Mapping Klee
05.09.20 – 24.01.21
Introduction

This exhibition traces Paul Klee’s artistic development based both on the various places that he lived and his travels. Similarly to an atlas, the exhibition demonstrates which subject matter concerned Klee at certain periods during his life as well as when he was traveling, and what inspiration the various places provided.

Klee lived in Bern, Munich, Weimar, and Dessau – and ultimately, once again in Bern during his last years. In Germany, Klee absorbed numerous influences from the artistic avant-garde. From the 1910s, and later as a lecturer at the Bauhaus, he also contributed to artistic developments himself.

Klee also loved to travel. He travelled to relax from working as a lecturer at the Bauhaus, but also for inspiration, to educate himself artistically, as means of self-discovery and also as an opportunity for networking within the art scene. With the exception of occasional trips to Paris and Berlin, his journeys usually led him to the mild climate of southern Europe, the Mediterranean, and North Africa.

Klee observed nature, culture, and people very closely during his travels. He was interested in the exotic, unfamiliar, and original as a counterpart to the familiar and quotidian world. Although he frequently made sketches and watercolours on site, Klee was by no means a traditional landscape painter. The impressions he experienced at particular places were frequently only processed later in his art and in an abstracted form.
“Let us take a little trip into the land of deeper insight, following a topographic plan. The dead centre being the point, our first dynamic act will be the line. After a short time, we shall stop to catch our breath (the broken line, or the line articulated by several stops). I look back to see how far we have come (counter-movement). Ponder the distances thus far travelled (sheaf of lines). A river may obstruct our progress: we use a boat (wavy line). Further on there might be a bridge (series of curves). On the other bank we encounter someone who, like us, wishes to deepen his insight. At first we joyfully travel together (convergence), but gradually differences arise (two lines drawn independently of each other). Each party shows some excitement (expression, dynamism, emotional quality of the line). We cross an unploughed field (a plane traversed by lines), then thick woods. One of us loses his way, explores, and on one occasion even goes through the motions of a hound following a scent. Nor am I entirely sure of myself: there is another river, and fog rises above it (spatial element). But then the view is clear again. Basket-weavers return home with their cart (the wheel). Among them is a child with bright curls (corkscrew movement). Later it becomes sultry and dark (spatial element). There is a flash of lightning on the horizon (zigzag line), though we can still see stars overhead (scattered dots). Soon we reach our first quarters. Before falling asleep, we recall a number of things, for even so short a trip has left many impressions.”

From: Paul Klee, *Creative Confession*, 1920
Digitorial and Podcast series

The Zentrum Paul Klee is breaking new ground in digital options for sharing knowledge and information. Visit our “Digitorial” for the exhibition at mappingklee.zpk.org and immerse yourself in the universe of Paul Klee!

Join Paul Klee on his travels with the five-part podcast on the exhibition, read by Sebastian Koch (German), Carlos Leal (French), and Edwin Thomas (English), with sound by Boys Noize.
Paul Klee was born in 1879 in Münchenbuchsee near Bern. He had already developed a liking for satirical drawing during his time at school, adorning the margins of his school notebooks and textbooks with numerous grotesque drawings. He left school with mediocre grades as he was simply not interested in certain subjects.

Nine of the ten sketchbooks from Klee’s youth have survived. His sketches consisted mainly of views of the city of Bern and landscapes. During hikes through Bern’s surroundings and the Bernese Oberland, he captured the region in pencil drawings. Not everything was drawn after nature, some images used sheets from tear-off calendars or reproductions in magazines as their source. Portraits and depictions of animals remained rare.

Klee had an ambivalent relationship to Bern; while he appreciated the undulating Aare landscape and proximity to the Alps, he also criticized Bern as “uniform, bourgeois, and perennially normal.” For Klee, Bern is a rather provincial city that had little to offer him. In order to become an artist, it was necessary to leave the city, because: “in Bern you would never become an artist.”
In April 1902 Klee returned to Bern. He lived in his parents’ house and was able to earn a little money as a musician in the Bern orchestra society and by writing reports on concert and opera premières. He remained completely unknown as an artist and at the very dawn of any artistic endeavours.

