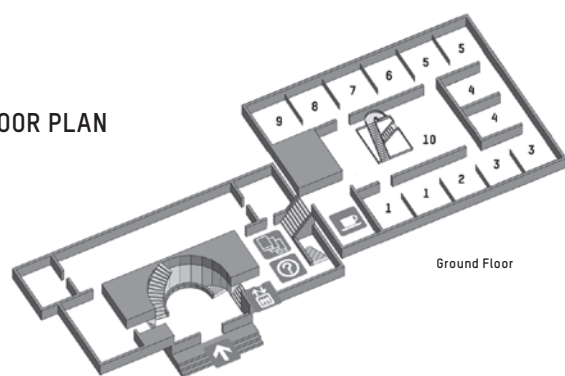


# Open Sesame! Anker, Hodler, Segantini...

Masterpieces from the Foundation for Art,  
Culture and History

March 7 to August 24, 2014

FLOOR PLAN



- Room 1 Self-Portraits: How Painters See Themselves
- Room 2 Portraits: Identities Between Image and Person
- Room 3 Representations of Children: Between Realism and Symbolic Idealization
- Room 4 Nudes: Between Private Nudity and Artistic Conventions
- Room 5 Figural Compositions: Symbolism in Swiss Art
- Room 6 Still-Lives: Focus on Objects
- Room 7 Pictures of Animals: Symbols, Domesticity, Individuality
- Room 8 Genre Pictures: The Everyday of Days Past
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Born in 1924, the Winterthur patron of the arts Bruno Stefanini has, in over fifty years, established the largest collection of Swiss art and history ever. He did this initially in a private capacity, but above all as the president of the Foundation for Art, Culture and History, which he set up in 1980 and which still enjoys his continued support. The holdings of the Foundation comprise not only some 8,000 paintings, watercolors, drawings and sculptures, but many treasures for the bibliophile too, not to forget ceremonial arms, furniture, arts-and-crafts pieces, jewellery, costumes, vintage cars, mountain crystals and historic buildings. This is the first comprehensive show of the Foundation's collection and follows a thematic structure. Of its unbelievably large vault of treasures we are showcasing 150 artworks and historic exhibits.

The collection fosters a rich thematic spectrum and spans many epochs. Its core comprises the entire history of Swiss art from the 18th century to 20th-century modernism. With equal passion the

collector has also accrued numerous objects that reflect the culture and history of our country. Thus—in the medley of the classical fields of landscape, still-lives, history painting, portraits, genre and nudes—we have occasionally added “representatives” for the other areas of the collection. Here we can only mention the part of the Foundation's estate that comprises, in addition to the Sulzer-Hochhaus in Winterthur as Switzerland's first high-rise building, four castles of national importance: Grandson Castle in the Canton of Neuenburg, Salenstein Castle and Luxburg Castle in Thurgau, as well as Brestenberg Castle in the Canton of Aargau.

Even today, Bruno Stefanini sets his priorities as a collector in placing great value on understanding artistic processes and developments. This explains not only why he has, in the case of many artists, acquired extensive groupings of works. It is likewise the reason behind his great interest in unjustly forgotten artists who can stand their ground alongside the great heroes of Swiss art.

Bruno Stefanini sees himself as a protector of Swiss art and cultural heritage. Still today he is untiring in his attempts to purchase works by Swiss artists that stand under threat of being sold abroad. The collection of the Foundation for Art, Culture and History is ultimately of great consequence to Swiss art and hence can be compared to the Gottfried Keller Foundation, which was founded in 1890 by Lydia Welti-Escher.

## The collection of the Foundation as a Testimony to Swiss and European Material Culture

With infinite patience and greatest pleasure, Bruno Stefanini brought together a large number of exceptional pieces that were very special in their way. In the framework of this show we have not neglected to include also a selection of exquisite and high-calibre individual pieces from this not-yet-completely documented part of the Foundation's collection. These items are being exhibited in the various sections of the show.

A highlight of exceptional dimensions is the 15-million-year-old largest and heaviest **crystal cluster** ever found in Switzerland, weighing 1,150 kilograms (main entrance, cat. VI). It is one of the largest in all of Europe.

