

Rooms 1–7 and Cabinet: Franz Gertsch. Spring, Summer, Autumn and Winter

Introduction

The new extension of the Museum Franz Gertsch was opened on the occasion of the artist's 89th birthday with an exhibition of works by Franz Gertsch from 1954 to 2018. Spread out across the whole building, it includes the newly built Four Seasons Gallery for Gertsch's cycle and features the premiere of a new painting.

The exhibition at the Museum Franz Gertsch builds on the show with which the museum was opened in 2002. The focus is now placed on the museum's own collection, which has grown considerably in the meanwhile, as well as the works produced by the artist since that time. Major loans from the collections of the artist and the museum's patron Dr h.c. Willy Michel are likewise on view.

The knowledge about the establishment of a museum dedicated to the presentation of his work not only inspired the artist Franz Gertsch since the late 1990s to think in terms of exhibition spaces but also to create whole groups of works for such spaces. In the first exhibition gallery we can see the familiar, indeed classic arrangement of works encompassing the por-

trait 'Silvia I' with 'Gräser I – IV' [Grasses] that were already presented together when the original museum building opened.

The second combination of this kind is located in the extension. The paintings making up Franz Gertsch's Four Seasons cycle from the collection of Dr Michel now permanently unfold their fascinating effect in a custom-made space.

Alongside two painted works from the early 1950s, the other exhibition spaces present paintings and woodcuts produced by the artist between 1986 and 2018. Visitors to the museum can trace the diverse facets of the motif variations employed by Franz Gertsch in his work, including the female portrait, grasses, butterbur, Schwarzwasser river and landscapes.

A further highlight is the Swiss premiere of Franz Gertsch's recently completed painting 'Grosse Pestwurz' [Large Butterbur] (2018), which is shown in Burgdorf for the first time.

The exhibition was curated by Anna Wesle in collaboration with the artist.

Room 1 ('Silvia I' and 'Gräser I–IV')

After an almost ten-year pause during which he occupied himself exclusively with woodcuts, Franz Gertsch renewed his work in the medium of painting in 'Gräser I' [Grasses I] (1995/96). It depicts a considerably enlarged detail of a reed-like grass (false-brome) that grew in his garden at Rüscheegg. Viewed from a distance, the painting still seems to be closely tied to photorealism, and in fact the viewer can easily imagine that he is looking at a glossy photograph. Seen from up close, however, it becomes evident that the work involves a painting executed in mineral pigments with a dammar resin and beeswax binder on an unprimed cotton support. As opposed to his earlier paintings from the time before his intense woodcut phase that lasted from around 1986 to 1994, for example 'Johanna I' (1983/84), paint is applied here more generously and extensively; several passages of the canvas appear almost untouched. In this work, the artist began distancing himself from the photorealistic style of painting with which he attracted international recognition in the 1970s. The other paintings reference and proceed from this 'mother picture'.

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While 'Gräser III' [Grasses III] (1997) shows a detail from 'Gräser I', the detail in 'Gräser II' [Grasses II] (1996/97) is inverted. In both works, the leaves of grass are enlarged to a monumental format. The colour scheme of 'Gräser IV' [Grasses IV] (1998/99) is lighter and the painting also addresses the theme of photographic exposure. Franz Gertsch makes no effort to conceal the fact that he is working from photographic models. On the contrary. Existing unfocused passages find their way into his paintings. In this series, Gertsch pursues a conceptual way of dealing with his own painting style by enlarging the first picture and playing with details and exposures.

