

EN

MARTIN
ZIEGELMÜLLER
**Endless
Possibilities**

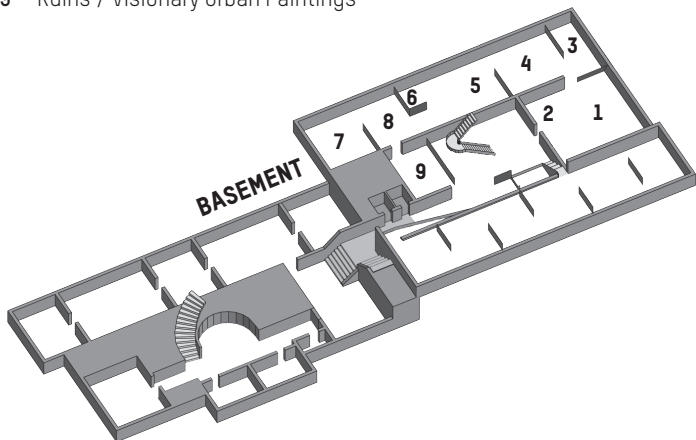
Retrospective
20.5. – 14.8.2011

KUNST
MUSEUM
BERN

EXHIBITION GUIDE

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Introduction

The double exhibition *Weites Feld* (Endless Possibilities) showing in the Kunstmuseum Bern and in the Kunsthaus Langenthal presents the entire and great scope of Martin Ziegelmüller's painting for the very first time. For over 50 years the Bernese artist has produced an extraordinary oeuvre. The title of the exhibition, however, does not only address the enormous range of Ziegelmüller's work and great variety of his subject matter, but also the endless possibilities representational painting opens up for the artist. Moreover, the title alludes to one of Ziegelmüller's favourite perspectives: Views from high up over vast expanses, rolling hills, and urban landscapes.

Reality permeates Martin Ziegelmüller's work. With his painting he can be allocated to the 19th-century realist tradition seeking the unspectacular scenes of everyday life.

After having decided to become a painter in his youth, Martin Ziegelmüller pursued his own path in art, seeking teachers and exploring artistic avenues that interested him most. Artists that impacted his work were – amongst others – van Gogh, Cézanne, and Monet, whose works he studied during a stay in Paris very early in his career. Also Hodler and Amiet were pivotal to his work.

Martin Ziegelmüller's immediate surroundings are not only important for him as a person but also as an artist. His landscapes show the regions, plains, and river courses of his childhood and youth. His portraits represent family members or acquaintances. Groups of paintings on the theme of working life are based on connections through friends. Ziegelmüller's motifs crop up repeatedly in his oeuvre, sometimes disappearing altogether only to suddenly reappear in new and varied forms.

Both exhibitions – the one in Bern and the one in Langenthal – have been organized according to subject matter so that the visitors can follow developments in the artist's motifs, their transformation, and how some have remained constant throughout his career. The presentation in the Kunstmuseum Bern focuses on landscapes in the broadest sense of the genre: On the one hand, it shows marshes, river courses, strips of river banks, gardens, and fields of flowers, and, on the other, real and visionary urban landscapes. In a surrealistic ambience, streets lined with buildings are haunted by ghosts, witches, and UFOs as harbingers of apocalyptic urban visions. His landscapes of wetlands are based on impressions from early childhood and provide the connecting thread to the exhibition in the Kunsthaus Langenthal. Martin Ziegelmeüller is fascinated by atmospheric and reflected light impressions as well as by contrasting colors. We find these effects not only in gathering storm clouds but also in the glaring neon lights of factory buildings. Besides his illustrated coverage of the working world, in Langenthal visitors will also find portraits of the artist's friends.

Grand-Marais and Lake Morat – Worlds of Clouds

“The Grand-Marais and the three lakes often served as surfaces onto which I could project my own fantasies.”

“In the dramaturgy of the clouds, what I learnt of rules in composition dissolved in a matter of minutes.”

Affinity to his subject matter is essential for Martin Ziegelmüller. Before he starts painting a landscape he must experience and grasp it emotionally. The Seeland – with the Grand-Marais and Jura Mountains – provides the subject matter he turns to most often in his work.

The act of painting in his studio only takes place after first experiencing nature out in the open. He relies on photographs and sketches to augment his memory.

