



Preview 2024

Press kit

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The Kunstmuseum Bern's 2024 exhibition programme brings together a great variety of artistic approaches and realities of life. With the South African artist Tracey Rose and the American Amy Sillman, two important contemporary voices form the focal points of the exhibition year. Further exhibitions are devoted to the early masterpieces of Chaïm Soutine, the motif of reading girls in Albert Anker's work and the Rupf collection. Moreover, the Kunstmuseum Bern presents the projects from the architectural competition 'Zukunft Kunstmuseum Bern'.



Tracey Rose (b. 1974) has been a radical voice in international art since the mid-1990s. The Kunstmuseum Bern is showing the most comprehensive retrospective so far of the South African performance artist, who addresses subjects such as post-colonialism, gender and racism in her works. At the centre are the power of performance and the body as a place of resistance and discourse.



In the autumn, the Kunstmuseum Bern is showing the first museum retrospective of the important painter **Amy Sillman** (b. 1955) so far in Europe. At the centre is Sillman's treatment of time in her painting and her drawings. The artist's powerful and allusive work is presented in selected groups of works, including installations, from the last twenty years. The exhibition is complemented by a presentation of the collection of the Kunstmuseum Bern, pointedly selected by the artist herself and put in dialogue with her own works.



Chaïm Soutine. Against the Tide is dedicated to the outstanding work of Chaïm Soutine (1893–1943). His expressive paintings show shaky landscapes, slaughtered animals and people from the lowest social classes. They focus on the existential dimension of existence and are, at the same time, pure artistic experiments. The exhibition concentrates on the artist's early masterpieces and the series that he produced between 1919 and 1925.



To coincide with the opening of the Centre Albert Anker in Ins, Switzerland, the Kunstmuseum Bern is showing a focused exhibition on **Albert Anker's** (1831–1919) representations of reading girls. The exhibition thus emphasises a little-known facet of Anker's activities: his commitment as an educational politician in favour of girls' education, and thus to equal rights for women in Switzerland.



In the **collection of Hermann and Margrit Rupf**, the Kunstmuseum Bern has an outstanding collection based on the friendship between Hermann Rupf and the art dealer Daniel-Henry Kahnweiler. The exhibition tells the story of this friendship with artworks by Pablo Picasso, Georges Braque and many other iconic modern artists as well as archive material that has never been shown before.

Architectural competition 'Zukunft Kunstmuseum Bern'

The architectural competition for the project 'Zukunft Kunstmuseum Bern' (Museum of Fine Arts Bern of the future) will conclude in early 2024. The winning project will be presented to the public in an exhibition, along with all the projects selected for the first and second stage of the architectural competition.

Openings

Exhibition openings take place on the eve of the first exhibition day from 6 pm (no opening is planned for the exhibition on the architectural project 'Zukunft Kunstmuseum Bern'). Admission to the exhibitions is free on these evenings.

Opening hours

Tuesday 10am-9pm
Wednesday to Sunday 10am-5pm
Mondays closed
[kunstmuseumbern.ch](https://www.kunstmuseumbern.ch)

Contact

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Individual visit of the exhibition



We are looking forward to your individual visit to the exhibition. Admission to all exhibitions at the Kunstmuseum Bern is free for media representatives with a valid press card. Please fill in the digital accreditation form which you can either access via [kunstmuseumbern.ch/media](https://www.kunstmuseumbern.ch/media) or by screening the QR-Code before your visit.

Tracey Rose. Shooting Down Babylon

23.2.-11.8.2024



The Kunstmuseum Bern is showing the most comprehensive retrospective so far of the work of Tracey Rose (b. 1974). The South African artist has been a radical voice in the international art world since the mid-1990s. Her works engage with postcolonialism, gender, sexuality, racism and apartheid. At the centre is the power of performance art and the body, which Tracey Rose sees as a place of protest, rage, resistance and discourse. Her performances have examined and critically commented on central experiences in the transition to a postcolonial world. Her work is often described as absurd, anarchic, provocative and carnivalesque. The artist captures her sensational performance practice in various media such as photography, video, installation and drawing. The retrospective shows works from the period between 1990 and 2021.

Curators: Koyo Kouoh, Tandazani Dhlakama, in collaboration with Kathleen Bühler

Media preview: Wednesday, 21 February 2024 at 10am

Opening: Thursday, 22 February 2024 at 6pm

Cooperation: The exhibition has been organised by Zeitz MOCAA (Capetown, South Africa).

