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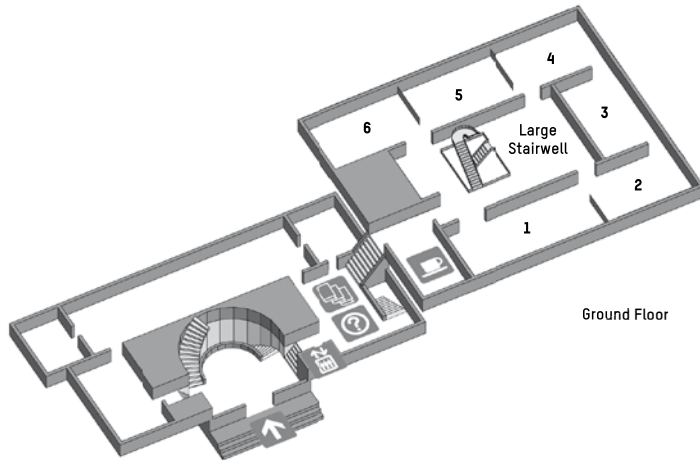
# MAX GUBLER A LIFE'S WORK

13.03. – 02.08.2015

KUNST  
MUSEUM  
BERN

EXHIBITION GUIDE

# Floorplan



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# Introduction

Our exhibition *Max Gubler: A Life's Work* is taking place at a special period of time. For the first time we have access to Max Gubler's entire oeuvre—even the paintings he executed over the last four years in which he was still painting from 1958 through 1961. The works he made during these four years were withheld from the public eye because Max Gubler's mental state had deteriorated so badly by the end of 1957 that it was feared his pictures would henceforth be only judged from the angle of the affliction of the person producing them. We are now reopening this debate: in our exhibition we will, for the first time, be presenting Max Gubler's last works within the context of his entire oeuvre. Thus it is the first true retrospective of the artist.

One of our reasons for devoting an exhibition to Max Gubler in Bern is because Ruth and Hans-Rudolf Kull, who are siblings, donated their comprehensive collection to the Kunstmuseum Bern in 2010. They followed Max Gubler's development and his work with great interest and enthusiasm, accruing a collection of exceptional artworks. Nowadays museums often can only realize their mission of collecting through donations such as the one Ruth and Hans-Rudolf Kull have generously gifted to the Kunstmuseum Bern. Hence this exhibition is dedicated to them.

Nearly twenty years have expired since the last show of the artist at the Museum zu Allerheiligen in Schaffhausen in 1998. Very recently also Gubler's hitherto unknown late works were on show there too. Until the 1950s and the 1960s, Max Gubler was regarded one of Switzerland's leading painters. After this public interest declined, among other things because, since 1958, his affliction was attributed to the artist

feeling overburdened and unable to cope with the high expectations demanded of the “Swiss Edvard Munch.” There was talk of a “cult of genius” having a lethal effect on Max Gubler and of the artist’s “intellectual breakdown.” Henceforth everything in Gubler’s painting that had had an air of agitation or appeared strange was interpreted as being related to his illness and dismissed as a manifestation of the same.

But, in the 20th century, painting was not simply a continuation of tradition. For nearly 200 years, photography was the better medium when it came to producing correct images of things. Additionally, all those idylls, utopias, and paradises had been incinerated on the battlefields of the First World War, leaving the artists of the modern age to reinvent painting and its subject matter. A successful work of art no longer sought beauty or required academic proficiency but the ability to transpose authenticity and deeply felt ideas and concepts into painting. Already Paul Cézanne comprehended painting as primarily concerned with the visual investigation of reality and not merely as representation. Max Gubler began studying Paul Cézanne intensively from 1924 onwards. Painting in the 20th century was always also painting in response to the crisis of painting in the classical sense. Max Gubler played a weighty role in shaping this history and his personal crisis fades into the background against this fact.

