

# BG

Press Kit  
Berlin, 8.9.21

Ferdinand Hodler, Lied in der Ferne, 1904/05. Foto: © Kunsthalle Mannheim / Rainer Diehl



# Ferdinand Hodler

and Modernist Berlin

10.9.21 – 17.1.22

BERLINISCHE  
GALERIE  
MUSEUM OF  
MODERN ART



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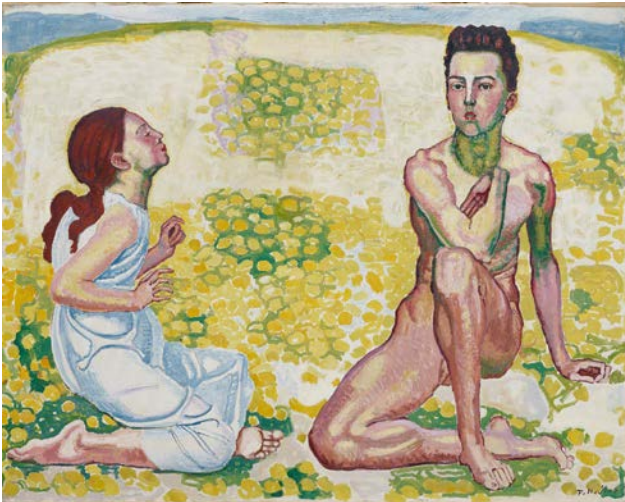
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Ferdinand Hodler, Der Fühlung, ca. 1910, © Privatsammlung



## **Ferdinand Hodler and Modernist Berlin**

**10.9.21 – 17.1.22**

The evocative figure paintings, mountain landscapes and portraits by Ferdinand Hodler (1853–1918) are modernist icons. The Swiss artist, an influential force in symbolism, drew great international acclaim even in his own lifetime. Few people realise today that Hodler’s path to fame lay through Berlin. From 1898 until the outbreak of the First World War, the artist exhibited here almost annually. The exhibition “Ferdinand Hodler and Modernist Berlin” presents about 50 paintings by the artist, including 30 from the Museum of Fine Arts in Bern, the partner in this collaboration. It will also feature works by artists who exhibited with Hodler in Berlin, such as Lovis Corinth, Walter Leistikow, Hans Thoma and Julie Wolfthorn.

Contemporaries valued Hodler above all as a “master of human characterisation who could create the soul by painting the body,” as the artist Paul Klee noted in 1911. Hodler wanted to combine simplicity with grandeur. Even now, viewers are captivated by the timeless grace of his dancers and young men with their graceful postures and tender expressions. They seem archaic, often earnest, and yet spirited, full of life and lightness. Hodler drew for his art on nature, of which people were a part. His figures and mountains breathe a cold, clear air. The artist, as Hodler himself put it in a programmatic text, “reveals nature magnified and simplified, liberated from detail”.

Today Ferdinand Hodler is undoubtedly the most popular of all Swiss painters and is regarded alongside Paul Cézanne, Vincent van Gogh and Edvard Munch as a key player in modern art. The last time that Berlin hosted a major display of his work was in 1983. The exhibition at the Berlinische Galerie will be the first to present the artist as a firm force in Berlin’s modernism. Awaiting discovery is a selection that brings together significant symbolist figure paintings, such as those that founded Hodler’s success in the imperial German capital, with his distinctive Alpine landscapes and outstanding portraits, much admired by his Berlin audience at the time: “To the Künstlerbund show. Strongest impression Hodler,” the influential collector and patron Harry Graf Kessler jotted in his diary in 1905.

The exhibition “Ferdinand Hodler and Modernist Berlin” traces the Swiss artist’s career on the Spree. His works were shown first at the Great Berlin Art Exhibition, then at the Berlin Secession and in prestigious city galleries such as the salons of Fritz Gurlitt and Paul Cassirer. In his own day, Hodler was already perceived as a typical exhibition artist, building a reputation beyond the borders of Switzerland

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and across Europe. After initial success back home, where Hodler's work sparked controversy, he built contacts with Paris, Munich, Vienna and Berlin, where his art was shown in the context of leading avant-garde associations.