The sky is allocated a lot of space in many of his pictures, as we can see in his 1973 view of Lake Morat as seen from Frienisberg entitled *Grosses Moos* (Grand-Marais), which he painted once again 35 years later. Subsequent to this work he executed a whole, still incomplete series of intensely colored paintings (*Murtensee* [Lake Morat, 2008 and 2010]). In these paintings we can observe how Ziegelmüller’s visual language and application of the brush have changed. The lively and spirited brushstrokes of 2010 painting are striking while vivid lines in the cloudy sky delineate a multitude of shapes.

Fantastic cloud formations, towering cumuli, or brooding dark storm clouds engross the painter more than sunny days. Just as in the case of contre-jour situations, sunrises, and sunsets, they cre-

ate with their light and colors extraordinary atmospheric effects. From 1989 onwards, cloud formations are the dominating motif in Ziegelmüller's work. As a result of his observations of cloudy skies the painter discards accepted rules of composition. Because clouds constantly change their shapes the artist must sketch the sky very rapidly. At the same time the artist can study the impact of their constant transformation: "Now I learnt from the clouds themselves how masses can be distributed. The consequences were written in the sky, and I was shown alternatives."

Rolling Hills

“...for a landscape painter who is inclined to overabundantly fill his compositions, the discovery of the quadrilateral shape is decisive. As I then progressed to triangles and diagonals I was mature enough to tackle the ‘Jura Südfuss’.”

As a young painter, Martin Zieglmüller sought to paint the landscapes he loved and saw around him as true to nature as he possibly could. His painting *Jura* (1957) evidences this. It strikes us as being extremely realistic. However, it does not correspond to any real landscape, as the artist wrote: “Never before had I so successfully created such a realistic landscape. The rocks appear very three-dimensional, last patches of snow sparkle on the peaks. Deciduous and fir-wood forests are clearly defined. Nevertheless the landscape is purely a product of my imagination. You will not find in reality such a Chasseral.”

This was a breakthrough for the 22-year-old Martin Zieglmüller in his search for a form of representation that was both realistic and generic. Confrontation between abstract and concrete painting additionally led to reducing pictorial elements and simplifying structures into basic geometrical forms. Thus the range of rolling hills in the painting *Blick übers Seeland* (View of Seeland, 1998) is depicted as a virtually triangular surface on the lower edge of the composition. Also the 2009/2010 mountain ridges do not show specific mountain ranges but typical hills as we find already formally inherent in his painting of 1957, in which a strong horizontal structure is prevalent. In his more recent works, he increasingly foregrounds the materiali-

ty of paint. He applies it pastosely in loose, generous brushstrokes. Their direction and verve follows the movement of the artist's hand, and their tempestuousity reveals his temperament.

Rather than correspond to reality, Ziegelmüller's color tones reflect special atmospheric effects. In *Früher Morgen (Jura)* (Early Morning [Jura]) from 2009 we can observe among other facets of the painting how Martin Ziegelmüller contrasts complementary colors to heighten the effects of coloration.

We find similar developments in his other landscape paintings. Representation steadily and consequently grows independent of specific real-life models and displays instead the essential elements of certain landscape types such as marshlands, meadows, hills, or cities.

Plants, Gardens

“All my yearning is for the wilderness.”

Martin Zieglmüller is enamored of spring because of the fresh, soft greens that provide a backdrop on which the first flowers glow as dabs of color. As the artist himself puts it, he adopts “a kite’s view” to paint the plains of Seeland, while meadows, gardens, and riverbanks are depicted “from the perspective of the shrew.” In the case of meadows our eyes are guided low over the tips of the flowers and grasses as in the paintings *Morgendämmerung* (Dawn, 1996) and *Frühling im Auwald* (Spring in Riverside Woods, 2006). It is the vantage point the artist experienced of meadows during his childhood when he would lie hidden in the grass or in bushes. In *Storchenschnabel* (Cranesbill) our eye level is so close to the flowers that their blue petals and green leaves dissolve into a colorful carpet of endless dabs of paint. With no horizon and without visible demarcation lines, the sections of landscape depicted in such images have been selected to evoke the impression of an infinite expanse. The meadows appear to be endless patterns extending way beyond the paintings’ frames. Whereas the portrayal of some motifs such as hilly landscapes noticeably changes over the years, the artist continues to depict others in much the same way. His intensity of color varies greatly over time, as is evidenced by two pictures the artist painted forty years apart – *Doubs* (1970) and *Frühling im Auwald* (Spring in Riverside Woods, 2010). However, in the choice of landscape sections they are very similar as well as in the depiction of leaves and reflections.