'Zukunft Kunstmuseum Bern': Architectural competition 21.3–9.6.2024



The architectural competition for the Kunstmuseum Bern will conclude in 2024. At the beginning of 2024, the competition jury will select the winning project. Out of 150 applications for the prequalification, the jury has selected 39 offices for the first stage of the architectural competition. Approximately 10 offices were selected by the jury for the second stage of the architectural competition and the elaboration of their projects on the basis of the project designs. The architectural competition is, in accordance with the rules of the Swiss Society of Engineers and Architects (SIA), being carried out anonymously. In March 2024 all competition entries from the first and second stages can be exhibited by name. Detailed project descriptions and renderings as well as architectural models, which also depict the overall urban planning situation, will give visitors a precise idea of all the entries and the various approaches to the 'Zukunft Kunstmuseum Bern'.

Curator: Nina Zimmer

Albert Anker. Reading Girls

22.3.-21.7.2024



Reading girls have been and remain a sign that a society invests in the education of women and thus seeks to improve their economic and social status. Albert Anker (1831–1910) was not only concerned with the education of children as a politician; as a painter he also often represented girls and young women reading and writing. His works show the young people's absorption and their immersion in an inner world of imagination. Because the right of girls to education was disputed in his time, Anker's political and artistic engagement with the issue can thus be seen as a contribution to equal rights for women in Switzerland. This thesis, along with selected loans and works from the museum's own collection form the Kunstmuseum Bern's focus on Anker to coincide with the opening of the Centre Albert Anker in Ins, Switzerland.

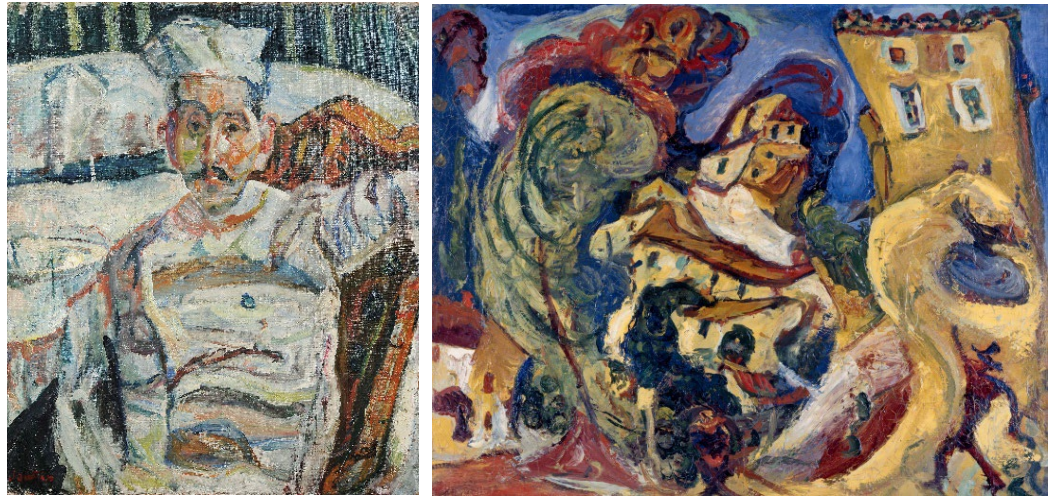
Curator: Kathleen Bühler

Media preview: Wednesday, 20 March 2024 at 10am

Opening: Thursday, 21 March 2024 at 6pm

Chaïm Soutine. Against the Tide

16.8.-1.12.2024



The exhibition is dedicated to the outstanding work of Chaïm Soutine (1893–1943). His expressive works show shaky landscapes, slaughtered animals and people on the lowest rungs of society who were his models: Pages, chambermaids, cooks, altar boys. His paintings focus on the existential and vulnerable dimension of existence and are, at the same time, pure artistic experiments. The monographic exhibition concentrates on the artist's early masterpieces and focuses on the series that he made between 1919 and 1925.

Curator: Nina Zimmer

Media preview: Wednesday, 14 August 2024 at 10am

Opening: Thursday, 15 August 2024 at 6pm

Cooperation: The exhibition is a collaboration between the Kunstmuseum Bern, K20, Kunstsammlung Nordrhein-Westfalen, Düsseldorf and the Louisiana Museum of Modern Art, Humlebaek/Copenhagen.

Amy Sillman. Oh Clock!
20.9.2024–2.2.2025



Amy Sillman (b. 1955) is an important voice in American contemporary painting. Since the 1990s, she has consistently questioned the medium via drawing, printmaking and writing, as well as by making objects and animations. Sillman sees her painting as drawing that aspires to film or poetry. Many of her explorations through drawing revolve around complete devotion to processes of transformation which are open to inversion, redesign and examination. At the centre of the exhibition is Sillman's treatment of time, and its compression or expansion. Her powerful and allusive oeuvre is represented with selected groups of works from the last twenty years and put into a dialogue with the collection of the Kunstmuseum Bern. This dialogue is curated by the artist herself. After a highly acclaimed exhibition contribution at the Venice Biennale in 2022 as well as solo exhibitions in the Kunsthau Bregenz (2015) and the Portikus in Frankfurt am Main (2016), this is the American artist's largest institutional solo exhibition so far in Europe.

