

**BUNDESKUNSTHALLE**



**FERDINAND HODLER**

Early Modern Artist

8 September 2017 to 28 January 2018

**Media Conference: 7 September 2017, 11 a.m.**

**Content**

1.	Exhibition Dates	Page 2
2.	Information on the Exhibition	Page 4
3.	Biography Ferdinand Hodler	Page 6
4.	Wall quotations	Page 10
5.	Publication	Page 15
6.	Current and Upcoming Exhibitions	Page 16

*Head of Corporate Communications / Press Officer*

Sven Bergmann

T +49 228 9171-204

F +49 228 9171-211

bergmann@bundeskunsthalle.de

Kunst- und Ausstellungshalle  
der Bundesrepublik Deutschland GmbH

Friedrich-Ebert-Allee 4  
53113 Bonn  
T +49 228 9171-0  
F +49 228 234154  
www.bundeskunsthalle.de

*Geschäftsführer*  
Reiner Wolfs  
Dr. Bernhard Spies

*Vorsitzender des Kuratoriums*  
Ministerialdirektor Dr. Günter Winands

HRB Nr. 5096  
Amtsgericht Bonn  
Umsatzsteuer ID Nr. DE811386971

Konto 3 177 177 00  
Deutsche Bank Bonn  
BLZ 380 700 59  
IBAN DE03 3807 0059 0317 7177 00  
BIC DEUTDE33080



## Exhibition Dates

Exhibition	8 September 2017 to 28 January 2018
Director	Rein Wolfs
Managing Director	Dr. Bernhard Spies
Curator	Dr. Monika Brunner
Exhibition Curator	Dr. Angelica Francke
Head of Corporate Communications / Press Officer	Sven Bergmann
Catalogue / Press Copy	€ 35 / € 17
Opening Hours	Tuesday and Wednesday: 10 a.m. to 9 p.m. Thursday to Sunday: 10 a.m. to 7 p.m. Public Holidays: 10 a.m. to 7 p.m. Closed on Mondays
Admission standard / reduced / family ticket	€ 10 / € 6.50 / € 16
Happy Hour-Ticket	€ 7 Tuesday and Wednesday: 7 to 9 p.m. Thursday to Sunday: 5 to 7 p.m. (for individuals only)
Guided Group Tours information and registration	T +49 228 9171-243 F +49 228 9171-244 kunstvermittlung@bundeskunsthalle.de
Public Transport	Underground lines 16, 63, 66 and bus lines 610, 611 and 630 to Heussallee / Museumsmeile.
Parking	There is a car and coach park on Emil- Nolde-Straße behind the Bundeskunsthalle. Navigation: Emil-Nolde-Straße 11, 53113 Bonn
Press Information (German / English)	www.bundeskunsthalle.de For press files follow 'press'.

General Information  
(German / English)

T +49 228 9171-200  
[www.bundeskunsthalle.de](http://www.bundeskunsthalle.de)

An exhibition of the  
Bundeskunsthalle in cooperation  
with Kunstmuseum Bern



Supported by



Media Partner



Supported by



Cultural Partner





## Information on the Exhibition

Ferdinand Hodler (1853-1918) is one of the most successful Swiss artists of the late 19<sup>th</sup> and early 20<sup>th</sup> century and was perceived as one of the most important painters of modernism by his contemporaries. Since the last extensive monographic exhibition in Munich and Wuppertal in 1999/2000, there has not been a comprehensive presentation of Hodler's oeuvre in Germany. The exhibition in Bonn provides the opportunity to focus on different aspects and to show works that have either never been on display in Germany or at least not in a long time.

