

EN

August Gaul.  
Modern Animals

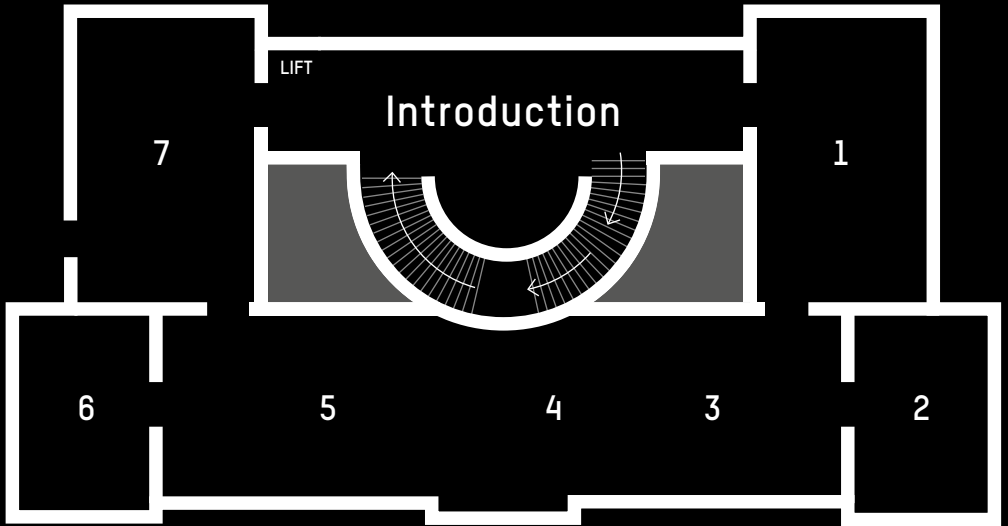
04.06. ——— 24.10.2021

KUNST  
MUSEUM  
BERN

EXHIBITION GUIDE

# Floorplan

# Upper floor



## Rooms

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## Introduction

“What attracts me about animals, is essentially artistic .... I make animals because it gives me pleasure.” With these words, the German sculptor August Gaul (1869–1921) described his interest in animal subjects, which apparently fascinated him primarily as a formal challenge in sculptural design. August Gaul, who as a member of the Berlin Secession was counted among Germany’s foremost sculptors around 1900, is considered a pioneer of both “autonomous animal-sculpture” and modernist abstraction in the sculptural arts. He was one of the first artists to free animals from allegorical-narrative functions – e.g., in monuments – and focus on the animal for its own sake. He showed animals in their individual essence, apart from any functional relationship to humans.

But just how “autonomous” are Gaul’s animal-depictions? The zoological gardens and natural-history museums created in the wake of the Industrial Revolution profited from city-dwellers’ desire for unspoiled nature and for all things “wild.” What these institutions delivered, however, were highly artificial “Nature-Cultures,” which hardly presented animals in their “natural” environments. Instead, they impressively staged the conquest of nature, in a context of colonial expansion and the propagation of nationalist and bourgeois values. Developments during Gaul’s lifetime continue to affect our relationship to animals today: These include the industrialization of animal slaughter and the concurrent emotionalization of our relationship to pets; the growing awareness of our kinship with animals; or the development of animal-experimentation and the resulting animal-protection and vegetarian movements. These transformations also affected Gaul’s representations of animals.

The exhibition features works by Gaul from the Zwillenberg Collection, housed in the Kunstmuseum Bern since 2013. By presenting works by Gaul and his contemporaries alongside objects of popular culture and the history of science, the oeuvre of this important animal-sculptor is historically contextualized for the first time. The momentous reconfiguration of human-animal relationships around 1900 also raises the question: How do we want to envision our relationship to animals?

### **Warning: Colonial Images**

This exhibition includes two chapters with images created within a colonial context, reflecting racist attitudes and depicting people in a degrading manner. These works demand a heightened sensibility. Seven experts for colonial history and post-colonial theory and anti-racism activists were invited to write commentaries, with the aim of encouraging critical reflection. Within the exhibition, visitors will find these texts next to the pertinent objects. Regarding the display of such objects, many questions remain unanswered. Finding a sensitive approach continues to be a learning process.

