



MUSÉES D'ART
ET D'HISTOIRE
DE GENÈVE



Holzer

1918 | | | | | 2018



PROGRAMME
English

Un musée
Ville de Genève

www.mah-geneve.ch



VILLE DE
GENÈVE

1918 | Hodler | 2018

1853: Born on 14 March in Bern

1871: Arrives in Geneva, trained only as a *vedutista*, or landscape painter

1872: Meets Barthélemy Menn, his teacher at the School of Horology and Drawing

1874 onwards: regularly participates in Swiss and international exhibitions and from 1875 wins a succession of prizes for his landscapes and historical paintings. Joins artistic and literary Symbolist circles.

1889: First purchase by the City of Geneva of a version of *Miller, His Son and Donkey* (1888)

1891: The display of *The Night* (1889-1890) is banned for reasons of obscenity by the Administrative Council, at the request of the mayor T. Turrettini. The painting was to enjoy great success when exhibited a few months later in Paris.

1897: Introduces the principles of parallelism during a lecture given in Fribourg

1904: Guest of honour at the 19th Vienna Secession

1917: Retrospective at the Kunsthau in Zurich

1918: Receives the title of Honorary Citizen of the Republic and Canton of Geneva. Dies on 19 May, in his apartment on the Quai du Mont-Blanc.

THE MAH CELEBRATES FERDINAND HODLER

The year 2018 marks the 100th anniversary of the death of the painter Ferdinand Hodler, which occurred on 19 May 1918 in his apartment on the Quai du Mont-Blanc in Geneva. The Museum of Art and History of Geneva, which possesses around 150 of his paintings, a sculpture, 800 drawings, notebooks and prints, as well as furniture that once belonged to the artist, are paying tribute to this key figure in their collections, whose importance in the history of modern art is constantly being demonstrated in Switzerland and around the world.

This programme enables visitors to discover numerous masterpieces by the painter, as well as unknown aspects of his work and life, together with the historical and artistic context in which he lived. The exhibition offers many different opportunities to approach his profound and unique art from different angles, going beyond the patriotic image to which Hodler is too often confined.

*Jean-Yves Marin, Director of the
Museums of Art and History*

HODLER// PARALLELISM

LE RATH

20 APRIL – 19 AUGUST 2018
OFFICIAL OPENING ON 19 APRIL



The Kunstmuseum in Bern and the Museums of Art and History in Geneva - located respectively in the cities where the artist was born and died – have decided to unite their collections and forces to propose, with the support of other Swiss institutions and numerous private lenders, an exhibition that presents around 80 paintings, enabling visitors to look back over Hodler's career, establish the links he created between his paintings, and decipher his pictorial ambitions.

Hodler//Parallelism is based on the premises of a conference given by the artist in Fribourg in 1897, entitled *La mission de l'artiste* (The Artist's Mission), in which he set out the main aesthetic principles of his work and defined the notion of parallelism, drawn from his studies of nature and people. From this approach to the universe, Hodler developed the theory underlying his work.

The exhibition thus shows the connections he established within his work and between the paintings themselves: the parallelism of the compositions, as well as the emotions echoed from one canvas to another.

Exhibition Curators:
Laurence Madeline and Nina Zimmer

Ferdinand Hodler
Lake Thun with Symmetrical Reflections, 1905
Oil on canvas, 80.2 x 100 cm

IN THE PERMANENT GALLERIES

MUSÉE D'ART ET D'HISTOIRE
FROM 2ND MARCH 2018
OFFICIAL OPENING ON 1ST MARCH

The inventory of the Museum of Art and History lists 145 paintings by Ferdinand Hodler, covering all periods of his artistic activity. It is the largest collection of work by the artist, who lived in Geneva from 1871 until the end of his life in 1918. This indicates the considerable importance of this body of work in the MAH's permanent displays: self-portraits, historical paintings and landscapes are to be found in gallery after gallery, sometimes on their own or alongside pieces by other great artists contemporary with Hodler.

In spring 2018, more than thirty-five paintings from the collections, chosen for their powerful illustration of the theme of parallelism, will be exhibited at the Rath. Yet Hodler will remain very present in the permanent galleries. It will even be a rare opportunity to show high quality paintings which, due to the richness of the ensemble, have not been on display for a considerable time, not to mention a cabinet in the Fine Arts galleries in which some of Hodler's 241 notebooks - his artistic laboratory - will be on show.