The young girl Silvia appears within this group of grass paintings like a figure from earlier times. Franz Gertsch is already pursuing the theme of time here, albeit in the sense of timelessness and not yet with a view to the cyclical passage of time. His paintings from the 1970s and 1980s are very much children of their time and one immediately senses the zeitgeist of these decades that are visibly evident in the fashion, hairstyles and furnishings. 'Silvia I' (1998) is different. The girl is shown wearing a simple cotton shirt against a mid blue backdrop. She is not

wearing conspicuous make-up and her hair is simply pulled back behind her head. The question about which decade she comes from is not easily answerable. The artist has created a striking portrait here that references the high point of portraiture in the Renaissance. Gertsch similarly went back in time for his technique. Like the medieval fresco painter, he worked on a small passage of the picture every day, proceeding in this manner using egg tempera as his painting medium until the work was completed.

On first glance, the motifs – representations of grass and portraits – seem to have little in common, but they are closely related in the eyes of the artist. His look at representational reality and conceptual approach remains independent of the motif itself. Through the underlying slide projections and the oversized enlargements achieved by means of blow-ups, 'an eye' appears like 'a lake,' 'a scrap of hair' like 'a birch grove,' and 'a shadow region' like a 'dark fir forest.' Franz Gertsch consequently also characterizes his portraits of women as facial landscapes: faces are dealt with as if they were landscapes and landscapes are individualized and made recognizable. In his paintings, Gertsch attempts to walk on a tightrope between image and reality

in order to attain a perfect balance between the representational model given by nature (or reproduced on a photographic slide) and an artistic construction which functions according to a completely different set of rules.

Room 2 ('Johanna I' and portrait woodcuts)

The painting 'Johanna I' (1983/84) is the penultimate work in a series of women's portraits from 1980s that followed upon a self-portrait of the artist. The sitter is the then circa 20-year-old daughter of a now deceased Viennese publisher, editor and art collector. Franz Gertsch is at the height of his photorealistic phase here. The silhouette of the delicately made-up young woman with light brown hair appears against a neutral background. Johanna looks somewhat provocatively at the viewer. The perfection of her beauty and that of the picture's painterly execution creates a feeling of remoteness and aloofness. While this portrait can easily be dated to the nineteen eighties by means of the typical fashion styles and make-up, Franz Gertsch lessened such time-bound aspects in later portraits of women, e.g. 'Silvia I' (1998). He subsequently painted 'Johanna II' (1985), which is now in the Hess Collection in Napa, California.

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The artist saw himself confronted with a problem after completing these masterpieces. The precision of the execution and the breathtaking impact these works have from close up and a distance cannot be surpassed. As was the case in the late 1960s, Franz Gertsch again ventured a step in the direction of a new means of artistic expression. He gave up painting for almost ten years and devoted himself to the woodcut.

This technique was in principle not new for him; he had already printed his first woodcuts as a teenager and oriented himself on such old masters as Dürer. In the mid 1980s, however, he developed his own type of large-format coloured woodcut that differed from his early ventures in this technique in several essential points. While he retained this technique's classic black linearity in his first woodcuts and worked with a system of black contours, the later woodcuts are characterized by a system of so-called 'light points'—the depiction of the motif results from the interaction of the print's bright spots.

As in his paintings, Franz Gertsch proceeded here from a photographic model, translating the light from a colour slide projection while working the lime wood printing block with a cutter into a

system of incised dots and untreated areas. The conceptual achievement in the realization is remarkable. Franz Gertsch and his printing team finally print a small edition of his woodcuts by hand on Japanese handmade paper by the now deceased master Heizaburo Iwano. One can confidently speak of unique works here; each handmade print differs slightly from the others and each one is printed in a different colour.

The artist worked on several blocks for a subject at the start of this phase and then printed the different motif and colour blocks over each other. This can be seen in our exhibition in 'Natascha IV' (1987/88) and 'Silvia' (2001/02). In the case of other woodcuts, for example 'Dominique' (1988) and 'Rüscheegg' (1988/89), he printed with one block and only one colour, thus approaching his old dream of a monochrome and nevertheless realistic picture in the medium of the woodcut.

The models for the portrait woodcuts on show here, Dominique, Doris, Natascha and Silvia, were young women in their early 20s from Franz Gertsch's surroundings and circle of acquaintances.

