

Friendly Contributions: Centenary of the Friends of Kunstmuseum Bern Association

13.09.2019 – 02.02.2020

The Friends of the Kunstmuseum Bern Association (Verein der Freunde Kunstmuseum Bern) is turning one hundred. Eleven presidents and a constantly changing cast of board members have guided the fates of the Association since 1920. During that time the Association has used its membership fees to acquire over 300 works by 91 artists, establishing new focal points in the collection, completing existing groups of works or indeed closing gaps. Almost half of these were purchased during the lifetime of the artists. The curators or directors of the Museum and all of them by virtue of their office members of the board of the Association, regularly issued suggestions for acquisitions. The intention was to make purchases without prejudice and not to acquire only regional art. In its first decades the Association chiefly took its bearings from the exhibitions of Kunsthalle Bern. From time to time it would join forces with other institutions for an acquisition. On isolated occasions the board would try its luck at auctions. Recently the suggestions were increasingly made in a direct connection with an exhibition in the Kunstmuseum Bern.

For the Association's 100th Anniversary the Kunstmuseum Bern is offering its supporting association an exhibition on the ground floor of the 'Stettlerbau' (historic part of the Kunstmuseum) and showing about a third of the works acquired by the Association since 1920. Some are always or almost always on show in the Museum, but others have not come out of storage for years. The exhibition provides an opportunity both to revisit familiar works and to discover new ones, and invites the public to learn something about the history of the collection and experience a wide variety of art.

Room 1

Starting with the 'Old Masters' >1-5

The five works that fall under the Old Master category were purchased between 1947 and 1962 on the suggestion of Max Huggler, who ran the Kunstmuseum from 1944 until 1965. With the support of Professor Hans R. Hahnloser, he constantly strove to open up the collection internationally. The **two panels from Southern Germany**, with the depiction of *Resurrection of Lazarus* and *Noli me tangere* date from the late 15th century >1, 2. Little is known about their origins – according to the minutes of the board meeting they were acquired through London. They were brought to Bern specially in 1958, and placed next to the panels by Niklaus Manuel before the board agreed to the purchase.

In 1947 Max Huggler presented the *Rejection of the Sacrifice of Joachim in the Temple* from the early 16th century, now attributed to the **Workshop of Bernard van Orley** to the board with an attribution to Hans Holbein the Elder >3. The panel was shown to him by Werner Schürch, who ran a gallery in Lyss, for expert appraisal. Schürch was willing to pass the painting to the Association for the price that he had paid for it himself. It is a work of high quality, although it is removed from its context.

The board found the still life *Larder with Salmon* by **Albrecht Kauw**, dated 1677, interesting from both 'artistically' and from the 'cultural historical' points of view, and Huggler saw it as a 'milestone in the painting of Bern' >4. It is a companion-piece to the still life *Larder with Cock and Hen*, which is also in the Kunstmuseum. Both works are from the collection of Alix von Wattenwyl-von Wattenwyl, the author known under the pseudonym of Alville. Since the Kunstmuseum's budget only allowed for the purchase of one painting, the Association was asked for its support.

The purchase of **Arnold Böcklin's** panel painting *The Daughter of Herodias with the Head of John the Baptist* (1891) was bought relatively cheaply in 1955 >5; the subject is inspired by Renaissance models such as Carlo Dolci, and shows Salome with her head averted and her eye fixed on the severed head. Huggler was determined to expand Bern's Böcklin holdings, having been able to acquire Böcklin's *Honeymoon* for the Bern collection in 1949 with the help of the Association and the Gottfried Keller Foundation.

Still Lives >6–9

In the year of the reopening of the Kunstmuseum after the completion of the Atelier-5 extension, Hans Christoph von Tavel gave the board the idea of establishing a new focus in the collection with **Félix Valotton**. Thanks to the Emil Bretschger Foundation he had recently been able to buy the *1914, paysage de ruines et d’incendies* [War landscape 1914] (1915), to join the paintings already owned by the Museum. But now he still lacked a still life, and three were on offer. The board decided for *Nature morte à la bouteille de Châteauneuf* (1925) >**6**, and hence against the *Nature morte aux pommes* and *Oeil-let de l’Inde et livres*. So in 1983 a work was acquired by the Association of Friends which is also a symbol of the cordial fellowship of the members as nurtured since the foundation of the Association. A little later, in 1985, the Association acquired a work by **Josef Albers**, a Bauhaus student who himself became an important teacher. *Homage to the Square: Crepuscular* (1951) shows four squares in different colours placed inside one another >**7**. As they are not arranged concentrically, but displaced downwards, a spatial reading comes into play, as if a tunnel were being opened up. The innermost blue square outshines the others and pushes its way into the foreground. Colour tones and composition interact with one another and set in motion a constantly readjusting perception. The painting is part of the series *Homage to the Square*; over more than twenty years Albers made hundreds of paintings with a similar composition, but in constantly changing colour variations.

The *Still Life* (1930) by **Adolf Dietrich** entered the collection as early as 1961 >**8**. The glass jug stands right on the edge of a white plane, holding some precisely depicted branches of evergreen plants such as fir and ivy, which spread out towards the centre of the painting against a deep, dark ground. A very quiet still life, free of bright colours, solemn and severe in spite of its symmetry, not least because of its almost square format. Only gradually do we recognise the caterpillars feasting on the green, and see the traces of their feeding. The moment captured looks mysterious, even uncanny, as if the metamorphosis of the insects was already heralded in the decline of the plants.

The still life *Vases* by **Johannes Itten** >**9** was made in 1922 while he was teaching in the Bauhaus in Weimar, where he was developing his preliminary course (cf. the current exhibition on the upper floor). In the painting *Vases* Itten composes forms of objects with ornamented surfaces and contrasts them with light and dark. The painting was bought in 1998 at an auction held by the Galerie Kornfeld, without the ceiling being reached.