In the first phase of his artistic career he developed, totally abreast with the times, an expressive painting adapted to the style of new objectivity, translating the world of things with an uncompromising, crystalline clarity. This phase differed distinctly to the subsequent ones. We have devoted the first room of the exhibition to it. Since

around 1924 Gubler developed a new, independent style, which he resolutely further pursued and developed until the end of his artistic career. Gubler was never sure of the pure factual nature of things, so that he invented an adequate mode of painting for articulating this “uncertainty.” In the phase during which Gubler lived on the island of Lipari, this issue was still overlaid with a belief in the fundamental harmony of life. However, in the ensuing phases of his personal life and artistic work, the issue of the elusive nature of things preoccupied him increasingly and did not leave him alone. Also the last paintings that Gubler executed from 1958, which were hitherto unknown, fit into the pattern of this development.

The sections of the exhibition have been organized around the stairwell in which we have mounted the portraits of his wife, Maria. A tour of the show begins in the first room on the right-hand side. All the rooms of the official route through the exhibition share a dual structure: on the consecutive sections of blue wall, we have constantly mounted the paintings that were important and distinctly characteristic for a specific phase of Max Gubler’s artistic career. Running parallel to this, the pictures on the white walls have been arranged thematically according to paintings of figures, landscapes, self-portraits, still lifes, and paintings of the artist’s studio. Again and again, Gubler painted individual motifs, intensively and obsessively exploring their possibilities. In this way, each room reveals a representative cross section of this remarkable Swiss artist’s oeuvre.

*The curators*

# Stairwell

## Maria, Maria

Max Gubler's wife, Maria, played a decisive role as a model in the artist's work. She figures at least 261 times in his paintings. Because of Maria's relevance for Max Gubler's painting, we have devoted the stairwell at the very core of the show to his pictures of her.

Since 1919, Max Gubler and Maria, née Gronenschild, were a couple. The series of pictures of Maria began in 1922. However, Gubler did not call many of the pictures in which Maria posed as a model "portraits." Instead the titles often just state "girl" or "woman." Maria's personality seems to be of little relevance for these pictures. Rather, the artist appeared to view Maria as a prototype of humankind. Using her as an example, he developed his picture of humankind. We are able to see this clearly in the fact that he used Maria, too, as the model for his portraits of youths (Room 2), or her semblance for the composition of a painting such as *Sitzende Frau in blaugrüner Jacke mit Pfirsich* (Seated Woman in a Blue-green Jacket with Peach, 1928), or in a multi-figured scene like *Sizilianische Schauspieler* (Sicilian Actors, 1928, on the blue wall in Room 2). Such visual axes are important in our exhibition because they underscore the many cross references intrinsic to the artist's work.

From around 1928, Max Gubler increasingly began to paint series of works. He took a motif in a composition and explored its range of possibilities repeatedly in several paintings. This is especially true for his pictures of Maria. For this reason we mounted several versions of the one motif immediately side by side. For example, next to the brilliant panel of *Stehende Frau* (Woman Standing, 1943) from the Kunsthaus Zürich on the wall directly opposite the entrance, we

have hung his various versions of *Stehenden Frau im Profil* (Woman Standing in Profile, 1940/41). Thus our visitors can compare the different versions. As if in a frenzy of painting, Gubler realized this motif in a total of twelve pictures all executed in 1941. We are able to present three of them.

Since the mid-thirties, Maria appears in the paintings as a powerful and dominating figure. Prior to this she tended to be more girl-like in the pictures, fitting into the compositions more gracefully. Subsequently she rules over them. At the same time, Gubler depicted her figure in evermore abstract and increasingly contrasting areas of paint. In addition, he used stronger and brighter colors. In Gubler's paintings we can witness constantly how the painter intensively struggled for figures and motifs. It cost him the greatest of efforts to combine the powerful elements of his painting and integrate them into a coherent picture. Gubler never took the objectivity that we see before us as a basis, but instead allowed the figures become manifest through lines and planes as if conjured up by paint. This development peaked in the hitherto unknown painting *Maria Gubler* from 1959 (on the wall behind the stairs), in which the figure of Maria Gubler looks as if it had crystallized on the canvas surface. In 1961 Maria Gubler died of a heart attack. Max Gubler's relationship was so close to his wife, also as an artist, that he ceased painting after her decease.

## Room 1

# The three Brothers Eduard, Ernst, and Max Gubler: Between Expressionism and New Objectivity

Max Gubler was born into an artistically inclined family. His father was a stage painter and restorer of art, his two older brothers Eduard and Ernst were also artists. It is highly interesting to see how they mutually inspired one another and compare their artistic interpretation of the same motifs.