# 1 Cultivated Animals

Through a raffle at the Evening School of the Berlin Museum of Applied Arts, August Gaul won a season-ticket for the Berlin Zoo in 1890. This soon became his preferred working location: Every morning between 6 and 9 o'clock he could be found at the animal cages, drawing and modeling in clay, before he set off for work as a studio assistant. His **sketchbooks** attest to this, showing the animals in different postures and movements. In his sketches, as in his sculptures, the cages are almost never depicted. His contemporaries praised the "natural appearance" and "characteristic existence" of his animal figures, which he captured as unique beings, without investing them with human traits. And yet, his figures obviously do not show animals in the wild. Art critic Karl Scheffler wrote in 1920: "His beasts do not have the atmosphere of desert and freedom about them, but rather the air of the zoological garden. They seem half-tame." (in: *Kunst und Künstler*, 1920, 260f.) He believed to recognize a "zoo view" of wilderness in Gaul's works.

Following on the heels of European research expeditions and the scientific systematization of the animal kingdom in the mid-19<sup>th</sup> century, numerous zoological gardens were created. The display cases gained scientific significance as the animals began to be grouped according to genus and region-of-origin, so that city visitors could travel the "world in miniature." Many of the zoo-animals – such as the **Junger Elefant aus Kamerun** (Young Elephant from Cameroon) and the **Deutschostafrikanisches Doppelnashorn** (German-East-African Double-Horned Rhino) – were proudly listed in zoo-guides as acquisitions from colonies, e.g. as gifts from colonial officers or as tributes from defeated tribal chiefs. The popularity of zoos around 1900, which had increased with the growing presence of "exotic animals," is directly related to the European colonial expansion and its promotion.

But who is gazing at whom? Making use of elaborate, often orientalizing, highly ornate architectures, zoos competed for a wide, attraction-hungry public. The new buildings were financed by the upper middle-class, which proudly identified itself with zoos as places of leisure, where one saw and was seen. Gaul's contemporaries were not blind to the fact that the enclosures were constructed not so much to satisfy the needs of the animals as the curiosity of the visitors. **Otto Dill**, for instance, shows the tiger in his painting **Tiger im Käfig** (Tiger in Cage) from the tiger's perspective, confronted by a large, gawking public. In this manner, the human is presented as a strange species, being observed by the animal.

Spectacular animal shows were regularly hosted in cities around 1900 – in the form of traveling circuses, predator shows or animal menageries. As seen in **Paul Meyerheim's** painting **In der Tierbude** (Menagerie) the public was enthralled by the "exotic," which sometimes included people from distant countries, exhibited in a dehumanizing manner.

The trained animal, as seen in **Lothar Jeck's** photographic series of ***Circus Knie*** and **Paul Klee's** ***Theater der Tiere*** (Theater of Animals), confirms its creaturely otherness through its obedience and drollness: The attempt to imitate human behavior must inevitably fail. Despite the public's wonder and appreciation for the animals' abilities, the nature on display here is subjugated, tamed and cultivated by modern (white European) man.

And yet, modern artists such as **August Macke**, in ***Kleiner Zoologischer Garten in Braun und Gelb*** (Small Zoological Garden in Brown and Yellow), searched for and found in the natural oasis of zoos a welcome contrast to the crowded cities and ruined natural landscapes of the industrial era – their vision of a paradise lost. This attitude also pervades Gaul's animal sculptures, including his series of miniatures ***Kleiner Tierpark*** (Small Animal-Park), in their equally friendly and peaceful appearances.

## 2 Love of Animals and Animal Welfare

In the wake of industrialization and urbanization in the 19th century, farm animals gradually disappeared from the cities. At the same time, pets began to move into the middle-class living rooms, where their owners developed an increasingly emotional attachment to them. This development is clearly seen in the painting *Contre-jour* (Backlight), by **Louise Catherine Breslau**, in which the cat – nestled on a familiar lap – eavesdrops on the women's conversation, but also in family photos of the period, which include the dog as full-fledged member of the bourgeois, nuclear family.

By growing up with animals, children were supposed to learn the virtues of caring and empathy, and develop into cultivated, prudent and compassionate citizens. This is evident not only in the numerous children's books featuring character-building animal stories, but also in the proliferation of toy animals – for instance, the stuffed animals invented by **Margarete Steiff**. Parallel to this, the animal-welfare and vegetarian movements pleaded in posters, magazines, calendars and postcards for a humane treatment of animals, as a prerequisite for peaceful coexistence in society. These developments contributed to the popularity of Gaul's lovable animal sculptures – which the public lauded with "enraptured words," valuing them as accessories for the modern living-space.

