Exhibition guide

Giant=Creation.
Adolf Wölfli’s world

21.05. – 15.08.21
Floorplan
“Yes what!! It is as if the Bengalization and spray of sparks from our almost innumerable, loaded Pipe of Omnipotence is to have no end. Once again, the new Skt. Adolf-Giant-Creation is being enlarged and expanded to an even greater extent than the last time, in all conceivable directions of the wind roose.”

Quote by Adolf Wölfli
Introduction

100 years ago it would have been a bold statement to call Adolf Wölfli (1864–1930) an artist. But the psychiatrist and M.D. Walter Morgenthaler dared to do just that in the first monograph *Madness and Art. The Life and Work of Adolf Wölfli* dedicated to the Waldau patient, and his doing so, in 1921, was a challenge to both psychiatry and art. Today, Wölfli’s extraordinary work enjoys wide recognition worldwide.

Wölfli, on the other hand, had long been aware of such status. He discovered art at the age of 35, in the Waldau Psychiatric Sanatorium in Bern. There, as a draftsman, composer, and writer, he created a vast oeuvre until his death in 1930, a universe encompassing over 25,000 pages – the “St. Adolf-Giant-Creation,” as he himself described it. His body of work is unique within 20th century art.

The fact that Wölfli was to ever pursue an artistic career was by no means assured considering his origins. Wölfli was born into poverty. He was hired out as a “lot boy,” later serving as a day labourer in various jobs, but was then sent to prison for child abuse and transferred to Waldau, in 1895, with a diagnosis of schizophrenia. Despite a lack of education, he was still able, as an autodidact, to create a body of work that continues to fascinate in its visionary visual power.
Wölfli himself regarded the literary oeuvre to be his major endeavour. He worked on it with just a few interruptions from 1908 until his death in 1930. He produced an idealized biography in which he and his followers travelled through the countries and continents of imagined worlds. They are, as such, fantastic journeys of the mind that range as far as outer space and stand in remarkable contrast to his custody in Waldau. In an act of self-empowerment, he was able to reinvent the circumstances of his own life.

Wölfli’s writings are bound in elaborate folios interspersed with sound pieces, poems, and illustrations. The exhibition at Zentrum Paul Klee, which has been organized in collaboration with the Adolf Wölfli-Stiftung, Kunstmuseum Bern, adheres to the artist’s own preferences, focusing in the presentation on pieces selected from the books for the first time. As a result, the drawings are conveyed within the context of his writing. The exhibition is offering a remarkable opportunity to encounter this extraordinary body of work anew.

His oeuvre developed from within the dark depths of Wölfli’s own existence. Through art, but on the fragments of a problematic life, he managed to create a body of work of great poetic power that continues to touch us to this day. The exhibition makes a statement in support of the nonconformist and extraordinary, which is to be even more rarely found in an increasingly standardized world.

The exhibition is a collaboration between the Zentrum Paul and the Adolf Wölfli-Stiftung. All the exhibited works are on loan from the Adolf Wölfli-Stiftung, Kunstmuseum Bern.
Adolf Wölfli in his cell next to a stack of his writings, 1921
Adolf Wölfli-Stiftung, Kunstmuseum Bern
In his book *Madness and Art. The Life and Work of Adolf Wölfli* from 1921, Walter Morgenthaler describes the photographic portrait of Adolf Wölfli as follows:

“The manner in which he usually explains his imagery is characteristic. Lately he’s been wearing his flat cap, which he doesn’t take off from morning to evening, any more than taking out the chewing tobacco protruding in his left cheek. During summer and winter he wears shirt sleeves, trousers, and long socks rolled back. He is very sturdily built. During the past year, Wölfli has aged quite a bit. He has hung the two pictures only for the taking of photographs; usually the walls of his cell are bare except for three or four images from illustrated magazines. In front of him is a stack of his works, the top not yet bound, and at the bottom four mighty volumes. On the very top lie two crossed rolls of paper: these are his trumpets with which he touts his compositions. Behind him on the floor lies fresh paper and yet to be bound drawings.”

Biography

1864 Adolf Wölfli is born on 29 February 1864 in Bowil, Emmental (Canton Berne), the youngest of seven children. The father, a stonemason, is an alcoholic. Wölfli grows up in dire poverty.

