

11.08.17 – 11.03.18

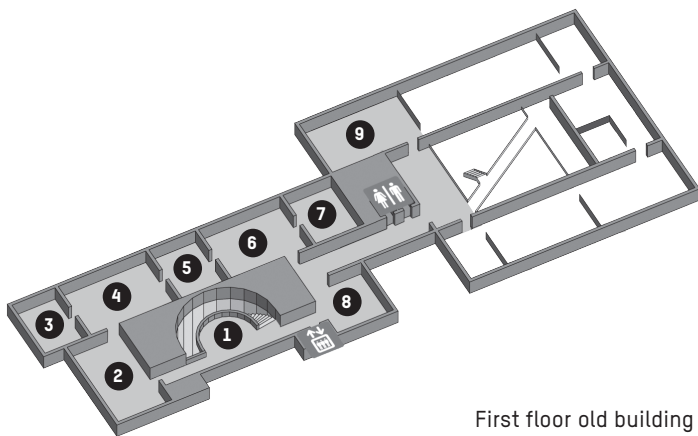
Desire makes
everything blossom...

Van Gogh to Cézanne
Bonnard to Matisse
The Collection Hahnloser

KUNST
MUSEUM
BERN

EXHIBITION GUIDE

Floorplan



First floor old building

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Introduction

The Hahnloser Collection features French modernist art and the Swiss avant-garde – and is the fruit of a veritable pioneering venture: over an only relatively short period of time, from 1907 to 1936, Arthur (1870–1936) and Hedy Hahnloser-Bühler (1873–1952) accrued one of the leading collections of modern art in the manor in which they lived, Villa Flora in Winterthur. The couple was committed to privately and officially helping the artists represented in their collection. The artists were still little-known or at least controversial at the time, artists such as Giovanni Giacometti, Ferdinand Hodler, Félix Vallotton, Pierre Bonnard, or Henri Matisse. In keeping with the maxim “de vivre notre temps” the two collectors fostered close friendships with the artists, regularly purchasing their work or otherwise acted as intermediaries, establishing contacts between them and other collectors who were either friends or relatives. Arthur Hahnloser was an active member of the executive committee of the Kunstverein and Hedy invited guests to Villa Flora for discussions on art with cups of black coffee, so that soon the term “revolution coffee” became a common expression. Together with people of a similar mindset they revolutionized the art scene and the Kunstmuseum in Winterthur, which was opened in 1916 on their initiative amongst others. The brothers Georg and Oskar Reinhart were the Hahnlosers’ tacit competitors, with the fame of the former being widespread owing to the museums in Winterthur named after them. Receiving gifts of artworks from both families, the Kunstmuseum Winterthur benefited from the fact that they accrued their collections according to different criteria.

Numerous paintings, prints, and drawings from the former Hahnloser Collection are now part of the Hahnloser/Jaeggli Foundation, which the descendants established in 1980. We have them to thank for the fact

that since 1995 Villa Flora could open its doors as a museum for the collection. After it was closed in 2014, the works of art have been successfully touring Europe from Hamburg via Halle to Paris and Stuttgart. Now the Kunstmuseum Bern takes great pleasure in providing a home to the artworks of the Hahnloser/Jaeggli Foundation for the coming years as a long-term loan – and in the opportunity of presenting the collection to the public interested in visiting it here. In the meantime, the Winterthur city council has decided for the preservation of Villa Flora, where the works of art can probably again be admired in their original surroundings.

The exhibition kicks off by welcoming its visitors with *Pomona* (1910/11), a large bronze sculpture by **Aristide Maillol** (1861–1944), representing the Roman goddess of tree fruits. Maillol's interest in this piece zeroed in on a type of ideal woman whose beauty rests in ample curves and burgeoning vitality. Normally this sculpture adorns the park surrounding Villa Flora, together with a further large sculpture by the same artist (*L'Été*, 1910). Both the grounds and the entire manor of the family were constantly filled with the art accrued by the passionate collectors.

