Floorplan
Introduction

The starting point for this exhibition is Paul Klee’s little-known friendship with the Swiss caricaturist Jacques Ernst Sonderegger, who gave the young Klee important artistic direction.

Klee and Sonderegger shared a sense of humour: the then-thriving genre of caricature embellished and satirized social and political life. By contrast, caricature offered Klee and Sonderegger a way to pose fundamental questions about human life.

What do we want from life? What inspires hope, what leads to failure, and what makes us forget pain? Can art offer an escape from the everyday challenges, exhilarating temptations, ideological constraints, and absurd paradoxes of modern life?

The works in this exhibition are playful and sometimes grotesque in their explorations of desire and frustration, sense and nonsense, life and theatre, affection and monstrosity. At the same time, they express hope that humour can overcome human fallibility, violence, and mortality.

Framing the exhibition are scenes from Charlie Chaplin’s films, which enter into fascinating dialogue with the work of Paul Klee.
Humour and irony characterize Paul Klee’s oeuvre. Early on, the artist developed a penchant for satire and filled schoolbooks with satirical doodles.

During his studies, he came to the conclusion that an idealized, beautiful art was irrelevant and behind the times. Satire offered a way out. It was an imperfect – but in his eyes adequate – means to cope with the paradoxes of the modern world.

Klee developed a mode of representation in which the subject is portrayed in a simple, straightforward manner and is often reduced to its essential features. In particular, Klee cast his ironic gaze on the everyday: from ordinary situations to universal human nature and states of mind. Mirth and tragedy, effortlessness and inscrutability, laughter and tears are playfully intertwined.
Charlie Chaplin

“When he realized that there was profound gravity behind Chaplin’s laughter, he was happy.” Paul Klee’s son Felix penned these words about his father’s admiration for the most influential comedian in the history of film.

Chaplin’s most famous role is that of the tramp, with his moustache, baggy pants, derby hat, and gentlemanly manner. Despite adverse conditions, the tramp enjoys life – and thanks to his unparalleled quick thinking and imagination, he always just narrowly escapes disaster. Even in moments of doubt, he retains his sense of humour and dignity. In his memoirs, Chaplin wrote “that tragedy stimulates the spirit of ridicule; because ridicule, I suppose, is an attitude of defiance.”

Although we do not know of any significant statements by Paul Klee on Chaplin, there are surprising parallels between his work and Chaplin’s films. This exhibition is the first to reveal these similarities.
Jacques Ernst Sonderegger
1882, Thusis – 1956, Bern

Sonderegger was an artist, caricaturist, and writer who was fascinated by human nature. He met Klee in 1906. Afterwards, they maintained a friendship that can be reconstructed through their correspondence until 1914.

Sonderegger told Klee that he admired the work of James Ensor, the Belgian painter of the cryptic and the grotesque, and that of Honoré Daumier, who is renowned for his provocative caricatures of bourgeois life.

Edgar Allan Poe, the American inventor of the modern horror story, fascinated Sonderegger, who made numerous caricature drawings and prints related to his writings. Overall, Sonderegger drew from literature in order to convey “human fates of tragic grandeur.”

It was Sonderegger’s hope that these absurd and monstrous stories would “uplift” the viewer and “lighten his load.”
1 “Wit has triumphed over grief”
Klee’s Satirical Beginnings

Paul Klee began to develop a penchant for caricature and satire when he was still in high school. There are grotesque sketches in the margins of many of his school books. For the most part, Klee drew human figures, including some “portraits” of fellow students and teachers.

In 1898, Klee began attending Heinrich Knirr’s private drawing school in Munich, where he learned to represent the human figure accurately. Yet he often grotesquely distorted the facial expressions. He also made other drawings in a comic style.

The most important satirical work of Klee’s early period is the series of eleven etchings entitled *Inventions* – Klee called it his “Opus 1.” With over-the-top irony, Klee unmasked social and moral conventions and grappled with his own existence as an artist. In the process, he exaggerated the human figure while simultaneously rendering it in precise detail. In 1903, Klee attended anatomical lectures for painters in order to learn more about the human physique.