In Berlin, where a sober Prussian mentality predominated, Hodler struggled at first with his symbolist figurative paintings. This Swiss artist had a polarising impact. Artists open to modernist trends were enthusiastic. The broader public in the city, who were only just becoming acquainted with naturalism and impressionism, were won over gradually. Acceptance grew when gallery owner Paul Cassirer included Hodler's early naturalist paintings and his portraits and landscapes in a group exhibition held in 1907. It was Cassirer, too, who devoted a big monographic exhibition to Hodler in 1911. This extensive travelling show, which took in Cologne, Frankfurt am Main, Berlin and Munich, lent space to every facet of Hodler's oeuvre, but highlighted the landscapes that were so popular among collectors.

Halfway through the first decade of the 19th century, expressionism began to make its mark in Berlin. This led to a paradigm and generation shift in the city's art scene around 1910/11. Hodler's figures with their highly-charged outlines – which today we might associate with comics – and his free use of colour and form were seen even then to be paving the way for expressionism and abstract art. When, just after the First World War broke out, the Swiss citizen joined other artists and intellectuals in Geneva in signing a protest against the shelling of Reims Cathedral by German troops, a wave of indignation ensued in Germany. The press branded it the "Hodler affair" and as a consequence Hodler was expelled from associations of German artists. By the time the war was over, however, the artist – who died in May 1918 – had been largely rehabilitated in Germany.

The exhibition is a cooperation between the Berlinische Galerie and the Kunstmuseum Bern. It is under the patronage of His Excellency Dr. Paul R. Seger, Ambassador of Switzerland to the Federal Republic of Germany. It takes place in the context of Berlin Art Week and is funded by the Capital Cultural Fund 2021, the Kulturstiftung der Länder and the Ernst von Siemens Kunststiftung.

## Catalogue

A catalogue in German and English will be published by Wienand Verlag to accompany the exhibition. ISBN: 978-3-904208-69-9 (34,80 €)

## Audio guide

A free audio guide in German and English will be available for the exhibition.

## Press images

[berlinischegalerie.de/en/press-release/ferdinand-hodler-and-modernist-berlin](https://berlinischegalerie.de/en/press-release/ferdinand-hodler-and-modernist-berlin)

## Online tickets

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## Biography

### Ferdinand Hodler

#### 1853

Ferdinand Hodler is born in Bern on March 14, 1853, the oldest of six children. His father, Johannes Hodler (1829–1860), is a cabinetmaker, and his mother, Margaritha Neukomm (1828–1867), is a cook.

#### 1860

His father dies of tuberculosis. Hodler's four brothers will also fall victim to this lung disease in childhood or youth; his sister dies in 1885 at thirty.

#### 1861

His mother marries the widowed set painter Gottlieb Schüpbach (1814–?).

#### Circa 1867–68

His mother dies in 1867. Hodler begins an apprenticeship in Thun with the vedute painter Ferdinand Sommer (1822–1901), who produces, among other things, Alpine landscapes for tourists.

#### 1872

In the winter of 1871–72 Hodler moves to Geneva. Barthélemy Menn (1815–1893), a professor at the art school in Geneva, accepts Hodler as a student.

#### 1875

With the painting "Waldinneres" (Forest Interior) Hodler wins the Concours Calame, a competition for landscape painting. Until the mid-1890s he will participate regularly in this and other competitions, often with similar success.

#### 1881

In reaction to negative reviews he paints the self-portrait "Der Zornige" (The Angry Man). With this painting he is represented at the Salon de Paris for the first time in 1881.

#### 1884

The artist begins a relationship with Augustine Dupin (1852–1909). He makes several portraits of her.