The painting *Die Entführung der Europa* (*The Abduction of Europa*, 1908) by **Félix Vallotton** (1865–1925) is one of the major works of this “great favourite” among the artists whose works were part of the former Hahnloser Collection. Hans R. Hahnloser, the son of the original collector couple, who since 1934 was professor in ordinary of art history at Bern University and a member of the Board of Trustees of the Kunstmuseum Bern, gave it to the Kunstmuseum in 1946 as a gift. According to the ancient myth, Zeus, appearing in the shape of a bull, abducted Europa,

a beautiful princess, from the shores of today's southern Lebanon, and swam with her on his back to Crete. A divine prophecy foretold that this part of the earth would be named after her. Since the turn of the century, Vallotton was increasingly fascinated by mythological subjects. However, he was less concerned about the legends and history than in ironical distance to the motifs and of relating a more universal content. The artist has represented the female figure, the bull, and the violet-coloured ocean in a stylized way and evokes a palpable impression of a break with all earthly things.

The pioneers

Very much taken by the art of **Ferdinand Hodler** (185–1918) and **Giovanni Giacometti** (1868–1933) in Oscar Miller's collection in Biberist, Arthur and Hedy Hahnloser visited the artists in Stampa (Giacometti) and Geneva (Hodler), returning home with the first modern paintings for their collection. From Giacometti they purchased *Selbstporträt (Self-Portrait)* and the painting *Bambini nel Letto* with his sons Alberto and Diego, both paintings from 1907. Giacometti often chose "obvious" motifs, with his focus primarily on a kind of painting that was inspired by Van Gogh. He applied paint to the canvas with loose, expressive brushstrokes and a rich impasto, employing strong contrasts of light and shade.

In contrast, Hodler created a stringently structured composition in his painting of a cherry tree, *Der Kirschbaum* (ca. 1906), in the way he arranged the branches, clouds, and meadow flowers. Throughout his life, Hodler was fascinated by the phenomenon of "parallelism" and extensively explored this aesthetic principle based on repetition and symmetry. In it he found a means of enhancing the intensity of motifs and their effect. His *Studie zu <Die Empfindung>* (Study for The Sensation, ca. 1901) is exemplary for the interplay between an inner "parallelism of sentiment" and an outer, vertical "parallelism of forms". The collector couple's encounter with Hodler was paradigmatic for all their future encounters with artists. Years later Hedy Hahnloser-Bühler could still remember how "we, for the very first time, experienced – that we were being compelled to look at the world around us through the eyes of someone great – an experience which was to repeat itself many hundreds of times."

Arthur and Hedy Hahnloser initially devoted their attention to contemporary art alone, but after a while had to admit that, in order to understand these works, also those of their predecessors were of utmost impor-

tance, that is, the works of **Edouard Manet** (1832–1883), **Vincent van Gogh** (1853–1890), **Paul Cézanne** (1839–1906), **Auguste Rodin** (1840–1917), **Pierre-Auguste Renoir** (1841–1919), or **Henri de Toulouse-Lautrec** (1864–1901). The more recent artists were especially taken by **Van Gogh's** painting style and the rich colours of his visions of nature. In Switzerland he found recognition through an exhibition of his work at the Zürcher Künstlerhaus in 1908, recognition that he had already experienced through larger retrospectives of his work abroad. Arthur and Hedy Hahnloser were so impressed that they travelled to The Hague, Amsterdam, and Utrecht in 1912, returning with a number of early works by the artist. Among them were two paintings, *L'allée en automne* (1885) and *Place de voitures* (1881–1883) that are now on show here. Shortly afterwards they also acquired *La fête du 14 juillet à Paris* (1886). In this street scene of the French national holiday, Van Gogh tried his hand at the style of the impressionists, whose art he had studied during his sojourns in Paris. At the time, purchasing a Van Gogh was as difficult as acquiring a Cézanne or Manet, because the art of these artists was already going for exorbitant prices and numerous forgeries of their works were on the market.

Hahnloser's artist friend Henri Manguin "discovered" **Edouard Manet's** masterpiece *Amazone* (*Amazon*, 1882) in 1920 at Galerie Eugène Blot and immediately secured it for the collector couple. Villa Flora's circle of collectors, however, most of all admired the late impressionistic work of **Pierre-Auguste Renoir**. The Hahnloser Collection owned several of his paintings, among them *La joueuse de tambourin* (1909) and the two flower still-lives *Bouquet de dahlias* (1918) and *Roses* (1917). By means of soft gradations of partially blurring, partly finely contiguous brush strokes, the objects acquire a unique plasticity and a radiant appearance of spatiality.