He continued along the lines of his studies in Munich in his art. He tried his hand at oil painting, but was unable to make any progress beyond mere experiments, as he wrote in his diary: “Sometimes, I now paint tentatively in oil. But I do not get beyond technical experiments. Certainly I’m very much at the beginning or before the beginning!” He encountered problems with the use of colour in particular. He began attending anatomical lectures for painters at the University of Bern aspiring to depict the human body as precisely as possible. In addition, he attended life-drawing courses: “Every morning, I work from half past eight till eleven o’clock in the anatomy room. On Saturday at eleven, Professor Strasser lectures for artists (what artists!). And on Wednesday, Thursday, Friday, at an evening course at the Kornhaus, models pose in the nude.”

During the following years, Klee experimented with chiaroscuro and line, employing such techniques as black watercolour, reverse glass painting, and etching – but he stayed away from colour.
In 1901 Paul Klee ceased his studies at the Art Academy in Munich and embarked on a study trip to Italy for a half a year, with his friend Hermann Haller. He was hoping to find inspiration for his own work from encounters with the cultural heritage from antiquity, the Renaissance, and Baroque. Being confronted by the old masters made a lasting impression on him, but also left him at a loss. The art of the past appeared unapproachable. Similarly to academic education, such art seemed remote from the circumstances of Klee’s own time. The scientific and social upheavals of the era, from industrialization and mechanization to the theory of relativity and psychoanalysis, called for a new pictorial language.

Klee succeeded in finding a way of addressing the questions and issues of his time satirically: “This is why I am again all on the side of satire. Am I to be completely absorbed by it once more? For the time being it is my only creed. Perhaps I shall never become positive? In any case, I will defend myself like a wild beast.” “Inventions,” a series of etchings, followed in the wake of his journey to Italy, in which Klee addressed the rules, norms, and moral standards at the turn of the century. He had, for the first time, found an appropriate pictorial language, designating the series his “Opus I.”
In 1898 Paul Klee moved to Munich to study art. He applied to the Art Academy in Munich, but was rejected since he had no experience in figurative drawing, initially attending Heinrich Knirr’s private school for drawing instead. Knirr was probably the first to recognize the young Klee’s talent and to nurture it. Klee learned to draw portraits and nudes. During the following two years Klee developed a style employing dynamic pencil hatching and surface pattern, using light-dark contrasts to create striking relationships. Around 65 drawings from the Knirr period remain extant.

In 1900 Klee was admitted to the Art Academy. He studied with Franz von Stuck, one of the foremost painters at that time in Munich. Klee, however, dropped out of his studies after a short while because he considered the academic curriculum to be outdated. He regarded drawing from plaster models and the depiction of religious or mythological motifs to be inappropriate to his own times.
Klee met Lily Stumpf in Munich as early as 1900. They married in 1906 and thereafter lived together in Munich. A year later their only child Felix was born there. In the years that followed, Klee would take on the role of househusband while Lily made a living as a pianist and piano teacher. Klee gradually became acquainted with the art scene in Munich and at the beginning of the 1910s became part of the avant-garde milieu around the “Blauer Reiter” association of artists.

