

KUNSTHAUS ZÜRICH

Ferdinand Hodler, artist (*14.3.1853 Bern, +19.5.1918 Genf)



Title	Verwundeter Krieger mit Flamberge
Also known as	Wounded Warrior with Flamberg
Date	1896
Medium	Oil on canvas
Dimensions	image: 296 x 113 cm
Signature	-
Inscription	-
Catalogue raisonné	Bätschmann/Müller 2012 III.1293
Edition / number	-
Edition	-
Inv. No.	830
Credit line	Kunsthau Zurich, Property of the Swiss Confederation, Berne, 1907
Accession year	1907
Object type	painting
Classification	D 1[1] art 20th century CHE
Description	For the two narrow walls of the Waffenhalle, the central hall of the Swiss National Museum in Zurich, which opened in 1898, the beginning and end of the federal power politics were to be depicted; the latter marking the Battle of Marignano in 1515, in which the dreaded, usually victorious Swiss infantry was defeated by the modern artillery of François I. Hodler won the competition announced on August 1, 1896, which was decided on January 26, 1897, by a jury of artists, including Anker and Koller, and architects. Heinrich Angst, the director of the museum, sparked fierce opposition, which led to the biggest art controversy in Switzerland and, for many inhabitants of Zurich, marked the move from realism to a modern conception of art. In 1900, after endless requests for corrections and obstructions, which finally had to be ended by an intervention from the Federal Council, Hodler was able to complete the fresco (see Ferdinand Hodler (exh. cat. Zurich/Berlin, Nationalgalerie/Paris, Musée du Petit Palais 1983), pp. 113-126, 259-269; Jura Brüscheweiler: Ferdinand Hodler (exh. cat. Martigny 1991), pp. 196-235; Ferdinand Hodler. Vom Frühwerk bis zur Jahrhundertwende.

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Zeichnungen aus der Graphischen Sammlung des Kunsthauses Zürich (Zürich 1990; = Collection Booklet 15), pp. 102-127; Vom Karton zum Wandbild. Ferdinand Hodlers 'Rückzug von Marignano' (Zeitschrift für Schweizerische Archäologie und Kunstgeschichte, ZAK 57, 2000/3 [thematisches Heft]), 2000).
The 'Wounded Warrior with Flamberg' is the figure in the size and quality of execution required for the competition in addition to the design for the overall composition. It earned Hodler the nickname 'Bluthodler' [Blood-Hodler] from his opponents.

Provenance Ferdinand Hodler (*1853 Bern, +1918 Genf) (Künstler/-in)
Schweizerische Eidgenossenschaft (Sammlung), Bern, Kauf
ab 1907, Zürcher Kunstgesellschaft | Kunsthaus Zürich (Museum), Zürich, Leihgabe

Provenance category -

About the provenance (State of research 01.01.2007)

Literature

- Kunsthaus Zürich. Gesamtkatalog der Gemälde und Skulpturen, hrsg. von Zürcher Kunstgesellschaft et al., Sammlungskatalog, Ostfildern: Hatje Cantz, 2007, S. 281.
- Oskar Bätschmann/Paul Müller/Schweizerisches Institut für Kunstwissenschaft et al.: Ferdinand Hodler. Catalogue raisonné der Gemälde. Band 3 (in 2 Teilbänden), Die Figurenbilder (Œuvrekataloge Schweizer Künstler 23), Zürich: Scheidegger & Spiess, 2017, No. 1293.
- Carl-Albert Loosli: Ferdinand Hodler. Leben, Werk und Nachlass, Bern: Suter, 1921, No. 1179.
- Paul Müller et al.: «Vom Karton zum Wandbild. Ferdinand Hodlers <Rückzug von Marignano>. Technologische Untersuchungen zum Entstehungsprozess», in: Zeitschrift für schweizerische Archäologie und Kunstgeschichte = Revue suisse d'art et d'archéologie = Rivista svizzera d'arte e d'archeologia = Journal of Swiss archeology and art history, Bd. 57, Heft 3, 2000, S. 186-275, S. 187.
- Hodler, hrsg. von Jura Brüscheweiler, Ausst.-Kat. Fondation Pierre Gianadda, Martigny: Fondation Pierre Gianadda, 1991, No. 83, S. 200.