Villa Flora: Ein Gesamtkunstwerk (a synthesis of the arts)

Newly married, the couple Hahnloser moved into Villa Flora in 1898. Prior to that the manor had been home to Hedy's grandfather. Hedy, who since 1904 had been a member of the arts and crafts association in Zurich, soon installed a studio there and designed furniture, fabrics, and wallpaper among other things. The wallpaper in our exhibition matches the design Hedy made for the walls in the corridor of Villa Flora, where templates were used for the pattern. With the help of her children, in the studio she likewise produced the "*Gartenspiel Schloss Wülflingen*" (Castle Wülflingen Garden Game, 1906/08) out of hundreds of building blocks. The profits of sales helped fund the preservation of the nearby castle. Hedy shared with her cousin Richard Bühler a passion for the arts and crafts in the style of the *Raumkunstbewegung* – or space art movement, a contemporary movement in architecture and interior design that grew out of Jugendstil. Together with the architect Robert Rittmeyer, they designed the so-called *Gesellschaftszimmer*, Villa Flora's parlour. Before it was constructed in the manor, the entire interior design was on show at the Zürcher Raumkunst-Ausstellung (Zurich exhibition for interior design) in 1908.

When Arthur and Hedy Hahnloser began collecting art, Villa Flora increasingly morphed into a location for the presentation of art. Works of art hung everywhere, even in the kitchen and the bathroom, sometimes very close together or one above the other. Over the years, they converted the patio over the parlour into a hall with a skylight. It was destined exclusively for the exhibition of artworks and for the safekeeping of drawings and prints. These modifications to the building anticipated the manor's future as a museum. Moreover, artist friends such as **Henri Manguin** (1874–1949), **Félix Vallotton**, or **Friedrich Wield** (1880–1940)

were frequent guests at Villa Flora. Most of the portraits of the collector couple and their children were by these artists' hands, and the Flora motifs are by Manguin. As if paying homage to Hedy Hahnloser-Bühler's visionary ideas as a collector and writer, several portrait busts round off the collection: in addition to the portrait bust rendered by **Wield** in the 1940s, when Hedy stopped collecting after Arthur died, there is one by **Karl Geiser** (1898–1957) and another by **Marino Marini** (1901–1980).

Félix Vallotton

The Franco-Swiss artist **Félix Vallotton** was undoubtedly the closest artist friend of the collector couple, and they corresponded with one another frequently. In the former Hahnloser Collection his works of art outnumbered those by other artists, amounting up to 60 pieces by his hand, including paintings, prints, drawings, and several small sculptures. Alongside Manguin, Vallotton too assisted them as an art agent and advisor, recommending, for example, that the couple purchase their first picture by Bonnard, *L'Orage (A Vernouillet)*, 1908; in Room 6). Vallotton moved to Paris very early, where he, besides studying art at the Académie Julian, joined the Nabis (Hebrew: the prophets). The artists of this group saw themselves as radical innovators of art. Alongside Vallotton, further artists from the Nabis were represented by their work in the Hahnloser Collection, such as Pierre Bonnard, Maurice Denis, Aristide Maillol, Ker-Xavier Roussel, and Edouard Vuillard.

Vallotton's style, with its clear contours and broad areas of paint in strong colours and the sometimes exaggerated plasticity of his figures, contrasts distinctly with the fragmentary and delicate style of other Nabis artists such as that of Bonnard or Denis. The ambience of his landscapes has a remote quality, for example *Vue d'Honfleur, matin* (1910) or *La charette* (1911). However, Vallotton's nude studies made up the heart of the Hahnlosers' Vallotton collection, and the very first picture testifies to this: *La baigneuse en face* (1907) was seen as scandalous in 1908 Winterthur, and the same is true for *La femme au perroquet* (1909/10). The latter, together with other reclining nudes like *Figure nue couchée au bord de la mer* (1905), are part of the tradition of reclining Venuses in representation since the Renaissance. *La Blanche et la Noire* (1913) also belongs to this type with its two contrasting figures of

women. If Edouard Manet caused a scandal with his *Olympia* (1863) forty years earlier, among other reasons for painting a normal woman instead of an ideal beauty as Venus and her maid, Vallotton shifts the focus to the black servant, placing her in the foreground. Independent and self-assertive, she is seated on the edge of the bed, smokes a cigarette, and appears to be anything but an obsequious maid – more like a friend. A similar ambivalence characterizes the portrait *Le chapeau violet* (1907): On the one hand, the artist has enhanced the eroticism of the woman taking off her clothing or getting dressed by means of strongly contrasting colours and the wide-brimmed, feathered hat. On the other, the facial expression of the sitter is very serious, and her pose strikes the viewer as if what she is doing is not done of her own free will and does not convey lasciviousness at all. Presumably, Vallotton was referring to boudoir scenes, which had been popular since the eighteenth century, with voyeuristic depictions of women dressing or undressing themselves.