Room 3–4 ('Grosse Pestwurz', 'Das grosse Gras' and landscape woodcuts)

For the landscapes, Franz Gertsch turned to the nature in the vicinity of his studio and home at Rüscheegg, where he and his family moved in 1976. 'Schwarzwasser' concerns a nearby river of the same name. With 'Rüscheegg' (1988/89), 'Schwarzwasser I' (1990/91) and 'Pestwurz' [Butterbur] (1993), depictions of nature can be seen that succeeded in presenting to the viewer all the details of a complex landscape, the facets of a moving surface of water and the close-up of finely veined leaves in the notoriously resistant medium of the woodcut.

In order to attain larger sizes in the woodcut technique as the three-part works 'Triptychon Schwarzwasser' [Schwarzwasser Triptych] (1991/92) and 'Schwarzwasser II' (1993/94), the artist no longer printed several plates on top of each other like in multicolour printing but rather printing several plates next to each other or printing numerous sheets of paper. The monumental woodcut 'Triptychon Schwarzwasser' [Schwarzwasser Triptych] and the dramatic 'Schwarzwasser II', measuring approximately 3 x 6 meters, do not just take up the whole wall, but

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the whole room. The water flows, as it were, from one panel to the next, the spiralling circle caused by a falling drop of water starts in one part of the picture and continues onto the next. The sixtieth of a second it takes for the drop to fall is noted and recorded in the photograph; it is still there in the woodcut, palpable, manifest.

Just like the women's portraits, each Schwarzwasser woodcut has its own face, its own expression. The viewer can immerse himself in the subtle art of Franz Gertsch, in the fine details, the waves and motions heralded by different nuances of colour that make new visual and sensual experiences tangible.

In Room 4, visitors can experience the Swiss debut of Franz Gertsch's newest painting, 'Grosse Pestwurz' [Large Butterbur] (2018). This execution of a second large-scale painting of this subject demonstrates that he is not yet finished with his exploration of the motif known from the woodcut. One can by all means speak of a revival and interpretation of diverse subjects in Franz Gertsch's oeuvre—all the diverse strands come together in his late works to form an organic whole. While he based woodcuts on paintings in the 2000s, now, in the 2010s, he

has been producing paintings that take up themes from his woodcuts and vice versa.

The three woodcuts from the Ausblick series shown here, 'Pestwurz (Ausblick)' [Butterbur (Prospect)] (2004/05), 'Waldweg (Ausblick)' [Forest Path (Prospect)] (2005/06) and 'Gräser (Ausblick)' [Grasses (Prospect)] (2006/07), were made in the mid 2000s and are in part permanently exhibited at REHAU ART in Germany. On display are grasses that are clearly linked to the painting 'Gräser I' [Grasses I] (1995/96), a Tuscan forest path and butterbur already familiar from the smaller-format woodcut in Room 2. The visitor's visual memory is now called for: What is the difference between the depictions in painting and print and what effect do the respective colours they are each printed in have on the viewer standing before the woodcut?

Furthermore, in this room, Franz Gertsch's most monumental woodcut is on display, 'Das grosse Gras' [Large Grass] (1999/2001), a three-part, over eight-meter wide woodcut. In terms of motif, the work continues on Gertsch's paintings 'Gräser I–IV' [Grasses I–IV] (1995–99), and its triptych format reveals a contentual link to the 'Schwarzwasser Triptychon' [Schwarzwasser

Triptych] (1991/92). Just as the ring-shaped motions of the water spread out from one part to the others, 'Das grosse Gras' [Large Grass] can also be read across the individual prints. The piece's three-fold nature and simple monumentality creates an aura of the sublime and sacred.