About 80, partly large-size paintings and numerous drawings illustrate the stages and events in the artist's career that led to his both national and international success. The show also examines the strategies Hodler employed to be acknowledged and appreciated as an autonomous artist. His training, journeys abroad, participation in competitions, scandals, and exhibitions are among the key topics. Intermediaries had a deciding influence on Hodler's artistic career: his contacts with collectors as well as the art trade and art associations contributed to the successful propagation of his art. Besides Vienna and Paris, Germany played an essential role. While largely ignored in previous presentations on Ferdinand Hodler, the exhibition pays tribute to this aspect of his rise to fame. The formal distinctions of early modernism, such as the confined forms, expansive painting style, parallel structures, and rhythm, are another thematic priority. The exhibition covers all genres including landscapes, portraits, figures, and historical themes. An array of photographs documents Hodler's biography and provides insights into his family life, studio, working method, and circle of friends.

Ferdinand Hodler began his artistic career as a veduta painter at Lake Thun with Ferdinand Sommer. In Geneva, Barthelémy Menn introduced him to painting en plein air and portrait art. He spent several months in Spain to deepen his knowledge at the Prado in Madrid, where he studied Flemish, Italian, and Spanish painting and developed a new understanding of light and colour. At the age of 23, he took part in national competitions, which brought him prizes and introduced his work to a wide audience in Switzerland. His painting *Die Nacht* (Night) caused a scandal, but also led to his first successes abroad, and was greatly admired in artistic circles. In 1904, the 19<sup>th</sup> exhibition of the Vienna Secession triggered his international breakthrough. Carl Reininghaus, an Austrian patron of the arts and collector, bought several of Hodler's pictures, thus making him a millionaire overnight. After 1900, an increasing number of German art institutions took an interest in Hodler. The Deutscher Künstlerbund (Association of German Artists) dedicated an entire hall to his works at the Berlin exhibition in 1905. Further Secession exhibitions followed in Munich and Berlin. The German art associations and art dealers had also taken notice of Hodler and organised several group and solo exhibitions with his works between 1907 and 1914; the exhibition reviews in the German press introduced Hodler's art to a wide audience. The painter was commissioned by German art dealers and



collectors, and German museums such as the Staatsgalerie Stuttgart and the Städel Museum in Frankfurt am Main purchased his works.

In reviews of the time, Hodler is characterised as the painter of modernism. Among the aspects perceived as modern by the art critics were his tendency to apply ornamentation, the formal repetitions, the distinct outlines as well as his choice of colours. Hodler's monumental painting, which is characterised by extensive colour fields, clear contours, and its impressive effect from a distance, inspired great interest in Germany. The commissions for the expansive murals for the Friedrich Schiller University in Jena in 1907 and the townhall in Hanover in 1911 marked the pinnacle of his fame as a painter of the monumental style. Hodler's success in Germany came to a sudden end after he signed a protest letter against the bombardment of Reims Cathedral by German soldiers. However, this ostracism did not affect Hodler's career outside of Germany. Collectors such as Gertrud Müller and her brother Josef, Willy Russ-Young, and Arthur Hahnloser supported Hodler with their acquisitions and commissions. Hodler died in 1918 at the age of 65, by which time he had produced about 2000 paintings.

An exhibition by the Bundeskunsthalle in collaboration with the Kunstmuseum Bern.



## Biography Ferdinand Hodler

### 1853–1860

On 14 March 1853, Ferdinand Hodler was born in Bern to the carpenter Johann Hodler and the cook Margaritha Neukomm as the oldest of six children. All four of his brothers died of tuberculosis before the age of twenty, in 1885 his sister died in Paris at the age of thirty. The family lived in La-Chaux-de Fonds until the father's death in 1860.

### 1861–1866

His mother married the widowed stage painter Gottlieb Schüpbach from Steffisburg. He brought five children to the marriage. Hodler attended primary school in Bern and helped his stepfather in his painting studio.

### 1867–1870

In 1867, Hodler's mother died. The children went to live with her brother, the cobbler Friedrich Neukomm, in Langenthal. Hodler started an apprenticeship with the veduta painter Ferdinand Sommer in Thun.