With his early works, Max Gubler created a trove that served as solid basis for his future work. Already early Gubler pursued his method of continually varying only a few motifs in order to reduce them to their essence. He often painted the landscape near Riesbach, not far from the city of Zurich. The complex of buildings of the Burghölzli psychiatric clinic stand at the center of these compositions. He chose this curious motif due to his fascination at the time for people living on the margins of society and for social outcasts. The colossal architecture of the clinic buildings looks like a small, idyllic village with a tower. The way he broke down the shapes of things into basic cubist forms reveals his interest in the early cubism of Pablo Picasso and Georges Braque.

Like his brother Eduard Gubler, Max Gubler articulated existential problems and fears as well as feelings of oppression in an expressive visual language. Both brothers addressed the fates of lonely outsiders and homeless people. For example, we find this in the confrontation of a woman and a dwarf depicted in *Frau und Zwerg* (ca. 1918) and in Eduard's *Im Café. Karl Stamm im Café Odeon in Zürich* (In the Café: Karl Stamm in Café Odeon in Zurich, 1916).

With his last picture of Burghölzli, Max Gubler turned to new objectivity in his art. It is a highly austere and aloof portrayal of the clinic,

mutely cut off from the world. The atmosphere of a stark winter's day is to be interpreted as an allegory of death. The high wall that hermetically cuts off the psychiatric hospital unrelentingly separates the outside world from that of madness. Gubler's early fascination with this motif could be seen as a twist of fate: decades later in 1969, he was committed to Burghölzli, where he stayed until he died in 1973. The Gublers did not find an alternative world in the south like many of their artist colleagues at the time, but in the rugged landscape of Riedertal in the region of Uri. Many a year the family spent there as if they were cut off from the world in a distant and magical meditative environment pregnant with myths. Eduard, Ernst, and Max intensively probed the primeval quality of the landscape in this region. This was accompanied by a preference for an authentic, seemingly naive, and clearly defined style of painting.

Late Gothic art played a key role in inspiring the brothers to pursue painting in the style of new objectivity. In the church of Bürglen, the Gublers chanced upon *Christus unter der Last des Kreuzes* (Christ Carrying the Cross by Hans Fries, 1502). The Gublers secularized the subject of the Passion and made Riedertal its venue. They cited Hans Fries's panel in their art but did not portray the fallen Messiah with a nimbus, but instead depicted farmers as seen from way above in very steep terrain. Max Gubler's large, multi-figured painting *Das tote Mädchen (Die Sterbekammer)* (The Dead Girl/Death Chamber, around 1921/22) is programmatic in character. The scene with a dead child and mourners, despairing or composed, appears to be taking place on a stage.

## Room 2

# Figures Representing States of Being

Max Gubler's oeuvre is totally structured according to the tradition of the painting genres. This means that the artist, in regard to the motifs he employed, oriented his art along the lines of the classical genres of portraiture, landscape, or still life. In a typically modern approach, however, Gubler brought about a shift in the meaning of what these genres stood for. For example, pictures of Maria are not necessarily to be comprehended as portraits in the sense of illustrating her personality.

This is also true for the pictures of boys, which Max Gubler produced especially between 1925 and 1935. Portrayals of boys have a long tradition, in which the promise of a good fortune in their future as men lies. However, according to biographical sources, Gubler's sitter for his pictures of boys was none other than Maria herself. From later records we know that Maria would tolerate no other models. Artistically Gubler was capable of transforming her figure into anything that interested him about people.

Gubler's boys are no longer small children. Instead they stand on the threshold of adult life. They present themselves in self-assured attitudes typical for portraiture. With their beauty, innocence, and guilelessness, they represent those qualities that are a prerequisite for a successful life. Gubler's art proves to be a refuge of beauty and rectitude during the phases spanning his life at Lipari, his return to Zurich, and his studios in Paris and in Montrouge near Paris.

The artist conceived the paintings of this period as if they were materialized screens reflecting a consciousness in pursuit of the ideal in the world. His expressed his belief in this in the large-format paint-

ing *Sizilianische Musikanten* (Sicilian Musicians), which he painted in Paris in 1930/31. Released from everyday drudgery, the youths playing music together symbolize cooperation and harmony, and, at the same time, are a metaphor for a fortunate existence in general. Max Gubler realized a harmony such as this in painting through the careful coordination of areas of color.