Figure Paintings >10–13

Here fabrics make their appearance: in **Joseph Werner’s** painting *Toilet of Venus* (1686), a bright white cloth reveals and offsets the nakedness of the goddess, which finds correspondence in a magnificent gold and red drapery >**10**. Handmaidens and putti send the eye into a flurry of gazes that culminates in the mirrored face of Venus – the gaze directed at us. In **Wilhelm Gimmi’s** painting *Die Loge* [The Box] (1931) is also about revelation and concealment >**13**. Placed monumentally in the foreground we see three ladies in very low-cut evening gowns, arranged in a group like the Three Graces or the goddesses in the Judgment of Paris. The fact that they do not seek the viewer’s gaze, or even seem to perceive it – two of them even turn their backs – is part of the game. **Kurt Seligmann’s** *Faun* (1930) fits very well into this series >**11**: the Roman wood spirit, half human, half goat, steps on to the stage, marked by a red curtain. Fragmented in the late Cubist style he is in every respect a hybrid, man and woman,

cheerful and dark, humorous and uncanny – a crosser of borders, a wearer of masks, a carnival figure. With **Paul-Théophile Robert’s** *Après le bain* (1921/22) we return to the theme of bathing >**12**. In an ingenious composition he shows six women varying the theme of lingering by the water – which is central but occupies little space. A picnic has been held, the basket of fruits is draped in the corner, and flowers have been picked. One of the women, her torso bare, rests with two others, shielding themselves from the sun with their hats, while a fourth is reaching for the dress that is being held out to her, and another hangs a cloth to dry over a branch. Fabrics undulate through the painting, yet everything is frozen: taken less from life than from art.

While the paintings by Robert and Gimmi were acquired from exhibitions in 1925 and 1942 (both artists bringing down their prices), the works of Werner and Seligmann were bought at auctions in 1997.

The first purchases >14 –16

The first work that *The Friends of the Kunstmuseum Bern Association* acquired for the collection of the Kunstmuseum was the painting *Das Erwachen* [The Awakening] by **Giovanni Giacometti** which the artist showed in the Kunsthalle Bern in 1920 >**15**. The artist himself characterised his work as a composition which was ‘not based on linear character’, it was produced ‘from masses of colour that had become light’, and had a ‘Gobelin-like effect’. With this acquisition the Association wanted to make a mark: the painting was to be museum-worthy, large and rich in content, and at the same time it was made clear that there was also room in the collection for works by non-Bernese artists.

In 1892-3 the 24-year-old **Cuno Amiet** spent thirteen important months in the Breton fishing village of Pont-Aven, made famous by Paul Gauguin. By now the view of *Pont-Aven* (1892) >**14**, which the Association of Friends acquired in 1922, no longer resembles an impetuously youthful work – the painter seems to have found his language. Using strong colours, he shows the village nestling in a hilly landscape, with its roofs, its white facades and tall pointed spire. While the foreground is shaded in bluish-purple tones, the background radiates with the most intensive colours, dominated by yellow and orange – either the sun has just risen or it will soon set.

Martin Lauterburg’s painting *Der Atelierreiter* [The Rider of the Studio] entered the collection in 1925 as soon as it was made >**16**. The room depicted is filled with all kinds of devices and tubes, with a camera, a burning candle and a scales in whose bowls red and blue pigments are being weighed against one another. At the centre a man, the artist himself, with curly hair and a top hat, straddles a table. He holds a lead which is placed around the neck of an unreal figure, and is staring at the mask in front of him, which has an agave plant growing through it. The management committee of the Kunstmuseum wanted to buy the original painting, but had different ideas of the price from the artist. The fact that the acquisition was made was thanks to help from the Association of Friends.

Paul Klee: *Ad Parnassum* >20

The title *Ad Parnassum* encourages us to pursue the painting’s connections with Parnassus, the seat of Apollo and the Muses familiar from Greek mythology, and to embark on the path that leads there >**20**. This 1932 work marks the climax of the diverse ways of assimilating painting with music which Klee had been exploring since the mid-1920s in polyphonic compositions. Klee began elaborating more complex polyphonies in Düsseldorf in 1932, arranging the pic-

ture surface – as in *Ad Parnassum* - in different coloured squares and dabbing them with small circular and rectangular brushstrokes, which harmonise or contrast in terms of colour or brightness with the underlying plane.

In 1935 the management committee of the Kunstmuseum asked the Association of Friends to buy a work by Paul Klee, as they had already done in 1931. This new acquisition is mentioned only briefly in the minutes. The Association’s board, or three of its members – the president Fritz von Fischer, Hanni Bürgi and Conrad von Mandach – met on 23 March 1935 to select a work in the Kunsthalle, where a large Klee exhibition was being held. After touring the exhibition together they decided for the representative *Ad Parnassum*. The work *Meeresküste* [Sea Coast] was considered in case the artist refused to match their suggested price.

Hazards >23–25

The ice looms massively, its sharp spikes and ridges competing with the mountain range. The rocks that rise above the bright gleaming arch of the glacier are far less angular. In *The Black Lütschine Emerging from the Lower Grindelwald Glacier* (1777) **Caspar Wolf** precisely captures overwhelming nature >**23** – as it was before erosion and the melting of the glaciers altered the landscape. The people are very small, and can barely be seen at first glance. They curiously approach the ice and rock – only a few years previously the perception of the Alps had been marked by fear. Here they are well-dressed tourists being guided by local people, exploring the mountain world. The Association acquired a total of four mountain landscapes by Wolf with funds left by Anna Adele Burkhart-Gruner in 1952, after the State Council of the Canton of Berne had exempted the Association from gift and inheritance taxes in 1952. Equally icy is **Adolf Dietrich’s** *Stürmische Winterlandschaft am Untersee* [Stormy Winter Landscape on Lake Constance] (1937) >**25**; it seems to be bitterly cold, everything is frozen, the branches of the tree on the left edge of the painting bend under the burden of ice and snow. They look as if they are etched into the greenish-blue water and the sky, and find a continuation in the outline of the hill in the background – everything is huddling together to shelter from the grey cloud masses of the approaching storm.