In the bushes he painted in 1976/1977 and in 1984 we can clearly follow how Martin Ziegel Müller attempted to palpably represent the character of his subject matter. Bushes form a wild and disheveled thicket with an almost physical presence.

Rivers

"If I let water surfaces dominate this gives me the opportunity to study water movement more closely. The fisherman in me then takes over."

Ziegelmüller's cloud and water paintings interact. The cloud pictures direct our gaze upwards to the expanse of the sky, whereas the water pictures guide it downwards over surfaces of water.

Rivers fascinate the artist for biographical and artistic reasons. He explored river courses during his childhood and often played on their banks. As an angler he had a lot of opportunities to study rivers' banks and water surfaces, growing familiar with their characteristic visual effects. He comprehends rivers as habitats for living creatures and seeks to also represent them as such. Even if animals hardly ever appear in Ziegelmüller's landscapes, the currents in his rivers are meant to appear as if fish were swimming in them, or his trees elicit the impression that an owl could fly from them at any moment. His early painting *Hecht* (Pike, 1957) refers to Ziegelmüller's passion for fishing and additionally reveals the kind of view segments that became typical for his later work. If we did not recognize the dried-out reed stalk, the light reflections, and the fish lurking as a shadow diagonally in the water, the picture could easily be seen as an abstract composition in grey and brown tones. The play of patches of sunlight and reeds as well as the phantom-like fish produce a depth of field that oscillates between proximity and distance. The water surfaces extend like his meadows of flowers beyond the boundaries of the painting.

The artist regards water as a challenge for exploring difficult aspects of painting such as representing iridescent light effects and reflections on its rippled surface. In the repetition of their banks through mirrored images he obscures the boundaries between solid ground and flowing water. The result is a lack of clarity in what we exactly see, and in this way the artist entices us to look more closely and carefully as is the case with *Früher Morgen* (Early Morning, 2009).

In most of his water paintings our gaze is directed close over the water's surface and focuses on a small section of the river's banks. We find some paintings also depicting environments close to rivers, as, for example, the steep banks in *Schwarzwasser* (1973). Such works mainly belong to his early oeuvre.

In the case of the painting *Aare* (1966/2009) it is remarkable that it lists two dates of execution lying over forty years apart. This is not only due to the fact that Martin Ziegelmeüller keeps returning to certain subject matter in his work; additionally he persistently reworks paintings still in his studio. In doing so, the final version can either diverge greatly from the first to the extent of creating a new painting or entail nuances noticeable virtually only to the artist.

Houses near Water

“My childhood memories are filled with flowing water. Some of the water paintings are a direct result of them.”

Martin Ziegelmüller regards houses and walls built directly next to the water as well as weirs in rivers (*Barrage*) as an opportunity to observe and depict water's manifold appearance. “I see painting as an attempt to better comprehend what I see. Colors, forms, and structures conform to natural laws. It is my calling to study them. Investigating how light changes the color of an object is research work.” In the case of *Häuser am Wasser* (Houses near Water), Martin Ziegelmüller is so fascinated by water reflections that the buildings themselves are hardly visible as in *Haus am Wasser* (1985/1987) and *Barrage* (Weir, 1992/1993). The *Barrage* paintings, on the other hand, display his interest in currents, in artificially directed watercourses and foaming waters as a consequence of dams or weirs. The fact that water is flowing is often only visible at such points, making it possible for the artist to portray the phenomenon. Obvious differences can be discerned between Ziegelmüller's early paintings with buildings *Häuser am Wasser* (1976), *Haus mit Velo* (House with Bike, 1965/76), as well as *La Loue* (1968/76) and his later ones focusing on this subject matter. His 1970s works are more detailed and contain more narrative elements. In the paintings Ziegelmüller executed from the 1980s onwards, compositions become more stringent, reduced to a few clear-cut elements and lines. They mostly have a horizontal emphasis even if buildings are not aligned entirely parallel to the picture frame. This can be observed in *Haus am Wasser* from 1990.