His work testified to experimentation with various techniques, a reduced style gradually emerging. Whether in black watercolours, etchings, or pen and ink drawings, Klee attempted to capture his surroundings in an abstract manner. In 1908 Klee expressed the thought in his diary: “Reduction! One wants to say more than nature and one makes the impossible mistake of wanting to say it with more means than she, instead of fewer.” His pen and ink drawings demonstrate how freely Klee was using line. It was not a means of representing a figurative form, rather, the line became itself the conveyor of meaning, and above all expression. His etchings, in turn, display a new conception of space that is acquainted with both Cubism and the work of Paul Cézanne. Such works came about without resorting to the use of foreground, middle, and background and likewise eschewed central or any other perspectival construction. Klee only became well-known and began selling works after the First World War.
At the beginning of the 20th century, Paris was, together with Munich, the foremost centre of art in Europe. Having seen works by the French avant-garde in Munich Klee became curious. His journey to Paris in 1912 provided an opportunity not only to visit museums and galleries but to also expand his network. He saw Cubist works by Georges Braque and Pablo Picasso, as well as works by Henri Rousseau, Henri Matisse, and André Derain, and was also able to visit the Cubist artist Henri Le Fauconnier and Robert Delaunay in their studios.

Klee judged the works of the Cubists critically. While the abolition of traditional depictions of space, for him, represented a contemporary means of composition, Klee described the fact that figures and objects were likewise deconstructed as “maltreatment.” He regarded Robert Delaunay’s further development of Cubism to be a better solution. Delaunay painted the world as if seen through luminous coloured windows. Rather than the objects being fragmented, the entire pictorial space is divided into vividly colourful areas that appear to be in motion. In the following years, Delaunay’s works were to become Klee’s central inspiration.

In 1913, at Delaunay’s request, Klee translated a text by him into German for the magazine *Der Sturm*. It stated: “Nature is permeated by a rhythm that cannot be restricted in its multiplicity.” It could be read as a motto for Klee’s own art.
In 1914 Paul Klee travelled to Tunisia with his friends, the artists August Macke and Louis Moilliet. Their two-week journey has become an art historical myth, representing the moment of Klee’s breakthrough as a painter: “Colour possesses me [...]. I am a painter,” wrote Klee on 16th April, 1914, in his diary.

But it was above all the cubic architecture of Tunisian towns that inspired Klee to adopt a new method of composition. “Began the synthesis of urban architecture and pictorial architecture. Not yet pure, but quite attractive, somewhat too much of the mood, the enthusiasm of traveling in it – the Self, in a word.” With regard to both Tunisia’s architecture but also landscape, Klee began to separate the visible into a pattern of geometric colour fields. Already schooled in the works of Robert Delaunay, Klee was simultaneously able to learn how to employ vivid, non-objective colour from the experienced watercolourists August Macke and Louis Moilliet. These two aspects together – a novel pictorial structure and approach to colour – led to a new pictorial language in Klee’s work. Klee curtailed the trip prematurely in order to return to his Munich studio where he could work on the impressions and insights that he had gained.
From 1921 to 1931 Paul Klee taught at the newly founded Bauhaus in Weimar as a “master.” The Bauhaus was opened as a new type of design school in 1919. Its objective was to combine practical work in workshops with artistic aspirations. Important artists such as Klee, Wassily Kandinsky, Johannes Itten, and Oskar Schlemmer worked there as lecturers. The unique creative environment inspired and influenced Klee who was, at the same time, also a pioneer and master of Modernism himself. From autumn 1921 onwards, Klee taught a course on the theory of form. Several thousand pages of teaching notes attest to his exacting preparation for such lessons.

His own work became increasingly diverse in terms of style and content. Klee continued to experiment with differing techniques, alternating between abstraction and figuration. He was one of the few artists of his time that chose neither one direction nor the other. Rather, he determined the degree of abstraction in each work according to subject matter. Paintings based on the square and colour field paintings in strict geometries were produced as pure abstractions. Klee concurrently painted figurative works involving fantastic narratives and an immense wealth of invention.

It was especially in Dessau from 1926 onwards that the Bauhaus developed into a product-oriented design school, leaving Klee feeling increasingly less comfortable in his role as a teacher. At the same time, he was neglecting his own art as a result of his duties as a lecturer.
7 SOUTHERN FRANCE

Paul Klee drew and painted very little on his travels to the south. He enjoyed rather the warm climate and good food, recovering from his time-consuming teaching activities at the Bauhaus. In addition, during the 1920s, he also had the financial means and the time to travel on vacation for the first time. Klee invariably returned with numerous impressions, continuing to process them in his works even years later. He was, above all, fascinated by studying nature and landscapes, which in turn shaped him artistically.

