

## Exhibitions Kunstmuseum Bern

Extended until 15.04.2018

### **Van Gogh to Cézanne, Bonnard to Matisse: The Hahnloser Collection**



With works from the Hahnloser/Jaeggli Foundation – formerly the Hahnloser Collection – the Kunstmuseum Bern has enhanced its collection with outstanding artworks based on a permanent loan. The show is not only presenting the most comprehensive survey to date of Arthur and Hedy Hahnloser-Bühler's collection with key works of French modernism and the Swiss avant-garde. It also palpably illustrates the relevance of the collection for the reception of modernism in Switzerland.

–21.01.2018

### **The Show Must Go On: From the Museum's Collection of Contemporary Art**



This exhibition is a continuation of our themed presentations of the Kunstmuseum Bern's contemporary art collection. The show engages with the multifaceted ways in which performativity is manifest in art objects. The tongue-in-cheek call that «The Show Must Go On» highlights the leading role of performativity in contemporary art.

–28.01.2018

### **Liquid Reflections: Works from the Anne-Marie and Victor Loeb Foundation**



*Liquid Reflections* is a presentation of highlights from the collection of the Anne-Marie and Victor Loeb Foundation. Anne-Marie Loeb-Haymann (1916-1999) and Victor Loeb (1910-1974) are among the league of Bern's distinguished collectors. Inspired by the exhibitions at the Kunsthalle Bern and in close consultation with Harald Szeemann, the couple accrued a collection that consisted largely of art from the 1960s and 70s and embodies the spirit of experimental breakthrough and the diversity of the art of this period.

– 04.03.2018

**Gurlitt: Status Report. «Degenerate Art» – Confiscated and Sold**



In the double exhibition with the title *Gurlitt: Status Report* the Kunstmuseum Bern and the Bundeskunsthalle in Bonn are simultaneously mounting a sampling of works from the estate of Cornelius Gurlitt. The works of this legacy are on show for the very first time. They were accrued by the art dealer Hildebrand Gurlitt in the 1930s and 40s and are being presented in a historic context. Both shows reflect the most recent research on the «Gurlitt art trove.»

Under the title «*Degenerate Art*» – *Confiscated and Sold*, the Kunstmuseum Bern has mounted some 200 works, most of which were confiscated from German museums as «degenerate art.» These holdings largely comprise works on paper, among them outstanding works from expressionism, constructivism, and new objectivity. At the same time, the exhibition addresses the politics behind the scenes, how the vilification of modernism as «degenerate» led to the destruction and sale of modern art.

13.04. – 01.07.2018

**Gurlitt: Status Report. Nazi Art Theft and its Consequences**



With the exhibition *Gurlitt: Status Report. Nazi Art Theft and its Consequences*, the Kunstmuseum Bern is mounting a selection of works from the Gurlitt art trove featuring art that was looted by the Nazis and whose provenance and mode of acquisition still cannot be conclusively ascertained.

Following the exhibition «*Degenerate Art*» – *Confiscated and Sold*, the current presentation zeroes in on Hildebrand Gurlitt's agency in Nazi art theft. Gurlitt had a hand in forced sales and dealt with confiscated artworks that were deemed «degenerate», even expanding his business operations to the occupied territories in Western Europe from 1940 onward. The paintings, sculptures, prints, and drawings that survived as part of the art trove are linked directly to the biographies of Hildebrand Gurlitt's contemporaries who suffered persecution by the Nazis. Most of the former owners were Jewish artists, collectors, and art dealers.

The exhibition outlines the train of historical events of the time and the historical context of how the Nazis' plundered the belongings of Europe's Jews, seeking to understand what role was played by the art dealers and museums in these campaigns. The exhibition devotes a whole section that focuses on the restitution of looted art in the Gurlitt art trove. It presents the claims of the families involved, those who lost their collections or valuable pieces owing to Nazi art theft. These claims also dominate the current debate on looted art.