Of course, a family had to be able to afford a pet. During the daily dog-walking, not only the patriarch's authority and the loyalty of his family were placed on show. The leisurely "walkies" in the park, a lunch break in the *Gartenrestaurant* (Garden Restaurant), where the well-behaved, purebred dog, as depicted by **August Macke**, patiently waits in the shadows next to his owner – this was the epitome of social distinction.

In the sciences, animal-experimentation came to be the method of choice. The theory of evolution had convincingly argued for the close relationship between humans and animals, so that results from experiments with animals could reliably be applied to the human organism. This triggered passionate outcries against the torture of innocent creatures – mostly rodents, cats and dogs. Partaking in this protest, **Gabriel von Max**, in his painting *Der Vivisektor* (The Vivisector), for example, shows a scientist whose experiment on a puppy is interrupted by the Allegory of Compassion, seen weighing the brain, as symbol for purely scientific deliberation, against the heart.

Criticism of a seemingly materialistic and hostile Science soon allied itself with antisemitic prejudices. A growing Jewish scientific elite was accused of lacking a basic respect for life. This is evident in the media-campaign against the Vienna medical doctor **Eugen Steinach**, who won fame through spectacular experiments on rats – but also, later, on humans (including Sigmund Freud) – which were intended to rejuvenate the subject through vasectomy. A documentary film of 1923 shows his operation on living rats, which was condemned by many contemporaries as an illegitimate intrusion on the realms of creation.



### 3 Animal Relatives

For his first commissioned work in 1895 – 97, August Gaul created a life-sized *Orang-Utan* figure for the Berlin Natural History Museum. As seen in his sketch books, Gaul regularly completed drawings from skeletons and mounts in the natural history museum, as preliminary studies for his sculptures, which he built-up from the skeleton. There, he became friends with the head of the mammal-collection, and it is not unlikely that Gaul knew the taxidermists. Much like him, they prepared their specimens (dermoplastics) using sculptures modeled in clay. The primates, represented by a human skeleton and a stuffed gorilla standing at the entrance, built the foundation of the zoological collection of the museum, newly opened in 1889.

Gaul's interest in great apes was no coincidence. Toward the end of the 19th century, **Charles Darwin's** evolution-theory, published in 1859, was much discussed, and it became the subject of heated debates. Many modern artists, such as **Ernst-Moritz Geyger**, **Adolf Methfessel** and **Alfred Kubin**, occupied themselves with the themes of mankind's close relationship with animals, reflections on animal intelligence and the origins of humans. Others scoffed at the grotesque idea of humans as apes.

In 1872, Darwin's book *The Expression of the Emotions in Man and Animals* (Ausdruck der Gemütsbewegungen bei dem Menschen und bei den Thieren) was published. In that work, the biologist argued that human emotional expressions are inherited, and that they do not differ significantly from those of apes, horses, cats or dogs. This theory touches on the sublime realm of the soul, as the book suggested that also animals have feelings, acquired through evolution. With this impulse, artists began focusing more on animal facial expressions, often studied in photographs. Gaul created a variety of plaster studies of facial expressions, including *Orang-Utan-Kopf Jumbo* (Orangutan Head Jumbo), *Kopf eines jungen Löwen* (Head of a Young Lion) and *Panther mit aufgerissenem Rachen* (Panther with Gaping Mouth), all posthumously cast in bronze. Even today, the heads of animals delivered to natural-history museums are cast in plaster, helping produce more lifelike mounts, as seen by the here exhibited **plaster-casts of animal heads** from the Natural History Museum of Bern.

**Max Slevogt**, Gaul's colleague in the Berlin Secession, also produced a series of studies of an orangutan, which he observed in the Frankfurt Zoo. In the painting *Der Orang-Utan "Seemann" und sein Wärter* (Orangutan "Seemann" with his Keeper) the bodies of human and animal merge into one, while their faces show a certain physiognomic resemblance. The Munich painter **Gabriel von Max** even kept monkeys as pets, the better to study them, depicting their human-likeness in narrative, genre-like scenes. **Arnold Böcklin** approached the theme from a different angle: His representations of hybrid creatures indicate his interest in the animal-origins of humans and in water as the primordial source of life. In this approach, he appears to adopt the recapitulation theory formulated by the German zoologist **Ernst Haeckel**, who traced the evolutionary process of development – quasi from fish to mammal – in mammal germination.