Curator: Kathleen Bühler

Media preview: Wednesday, 18 September 2024 at 10am

Opening: Thursday, 19 September 2024 at 6pm

Cooperation: The exhibition is being organised in collaboration with the Ludwig Forum Aachen.

A collector and his dealer. Rupf & Kahnweiler, 1933-1945
22.11.2024–24.3.2025



The Rupf Collection, on permanent loan to the Kunstmuseum Bern, is closely associated with the story of the important gallery owner and defender of the Cubists, Daniel-Henry Kahnweiler. Bern businessman Hermann Rupf's activity as a collector began around 1907 – as the first client of Kahnweiler's gallery in Paris. Hitherto unpublished archive material reflects for the first time the precarious years between 1933 and 1945, when in spite of adverse circumstances Rupf and Kahnweiler maintained their close contact, corresponded about artists and art or conversed about everyday matters such as condensed milk and illnesses. From 1940, it was some correspondence 'in the shadow of the crematoria', as Kahnweiler later put it. Thanks to his lifelong friendship with the collector couple from Bern, Kahnweiler survived the worst crises of the time. The exhibition casts light on the collection with particular reference to this friendship in extraordinary times.

Curators: Susanne Friedli, Konrad Tobler

Media preview: Wednesday, 20 November 2024 at 10am

Opening: Thursday, 21 November 2024 at 6pm

Press images

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01

Tracey Rose

Love me fuck me, 2001

Lambda print

119 x 119 cm

Courtesy the artist and Dan Gunn,
London



02

Tracey Rose

*The Prelude: La Marcha de la
Aparicion*, 2003

Pigment inks on cotton rag paper

73 x 49 cm

Courtesy the artist and Dan Gunn,
London



03

Kunstmuseum Bern with

Hodlerstrasse © Kunstmuseum

Bern



04

Kunstmuseum Bern ©

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05
Albert Anker
Lesendes Mädchen [Reading Girl],
1898
Pen with ink on paper
18 x 11,3 cm
Kunstmuseum Bern
Deposit of the Swiss Confederation,
Federal Office of Culture, Gottfried
Keller Foundation



06
Albert Anker
Cécile Anker, 28 September 1886
Blue faience paint on paper
16,9 x 23,3 cm
Centre Albert Anker, Ins



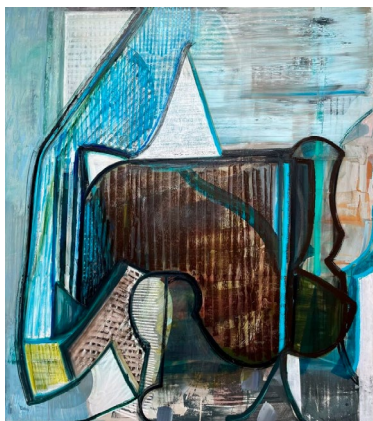
07
Chaïm Soutine
Le Cuisinier de Cagnes [Cook of
Cagnes], around 1924
Oil on canvas
61 x 51 cm
Kunstmuseum Bern, Bequest of
Georges F. Keller 1981



08
Chaïm Soutine
Paysage de Cagnes [Landscape at
Cagnes], around 1923
Oil on canvas
60 x 73 cm
Kunstmuseum Bern, Bequest of
Georges F. Keller 1981

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09
Amy Sillman
Minotaur, 2023
Oil and acrylic on canvas
190 x 167 cm
Amy Sillman Studio, Brooklyn NY
Courtesy the artist



10
Amy Sillman
Untitled (Frieze for Venice), 2021
Detail of the presentation in the central pavilion during the Venice Biennale 2022
Top row: 71 drawings, acrylic, Indian ink, watercolours and pencil on paper 28,9 x 36,2 cm
Bottom row: 68 drawings, acrylic, Indian ink, watercolour and pencil on paper, mounted on panels 190,5 x 167,6 cm
Courtesy the artist



11
Pablo Picasso
Tête de jeune fille [Head of a young girl], 1929
Oil on canvas
61 x 38 cm
Kunstmuseum Bern, Hermann und Margrit Rupf-Stiftung
2023, ProLitteris, Zurich



12
Hermann and Margrit Rupf in their apartment at Brückfeldstrasse 27 in Bern, approx. 1955
Photo: Kurt Blum