The quality of the golden **mirror** decorated with figures and worked in great detail (Room 1, cat. II) is outstanding. It formerly belonged to the Queen of Holland, Hortense Eugénie Cécile Bonaparte, née Hortense de Beauharnais, who was born in 1783 and was Napoleon I's stepdaughter and sister-in-law. When Napoleon I was forced to abdicate, she was banished and retired to Arenenberg Castle in the Canton of Thurgau. The golden mirror stands symbolically at the entrance of the room in which the painters' self-portraits have been hung. Indeed, some artists did in fact use a mirror to paint their self-portraits, presenting their souls to the beholder through reflection. **HERMANN HESSE's notebook** (Room 3, cat. VIII) of poems is representative for the collection of objects that are thematically relevant to childhood. The poems in the notebook are about memories of the artist and author's childhood. **AUGUSTE RODIN'S**

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**Saint Jean-Baptiste** from 1878 (Room 4, cat. VII) is a giant among sculptures and an equally outstanding acquisition. The over-dimensional Russian **centerpiece from the grand imperial silverware** of the Romanov era (Room 10, cat. V) formerly belonged to Charles I and his wife Olga, King and Queen of Württemberg. It was designed by Master Félix Chopin in the second quarter of the 19th century in St Petersburg, presumably by order of Czar Nikolaus I, the father of the later Queen of Württemberg, who inherited it together with her husband Charles I in 1855. The Empress Elisabeth of Austria and Queen of Hungary, popularly known as “Sisi”, is likewise very present as a sport enthusiast in the collection. She is represented by a dark-green **riding habit** that once belonged to her, comprising a skirt, jacket and top hat (Room 7, cat. IV). Still today the Foundation boasts the greatest collection of crossbows in Switzerland. Due to the great range of different types and the outstanding quality of the weapons it is renowned both domestically and abroad. The 400-year-old **crossbow** (Room 9, cat. III), inlaid with intricate mother of pearl decoration, is one of the more prestigious items among them.

## Room 1: Self-Portraits: How Painters See Themselves

In self-portraits artists simultaneously observe and paint a picture of themselves. **FERDINAND HODLER** executed *Selbstbildnis* (Self-portrait) (cat. 128) around 1873. In this early painting he experimented with Rembrandt’s unpolished style of painting, using his brush expressively and strongly contrasting light and shade. In his picture *Der Geschichtsschreiber* (The Historian) from 1886 (cat. 129), which must also be viewed as a self-portrait, Hodler states that he is, as an artist, a historical narrator in images, articulating this by means of visual allegory and attributes. The penetrating internal view is characteristic too for Hodler’s *Selbstbildnis [von Nêris]* (Self-Portrait from Nêris) from 1915 (cat. 130). In a further self-portrait from 1915 (cat. 132), Hodler references Albrecht Dürer’s famous 1500 self-portrait (Alte Pinakothek, Munich). Just like his great predecessor, he draws parallels in his own image with that of the frontal portrait of Jesus Christ on the Veil of St. Veronica. Inspired by the work of Vincent van Gogh, **GIOVANNI GIACOMETTI** attempted to systematize the impressionist approach of separating the colors of light in *Autoritratto* (cat. 133) from 1909. In his 1910 *Selbstbildnis* (Self-Portrait) (cat. 134), **AUGUSTO GIACOMETTI** too drew on the portrait of Jesus Christ. In contrast to Hodler, he divided up the surface of the panel into tiny single color specks like a mosaic. Executed in the period from 1913–15, the self-portraits by **CUNO AMIET**, **MAX BURI** and **ÉDOUARD VALLET** have been visibly influenced by Hodler’s art (cat. 135–137). In contrast, **ADOLF DIETRICH**’s *Selbstbildnis* (Self-Portrait) (cat. 138) from 1918 was painted as a statement free of all art-historical ambitions. He desired to produce pure painting subservient only to truth. *Selbstbildnisse mit/vor Staffelei* (Self-Portrait With /in Front of an Easel) (cat. 139–140) by the sibling painters **AURÈLE** and **AIMÉ BARRAUD** appear, on first glance, to be also merely stating visual facts. But in fact the two artists have illustrated a cold world by depicting everything with a glasslike severity. In *Selbstbildnis* (Self-Portrait) (cat. 141) by **ALICE BAILLY**, a pair of glasses has become an ambiguous symbol for accurate observation and at the same time maintaining distance to the world, which can only be viewed through glasses. **MAX GUBLER** confronts us in a self-confident manner with a critical look about him in his 1945 self-portrait wearing a hat, *Selbstbildnis mit Hut* (cat. 142).