Masterpieces by Cézanne, Van Gogh, Bonnard

In this “cabinet” you will find several highlights from the former Hahnloser Collection reunited, in particular because we are also able to exhibit **Vincent van Gogh**’s exceptional gouache painting *Café de nuit à Arles* (1888) again for the first time in a long period (the oil painting is in the US, Yale University Art Gallery, New Haven). Lurid complementary colours of red and green, violet and yellow, as well as the exaggerated perspective and the isolation of the scattering of guests bring the distressing and strained ambience of the night scene in a bar home to the viewer. Alcoholism and gambling may have brought about the ruin of these people. Van Gogh, a social outcast himself, was inspired by Leo Tolstoy’s *The Power of Darkness* (1886) and Emile Zola’s *L’Assommoir* (1877) while painting this picture. At the same time, the bar was a retreat, albeit a tragic and ambivalent one, but nevertheless a place where individuals like him could meet and socialize.

A highlight of the Hahnloser/Jaeggli Foundation is without a doubt Van Gogh’s *Sämann* (*Sower*, 1888), a composition that stands out owing to the relatively small figure of the sower and the clearly defined, ploughed fields, which at the horizon form narrow bands: the brushwork has been rendered in a loose but targeted manner, creating a density of brushstrokes in many different colours and hues that structure the scene and expand the breadth of the field with unprecedented forcefulness. According to Van Gogh, his use of colour was the key to understanding the symbolism of his compositions. In his eyes, the sower metaphorically referred to him as the artist whose pictures were the seeds, “seeds that were sown in the field of public opinion.” The Van Gogh series has been augmented by the painting *Verblühte Sonnenblu-*

men (*Sunflowers Gone to Seed*, 1887), a gift from Hans R. Hahnloser to the Kunstmuseum Bern in 1971.

Additionally, **Paul Cézanne's** paintings *Plaine provençale* (1883–1885) and *Groupe de maisons (Les toits; 1876/77)* are among the masterpieces of the former Hahnloser Collection: through a wealth of subtle hues and an unconventional painting technique of applying the paint in patches that are sometimes parallel, sometimes striving in opposite directions, the artist achieved an exceptional plasticity in the motifs of the work by painterly means. The art critic Théodore Duret hazarded the following statement on the work in 1907: "One could even say that in certain instances Cézanne constructed his paintings as if they were brickwork."

Finally, ambiguity best defines the spatial context in **Pierre Bonnard's** *Palais de glace (Les Patineurs, 1896–1898)*, serving to unhinge the harmony of the scene. This again reinforces the dynamism of the composition, the way the ice skaters rush frontally toward the beholder, seemingly floating on air without visible contact to the ground.

Pierre Bonnard

Pierre Bonnard (1867–1947) was another of the leading artists besides Renoir and Vallotton in the Hahnloser Collection. The considerable number of works by this artist and his friendship with the Hahnlosers mirrors this. At latest from 1923 onwards, when the Hahnlosers bought a summer residence near Cannes close to the Bonnards, they often met and corresponded more intensively with one another. Despite the fact that both Bonnard and Vallotton belonged to the Nabis group of artists and were friends, their paintings could not be more different.

Bonnard's interest focused primarily on capturing a special moment: his motto was "l'oeuvre d'art, un arrêt du temps." He was constantly on the watch for the decisive moment that gave him the impetus for his artistic inventions, which he mostly transformed into a finished composition later in his studio. Bonnard strived to dissolve time and space, he came to see perspective representation as changing, variable points of reference. He therefore kept the impression of space ambiguous in paintings such as *Les faunes* (ca. 1905), *La carafe provençale (Marthe Bonnard et son chien Ubu, 1915)*, or *Promenade en mer (La famille Hahnloser; 1924/25)*. Especially in landscape paintings like *Le jardin dans le Var (Saint-Tropez, la villa Joséphine, 1914)* or *Dans un jardin méridional (La Sieste, ca. 1914)*, the figures appear to conflate with nature, expressing how Bonnard would like things to be. In fact his imagery conjured up the impression of paradise on earth. Thus in the work *Promenade en mer (1924/25)*, a boat trip involving Arthur, Hedy, and Lisa Hahnloser together with Bonnard, the protagonists become one with the boat and the sea near Cannes. Fascinated by the female body, Bonnard became increasingly taken with painting nudes, in which he strived toward unpretentiousness and animation in his mode of representation. His clever picto-