In 1927, Klee travelled to the island of Porquerolles on the Côte d’Azur and did not return to work until two weeks after the start of the semester. In a letter he described his daily routine while on vacation: “You start to get used to it, you get into a rhythm, get up, a walk, lunch, nap, paint, tea, bathe, dinner, go to the harbour, sit in a café, bed.” He found the colours of the south particularly inspiring: “There the new then begins, probably not at all new, but coloured a little differently. And it’s the colour that does it, this is what I search for all the time: to awaken sounds which slumber inside of me, a small or large adventure in colour.”

Klee was equally fascinated by movement during as well as after his journey. The motif of a boat moving with the rhythm of the waves, for example, became increasingly incorporated into Klee’s pictorial worlds.
During his period at the Bauhaus, Paul Klee travelled to Italy several times. He visited Sicily, but also Elba, Tuscany, and northern Italy. The impressions of a barren landscape and the flora, but also of the ancient cultural sites became evident in his own works, but he also found inspiration in Renaissance architecture. For him, their strict principles of order were a “school of seeing.” He was interested in the dynamics and structure of the buildings and questions of how external form and internal structure related to each other.

In 1924 Klee and his wife Lily spent several weeks in Sicily. They travelled via Genoa to Catania, staying mainly in the vicinity of Taormina and Mazzarò. Following the journey Klee wrote: “Internally I am still completely warmed up by the Sicilian impressions, I’m thinking of nothing else, purely in terms of landscape abstraction, and some of it is now beginning to appear, that is, I have been painting again for two days. What else are you supposed to do?” Like his journey to Tunisia ten years earlier and the journey to Egypt in 1928/29, the landscape and natural phenomena left a lasting impression on Klee.
For Klee, the mountains had been an object of fascination since his youth, frequently choosing not only the area around Bern, but also the landscapes of the Bernese Oberland as motifs for his work. In a letter from 1905 to his future wife Lily, Klee remarked: “I want to go hiking now. I’ve never felt this drive so intensely. When I see the fine tones of the hills, I am drawn to see what it looks like behind them. [...] You have only the very first notions of the beauty of our region.”

Beauty was not the sole reason for Klee’s interest in the Bernese Oberland. Rather, nature provided the basis of everything for Klee – including the work of artists in general. In *Wege des Naturstudiums* (Ways of Studying Nature) from 1923 Klee wrote: “For the artist, dialogue with nature remains a conditio sine qua non. The artist is a man, himself nature and part of nature in natural space.” In addition, it was above all the diversity of nature that inspired Klee. During the 1920s, Klee began to produce herbarium sheets – a collection which included numerous alpine plants.

As early as the 1910s, Klee was liberating himself from specific local references and the depiction of particular plants. Nevertheless, he always returned to the archaic stone and rock landscapes of the Alpine region, together with its flora and fauna, as pictorial motifs. The mountains now appeared as reductive triangular forms and the plants were referred to generically as “mountain flower.”
With the financial support of collectors, Klee embarked on a four-week trip to Egypt in 1928. The ancient culture, the oriental, and African attracted him. He visited Cairo, Alexandria, Luxor, Karnak, and Aswan. Klee appears to have hardly worked while traveling. Nevertheless, the journey to Egypt provided him with important new directions which he processed during the following years.

Egypt inspired Klee to create strictly geometric compositions. He interpreted the landscape around the Nile employing colour both in delineated areas and rhythmically. He frequently based the composition of such images on a simple numerical rhythm. A horizontal layer was divided into several areas, which in turn were divided vertically into two, four, eight, or sixteen segments. In doing so, Klee followed the whole, half, quarter, eighth, and sixteenth note values of music.