After they became friends in 1906, Sonderegger introduced Klee to a new artistic approach that involved humour and satire. In 1907, Klee noted: “Sonderegger feeds me his favourite fare: Daumier and Ensor, Van Gogh’s letters, Baudelaire’s writings, Edgar Poe.” Humour and especially satire led Klee to the technique of reverse glass paintings. As in the *Inventions*, he continued to address social themes.
2  “Soon more Will Be Marching”  
Political Satire

Political themes are present in all phases of Klee’s work. In general, he addressed politics indirectly. Works such as *The Great Emperor*, *Armed for Battle* and *Drinking Companion*, in which Klee “portrays” Kaiser Wilhelm II and Adolf Hitler respectively, are exceptions. Much more typical are his drawings from 1933. During the National Socialist takeover, he conveyed the atmosphere of fear, oppression, and violence in Germany at the beginning of the 1930s in over 200 drawings. There are no references to Hitler or specific events of that time. However, the rough and scraggly style of the pencil-and-ink drawings reinforces the theme. Klee used this linear quality to strengthen the tragic subject matter.

In the late work of 1938 to 1940, Klee no longer openly addressed contemporary events in this manner. Rather, in hundreds of drawings, he constructed a theatrum mundi in which all manner of human experience played out, from birth to the afterlife, from filthy humour to bitter tragedy. During this period, his portrayal of childhood and children’s behaviour is highly significant. In small, everyday scenes, he depicts the moment when games turn into fights. Tragedy is always embedded in humour.
In the scene from Chaplin’s *The Great Dictator* (1940) shown here, the comedian’s parody of Hitler, Dictator Hynkel, gives a speech. It recalls Hitler’s appearances in the Berlin Sportpalast during the 1930s and is delivered in incomprehensible pseudo-German. However, the aggressive tone, facial expression, and gesture make the meaning clear. Chaplin consciously adapted an unintelligible language in order to signify the absurdity and ridiculousness of fascist rhetoric. *The Great Dictator* was Chaplin’s first talkie.
Charlie Chaplin

Charlie Chaplin, his films, and his character, the tramp, are landmarks in the history of film. Chaplin was born into humble circumstances in London in 1889. His father was a singer and his mother was a dancer who worked in London’s music halls. Chaplin’s father left the family early on, and the comedian grew up in poorhouses. He learned to act and pantomime in vaudeville and the theatre. While touring the United States as a member of a British theatre troupe, he was discovered by the film industry. Chaplin’s star rose rapidly and he ultimately became the most successful silent film comic. The comedian not only acted in films but also wrote the scripts and directed. He died in Switzerland in 1977.

Chaplin skilfully combined humorous pantomime with tragedy and pathos. In many of his films, laughter and tears are one and the same. In his autobiography, Chaplin wrote: “My means of contriving comedy plot was simple. It was the process of getting people in and out of trouble.” The tramp embodies these two aspects of life early on. Although this character is fashionably dressed in a suit, vest, and derby hat, his clothes are shabby and either too large or too small. Yet despite his humble status, the tramp maintains his dignity. Chaplin himself described him as follows: “My costume helps me to express my conception of the average man, of almost any man, of myself. The derby, too small, is a striving for dignity. The moustache is vanity. The tightly buttoned coat and the stick and his whole manner are a gesture toward gallantry and dash and ‘front.’ He is chasing folly, and he knows it. He is trying to meet the world bravely,
to put up a bluff, and he knows that, too. He knows it so well that he can laugh at himself and pity himself a little.”

Paul Klee and Chaplin never met in person. However, it is likely that Klee knew some of Chaplin’s films. We do know that he saw *The Circus* in 1928 and that he went to see other silent films.