Animal Still Lives

Martin Ziegelmüller already painted animal still lifes depicted faithfully after real models early in his artistic career. However, they were mostly destroyed as is frequently the case with artists' early works after they no longer can identify with their early creative phases. *Fischtrog (Tintenfisch)* (Fish Trough [Squid]) from 1965 is one of the few of the works that survived. The squid is shown close-up. Even though a few tentacles and an eye can be made out, on the whole we see the creature as a mere lump of meat. The emphasis on red tones evoking blood contributes to this overall impression. Indisputably we are confronted with a catch that is soon destined for the cooking pot. In contrast to Baroque still lifes, this delicacy has not been arranged decoratively. Instead the fleshy marine creature reminds us of representations by Chaim Soutine.

In the last five years the artist has produced new animal still lifes that stand out on account of their greater objectivity than in his earlier examples. The first, executed in 2006, presents a thrush that froze to death, painted in its actual size on a white background, making it appear as if it was lying paralyzed in the snow. Art history classifies still lifes with dead animals as 'memento mori', as references to mortality. However, the representation of the dead bird is so dignified and sober that death seems to lose its horror for us.

Martin Ziegelmüller does not go out and look for animals to paint himself, but his grandchildren bring them to him into his studio when they happen to find them. He devotes equal amounts of attention to each and every dead creature, carefully considering how large and from which angle the animal will be portrayed as well as what back-

ground is most suitable to enhance the overall effect of the picture. His powers of observation resemble those of a scientific artist while, however, leaving out details in consideration of the overall impact of the image. Exact observation and painting in a loose and free manner do not mutually exclude one another as far as Martin Zieglmüller is concerned.

Even though the animals are dead and sometimes bear the marks of their fatal injuries, they are explicitly recognizable as a specific species. The artist manages to capture their character much in the same way he does in portraits. The wasp, although it lies there doubled over, appears poisonous and aggressive. Its colors are brighter than those of the other animals and one of its wings protrudes like a huge sting, extending beyond the upper frame of the picture. In the animal still lifes the artist explores 'everyday wonders,' the very wonders that were, at the very start of his career, reason enough to goad the youth on into becoming a painter.

Cities

"I sought to invent not just an ocean of light on my canvasses. My lights strived to be those of real cities."

For Ziegelmüller with his great affinity to nature, cities represent its counterpart. He simultaneously regards them as objects of fascination and threat, proliferate Molochs producing captivating spectacles of light. During his Paris sojourn in 1954/1955, Martin Ziegelmüller engaged in painting urban subject matter for the first time. His painting *Bern* (1965) heralds his ensuing preoccupation with Swiss cities. In the 1970s large views of Freiburg, Zurich, Biel, Baden, Sitten, and Olten follow. Martin Ziegelmüller depicts most of these cities as if viewed from a tower, that is, from a slightly elevated prospect. Thus both the great extension of the cities and the facades of the houses are the focus of attention. Ziegelmüller's urban landscapes reveal that he studied Oskar Kokoschka's art. Kokoschka too illustrated many cityscapes using the same perspective.

Already in the urban landscapes of the 1970s it is clear how Martin Ziegelmüller will develop this subject matter in ensuing years. For example, in the painting *Matte (Bern)* from 1966/1967 we are under the impression that the water is about to inundate the city's lanes and streets as is the case in his later visionary pictures. And the darkness in the painting *Bern (Schütte)* from 1976 seems to foretell future doom. The nightscape *Bern* (1972/1976), on the other hand, is a forerunner of the later night pictures in which his paintings focus on the perception of light – in a first series painted around 1989/1990 and a further one after 2001. Martin Ziegelmüller is regularly cap-

tivated by the theme of nocturnal cities as oceans of light. In his painting *Bern vom Grossen Moos aus gesehen* (Bern seen from the Grand-Marais) the city appears merely as a halo of light on the horizon. Shortly afterwards Martin Ziegel­müller begins to paint at night directly on location and discovers in this way a technique that leads to impressionistic images seemingly made of dabs of light. At first he uses only white paint, but later additionally touches of color to depict lights on a black background. He wears a headlamp so that he can see while working during the night. His painting equipment is reduced to a minimum: a round baking tray with white acrylic paint, a can with a little water, and a few brushes. The knowledge he gained by painting acrylic black-and-white pictures provided the basis for his later nocturnal views of the city of Biel.