Walter Kurt Wiemken’s *Seiltänzer über dem Abgrund* [Tight-Rope Walkers over the Abyss] (1939) >**24** was originally offered to the Museum by a major Swiss bank for its 100th anniversary – that is, the department responsible inquired whether the Museum commission would be interested in the painting. But it was only after the query received a positive reply that the director of the bank was made aware of this plan. The director found the subject of the tight-rope walkers over the abyss and the threat that they face from the figure of death quite unsuitable as an anniversary present from his bank. But by now Hugo Wagner was keen on the idea of including Wiemken’s work in the Bern collection. He immediately sought a new buyer for the painting which had fallen from favour, and suggested it for purchase to the board of the Association of Friends.

Sculptural works >17–19, 21, 22, 43, 48 (Room 1,3 and 4)

In 1921 the Association of Friends acquired a sculpture, the *Bust of Ferdinand Hodler* (1917). It was made by Albert Carl Angst, and Hodler is said to have been very pleased with his likeness. In 1938, with the involvement of Professor Hans R. Hahnloser, a second purchase was made, Charles Despiau’s *Bust of Madame Hodebert* (1927), a successful gallery owner, and in 1940 the work commissioned from Hermann Hubacher complemented the small group of portrait busts with the *Bust of Conrad von Mandach* (1941). One copy of the bust went to Conrad von Mandach for his 70th birthday, the other via the Association to the Kunstmuseum. After this there were no further purchases of this kind. In 1937 the Association of Friends bought a South German wood carving of *Saint Barbara* from the early 16th century. The sculpture was acquired from the collection of the German sculptor and restorer Georg Schuster, who died in 1937. Conrad von Mandach was very keen on this purchase, because he was convinced that the initials W.H.W.v.B. must refer to a Bernese flag-maker, although this later proved to be false – but without such a fictitious Bernese reference the work, attributed to the workshop (?) of Hans Weidnitz von Burg, would hardly have been acquired for the Kunstmuseum Bern.

In 1946 the Association was involved in the purchase of Aristide Maillol’s *Les trois nymphes* or *Les trois Graces* (1936/38), and in 1949, despite some reservations, the board contributed to the purchase of *Female Torso* (1913/14) by Wilhelm Lehmbruck. After this several years passed before Max Huggler suggested buying **Hans Aeschbacher’s** *Torso of a Boy* (1937) >**19**, a rather classical early work, to complement an abstract work by the same artist which had been purchased by the Kunstmuseum in 1961. In 1972, Victor Loeb donated the group *Saul and David* (1960) by Alexander Zschokke to the Association. In 1983 Mr and Mrs Marcel Perincioli gave the Kunstmuseum *Le Crapaud* [The Toad] by **Germaine Richier** (1942). Two years later the opportunity arose for the Association of Friends to buy the same artist’s *L’Escrimeuse avec masque* [The Masked Fencer] (1945/1964) >**22**, a later but no less important bronze cast of the artist, who was Perincioli’s teacher. It was not until 1991 that two smaller bronze groups by **Marcel Perincioli**, *Wilder Mann* [Wild Man] (1949) and *Vier Läuferinnen* [Four Runners] (1988) >**21**, entered the Association’s collection. Hans Christoph von Tavel, who was very interested in sculptural works and initiated several exhibitions of sculptures and statues, was able to select some of the artist’s works and opted for these two pieces.

In 1997, under Toni Stooss, the sulphurous sculpture *Untitled (No. 25)* (1987) by Ingeborg Lüscher, an object assembled from cardboard tubes, plaster, stickers, sawdust and sulphur, rather frightening because of its poisonous yellow surface, entered the Association’s collection. The small wooden box painted in oils on the inside, by **Meret Oppenheim**, the master of Surrealist paintings and objects, is no less startling. The *Kasten mit Tierchen* [Box with Small Animals] (1963) >**18**, with its dried pieces of butterfly pasta (farfalline) recalls the metamorphosis of insects and crawling animals which we are happy to see in nature, but which still alarm us in the citchen, even though they are known to have a high protein content.

In 2013 the Association of Friends acquired, from the exhibition ‘Eisen und Stahl’ [Iron and Steel], what may well be its weightiest work: *Stahlbau MSH 260* [Steel Construction MSH 260] (2012/13) by James Licini, a sculpture made of six identical hollow-section girders, twisted three times at right angles, which together form a gate or tunnel. The sculpture now stands outside on the small terrace on the first floor of the Kunstmuseum Bern, too heavy to be easily moved – and too massive to be ignored.

The Association made its last purchase, also a very large one, in 2016-17, with the acquisition of the sculptures *Moulages* >**17** and *Mimi* >**63** by **Markus Raetz**.

Room 2

View towards the East >35, 36

Oleg Vassiliev is one of those Russian artists forced by Communist Party censorship to work in the underground. Some artists, including Vassiliev, worked as illustrators of books of fairy tales and children’s stories to make a living. But their art, which followed on from the Russian avant-garde, from Malevich and the Constructivists, and which reflected critically on the Soviet present, could not be publicly shown until the perestroika initiated by Mikhail Gorbachev in 1986. All the greater was the interest in the west to get to know the art beyond state-sponsored realism. As early as 1988, this was also possible in the Kunstmuseum Bern thanks to the exhibition ‘Živu, vižu: Ich lebe, ich sehe’. The painting *Black Spring* >**35** as well as the large series of drawings *Transformations and Substitutions*>**36** were then bought for the Bern collection.