## Room 2: Portraits: Identities Between Image and Person

One of painting’s oldest tasks was to portray a person. Because our faces are considered to be the mirrors of our souls, portrait painters largely focus on the faces of their sitters. *Bildnis Mrs. S.* (Portrait of Mrs. S.) (cat. 115) is a portrait revealing a certain Spanish influence. It is seen as the most important work executed by **FRANZ BUCHSER** at this period of time. **ALBERT ANKER**’s *portrait of Fritz Lüthy* (cat. 118) is filled with light and the promise of a wonderful life. Yet again, the portrait painted by **ARNOLD BÖCKLIN** around 1854, *Angela Böcklin mit schwarzem Schleier* (Angela Böcklin with a Black Veil) (cat. 119), is infused with a gentle melancholy. The portrait *Knabenbildnis Albin Ritter von Pfyram-Gladona* (Portrait of Albin Ritter of Pfyram-Gladona as a Youth) (cat. 120) was Böcklin’s present to the boy’s father,

a close friend of the artist. The portrait is a very intimate representation, conceived for private quarters accessible to members of the family only. **GIOVANNI SEGANTINI**’s male head-and-shoulders portrait *Ritratto maschile* (cat. 121) from 1880–82 references a portrait format that has been popular since the Renaissance, whereas his *Ritratto di Leopoldina Grubicy* (cat. 122) from 1880 explores more novel and daring approaches within the genre. Segantini allows beholders to come extremely close to the mysterious beauty he has portrayed. Alone the voluminous ostrich-feather boa serves to keep us at a little distance. In contrast, **FERDINAND HODLER**’s portrait of Otto Keller as a child (cat. 123), painted in 1882/83, elevated the tradition of the full-length portrait to a high art. The picture of *Augustine Dupin* (cat. 124), a portrait of his girlfriend, is reminiscent of genre to a degree. Her attitude and the cup in her hand create the impression that she is, for the moment, taking a break from her daily chores. If we compare this picture to the 1893 portrait of *Pavard Charpentier* (cat. 127) by **FÉLIX VALLOTTON**, we get a vivid impression of the sweeping changes in Swiss portrait painting over this period of time.

## Room 3: Representations of Children: Between Realism and Symbolic Idealization

Over the centuries, children were represented in painting in a variety of contexts, which can be read as documentary snapshots of society at the respective time. Right into the 18th century children were viewed as small adults, representing the nobility or the rich bourgeois. In the 19th century, Swiss art began to discover children as subject matter, presenting them in specific contexts. **HENRY FUSELI** has the reputation of being a painter of scenes of terror and dreams. However, in his painting *Milton als Kind, von seiner Mutter unterrichtet* (Milton as a Boy Being Taught to Read by His Mother) (cat. 98) he has depicted an intimate scene between mother and child. She tenderly holds the boy with his curly blond hair in her arm while teaching him to read. **ALBERT ANKER** too, in the painting *Mädchen, die Haare flechtend* (Girl Plaiting Her Hair) (cat. 101) has illustrated an intimate moment in the daily life of a young girl. In the golden sheen of her hair in the morning light he addresses the topic of the blossoming of youth. A book lying before the girl is a reference to education, a subject that repeatedly crops up in Anker’s portrayals of children, such as in the work *Schulmädchen mit Schiefertafel und Nähkörbchen* (School Girl with Slates and Sewing Baskets) (cat. 100) from 1878. In *Portrait des demoiselles Suzanne et Magali Pavly* (cat. 116) from 1892, **ERNEST BIÉLER** portrayed with greatest virtuosity two pretty little girls, their charm and enchanting naturalness. In the painting *Mutter und Kind (Annetta und Alberto)* (Mother and Child [Annetta and Alberto]) (cat. 25) from 1903, **GIOVANNI GIACOMETTI** has painted his wife as mother in a loving and moving way. In 20th-century painting, children and childhood increasingly lost their carefree air. Unusually intimate for the times he lived in and for his work in general, **ADOLF DIETRICH** represented a snapshot-like picture of his boorish petty bourgeois world in *Ernstli, auf dem Küstli schlafend* (Ernstli, Sleeping on the Stove Bench) (cat. 109).