### **Blue Wall, A Life's Work, on Lipari**

#### ***Sicilian Actors (Sizilianische Schauspieler), 1928***

Lipari, an island of lying before the coast of Sicily was Max Gubler's place of yearning. From 1924 until 1930 Max Gubler was there with Maria, whom he married in 1927. The southern light, the cheerful colors, and Italy's culture impressed the artist greatly. *Sizilianische Schauspieler* (Sicilian Actors, 1928) is a continuation of the tradition of circus-artist pictures, which Paul Cézanne and Pablo Picasso cultivated also. In the female figure near the frame on the left Max Gubler has referenced his *Sitzende Frau in blaugrüner Jacke mit Pfirsich* (Seated Woman in a Blue-green Jacket with Peach, 1928). You will find this painting if you proceed to the left in the area that opens onto the stairwell. This picture was likewise executed on Lipari.

## Room 3

### Prior to “Outdoors”

Max Gubler had often painted seemingly classical landscapes. As a general rule, a landscape painting has a foreground, middle ground, and background, which are largely depicted as three-dimensional space. Just as he had already done in his portraits, Max Gubler transformed traditional meaning in his landscapes, sometimes quite radically.

Max Gubler engaged with landscapes already early in his career. Therefore, based on the great number of paintings he executed in this genre, we are able to observe his development as a painter over a period of almost fifty years. The early *Toskanische Landschaft* (Tuscan Landscape) from 1923 is characteristic of Gubler’s phase in which he sought idealization, which is also manifest in his figure paintings (Room 2). Here landscape has become the quintessence of a beautiful and harmonious living environment, which is alluded to by the village hugging the slopes of a hill and a woman in the foreground. This village inhabitant seems totally embedded in nature around her. In the course of his development, Max Gubler begins to view nature less as a living space and increasingly as purely and simply “outdoors” Figures hardly feature in his landscapes any more. Instead, landscape develops into a primarily visual space that is enriched increasingly by the sensations caused by colors for which we hardly find equivalents in nature. The artist pursued this angle through to the end, as we can witness in his *Limmatlandschaft mit Kloster Fahr* (Landscape of the Limmat with Fahr Monastery) from 1961. Outdoors as subject matter developed for Max Gubler into a field of experimentation in which the forceful energy and values of individual colors were constantly recombined anew.

#### **Blue Wall, A Life’s Work, 1930s**

In 1935, Max Gubler conceived *Badende (vier Figuren)* (Bathers/Four Figures) as a wall mural for the Kunstgewerbemuseum (museum of arts and crafts) in Zurich. The wall painting was restored especially for the current exhibition. Today it is part of the art collection of the city of Zurich. It is one of the largest works the artist ever executed. He prepared the composition for it in numerous paintings. It constitutes, so to speak, the crowning point and finale of his “ideal figure paintings.” Near the left frame you can recognize the figure of “Paolo,” whom you were able to view previously in Room 2 in two versions on the same wall.

Gubler’s belief in being able to capture the ideal within an artwork appears somewhat diminished in the painting *Grosses Interieur bei Nacht* (Large Interior at Night, 1939), which he executed four years later. The piece stands for a new phase in the artist’s career that began around 1935. The fields of color now appear rather unwieldy in their relationship to one another and the overall ambience has grown more somber and mysterious. The quality of these “post-idealistic” pictures lies in the artist’s wrestling with visual representation and unity of composition, which he assembled out of constantly diverging elements and colors. The artist near the left frame is probably not a self-portrait and instead a picture of his brother Ernst. Into the 1940s, Ernst crops up in several of Max Gubler’s paintings, as if he were his alter ego. Ernst was an important interlocutor for Max on the subject of art.

## Room 4

# Self – the Other

Max Gubler only seldom portrayed himself prior to 1941. However, later on he engaged with the subject matter of the artist while painting his own face again and again. In various series of up to 27 paintings, he addressed his appearance in the act of painting as perceived in a mirror, always from different angles or with a different focus. Even in his latest works we can clearly discern his face, which he began to increasingly construct out of interlaced lines since 1950. In adopting this mode of representation, Gubler did not create a view of himself that he was familiar with as part of his inner self. Rather, he confronted his own physiognomy as if he were face-to-face with a stranger who always must first learn about what he sees and what he can paint.