But he was also interested in signs, numbers, and symbols. The black linear forms of his late work, for example, are reminiscent of hieroglyphs, while not actually depicting specific ones. With the assistance of a pyramid, sphinx, and other allusions to Egypt, Klee evoked both concepts and narratives, playing with the abundance of such motifs’ meanings.
Klee had been teaching a painting class at the Düsseldorf Art Academy since 1931, when in 1933 he was dismissed from his job without notice. As a member of the avant-garde art scene, he had become an unwelcome artist in Germany. His work was subsequently defamed by the Nazis as “degenerate” and Klee was even described as a “Galician Jew”. In December 1933, Klee and his wife Lily left Germany and returned to Bern. Despite having a small circle of supporters, he was treated in Bern as a German citizen and a foreigner. The change was a shock for Klee. It took him several years to arrive at his late style and finally create works again that he found satisfactory.

In 1935, Klee became ill with progressive scleroderma, a disease of the connective tissue that increasingly restricted both his ability to travel and his general mobility. At times Klee could hardly work, but when he was able to, it was with higher output: “Productivity is increasing and the tempo is accelerating, and I can no longer quite keep up with these children of mine. They run away with me. A certain kind of adjustment is taking place since it’s the drawings that predominate.” Despite ill-health and the difficult political situation, Klee’s last years of work were extremely productive. Existential questions were frequently addressed ironically in works from this period.
Following his return in exile to Bern in 1933, Klee lived in modest circumstances and his mobility was restricted by ill-health from 1935 onwards. As if to combat his isolation and the stagnation of life in exile, Klee’s late work leads to places of fantasy. They are scenes reminiscent of fairy tales and legends, or fantastic Romantic tales – mysterious islands, imaginary countries, and fictional cities with onomatopoeic names.

Even if an imaginary journey, what had been seen, or experienced, and everyday impressions of reality remained the point of departure for his imagination. Impressions and experiences gathered on all of his journeys, be it study trips or journeys on vacation, invariably flowed into Klee’s works during the 1920s and 30s. They did not directly relate to specific places visited, rather, such motifs as boats and pyramid-like triangular forms evoke the destinations he travelled to. In other works it was the atmospheric, relating to fall or the north, that he sought to conjure.
In 1931 Paul Klee was appointed a professor at the Düsseldorf Art Academy. As a suspected Jew and “degenerate” artist, his contract was terminated without notice as early as 1933. As a means of recompensing for its misdeed, North Rhine-Westphalia acquired around 90 works by Klee in 1960, establishing the foundation of the Kunstsammlung Nordrhein-Westfalen (North Rhine-Westphalia Art Collection). From 1966 to 1985 the group of works went on tour around the world. Many of the exhibitions were to take place under difficult logistical and political circumstances. Klee became known for the first time to the public in numerous non-Western countries, while at the same time becoming the cultural “ambassador” for the young German Federal Republic.

As early as the 1920s, gallery owners were attempting to make Paul Klee palatable to the American public – but with little success. In the 1930s, numerous gallery owners and artists emigrated from Europe to the United States, where they contributed to the popularity of Klee’s work. In 1949, the Museum of Modern Art (MoMA) in New York organized a very successful retrospective exhibition, including around 150 loans from Bern. It went on view in other cities as well, enabling a wide audience to become acquainted with Klee’s work.
One extraordinary phenomenon is Paul Klee’s enormous popularity in Japan. Numerous Japanese writers, art collectors, and artists have engaged intensely with Klee’s work. From 1960 onwards, large-scale Klee exhibitions were regularly held in Japan. Klee has not only been exhibited in museums there, but even in shopping centres. Researchers explain such a success as being a result of the parallels that Klee’s visual language displays with the aesthetic traditions of Japan. Japanese audiences are familiar from their own traditions with calligraphic elements, harmonious compositions, and imagery entailing a large scope for interpretation.