#### 1887

The Kunstmuseum Bern shows a large solo exhibition with sixty works by Hodler. In October Dupin gives birth to their son, Hector (1887–1920).

#### 1889

Hodler marries Bertha Stucki (1868–?). The marriage ends in divorce in 1891. Hodler receives a "mention honorable" at the Exposition Universelle in Paris and can therefore celebrate his first international success.

#### 1891

Hodler's painting "Die Nacht" (Night) is removed from the Exposition municipale at the Musée Rath in Geneva because its depiction of nude figures is considered offensive. The artist then organizes his own presentation of the work. He uses the admission fees to submit the painting to the "Salon du Champ-de-Mars" in Paris.

#### 1892

Hodler is invited by the author and critic Joséphin Péladan (1858–1918) to his "Salon de la Rose + Croix" in Paris. Péladan exhibits internationally significant proponents of Symbolism there.

#### 1897

At the "VII. Internationale Kunstausstellung" in Munich he receives the gold medal of the first order for "Die Nacht" and "Eurhythmie". Hodler wins the commission to decorate the hall of arms in the Schweizerisches Landesmuseum in Zurich. The execution of the murals about the retreat of the Swiss from the Battle of Marignano in 1515 is attended with vehement debates in following years, which become famous as the "Fresco Debate".

#### 1898

Hodler marries for the second time. His wife Berthe Jacques (1868–1957) becomes one of his preferred models. With "Die Nacht" the artist is represented in the capital of the German Reich for the first time in the "Grosse Berliner Kunstausstellung" (Great Berlin Art Exhibition). It is possible he visits Berlin for the first time on the occasion of this show.

#### 1899

In the first exhibition of the Berlin Secession, which had been founded only shortly before, Hodler shows "Die Lebensmüden". By 1913 the artist will have participated in thirteen exhibitions by this artists' association.

#### 1900

Hodler becomes a corresponding member of the Berlin and the Vienna Secessions. For "Die Nacht", "Der Tag" (Day), and "Eurhythmie" he receives a gold medal of honor at the Exposition Universelle in Paris. The Kunstsalon Fritz Gurlitt presents Hodler's first gallery exhibition in Berlin.

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## 1901

The Kunstmuseum Bern acquires the works “Die Nacht”, “Der Tag”, “Die enttäuschten Seelen”, and “Eurhythmie”. The artist himself calls these four paintings “Hodlers of honor”.

## 1903

The artist is admitted to the Munich Secession.

## 1904

Hodler is represented in the nineteenth exhibition of the Vienna Secession with thirty-one works. The show represents his international and financial breakthrough. He becomes a member of the “Deutscher Künstlerbund” (German Artists’ Association).

## 1905

Hodler is a juror for the “Zweite Ausstellung des Deutschen Künstlerbundes” (Second Exhibition of the German Artists’ Association) in Berlin and receives a special room in which he shows twelve figure paintings, including “Die Nacht” and “Der Tag” from the Kunstmuseum Bern. Hodler spends just under two weeks in the city on the occasion of the show and establishes closer contacts to the Berlin art scene.

## 1907

The “Gesellschaft der Kunstfreunde von Jena und Weimar” (Society of Friends of the Arts of Jena and Weimar) invites Hodler to paint a mural for the Universität Jena on the march of the students from Jena to the War of Liberation of 1813. In Berlin the Kunstsalon Paul Cassirer shows twenty-four works by the artist. Cassirer (1871–1926), who is also managing

director of the Berlin Secession, becomes Hodler’s most important art dealer in Germany and exhibits him a total of eight times in Berlin by 1914.

## 1908

In Geneva the artist meets Valentine Godé-Darel (1873–1915), who becomes his lover. She models for many compositions. Hodler designs new banknotes commissioned by the Swiss national bank. The motifs are “Der Mäher” (The Reaper) for the hundred-franc note and “Der Holzfäller” (The Woodcutter) for the fifty-franc note.