About 1870 Wölfli’s father abandons the family. The mother earns their livelihood as a washerwoman.

1872 Together with his ailing mother, Wölfli is resettled by the authorities in his home community Schangnau, in Emmental. The community takes over their financial support. Mother and son are separated and sent to work at different farmers for food and lodging.

1873 Death of Wölfli’s mother.

1873–79 Wölfli lives as a hireling with several farmers in Schangnau under very hard working conditions and social degradation.

1880–90 He works as a farmhand in various locations in the Canton Berne and Neuchâtel. A romance is forbidden and broken up for social reasons. He experiences further love affairs, all of which fail because of his poverty.

1890 Wölfli is arrested for attempted sexual assault on two young girls (fourteen and five) and sentenced to two years in prison.
1892–95  Wölfli works as labourer in Berne and around in increasing social isolation and hardship.

1895  Wölfli is again arrested for attempting to molest a 3½-year-old girl. In order to examine his mental accountability, he is committed to the Waldau Mental Asylum, near Bern, for evaluation. There he is diagnosed as a schizophrenic. He remains a patient there until his death in 1930.

1899  Wölfli begins to draw spontaneously. No works from this period have survived.

1904–06  First preserved drawings forming a unified group and marked by high-quality draftmanship and artistic vision (about fifty from presumably two hundred to three hundred pencil drawings).

1907  Walter Morgenthaler arrives as a young psychiatrist resident at Waldau, where he works, with interruptions, in different positions until 1919. First preserved colour drawings.

1912–16  Writes *Geographische und allgebräische Hefte* (over 3000 pages). The texts are illustrated with number- and music-pictures. Since 1916 Wölfli signs his works “St. Adolf II.”

1916  Wölfli begins the systematic production of his so-called “bread-and-butter art”, single-sheet drawings designed for sale.

1917–22  Writes *Hefte mit Liedern und Tänzen* (about 7000 pages). First commissioned works for the Waldau. Small collections of his bread art drawings are emerging, including those of doctors and artists.

1921  Walter Morgenthaler publishes his monograph on Wölfli’s life and work *Madness and Art. The Life and Works of Adolf Wölfli*. In connection with the presentation of Morgenthaler’s study, works of Wölfli are for the first time publicly exhibited in bookshops in Bern, Basel and Zurich.

1924–28  Writes the *Allbumm-Hefte mit Tänzen und Märschen* (about 5000 pages).

1928–30  Wölfli writes the *Trauer-Marsch* (about 8000 pages).

1930  Adolf Wölfli dies on 6 November of intestinal cancer.
1 Early drawings 1904–1907

The earliest surviving drawings by Adolf Wölfli date from the years 1904 to 1907, although his patient records tell us that he began drawing of his own accord as early as 1899. Only around fifty of the 200–300 drawings he is believed to have produced during that early phase have been preserved.

“He has drawn very industriously for the entire summer and used up his pencil weekly; his drawings are very stupid stuff, a chaotic jumble of notes, words, figures, and he gives to the individual pieces fantastic names such as: ‘Trumpetstrands,’ ‘Lower Abyss,’ etc.”

Patient Records, October 19, 1902

Finely drawn and graphically visionary, these early works form a distinctive group in their own right. They also laid the groundwork on which Wölfli’s art would henceforth develop. Those formal elements and motifs that were to become important to the continuity of his output are already identifiably present. The structuring elements are lines of notation that are not yet filled with notes. The narrative scenes are embedded in a lavishly ornamental scheme interspersed with passages of text. Some compositions grow beyond the bounds of a single sheet, spreading onto two or even four. Wölfli’s tendency to work in series and his love of narrative are thus clearly apparent even here. Some of the black-and-white drawings on unprinted newsprint are signed with the words: “Adolf Wölfli, Composer of Schangnau,” and Wölfli himself described them as “musical compositions.”
Around 1907 Wölfli switched to colour, which was to become a defining element of the drawings embedded in his writings. The change was perhaps prompted by the young psychiatrist, Walter Morgenthaler, who first came to Waldau to do a residency there as part of his medical training in 1907. He returned as a junior doctor from 1908 to 1910, and was a senior consultant there from 1913 to 1920. Morgenthaler followed Wölfli’s work with interest and was very supportive of it. In 1921 he published his own eyewitness account of Wölfli’s life and works and with it a monograph that has remained a pioneering work of psychopathology and art to this day. Morgenthaler gave his seminal work the programmatic title *Ein Geisteskranker als Künstler*. In it, he describes Wölfli as an artist and, in a departure from the standard practice of referring to psychiatric patients by their initials only, unabashedly names him by name.