### 1871–1873

In late 1871, Hodler moved to Geneva to copy landscape paintings by François Diday and Alexandre Calame at the Musée Rath. Barthélemy Menn, a professor at the École des Beaux-Arts in Geneva, took him on as a pupil.

### 1874

Hodler took part in the Concours Calame, a competition dedicated to landscape painting and was awarded the first prize for *Le Nant de Frontenex*.

### 1878–1879

During an eight-month sojourn in Spain he studied the old masters at the Prado and painted landscapes, animal pieces, portraits, and genre paintings. After his return, he acquired his first studio in the old part of Geneva.

### 1881

In June Hodler worked on the Bourbaki-Panorama (Lucerne) under the direction of Edouard Castres.

### 1882

The artist stayed in Langenthal for six months for the Concours Diday. He won the first prize for his figure painting *Müller, Sohn und Esel* (Miller, Son, and Donkey).

### 1883

Hodler won the first prize at the Concours Calame for *Alpenlandschaft (Das Stockhorn)* (Alpine Landscape [The Stockhorn]). From late July to early August he visited the International Exhibition, the Kunstverein, and the Alte Pinakothek in Munich.

### 1887

From July to September 1887, the Museum of Fine Arts Bern presented an extensive solo exhibition with 60 works. In October, Augustine Dupin and Ferdinand Hodler's son Hector was born in Geneva.

### 1889

Hodler married Bertha Stucki. His second version of *Schwingerumzug* (Wrestlers' Procession) was on display at the World's Fair in Paris and gained him his first international acclaim.

### 1891

The authorities removed the Symbolist work *Die Nacht* (The Night) from the municipal exhibition at the Musée Rath in Geneva because of the naked figures. At the Salon du Camp-de-Mars in Paris presided over by Pierre Puyis de Chavannes, Hodler received a silver medal for *Die Nacht*. In July 1891, Bertha Stucki and Hodler divorced.

### 1897

In March the artist was invited by the Verein der freiburgischen Kunstfreunde (Art Lovers' Association of Fribourg) to give a lecture on *Die Sendung des Künstlers* (*La mission de l'artiste*) [The Artist's Mission], in which he explained his approach to problems regarding shape and colour as well as the principle of Parallelism. At the 7<sup>th</sup> International Art Exhibition in Munich he was awarded the first-class gold medal for *Die Nacht* (The Night) and *Eurhythmie* (Eurhythmics).

### 1898

On 11 March, he married Berthe Jacques, whom he had met around 1893. She served him as a model for numerous figure compositions.

### 1900

Hodler completed his mural *Der Rückzug der Schweizer aus der Schlacht bei Marignano* (The Swiss Retreat from the Battle of Marignano) for the armoury hall at the Swiss National Museum, Zurich. At the World's Fair in Paris, Hodler was awarded the golden medal of honour for *Die Nacht*, *Eurhythmie*, and *Der Tag*.

### 1901

Hodler became a member of both the Vienna and the Berlin Secession. His first version of *Der Auserwählte* (The Chosen One) was shown at the 8<sup>th</sup> International Art Exhibition at the Royal Glass Palace in Munich.

### 1903

As the Viennese physician Anton Loew's guest, Hodler spent seven weeks in Vienna, where he met Gustav Klimt. On Max Klinger's recommendation, Hodler was admitted to the Munich Secession.

## 1904

Hodler took part in the 19<sup>th</sup> exhibition of the Vienna Secession where he was represented as a guest of honour. The show led to his international breakthrough and the sales of his pictures made him a millionaire.

## 1905

In March Karl Ernst Osthaus purchased the painting *Der Frühling* (Spring) for the Museum Folkwang in Hagen, and thus the first work by Hodler for a German museum collection.

## 1907

The Society of Art Lovers of Jena and Weimar invited him to paint a mural for the assembly hall of the Friedrich Schiller University in Jena. Paul Cassirer's art salon in Berlin showed 24 of Hodler's works.