## 1909

Hodler exhibits the murals “Auszug der deutschen Studenten in den Freiheitskrieg von 1813” (March of the German Students to the War of Liberation of 1813) and “Die Liebe” (Love) at the Kunsthaus Zürich and shortly thereafter at the Berlin Secession. Augustine Dupin dies in Geneva.

## 1911

With the help of Max Liebermann (1847–1935), the artist receives the commission for a monumental mural in the “Neues Rathaus” (New Townhall) of Hannover, which he designs on a theme from the Reformation. In the twenty-second exhibition of the Berlin Secession, Hodler has a large presence again with thirteen paintings. He is named an honorary member of that artists’ association. Cassirer lands a coup with a large retrospective of Ferdinand Hodler. It is part of a tour and in Berlin it includes seventy-nine works from all his creative periods.

## 1911–12

He produces several portraits of the Solothurn collector Gertrud Müller. Hodler met Müller (1888–1980) in her youth. She remains a close friend until his death.

## 1913

In June Hodler travels via Berlin to Hannover to the dedication of the mural “Einmütigkeit” (Unanimity) in the Neues Rathaus. The guests include Kaiser Wilhelm II. Pauline Valentine (1913–1999), the daughter of Godé-Darel and Hodler, is born.

## 1914

Hodler participates in the first exhibition of the Freie Secession (Free Secession) in Berlin, which splintered off from the Berlin Secession. In July World War I breaks out. Hodler signs a protest of the shelling of the Cathedral of Reims by German troops. Thereafter he is expelled from nearly all German artists’ associations.

## 1914–15

Hodler depicts his lover, Valentine Godé-Darel, during her severe illness and on her deathbed in numerous sketches and paintings. In 1915 she succumbs to cancer.

## 1915

Because of chronic difficulties breathing, Hodler’s health worsens.

## 1917

The Kunsthaus Zürich shows the first comprehensive retrospective with around 600 works.

## 1918

Hodler dies on May 19 in Geneva at the age of sixty-five.

## Exhibition texts

Ferdinand Hodler's Symbolist figure paintings and mountain landscapes are icons of modernism. What is little known today, however: the path to fame of the Swiss painter (1853–1918) takes him to Berlin, among other places. This exhibition traces the story of Hodler's success on the Spree.

Early on the artist establishes connections to the art centers Paris, Munich, Vienna, and Berlin. There he shows his works with the leading associations of the avant-garde. At the beginning of the twentieth century the capital of the German Reich is evolving into one of the most important European art metropolises. In no other city outside Switzerland are his works on view as often and as numerous. More than forty times during his lifetime Hodler participates in exhibitions here, together with the Berlin scene, with international proponents of modernism, or in solo exhibitions. The artist is a member of the Berlin Secession as well as the Freie Secession and also exhibits in Berlin together with the Deutscher Künstlerbund (German Artists' Association). Hodler is also prominently represented in the city's galleries. The renowned Fritz Gurlitt and Paul Cassirer galleries in particular make his works better known. Via Berlin Hodler draws international attention to his art and ultimately ensures himself an undisputed position in his own country.

### Highly Promising. Artistic Beginnings

Ferdinand Hodler has his first appearance in Berlin in 1898 at the "Grosse Berliner Kunstausstellung" (Great Berlin Art Exhibition). The Bern-born painter is already well known in Switzerland by that time.

Hodler first apprentices with the vedute painter Ferdinand Sommer (1822–1901) in Thun in the Bernese Oberland, who specializes in mountain landscapes for tourists based on prints. In 1871–72, the young Hodler moves on to Geneva, where he will live until his death. Searching for new models, he studies Romantic painting of the Alps by the Geneva school in the Musée Rath. Barthélemy Menn (1815–1893), a progressive landscape painter and professor at the art school in Geneva, familiarizes Hodler not only with portraiture but also with the modern French plein-air painting of the Barbizon school. He also arranges

for his first contacts with patrons. From 1874 onward Hodler participates regularly in Swiss competitions for painting and drawing and over the years wins important prizes.