Pictorial description by Walter Morgenthaler from his book *Madness and Art. The Life and Work of Adolf Wölfli* from 1921 of Wölfli’s drawing *Leichenfeier. Seite 5.*, which Morgenthaler named *Der Springbrunnen*:

“The mighty rising spray of water falls broadly downwards. In the basin, which is surrounded by a fence and a path, there is an eel and a fish trap on the right, the two tapering ends of the basin each forming a large fish head by the simple placing of the eye, fin, etc. in the water. And thirdly, in addition to the water and fish heads, there are also little birds in the same places, with smaller eyes set in wavy lines that circumscribe the large fish eye.”
Around the edge of the basin there are four trees with flags and pennants, between which (and the pennant of the third tree in particular) strange bird or seal-like creatures have been drawn. A colossal wall forms a background, whose upper parts are breached multiple times by gates, windows, chimneys, niches, etc. – The lower part is less clear: an oval mirror (girl’s mirror?) in the middle, a woman with a pear on a string, a man likewise with an apple, various heads, two H’s, a larger dark mug and underneath it a row of smaller white ones; empty musical staves at the bottom as a concluding horizontal; stars motifs creating a border, fantastic heads in the corners, hybrid animal and human heads, etc. The entire image is again interspersed with numerous little birds, snails, fish heads, etc. (the spray from the fountain, for example, is similarly divided into birds). As a horizontal band the ‘Glögglingring,’ with variations of it below. In addition, much of the imagery has been overwritten with what, for us, is a meaningless play on words, rhymes, and rhythms.”

2  **Writings and Drawings 1908 – 1930**

Wölfli began the narrative that was to become his life’s work in 1908 and continued working on it – with just a few interruptions – until his death in 1930. This complex tissue of prose, poetry, tables, fictitious numbers, illustrations, collages, and musical compositions became the means by which he transformed his horrible childhood into a glorious past and his future into a utopia.

“Draws less. But is now writing stories, all manner of confabulated autobiographies describing the extraordinary adventures he has had in all corners of the world: attacks by robbers, shipwrecks, and battles with savages, as well as visits to the theater and concerts in cities etc.”

*Patient Records, September 25, 1908*

Wölfli’s legacy of writings consists of five major works, which together run to 25000 pages in the form of 45 large, self-bound volumes and sixteen exercise books. Over 1600 drawings and 1600 collages are bound within them. Wölfli conceived each page as a complete composition, the fundamental component being the handwriting, which moves in a constant rhythm. Individual letters and words that have been enlarged or colored emerge from the script. The text is interspersed with illustrations that complement the text in terms of both form and content. In doing so they become one with it – in the form of decorative letters, decorative bands, vignettes, margin borders, compositions ranging small self-contained ones to full-page drawings and fold-out panels.
The volumes contain over 1600 drawings and 1600 collages, which have been removed for presentation in exhibitions and displayed as discrete works since the 1970s. The exhibition at Zentrum Paul Klee returns the drawings powerfully to their original context within the books.

3 From the Cradle to the Grave 1908–1912
Volumes no. 1, 2, 9, 3, 10, 17 (3a), 4, 5

The first part of his writings narrates Wölfli’s imagined life story in the form of a description of his “nature research” travels, in which fiction and reality become interwoven. This volume runs to 2,970 pages of text and 752 illustrations. These were bound into volumes in which Wölfli recasts his miserable childhood as a heroic tale of wondrous adventures, discoveries, and perils overcome. In such a fashion he was able to embark on the 25,000-page narrative that was to preoccupy him until his death.