## 4 Animal Behavior

Because of their familial closeness, animals became models for human nature around 1900. **Alfred Edmund Brehm** was one of the first zoologists who not only described and categorized animals but also studied their behavior. Between 1863 and 1869, he published his observations in the now-famous, multi-volume encyclopedia ***Brehms Thierleben*** (Brehm's Life of Animals), which has since appeared in many editions. In his anecdotal descriptions, however, he cast a humanizing eye over the animal world. Character-attributes such as the "evil wolf" and the "sly fox" were intended to have a pedagogical effect on his predominantly young readers.

Whether in natural history museums, popular magazines or in art – for example in **Edouard Girardet's *Löwenfamilie in der Sahara*** (Lion Family in the Sahara) – middle-class values were projected onto animal representations. Again and again, one finds depictions of nuclear animal-families with caring mothers and protective fathers, or representations of "the fight for survival," understood in social Darwinist terms as the "survival of the fittest." As a result, middle-class family-models and gender-roles, as well as the liberal economic system and class-society, were presented as being part of "nature's plan." Gaul's works also demonstrate such motifs, as in his ***Mutterfreuden*** (Motherly Joys), the ***Modell Kämpfende Wisente*** (Model Fighting Bisons) and the ***Zwei Kondore (mit totem Widder)*** (Two Condors [with a Dead Ram]).

Around 1900, experimental behavioral research emerged. In 1914, the gestalt psychologist **Wolfgang Köhler** filmically documented his ***Intelligenzprüfungen an Menschenaffen*** (Intelligence Examinations of Large Apes), which was intended to reveal patterns of perception among chimpanzees. In St. Petersburg, **Ivan Pavlov** employed dogs to study the phenomenon of conditioning, namely the triggering of reflexes (e.g., salivation) through unrelated signals (e.g., a bell which rings before feeding). These and other experiments, published in ***Die Erforschung der bedingten Reflexe*** (The Study of Conditional Reflexes), by **N. A. Podkopaev**, inferred significant consequences for the (re-)education of behavioral patterns. They also contributed to a mechanist understanding of the predictability of human behavior (behaviorism), and the potential for its manipulation.

In the years before the First World War, Wilhelm von Osten attracted attention with his horse Clever Hans that supposedly could count and spell. An entire wave of reports followed, describing animals with similar abilities, including **Karl Kral's** horse Zarif, and various dogs and cats. In the end, these demonstrations proved the impressive ability of certain animals to read and respond to human micro-expressions. This explains how Hans and Zarif, for instance, could tell by the expression of their audience how many times they were expected to knock with their hooves to solve their tasks correctly.

## 5 Colonial Animals

The artistic interest in the “exotic animal” around 1900 was interwoven with European colonial expansion. Since 1884, the German Empire was engaged in the “Race for the Colonies,” with its colonial acquisitions in Africa and the South Seas. Collections in the zoos and in natural-history museums suddenly expanded through consignments of fauna from animal dealers, large-animal hunters and colonial authorities. Many of the animals Gaul depicted, such as his *Trompetender Elefant* (Trumpeting Elephant), the two ostriches, or his lion-figures, had been delivered from colonial regions to the Berlin Zoo and the Natural History Museum.

German colonial rule was marked by bloody wars of conquest, not least by the genocide of the Nama and Herero in German Southwest-Africa (1904–1908, today’s Namibia) and the violent suppression of resistance in German East Africa (today Tanzania, Burundi, Rwanda and part of Mozambique). Just one example is the *Schlacht von Mahenge* (Battle at Mahenge) in today’s Tanzania, depicted by the German colonial painter **Wilhelm Kuhnert**. In that battle, colonial occupation forces employed machine guns in a cleared field to shoot native warriors, who had attacked an administrative base in resistance to growing harassment. More than 600 people died on the African side. This marked the beginning of the Maji-Maji Rebellion (1905–1907), one of the largest colonial wars in the African continent’s history, resulting in at least 200,000 deaths among the local population.

Kuhnert not only captured the Battle at Mahenge in a heroizing painting, he also participated in various battles. In Germany, he became famous as an animal painter, depicting the magnificent “German-African” fauna – which he also hunted passionately – in large-format canvases displayed for the public at home, like *Elefant am Tümpel* (Elephant at Waterhole), and employed at exhibitions to promote the idea of colonialism.