Transformations and Substitutions consists of 117 drawings and collages glued to sheets measuring 52 x 35 cm. The exhibition includes 54 of these sheets. They include non-figurative compositions, representations of people and landscapes, and collages using illustrations from magazines. Technically and thematically the sheets may at first look very different, but we soon recognise connections. Motifs are repeated from sheet to sheet, there are reflections, rotations and inversions, photographs are transformed into drawings, details are removed from their context and placed back in the image in a different artistic language. The light between the trees appears as an echo of abstract compositions in which spatial, light-filled arrangements of squares are produced, featuring different intensities of colour in diagonals and central axes. Trapezoid planes become doors or a stage. By being copied, photographs of famous sportspeople or scenes from everyday life are removed from banal reality and look bleached, a storeroom for memories that also has room for private photographs. Art and life, the everyday and exaggeration, personal experience and politically motivated staging – the area in which Vassiliev’s drawings move stretches between these poles.

Of Lines and Colour Planes >26–34

In 2007 the Association of Friends bought nine drawings by **Albrecht Schnider** >**26–34**. Small in format, they unfold a monumentality that displaces and in fact relativises the viewer’s perspective: the crossing lines as well as the colour planes are led to the edge of the page, as though they continued beyond the field of the painting. In *Untitled (Head)* Schnider has worked out the outline with a triple felt tip line – an oval, not quite symmetrical, like the ones characteristic of human faces. Seen frontally and filling the format as if in a passport photograph, we face this image and can make out suggestions of ears, a double chin, but perhaps also hair, a collar or a scarf. But can we really talk about a face, a face that has no eyes? A contradiction in terms, in German at least, because the word for ‘face’ – *Gesicht* - refers primarily to sight, and only then to countenance or appearance. But that sight without the ability to see draws our attention to the connection between seeing and being seen: we recognise ourselves in the other, in the ‘you’ more than in the mirror.

Room 3

Masterpieces on paper >37–58

Of the 365 works that the Association of Friends has acquired to date, 282 have entered the Graphische Sammlung, including 21 photographs by Balthasar Burkhard, four of which were on display in this room until mid-December. Since these photographs are very light-sensitive, they were exchanged for some important, equally light-sensitive works on paper. On display are now pencil drawings by **Camille Corot** >**52** and **Augusto Giacometti** >**55**, a pastel by **Edvard Munch** >**53**, watercolours by **Juan Gris** >**57** and **Giorgio Morandi** >**58** as well as the chalk drawing *Reihung* [Sequence] by **Oskar Schlemmer** >**56**. In 1966 this sheet marked the beginning of the acquisition of a small series of master drawings, initiated by Hugo Wagner and financed by the Association of Friends. Schlemmer’s large-format drawing inspired Wagner first because of its quality, then because it could be associated with works by Otto Meyer-Amden. The two artists had got to know each other at the Stuttgart Academy and remained in contact by letter for the rest of their lives. In 1933, after his immediate dismissal in Berlin, Schlemmer arranged Meyer-Amden’s estate and wrote his biography. Schlemmer’s teaching activities at the Bauhaus in Weimar and Dessau also led to references to Paul Klee, Lyonel Feiniger and Wassily Kandinsky.

In addition, the Association of Friends also acquired entire drawing groups, for example by Oleg Vassiliev and Albrecht Schnider (cf. Room 2). As early as 1944, one year after the artist’s death, it was possible to purchase some works by **Karl Walser**; 15 of the 58 sheets acquired are now shown here >**37–51**. Karl Walser, Robert Walser’s older brother, born in 1888, has largely fallen into oblivion today. In the lifetime of the brothers, however, it was the other way round, Karl was the famous and successful one. In 1908 he undertook a trip to Japan together with the writer Bernhard Kellermann. Our drawings belong to the more than seventy works that were created during this stay of several months in a country that at the time was still largely unknown in the West. Many of the drawings and watercolours in the Kunstmuseum Bern show a single figure on an otherwise empty paper ground. The hint of a ground line or a shadow that locates the figures is seldom found. With a clear outline they stand out from the ground, so that they could be cut out like the once popular paper dressing dolls to which various costumes were attached. The association is not that far-fetched, since Walser’s garments are also particularly detailed; as in traditional costume pictures, the individual features of the persons depicted recede into the background. Most of them are Kabuki or Nô actors >**42, 43, 48, 50, 51**. The isolation of the figures is also due to the fact that the watercolours are studies with which Walser prepared his oil paintings: In them he captures the whole scenery, the stage, the actors in action, the spectators. Walser’s interest in theatre is not surprising, as he already had some experience as a stage and costume designer. Other individual figures show dancers in magnificent kimonos and characteristic poses >**49**. Old Japan fascinated the two travellers. In addition to theatre and teahouse scenes and their staff, Walser recorded other traditional motifs, temples >**45** or religious festivals >**46** for example, and he copied works of art, such as a guardian sculpture >**47**. With alert senses, the travellers also explored the world beyond the big cities >**41**; a few wonderfully light landscape watercolours and everyday scenes bear witness to this >**37–40, 44**.

Stier [Bull] by **Franz Marc** is one of the artist’s early prints >**54**. It is a very rare woodcut from 1912, printed on silver-coated Japan paper, which has probably only been preserved in this form in two or three copies. In December 1912 *Stier* appeared in a second edition in the magazine *Der Sturm*. Through the connection between the figurative

theme and its abstraction, Marc created a picture puzzle, so that the animal resting on the ground with its neck and head turned off is difficult to recognize. Joseph Helfenstein discovered the print during a trip to Düsseldorf and pleaded for its purchase, which took place by circular resolution. *Stier* completed the collection of four similarly early woodcuts in the Kunstmuseum Bern.