The Swiss press and art criticism controversially discuss Hodler's works. The artist early on recognizes the usefulness of this media presence, whether positive or negative, and encourages it to the best of his abilities.

### Outstanding. In the Milieu of the Berlin Secession

Hodler soon sets his sights on the European art metropolises and avant-garde associations in order to build his career internationally. The Berlin Secession is founded in 1889–99 and is a strong counter-movement to academic exhibition activity. Already with its second show the association opens up to international art. Increasingly, the city on the Spree asserts itself alongside Paris and Vienna as an ambitious center for modern art. In 1900 Hodler becomes a member of the Berlin Secession; in 1911 he is made an honorary member. Over the years he regularly presents his works with the Secessionists, including Walter Leistikow (1865–1908) and Lovis Corinth (1858–1925).

Berlin galleries are also interested in Hodler. The Kunsthandlung Fritz Gurlitt is already showing his works in 1900. Paul Cassirer (1871–1926), who is also managing director of the Secession, dedicates important exhibitions at his art salon to the Swiss artist from 1907 onward. Soon Hodler is, though not uncontroversial, taken for granted as part of Berlin modernism. One critic sums it up in 1911: "The tireless Secession presented Hodler's paintings at every opportunity; he is known on all sides as the best monumental painter of the present [...] because Hodler belongs to Germany like Gottfried Keller."

### Monumental. Berlin Discovers His Oeuvre: Portraits

Ferdinand Hodler's portraits are seen in Berlin relatively late. His early naturalistic portraits are first shown at the Kunstsalon Paul Cassirer in 1907. Reviews of the show emphasize that these works in particular, just like the landscapes, can persuade even his most vehement opponents of "this man's extraordinary talent." For the painter from Geneva, portraits represent an artistic challenge and a good source of income. He repeatedly portrays his closest family circle, his friends, and his acquaintances. Hodler uses his numerous self-portraits to explore

different moods and means of expression.

Hodler develops an unmistakable pictorial language for his empathic depictions of people. To achieve this he works closely with those to be portrayed. First he studies their characteristic poses and qualities. The painter employs technical aids when realizing portraits. For example, he places a frame with a grid of threads between himself and the model in order to render proportions correctly. Hodler's penchant for frontal views can be traced back to his interest in symmetries, which also determine his figure paintings and landscapes.

### **Monumental. Berlin Discovers His Oeuvre: Figure Paintings**

With the monumental figure painting "Die Nacht" (Night) (1889–90) at the "Grosse Berliner Kunstausstellung" (Great Berlin Art Exhibition) in 1898 Ferdinand Hodler attracts attention in the German capital for the first time. The painting had caused a scandal in Geneva in 1891. From that time forward, "Die Nacht" belongs to a group of splendid yet representative works that the artist repeatedly sends to important exhibitions in Europe. Hodler's works are already categorized as Symbolism during his lifetime; its enigmatic, dreamy, atmospheric paintings celebrate the soul. The Berlin public, with its sober Prussian mentality, cannot make much of this new movement at first and has a difficult time with Hodler's figure paintings. Many artists and critics open to modernism react in an unreservedly positive way. One art and architecture journal in Berlin writes in 1905: "Hodler's works fall so completely outside the circle of the other works that one can speak here of a new, complete artistic personality in the monumental sense."

Around 1910–11 Expressionism catches on in Berlin. The representatives of the new generation make emotional experience the focus of their art. Hodler becomes a modern classic and is considered a trailblazer for this new current.