## 1908

The artist met Valentine Godé-Darel in Geneva. The Swiss National Bank commissioned him to design the new banknotes with the mower for the hundred-franc notes and the lumberjack for the fifty-franc notes. The Staatsgalerie Stuttgart purchased Hodler's frontal *Selbstbildnis* (Self-portrait).

## 1909

Hodler exhibited his mural *Auszug der deutschen Studenten in den Freiheitskrieg von 1813* (The German Students' Departure for the War of Liberation of 1813) and *Die Liebe* (Love) at the Zurich Kunsthhaus. Augustine Dupin died in Geneva.

## 1910

The arts faculty of the University of Basel made Hodler an honorary doctor. The Zurich Art Society ordered an extensive mural for the new art house. Until 1917, Hodler worked on two monumental versions of *Blick ins Unendliche* (View of Eternity) (Kunstmuseum Basel, Kunsthaus Zürich). As president of the association of Swiss painters, sculptors, and architects, the artist organised a group exhibition at the Nemzeti Salon in Budapest.

## 1911

Extensive exhibitions at the Berlin Secession, the Cologne and the Frankfurt Art Association, and the Galerie Thannhauser, Munich. The Frankfurt Art Association showed 75 paintings by Hodler. On Max Liebermann's recommendation, he was commissioned to create a mural for the town hall of Hanover, he painted *Die Einmütigkeit* (Concord) (implementation in 1913). The Städel Museum bought *Bildnis Hélène Weiglé* (Portrait of Hélène Weiglé) from the Galerie Fritz Gurlitt in Berlin.

## 1912

Hodler became a member of the Academy of Fine Arts in Dresden.



### 1913

In June *Die Einmütigkeit* (Concord) was inaugurated in Hanover's new town hall in the presence of Emperor Wilhelm II and Hodler. Valentine Godé-Darel and Ferdinand Hodler's daughter Paulette was born.

### 1914

Together with 120 artists, Hodler signed the protest note against the German artillery's bombardment of the Reims Cathedral and was consequently expelled from all artists' associations in Germany. He started his series of portraits of the dying Valentine Godé-Darel .

### 1915–1916

On 25 January 1915, Valentine Godé-Darel died. Due to chronic respiratory problems, Hodler stayed at Nérès-Les-Bains near Vichy to convalesce.

### 1917

The Zurich Kunsthaus dedicated the first comprehensive retrospective to Hodler with approximately 600 works.

### 1918

After developing a pulmonary edema, Hodler died at the age of 65 in Geneva on 19 May.



## Wall quotations

### Introduction

Ferdinand Hodler is one of the most important artists of the early 20<sup>th</sup> century and already enjoyed great popularity during his lifetime. With his independent approach to imagery and forms, he managed to overcome the prevailing Impressionist style, thereby developing a unique pictorial and compositional form of expression within Symbolism, a feat which set him apart from most other modernist painters. Extensive areas as a means of simplifying the motif, separate colour fields, and clear contours are among the characteristic formal traits of his style. Designed to be particularly effective from a distance, these monumental representations caught the attention of art critics and German art dealers alike.

Hodler celebrated many of his successes in Germany. Besides Paris and Vienna, art metropolises such as Berlin, Frankfurt, and Munich played an important role in conveying and spreading his art. His rise as a successful painter of early modernism occurred in several stages. After his years of training, the artist participated in competitions and exhibitions and finally received international acclaim with his monumental style of painting.

The German press enthusiastically celebrated his symbolist female figures and powerful male models. Hodler's popularity in Germany experienced a brief hiatus when he signed the protest letter against the bombardment of the Reims Cathedral in September 1914. The renewed presentation of his mural in the university of Jena in 1919 as well as the German museums' and collectors' rekindled interest in his works led to the rehabilitation of his reputation.