Room 4

Painterly explorations >59–62

Nicolas de Staël’s abstract expressionist painting *Coin d’atelier à Antibes* [Corner of the Studio in Antibes] (1954) was made during the last phase of the artist’s life >**60**. The picture plane is divided horizontally and vertically into three, yet the individual parts are interconnected by correspondences of colour. The ground of the painting is defined by a part in reddish-orange part and a plane dominated by a dark brown tone. De Staël has placed a centre, which is delicately structured by a rough brushstroke, in front of or between the two zones. What it depicts – if in fact it depicts anything – can be deduced from the title of the painting and by the vague outlines shown. The work was acquired in 1962, seven years after the artist’s suicide.

The rock face looms very close in front of us: rock and snow – grey and white paint, applied to the 3-metre-high canvas in sweeping brushstrokes. **Alois Lichtsteiner**’s painting *Untitled (Mountain)* (2004) confronts us with both >**49**. We dream that we are in the high mountains, and we follow the course of the paint, recognising the rich nuances in the muted colour palette. The mountain world and the painting look quiet, unapproachable and overwhelming. We enter the space of the painting as a tourist might cross the snowy slope at the foot of the cliff. The photograph on which the painting is based was taken on just such a skiing trip.

Also **Kotscha Reist** uses the medium of photography for his painting. *Flag* (2008) >**61** and *Human Fivelegs* (2011) >**62** deploy strong colour contrasts: a network of branches, not unambiguously definable, stands out dark against the light background, and the flag shines even more brightly – these are the only colourful accents in the transparently painted image, which as a result suggests a photographic negative and thus evokes its own origins. This and the blurred appearance of the zoomed-in motif raise questions concerning the context and use of such photographs. The group of figures merged into a single creature in *Human Fivelegs* recalls a superimposed snapshot of an innocent beach or sport scene, but also awakens ambivalent associations, not least because of the curiously uncanny shadow that forms at the feet of the ‘fivelegs’.

Room 4 and 1

Markus Raetz: *Mimi* und *Moulage* >48, 63

Mimi consists of 14 beams >**63**. At the end of each a stick figure is drawn with one body part marked in red – making it clear what is the torso, what the upper arm, the lower arm, the thigh and the calf, what the hand and foot. **Markus Raetz** reduces the working of the wood to a minimum and sets our imagination in motion. Here lies *Mimi*, but she can also sit – and possibly walk away too. Or else she sleeps once the exhibition is over, neatly stacked in the store-room. Like *Mimi* (1979, executed 2004), *Moulage* (1995–2003) >**17 (Room 1)** also evokes rather than illustrates the human/female body: between the two turning rollers a woman appears – her silhouette is formed by the

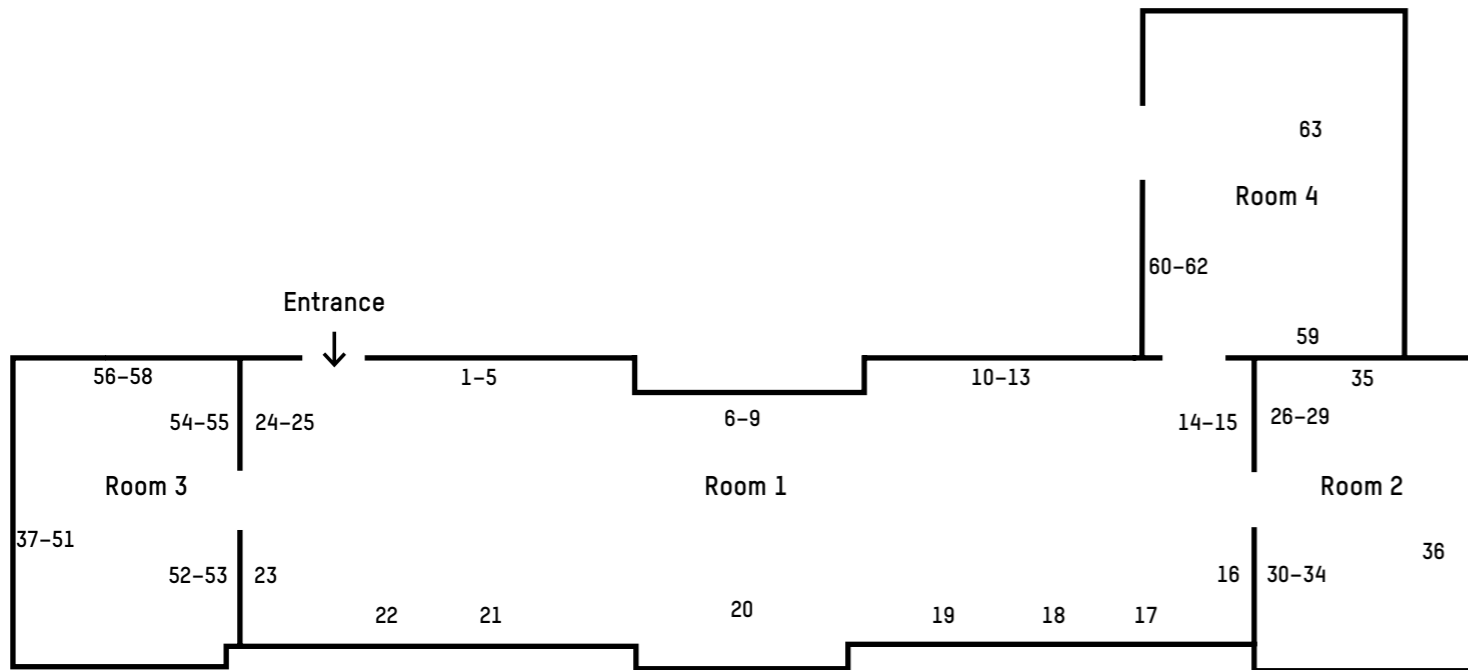
crude rollers, her body is the empty space between them. We suddenly see her and watch enthralled as she sways her hips. A cryptic back-and-forth motion between reality, expectation, illusion and disenchantment; the title plays on a verbal confusion – on the one hand the wax models of human body parts known from medical history are called ‘moulages’, and the female body has left an imprint of itself, while ‘moulage’ can also refer to the technique of bronze casting with which the rollers were made. So anyone who thinks too figuratively will see only a ‘moulage’, a moulding.