### **Monumental. Berlin Discovers His Oeuvre: Landscapes**

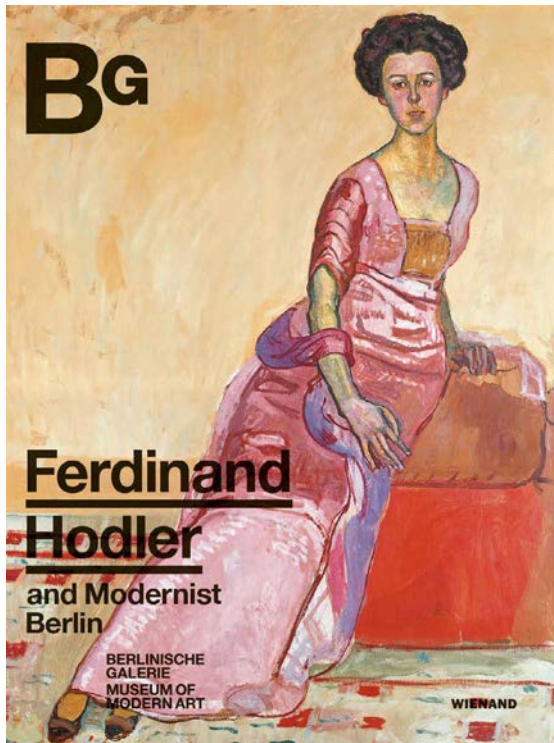
Ferdinand Hodler's innovative depiction of the Alps still influences our view of Switzerland today. The painter dispenses with vertical elements in the painting, such as trees or cliffs, that would delimit the pictorial field on the sides or lead into it. The staffage figures popular in Alpine painting do not interest him either. For him, every landscape already possesses its own character and expresses emotions. Hodler

experiments instead with locations, viewing angles, and excerpts. As in his figure paintings, in his landscapes too he works with rhythms and symmetries, which he calls "parallelism," to heighten the emotional effect. Layouts in horizontal stripes emphasize that the landscape stretches beyond the edges of the picture. Ornamental compositions, such as the oval in which he places depictions of Lake Geneva, conform to his idea of a great order in nature.

At his first appearances in the Berlin Secession Hodler initially wagers above all on his Symbolist figure paintings. From 1904 onward, however, his landscapes are increasingly seen at the Secession and in the city's galleries. These works in particular enjoy great popularity among collectors. In the growing metropolis of Berlin they satisfy a longing for expanse, air, and light.



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## Exhibition catalogue

Ferdinand Hodler's evocative figure paintings, mountain landscapes and portraits are Modernist icons. The Swiss artist (1853–1918), an influential force in symbolism, drew great international acclaim even in his own lifetime. Contemporaries valued Hodler above all as a master of human characterisation: as the artist Paul Klee noted in 1911, he could “create the soul by painting the body”. Few people realise today that Hodler's path to fame lay through Berlin.

At the dawn of the 20th century, the capital of the German Reich had become a leading hub of European art alongside Paris, Vienna and Munich. These cities offered Hodler a chance to publicise his work outside Switzerland. The exhibition “Ferdinand Hodler and Modernist Berlin” traces his success on the banks of the Spree.

### **Editors**

Stefanie Heckmann, Janina Nentwig, Thomas Köhler

### **Publisher**

Wienand Publishing House

### **Authors**

Contributions from Stefanie Heckmann, Janina Nentwig, Diana Blome, Matthias Fischer, Niklaus Manuel Güdel, Rebecca Kruppert, Anke Matelowski, Wolfgang Schöddert

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Ferdinand Hodler, Bezauberter Knabe (Die Kindheit), um 1909,  
Foto: © bpk / Städel Museum / Ursula Edelmann

## Programme in English

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### **Tours by the curator (in German)**

Mon 13.9., 4.10., 25.10. (with translation into DGS)

1.11., 6.12., 17.1.22

Every Mon, 2 pm

Included in museum's admission  
Registration on-site, limited capacities

### **Public guided tours in English**

Mon 4.10., 6.12., 3.1.22 3pm

Every Sat, 4:15 pm

Included in museum's admission  
Registration on-site, limited capacities

### **Group Tours**

60/90/120 minutes, 60/85/110€

(plus admission to the museum, individual tickets at  
concessionary rate)

Tours can also be booked in German and French,  
plus foreign language charge.