“Exotic animals” were omnipresent in everyday culture around 1900, often depicted in combination with exoticized people, for instance, in the advertisements for colonial merchandise, such as Swiss chocolate and Steinfels soap (made from palm oil). Even though Switzerland had no colonies of its own, it profited from the slave trade for many centuries and from commerce with colonial regions. This included exports into colonies as well as trade in raw materials, such as palm oil, cacao and other products.

Dehumanizing depictions of Black people in representations of the “wild” and “primitive” or in type-portraits, such as **Anna Elisabeth von Erlach’s N\* Studie** (N\*-Study), were based on the construct of a hierarchical developmental series of human “races” – a European invention of the 19<sup>th</sup> century. This “othering” reinforced not only the formation of national identities, but was also meant to justify the exploitation of colonial resources – agricultural products and minerals as well as human labor and animals. The results are evident today in the global economic and power-political asymmetries of the present.

Swiss natural history museums and zoos also profited from European colonial expansion. The Basel zoologist **Adam David** ran an animal-trading station in Khartoum (Sudan), and hunted animals in British East Africa (today's Kenya) for the Basel Zoo and the Natural History Museum. He also produced some of the first animal films, which were hugely popular among Swiss audiences. These movies reveal how the indigenous people were forced to serve as subordinate carriers, scouts and hunting guides, while at the same time their hunting rights were often denied, and their traditional worship of certain animals was ignored. For the Natural History Museum of Bern, Bernard and Vivienne von Wattenwyl undertook two hunting safaris in 1923/24, traveling through British East Africa and the Belgian Congo, which **Vivienne von Wattenwyl** photographically documented. The museum's Africa dioramas, furnished with the Wattenwyls's animal skins, can still be viewed today.

Animal traders, such as the famed Hamburg Zoo director and impresario Carl Hagenbeck, not only traded with animals from colonial regions, as shown in the album for Steinfels-collectables **Mit Carl Hagenbeck auf Tierfang** (Capturing Animals with Carl Hagenbeck). They also recruited people – often under false promises or through unscrupulous kidnapping – whom they exhibited in zoos, among other places, in Bern, Zürich and Basel. Gaul also visited one of these Human Zoo exhibitions, probably “Gustav Hagenbeck's Big India Show,” which was presented in the Animal Park in Hamburg-Stellingen in 1911. The people displayed were housed under inhumane conditions and were forced to demonstrate supposedly “primitive” activities and feats, catering to European fantasies. Human Zoos became important tools of colonial propaganda.

Many modern artists idealized so-called “primitive peoples,” because they were supposedly free from the deformations of modern civilization. Critic Curt Glaser wrote about Gaul's animal figures in 1913: “How did Gaul come to create animals? Certainly not through coincidence alone [...]. The young sculptor must have felt that here was unused material, that here were bodies offering themselves as models that needn't be artificially disrobed in the studio, bodies which were accustomed to free and natural movements, something that people of our hemispheres long ago have forgotten.” (in: *Die Kunst für alle*, 1913, p. 235) Glaser thereby positioned the sculptor's work in the context of European “Primitivism.”

As a critique of the mechanist thinking of industrial society, modern artists such as **Henri Rousseau** and **Heinrich Campendonk** turned to what they considered “primitive peoples” and “exotic animals” as symbols of “unspoiled nature.” They thereby raised African art, such as works by the Congolese painter **Albert Lubaki** and anonymous (ivory) sculptures, bought by European collectors in the early 20<sup>th</sup> century, to creative models of untainted expression. Hidden behind their romanticizing and appreciative acknowledgement of these putatively “primordial,” “unconstrained” and “wild” qualities, however, lay racial stereotypes of the supposed backwardness of non-European peoples and a lack of history.

## 6 Animals in War & Animals in Movement

When the First World War erupted in 1914, August Gaul like many other European artists and intellectuals welcomed it euphorically – both as a naturally necessary probation in the “survival of the fittest” and as a purifying catastrophe. Gaul regularly designed lithographic covers and illustrations for the *Kriegszeit: Künstlerflugblätter* (Wartime Artists’ Leaflets), published by gallerist Paul Cassirer. The leaflets contained pointed comments on war-events in the form of animal-allegories. Gaul resorted to symbolic and heraldic animals – the eagle for Germany, the bear for Tsarist Russia and the sea lion for the British Empire. In this manner, Gaul avoided showing the horrors of war and still could convey the German Empire’s victories, consistent with official propaganda. In 1916, as war-fatigue grew, Cassirer replaced *Kriegszeit* (Wartime) with *Der Bildermann* (The Pictureman), in which, for the first time, critical voices from Gaul and others were printed.