8/9

Ruins / Visionary Urban Paintings

“Repulsive things too have always fascinated me – although I find them frightening they likewise intrigue me.”

In the 1970s Martin Ziegelmüller began painting eerie and surreal pictures of urban landscapes. UFOs fly about, waters flood landscapes, fires rage while witches climb over roofs and grotesque creatures wreak havoc. The impact of Hieronymus Bosch and Pieter Bruegel the Elder is obvious. Besides very detailed and grim-looking nocturnal visions, Martin Ziegelmüller also paints how cities in this state would appear in daylight. It then becomes visible how nature reclaims its territory, as we see in the case of Bern in the grips of a new ice age or ruins jutting out of water.

With time, his representations of destroyed cities grow increasingly drastic, and the cities themselves can only be identified by their mention in titles. Thus, in contrast to his early paintings of Bern, we search in vain for Basle’s famous landmarks in the painting *Spalt durch Basel* (Rift through Basle, 1979/1981). Only slabs of brown ruins are visible and a river – which must be the Rhine – plunges into a deep chasm. Such paintings are the fruit of Ziegelmüller’s concern about nature in view of its destruction. He was committed to environmental protection long before a Green party ever existed. The artist spoke out against land improvement on the Grand-Marais in readers’ letters and by filing petitions. With his painting he targeted at instigating political awareness. In the end he decided that in this goal he had failed. “Despite the fact that I first painted the destruction of Bern, then Zurich, and finally Basle – how they disappear

under glaciation, are inundated by water, reclaimed by wild forest growth – concrete deserts continue to expand, asphalt conquers the low-lying regions and is spreading into the valleys, successfully pressing forward to the foothills of the Alps.”

The meaning attributed to ruins pursues another direction in Martin Ziegel­müller’s art in the meantime. Now he takes up the motif of ruins when dealing with the conflicts of war and catastrophes that affect the earth. Such an example is the 2006 war in Lebanon. It is also possible that the images in the media on the current disaster in Japan will incite the artist into tackling the subject anew. The painting *Am helllichten Tag* (In the Light of Day, 2008) is Ziegel­müller’s latest vision of ruins to date. Here the ominous vision is visible in daylight and garish colors. This is not a real city we know that has been razed to the ground. Instead we see colored ruins of walls with a round hole in the middle out of which undefinable strands hang. A corpse is floating in the water.

Not only the size of the picture *1968 (Kennedy)* makes it remarkable in Ziegel­müller’s oeuvre but also its many symbols. Although basically atypical for the artist, it is pivotal too – as a kind of history painting – in regard to its biographical significance. It contains such a plethora of details, allusions, and references that not even the artist is able to explain all the elements of the artwork anymore. He painted it while his colleagues were out demonstrating with the students. Near the right-hand frame of the picture we see a group of people demonstrating with banners. In front of them in the foreground a

figure appears to dance ecstatically. Various details allude to war and destruction: the ruins, the tanks, the man in protective clothing, or despondent people. The painting refers to several contemporary political events, such as the Vietnam War or the renewal of interest in and pursuit of Nazi crimes against humanity in the 1960s. Perhaps the small slaughtered figure in the right half of the composition is connected to the swastika symbol and the Star of David on the left and to the atrocities of the Second World War.

The snakes can be understood along biblical lines as allusions to temptation, the sinister visions in the picture as consequences of expulsion from paradise. An Ammonite and an Ionian pillar evoke pre-historic times and cultures of the past. A number of nudes distributed throughout the composition appear to reference famous works in art history such as figures by Henry Moore or Picasso. At the top of the painting, a little left of the center, John F. Kennedy's portrait has been depicted. The US president was murdered in 1963 and – for those who neither cared for Karl Marx nor Che Guevara – was a symbol for freedom and the dawn of a new era.

The painting evokes the impression of a collage, seemingly put together out of fragments. The different scales of the parts fit randomly together. The composition derives its cohesion alone from the screen of bars in the foreground that frame the individual parts of the picture.