This exhibition is an extended version of the show *Gurlitt: Status Report: Nazi Art Theft and its Consequences* that was previously mounted at the Bundeskunsthalle in Bonn (03.11.2017 – 11.03.2018).

04.05. – 29.07.2018

**Martha Stettler. An impressionist between Bern and Paris**



The Kunstmuseum Bern is presenting a comprehensive retrospective of work by Martha Stettler (1870–1945) for the very first time. She was born in Switzerland and pursued her career as an artist in Paris where she lived to the end. Her work can be essentially classified as late impressionist and she was a famous artist during her lifetime. The exhibition illustrates her significances for Swiss painting over the first quarter of the twentieth century. She received numerous awards and, in 1920, was the first woman allowed to exhibit at the Venice Biennial. She was cofounder as well as director of the Académie de la Grande Chaumière in Paris, which boasted students such as Alberto Giacometti and Meret Oppenheim.

17.08. – 11.11.2018

**République Géniale**

A cooperative project between the Kunstmuseum Bern and the Dampfzentrale Bern

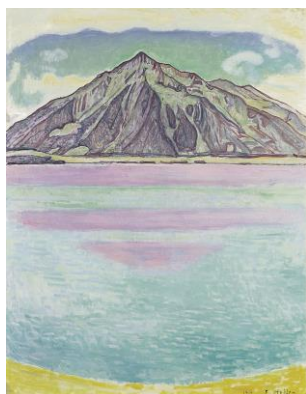


Fifty years after 1968 the *République Géniale* – an idea of Robert Filliou's – was rediscovered. During this time of change, Filliou, a French Fluxus artist, came up with a new concept of art and art training that did not focus on individual talent but on the genius natural to each of us. The Kunstmuseum too is going through a period of redefining itself and is therefore again proclaiming the *République Géniale*. It will continue on with Filliou's approaches by means of a continually altering exhibition project involving art collectives, an interdisciplinary performative program, and reflective discussions on various relevant themes. In conjunction with the exhibition we are issuing a digital publication (DE/EN; available online). There you will find weekly contributions, articles, interviews by and with those involved in the project during the duration of the exhibition.

14.09.2018 – 13.01.2019

**Hodler//Parallelism**

A joint exhibition of the Kunstmuseum Bern and the Musée d'art et d'histoire de Genève



In his lifetime Ferdinand Hodler was already one of Switzerland's most renowned painters. After he pursued new avenues and turned away from the art that influenced him in his early years, Hodler evolved his own characteristic style that brought him international fame. The exhibition highlights Hodler's simple, clear-cut, and effective theory of parallelism. It is a compositional principle that targets the revelation of order and structures inherent in nature. Trees lining paths, clouds or mountains mirrored in a lake, or a group of people are – according to Hodler's vision of them – arranged in parallel patterns, patterns that he underscores in his landscapes and figurative compositions by enhancing the symmetry and by means of repetition. Hodler developed his theory of art based on a deliberately simplified understanding of the cosmos.

**Paul Boesch Art Award 2018**

Paul Boesch (1889-1969) was a Bernese artist who became well-known especially for his heraldic representations. In compliance with the wishes of his daughter Liselotte Boesch (1919-2011), the Paul Boesch Foundation was established in 2014. In keeping with her father's ideals, the Paul Boesch Foundation promotes young artists at the start of their careers and at the same time distinguishes individual artists linked to Bern in some way for an artwork that has found recognition both at a national and an international level.

Since 2016 – alongside sponsorship awards and grants for projects – the Paul Boesch Art Award annually distinguishes a visual artist. The jury, comprising Matthias Frehner, Claudia Engler, Stefan Gelzer, Rolf Grädel, Valérie Knoll, Robert Wenger, and Nina Zimmer, conferred the Paul-Boesch Art Award on Vaclav Požarek in 2017. In 2016, the multimedia artist Pamela Rosenkranz was the first to receive the Paul Boesch Art Award. We are eagerly awaiting the announcement of the winners of 2018.