August Gaul did not receive any larger sculptural commissions between 1914 and 1918 because bronze metal was reserved for the war industry at the time. Instead, he concentrated on small pieces, including a series of bears, representing the defensive heraldic animal of the imperial capital Berlin. Several **War Medals** were also created at this time. In addition, Gaul was given assignments to design soldiers’ graves, for which he traveled to the Eastern Front and to Switzerland. For the Friedental Cemetery in Lucerne, he created a monument to German soldiers who died while interned in Switzerland during the war.

Well into the 1880s, animal photos were a rarity because the long exposure-times necessitated by the first cameras were only practical for static subjects. Toward the end of the 19<sup>th</sup> century, **Ottomar Anschütz** in Berlin, **Etienne-Jules Marey** in Paris and **Eadweard Muybridge** in California experimented nearly simultaneously with high-speed photography. Marey transformed a rifle into a camera with rapid-fire shutter, allowing him to “shoot” many photos in a row. Using this camera, he could capture entire movement sequences in a technique that became known as chronophotography. All three photographers made pictures of military drills or athletes in competition, with the goal of improving movement sequences. Anschütz’s photographs of animals in motion, which he photographed in front of a painted canvas backdrop, were wildly popular and widely published, in part, as examples for artists. Considering this, it is not unlikely that his *Bären* (Bears) could have been the source for Gaul’s *Laufende Bären* (Running Bears), while Muybridge’s *Mule, Kicking (Ruth)* may well have inspired Gaul’s six *Esel* (Donkeys). Gaul himself owned a donkey named Fritze, which the actress Tilla Durieux had given to his children as a Christmas present in 1907, and which he often portrayed as a model. **Julius Neubronner**, in turn, attached miniature cameras to carrier pigeons, hoping to use them for aerial reconnaissance in World War I.

## 7 Animals and Technology

In modern biology and medicine, mechanist explanatory approaches began to prevail. The organism was seen as a machine, which the human as engineer could understand, and, it was hoped, ultimately manipulate. Increasingly, comparisons between “technical solutions” in nature and human technology appeared, and eventually nature itself became the model for technical inventions and optimized construction. Meanwhile, in a contrary movement, so-called “vitalists” argued that life was ultimately above and beyond any kind of physical explanation. In the organized wholeness of creatures, they saw clear evidence for a special steering force, which alone distinguishes the living.

Both tendencies appear in Gaul’s work. On the one hand, the closed, supple contours of his figures draw the gaze to the organized wholeness of the animal body. On the other hand, his figures display a certain streamlining through their extreme smoothing and geometrizing – for example in *Liegender Pather* (Lying Panther) – that gives an aerodynamic impression. As early as the 1870s, physiologist **Etienne-Jules Marey** had begun to study streamlining – first on fish, then on geometric bodies in moving water, and finally employing smoke. This kind of knowledge flowed into the aerodynamic optimization of automobiles, airships, ocean liners and airplanes at the beginning of the 20<sup>th</sup> century. Soon, “streamlining” as a symbol for modern rationalization developed into a design-formula, applied to everything from buildings to pencil-sharpeners.

Modern artists responded to this mechanistic world-view with a mixture of fascination and criticism, also evident in Gaul’s works. Reacting to the horrors of the First World War, with its use of machine guns, aerial bombers, submarines and poison gas, **Max Ernst** and **Paul Klee** completed series of artworks that can be read as ironic commentaries. They denounce industrial society’s belief in machines, which had brought about the catastrophic ravages of modern civilization. Others, such as **Franz Marc** and **Renée Sintenis**, sought salvation in the pulsing liveliness and innocence of a romanticized animal world. In contrast, **Hannah Höch** seems to have maintained hope for a reconciliation of humanity, nature and technology through the modern natural sciences, united in physics. In their connection of geometrizing abstraction and organic wholeness, Gaul’s animal images testify to a similar confidence.

