



Highlight of the year 2017

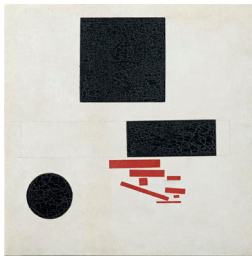
The Revolution is dead. Long live the Revolution!

From Malewitch to Judd, from Deineka to Bartana

Joint exhibition, Kunstmuseum Bern and Zentrum Paul Klee

13 April – 09 July 2017

Zentrum Paul Klee and Kunstmuseum Bern dedicate their joint exhibition *The Revolution is dead. Long live the Revolution!* to the 100th anniversary of the 1917 October Uprising in Russia. It is the only exhibition in the anniversary year that focuses both on the starting point of the revolution – that is, abstraction as an artistic concept and Constructivism's aesthetic revolution – and on the impact of the revolution on often vengeful artistic representations of reality.



From Malewich to Judd

The exhibition at Zentrum Paul Klee focuses on the revolutionary spirit in visual expressions of Russian Suprematism and Constructivism. They both had a radical impact on twentieth-century art when Kazimir Malevich, the founder of Suprematism, and the circle of Russian Constructivists led by Vladimir Tatlin and Alexander Rodchenko, made their breakthrough to geometric abstraction and construction. The Russian avantgarde inspired 20th-century artistic movements and positions, in Europe and Latin America. Its impact was particularly strong on Minimal and Conceptual Art in the U.S. in the 1960s and 1970s. Russian Suprematism and Constructivism are rightfully considered truly revolutionary art movements even today.



From Deineka to Bartana

The exhibition at Kunstmuseum Bern retraces Socialist Realism in contemporary art and its many shifts and changes since the Russian Revolution. In 1915 Malevich's first *Black Square* painting reached the "zero point of painting". Only two years later, Russia actually underwent a political and social revolution. In its representations of socialist themes, Propaganda Art not only embraced a realistic style, it also programmatically expressed a societal concept by promoting a society that did not exist then and never will.

As the former Soviet Union reached crisis point and began to disintegrate, visual idioms were transformed. Timid criticism eventually turned into pastiche and, in the postmodern period, into subversive set pieces now devoid of ideological messages. Having gradually loosened the stays of socialist rhetoric, artists began to use the now meaningless visual ciphers in works that express their scathing criticism of a disillusioned and cynical late-capitalist society.

**Highlight Kunstmuseum Bern and Zentrum Paul Klee****Artists Kunstmuseum Bern**

Yael Bartana, Georg Baselitz, Norbert Bisky, Mariya Bri-Beyn, Erik Bulatov, Nicolas Cilins, Lutz Dammbeck, Alexander Deineka, Vladimir Dubossarsky/Alexander Vinogradov, Sergey Gerasimov, Ion Grigorescu, Jörg Herold, Jörg Immendorff, Ilya Kabakov, Martin Kippenberger, Gustav Klucis, Vitaly Komar/Alexander Melamid, Valentina Kulagina, Kasimir Malewitsch, Wolfgang Mattheuer, Boris Mikhailov, Deimantas Narkevicius, Yuri Norstein, Artavazd Peleschian, Kuzma Petrov-Vodkin, Iuri Pimenow, Nataliia Pinus, Józef Robakowski, Aleksandr Samokhvalov, Cornelia Schleime, Willi Sitte, Vasily Svarog, Kurt Tetzlaff, Ulrich Weiss, Vasiliy Yefanov, Katarina Zdjelar.

Künstlerliste Zentrum Paul Klee

Josef Albers, Max Bill, Carl Buchheister, Erich Buchholz, Max Burchartz, Daniel Buren, Lygia Clark, Waldemar Cordeiro, Sandu Darie, Geraldo de Barros, Walter Dexel, Theo van Doesburg, César Domela, Dan Flavin, Naum Gabo, Gego, Imi Giese, Fritz Glarner, Jean Gorin, Camille Louis Graeser, Marcia Hafif, Auguste Herbin, Karl Ioganson, Johannes Itten, Donald Judd, Wassily Kandinsky, Lajos Kassák, Peter Keler, Paul Klee, Ivan Kliun, Gustav Klutssis, Imi Knoebel, Gyula Kosice, Vladimir Krinsky, El Lissitzky, Verena Loewensberg, Richard Paul Lohse, Tomás Maldonado, Kazimir Malevich, Joseph Marioni, Juan Melé, László Moholy-Nagy, Piet Mondrian, Olivier Mosset, Hélio Oiticica, Blinky Palermo, Lygia Pape, Antoine Pevsner, Lyubov Popova, Charlotte Posenenske, Alexander Rodchenko, Karl Peter Röhl, Mira Schendel, Ivan Serpa, Frank Stella, Nikolai Suetin, Sophie Taeuber-Arp, Vladimir Tatlin, Niele Toroni, Joaquín Torres-García, Ilya Chashnik, Yakov Chernikhov, Nadezhda Udaltsova, Bart van der Leck, Georges Vantongerloo, Alexander Vesnin, Friedrich Vordemberge-Gildewart, David Aronovich Yakerson

Accompanying Programme

The music program also reflects the revolutionary spirit, the resulting social and artistic strength and lasting inspiration of the Russian avantgarde on artistic movements and positions of the second half of the 20th and 21st century. In concert with the ensemble proton, the piano duo huber / thomet, the CAMERATA BERN, the Ensemble Paul Klee and a master concert with the Moldovan violinist Patricia Kopatchinskaya, Russian contemporaries from the time of the revolution also include contemporaries, The conceptual art of the 60'/70s and the Musique concrète on the program. Cinema Rex will screen a film series on the subject.