### Years of Apprenticeship

During his two-year apprenticeship at Ferdinand Sommer's veduta studio in Thun, Hodler painted Swiss landscapes according to templates. Lake Thun with the Schadau Castle and the Bernese Alps were among his preferred motifs. These small paintings on cardboard served as souvenirs for tourists. Hodler learned to paint motifs of his own choosing en plein air while working with Barthélemy Menn in Geneva around 1872. His favourite sites were the banks of the Rhône with its willow trees and craggy rock faces.

His lessons in portrait painting with Menn enabled Hodler to accept commissions with which he financed a sojourn in Madrid for several months in 1878/79. His likenesses in front of dark backdrops allude to the chiaroscuro painting of the old masters he studied at the Prado. At the same time, the colour palette of his landscapes became brighter under the influence of the southern light. The 25 paintings Hodler created in Spain include animal pieces and genre pictures. After his return, he exhibited them in a room outside of Geneva rented especially for this purpose.

### **Progress [1]**

Hodler regularly took part in competitions for landscape (the Concours Calame) and figure painting (the Concours Diday) organised by the Geneva Société des Arts. “Wood”, “Alpine Landscape”, and “A Swiss Lake” were among the stipulated subjects. In 1874, he won the Concours Calame for the first time with *Waldinneres* (Forest Interior). His participation in exhibitions and competitions often brought him prize money and got the attention of the national press and the public.

Until the mid-1880s, Hodler adhered to the traditional composition schemes of landscape painting such as the representation of nature with a one-point perspective and the “paysage intime”. Eventually he started to experiment with different standpoints and sections. His view of Lake Thun and Lake Brienz was Hodler’s first expansive lake scene seen from an elevated point. He based his depictions of the rocks at the Petit Salève and the banks of the Rhône on his geological studies with Carl Vogt in Geneva. The reflections on the water inspired him to develop his symmetrical compositions.

### **Progress [2]**

After returning from Spain, Hodler refined the style of portrait painting he had practised with Barthélemy Menn and in Madrid, he found his models in his family and his circle of friends. The portraits he created over a period of over forty years, show a remarkable development regarding style and colour. Initially he based his approach on traditional chiaroscuro painting with its dark backgrounds. From the 1890s onwards, he chose contrasting monochrome shades of grey or yellow for his backgrounds, thus enhancing the subjects’ physical presence.

It was Hodler’s aim to use the pose and physiognomy of his models to convey their characteristic traits. His symbolist portrayals are also based on this approach. He chose different forms of representation, such as profile, frontal, bust, or full-length portraits, to capture the unique features of a body, a face, a character.

By the end of his career, Hodler had become one of the most sought-after portraitists of his day. Collectors, patrons, art dealers, and politicians commissioned him for likenesses or asked for self-portraits of the famous painter.

### **International Success [1]**

Max Liebermann was deeply impressed by Hodler’s paintings *Die Nacht* (Night) and *Eurhythmie* (Eurhythmics), which were on display at the Munich Glass Palace in 1897. On his recommendation, the Swiss painter was invited to participate in an exhibition of the Berlin Secession two years later and continued to do so on a



regular basis until 1912. This recognition made up for the lacking appreciation in his own country.

Hodler finally had his international breakthrough at the exhibition of the Vienna Secession in 1904. Not only was the press full of praise for the guest of honour, the exhibition was also a financial success. Thanks to the purchases made by collectors such as Carl von Reininghaus, an industrialist from Graz, the artist soon became very wealthy. While further advances failed to materialise in Austria, the German art world started to develop a growing interest in Hodler. Presentations with Paul Cassirer in Berlin, at the Modern Gallery Thannhauser in Munich, and the Cologne and Frankfurt art associations marked the beginning of his commercial exhibitions. From 1911 until the First World War, German art dealers and gallerists regularly showed works by Hodler. Trade journals such as *Die Kunst für Alle* (Art for All) reviewed and reproduced the Swiss painter's pictures. By 1914, eighteen of his paintings had found their way into German museum collections through donations, purchases, or legacies.

