Museo d'Arte Lugano, where it will also be shown from September 14 2013 to January 12 2014.

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The legendary book illustrator revisited

Butterflies' Ball and Dogs' Party. Ernst Kreidolf and the Kingdom of Animals

June 21 – Sept. 29 2013

Opening: Thursday, June 20 2013, 6:30 p.m.

Media conference / press release dispatch: Wednesday, June 19 2013

On the occasion of Ernst Kreidolf's 150th birthday (Bern 1863-1956 Bern), the Kunstmuseum Bern is presenting, in collaboration with the Städtische Wessenberg Galerie Constance and the Ernst Kreidolf Society and Foundation, the exhibition *Butterflies' Ball and Dogs' Party: Ernst Kreidolf and the Kingdom of Animals*.

The exhibition *Butterflies' Ball and Dogs' Party* is especially for an audience that would like to once again see the universally famous and widely popular creations of this artist, following on from the exhibitions Ernst Kreidolf and Art History, Art and Children's Books around 1900 (2002) and Ernst Kreidolf and His Artist Friends (2007), which comprehensively explored his artistic roots.

Kreidolf's talent for not only representing plants in a very realistic manner, but also, when need be, to anthropomorphize the flora we know has been and still is greatly admired by all ages. It has often been addressed in research and been subject to interpretation. However, Kreidolf was not only an expert in botany but a great lover of animals too. Everything that could crawl, fly, or run about on legs attracted his loving and attentive eye, ranging from small beetles to elephants. Among insects he particularly admired grasshoppers and butterflies, while cats and dogs also play an important role in his work. Just like plants, he likewise often imbued his animals with human characteristics. But in doing so the artist was primarily concerned with depicting the qualities typical for individual species rather than making them "play roles" alien to them. His sensitivity for the peculiarities of animals is expressed especially poignantly in the picture books *Sommervögel* (Summer birds, 1908), *Servants of the Spring* (first published 1926), and *The Dogs' Party* (1928).

The exhibition presents Kreidolf's popular creations together with seldom or never publicly exhibited works that thematically engage with fauna. The exhibition comprises six "chapters": The first "chapter" or section is a kind of prelude showing his early work, in which we can admire his scientific curiosity and realistic exactness of representation. In the various following rooms we find each devoted to a different set of the creatures which lived in his books: dogs in one space, butterflies in another, grasshoppers and various insects, fantasy and mythical creatures, as well as other animals in further rooms.

The presentation comprises largely holdings of the Ernst Kreidolf Society that have been deposited at the Kunstmuseum Bern.

Curators: Barbara Stark (Director of the Städtische Wessenberg Galerie, Constance), Claudine Metzger (Kunstmuseum Bern)

Catalog: *Faltertanz und Hundefest. Ernst Kreidolf und die Tiere*. The richly illustrated catalogue will contain essays by Matthias Frehner, Claudine Metzger, Sebastian Schmiedeler, Peter Schmid, Barbara Stark, Roland Stark, Aline Steinbrecher, and Sibylle Walther. 192 pages, numerous color plates. German. Imhof Verlag, Petersberg.

Part of the supporting program: Matinée celebrating Ernst Kreidolf's 150th birthday: February 10 2013, 11:00 a.m. at the Kunstmuseum Bern. **Guided tours:** Retracing Ernst Kreidolf's history—a stroll through the city of Bern (Elisabeth Büchner, Ernst Kreidolf Society)

Further venues of the exhibition: Städtische Wessenberg Galerie, Constance, March 15 – May 11 2014

A joint exhibition project of the Kunstmuseum Bern, the Städtische Wessenberg Galerie, Constance, and the Ernst Kreidolf Society and Foundation

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Contemporary Swiss sculptors in iron and steel

Iron and Steel:

Paolo Bellini, James Licini, Josef Maria Odermatt

Aug. 16 – Nov. 10 2013

Opening: Thursday, June 20 2013, 6:30 p.m.

Media conference / press release dispatch: Wednesday, June 19 2013

From Luginbühl to Tinguely, Swiss sculptures of iron on steel made a leading contribution to abstract postwar sculpture. Following the comprehensive exhibitions of the iron-and-steel sculpture pioneers Bernhard Luginbühl and Oscar Wiggli, which took place at the Kunstmuseum Bern in 2003 and 2007, *Iron and Steel* highlights the subsequent generation's response to minimal art and arte povera. The exhibition presents recently executed work series by Paolo Bellini, James Licini, and Josef Maria Odermatt, who are among the leading representatives of today's art scene specializing in iron and steel sculptures in Switzerland.

Swiss sculptors working with iron and metals made a key contribution to international postwar sculpture with names such as Max Bill and Bernhard Luginbühl or Oscar Wiggli and Jean Tinguely. Due to the specific qualities of the materials they used and the specialized methods needed to work with it like forging and welding, they developed fundamentally new forms of expression in three-dimensional composition. The next generation—with Paolo Bellini, James Licini, and Josef Maria Odermatt among the leading representatives in the field in Switzerland—took up working with iron and steel to find creative responses in sculpture to the avant-garde approaches of the 1960s and 1970s, such as arte povera and minimal art.