Chief Conservator of Fine Arts:
Lada Umstätter

Ferdinand Hodler
Spring Landscape with Flowering Trees, c.1893
Oil on relined canvas, 45.2 x 62 cm



HODLER AND THE SWISS MERCENARY: FROM MYTH TO REALITY

MUSÉE D'ART ET D'HISTOIRE
FROM 28 SEPTEMBER 2018
OFFICIAL OPENING ON 27 SEPTEMBER

A growing interest in Swiss mythology became manifest in the 19th and early 20th centuries, and in particular the heroic past of Swiss mercenaries in the late Middle Ages and at the start of the modern era.

Ferdinand Hodler produced several interpretations on this theme, notably the panels decorating both the Fine Arts Palace at the Geneva National Exhibition in 1896 and the Gallery of Arms and Armour at the Swiss National Museum (Landesmuseum) in Zurich. The National Exhibition, like the creation of the Landesmuseum in 1898, contributed to this glorification of Switzerland's military past and to the Swiss national identity.

The presentation of three of these works by Hodler in the Gallery of Arms and Armour of the Museum of Art and History, originally designed in part to exalt Geneva's heroism at the time of the Escalade (when the Duke of Savoy's troops attempted to scale the city's defensive walls in 1602), allows visitors to compare the painter's vision with examples of real objects. The weapons and armour used by Swiss soldiers of the 15th and early 16th centuries will thus be presented together with *The Battle of Morat*, *The Flag Bearer Hans Baer Wounded at the Battle of Marignano* and one of Hodler's halberdiers.



Chief Conservator of Applied Arts:
Bénédicte De Donker

Ferdinand Hodler
Soldier with Halberd, 1895/1896
Oil on canvas, with scaling-up grid lines,
326 x 106.7 cm

BARTHÉLEMY MENN

Exhibition Curator:
Marie Therese Bättschmann

Barthélemy Menn (1815-1893)
Self-portrait with Straw Hat, c.1867
Oil on cardboard adhered to wood, 42.6 x 60.1cm

CABINET D'ARTS GRAPHIQUES
2 MARCH – 8 JULY 2018
OFFICIAL OPENING ON 1ST MARCH



The Genevan painter Barthélemy Menn (1815-1893), who was Ferdinand Hodler's teacher, is being given centre stage at the Cabinet d'arts graphiques (Cabinet of Prints and Drawings) of the Museum of Art and History. The latter possesses around 3000 examples of his work, from which some 130 drawings, watercolours, preliminary studies and paintings have been selected for this exhibition. Important loans from private and public collections complete the presentation.

For this student of Ingres, drawing was first and foremost a question of understanding. He therefore taught his many pupils how to observe the form of a figure or object from all possible points of view, even going as far as imagining their hidden face. Drawing is also about composing. The artist thus depicted figures and objects in order to transfer them onto a flat surface, developing rhythmic variations of the same repeated motifs. "I owe everything to Menn" admitted Ferdinand Hodler, the most famous of his students.

This presentation and its catalogue are the result of a research project carried out between 2011 and 2016, supported by the MAH and the Swiss National Science Foundation.

FERDINAND HODLER IN BOOKS AND ON THE INTERNET

BIBLIOTHÈQUE D'ART ET D'ARCHÉOLOGIE

5 NOVEMBER 2018 – 26 MAY 2019

The Art and Archaeology Library (BAA) of the Museum of Art and History is exhibiting printed works on and around the theme of Ferdinand Hodler, showing how books, magazines, articles, exhibition and sales catalogues represent real markers in the artist's career and testify to his growing reputation during his lifetime and over the course of the 20th century.

The display presents works on the painter, catalogues from the exhibitions that supported the development of his career, as well as sales catalogues from the Moos Gallery (his dealer), all from the library's historic collections.

These works in print are presented in connection with the BAA's "Hodler Bibliography" project, a digitized online bibliography that unites press articles and specialist reviews with links to the painter, taken from over 200 Swiss and European newspapers published between 1875 and 1918.

Exhibition Curator:
Véronique Goncerut

The Bells of Saint-Gervais: Swiss Hullabaloo
March 14, 1891
Geneva: The Bells, 1854-1899, 1907-1914
p.3: pastiche of Hodler's painting *The Night*
by Godefroy. Hodler can be seen at the centre
surrounded by the administrative councillors of
the time, who are all asleep.