The film clips shown in the exhibition reveal that Klee and Chaplin had a similar sense of humour. These scenes are from some of his most famous films: *The Kid* (1921), *The Gold Rush* (1925), *The Circus* (1928), and *The Great Dictator* (1940). In Chaplin and Klee’s work, comedy and tragedy go hand in hand. For Chaplin, comedy is what makes the tragic bearable in the first place. For Klee, they are equal facets of human life. It is only through the intermingling of laughter and tears that we come to understand human life as a balancing act.
3 “Exotics’ Theatre”
A Satirical Portrait Gallery

In Klee’s oeuvre, there are only a few portraits of specific people. Yet Klee drew Charlie Chaplin in 1927 in his pen and ink drawing Charli. Heads and faces, however, appear frequently in his art. Early on, he recorded his thoughts on portraiture: “Some will not recognize the truthfulness of my mirror. Let them remember that I am not here to reflect the surface [...] but must penetrate inside. My mirror probes down to the heart. I write words on the forehead and around the corners of the mouth. My human faces are truer than the real ones.” Klee did not depict individuals, but rather types and characters: a Bavarian, a difficult personality, or a conqueror. Together with these subjects, Klee addressed the human condition and invented fantastic animal-human hybrids.

Self-portraits are also rare in Klee’s work. After the Drawing of 1919 is one exception. That year, Klee achieved commercial success and addressed both his life as an artist as well as his image. He presents himself as an introspective individual whose pictorial world emerges from within.
In the scene shown here from *The Great Dictator* (1940), Chaplin’s parody of Hitler, Dictator Hynkel, plays with an inflatable globe in his study. Chaplin portrays the dictator as a childish eccentric who dreams of ruling the world, anticipating the terror of the Second World War. In his autobiography, Chaplin wrote that he regretted making *The Great Dictator*. Had he known of the horrors of the German concentration camps, he never would have made fun of the Nazis’ “homicidal insanity.”
4 “Monsters in Readiness”
Funny Creatures

Klee’s fantastic creatures, ghosts, and gods are the most impressive displays of his creativity – and his satirical humour. Such beings populate his entire oeuvre and reached their height during his late period at the end of the 1930s. His creations are often hybrids of animals and humans or even plants, animals, and humans. For Klee, they are all part of the same natural world. The artist explored nature’s processes: genesis, growth, and change. In 1916, Klee noted: “Art is like creation, and holds good on the last day as on the first.”

In turn, his ghosts, spirits, and phantoms allude to an elsewhere that was tangible for Klee. The ghostly beings hover between seriousness and humour as well as the earthly and the spiritual, all the while conveying the transformation and commingling of different creatures and forms. Even gods and goddesses make appearances in Klee’s works. Inspired by ancient mythology and world literature, Klee interpreted them anew. In doing so, he humanized gods as sensual, demonic, and occasionally comical figures.
Human and animal, clown and beast likewise meet in Chaplin’s film *The Circus* (1928). In multiple scenes, animals chase the tramp. Yet the highpoint is the scene in which the tramp unintentionally locks himself in the lion’s cage. Luckily the lion is asleep... for now!
Jacques Ernst Sonderegger

Sonderegger was born in the Swiss municipality of Thusis in 1882. From 1902 to 1904, he attended courses at the Academy of Fine Arts in Stuttgart. Afterwards, he studied law, literature, philosophy, and music in Zurich and Berlin. After stays in Paris and Munich, he moved to Paris in 1912. Two years later, he met Alfred Kubin. Sonderegger was active as an artist, caricaturist, writer, and collector. He died in Bern in 1956.

Paul Klee and Ernst Sonderegger were introduced to one another by their mutual friend Hermann Haller in June 1906. Klee reported: “I became acquainted with Ernst Sonderegger, a fine man; Haller had sent him to me. A fine, inward-turned smile. Here and there, an intense, discreet side glance, which one hardly sees but which one feels like an ultra-red ray. He is from Davos, feels a kinship with the satirist in me. He explains his bent toward it autobiographically, in part by the bad treatment he endured in early youth. My satirical glass pictures evoke for him the name of Pascin, but he finds greater concentration in me. Seems to understand me well, up to a point. It’s possible to converse profitably with him about people.”