This sprawling narrative bears the title From the Cradle to the Grave, Or, Through Labor and Sweat, Suffering and Oppression, Praying to Curse and elsewhere Manifold Journeys, Adventures, Misfortunes, Chases, and Other Experiences of One Gone Astray All Over the Globe or A Servant of God Without a Head is Poorer Than the Poorest Dullard (Von der Wiege bis zum Graab. Oder, Durch arbeiten und schwitzen, leiden und Drangsal, bettend zum Fluch. Manigfaltige Reisen, Abenteuer, Un-glücks-Fälle, Jagten, und sonstige Erlebnisse eines verirrten, auf dem gantzen Erdball herum. Oder, Ein Diener Gotes, ohne Kopf, ist ärmer als der ärmste Tropf). The work takes the form of a travelogue, whose hero is a boy by the name of Doufi (the Bernese diminutive for Adolf). Doufi and his family travel all over the world.
True to the upbeat view of technical progress prevailing at the time, they quantify, categorize, and inventory what they see by means of detailed descriptions, exact distances, and long lists of cities, mountains, rivers, islands, and cellars.

The text, which combines prose, poetry, and lists, is complemented by coloured maps, portraits, and illustrations of events such as battles, crashes, and disasters. It is in these drawings that we repeatedly encounter the motif of the little bird that will henceforth be an important element in Wölfli’s vocabulary of forms. The bird can be understood as the guardian angel of Wölfli’s ubiquitous alter ego, but at the same time is a sexual symbol that as a protean element complements and fills the empty space.

4 Geographic and Algebraic Books 1912 – 1916
Volumes no. 6, 7, 8, 11, 12, 13, 14

While From the Cradle to the Grave retold the past, Wölfli’s Geographic and Algebraic Books (Geographische und allgebräische Hefte) foretell a glorious future. Here, having already appropriated the entire globe, Wölfli proceeds to measure the cosmos, in which he advances in book no. 11. The genesis of his “St. Adolf-Giant-Creation” was to culminate in his self-canonization as “St. Adolf II” on July 23, 1916 in book no. 13.
Wölfli describes to his nephew Rudolf how the future “St. Adolf-Giant-Creation” is to come about. First the whole globe has to be bought up, reorganized, and every inch of it urbanized, and then it has to be appropriated in its entirety through the renaming of everything: Schangnau will become “St. Adolf Home”, Switzerland “Skt. Adolf-Wald” (St. Adolf Wood), the ocean “St. Adolf Ocean”, and Africa “St. Adolf South”. Wölfli himself will become St. Adolf and his companions in what he calls the “Swiss Hunters’ and Naturalists’ Traveling Company” the “Giant Traveling Avant-garde”.

The members of this “avant-garde” set off on board the “Giant Travel Banner” or the “Lightning Serpent Travel or Transport Basket” to explore the world and the cosmos. And just like the earth before it, the whole universe is measured, inventoried, and renamed. As conventional numbers can no longer do justice to the gargantuan dimensions of the coming “St. Adolf-Giant-Creation,” Wölfli expands the existing numerical system by adding several units of his own invention. Thus a quadrillion is followed by a “Regonif, Sunif, Jeratif, Unitif, Vidonis, Weratif, Hylotif, Ysantteron,” and the new highest number of all is the “Zorn” (Fury).

The „Skt. Adolf-Capital-Fortune“ grows hand in hand with this spatial expansion, and Wölfli calculates the interest accrued in order to ascertain its value, manage it, and enlarge it above and beyond the year 2000. The calculations and tables give rise to numerical pictures, which he developed together with the imagery of musical notation as new types of illustrations. The numerical imagery and musical notation symbolize the power, breadth, and beauty of the world Wölfli created.
In this sprawling narrative of over 7000 pages, Wölfli sings the praises of and celebrates his “St. Adolf-Giant-Creation” in the style of marches, polkas, and mazurkas, for which Wölfli used different types of paper: packaging and store papers, used paper tablecloths, steel wool packaging, casino posters, clinical reports, etc. Wölfli sang the praises of his creation in ever new variations. The songs and dances consist of both dialect and phonetic rhymes as well as solmizations, a process in which the notes of a song are attributed to certain syllables. They are titled using women’s names: “Santta Ida,” “Santta Lina,” or invented names: “Kanaari,” “Dalaari.” Some are the names of real people or events: “Dr. Morgenthaler Pollka,” “Plebiscite Pollka” etc.