Room 5 ('Waldweg (Campiglia Marittima)')

The painting 'Waldweg (Campiglia Marittima)' [Forest Path (Campiglia Marittima)] (2013/14) takes up and interprets a familiar theme from his woodcuts, too. It concerns a Tuscan landscape interspersed with flickering light and sun spots that is closely related to the woodcut 'Waldweg (Ausblick)' [Forest Path (Prospect)] (2005/06). This is not the only point where the close links between the artist's painted and printed oeuvre are made evident.

The photographic model was taken during a vacation: 'It is a path through underbrush and evergreen holm oaks that leads to the sandy beach on the sea.' (Trans. from Franz Gertsch in the catalogue 'Rehau. Ausblick Franz Gertsch' (2007), p. 52.) The viewer asks himself whether he would have noticed all of this when looking at

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the woodcut. The Mediterranean sun is quite noticeable in the painting. Franz Gertsch worked here with a warm eggshell white that determines the essence of the painting's colour scheme. Ever since working on the Four Seasons, he has increasingly attempted to reduce the number of the colours he employs—his path to monochrome painting is not yet completed. He also takes a further step on the road to abstraction in a realistic painting with 'Waldweg (Campiglia Marittima)' [Forest Path (Campiglia Marittima)].

Room 6 ('Pestwurz', 'Winter' and 'Sommer')

With 'Pestwurz' [Butterbur] (2014/15) the artist takes up for the first time the motif already familiar from his woodcuts. The work enables the viewer to experience how Franz Gertsch approaches his motif with ever greater intensity. The butterbur plant had caught the artist's attention one morning after dust from the Sahara desert settled on its leaves. He has realized the subject since then in diverse woodcuts and has finally also translated it into painting.

The woodcuts entitled 'Winter' (2016) and 'Sommer' [Summer] (2016/17) concern printed realizations of the landscapes familiar from the

magisterial Four Seasons Cycle (2007–11). The motifs 'Frühling' [Spring] and 'Herbst' [Autumn] have not been realised.

Room 7 (The Four Seasons)

Here in the extension, the paintings making up Franz Gertsch's Four Seasons cycle from the collection of Dr Michel now permanently unfold their fascinating effect in a custom-made space.

In 2007, the then 77-year-old Franz Gertsch began working on a cycle devoted to the four seasons, well aware of the fact that he would probably need about one year for each painting. This great undertaking has been successfully completed; in early 2011 the artist concluded his magisterial Four Seasons cycle with 'Frühling' [Spring]. The cycle can doubtlessly be seen as the magnum opus of his late work.

'Franz Gertsch paints the four seasons' – the idea for this cycle of paintings developed when the painter came across the photograph of a piece of woodlands in the fall while going through his papers. The painting 'Herbst' [Autumn] (2007/08) was modelled after this picture. The slide was projected greatly enlarged

on the canvas and served as the foundation for the monumental painting. Gertsch also sought out the nearby woods in the spring, summer and winter to take further pictures. For the photographs on which he would base the other works, Gertsch followed the changes of the seasons while already at work on the cycle: 'Sommer' is the summer of 2007, 'Winter' is the winter of 2008, and 'Frühling' is the spring of 2009. The viewer of the complete cycle is able to see how the landscape has changed over the course of the approximately twelve years between the time that the first and later pictures were made.

A new creative period began for Franz Gertsch with the work on 'Herbst'. He sketched directly on the canvas with watercolour pens for the first time and worked for a long time without a slide projector. The paint application appears freer and yet the painting still makes an astonishingly photo-realistic impression when seen from a distance. In order to see 'Herbst' in focus as a sun-drenched, autumnally shaded wooded landscape, the viewer must step back quite a bit. But the painting is also particularly fascinating when seen from close up; it becomes abstract and seemingly starts to flicker. While the play between viewing the painting from up close and

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the photo-realistic impression one gets at a distance is evenly-matched in his early pictures, the balance now seems to have shifted in favour of painting.