## Room 4: Nudes: Between Private Nudity and Artistic Conventions

Nudity was only socially acceptable in 19th-century art if the artist and model, the work of art and its beholders adhered to generally acknowledged rules. In Swiss painting **GIOVANNI SEGANTINI**, **KARL STAUFFER-BERN** and **FERDINAND HODLER** overstepped the divide between the acceptable and unacceptable. Segantini illustrated a young female in *Nudo femminile* (cat. 86), whose very illuminated body is literally spotlighted and put on display as if it were a contemporary photograph of a nude. In Stauffer-Bern’s *Sitzender weiblicher Halbakt* (Half-length Seated Nude) (cat. 87) from 1883, the subject of the painting is the physical and psychological existence of the model, the faraway look in the face is a forceful image of her personality. In 1888/89, **HODLER** painted his sweetheart in *Frauenakt* (Female Nude) (cat. 88) as if she were a landscape—the naturalism of his execution goes so far as to document every particular and deviation from classical beauty to an exacting degree. **SIGISMUND RIGHINI**’s *Weiblicher Akt* (Female Nude) (cat. 89) from 1901 continues on in the tradition of Hodler’s realism. However, the model seeks

greater eye contact with the viewer so that the scene loses its innocence as it destroys the illusion that the sitter is unaware of being observed. In **GIOVANNI GIACOMETTI**'s study in oils *Ottilia* (cat. 90) from 1909, all individual and physical traits have been discarded in favor of focusing on the play of sunlight on surfaces alone. **FÉLIX VALLOTTON**'s realism in rendering his nudes is brutal, making his depiction of women sometimes almost appear grotesque. In his three paintings of nudes—*Baigneuse au rocher rouge* from 1908 (cat. 91), *Baigneuse au rocher* from 1909 (cat. 92) and *Baigneuse au rocher* from 1911 (cat. 93)—he not only imbues the sitters with a sphinx-like air of aloofness and the existential experience of loneliness, but likewise reflects on the role of women and his own relationship to the opposite sex. **ALICE BAILLY** merged in her monumental nude *Femme nue et son enfant* (cat. 95), executed in 1910, multifarious artistic influences in a cubo-futuristic style. **NIKLAUS STOECKLIN**'s picture *Waldinneres* (Forest Interior) (cat. 96) articulates something never expressed before in Swiss art: the elementary confrontation with sexuality, immersion in the archetypal instinctual desires of the unconscious.

## Room 5: Figural Compositions: Symbolism in Swiss Art

Symbolism was a late-19th and turn-of-the 20th century international movement strongly influenced by literature, opposing realism, naturalism and positivism. **HENRY FUSELI** and **ARNOLD BÖCKLIN** are regarded as the pioneers of symbolism in Switzerland. Especially Fuseli's painting was characterized by dreamlike and esoteric visions, such as his painting *Die Vision des Dichters* (The Poet's Vision) (cat. 73). Produced a generation later, Böcklin's paintings *Zwei fischende Pane* (Two Pans Fishing) (cat. 74) and *Frau in schwarzer Mantille* (Woman Wearing a Black Mantilla) (cat. 75) revel in the colors and radiance of nature, while his figures embody the fears and anxieties of the modern subject. Around 1900, the Swiss symbolists began to integrate the myths and traditions of their own culture into their work, exploring them from the angles of psychology, hypnosis or dream interpretation. **FERDINAND HODLER** too, the key representative of Swiss symbolism, engaged with the principles of life and the pursuit of a unified cosmos. Especially in his repeated depiction of lonely aged people, such as in the painting *Ahasver* (cat. 77) from 1910, Hodler anticipated later compositions. In the loneliness, despondency and mental exhaustion of the old man as he slowly paces along a path, we already find all the characteristic features of his later monumental paintings, such as in *Die Lebensmüden* (Tired of Life) (cat. 78). The picture *Heilige Stunde* (Sacred Hour) (cat. 79) testifies to Hodler's interest in visual structures as propagated in his theory of parallelism. Here too we can perceive the repetition and variation of similar forms, structures and figures in a rhythmic and harmonious way, creating the impression of life's conformity to natural law. **GIOVANNI SEGANTINI** is another of the major representatives of symbolism in Switzerland. In the story behind the genesis of his famous Alp triptych, the three large-format artworks *La vita*, *La natura* and *La morte* (cat. 82), all executed in charcoal and Conté crayons, appear to have had the function of detailed presentation drawings than of being just studies. They were produced in conjunction with Segantini's 1898 Engadine Panorama project, which was discarded because of lack of funds. The drawings depict a cosmic vision of nature and its cycles. **AUGUSTO GIACOMETTI**'s painting *Dado di Paradiso* (cat. 83) unequivocally displays the impact of Hodler's parallelism, while at the same time developing an approach reminiscent of neo-impressionism's clear definition of planes. **ERNEST BIÉLER** too embeds humankind in nature convincingly in his picture *Les Deux Blanches* (cat. 84) by rendering his lines and planes compliant to parallelism and in an ornamentally abstract way.