Elsewhere in the Museum

Four paintings which were bought by the Friends Association, or to which the Association contributed, are on show as part of the presentation of the permanent collection on the lower floor. *Snow Bridge and Rainbow in the Gadmen Valley* (around 1778) by **Caspar Wolf** was bought by the Association in 1953. The Association also contributed financially to the purchases of **Paul Cézanne**’s *Portrait de l’artiste au chapeau à large bord* [Self-Portrait in a Wide-Brimmed Hat] (around 1879/80), **Gustave Courbets** *Le Réveil* [The Awakening] (1866) and **Edouard Manets**, *Une allée du jardin à Rueil* [An Alley in the Garden at Rueil] (1882).

In the exhibition *Things Fall Apart. Swiss Art from Böcklin to Vallotton*, two further Japan watercolours by **Karl Walser** and the painting Wilderer (1909) by **Max Buri**, acquired by the Association of Friends in 1928, can be seen. **Arnold Böcklin**’s *Hochzeitsreise* [Honeymoon] (1st version, 1875) is also shown, a permanent loan from the Gottfried Keller Foundation, which was purchased in 1949 with the help of the Kunstmuseum Bern and the Burgergemeinde Bern as well as the Association of Friends.

Marie Therese Bättschmann, Marianne Wackernagel



1, 2 **Unbekannt, Süddeutschland, Auferweckung des Lazarus und Noli me tangere**, 1496, Aussen- und Innenseiten eines Flügels, Teil eines Flügelaltars, Mischtechnik auf Holz, Kunstmuseum Bern, Verein der Freunde, Ankauf 1958, Inv. G 1856 und G 1857

3 **Werkstatt des Bernard van Orley, Die Rückweisung von Joachims Opfer**, um 1520, Mischtechnik auf Eichenholz, Kunstmuseum Bern, Verein der Freunde, Ankauf 1962, Inv. G 1893

4 **Albrecht Kauw** (1616–1681), **Vorratskammer mit Salm**, 1677, Öl auf Leinwand, Kunstmuseum Bern, Verein der Freunde, Ankauf 1947, Inv. G 1632

5 **Arnold Böcklin** (1827–1901), **Die Tochter der Herodias mit dem Haupt des Täufers**, 1891, Mischtechnik auf Holz, Kunstmuseum Bern, Verein der Freunde, Ankauf 1955, Inv. G 1820

6 **Félix Vallotton** (1865–1925), **Nature morte à la bouteille de Châteauneuf**, 1925, Öl auf Leinwand, Kunstmuseum Bern, Verein der Freunde, Ankauf 1983, Inv. G 83.012

7 **Josef Albers** (1888–1976), **Homage to the Square: Crepuscular**, 1951, Öl auf Hartfaserplatte, Kunstmuseum Bern, Verein der Freunde, Ankauf 1985, Inv. G 85.007

8 **Adolf Dietrich** (1877–1957), **Stilleben**, 1930, Öl auf Karton, Kunstmuseum Bern, Verein der Freunde, Ankauf 1961, Inv. G 1883

9 **Johannes Itten** (1888–1967), **Vasen**, 1922, Öl auf Leinwand, Kunstmuseum Bern, Verein der Freunde, Ankauf 1998, Inv. G 98.008

10 **Joseph Werner d. J.** (1637–1710), **Die Toilette der Venus** (freie Kopie nach Simon Vouet), 1686, Öl auf Leinwand, Kunstmuseum Bern, Verein der Freunde, Ankauf 1997, Inv. G 97.013

11 **Kurt Seligmann** (1900–1962), **Faun**, 1930, Öl auf Sperrholz, Kunstmuseum Bern, Verein der Freunde, Ankauf 1997, Inv. G 97.002

12 **Paul-Théophile Robert** (1879–1954), **Après le bain** (1. Fassung), 1921/22, Öl auf Leinwand, Kunstmuseum Bern, Ankauf 1925 mit Beiträgen von Staat und Verein der Freunde KMB, Inv. G 1036

13 **Wilhelm Gimmi** (1886–1965), **Die Loge**, 1931, Öl auf Leinwand, Kunstmuseum Bern, Verein der Freunde, Ankauf 1942, Inv. G 1530

14 **Cuno Amiet** (1868–1961), **Pont-Aven**, 1892, Öl auf Leinwand, Kunstmuseum Bern, Verein der Freunde, Ankauf 1922, Inv. G 0906

15 **Giovanni Giacometti** (1868–1933), **Das Erwachen**, 1919/20, Öl auf Leinwand, Kunstmuseum Bern, Verein der Freunde, Ankauf 1920, Inv. G 0942

16 **Martin Lauterburg** (1891–1960), **Der Atelierreiter I**, 1924/25, Tempera, Öl auf Leinwand, Kunstmuseum Bern, Ankauf 1925 mit einem Beitrag des Vereins der Freunde KMB, Inv. G 1031

17 **Markus Raetz** (*1941), **Moulage**, 1995–2003, 2 Teile, drehbar, auf Plinthe, Messingguss, patiniert, mechanische Teile Stahl, verkupfert und patiniert, Sockel Sperrholz, bemalt, Kunstmuseum Bern, Verein der Freunde, Ankauf 2016/17, Inv. Pl 17.002

