

## Am Waldrand – Works from the Collections of Glarner Kunstverein

Karel Appel, Hans Arp, Joseph Beuys, John Chamberlain, Corneille, Alan Davie, Max Ernst, Sam Francis, Asger Jorn, Ernst Ludwig Kirchner, Franz Kline, Lucebert, Mario Merz, George Segal, Lill Tschudi  
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The forest edge (Am Waldrand) marks the boundary between hallucinatory, luxuriant thickets and wide-open spaces. This is where chaotic underbrush distinguishes itself from civilized space. It is the border crossing and dividing line between expansion and density, form and form disintegration, intense daylight and twilight. Where the forest begins, appearances are transformed. Here, the indeterminacy between face and grimace, between man and creature, begins. Beneath treetops in a fragmented half-light, between ferns, clumps of moss and fallen branches, perception drifts into the psychedelic and the ambiguous. What civilization has cast-off is also deposited at the forest edge—a hodgepodge of spurned and forgotten things.

The exhibition takes its title from Ernst Ludwig Kirchner's small-scale painting *Am Waldrand*, created ca. 1935–36 in Davos. It serves as the point of departure for an examination of works from the collections of the Glarner Kunstverein, brought together in loose, formal, and associative relationships. In various ways, the works convey a game of contrasts and charged formal relationships, and are in some cases poised to become relics themselves. This game of contrasts is occasionally manifested in expressive or surreal, extravagant imagery. In some works, it is evident in ruptures in color or it mutates into simple contours, into quasi-childlike arrangements of stick figures, circles, dots, suns, birds, and palm trees on fantastical islands.

Other works reference a primary and archetypal aesthetic, an intuitive artistic expression freed of academic constraints, and mythological references. The painters of the Cobra movement—Asger Jorn, Lucebert, Karel Appel und Corneille—insist on an anti-formalism. Neither man, nor plant, nor animal, lines, shapes, and colors are distorted to dubious creatures and grotesque visages.

The forest edge as a place of solitude and periphery refers both to the setting of Kunsthau Glarus and its collections in an international context. Situated at the foot of the Glarner Alps, jutting up on the left and the right, and surrounded by the Volksgarten's lush greenery, visible from the Seitenlichtsaal and thus presenting a significant visual challenge to the art on display, the Kunsthau itself is located on the periphery of international art production. A large part of the collections reflects an historic account of local art production on the margins of international avant-garde. The periphery assumes the schizoid role of balancing regional and international interests. The connection to urban centers, however, is never lost and remains stable—it supplies the exhibitions and collections.

The exhibition combines works from the Marc Egger Collection and the Othmar Huber Collection with works from the permanent collection of Glarner Kunstverein.

Curated by Kathrin Bentele and Judith Welter