But the painting can not only be viewed in relation to the political situation at the time it was executed. It must also be considered within the context of the Bernese art-scene debate on traditional

and avant-garde tendencies. Martin Ziegmüller was an avid participant in the debate, feeling, however, that he stood apart on his own. With this painting he departs from his usual naturalistic mode of painting – with hasty brushstrokes he painted everything absorbing his thoughts. In doing so he attempted to unite disparate elements by means of a rigid, ultimately abstract and geometric composition. The painting paradigmatically illustrates how Martin Ziegmüller again and again is prepared to take new risks as a painter and face new challenges.

Biography

- 1935** Born April 4 in Graben near Bützberg.
- 1950** Aged 15 he decides to become an artist.
- 1951-54** To please his parents, Martin Ziegel Müller undertakes and completes training as an architectural draughtsman while also pursuing his preferred career: Contacts Cuno Amiet, who is then over 80 years old, and draws in his garden on the Oschwand on Saturdays. He is trained in the techniques of the use of color by the master painter Hofer.
- 1953** His first exhibition of water colors in Restaurant Kreuz, Herzogenbuchsee.
- 1954-55** Visits the Académie André Lhôte in Paris. Spends, however, more of his time in the Louvre studying old masters.
- 1958** Marries Ruth Zürcher. On a summer trip to Norway he discovers Edvard Munch's art. In autumn the young couple moves to Vinelz in Seeland.
- He is granted the Aeschlimann Scholarship.
- Becomes a member of the Society of Swiss Painters, Sculptors, and Architects (GSMBA).
- Participates in the debate on contemporary art in Bern.

- 1959** Birth of his first son Ueli. Followed by the births of Ursula, Nigg, Wölf, and Märk. The family lives off the fruits of its own garden, its own small livestock and fishing.
- 1963-64** On the outskirts of Vinelz Martin Ziegelmüller builds a studio made of wood left over from demolition sites and transport boxes for glass which he receives from the Glas Trösch factory. He constantly extends the studio.
- 1965** He founds the Galerie Vinelz together with Ernst and Erich Müller.
- 1970s** His concern about nature leads the artist to engage in environmental protection. Together with Heini Stucki, Martin Ziegelmüller is active against land amelioration on the extensive marshlands of the Grand-Marais. He executes visions of city ruins and nature taking over again.
- 1973** Sponsorship award for his visionary urban landscapes from the Schweizerische Volksbank Foundation.
- 1974** First series on the working world in the Glas Trösch factory. In the following 25 years he produces five further series in widely differing working environments.
- 1978** Founds the "Künstlerhaus S11" in Solothurn together with Heini Bürkli, Max Brunner, Armin Heusser, Arthur Moll, Peter Travaglini, Erich Senn, and Heini Stucki.

- 1990** Awarded the Biel City culture prize.
- 1990-96** Martin Zieglmüller attempts to come to terms with the war in former Yugoslavia by creating print series on witches.
- 1995** Martin Zieglmüller's first biographic narrative *Über die Matten gehn zur Zeit des Sauerampfers* (Walking Over the Meadows during the Sorrel Season). Three years later this is followed by an homage to his father *Eitelhans der Gevierteilte* (Eitelhans the Quartered).
- 2001** Again the artist turns to the subject matter of the city — now for nocturnal lighting phenomena.
- 2006-07** Creates new images of ruins in connection with the war in Lebanon.
- 2008** Peter Wyssbrod's documentary on Martin Zieglmüller is shown in the 44th Solothurn Film Festival.
- 2010-11** The exhibition *Weites Feld* (Endless Possibilities) is in the planning stage, leading the artist to re-examine his own work. Reflects anew on old, previous themes and produces new works.

Agenda

AGENDA KUNSTMUSEUM BERN

Dauer der Ausstellung

20. Mai – 14. August 2011

Eröffnung

Donnerstag, 19. Mai, 18h30

Öffentliche Führungen

Sonntag, 11h

22. Mai, 5./19. Juni, 3./24. Juli,

7./14. August

Dienstag, 19h

24. Mai, 28. Juni, 5./26. Juli, 9. August

Literarische Führungen

mit Michaela Wendt

Dienstag, 18h

31. Mai, 21. Juni

Sonntag, 13h

12. Juni, 7. August

Ausstellungseintritt + CHF 5.–,
ohne Anmeldung

Einführung für Lehrpersonen

Dienstag, 24. Mai, 18h. Anmeldung:
vermittlung@kunstmuseumbern.ch,
T 031 328 09 11

Kurs in Zusammenarbeit mit der Volkshochschule Biel-Lyss: Die Kunst des Martin Ziegelmüller

Samstag, 18. Juni, 14h30 – 16h30

Anmeldung: Volkshochschule Region

Biel Lyss, T 032 328 31 31, info@

vhs-biel-lyss.ch. Leitung: Beat

Schüpbach, Kunstvermittler und Martin
Ziegelmüller, Maler.