The painting ‘Sommer’ [Summer] (2008/09), which shines in powerful green hues, also holds a number of discoveries in store for the viewer. The painting appears flattish at first and the thicket of the leafy piece of woodlands seems impenetrable. But upon closer examination, one is pulled into the depths and the various zones unfold ever different and new nuances and impressions.

With ‘Winter’ (2009), one does not encounter a summery leafy forest, but a snowy piece of woodlands in the morning that admits the viewer. Trees, branches and twigs fashioned in finely shaded hues of brown traverse the work’s surface in a netlike manner. Snow is everywhere and yet it does not obstruct the view of nature. Several branches carry a layer of snow and the lower right corner appears entirely white at first. Seen from up close, the feeling of freshly fallen snow becomes almost tangible. Franz Gertsch has succeeded in structuring the white landscape by means of fine gradations of colour,

visualizing the delicate powdery characteristics of snow for the viewer.

‘Frühling’ [Spring] (2010/11), the last painting from the Four Seasons cycle, shows a somewhat larger detail than the previous ones. It becomes evident that all four works must be viewed in order to comprehend the landscape topographically. The cycle reaches a further highpoint in terms of painting; Franz Gertsch executed the countless details such as small leaves, sun spots and structures visible here meticulously and yet also unconstrained.

The presentation of the Four Seasons in one room shows how the paintings harmonize in terms of colour. Franz Gertsch restricts himself to a limited palette, to a few self-made hues made of earth and mineral pigments among others. While looking at the paintings of the seasons, the colour tonalities of the individual works interlink, certain tones are taken up again from one painting to the next. The interplay between subject, painting style and colour scheme, between perception and effect occurring in each work is heightened even further in the interaction between the pictures.

Cabinet (‘Selbstbildnis’, ‘Veilchenkörbchen’ and smaller woodcuts)

Franz Gertsch painted only two self-portraits over the course of his over six decades as an artist. They date from 1955 and 1980. In his ‘Selbstbildnis’ [Self-Portrait] from 1955, the young man presents himself frontally against an orange red background. He is looking in the mirror that reflects his face. His clear blue eyes, the thick head of hair that is combed back unparted, the smooth face, the somewhat too long neck with Adam’s apple, the casual bluish shirt and soft dark blue jacket – all of these elements have been meticulously captured by the artist. Gertsch portrays himself here as an alert young man with wide-open eyes.

By choosing a frontal view for his own portrait, Franz Gertsch above all places himself in the tradition of the artist on whom he modelled himself at that time: Albrecht Dürer. Gertsch already became familiar with his works as a youth thanks to a book in his father’s library. The artist himself has stated that the first self-portraits he drew as a teenager were influenced by the silverpoint drawing made by the young Dürer from

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1484 ('Self-Portrait at the Age of 13') in the collection of the Albertina in Vienna.

The works of the young Franz Gertsch are characterised by a meticulous observation of surfaces and textures in addition to a romantic feeling for the essence and the relationships of people and things. Gertsch was not a conceptual painter at that time; he had little interest in the theories and concepts or avantgardistic modernist tendencies. He wanted to learn from the old masters of the Late Middle Ages and (Early) Renaissance, whose paintings he saw during his travels to Paris and Florence. In the process, he discovered his own topics and a personal, realistic pictorial language.

With this approach to art, however, he swam against the tide, against the zeitgeist. He nevertheless pursued his own course contrary to the

abstract and informalist tendencies of his contemporaries in Bern's art scene. Franz Gertsch himself observed that although he painted very different pictures during those years, all of his works in their diverse manifestations were in keeping with his notion of figurative realism, for example in profane or fairy tale-like mythological settings and depictions of couples, romantic landscapes, portraits or minutely detailed still lifes.

His powers of observation played an important role in this context – the precision of his painterly execution, however, varies from picture to picture. In a still life like 'Veilchenkörbchen' [Basket of Violets] (1954), the young artist captures every wrinkle; the textures emerge as fresh as ever before the viewer's eyes. This phase of old masterly meticulousness did not last long; in other paintings he proceeded with

considerably flatter and abstracted forms and details. These were years of experimentation for the young artist, who spent them exploring a variety of different artistic techniques and means of expression.