### **International Success [2]**

Art critics ascribed Hodler's success to his distinctive formal language. The Swiss painter's creative approach was characterised by contrasting surfaces and clear contours. Hodler also arranged his figure compositions according to ornamental principles such as symmetry and repetition, a method he referred to parallelism. The repetition of shapes, colours, and movements stemmed from his preference for a clear representational structure. He also applied parallelism as a means of enhancing the effect of a motif or subject. The artist viewed his symbolist figures as carriers of emotions. He used his subjects' expressions and gestures to portray sensations such as affectedness or admiration. His models posed outdoors and used their movements to illustrate the harmony between human beings and nature.

### **Monumentality**

Around 1900, the monumental style was perceived as the epitome of modernism. It was characterised by a compositional approach designed to be effective from a distance and used clear forms, separated colour fields, and expressive figures to convey a monumental impression. In 1896 Hodler caught the audience's attention with his large warriors at the Swiss state exhibition in Geneva. *Rückzug von Marignano* (Retreat from Marignano), his mural for the Zurich State Museum, finally earned him the reputation as the reviver of monumental painting.

Germany celebrated Hodler as one of the greatest monumental painters of his day. Among art critics, figures and landscapes such as *Holzfäller* (Woodcutter) and *Mäher* (Reaper) with their simplified and reduced compositions were perceived as masterpieces. This appreciation culminated in commissions for two murals: one for the university of Jena (*Auszug der deutschen Studenten in den*



*Freiheitskrieg von 1813* (The German Students' Departure for the War of Liberation of 1813)), and another for the new town hall of Hanover (*Einmütigkeit* (Concord)). The great art exhibition of 1912 in Dresden had a section dedicated solely to monumental and decorative painting, in which Hodler was represented among other artists such as Max Klinger, Gustav Klimt, and Lovis Corinth.

### **Early Modern Artist**

The German art critics revered Hodler as a master of format, contour, and movement. For many, he represented a modern style of painting which had moved beyond the French Impressionists, thus developing new artistic means of expression. This modern approach was mainly characterised by expansive and bright colour effects, clearly delineated areas, pronounced contours, and repetitions of shapes and colours. Hodler reduced the formal elements of his compositions and simplified the structures until they became recurring geometric schemes such as triangles, ellipses, and lines. This reduction and clarity helped to underline the pictorial message. His series depicting the Stockhorn and Chexbres landscapes illustrate Hodler's interest in the processual, a characteristic inherent both in nature and his work. At the same time, the repetition of identical motifs is proof of the increasing demand for his works. Hodler owed his advancement as a successful artist to the support of many collectors. Well-known Swiss celebrities such as Gertrud Müller and Willy Russ-Young enabled him to achieve economic independence through their purchases and portrait commissions.

### **Drawings**

Ferdinand Hodler's graphic oeuvre is not only very expansive – about 8000 drawings in 231 sketch books and thousands of single sheets are documented – but also very multifarious. The range of works includes sketches, model and composition studies, drafts, traces, and copies. Hodler predominantly created them in preparation for his expansive figure representations, but also in the context of landscapes and portraits. This ample collection provides an insight into the process of his pictorial inventions from the first notation to the implementation, i.e. the sketches for the mural in Jena: over the course of the conceptual phase, the artist reduced the three horizontal bands featuring in the first composition to two registers, thus blending the different activities of the mobilisation in the lower section with the marchers' lockstep in the upper part of the picture. In an array of sketches Hodler varied the position and posture of each student before the final implementation.