Kosten: CHF 30.–, ohne Fahrt nach Bern

Gespräch zwischen dem Künstler Martin Ziegelmüller und dem Schriftsteller

Klaus Merz: Dienstag, 28. Juni 2011, 20h

Moderation: Matthias Frehner,

musikalisch untermalt von Emmy

Bratschi-Kipfer, Akkordeon und Jörg

Capirone, Klarinette und Bass-Klarinette.

Ohne Anmeldung, Ausstellungseintritt

AGENDA KUNSTHAUS LANGENTHAL

Dauer der Ausstellung

19. Mai – 10. Juli 2011

Eröffnung

Mittwoch, 18. Mai, 19h

Öffentliche Führungen

Sonntag, 11h

22. Mai, 19. Juni, 3./10. Juli

Literarische Führungen

mit Michaela Wendt:

Sonntag, 11h

29. Mai, 5./26. Juni

Ausstellungseintritt + CHF 6.–,
ohne Anmeldung

Einführung für Lehrpersonen

Dienstag, 17. Mai, 17h30

ohne Anmeldung

Kinderclub

Samstag, 28. Mai 10h – 11h30

1150 Jahre Langenthal

Samstag / Sonntag, 25./26. Juni und

2./3. Juli. Kinderworkshop,

Kurzführungen gemäss separater
Ausschreibung

Finissage

Sonntag, 10. Juli 2011, 11h. Rundgang mit Martin Ziegelmüller, anschliessend Apéro

LITHOGRAFIEZYKLUS ZUR AUSSTELLUNG

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Einzelblatt : CHF 300.-
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Mehr Informationen siehe separater Flyer
oder www.kunstmuseumbern.ch
www.kunsthauslangenthal.ch

KATALOG

Martin Ziegelmüller – Weites Feld

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KUNSTMUSEUM BERN @ PROGR C/O STADTGALERIE IM PROGR

Martin Ziegelmüller im Dialog mit
Karin Lehmann, Monika Rechsteiner,
Maja Rieder, Reto Steiner

Eröffnung im PROGR:

Donnerstag, 19. Mai, 19h

Dauer: 19. Mai – 18. Juni 2011

Do – Sa 14h – 18h,

Eingang Hodlerstrasse

PATRONAGE

Johann N. Schneider-Ammann, Federal Council of Switzerland

THE EXHIBITION IS GENEROUSLY SUPPORTED BY

Heinz Trösch, Hergiswil



KUNSTMUSEUM BERN THANKS FOR THE SUPPORT

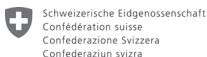
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Das Kunsthaus Langenthal wird unterstützt von Kanton Bern, Stadt Langenthal und den Gemeinden der regionalen Kulturkonferenz.

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Curators

Matthias Frehner, Kunstmuseum Bern
Eveline Suter, Kunsthaus Langenthal

Duration

20.5. – 14.8.2011

Opening hours

Tue, 10h – 21h
Wed – Sun, 10h – 17h

Holidays

Ascension, 2.6.2011, 10h – 17h;
Pentecoste, 12./13.6.2011, 10h – 17h
1st of August, closed

Admission

CHF 14.– / red. CHF 10.–
The ticket is valid for both exhibitions

Guided tours

T 031 328 09 11,
vermittlung@kunstmuseumbern.ch

kunsthaus langenthal

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info@kunsthauslangenthal.ch

Curators

Matthias Frehner, Kunstmuseum Bern
Eveline Suter, Kunsthaus Langenthal

Duration

19.5. – 10.7.2011

Opening hours

Wed and Thu, 14h – 17h
Fri, 14h – 19h
Sat and Sun, 10h – 17h

Holidays

Ascension, 2.6.2011, 14h – 17h;
Pentecoste, 12.6.20011, 10h – 17h

Admission

CHF 8.– / red. CHF 5.–
The ticket is valid for both exhibitions

Guided tours

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info@kunsthauslangenthal.ch