## Room 6: Still-Lifes: Focus on Objects

A rebirth of interest in still-lives painted by the 18th-century French artist Jean-Baptiste Siméon Chardin led, also in Switzerland, to a renewed fascination in the genre. **GIOVANNI SEGANTINI** executed *Insegna per una salumeria* (cat. 62) in 1880. This painting was not intended to be an autonomous still-life. It is rather a picture painted on canvas, which was then mounted on a wood support and hung out as a shop sign for a butcher shop, revealing that the artist was having

difficulty to earn his living in Milan at the time. **ALBERT ANKER** often explored the genre of still-lives in private. He mostly depicted items typical for farmers' or middle-class households, such as we can see in the painting *Stilleben: Tee* (Still-life: Tea) (cat. 63) from 1877. In the two pictures from the years 1907/08, *Stilleben mit blauem Ofen* (Still-life with Blue Tile Stove) (cat. 65) and *Stilleben mit Narzissen und Orangen* (Still-Life with Daffodils and Oranges) (cat. 64), **CUNO AMIET** adopted very different approaches in tackling the subject matter, whereby his technique in the latter work lucidly articulates his interest in Vincent van Gogh's art. **GIOVANNI GIACOMETTI** painted his *Drei Äpfel auf weissem Tischtuch* (Three Apples on a White Tablecloth) (cat. 66) around the same time. **AUGUSTO GIACOMETTI**, the pioneer of Swiss abstract painting, created a highly unusual picture for his oeuvre with *Stilleben* (Still-Life) (cat. 67), depicting corked bottles of various shapes and sizes. **FÉLIX VALLOTTON** was meticulous in the choice of objects he represented in his still-lives. Nothing was left to chance, as his 1923 painting *Nature morte au journal* (cat. 71) evidences along with *Capucines et lunettes* (cat. 70), which he produced two years later. **ADOLF DIETRICH**'S precision and careful execution of the floral and ornamental details in the 1934 painting *Wiesen-glockenstrauss* (Bunch of Rambling Bell Flowers) (cat. 72) cannot be equaled. Also **AURÉLE BARRAUD**'s undated work *La Guitare* (cat. 69), its stringent composition based on a triangular scheme, contains an unusual assortment of objects that enable the artist to display the very wide scope of his aptitude and brilliancy as a painter.

## Room 7: Pictures of Animals: Symbols, Domesticity, Individuality

An inhabitant of Zurich, **KONRAD GESSNER** already early began to specialize in painting horses and enjoyed a considerable reputation as a painter of battle scenes. Most of all he delighted in painting horses in motion, but he also portrayed them in their stables or out grazing in paddocks, such as in the work *Pferde und Kühe an der Tränke* (Horses and Cows at the Water Trough) (cat. 30). With his 1856 painting *Abstieg von der Alp* (Mountain Descent) (cat. 31), **RUDOLF KOLLER** anticipated his popular work *Die Gotthardpost* (The Gotthard Post Chaise) (Kunsthaus Zürich), without, however, adopting any of the latter's theatricality. Three years earlier he painted *Im Schnee verirrt* (Lost in Snow) (cat. 32), focusing on a cow lost in deep snow. The scene addresses an existential state, going beyond the mere realistic representation of an animal. In a masterly way, Koller has vividly captured the sense of movement in representing a hunting party including both sexes in the painting *Spazierritt im lichten Wald* (Ride in the Forest Clearing) (cat. 12) from 1895. In the painting *Bauern mit Ochsespann beim Eggen* (Farmers with a Team of Oxen near Eggen) (cat. 33), executed by the Lucerne landscape painter **ROBERT ZÜND**, the team of oxen working the field is a poetic hymn in praise of the atmospheric luminosity of the landscape and oneness of humankind and nature. Animals are the key subject matter of the autodidactic painter **ADOLF DIETRICH**. Dietrich had finally established renown as an artist when he painted *Raupenbild* (Caterpillar Picture) (cat. 37) and *Marder in Winterlandschaft* (Marten in a Winterlandscape) (cat. 38). In 1937/38, pictures by this artist could be viewed alongside those of Henri Rousseau and other great naïve painters in Paris, Zurich, London and New York. **NIKLAUS STOECKLIN**, the leading exponent of new objectivity in Switzerland, was a great admirer of Dietrich. His *Eichenspinner* (Oak Eggar) (cat. 39) from 1939 is essentially affiliated to Dietrich's work.