One important aspect of the volumes containing songs and dances is their structure. While the previous works were structured by the ongoing narrative and pagination, the Books with Songs and Dances (Hefte mit Liedern und Tänzen) follow their own numbering system, which Wölfli utilized in organizing the musical compositions. This numbering constitutes the main structuring principle, especially since the texts are less and less orientated towards any ongoing narrative. The song numbers determine the sequence of the respective dances.
Musical compositions characterize such hymn-like venerations, which are supplemented by imagery cut from magazines that Wölflı used increasingly frequently from 1915 onwards. In these collages he returned to important motifs from his world in both a focused manner and in ever new forms. Together they produce a panorama of Wölflı’s new creation, his longings, and the world from which he had been excluded as a patient of Waldau.

6 Bread-and-Butter Art 1912–1930

Parallel to his narrative work, Wölflı also produced single-sheet drawings, at first only sporadically, but as of 1916, when demand for them among his admirers and collectors began to take off, ever more regularly. Very often he exchanged these drawings for coloured crayons or tobacco. Walter Morgenthaler, a psychiatrist at Waldau and a great champion of Wölflı, described the works as his “bread-and-butter art” (Brotkunst). Of the more than a thousand drawings Wölflı created in this category, only some 760 works have been preserved.

Most of them are drawings in coloured crayon that Wölflı did on single sheets of drawing paper; a few are collages. Wölflı furnished each of them with explanations on verso in which he connected the drawing to his “St. Adolf-Giant-Creation”. Although closely connected to the writings in both form and content, they tend to be simpler in their overall design. The clear structure is not least a concession to the artistic tastes of Wölflı’s clientele, which indicates that he did make some effort to produce drawings that would sell.
So great was the demand for these “portraits” – Wölfli’s own word for these drawings – that he even had to have someone assist him from time to time. The proceeds from sales of Wölfli’s works were managed by the Waldau Psychiatric Hospital and used to buy more drawing materials.

The single-sheet drawings are of the utmost importance to the reception of Wölfli’s work. While his writings, and with them the full extent of his imaginary worlds, became known only in 1976, the single-sheet drawings were widely circulated even during his lifetime: initially only among a small circle of fans, later among artists (Jean Dubuffet, André Breton, Arnulf Rainer, and others), and from the 1970s onward in art exhibitions and on the art market.

7 Commissions

Adolf Wölfli also accepted commissions from time to time and so produced works for public or private use. These attest to his perception of himself as an artist and prove that he did indeed work for an audience.

Following the success of the Swiss Psychiatry presentation at the Swiss Expo of 1914, Walter Morgenthaler came up with the idea of a Psychiatry Museum to be housed at Waldau Psychiatric Hospital. He commissioned Wölfli with the decoration of cabinets and display cases in which the objects from the Waldau collection might be exhibited. Here in the exhibition, two cabinets are on show.
In the 1920s, Wölfli also decorated items of furniture for the teacher Hermine Marti, who was an admirer and promoter of his art right up to 1930 and bought an impressive collection of works from the artist himself. In 1922, another doctor at Waldau Psychiatric Hospital, Dr. Oscar Forel, commissioned a four-part screen with twelve drawings on one side and four on the other. This work now belongs to the Collection de l’Art Brut in Lausanne.

Inspired by Walter Morgenthaler, Wölfli also produced 1926 a mural called *Memorandum* for the lecture theater of the new wing at Waldau. Here he recapitulates in an over-all view the emergence of his “St. Adolf-Giant-Creation”. This work is not on show in this presentation out of conservatory reasons.
8 Funeral March 1928 – 1930
16 volumes without numbers

The *Funeral March* (*Trauer-Marsch*) marks the conclusion of Wölfli’s poetic work. It comprises sixteen books with over 8300 pages, densely filled with texts and collages. Here, sounds and rhythms take the place of narrative so that the work takes on the form of an onomatopoeic poem. The *Funeral March* was left unfinished at Wölfli’s death in 1930.