Booking and further details:  
Museumsdienst Berlin at Kulturprojekte GmbH,  
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### **More information**

[berlinischegalerie.de/en/education](http://berlinischegalerie.de/en/education)



Ferdinand Hodler, Anbetung, 1893/94, Foto: © Kunsthaus Zürich

## #Ferdinand Hodler

Online campaign  
for the exhibition

10.9.21 – 17.1.22

The Berlinische Galerie is using the occasion of the exhibition “Ferdinand Hodler and Modernist Berlin” to tell a series of ten stories conveying the artist’s fascinating biography and his previously little-known connection to the art city Berlin.

An online campaign tells, among other things, the story of Hodler’s success on the Spree and how his path to fame led to Berlin. In addition, his works conceal numerous interesting connections to his life. The stories thus present an opportunity to get closer to the artist personally and learn about his childhood and his family. Women had a strong attraction for him and were of formative significance in his life. Over the course of the exhibition these background stories will be published successively on the museum’s online channels with the hashtag #FerdinandHodlerBG. The first three stories follow to open the exhibition:

### **Hodler is coming to Berlin!**

Two young people, a meadow in bloom. The girl has turned to face the boy and is pursing her lips as if to kiss. Spring by Ferdinand Hodler (1853–1918) is a poetic emblem of the season and of youth, of first love and awakening sexuality. The Swiss artist painted this motif four times and exhibited it in Berlin multiple times. Just how surprisingly close Hodler’s connections to the art scene on the Spree were more than a hundred years ago can be discovered at the Berlinische Galerie beginning on September 10. Spring – it also stands for the dawn of a new era around 1900.

### **Always a dead person in the house**

Ferdinand Hodler is born in Bern in 1853, the oldest of six children. His family lives under the most modest conditions. His childhood and youth are shaped by tragic deaths. Early on Hodler loses both of his parents and his four younger brothers to tuberculosis. In 1885 his only sister dies of the lung ailment as well. The artist recalls: “Death was everywhere in my family. In the end it seemed to me as if there were always a dead person in the house and that was how it had to be.” Later Hodler will repeatedly take up the theme of death in his painting.



### **The Closest Circle: Hodler's Models**

Wives, lovers, children, friends – Ferdinand Hodler depicted his closest circle often, both in portraits and in Symbolist figure paintings. His beloved son, Hector, especially modeled for him often. We encounter him, already as a child, in compositions such as “Adoration,” an emblem of the human being reverentially turning to nature. Although little Hector is rendered exaggeratedly here, his portraitlike features are unmistakable. Paintings such as this one bear witness to Hodler’s loving gaze at his son.

### **Social Media**

#FerdinandHodlerBG  
#berlinischegalerie

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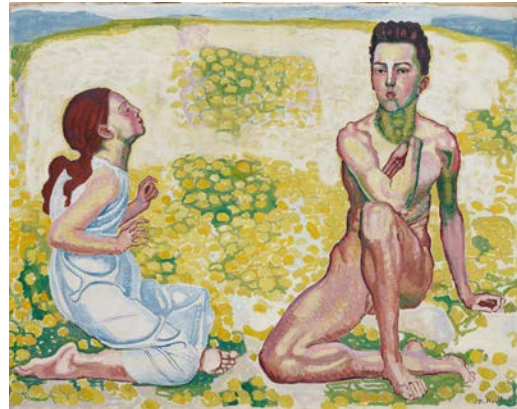
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Tel +49 (0)30 78 902 600  
berlinischegalerie.de

Admission 12 €, concessions 9€  
Wed–Mon 10 am–6 pm  
Tue closed



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## Press images



Ferdinand Hodler, Der Frühling, ca. 1910, © Privatsammlung

Please note that this image must not be cropped.