Gubler only becomes visible to us as a painter. We see him presented constantly as facing a canvas with a brush and palette. He moved in very close to the mirror while painting in the compositions where his head fills the whole picture frame. It would appear as if Gubler saw his life as being totally absorbed by his existence as a painter and the process of painting. In his eyes, life and painting conflated into one. In his most richly colorful self-portraits he painted life in such unnatural colors that you can hardly imagine that they could ever exist outside his pictures, his art, and in his everyday life.

His late small-format piece *Stehende Figur im Profil* (Standing Figure in Profile) from 1959 is also discussed in the framework of a self-portrait, even as death painting a picture. We have hung this picture next to a series of standing women in profile from 1941/42 due to the obvious similarity of the motif. You can get a good view of it if you look to the left when you go from Room 4 to the stairwell space. There it hangs in dialogue with the pictures of Maria under the railing.

### **Blue Wall, A Life's Work, 1940s**

Three paintings of the 1940s reveal how Max Gubler's art progressed after his *Grosses Interieur bei Nacht* (Large Interior at Night, 1939), which is mounted in the preceding space of Room 3. He took the same subject—the family, his mother and Maria, in the studio—up again a year later. At this date it was interpreted in brighter colors and was formally more disjointed.

The painting *Badende* (Bathers, 1944) from the gift of Ruth and Hans-Rudolf Kull again takes up the content of the large wall mural in Zurich. The figures now remain faceless elements of physical reality and resemble the trees.

*Stehender Akt und Selbstbildnis im Spiegel* (Standing Nude and Self-Portrait in a Mirror, 1949/50) leads us to the artist's exploration of space. This work is one of the few examples of a female nude in Gubler's oeuvre. We cannot verify whether Maria really posed in the nude for this picture. But another model was out of the question. The model who presented herself naked to Gubler's eyes reveals a responsiveness that is otherwise alien to Gubler's portrayals of Maria, who seems to have grown increasingly dominating over the course of his artistic career. If you take a look in the stairwell room you can easily compare this nude to the other pictures of Maria. Perhaps Gubler was assimilating the influence of Edvard Munch, conceiving a picture based on fantasy alone. The latter artist also had painted nudes such as this, and Max Gubler admired his late paintings immensely.



## Room 5

# The Life of Things

Still lifes are an important genre within Max Gubler's oeuvre. In European tradition, the objects depicted in a still life are often loaded with cross references of symbolical meaning or reflect the wealth and high standard of living of the owner. One of the most common topics addressed by still lifes is, however, what is termed *vanitas*. Still lifes remind us of the transitoriness of life: "Remember Man that you are Dust and unto Dust you shall return!" This traditional meaning of the genre corresponded with Gubler's own feelings about life and the world around him. Already his early still life of a fish from 1926, which he painted during the comparatively idyllic phase of his life on Lipari, portrays a vertebrate—often used as a symbol of Christ—as an appetizing meal, gutted and adorned by the obligatory piece of lemon. Gubler spotlighted the fact that all things must die over the course of his oeuvre to an ever-increasing degree. Nevertheless, he repeatedly hit a balance in painting between the energy evoked in the pure existence of things and their inevitable transience, as we find in his series of thistle still lifes. When he became ill, Gubler began to identify his predicament with a pheasant hanging by its feet: "That is I. I am the fallen Icarus."

### **Blue Wall, A Life's Work, 1950s**

In the 1950s, Max Gubler's painting became even more dramatic in its use of color and its formal makeup than previously. He increasingly built up his figures and landscapes out of crystalline brush-stroke constructions. Gubler's work communicates a visual world that appears fragile and is simultaneously imbued with strong energy that is imparted by the intense colors.

A wonderful example of this can be found in *Frau mit Kind* (Woman with Child, 1952). Max and Maria Gubler did not have any children. Nevertheless, we can recognize Maria Gubler as the person represented in the painting. Hence it is not a portrait of a mother and her child. Incidentally, in their circle of acquaintances, Maria Gubler was sometimes called by the moniker of "Judith" in allusion to one of the heroines of the Hebrews in the Bible. The nevertheless close relationship between woman and child in Gubler's painting cannot be precisely determined and thus remains an unanswered question. Additionally, the picture is missing that gentleness and mellifluousness often associated with subject matter such as this. This rare motif in his oeuvre therefore remains rather enigmatic and reveals how Gubler took up the classical genres we are familiar with in the history of painting while shifting their meaning somewhat so they become elusive.