In the Cabinet, the small-format woodcuts – from 'Cima del Mar' (1990), which shows a bay difficult to access on the island of Ibiza, to 'Saintes Maries de la Mer' (2013), which reinterprets the subject matter of a painting by Franz Gertsch from the early 1970s – find a fitting exhibition site and invite the viewer to take a very look.

(Translation: Michael Wolfson)

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Biografie

1930 Geboren am 8. März in Möriegen im Kanton Bern
 1947–50 Ausbildung in der Malschule Max von Mühl-
 en, Bern
 1950–52 Weiterbildung bei Hans Schwarzenbach, Bern
 1963 Heirat mit Maria Meer
 1967 Louise Aeschlimann-Stipendium
 1969 Erste grossformatige realistische Gemälde
 1970 Familien- und Gruppenszenen, «Situations»-
 Porträts
 1972 Teilnahme an der *documenta V* mit dem Bild
Medici
 1974–75 DAAD-Stipendium, Berlin
 1976 Umzug nach Rüscheegg
 1978 Teilnahme an der Biennale in Venedig
 1980 Beginn der Porträt-Serie mit *Selbstbildnis*, es
 folgen *Irene, Tabea, Verena, Christina* und *Jo-
 hanna*
 1986 Gibt vorübergehend die Malerei auf; Beginn
 grossformatiger Holzschnitte
 1994 Wiederaufnahme der Malerei, bis 2004 ent-
 stehen *Gräser I–IV* sowie *Silvia I–III*
 1997 Verleihung des Kaiserrings der Stadt Goslar
 1999 Einzelpäsentation auf der Biennale in Venedig
 2002 Eröffnung des Museum Franz Gertsch in
 Burgdorf
 2004–07 Holzschnitt-Serie *Ausblick* mit *Pestwurz, Wald-
 weg* und *Gräser*
 2005 Retrospektive im Museum Franz Gertsch und
 im Kunstmuseum Bern, weitere Stationen der
 Ausstellung sind Aachen, Tübingen und Wien
 (2006)
 Verleihung der Ehrenbürgerwürde der Chris-
 tian-Albrechts-Universität, Kiel
 2007–11 Vier Jahreszeiten-Zyklus mit den Gemälden
Herbst, Sommer, Winter und *Frühling*
 2011 «Franz Gertsch. Jahreszeiten. Werke von 1983
 bis 2011» im Kunsthaus Zürich
 2011–13 Triptychon *Guadeloupe* mit den Gemälden *Ma-
 ria, Bromelia* und *Soufrière*
 2013–15 Holzschnitte *Saintes Maries de la Mer* und
Bromelia; Gemälde *Waldweg (Campiglia Marit-
 tima)* und *Pestwurz*
 2016–19 Holzschnitte *Winter, Sommer* und *Maria II*;
 Gemälde *Meer, Grosse Pestwurz* und *Gräser V*