Ferdinand Hodler, Heilige Stunde, 1911, Stiftung für Kunst, Kultur und Geschichte, Winterthur; © SKKG, 2020 // SIK-ISEA, Zürich (Philipp Hitz)



Ferdinand Hodler, Die Lebensmüden, um 1892, Stiftung für Kunst, Kultur und Geschichte, Winterthur, Foto: © SIK-ISEA, Zürich (Philipp Hitz)



Ferdinand Hodler, Der Tag, 1899-1900, Foto: © Kunstmuseum Bern



Ferdinand Hodler, Die Nacht, 1889-1890, Foto: © Kunstmuseum Bern

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Ferdinand Hodler, Selbstbildnis, 1916, Foto: © Kunstmuseum Bern



Ferdinand Hodler, Der Mäher, 1909/10, Foto: © Kunstmuseum Bern



Ferdinand Hodler, Zwiegespräch mit der Natur, 1884, Foto: © Kunstmuseum Bern



Ferdinand Hodler, Verwundeter Jüngling, 1883, später überarbeitet, Kunstmuseum Bern, Foto: © SIK-ISEA, Zürich (Walter Rudolf Dräyer)



Ferdinand Hodler, Bezauberter Knabe (Die Kindheit), um 1909, Foto: © bpk / Städel Museum / Ursula Edelmann



Ferdinand Hodler, Anbetung, 1893/94, Foto: © Kunsthaus Zürich



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Ferdinand Hodler, Bildnis einer Unbekannten (La Conchita), um 1913, Foto: © Kunstmuseum Bern



Ferdinand Hodler, Blick ins Unendliche, Kopfstudie, 1915, Foto: © Kunstmuseum Bern



Ferdinand Hodler, Bildnis Clara Pasche-Battié, um 1916, Foto: © Kunstmuseum Bern



Ferdinand Hodler, Bildnis Giulia Leonardi (Italienerin), 1911, Foto: © Kunstmuseum Bern



Ferdinand Hodler, Fröhliches Weib, um 1911, Foto: © Kunstmuseum Bern



Ferdinand Hodler, Lied in der Ferne, 1904/05, Foto: © Kunsthalle Mannheim / Rainer Diehl

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Ferdinand Hodler, Bildnis Helene Thiele, 1899, Foto: © Kunsthaus Zürich



Ferdinand Hodler, Bildnis Hélène Weiglé, 1888, Foto: © bpk / Städel Museum / Ursula Edelmann



Ferdinand Hodler, Bildnis Augustine Dupin mit Hector (Mutter und Kind), 1888, Foto: © Kunsthaus Zürich



Ferdinand Hodler, Bildnis Gertrud Müller, 1911, Foto: © Kunstmuseum Solothurn Dübi-Müller-Stiftung



Ferdinand Hodler, Bildnis Gertrud Müller im Garten, um 1916, Foto: ©Kunstmuseum Bern



Ferdinand Hodler, Ergriffenes Weib, 1910, Stiftung für Kunst, Kultur und Geschichte, Winterthur, Foto: © SIK-ISEA, Zürich (Martin Stollenwerk)





Ferdinand Hodler, Thunersee von Leissigen aus, 1904, Foto: © Kunstmuseum Bern



Ferdinand Hodler, Sommerlandschaft (Der Kastanienbaum), um 1901, Foto: © Kunstmuseum Bern



Ferdinand Hodler, Genfersee von Chexbres aus, um 1904, Stiftung für Kunst, Kultur und Geschichte, Winterthur, Foto: © SIK-ISEA, Zürich (Philipp Hitz)



Lovis Corinth, Petermannchen (Porträt Charlotte Berend), 1902, Jüdisches Museum Berlin, Foto: © Roman März



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