rial inventions can be seen in the example of the masterly painting *Effet de glace ou Le tub*, (1909): a mirror view in a painting, where the perspective remains ambiguous, at least to a degree, and the divide between illusion and reality has grown obscure.

Dream visions

In the dim lighting of this cabinet, mainly works on paper unite various tendencies in art. *Troncs d'arbres se reflétant dans l'eau (Hommage à Stéphane Mallarmé)* [*Tree Trunks Reflected in Water (Homage to Stéphane Mallarmé, ca. 1834)*], a drawing in charcoal and chalk by **Georges Seurat** (1859–1891), is a special “highlight”. This work is surprisingly abstract for the time in which it was executed and gives the viewer the strong impression of being representational and of depth: between the dark trunks of the trees we can anticipate from afar a view through the woods. Just as Seurat paid tribute to Stéphane Mallarmé in the title, a key innovator in modern poetry, **Odilon Redon** (1840–1916), was singled out by his painter friend Maurice Denis as the “Mallarmé of painting”. Redon was always searching for ways in which to not just simply illustrate an object and instead open «a door to its secret life». This explains his use of mystical and religious motifs such as *Apparition* (ca. 1907), *Adam et Eve* (ca. 1912), *Angélique sur le rocher* (1910), or *Andromède* (ca. 1907). The paintings were executed at a time when Redon had heightened the effect in his visions by means of colour. A special focus in the Hahnloser Collection can be found in a larger group of these oil paintings and pastels on paper. The landscapes and gardens therein of the Nabis artist **Ker-Xavier Roussel** (1867–1944) are reminiscent of Bonnard’s impressions of an earthly paradise. **Georges Rouault** (1871–1958) initially belonged to the circles of the Fauve artists, but soon he began to pursue a direction in art that was uniquely his own, and is famous especially for religious motifs related to Christianity. In his sometimes brooding and mysterious paintings like *Avocat plaidant I* (1908/10) or *Composition (baigneuses, 1909)*, the brushwork is tempestuous and highly expressive, characteristics that became manifest in the future in expressive tendencies in painting.

Avant-garde

The final room of the exhibition presents amongst others additional works by members of the Nabis artists and Fauves.

The paintings of the Nabis artist **Edouard Vuillard** (1868–1940) unfold views with imagery that remind us of Pierre Bonnard to some extent. *La partie de dames à Amfréville* (1906) in particular is captivating not only owing to its large format but also to the unusual vantage point: the bird's eye perspective has allowed the artist to merge the chess players with the setting – embedded in the overall composition they have become the chess pieces in the composition. The figures and background appear to unite, similar to his interior scenes *Coin d'atelier* (ca. 1903) or *Nu dans le salon rayé* (ca. 1905), where in parts the canvas is still visible. By applying the paint sparingly and sketchily, compounded in segments into ornamental patterns, these paintings emanate a unique sense of ease. Similar qualities can be found in the two seascapes *Mer grise* (1912) and *Petites baigneuses de La Bernerie* (ca. 1903) by **Maurice Denis** (1870–1943).

The pictures by the Fauves, however, provide a direct contrast. They are represented here by **Henri Matisse** (1869–1954), **Albert Marquet** (1875–1947), and **Henri Manguin**. In their work the brushwork and paint is much denser and more colourful. These artists had the goal of grasping both the subject and the spatial situations of things in terms of strong and contrasting colours. This room additionally features paintings by the Swiss artists **René Auberjonois** (1872–1957) and **Alice Bailly** (1872–1938). Their work is only seldom on display to the public. It comprises a very forward-looking direction in art, and Bailly in particular was fascinated by the contemporary avant-garde, also by Cubism and Futurism. Even if it is common knowledge that no works in this

style were part of the Hahnloser Collection, Arthur and Hedy Hahnloser purchased a number of Bailly's works. Several times she exhibited at the Kunstmuseum Winterthur, and she was a frequent guest at Villa Flora. The round through the exhibition ends with a group of small and graceful sculptures by **Aristide Maillol** – again in sight of the large sculpture of *Pomona* in the staircase hall.