In 2019, Zentrum Paul Klee sent over 130 works from its collection on tour to Brazil. The exhibition *Equilíbrio Instável* (Unstable Equilibrium) with stops in São Paulo, Rio de Janeiro, and Belo Horizonte was visited by over 500,000 people. In view of recent political developments in Brazil and the associated cuts in cultural life, this was a project that offered the Brazilian public a rare opportunity of encountering Klee’s works in the original.
Since the Second World War, numerous works by Paul Klee have been declared lost or gone missing. Lostart.de, the international database for lost cultural assets, currently lists over 100 works by Klee, the whereabouts of which are unknown. This was largely due to the confiscation and forced sale of Jewish collections during the Second World War. Many of the affected works reach the art market via middlemen, but not all of them. The fate of these missing works is often directly related to the tragic fates of their owners.
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/  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–  To find himself and to mature he withdraws at his parents’
1906   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 30\textsuperscript{th} 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 11\textsuperscript{th} 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.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1929</td>
<td>To Klee’s fiftieth birthday several exhibitions take place such as in Berlin, Dresden, New York or Paris.</td>
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<td>1931</td>
<td>Klee takes up a professorship at the Düsseldorf Academy on 1st July.</td>
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<tr>
<td>1933</td>
<td>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.</td>
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<td>1935</td>
<td>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.</td>
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<td>1936</td>
<td>Due to his poor health his output for the year is just twenty-five works – an all-time low.</td>
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<td>1937</td>
<td>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 <em>Degenerated Art</em>.</td>
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<td>1939</td>
<td>Despite of his bad health the year 1939 with 1,253 registered works is Klee’s most productive year ever.</td>
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<td>1940</td>
<td>On 29th June Paul Klee dies in Locarno-Muralto.</td>
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Begleitprogramm

Sonntag 06. September 2020 10:00 – 17:00
Jubiläumstag
Wir feiern unser 15-jähriges Bestehen mit einem Tag der offenen Türen. Informationen und Programm: www.zpk.org/Jubiläumstag

Führungen durch die Ausstellung

Platzzahl beschränkt. Programmänderungen und Einschränkungen vorbehalten (siehe www.zpk.org)

Samstags 15:00
Öffentliche Führungen

Sonntags 13:30
Öffentliche Führungen

Dienstags 12:30 – 13:00
Kunst am Mittag

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

Mittwoch 09. September 2020 14:00
Einführung für Lehrpersonen
Mit Dominik Imhof, Leiter Kunstvermittlung ZPK
Sonntag 13. September / 18. Oktober 2020 15:00
Freitag 16. Oktober 2020 16:00

**Paul Klee: Material und Technik**
Eine Führung mit den Restauratorinnen des ZPK (Barbara Scheibli / Myriam Weber)

Donnerstag 08. Oktober 2020 18:00

**Freunde ZPK**
Führung für die Freunde ZPK mit dem Kurator Martin Waldmeier und Expertinnen und Experten des Hauses

Samstag 24. Oktober 2020 13:00

**Sinn-Reich**
Eine alle Sinne ansprechende Führung für Gäste mit und ohne Behinderung. Mit Gebärdendolmetscherin und inductoriver Höranlage
Kunstvermittlung für Familien

06.09.20 – 24.01.21

Interaktive Ausstellung «Fernweh»
Kreativer Brückenschlag von den Ateliers des Kindermuseum Creaviva in die Ausstellungen des ZPK

Dienstag bis Freitag 14:00 / 16:00
Samstag und Sonntag 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

Sonntags 10:30 – 11:45

Familienmorgen
In der Ausstellung und im Atelier des Kindermuseum Creaviva für die ganze Familie

Samstags 09:30 – 11:45

Kinderforum
Der Creaviva-Kinderclub ab 7 Jahren zum Thema «Unterwegs mit Freunden»
With the support of

PIERRE KOTTELAT

The Zentrum Paul Klee is open to all and offers inclusive events.

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Tuesday – Sunday 10:00 – 17:00

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