## Room 8: Genre Pictures: The Everyday of Days Past

The subject matter of genre painting and the objects it represents are illustrative of humanity in general, of "a scene of ordinary, daily life" (Arthur Schopenhauer, *The World as Will and Idea*, 1819). In the 19th century, appreciation of realistic genre painting became widespread not only in Switzerland but all over Europe. Observations of fellow beings, descriptions of the private and familiar, people and nature, and sometimes confrontations with the world outside previously unknown to them were among the topics chosen by Swiss artists for genre pictures. Above all, **ALBERT ANKER**'s art testifies to the aptitude of Swiss artists to capture in paint the psychological poignancy of a situation and mood or their sensitivity toward the characteristics of the rural people in the villages they had lived in



over generations. Anker has created a visual metaphor for the integration of the different generations in the community of Ins in his painting *Grossvater mit schlafender Enkelin* (cat. 14), depicting, as the title explains, an old man in an armchair holding his grandchild, a little girl, while she falls asleep. In 1866, **FRANK BUCHSER** left Switzerland on a trip to America, where he painted, among various other works, *Art Student; or, Rising Taste* (cat. 21). The work is based on an actual situation, as the observations of a sketch for the painting reveal. In **FERDINAND HODLER**'s early piece *Die Überfahrt zur Kirche* (Crossing to Go to Church) (cat. 19), a group of young ladies dressed in traditional costumes and their Sunday best are seating themselves in a flat-bottomed boat called a "Weidling". The Thun church Scherzlikirche provides a picturesque backdrop. In the multi-figured painting *Savièssannes le dimanche* (cat. 27), which was painted by **ERNEST BIÉLER** in 1904, we see women and girls on their way to Sunday mass in a winter landscape, wearing the dark traditional costumes typical for Savièse. **MAX BURI** too chose to depict his sitter in traditional costume in the painting *Brienzer Bäuerin mit Korb* (Farmer's Wife with Basket, Brienz) (cat. 26). He applied his brush expressively, using intensive colors and strong outlines, supplying fresh impetus to Swiss portrait painting.

## Room 9: History Paintings: From the Wild West to the Arctic

Swiss history painting of the 19th century focused on social issues and the impact of politics on the individual. In this context, **ALBERT ANKER**'s popular and nostalgic image *Die Pfahlbauerin* (Lake-dweller Woman) (cat. 8) presents an ideal picture of civilized, autonomous proto-Helvetian everyday life. In the 19th century, Switzerland was a popular refuge for Polish patriots forced into exile. Anker's artwork *Die polnischen Verbannten* (The Polish Exiles) (cat. 3) shows a grandfather and two of his grandchildren finding solace in Frédéric Chopin's compositions. The composer was forced into exile too and brought a quantum of Poland to foreign parts with his music, enchanting people all over Europe. Anker's painting *Die Bourbakis* (Bourbaki's Troops) (cat. 7) from 1871 depicts interned soldiers being cared for by a farmer's family. This work recalls an actual event: in the course of the Franco-Prussian War, in 1871 87,000 soldiers, under the command of General Bourbaki were surrounded by Prussian troops and escaped to Switzerland over the borders along the Canton of Jura. There they found temporary asylum and needed humanitarian help. **AUGUSTE BACHELIN** too addressed this subject in up to twenty paintings (cat. 4). **KARL GIRARDET**'s picture of *Napoleon III an der Schweizer Grenze* (Napoleon III at the Swiss Border) (cat. 5) is a further variation of the subject of national borders. Napoleon III, a Swiss citizen, insurgent and subsequent emperor of France, left Switzerland in 1838, thereby easing diplomatic tensions between France and Switzerland after the situation had threatened to escalate into war between the two countries. Karl's brother **ÉDOUARD GIRARDET** copied Charles Gleyre's composition *Les Romains passant le joug* (cat. 6) in 1858 in a smaller format. Divico, leader of the Helvetian tribe of the Tigurini, defeated the Roman army, and the victory was regarded as the lead-up to overcoming Roman Imperialism. The scene was understood as a symbolic reference to the despised rule of Napoleon III. In 1866, **FRANK BUCHSER** had the opportunity, in America, of traveling to the Great Plains in the Far West under the escort of William Tecumseh Sherman. The painting on show here, *General Sherman's Party* (cat. 2), was very probably executed in direct connection with this trip.