18 **Meret Oppenheim** (1913–1985), **Kasten mit Tierchen**, 1963 / 1936, Holzkasten, innen ölbemalt, Farfalline, Kunstmuseum Bern, Verein der Freunde, Ankauf 2000, Inv. Pl 00.004

19 **Hans Aeschbacher** (1906–1980), **Knabentorso**, 1937, Bronze, Kunstmuseum Bern, Verein der Freunde, Ankauf 1963, Inv. Pl 302

20 **Paul Klee** (1879–1940), **Ad Parnassum**, 1932, Kaseinfarbe, Ölfarbe auf Leinwand; originaler, gefasster Holzrahmen, Kunstmuseum Bern, Verein der Freunde, Ankauf 1935, Inv. G 1427

21 **Marcel Perincioli** (1911–2005), **Vier Läuferinnen**, 1988, Bronze, Kunstmuseum Bern, Verein der Freunde, Ankauf 1991, Inv. Pl 91.007

22 **Germaine Richier** (1904–1959), **L’Escrimeuse avec masque**, 1945/64, Bronze, Kunstmuseum Bern, Verein der Freunde, Ankauf 1985, Inv. Pl 85.014

23 **Caspar Wolf** (1735–1783), **Die Schwarze Lutschine, aus dem Unteren Grindelwaldgletscher entspringend**, 1777, Öl auf Leinwand, Kunstmuseum Bern, Verein der Freunde, Ankauf 1953 mit Mitteln aus dem Legat von Anna Adele Burkhart-Gruner, Inv. G 1761

24 **Walter Kurt Wiemken** (1907–1944), **Seiltänzer über dem Abgrund**, 1939, Tempera und Pastell auf Karton, Kunstmuseum Bern, Verein der Freunde, Ankauf 1979, Inv. G 79.004

25 **Adolf Dietrich** (1877–1957), **Stürmische Winterlandschaft am Untersee**, 1937, Öl auf Karton, Kunstmuseum Bern, Verein der Freunde, Ankauf 1978, Inv. G 78.012

26–34 **Albrecht Schnider** (*1958), **Ohne Titel (Nr. 2)**, 2006, Öl auf rötlichem Papier, **Ohne Titel**, 2001, Acryl auf Papier, **Ohne Titel (Kopf)**, 2005, Filzstift und Bleistift auf Papier, **Ohne Titel**, 2006, Kunstharzfarbe auf Papier, **Ohne Titel**, 2003, Acryl auf Papier, **Ohne Titel**, 2002, Gouache auf Papier, **Ohne Titel**, 2006, Kunstharzfarbe auf Papier, **Ohne Titel (Nr. 2)**, 2006, Öl auf Papier, Kunstmuseum Bern, Verein der Freunde, Ankauf 2006/07, Inv. Inv. A 2007.009, A 2007.001, A 2007.007, A 2007.004, A 2007.005, A 2007.003, A 2007.002, A 2007.006, A 2007.008 (Inv. A 2007.004 Geschenk der Galerie Kornfeld)

35 **Oleg Vassiliev** (1931–2013), **Schwarzer Frühling**, 1988/89, Öl auf Leinwand, Kunstmuseum Bern, Verein der Freunde, Ankauf 1989, Inv. G 89.012

36 **Oleg Vassiliev** (1931–2013), **Transformationen und Substitutionen**, 1988, 55 von 117 Blättern, Farbstift, Collage, Tusche, gelegentlich Deckfarbe oder Gouache, auch Graphitstift, Kreide und Aquarell, Papier auf Karton oder direkt auf Karton, Kunstmuseum Bern, Verein der Freunde, Ankauf 1988, Inv. A 1988.422–A 1988.549

37–51 **Karl Walser** (1877–1943), während der **Japanreise** 1908 entstandene Zeichnungen und Aquarelle, Kunstmuseum Bern, Verein der Freunde, Ankauf 1944, 15 von 58 Blättern: **Pilger**, schwarze Kreide, Aquarell, Inv. A 7311, **Japanische Landschaft mit Figuren**, Graphitstift, Aquarell, Inv. A 7307, **Japanische Landschaft mit See**, Aquarell, Inv. A 7350, **Japanisches Haus mit Garten und Teich**, Graphitstift, Tusche, Aquarell, Inv. A 7352, **Strasse in Tokio**, Feder in Schwarz, Inv. A 7329, **Nô-Schauspieler**, Graphitstift, Aquarell, Inv. A 7347, **Nô-Schauspieler**, Graphitstift, Aquarell, Inv. A 7348, **Japanische Landschaft**, Feder in Schwarz, Inv. A 7330, **Buddhistischer Tempel**, Graphitstift, Aquarell, Inv. A 7319, **Matsuri mit Löwentanz (Shishi-mai)**, schwarze Kreide, Aquarell, Inv. A 7308, **Ni-ô, Schutzgottheit der buddhistischen Tempel**, Pastellkreide, Inv. A 7313, **Kabuki-Schauspieler**, Aquarell, Inv. A 7303, **Sitzende Tänzerin mit Fächer**, Aquarell, Inv. A 7302, **Kabuki-Schauspieler in der Onnagata-Rolle** (Studie zum Ölgemälde «Theaterszene»), Graphitstift, Aquarell, Inv. A 7343, **Krieger mit Schwert (Schauspieler?)**, Graphitstift, Aquarell, Inv. A 7298

52 **Jean-Baptiste Camille Corot** (1796–1875), **Groupe de jeunes pins près le Ponte-Molle à Rome**, 1826, Graphitstift auf Papier, Kunstmuseum Bern, Verein der Freunde, Ankauf 1975, Inv. A 9135

53 **Edvard Munch** (1863–1944), **Meudon**, 1890, Pastellkreide auf Karton, Kunstmuseum Bern, Verein der Freunde, Ankauf 1969/70, Inv. A 9546