Klee and Sonderegger were united by a similar understanding of humour and satire. They were not as interested in specific social or political events as much as human existence in all of its complexity. Sonderegger shared with Klee his deep admiration for James Ensor, the Belgian painter of the cryptic and the grotesque, who was a
major forerunner of Expressionism and Surrealism. Honoré Daumier, the French painter, sculptor, and printmaker who is renowned for his provocative caricatures of bourgeois life, also fascinated Sonderegger.

In his early work, Sonderegger used caricature to address current events and his own life experiences. Later, he was influenced by Ensor’s multi-figure, carnival-like scenes and his skeletons. The work of the Belgian artist taught Sonderegger how to render the grotesque. Sonderegger also made “Compositions after Literary Works” based on texts by Charles Baudelaire, Fjodor Dostojewski, Edgar Allan Poe, E.T.A. Hoffmann, and Laurence Sterne. However, he never illustrated a full book.

Focus: Edgar Allan Poe Illustrations
Sonderegger was passionately dedicated to the work of the American writer Edgar Allen Poe. Born in 1809, Poe is recognized as the originator of the modern short story, horror literature, and the detective story. Sonderegger made drawings and prints after several texts by Poe. He was fascinated by the world of the human psyche and remarked: “As in ancient drama, the great man is not oppressed by the sight of life’s cruel struggles, but rather feels uplifted and joyful in his strength.”

– The first-person narrator in William Wilson (1839) is a mysterious student and gambler who confesses to monstrous crimes. At every turn, he is followed by an alter ego, whom he eventually kills.

– The Oblong Box (1844) is about an enigmatic ship passenger named Wyatt, who carries a strange oblong box with him. At first, the narrator assumes there is a work of art by Da Vinci in the box – but the corpse of Wyatt’s wife is actually inside.
- **The Black Cat** (1843) tells the story of a violent alcoholic, who – driven by hate – murders his wife and pets and buries them in the cellar. The one-eyed cat Pluto survives and brings about the man’s downfall.

- In **The Man of the Crowd** (1840), the first-person narrator meets a ragged old man on the streets of London and follows him all night through the shopping streets and into a poorer part of the city. When the narrator finally stands in front of him, the old man does not acknowledge him.

- The first-person narrator of the story **The Cask of Amontillado** (1846) feels slighted by a friend and wants to take revenge. During carnival, he uses wine to lure him into a catacomb-like cellar, where he walls him in alive.

- The detective story **The Purloined Letter** (1844) revolves around a letter that was stolen from a woman to blackmail her. A feverish search for the letter ensues, until it is revealed that the perpetrator did not conceal it but rather left it out in plain sight.

- In **The Fall of the House of Usher** (1839), the narrator visits Roderick and Madeline, the last heirs of an old noble family, in an enchanted house. After Madeline’s death, Roderick believes she was buried alive. When she suddenly appears as undead, Roderick dies of horror.
“In the Swamp”
Disappointment and Danger

In 1940, Klee wrote in a letter: “Of course it is not by chance that I have ended up on this tragic path, many of my works allude to this and state: The time has come.” Klee’s last working years were defined by his sickness. Since 1935, he had suffered from scleroderma. During this period, Klee took up the subject of human existence with greater intensity than ever before, often with emphasis on tragedy and death. Current events (the National Socialist takeover and the Second World War) and his reading of Greek tragedies also informed his perspective during this period.