Subsequent to the solo exhibitions of Bernhard Luginbühl (2003) and Oscar Wiggli (2007), the show *Iron and Steel* comprises a comprehensive view of recent work in the careers of the three solitary artists. Bellini constructs assemblages that expansively penetrate space, using the trash of technology to imitate, with crude gestures, the motions of the human body. Licini sees himself as a "builder in steel". His approach is rather the opposite to that of Bellini's winding dynamism. He uses industrial steel girders and not sheet metal. In his current work a strong interest in Aztec art has led to a minimalist and serial synthesis of architectural and serial concepts. Before he died, Odermatt created an impressive series of forged floor sculptures by conflating the axioms of minimal art with the archaism of the Swiss alpine world.

For the very first time, works by the three artists will be shown together in an exhibition at the Kunstmuseum Bern.

Curators: Matthias Frehner, Regula Berger

Award-winning Bernese art

Feu sacré: Bicentennial of the Bernische Kunstgesellschaft

Sept. 20 2013 – Jan. 5 2013

Opening: Thursday, Sept. 19 2013, 6:30 p.m.

Media conference / press release dispatch: Wednesday, Sept. 18 2013

Founded in 1813, the Bernische Kunstgesellschaft (BKG) is one of the oldest art societies in Switzerland. Since 1942, the BKG annually grants the Louise Aeschlimann and Margareta Corti Scholarships to artists living in the Canton of Bern. On the occasion of the BKG's bicentennial, the Kunstmuseum Bern is showing a selection of works from a total of former 193 scholarship holders. Among them we find the names of now famous men and women artists such as Franz Gertsch, Bernhard Luginbühl, Chantal Michel, Markus Raetz, and Julia Steiner.

The BKG played a decisive role in the foundation of the Kunstmuseums Bern, which opened its doors to the public in 1879. Therefore, on the occasion of BKG's bicentennial, the Kunstmuseum is mounting an exhibition dedicated to the art society and presenting works by the AC Scholarship winners. A selection of around 100 artists will each be represented by one artwork executed in the year they received the scholarship. In this way, an impressive panorama of art comes together of art produced in the Canton of Bern over a period of 70 years. Artists aged 40 and under who live in the Canton of Bern can apply for an AC Scholarship. The exhibition title Feu Sacré refers to the commitment of both the artists and the BKG. The AC Scholarship is the most generous private art prize in Switzerland and is awarded annually. Thus the Bernische Kunstgesellschaft makes a major contribution to promoting young talent.

A three-strong jury will select men and women artists for the Bicentennial exhibition. The scope of art techniques and materials is immense, ranging from the abstraction of the 1940s and concrete art to tachism, pop art, photorealism, and new media. Thus we are in fact presenting a retrospective of Bern art to the public that will attract attention way beyond the borders of the Canton.

Since the first AC Scholarship was granted in 1942, 193 award winners of both sexes have been chosen, among them many artists who are now internationally famous, such as Bernhard Luginbühl, Markus Raetz, Franz Gertsch, George Steinmann, Illona Rugg, Marie-Antoniette Chiarenza, and Daniel Hauser, František Klossner, Chantal Michel, Kotscha Reist, I/b Sabina Lang and Daniel Baumann, Reto Leibundgut, San Keller and Claude Hohl. In the last five years Peter Aerschmann, Christian Denzler, Julia Steiner, Zimoun, and Niklaus Wenger were among the artists who received an AC Scholarship. And, over the years, the jury members of the AC Scholarship were no less famous than the award-winning artists, boasting Meret Oppenheim, Harald Szeemann, Bice Curiger, Ulrich Loock, Nika Spalinger, Gianni Jetzer, Samuel Herzog, Andreas Fiedler, and Roger Fayet.

Curator: Annick Haldemann

Part of the supporting program: Conversation with the artist George Steinmann: Thursday, October 24 2013 in the exhibition. **Performance night:** End of November/early December 2013.

Catalog: The catalog will present a comprehensive overview of the BKG and the AC Scholarships. Around 160 pages, 24 x 24 cm, approx. 100 color plates. The catalog will be published in German and French. With essays by Matthias Frehner, Kathleen Bühler, Annick Haldemann, and four additional authors.

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Reinventing masculinity

The Weak Sex — New Images of Men in Art

Oct. 18 2013 – Feb. 2 2014

Opening: Thursday, Oct. 17 2013, 6:30 p.m.

Media conference / press release dispatch: Wednesday, Oct. 16 2013

The themed group exhibition is comprehended as a contribution to the discussion on new definitions of roles played by men and women, a topic that has long been on the agenda of academia and popular culture. With artworks by Elke Krystufek, Urs Lüthi, Manon, Bruce Nauman, Sigmar Polke, and others, the exhibition will explore how contemporary art presents and stages male roles and masculinity.