54 **Franz Marc** (1880–1916), **Der Stier**, 1912, Holzschnitt auf silberbeschichtetem Japanpapier, Kunstmuseum Bern, Verein der Freunde, Ankauf 1994, Inv. S 1994.550

55 **Augusto Giacometti** (1877–1947), **Piz Duan**, 1905, Graphitstift, Gouache auf braunem Papier, Kunstmuseum Bern, Verein der Freunde, Ankauf 1974, Inv. A 9102

56 **Oskar Schlemmer** (1888–1943), **Reihung**, 1935, Graphitstift, Ölkreide auf Papier, Kunstmuseum Bern, Verein der Freunde, Ankauf 1966, Inv. A 8320

57 **Juan Gris** (1887–1927), **Trois lampes**, 1910/11, Aquarell auf Büttenpapier, Kunstmuseum Bern, Verein der Freunde, Ankauf 1967, Inv. A 8422

58 **Giorgio Morandi** (1890–1964), **Stilleben mit Flaschen und Korb**, 1928, Graphitstift, Aquarell auf Papier, Kunstmuseum Bern, Verein der Freunde, Ankauf 1973, Inv. A 8813

59 **Alois Lichtsteiner** (*1950), **Ohne Titel (Berg)**, 2004, Öl auf Leinwand, Kunstmuseum Bern, Verein der Freunde, Ankauf 2005, Inv. G 05.003

60 **Nicolas de Staël** (1914–1955), **Coin d’atelier à Antibes**, 1954, Öl auf Leinwand, Kunstmuseum Bern, Ankauf 1962 mit Beitrag von Verein der Freunde, Inv. G 1892

61, 62 **Kotscha Reist** (*1963), **Human Fiveleg**, 2011, **Flag**, 2008, Öl auf Leinwand, Kunstmuseum Bern, Verein der Freunde, Ankauf 2013 mit einer Spende der Fontes-Stiftung, Inv. G 13.008, G 13.009

63 **Markus Raetz** (*1941), **Mimi**, 1979, Ausführung 2004, 14 Eichenholzbalken, mit Acrylfarbe bezeichnet, Kunstmuseum Bern, Verein der Freunde, Ankauf 2016/17, Inv. Pl 17.001

On display until mid-December:

- Wilhelm Lehmbruck** (1881–1919), **Weiblicher Torso**, 1913/14, Zementguss, Kunstmuseum Bern, Ankauf 1949 mit Beiträgen von Berner Kunstgesellschaft, Verein der Freunde KMB und Dr. Wander, Inv. Pl 261 (Room 1)

- Unbekannt, Süddeutschland, Die hl. Barbara**, 1510/20, Lindenholz, geschnitzt, Kunstmuseum Bern, Verein der Freunde, Ankauf 1938, Inv. Pl 235 (Room 1)

- Balthasar Burkhard** (1944–2010), **TV Chicago**, 1977, **Backseat**, 1977, **Table**, 1977, Fotografie auf Leinwand, Kunstmuseum Bern, Verein der Freunde, Ankauf 2004, Inv. F 2004.059, F 2004.057, F 2004.058 (Room 3)

- Balthasar Burkhard** (1944–2010), **Ohne Titel**, 2009, C-Print auf Aluminium, Kunstmuseum Bern, Verein der Freunde, Ankauf 2009, Inv. F 2009.049 (Room 3)

- Silvia Gertsch** (*1963), **Summer (3 Nixen)**, 2006, Öl hinter Glas, Kunstmuseum Bern, Verein der Freunde, Ankauf 2007/08, Inv. G 08.002 (Room 3)

- Silvia Gertsch** (*1963), **Movie II**, 2001, Öl hinter Glas, Lack auf Glas, Kunstmuseum Bern, Verein der Freunde, Ankauf 2001, Inv. G 01.013 (Room 3)

- Ingeborg Lüscher** (*1936), **Ohne Titel**, 1987, Schwefel, Karton, Gips, Kleber, Holzmehl, Kunstmuseum Bern, Verein der Freunde, Ankauf 1997, Inv. Pl 97.004 (Room 3)

The exhibition

Duration of the exhibition 13.09.2019 – 02.02.2020

Opening times Monday: closed,
Tuesday: 10.00 am – 9.00 pm
Wednesday-Sunday: 10.00 am – 5.00 pm

Holidays Open on 24, 26 and 31 December 2019,
and on 1 and 2 January 2020,
from 10.00 am – 5.00 pm
Closed on 25 December 2019

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Curators Marianne Wackernagel
Marie Therese Bächtli

Öffentliche Führungen

Sonntag, 11h:
15. September, 01. Dezember 2019, 12. Januar 2020
Dienstag, 19h:
24. September, 22. Oktober 2019*
*mit der Kuratorin Marianne Wackernagel

Führungen mit Gästen

Sonntag, 11h:
06. Oktober, Marie Therese Bächtli zur Geschichte
der Sammlung
03. November, Sabine Hahnloser zu ihren Lieblingswerken
17. November, Hans Christoph von Tavel zu den Werken
von Oleg Vassiliev
Dienstag, 19h:
26. November, Matthias Frehner zu den Skulpturen (James Licini,
Germaine Richier u. a.)
10. Dezember, Toni Stooss zu Kurt Seligmann und Meret Oppenheim
28. Januar 2020, Andreas Meier zu Karl und Robert Walser

Adventskalender

01. – 24. Dezember 2019, jeweils Mittwoch bis Sonntag, 12h30 – 13h
Bildbetrachtungen zu nicht in der Ausstellung gezeigten Werken
aus der Sammlung des Vereins der Freunde Kunstmuseum Bern

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Information on the accompanying programme at

www.kunstmuseumbern.ch

Programme subject to change

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