

Max Ackermann and Otto Dix - The Höri as a refuge

The exhibition “Max Ackermann and Otto Dix - The Höri as a Refuge” sheds light on a fascinating and unusual friendship between two outstanding artists of the 20th century. Max Ackermann, known for his abstract works, and Otto Dix, famous for his realistic and often relentlessly direct depictions, found a common refuge on the Höri peninsula on Lake Constance.

Despite their different artistic approaches, they shared a deep mutual appreciation and friendship, which grew in importance both personally and artistically during the turbulent times of the world wars and the political upheavals of the 20th century. The exhibition shows how these two artists were closely connected not only through their art, but also through their personal relationships and their shared pursuit of artistic freedom and inspiration. Through a selection of their works and documentation of their time on the Höri, the special bond between Ackermann and Dix and the inspiring effect of this idyllic landscape on their work is impressively presented.

Especially during the Nazi dictatorship, the Höri proved to be an important refuge for artists who were persecuted by the regime as degenerate. While the turmoil of the war shook other parts of the country to the core, the remote location and proximity to neutral Switzerland of the Höri offered many artists a safe haven in which to pursue their art undisturbed. Exile in Switzerland therefore offered many influential artists of the time the opportunity for further development, but also for mutual connection and inspiration. This led to the formation of the so-called Höri Circle in the 1920s. The group was strongly characterized by a variety of artistic forms of expression and a strong sense of community, thus developing its own artistic identity that stood out from the trends of the time.