In small vignettes, Klee conveys life’s difficulties, strokes of fate, and tragedies. His figures have grotesquely distorted, off-kilter faces, which help to relate these dramas. In 1938/39, Klee created a number of works depicting disjointed figures in order to symbolize what it is like to be broken apart by life’s calamities, both large and small.
In *The Gold Rush* (1925), Chaplin staged one of the most famous scenes in the history of film. The tramp tries his luck as a gold miner but is forced to boil his own shoe out of desperation. Yet he acts as if he were eating a feast of roast chicken and spaghetti. Chaplin juxtaposes the tragedy of an almost inescapable situation with comedy.
7 “Cheerful Spook”
Theatre, Circus, Pantomime

Klee’s fantastic worlds are populated by masks, dolls, and marionettes as well as acrobats, performers, and clowns. Fascinated by the circus, Klee wrote to his wife in 1930 about: “a really splendid circus performance (Circus Strassburger) last night. Asians, Moroccans, Germans, bears (one on roller skates), sea lions, camels, dromedaries, lions, llamas, horses, ponies, simply wonderful.” In these worlds, the most peculiar beings appear without inhibition. Almost anything is possible. Klee was just as passionate about opera and theatre, sometimes incorporating characters and scenes from operas and plays in his work.

Additionally, Klee was interested in the precarious world of circus and theatre. Performers and actors present themselves as something different, hiding behind masks and makeup – just like an artist like Klee hid behind his images. For Klee, performers and acrobats symbolized the tightrope walk between success and failure, as he himself so often experienced as an artist.

The projection displays photographs from Bauhaus parties. They show the colourful, downright creative, and theatrical activity at the Bauhaus. Together, students and their teachers organized festivals around the themes of lanterns, midsummer, and kites, as well as masked balls. For each one, they created elaborate costumes and decorations.
At the end of his life, Klee observed of one of his unfinished works: “must everything be knowable? Alas! I think not!” His note practically summarizes an entire life spent searching for answers to the fundamental questions of human life: Where do I come from? What is my purpose? Where will I go after I die? Klee concludes that some questions may or even must remain unanswered. Nevertheless, his oeuvre – and especially his late work – is imbued with philosophical questions surrounding our existence, from birth to death. Characters like tightrope dancers symbolize the “balance of existence,” that is, the challenging search for equilibrium in own life.

In many works, Klee directly addresses this process of understanding the world. Many are attempts to understand our existence. His beings – like Klee himself – confront limits again and again.

Chaplin brought his concept of comedy to its apex in the silent film The Circus (1928), in which his character confronts seemingly insurmountable difficulties and uses his imagination to overcome them. Paul Klee saw this film in 1928. At the beginning, the tramp is falsely suspected of pickpocketing and is chased by both the police as well as the actual thief. He flees into a hall of mirrors, in which the hunted and the hunter alike become disoriented. In another scene, the tramp has to perform as a tightrope walker, although he
has little experience. The rope attached to his harness breaks, and suddenly he is besieged by a horde of monkeys. Once again, Chaplin exceeds his audience’s expectations.
9 Hand Puppets

Between 1916 and 1925, Klee made about 50 hand puppets as toys for his son Felix. Today, about 30 of them remain.

In the beginning, Klee limited his materials to plaster for the heads and simple fabrics for the costumes. Later, he added patterned cotton, linen, silk, velvet, corduroy, and leather. For the heads, he used beef bones and nutshells, rabbit fur, and real bristles, matchboxes, and even a socket. Klee usually sewed the clothes himself, although Sasha von Sinner, who created the famous Sasha dolls, made the very first costumes.

Felix received the first group of what were likely eight puppets for his ninth birthday in 1916. It is probable that they represented the characters from traditional puppet theatre in German-speaking countries: Kasperl (Punch), Gretel, the devil, the crocodile, and the policeman. Unfortunately, only one of those has survived. After an interruption due to the war, the second set followed in 1919. From then on, Klee added several new characters every year. The puppets may be divided into three categories. The first and largest group represents straightforward types, such as the fool or the Philistine. The second and most charming group includes fantastic creatures like the matchbox ghost. Finally, there are two puppets based on real people, namely Klee himself and Emmy Scheyer, also known as Galka (the term for daw in Russian), Klee’s friend and supporter.
In 1911, Klee placed a series of his own drawings from when he was a child at the beginning of his handwritten oeuvre catalogue, in which he would meticulously record all his works from then on. He ascribed special significance to those early drawings. For Klee, they were of great stylistic interest in terms of their direct expression and simplicity. Later, in the 1930s, Klee was preoccupied by questions of human existence: from origins, transformation, and growth to fleetingness and death. In the process, themes of love, marriage, family, and childhood were of great importance.