His two nightscapes too venture beyond the conventions of landscape painting. The atmosphere of the nightscapes is difficult to define. These paintings fail to satisfy the expectations of serenity, romantic ambience, and intimacy that we commonly associate with night. Basically, they are just as colorful and as saturated with overriding energy as his "daytime landscapes." Gubler's experience of outdoor space is not that of the peacefulness and relaxation we normally associate with it, but with the energy that drives the artist on, an energy that is both positive and negative, sometimes hard to define and difficult to control.

## Room 6

# Room of Action

Max Gubler repeatedly returned to painting his studio. It was in the true sense of the word a “room of action,” a place where the most important part of his life took place—painting. In this intimate space, Gubler not only presented himself while painting, but also represented it as a stage where the most important actors in his life interacted: his mother and his wife, Maria, and occasionally the Leroy, a couple with whom he was close friends. We can frequently hardly distinguish between Marie Leroy and Maria. Additionally, Max Gubler hardly confronted the two figures in a scene; they were not testimonies of family life. Especially his mother appears as if she were a quotation from the history of art, an austere portrait in profile. Tellingly, Gubler repeatedly employed this motif. As he often did in such cases, Gubler also featured the figure of Maria he employed in the painting *Mutter und Maria* (Mother and Maria, around 1935/36) for a picture of a single individual: *Maria Gubler in roter Jacke, sich aufstützend* (Maria Gubler in a Red Jacket, Leaning on Furniture, around 1935/36). You can find this painting on the far right of the longer wall that is behind the staircase.

### **Blue Wall, the Last Four Years of His Life’s Work**

The works that Max Gubler executed between 1958 and 1961 during the last four years in which he still worked on his art have only recently been made accessible to the public. In 1958 his physical and mental state had become so critical that he had to be hospitalized. Those who were acquainted with him and his work were so shocked that any artworks he produced from this time on were only viewed in

the context of his ailment. Even when Max Gubler died in 1973, the works he produced during his last productive years remained under lock and key for decades. We are now in the position of being able to show these artworks for the very first time within an exhibition framework that embraces the entire life’s work of the artist.

It is very true that Gubler’s painting style had become even more strongly radical during his last four productive years. In fact many artists who felt marginalized by society rejected hitherto conventions and explored new paths in art. Without a doubt, Gubler must have felt poignantly threatened by the situation of his health and the related precarious circumstances and problems.

If we objectively view the works of the last four years in which he still produced art, then we can see that he substantially intensified his search in painting for the stable qualities of reality. He pushed the world of things, faces, and landscapes to the limits of figurative art, creating largely abstract paintings. His dissolution of physical things profoundly enhances the artistic tension within a number of these works and reveals how his approach was leading him in a direction that essentially resembled Art Informel or Action Painting. Gubler’s strong talent in composition has not diminished in these pieces, even if they were very much the opposite of the tastes of contemporary artists at the time. Perhaps Gubler had simply left them behind in the extremity of his modernism, which he was able to maintain until he gave up painting. None of Max Gubler’s last works have been conclusively interpreted; we find ourselves only at the very beginning of getting to understand them properly.

# Biography

## 1898

On May 26, Paul Max was born, after his brothers Eduard (1891–1971) and Ernst (1895–1958), as the third son of Heinrich Eduard Gubler (1865–1948), stage painter and restorer of wall paintings, and Berta Gubler-Plüss (1864–1942) in Zürich-Aussersihl.

## 1905

Max Gubler's father was commissioned to restore the frescoes of the pilgrimage church in Riedertal in the Canton of Uri. Subsequently the family annually spent their summer holidays in Riedertal.

## 1914

Max Gubler enrolled in the cantonal Küssnacht teachers' college, as his two older brothers had already done before him, but 1918 he dropped out, to the disappointment of his family in order to work as an independent artist from this time on.

## 1919

Max Gubler met Maria Gronenschild (1898–1961), who was born in Düsseldorf and who he wedded on 1927.