### **The Hodler Case**

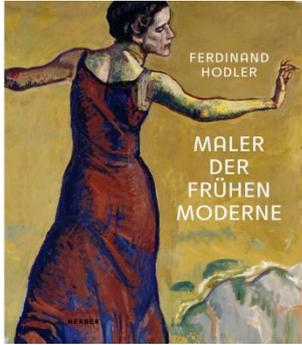
Together with 120 Genevan intellectuals and artists, Hodler responded to the German troupes' bombardment of the Reims Cathedral by signing the "Geneva Protest". This was cause for great indignation among some of his German colleagues and collectors. Especially the condemnation of this event as an "act of



German barbarity” triggered consternation. Hodler was accused of being ungrateful after Germany had built him up and enabled his career. Rudolf Eucken and Ernst Haeckel demanded the sale of the mural *Auszug der deutschen Studenten* (The German Students’ Departure) at the university of Jena. In response, the Genevan Hodler collector Louis Günzburger offered to buy the work for 20 000 Marks. Others in turn criticised the attempt to play off art against politics and thus opposed the sale of the mural. The painting was not sold, but remained hidden behind a wooden wall until 1919.

After 1914, Hodler lost the support of many German collectors and gallerists. His pictures were sold and removed from public collections. Nonetheless, the art dealer Paul Cassirer registered a revived interest in the Swiss painter in 1918. Ferdinand Möller, a Breslau based gallerist with a landscape and other works by the painter on display in his new rooms, announced that Hodler’s “stocks were on the rise again”. After 1920, many paintings by the Swiss artist found their way into German museums through purchases, legacies, or donations.

## Publication



Editor: Kunst- und Ausstellungshalle der Bundesrepublik Deutschland

**Ferdinand Hodler**

Language: German

Hardcover

Features: 256 pages

Format: 24.5 x 28 cm

Kerber Verlag

€ 35



## Current and Upcoming Exhibitions

### **COMICS! MANGAS! GRAPHIC NOVELS!**

**until 10 September 2017**

With more than 250 exhibits from the United States, Europe and Japan, *Comics! Mangas! Graphic Novels!* is the most comprehensive exhibition about the genre to be held in Germany.

The comic was the first visual mass medium in history. By the end of the nineteenth century, the major American daily newspapers brought it to millions of readers – day in, day out, and in colour on Sundays. Series like Winsor McCay's *Little Nemo in Slumberland* or George Herriman's *Krazy Kat* bear witness to the abiding cultural significance of the medium. With the rise of the comic book and the superheroes in the early 1930s, the first media-related youth culture developed around the comic – long before the advent of rock 'n' roll. In the 1960s, thanks to artists like Robert Crumb or Will Eisner and figures like Asterix or Barbarella, the comic once again began to attract an older readership. In the wake of the cultural upheaval of 1968, the comic came to be seen as the 'ninth art', and with the phenomenon of the graphic novel, we now witness the discovery of its hitherto ignored literary potential. At the same time, manga has established itself as a global phenomenon.

### **ALEKSANDRA DOMANOVIĆ**

**until 24 September 2017**

Aleksandra Domanović (b. 1981 in Novi Sad, Serbia) takes a probing look at a wide range of contemporary phenomena, among them cultural techniques, scientific and technological developments, popular culture and its influence on the articulation and development of national and cultural identity. Her work often has its starting point in the examination of the past and present of her home country, the breakup of Yugoslavia after the end of the Cold War, the collapse of the Soviet Union and the struggle for a new national and cultural identity. Collapse and destruction play a role, as does healing, recovery, renewal and progress. Current global political and social themes – in Domanović's work they are not confined to regional or biographical observations – provide reference points for the central questions the artist raises.

Aleksandra Domanović is developing a show of new works for the Bundeskunsthalle.

### **THE PERSIAN GARDEN**

**The Invention of Paradise**

**until 15 October 2017**

The Persian garden on the piazza in front of the museum beckons visitors to linger and enjoy its pleasures.

Several gardens in Iran have been designated as UNESCO World Heritage sites. Rather than replicate a specific garden, our garden demonstrates that the art of garden design, developed in Persia in antiquity, continues to shape our idea of an



ideal garden – in the East as much as in the West.