THE SPIRIT OF HODLER IN GENEVAN PAINTING

MAISON TAVEL

28 SEPTEMBER 2018 – 24 FEBRUARY 2019
OFFICIAL OPENING ON 27 FEBRUARY



It is through the presentation of around thirty selected works from the collections of the Museum of Art and History that the Maison Tavel proposes to illustrate the influence of Ferdinand Hodler on Genevan painting. Many of the city's artists are certainly indebted to him, whether they were in contact with him in person or, for subsequent generations, familiar with his artistic expression.

The relationships are not always literal, but are discernible in the touch, the subjects or the compositions of the painters who contributed to the creation of this Genevan school which, despite the eclectic nature of its representatives, nevertheless retains a family likeness.

Exhibition Curator:
Alexandre Fiette

Charles-Alexandre Mairet (1880-1947)
Portrait of a Young Girl, 1st half of the 20th century
Oil on canvas, 46 x 36 cm

CULTURAL PROGRAMME

Hodler For All

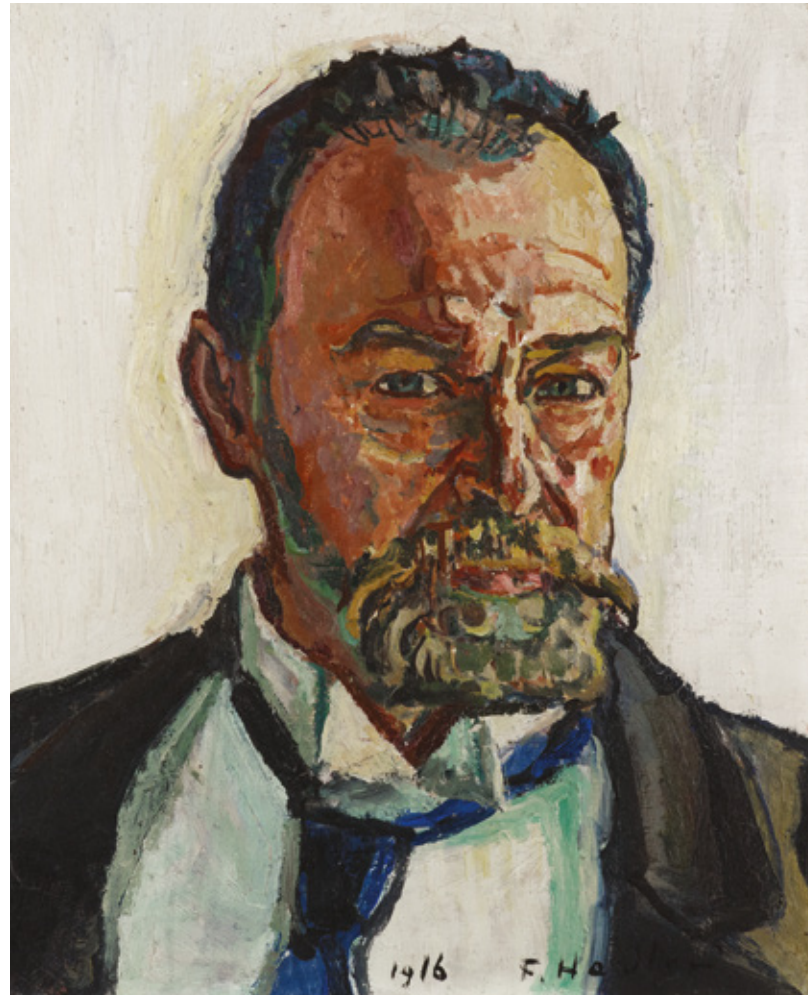
The Hodler event in 2018 is also a cultural programme for all members of the public. To kick things off, an afterwork evening on Thursday 18 January 2018 will be devoted entirely to Ferdinand Hodler, both the artist and the man, with encounters designed to enable visitors to get to know him better. Other thematic offerings will follow regularly throughout the year.

The third season of *Meet the Artists / Rendez-vous d'artistes* (every first Sunday of the month from April to November) will focus for the first time on a single painter, being centred on Hodler's work, his training and theoretical principles. Encounters will be organised at the MAH, the Cabinet d'arts graphiques, in the exhibition *Hodler//Parallelism* and in places in Geneva marked by his presence.

