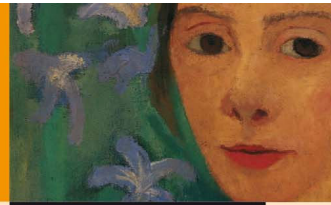


Paula in Paris

Paula Modersohn-Becker und die Kunst in Paris um 1900

Von Cézanne bis Picasso

Kunsthalle Bremen 13. 10. 2007 – 24. 2. 2008



KUNSTHALLE BREMEN

PRESS INFORMATION

Paula Modersohn-Becker and Art in Paris around 1900 **The Kunsthalle Bremen shows masterpieces by the artist in a special large-scale exhibition**

Paula Modersohn-Becker was a pioneer of Modernism in Germany and an artist of international standing: to mark the 100th anniversary of her death, the Kunsthalle Bremen is presenting 61 of the painter's outstanding paintings and numerous drawings in a special large-scale exhibition. Paula Modersohn-Becker travelled four times to Paris, where she met the artists of the French avant-garde around 1900. Their ideas endorsed her own development towards a radically modern pictorial language. By presenting direct comparisons, for the first time the exhibition highlights points of contact between Paula Modersohn-Becker's oeuvre and those of artists such as Cézanne, Gauguin and Van Gogh, the "Nabis", Picasso or Matisse.

Longing for the Cosmopolitan City

Paris represented a fix point in the life of Paula Modersohn-Becker (1876-1907). As early as 1898, shortly after her arrival in the rural, secluded artists' colony Worpswede near Bremen, she expressed a longing to visit Europe's throbbing art metropolis, and travelled there for the first time on New Year's Eve 1900. Thrilled, she immersed herself in the latest art scene, visited museums and galleries, and took drawing and painting lessons. Further visits followed in the years 1903, 1905 and 1906/07. In a letter to her mother in 1905, the artist described "how this immersion in a strange city with its thousand vibrations" was becoming "almost an existential necessity".

Brilliant Colours, Simplified Forms

In Paris, Paula Modersohn-Becker saw the works of important artists like Cézanne and Gauguin in exhibitions and displayed by art dealers. She also met contemporaries like Rodin and Maillol personally. As the Bremen exhibition indicates clearly, the young painter saw her own, highly modern views confirmed by her experiences of Paris art and was inspired to search for new expressive forms: consistently and independently, she continued to develop her own pictorial language above and beyond Naturalism and Impressionism. Increasingly, she applied brilliant colours in a two-dimensional manner,

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arriving at a highly expressive, very simple formal language. Cézanne and Gauguin in particular exercised a decisive influence on Paula Modersohn-Becker's development. On 21st October 1907, shortly before her death, she wrote to her friend Clara Rilke-Westhoff: "Recently, I have been thinking intensely of Cézanne; the way that he is one of only three or four painterly influences whose impact on me has been like a thunderstorm, like some monumental event".

Radically Modern Still-life and Figurative Paintings

Her diaries and letters document the importance of the artist's experiences in Paris. But with which art trends did she come into direct contact? Where can we find parallels of motif and style to artists that she did not mention in her notes? The presentation in the Kunsthalle Bremen investigates these questions. In doing so, it concentrates mainly on Paula Modersohn-Becker's outstanding still-life and figurative paintings from the years 1900 to 1907. In numerous cases, these will be directly compared and contrasted to works of the French avant-garde: an exciting spectrum that ranges from the "fathers of Modernism" - Paul Cézanne, Paul Gauguin and Vincent van Gogh - to the artists' group the "Nabis", and the youngest contemporary artists of that period like Henri Matisse and Pablo Picasso. All this impressively underlines the importance of Paula Modersohn-Becker's own work.

Loans from Leading Museums and Private Collections

After the successful special exhibitions "The Blue Rider" (2000), "Van Gogh: *Fields*" (2002/3) and - most recently - "Monet and *Camille* - Portraits of Women in Impressionism" (2005/6), the Kunsthalle Bremen is once again combining a popular exhibition theme with academic research. Important international and national museums such as the Musée d'Orsay, Paris, the Art Institute of Chicago or the Ny Carlsberg Glyptotek, Copenhagen, as well as many private collectors, are supporting the exhibition with numerous loans. The exhibition "Paula Modersohn-Becker and the Art in Paris around 1900 - From Cézanne to Picasso" is being curated by Dr. Anne Buschhoff, a curator at the Kunsthalle Bremen, with cooperation from Dr. Henrike Holsing, and supervised academically by the Paula Modersohn-Becker Foundation. It is taking place under the overall patronage of the State Minister for Culture, Bernd Neumann.

13.10.2007 to 24.2.2008

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Paula Modersohn-Becker and Art in Paris around 1900 – From Cézanne to Picasso

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With generous support from: Die Sparkasse Bremen, EWE AG, swb AG, Bremer Tageszeitungen AG

Bremen Marketing Gesellschaft

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Simultaneously in the Paula Modersohn-Becker Museum:

13.10.2007 to 24.2.2008

Paula Modersohn-Becker and the Egyptian Mummy Portraits

Homage to mark the 100th anniversary of the artist's death

Paula Modersohn-Becker Museum, Böttcherstraße 6-10, 28195 Bremen

T +49 (0)421-336 50 77, info@pmbm.de, www.pmbm.de

Further exhibitions about Paula Modersohn-Becker:

21.11.2007 to 1.2.2008

Inspiration Paris - Bernhard Hoetger, Paula Modersohn-Becker und die Pariser Skulptur um 1900

FinanzCentrum der Sparkasse Bremen, Am Brill 1-3, 28195 Bremen

T +49 (0)421-179-0, www.sparkasse-bremen.de

1.7.2007 to 24.2.2008

Life! Paula Modersohn-Becker in Worpswede

A joint project by the cultural institutions in Worpswede

T +49 (0)4792-93 58 20, info@worpswede.de, www.worpswede.de

13.10.2007 to 24.02.2008

Paula Modersohn-Becker and Otto Modersohn – An Artist Couple around 1900

Niedersächsisches Landesmuseum Hannover, Willy-Brandt-Allee 5, 30169

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