Klee examined distinct aspects of this multi-faceted theme. First and foremost, he saw the family as a refuge, where one might find security, protection, and care. He would often use intertwined lines to visualize the close relationship between mother and child or two life partners. However, he also addresses the negative aspects of separation and hurt. Satire is apparent in works such as *Family Walk*. Children can disturb the peace and marriages can fail.
*The Kid* (1921) exemplifies Chaplin’s ability to represent the full spectrum of happiness and misfortune, comedy and tragedy. As it were, a baby boy practically falls into the tramp’s lap. Since he can’t get rid of him, the tramp raises the child lovingly in the most meagre circumstances. The little family’s desperate circumstances necessitate resourceful strategies for survival. When the little “rascal” throws stones at windows, the tramp just happens to show up with a new piece of glass – until a policeman catches wind of the charade.
Biography Paul Klee

1879 Paul Klee is born in Münchenbuchsee near Bern on 18th December to the music teacher Hans Wilhelm Klee (1849–1940) and the trained singer Ida Maria Frick (1855–1921).

1898 He finishes his secondary education with a Matura. After wondering whether to become a musician or a painter he decides to go to Munich where he attends the private drawing school run by Heinrich Knirr.

1899 Klee meets his future wife, the pianist Lily Stumpf (1876–1946) at a musical soirée.

1900 At the Munich Academy he studies painting under Franz von Stuck.

1901/1902 Klee and the Bern sculptor Hermann Haller leave for a six-month period educational journey to Italy. The overwhelming richness of Rome’s classical art plunges Klee into an artistic crisis.

1902–1906 To find himself and to mature he withdraws at his parents’ home in Bern, where he makes his first reverse glass paintings and etchings.
1906 On 15th September, he marries Lily Stumpf in Bern. Two weeks later, the couple moves to Munich.

1907 Felix, the son and only child of Paul and Lily Klee, is born on 30th November.

1908 Exhibition at the Munich and Berlin Secession.

1910 Participation in a group exhibition with fifty-six works at the Kunstmuseum Bern, moving on to Zurich, Winterthur, and Basel.

1911 Klee starts with the illustration of Voltaire’s Candide.

1912 Participation in the second Blue Rider exhibition in Munich with seventeen works. In April, he travels to Paris and visits the artists Robert and Sonia Delaunay.

1913 Klee exhibits in Berlin at the First German Autumn Salon in the gallery Der Sturm of Herwarth Walden.

1914 In April Klee travels to Tunisia with his artist friends August Macke and Louis Moilliet. The impulses to abstraction and treatment of colour that Klee received in Paris are confirmed and further plumbed during this journey. Klee belongs to the founding members of the Neue Münchener Secession.

1916 On 11th March, he is drafted into the German army as a soldier. After his training in the infantry he is transferred to the maintenance company of the air corps in Schleissheim near Munich and afterwards to Gersthofen. In spite of his service at the army he continues his artistic work.
1916–1918 He becomes a cult figure of the new artscene in Germany due to his exhibitions at the Berlin gallery *Der Sturm*.

1920 Klee’s artdealer Hans Goltz organises a first retrospective in Munich with 362 artworks. On 29th October, Walter Gropius calls Klee to the Bauhaus in Weimar.

1921 On 13th May, Klee commences his academic teaching career at the Bauhaus and moves with his family from Munich to Weimar.

1923 The first exhibition in a German museum takes place in Berlin at the Nationalgalerie in the Kronprinzen-Palais.

1924 First solo exhibition in New York. The artists group *The Blue Four* with Wassily Kandinsky, Lyonel Feininger, Alexej Jawlensky and Paul Klee is founded by the artdealer Galka Scheyer.