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Film

During the Exhibition regular screenings of the film *Villa Flora, ihre Sammler, ihre Künstler*, 2015 (52 min.), in German.

The film by Nathalie David is about the history of the collector couple Hedy and Arthur Hahnloser, with historical records, photographs and memories in conversations with the descendants.



Lisa, Hedy and Arthur Hahnloser in the veranda
of Villa Flora (detail), ca. 1925, glass stereoscopy
Institut für Kunstgeschichte der Universität Bern/Hahnloser-Archiv

Begleitprogramm

Film zur Ausstellung

Sonntag, 13. und 20. August 2017, jeweils 11h.

Begleitend zur Ausstellung zeigt das Kino Rex den Film «Villa Flora, ihre Sammler, ihre Künstler» (2015), Nathalie David.

www.rexbern.ch

Regelmässige Vorführungen auch in der Ausstellung

Vortrag von Dr. Rudolf Koella

Dienstag, 29. August 2017, 19h

Der Moderne verpflichtet.

Die Sammlerin und Kunstschriftstellerin Hedy Hahnloser

Kunst und Religion im Dialog

Sonntag, 03. September 2017, 15h–16h

Magdalena Schindler (Kunstmuseum Bern) und Jan Straub (Christkatholische Kirche) eröffnen neue Sichtweisen auf Werke der Ausstellung

Volkshochschulkurs

Mittwoch 06., 13., 20. und 27. September 2017, 15h–16h

Eine Auseinandersetzung mit Werken aus der Sammlung von Arthur und Hedy Hahnloser-Bühler.

Anmeldung: Volkshochschule Bern, T +41 31 320 30 30, info@vhsbe.ch

Lecture de Bettina Hahnloser

Mardi, 30 janvier 2018, 18h30

«Revolution beim schwarzen Kaffee» : Bettina Hahnloser sur la vie mouvementée de ses arrière-grands-parents, les collectionneurs Hedy et Arthur Hahnloser-Bühler.

Une coopération avec L'Alliance Française de Berne

Angebote für Kinder und Familien

«ARTUR» Kinder-Kunst-Tour

Samstag, 19. August
16. September 2017
und 24. Februar 2018,
10h30 – 12h30, Workshop
für Kinder von 6 – 12 Jahren *

Familiensonntag

Sonntag, 10. September 2017,
10 – 17h
Ein Sonntag voller Aktivitäten
für Familien: Führungen, Bild-
betrachtungen und Erzählungen
rund um die Werke der Sammlung
Hahnloser. Details zum Programm:
www.kunstmuseumbern.ch/
Familiensonntag

Nacht im Kunstmuseum

Freitag, 10. November 2017,
18h – 21h
Erzählungen von Regula Bühler,
spielerische Werkbetrachtungen,
gestalterische Aktionen und
ein kleines Abendessen.
Für Kinder von 6 – 12 Jahren *

Sonntag im Museum

Sonntag, 21. Januar und 11. März
2018, 11h – 12h30
Workshop für Kinder ab 4 Jahren
(bis 6 Jahre in Begleitung) *

* mit Anmeldung

T +41 31 328 09 11,
vermittlung@kunstmuseumbern.ch

Katalog

Die Sehnsucht lässt

alle Dinge blühen...

Van Gogh bis Cézanne,

Bonnard bis Matisse.

Die Sammlung Hahnloser

Hrsg. von Nina Zimmer, Matthias

Frehner, Kunstmuseum Bern

Mit Texten von Matthias Frehner,

Bettina Hahnloser, Margrit

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Exhibition

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Opening hours	Monday: closed Tuesday: 10:00 a.m.– 9:00 p.m. Wednesday–Sunday: 10:00 a.m.–5:00 p.m.
Feiertage	December 24/26/31, 2017, January 1/2, 2018: open 10:00 a.m.–5:00 p.m. December 25, 2017: closed
Private guided tours/Schools	T +41 31 328 09 11 vermittlung@kunstmuseumbern.ch
Curator	Matthias Frehner

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