Who or what makes a man? How did the one half of society define, reflect on, and present itself over the last forty years? Whereas female artists are often viewed in the category of "gender", this is a novel situation for male artists. The results are that women's emancipation in the Western world gave female artists the freedom to stage themselves as the subject of art and firmly established women-specific issues in art. Hence the feminist movement in art is well-established in art's leading institutions. But there is never just one side to social and cultural changes, and, in the same period, the role of men and their portrayal has undergone a metamorphosis. The exhibition brings together how Western contemporary female and male artists explore the new gender roles and notions of gender norms since the 1960s.

The Kunstmuseum Bern is addressing a key and highly socially relevant topic by mounting this exhibition and publishing the accompanying comprehensive catalog with academic contributions (art historical and sociological). Hitherto, this issue in art was primarily scrutinized from the viewpoint of deviating from and breaking with gender norms. It is the first exhibition to investigate the angle of new norms and their scope of action while also simultaneously integrating the latest academic research (masculinities studies).

The exhibition at the Kunstmuseum Bern addresses heterosexual codified "images of the male" in art, following a number of exhibitions in recent years on the topic of gender relations (Féminin – Masculin, Centre Georges Pompidou, Paris, 1995) or engaged with the social arenas relevant for performative staging of gender roles (Das achte Feld [The Eighth Field], Museum Ludwig, Cologne, 2006). The selection of works for the exhibition does not seek to show gender identities that "deviate" from norms, but instead to imbue ideas of "the norm" with new content and hence illustrate the manifold, finely nuanced facets of "being a man" and "masculinity" today.

Curator: Kathleen Bühler

Catalog: Accompanying publication in German and English. Eds. Kunstmuseum Bern, Kathleen Bühler
Contents: Essays, artwork related texts, appendix, biographies, bibliography. Hardcover (approx. 200 pages)

List of participating artists (provisional): Vito Acconci (US), Bas Jan Ader (NL), Luc Andrié (CH), Matthew Barney (US), Nathalie Djurberg (SE), Marlene Dumas (ZA), Valie Export / Peter Weibel (AT), Cathy Joritz (US), Jesper Just (DK), Frantisek Klossner (CH), Elke Krystufek (AT), Marie-Jo Lafontaine (BE), Peter Land (DK), Urs Lüthi (CH), Sarah Lucas (GB), Manon (CH), Mara Mattuschka (AT), Paul McCarthy (US), Robert Morris / Lynda Benglis, Josef Felix Müller (CH), Bruce Nauman (US), Ursula Palla (CH), Sigmar Polke (DE), Rico Scagliola/Michael Meier (CH), Nedko Solakov (BG), Sam Taylor-Wood (GB), et al.

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Presentations of Works from the Kunstmuseum Bern Collection

Window on Contemporary art

Kunstmuseum Bern @ PROGR: changing presentations

Jan. 2013 – Dec. 2013

The Kunstmuseum Bern's exhibition space at PROGR offers a mixture of different exhibition forms and collaborative projects with various institutions in and around Bern.

As a special attraction in 2013 we will be presenting, for the second time, the winner of the Credit Suisse Video Art Award. Additionally, new acquisitions and artworks from the Kunstmuseum Bern's Contemporary Art Collection that have not been on show for a while will be mounted in presentations in dialogue with the Stadtgalerie exhibition program.

Michael Günzburger: Works on Paper

Feb. 7 – 23 2013

Presentation of the Winner of the Credit Suisse Award for Video Art 2013

March 7 – 30 2013

Our Guest at PROGR: the Verein für Originalgraphik (The association for original prints)

April 18 – May 18 2013

A Presentation of New Acquisitions from the collection

June 6 – July 7 2013

Livia Di Giovanna: Works from the Collection

Aug. 22 - Sept. 21 2013

Gift of the Mexican Embassy Presentation

Sept. 26 – Oct. 12 2013

A Presentation in Conjunction with the Bone Festival for Performance Art (in collaboration with Culturescapes)

Oct. 24 – Nov. 29 2013

Cantonale Berne Jura

Dec. 2013 / Jan. 2014

Curator: Kathleen Bühler

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Outsider art from the collection

Presentation of Works from the Adolf Wölfli Foundation

Jan. 2013 – Dec. 2013

The Adolf Wölfli Foundation was inaugurated in 1975 and established by Elka Spoerri (1924-2002). The Foundation takes on the administration of the legacy of the "writer, poet, draftsman, and composer" Adolf Wölfli (1864-1930) and, since its inauguration in 1975, has been a permanent official guest at the Kunstmuseum Bern.

Initially an outsider in every sense of the word, Adolf Wölfli's work today is one of the great highlights at the Kunstmuseum Bern. Controversial, unique, and a visionary, the artist constantly challenged his audiences anew with his work. Wölfli's art today is highly desired in international collections, his texts are printed in diverse publications, and his strength of vision is internationally admired more than ever.

At the Kunstmuseum Bern works by Adolf Wölfli can be viewed in temporary presentations throughout the year.

Curator: Monika Schäfer

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