# Biography August Gaul

- 1869 born in Großauheim (today a part of Hanau) as son of master stonemason Philipp Gaul
- 1882 – 1888 attends the Königliche Zeichenakademie (Royal Drawing Academy) in Hanau, training as modeler for the art industry
- 1888 – 1892 moves to Berlin; works as assistant in various sculpture studios; starting 1890, student at the Unterrichtsanstalt des Kunstgewerbemuseums Berlin (Teaching Institute of the Berlin Museum of Decorative Arts)
- 1892 – 1893 attends courses at the Berlin Akademische Hochschule für die bildenden Künste (State School of Fine Arts), among others under animal painter Paul Meyerheim; designs his first animal sculptures
- 1894 – 1897 employed first as assistant, then as Meisterschüler (master-student) in Reinhold Begas's studio; works on the Kaiser Wilhelm National Monument
- 1898 awarded Rome Stipendium; contact with Louis Tuailon and the sculptural principles of the neoclassicist Adolf von Hildebrand in Rome; on returning, begins work on Begas's Bismarck National Monument; sells first works to the Berlin National Gallery
- 1898 – 1899 joins the Berlin Secession and presents works in the first Exhibition of the Secession: friendship with leading members, including Max Liebermann and Paul Cassirer
- 1900 – 1901 marries Clara Haertel; signs contract with gallerist Paul Cassirer, who represents him exclusively and with guaranteed consignment, creating for Gaul a fixed income
- 1902 elected to the directorial board of the Berlin Secession
- 1904 – 1905 elected full member of the Berlin Academy of the Arts; participation in the World Exhibition in St. Louis, USA; publication of the first monograph of Gaul's work
- 1907 – 1908 moves into own house with studio building in Berlin's Grunewald; awarded professor-title through the Prussian Minister for Culture

- 1909 – 1911 participates in the Brussels World Exhibition; awarded the Great Gold Medal for Art at the Grosse Kunstausstellung (Great Art Exhibit) in Düsseldorf; various commissions for monumental fountains, memorials and architectural decorations
- 1912 – 1914 a split among the founding members of the Berlin Secession creates the "Free Secession," which Gaul joins; receives the Order of the Red Eagle, the second-highest Prussian medal of honor; acceptance in the Advisory Board of the Royal Museum of Decorative Arts and in the Expert Committee for the Appraisal of Acquisitions by the National Gallery; creates his first prints; after separation from his wife, Gaul enters a partnership with the actress Ella Martin
- 1914 – 1918 contributes to Paul Cassirer's *Kriegszeit* (Wartime) and *Der Bildermann* (The Pictureman); travels to the Eastern Front and to Switzerland for his design of Soldiers' Graves (Friedental Cemetery in Lucerne)
- 1919 special exhibit for Gaul's 50<sup>th</sup> birthday in the Kunstsalon Cassirer; publication of a second monograph; called to the Acquisitions Commission of the National Gallery
- 1921 appointed Senator of the Prussian Academy of Arts and awarded the Honorary Prize of the Wilhelm-Müller-Foundation in Frankfurt am Main for achievements in the sculptural arts; taken sick with throat cancer, Gaul convalesces at the Sanatorium Martinsbrunn in Meran; upon returning to Berlin, he dies on 18 October 1921 shortly before his 52<sup>nd</sup> birthday



August Gaul in his studio with the model of *Ruhender Löwe* (Resting Lion), ca. 1902/3  
 Photo: Heinrich Zille © Städtische Museen Hanau



# BEGLEITPROGRAMM / PROGRAM

## **Perspektivenwechsel**

In Rundgängen mit Gästen diskutieren wir August Gauls Werk aus unterschiedlichen Perspektiven und knüpfen an aktuelle Diskurse an.

Jeweils dienstags, 19h:

### 15. Juni 2021: **Tiere im Wandel**

Vom Wandel im Umgang mit einheimischen und exotischen Tieren aus heutiger Sicht. Bernd Schildger, Direktor Tierpark Bern, im Gespräch mit Beat Schüpbach

### 14. September 2021: **Kolonialismus**

Interaktiver Rundgang aus postkolonialer Perspektive mit Vertreter\*innen des Berner Rassismus Stammtisch, Alliierten und der Kuratorin K. Lee Chichester

### 21. September 2021: **Musealisierung**

Über die Musealisierung des Tieres und die Suche nach der perfekten Nachbildung um 1900. Martin Troxler, Präparator Naturhistorisches Museum Bern, im Gespräch mit Magdalena Schindler

## **Tagung zu Tierbildern im Kontext des Kolonialismus**

15. Oktober 2021, 18h

16. Oktober 2021, 16h – 22h

Expertinnen und Experten diskutieren die Präsenz und das Nachleben «kolonialer Tiere» in der Kultur der Moderne: in zoologischen Gärten und Naturkundemuseen, in der Werbung für Kolonialwaren oder im Tierfilm.