Light and shade, heat and cool freshness, the soothing burbling of water, the heady scent of flowers – a garden is a manmade paradise. And indeed, the very word ‘paradise’ has come down to us from ancient Persia. Do come in and enjoy the paradisiac atmosphere of the Persian Garden, an oasis for the mind and the senses!

## **WEATHER REPORT**

### **About Weather Culture and Climate Science**

**7 October 2017 to 4 March 2018**

The weather – beautiful and threatening in equal measure – is always with us. Weather is climate made tangible, and the record of weather patterns over a period of thirty years can be read as a climate trend. Weather and climate determine our life and survival on earth. The exhibition asks to what extent short-term weather events and long-term climate change influence human civilisation and culture. Adopting an interdisciplinary approach to this highly topical subject, we are showing a wide range of objects, spanning art, cultural history and science from all over the world. Amongst many others the show includes works by John Constable, William Turner, Gustave Courbet and Otto Modersohn. The history of meteorology and current aspects of global climate change play a central role in the exhibition.

The exhibition is divided into twelve spaces that describe different elements and phenomena of the weather as they unfold over the course of an eventful day – from a mythically charged dawn to sun, air and the sea in the morning, moving on to fog, clouds, rain and wind in the afternoon and gale, thunderstorm, snow and ice in the evening. The wonder and beauty of the individual weather phenomena and their scientific computation and explanation are given equal billing.

An Exhibition by the Bundeskunsthalle and the Deutsches Museum in Bonn  
In Cooperation with the United Nations Framework Convention on Climate Change (UNFCCC) and the Deutscher Wetterdienst

## **DOSSIER GURLITT**

### **Nazi Art Theft and its Consequences**

**3 November 2017 to 11 March 2018**

The Bundeskunsthalle in Bonn and the Kunstmuseum Bern are collaborating in the organization of a concurrent double exhibition. The two exhibitions will, for the very first time, be focusing on a selection of works of art from the Cornelius Gurlitt estate. Under the title of *Dossier Gurlitt*, the two exhibitions will present Cornelius Gurlitt’s extensive art collection. Both shows are based on the latest research into “Gurlitt’s art trove” and seek to bring to light further evidence to help clarify the provenances of those works whose origins remain unknown. In form and content, the exhibitions at the Bundeskunsthalle in Bonn and at the Kunstmuseum Bern are closely coordinated. In Bern the focus lies on art that was considered “degenerate” and on works from the Gurlitt family circle. The



Bundeskunsthalle, on the other hand, will concentrate on works of art that were taken from their owners as part of the Nazi persecution and on works whose provenance has not yet been established. Primarily, the exhibition in Bonn will shed light on the fate of the persecuted, mostly Jewish art collectors – and art dealers, juxtaposing their individual histories with the biographies of the Nazi perpetrators. Moreover the show homes in on the unprecedented theft of art by the Nazis in the occupied territories.

## **FEDERAL PRIZE FOR ART STUDENTS**

**23rd Federal Competition of the Federal Ministry of Education and Research**

**10 November 2017 to 28 January 2018**

The federal competition *Art Students Display Their Works* has been renamed and is now called *Federal Prize for Art Students*. The new name reflects a new conceptual approach. Whereas the biannual exhibition used to show the work of all artists participating in the competition, it will henceforth showcase only that of the prize winners. This closer focus allows for a better presentation of the awardees and their work.

Each of the twenty-four art academies in Germany nominates two of their most promising students for a chance to win the much coveted prizes. An independent jury selects five to eight winners, who will receive a grant to support their work and a catalogue.

The *Federal Prize for Art Students* is sponsored by the Federal Ministry of Education and Research and organised by the German National Association for Student Affairs. Its aim is the support and promotion of young artists.

The design of the poster and the catalogue accompanying the 23<sup>rd</sup> competition lies in the hands of the Hochschule der Bildenden Künste Saar.

Subject to change!

*Head of Corporate Communications / Press Officer*

Sven Bergmann

T +49 228 9171–204

F +49 228 9171–211

bergmann@bundeskunsthalle.de