## 1924

Max Gubler traveled to Italy with Maria. After stays in Venice, Florence, and Sicily, they moved to Lipari, an island that lies to the north of Sicily.

## 1930/31

Max and Maria Gubler moved to Paris, then to Montrouge near Paris. First successes as a painter.

## 1937–40

Max Gubler had his own house with a studio built in Unterengstringen. Over the next twenty years he found all his landscape motifs there.

## 1942–45

The Solothurn eye specialist, collector, and patron of the arts Walter Schnyder (1892–1980) initiated that a solo exhibition of Max Gubler's work be mounted at the Kunstmuseum Solothurn.

## 1952/53

Together with the sculptor Jakob Probst (1880–1966) and the draftsman Hans Fischer (1909–1958), Max Gubler represented Switzerland in 1952 at the 26th Venice Biennial.

## 1957

In September, Max Gubler was diagnosed with heart block, which slowed down his heart rate. Temporarily he had to discontinue his artistic work. His growing depression made him hallucinate and attempt suicide. His wife Maria had her first heart attack.

1958

Gubler's paranoia with fits of violence became worse. With the consent of his wife, he was committed to a psychiatric hospital.

1959–61

Gubler was in sanatoriums for diverse periods. With breaks, however, he continued working on his art, sometimes at the hospitals, sometimes in his studio in the Limmat region under the supervision of a medical practitioner. In 1961 his wife Maria died of another heart attack. Max Gubler discontinued painting altogether.

1962

The Museum zu Allerheiligen in Schaffhausen mounted a comprehensive solo exhibition of Max Gubler's work, which received an enthusiastic reception in the media as well as from the public and collectors. Subsequently, the exhibition traveled to the Städtische Galerie München in Lenbachhaus, the Kunsthalle Bremen, the Städtisches Museum Trier, the Gemeentemuseum in Den Haag, and the Musée National d'Histoire et d'Art Luxembourg.

1973

Max Gubler died on July 29 at the age of 75 years at the psychiatric university hospital in Zurich.

You can find a more detailed biography in the catalogue.

## Öffentliche Führungen:

**Sonntag, 11h:** 22. März /  
12. April / 17. Mai / 7. Juni /  
5. Juli / 2. August  
**Dienstag, 19h:** 31. März /  
23. Juni / 21. Juli  
Ausstellungseintritt genügt,  
Anmeldung nicht erforderlich.

## Öffentliche Führung mit dem Kurator Daniel Spanke

**Sonntag, 3. Mai, 11h**  
Ausstellungseintritt genügt,  
Anmeldung nicht erforderlich.

## Gesprächsrundgang:

### «Irre modern»

**Dienstag, 23. Juni, 19h**  
Rundgang durch die Ausstellung  
mit Daniel Baumann, Direktor  
Kunsthalle Zürich, vormals  
Kurator der Adolf Wölfli-Stiftung,  
und Daniel Spanke, Kurator der  
Ausstellung.  
Ausstellungseintritt genügt,  
Anmeldung nicht erforderlich.

## Volkshochschulkurs

**Mittwoch, 15h – 16h:**  
22./29. April, 6. Mai  
Anmeldung: Volkshochschule Bern  
T 031 320 30 30, info@vhsbe.ch  
Kosten: CHF 60.00 für 3 Mal

## Max Gubler. Ein Lebenswerk

Hrsg. Kunstmuseum Bern,  
Matthias Frehner, Daniel Spanke  
und Beat Stutzer. Mit Beiträgen  
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# The Exhibition

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<b>Entrance Fee</b>	CHF 18.00/red. CHF 14.00
<b>Opening hours</b>	Monday, closed Tuesday, 10:00 a.m. – 9:00 p.m. Wednesday – Sunday, 10:00 a.m. – 5:00 p.m.
<b>Public holidays</b>	Good Friday 03.04.2015: closed Easter 04.04. / 05.04. / 06.04.2015: 10:00 a.m. – 5:00 p.m. Ascension 17.05.2015: 10:00 a.m. – 5:00 p.m. Pentecost 24.05. / 25.05.2015: 10:00 a.m. – 5:00 p.m.
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<b>Curators</b>	Daniel Spanke, Beat Stutzer

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