1925 The Bauhaus moves to Dessau. Participation of Klee at the first Surrealist exhibition *La peinture surréaliste* in Paris together with Max Ernst, Joan Miró, Pablo Picasso and others.

1926 Klee and his family move to Dessau. There they live with Wassily and Nina Kandinsky in one of the three duplexes built by Gropius for Bauhaus master craftsmen.

1928 Trip to Egypt.
1929 To Klee’s fiftieth birthday several exhibitions take place such as in Berlin, Dresden, New York or Paris.

1931 Klee takes up a professorship at the Düsseldorf Academy on 1st July.

1933 Klee is suspended from his position as a professor by the National Socialists. At the end of the year 1933 he emigrates to Switzerland initially living in his parental home in Bern.

1935 Klee falls ill, first with bronchitis followed by a pneumonia. In November the illness is diagnosed as measles. But actually it is a not detected scleroderma.

1936 Due to his poor health his output for the year is just twenty-five works – an all-time low.

1937 The National Socialists defame Klee’s art as “degenerated” and seize 102 of his works in German museums. 17 of them are presented at the exhibition Degenerated Art.

1939 Despite of his bad health the year 1939 with 1,253 registered works is Klee’s most productive year ever.

1940 On 29th June Paul Klee dies in Locarno-Muralto.
Begleitprogramm

Samstag 12. Oktober 2019 14:00
Samstag 18. Januar 2020 14:00
Das kann ich auch!
Satirischer Rundgang durch die Ausstellung mit Renato Kaiser, Slam Poet und Satiriker

Sonntag 27. Oktober 2019 15:00
Kunst und Religion im Dialog
Brigitta Rotach, Haus der Religionen, im Dialog mit Dominik Imhof, ZPK

Samstag 09. November 2019 14:00
Widmers Weltausstellung
Cartoonlesung mit Ruedi Widmer, Illustrator und Cartoonist

Sonntag 01. Dezember 2019 11:00
Die Sprache des Sehens
Studierende des Instituts für Kunstgeschichte der Universität Bern, Abteilung Moderne und Gegenwart, präsentieren Denkansätze zur Ausstellung und zum Werk Paul Klees
Führungen durch die Ausstellung

Sonntags 12:00
Öffentliche Führungen

Dienstags 12:30 – 13:00
Kunst am Mittag

Fremdsprachige Führungen
Englisch, Französisch, Italienisch
siehe www.zpk.org

Mittwoch 28. August 2019 14:00 – 15:30
Einführung für Lehrpersonen
Einführung in die Ausstellung
Mit Dominik Imhof, Leiter Kunstvermittlung ZPK

Samstag 07. September 2019 13:00
Samstag 14. März 2020 13:00
Sinn-Reich
Eine alle Sinne ansprechende Führung für Gäste mit und ohne Behinderung.
Mit Gebärdendolmetscherin

Donnerstag 21. November 2019 18:00
Freunde ZPK
Führung mit dem Kurator und Experten des Hauses
Ausschliesslich für Freunde ZPK

Audioguide
In Deutsch, Französisch, Italienisch und Englisch erhältlich
Programmänderungen vorbehalten
**Kunstvermittlung für Familien**

Sonntags 10:30 – 11:45

**Familienmorgen**

In der Ausstellung und im Atelier des Kindermuseum Creaviva für die ganze Familie. Anmeldung erforderlich

Dienstag bis Freitag 14:00 / 16:00

Samstags und sonntags 12:00 / 14:00 / 16:00

**Offenes Atelier im Kindermuseum Creaviva**

Stündige Workshops zu einem monatlich wechselnden Thema in Verbindung zu den Ausstellungen im ZPK
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Zentrum Paul Klee
Monument im Fruchtland 3
3006 Bern
Tel +41 (0)31 359 01 01
info@zpk.org
www.zpk.org

Opening hours
Tuesday – Sunday 10:00 – 17:00

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