Biography

1930 Born on March 8 in Möriegen, canton of Berne
 1947–50 Education at the art school of Max von Müh-
 lenen, Berne
 1950–52 Further education with Hans Schwarzenbach,
 Berne
 1963 Marriage to Maria Meer
 1967 Louise Aeschlimann-Scholarship
 1969 First large-scale realistic paintings
 1970 Family and group scenes, 'situations'-portraits
 1972 Participation at *documenta V* with the painting
Medici
 1974–75 DAAD-Scholarship, Berlin
 1976 Gertsch family moves to Rüscheegg
 1978 Participation at the Venice Biennale
 1980 Gertsch starts painting a series of portraits
 with *Self-Portrait*, followed by *Irene, Tabea,
 Verena, Christina* and *Johanna*
 1986 Gertsch stops painting and concentrates on
 large-scale woodcuts
 1994 Starts painting again; until 2004 *Gräser I–IV*
 and *Silvia I–III* are created
 1997 Kaiserring award of the city of Goslar
 1999 Solo show at the Venice Biennale
 2002 Opening of the Museum Franz Gertsch in
 Burgdorf
 2004–07 Woodcut series *Ausblick* with *Pestwurz, Wald-
 weg* and *Gräser*
 2005 Retrospective at the Museum Franz Gertsch
 and the Kunstmuseum Bern, further venues of
 the exhibition are Aachen, Tübingen and Vien-
 na (2006)
 Honorary citizen award of the Christian-
 Albrechts-University of Kiel
 2007–11 Cycle of the four seasons with the paintings
Herbst, Sommer, Winter and *Frühling*
 2011 'Franz Gertsch. Seasons. Works from 1983 to
 2011' at Kunsthaus Zürich
 2011–13 *Guadeloupe* triptych with the paintings *Maria,
 Bromelia* and *Soufrière*
 2013–15 Woodcuts *Saintes Maries de la Mer* and *Bro-
 melia*, paintings *Waldweg (Campiglia Marittima)*
 and *Pestwurz*
 2016–19 Woodcuts *Winter, Sommer* and *Maria II*; paint-
 ings *Meer, Grosse Pestwurz* and *Gräser V*

Biographie

1930 Né le 8 mars 1930 à Möriegen, canton de Berne
 1947–50 Formation à l'école de peinture de Max von
 Mühlénen, Berne
 1950–52 Poursuite de sa formation auprès de Hans
 Schwarzenbach, Berne
 1963 Mariage avec Maria Meer
 1967 Bourse « Louise Aeschlimann »
 1969 Premiers tableaux « hyperréalistes » en grand
 format
 1970 Scènes de famille et de groupes ; portraits de
 « situations »
 1972 Participation à la *documenta V* avec le tableau
Medici
 1974–75 Bourse du DAAD pour Berlin
 1976 Nouveau domicile à Rüscheegg
 1978 Participation à la Biennale de Venise
 1980 Franz Gertsch commence à peindre une série
 de portraits avec *Autoportrait*, puis *Irene,
 Tabea, Verena, Christina* et *Johanna*
 1986 L'artiste arrête la peinture et commence à
 créer des gravures sur bois en grand format
 Reprise de la peinture ; jusqu'en 2004, il peint
Gräser I–IV et *Silvia I–III*
 1997 Gertsch reçoit le prix « Kaiserring » de la ville
 de Goslar
 1999 Présentation individuelle à la Biennale de Ve-
 nise
 2002 Inauguration du Musée Franz Gertsch à Burg-
 dorf
 2004–07 Série des gravures sur bois *Ausblick*, avec
Pestwurz, Waldweg et *Gräser*
 2005 Rétrospective au Musée Franz Gertsch et au
 Musée des Beaux-Arts de Berne ; l'exposition
 sera montrée à Aix-la-Chapelle, à Tübingen et à
 Vienne (2006)
 Nommé citoyen d'honneur de l'Université
 Christian-Albrecht de Kiel
 2007–11 Cycle des Quatre Saisons avec *Herbst, Som-
 mer, Winter* et *Frühling*
 2011 « Franz Gertsch. Saisons. Œuvres de 1983 à
 2011 » au Kunsthaus Zürich
 2011–13 Triptyque *Guadeloupe* avec les tableaux *Maria,
 Bromelia* et *Soufrière*
 2013–15 Gravures sur bois *Saintes Maries de la Mer* et
Bromelia ; peintures *Waldweg (Campiglia Ma-
 rittima)* et *Pestwurz*
 2016–19 Gravures sur bois *Winter, Sommer* et *Maria II* ;
 peintures *Meer, Grosse Pestwurz* et *Gräser V*