An important series of events characterised by accessibility will be organised throughout the year: a multi-sensorial space in the exhibition at The Rath, tactile and descriptive visits, a special programme for inclusive classes and an introduction to Hodler's work based on the body for little ones.

Young visitors are not forgotten, with special visits for schools starting in autumn 2017, Family Wednesdays, an activity booklet, as well as guided tours and continuing education for teachers.

A partnership with the Jaques-Dalcroze Institute will celebrate the friendship between the two artists and allowing participants to approach Hodler's work, and more broadly the collections of the Museum of Art and History, through rhythm and movement.



Digital Self-portraits

To convey the evolution of how the painter saw himself - he produced self-portraits from the age of 18 until his death - an animation, using the morphing technique, will allow visitors to see his changing face through the decades in about twenty seconds.

While the self-portrait is a tradition that artists have continued unabated since the Renaissance, it is now accessible to all through the selfie. A huge collaborative effort on the theme "Hodler, the king of selfies" will collect photos of participants via the social networks. Using a computer software, a mosaic-like fresco will then be created from all these snapshots to form one of Hodler's self-portraits. This large format artwork will then be exhibited at the museum.

Heads of Public Outreach and
Communication:
Isabelle Burkhalter and Sylvie Treglia-Détraz

Ferdinand Hodler
Self-portrait, 1916
Oil on canvas, 40 x 38 cm

PICTORAL MUSICALITY

Head of Education and Public Outreach:
Isabelle Burkhälter

Ferdinand Hodler

Lake Geneva and the Salève with Swans, 1915
Oil on canvas, 60.5 x 121.5 cm



Concerts

Ferdinand Hodler's oeuvre is imbued with rhythm and musicality. The repetition of a motif, neither exactly the same nor entirely different, which he calls "parallelism", defines the character of an artwork and the sensations to which it gives rise in the spectator. Vibration is a constituent element of his art as it is of music. What's more, the painter, a friend of Jaques-Dalcroze, practiced eurhythmics.

This pictorial musicality was the inspiration behind several proposals for different audiences through a partnership with the Jaques-Dalcroze Institute and the Geneva School of Music on the one hand and, on the other, a musical audio-guide for exploring the exhibition *Hodler//Parallelism*.

A series of concerts, to be held at the MAH and at the Salle Centrale de la Madeleine, performed by the Quatuor de Genève, will place the artist back into his cultural context. The programme notably includes works by Schönberg and Webern, written in Vienna in the early 20th century by these composers close to the Secession movement to which Hodler belonged, as well as pieces by Chausson that adopt cyclical forms and offer a musical echo of the theory of parallelism, and works by Debussy, the centenary of whose death is also being celebrated.

Opening concerts

On Sundays 18 March at the Salle Centrale de la Madeleine
and 22 April at the Museum of Art and History at 11.00.

MUSÉE D'ART ET D'HISTOIRE

2 Rue Charles-Galland | 1206 Geneva
T +41 (0)22 418 26 00 | mah@ville-ge.ch

Open 11.00 – 18.00 | Closed Mondays
Free entry to permanent collections

LE RATH

Place Neuve | 1204 Geneva
T +41 (0)22 418 33 40 | mah@ville-ge.ch

Open 11.00 – 18.00 | on the second Wednesday
of the month 11.00 – 19.00 | Closed Mondays
Admission fee for temporary exhibitions; free
entry for under 18s | Open only for the duration
of the exhibitions

CABINET D'ARTS GRAPHIQUES

(Cabinet of Prints and Drawings)
5 Promenade du Pin | 1204 Geneva
T +41 (0)22 418 27 70 | mah@ville-ge.ch

Open 11.00 – 18.00 | Closed Mondays
Admission fee for temporary exhibitions
Open only for the duration of the exhibitions

BIBLIOTHÈQUE D'ART ET D'ARCHÉOLOGIE (BAA)

(Art and Archaeology Library)
5 Promenade du Pin | 1204 Geneva
T +41 (0)22 418 27 00 | info.baa@ville-ge.ch

Reading Room: Monday – Friday 10.00 – 18.00,
Saturday 09.00 – 12.00
Free entry

MAISON TAVEL


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T +41 (0)22 418 37 00 | mah@ville-ge.ch


Open 11.00 – 18.00 | Closed Mondays
Free entry

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MAH, October 2017 – Provisional programme
Subject to change

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