## Room 10: Landscapes: A World Bathed in Light

Art's discovery of the Alps was already in full force in the 18th century, but it was not until **ALEXANDRE CALAME** arrived on the scene that the alpine world, as subject matter, acquired heroic pathos, making it symbolize the unfettered forces of nature. This is exemplarily displayed in the artist's painting *Lac des Quatre-Cantons* (Lake Lucerne) from 1856 (cat. 40). The first light of the sun floods the scene in **FRANÇOIS BOCION**'s painting *Sonnenaufgang* (Sunrise) (cat. 45). The artist's inspiration for painting this picture was Lake Geneva and its inhabitants. **ROBERT ZÜND** often executed landscapes en plein air, so they were essentially accurate studies of nature (cat. 41). *Der Spaziergänger am Waldrand (Hiker at the Edge of the Forest)* (cat. 46) is an

early piece by **FERDINAND HODLER**, demonstrating the clearly structured landscape that later was to become typical for **HIS** landscape painting. Taking to small formats, Hodler keenly experimented in art, going way beyond his time with what he did. His painting *Blick auf den Genfer See* (View Onto Lake Geneva) (cat. 50) from 1915 strikes us as very forward-looking and modern with its stratified structure of overlapping bands of color. Hodler too repeatedly celebrated the sublimity of the Alps, showing them towering against the sky, aloof of all worldly things, and this is especially true of his painting *Die Waadtländer Alpen von den Rochers de Naye aus (The Vaud Alps Viewed from Rochers de Naye)* (cat. 51) from 1917. The painting *Plage, ciel mauve* (cat. 53) by **FÉLIX VALLOTTON** is part of a series. The artist meticulously prepared the design of the artwork so that we could almost say of it that it is a composed, even ornamental landscape. The piece *Marée montante le soir* (cat. 54) from 1915 demonstrates the artist's love of the sea. In *La Risle près Berville* (cat. 55), the painter was intensively captivated by the reflections of the landscape and the sky on the water's surface.

**CUNO AMIET**'s *Rosenbäumchen (Rose Bush)* (cat. 57) would have been inconceivable without Hodler's influence, while his picture *Der Obstgarten* (The Orchard) (cat. 58) unfolds entirely out of contrasting green and blue. **GIOVANNI GIACOMETTI** successfully adapted the painting achievements of impressionism to 20th-century demands in the paintings *Sera d'inverno* (cat. 60) and *Wintersonne bei Maloja* (Winter Sun Near Maloja) (cat. 61). After Henri Rousseau, **ADOLF DIETRICH** is one of the most famous naïve painters. *Raureif bei Sandegg* (cat. 56) illustrates his proficiency in an exemplary way, providing an impressive observation of untouched nature in morning light.

## AGENDA

### Public guided tours in English

Sunday, 11:30 am: May 20, August 24

## INFORMATION

**Exhibition and Catalogue Concept:** Therese Bhattacharya-Stettler, Matthias Frehner, Valentina Locatelli, Isabelle Messerli (Curator Foundation for Art, Culture and History)

**Curators:** Matthias Frehner, Valentina Locatelli

**Entrance Fee:** CHF 18.00 / red. CHF 14.00

**Private Guided Tours, Schools:** 031328 09 11, [vermittlung@kunstmuseumbern.ch](mailto:vermittlung@kunstmuseumbern.ch)

**Opening Hours:** Tuesday: 10h – 21h, Wednesday – Sunday: 10h – 17h

### Further Venue:

Fondation Pierre Gianadda, 05.12.2014 – 14.06.2015

### The exhibition is placed under the patronage of:

Didier Burkhalter, President of the Swiss Confederation  
Michael Künzle, Mayor of Winterthur, Director of the Department for Culture and Services

## CATALOGUE

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