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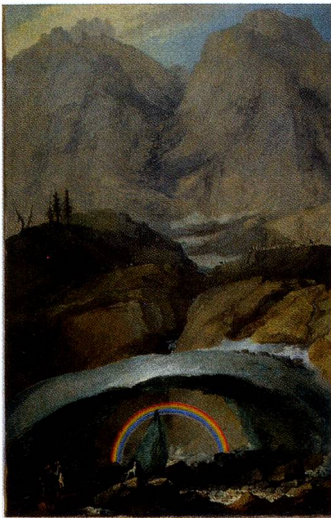
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Munich retour. How do you define national, Swiss art? Is it the works of artists born in a Swiss canton? But what if the artist rose to fame outside his or her homeland? Can a particular kind of Swissness be identified if you look back over seven centuries? These are all questions that the Director of Munich's "Kunsthalle" art museum asked herself when putting together an exhibition of the highlights of seven centuries of Swiss art entitled "Giacometti, Hodler, Klee". Under the title "Munich retour", this exhibition can now also be seen at the Museum of Fine Arts in Berne (until 26 June) and at the "Nasjonalmuseet for kunst, arkitektur og design" in Oslo from 29 September 2011 until 8 January 2012. BE



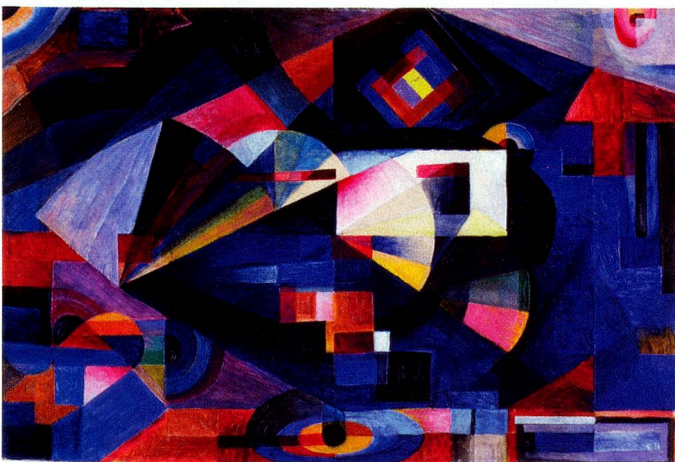
Caspar Wolf
(1735–1783)
Schneebrücke und Regenbogen im
Gadmental, circa 1778



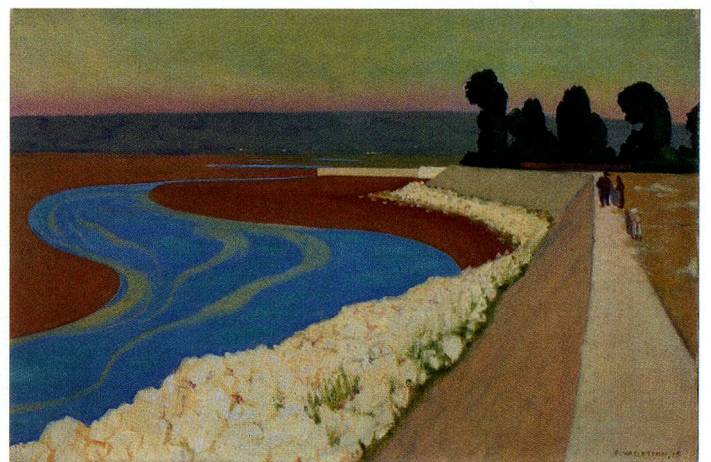
Alexandre Calame
(1810–1864)
Le grand Eiger, 1844



Paul Klee
(1879–1940)
Sirene zwei mit der Altstimme, 1939



Johannes Itten
(1888–1967)
Komposition in Blau, 1918



Félix Vallotton
(1865–1925)
Der Deich von Honfleur bei Sonnenuntergang, 1915

In the mid-18th century, Switzerland became a popular travel destination and the image of the alpine idyll was fostered intensely. Caspar Wolf's "Schneebrücke und Regenbogen im Gadmental" (Snowbridge and Rainbow in the Gadmental) and Alexandre Calame's "Le Grand Eiger" (The Grand Eiger) are two famous works from this period.

Paul Klee – his "Sirene mit der Altstimme" (Siren in Alto) is pictured – is extremely popular today, thanks in part to the Paul Klee Centre in his home city of Berne. "Komposition in Blau" (Composition in Blue) is one of Johannes Itten's most famous works. Itten was one of the main exponents of the Weimar Bauhaus, where he also taught.

And finally we have the avant-garde artist Félix Vallotton, a contemporary of Ferdinand Hodler. His "Deich von Honfleur bei Sonnenuntergang" (Dike at Honfleur at Sunset) is a fine example of his conceptual representation of nature.