Beschränkte Platzzahl.

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# ÖFFENTLICHE FÜHRUNGEN / VISITES GUIDÉES / GUIDED TOURS

**Sonntag, 11h:** 06.\*\*/20. Juni, 11./25. Juli, 15. August, 12./26. September, 17.\*\*/24. Oktober 2021

**Dienstag, 19h:** 13. Juli, 03./24. August, 05./19. Oktober 2021

\*\* mit der Kuratorin K. Lee Chichester

## **Visites guidées en français**

Mardi 29 juin 2021, 19h30

Dimanche 03 octobre 2021, 11h30

## **Public guided tours**

Tuesday, 20 July 2021, 19h30

Sunday, 10 October 2021, 19h30

## **Einführung für Lehrpersonen**

Dienstag, 08. Juni 2021, 18h

Mittwoch, 09. Juni 2021, 14h

## **Literarische Führungen mit Michaela Wendt**

Sonntag, 13h: 20. Juni/22. August/05. September 2021

Dienstag, 18h: 19. Oktober 2021

## **KUNST RUNDUM – interkulturelles Projekt für Frauen**

Samstag, 28. August/18. September 2021, jeweils 14h – 16h\*  
Gestalterischer Workshop mit Werkbetrachtung

## **Tiere skizzieren!**

Dienstag, 07./14./21. September 2021, jeweils 18h30 – 20h30\*

Workshop mit der Zeichnerin Selina Reber für Erwachsene und Jugendliche ab 15 Jahren

# FÜR KINDER UND FAMILIEN

## **Sommerferien FÄGER-Kurs: Tierische Kunst**

Kurs 1: Donnerstag, 08. Juli, und Freitag, 09. Juli, jeweils 10h – 12h15 oder

Kurs 2: Donnerstag, 12. August, und Freitag, 13. August, jeweils 10h – 12h15

Beide Ferienkurse sind inhaltlich identisch. Gestalterischer Ferienkurs für Kinder von 6 bis 12 Jahren.

Anmeldung: [www.faeager.ch](http://www.faeager.ch)

## **Erste Schritte im Museum**

Mittwoch, 01. September 2021, 10h – 11h30\*

Kinder von 1 bis 3 Jahren erkunden zusammen mit einer Bezugsperson das Museum.

## **KunstSpatz**

Mittwoch, 22. September 2021, 15h – 16h30\*

Geschichtenhören in der Ausstellung und Gestalten im Atelier.

Kinder ab 3 Jahren mit Begleitperson.

## **Artur Kunst-Tour**

Samstag, 28. August, 18. September 2021, 10h15 – 12h15\*

Workshop für Kinder von 6 bis 12 Jahren.

## **Sonntag im Museum**

Sonntag, 22. August 2021, 11h00 – 12h30\*

Workshop für Kinder ab 4 Jahren, parallel zur öffentlichen Führung

\*Anmeldung: T +41 31 328 09 11  
[vermittlung@kunstmuseumbern.ch](mailto:vermittlung@kunstmuseumbern.ch)

# THE EXHIBITION

|                                   |  |
|-----------------------------------|--|
| <b>Duration of the exhibition</b> | 04.06 – 24.10.2021<br>Corona-related changes allowing                    |
| <b>Entrance fees</b>              | CHF 18.00 / red. CHF 14.00   |
| <b>Opening hours</b>              | Mondays closed, Tuesday 10 am – 9 pm<br>Wednesday to Sunday 10 am – 5 pm |
| <b>Public holidays</b>            | Open on all holidays 10 am – 5 pm  |
| <b>Private tours/schools</b>      | T +41 31 328 09 11<br>vermittlung@kunstmuseumbern.ch                     |
| <b>Curator</b>                    | K. Lee Chichester  |
| <b>Curatorial assistance</b>      | Anne-Christine Strobel   |
| <b>Brochure texts</b>             | K. Lee Chichester  |
| <b>Brochure editing</b>           | Magdalena Schindler, Anne-Christine Strobel                              |
| <b>Translation</b>                | Page Chichester  |

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