“For many years now I am working on a very beautiful and strong funeral march, which will get all together 8850 beautiful march-songs. 7150 songs are made already. In between there are parts with numerous beautiful poems, puzzles, funny stories and jokes: travel-stories! hunter-stories and war-stories! As well as a respectable number of beautiful pictures. The value of the whole work once it is finished will be 55000 Francs.”

Quote by Adolf Wölfli
It is conceived as a personal requiem, which as it progressed became more and more like an obsessively repeated mantra. The “Marching Songs” it contains are not notated in solmization, as were the compositions in the earlier books, but instead are written out as quasi-abstract sound structures. Starting from key words drawn from his own universe, Wölfli developed a dialect rhyme based on the word “Wiiga,” the Bernese dialect word for “Wiege,” meaning cradle. This dialect rhyme is followed by a series of sound structures that all rhyme on a vowel. Each sound structure is separated from the next by “16.Cher:1,” which we interpret as a kind of time signature.

The *Funeral March* contains only a few drawings. It is illustrated with over a thousand collages made up of pictures from magazines, which when the viewer leafs through them combine to form one giant panorama of Wölfli’s own visions and those of a whole era. Wölfli’s *Funeral March* conjures up one last time all the key themes of his world in both words and pictures, even if in condensed form and combined with the word “Wiiga” [cradle] – the word with which his life and his writings began.
Führungen und Begleitprogramm

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

Sonntags 12:00
Öffentliche Führungen

Dienstags 12:30 – 13:00
Kunst am Mittag

Fremdsprachige Führungen
 Französisch, Englisch, Italienisch siehe zpk.org

Montag 24. Mai 2021
14:00 / 16:00
Un=glücks=fall=linien
Märsche, Tänze und andere Rituale von Adolf Wölfli interpretiert von Meret Matter, Stimme, und Lucas Niggli, Schlagwerk

Mittwoch 26. Mai 2021 14:00
Einführung für Lehrpersonen
Mit Dominik Imhof, Leiter Kunstvermittlung

Samstag 29. Mai 2021 13:00
Sinn-Reich
Eine alle Sinne ansprechende Führung für Gäste mit und ohne Behinderung. Mit Gebärdendolmetscherin und induktiver Höranlage

Sonntag 13. Juni 2021 15:00
L’Art Brut: Un art libre et affranchi des normes culturelles
Führung im Gespräch zum Begriff Art Brut des Künstlers Jean Dubuffet, mit Sarah Lombardi, Collection de l’Art Brut, Lausanne, und Fabienne Eggelhöfer, Chefkuratorin Zentrum Paul Klee

Sonntag 20. Juni 2021 11:00
Wölflis Weltreise
Donnerstag 24. Juni 2021 18:00
**Freunde ZPK**
Führung für die Mitglieder der «Freunde ZPK» mit dem Kurator Hilar Stadler sowie Experten und Expertinnen des Hauses

Sonntag 27. Juni 2021 15:00
**Kunst und Religion im Dialog**
Barbara Schmutz, Ökumene Bern Nord, im Dialog mit Dominik Imhof, Leiter Kunstvermittlung

Samstag 03. Juli 2021
14:00 – 19:00
**Wölfli in aller Munde**
Weitere Informationen unter paulundich.ch

Sonntag 15. August 2021 17:00
«und 10 stük vom sommer»
Das Ensemble Proton Bern spielt Kompositionen von Ezko Kikoutchi, Annette Schmucki und Walter Feldmann nach Wölfli «musikalischem Ansatz»
**Kunstvermittlung für Familien**

21.05. – 15.08.21

**Interaktive Ausstellung «Kleines Universum»**
Kreativer Brückenschlag von den Ateliers des Kindermuseum Creaviva in die Ausstellungen des Zentrum Paul Klee

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 Zentrum Paul Klee

Sonntags 10:15 – 11:30

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

Samstags 09:30 – 11:45

**Kinderforum**
Kunst am Samstag für Kinder ab 7 Jahren zum Thema «Welten erkunden»

**Publikation**
Neuauflage zum 100-Jahr-Jubiläum der Publikation von Walter Morgenthaler

«Ein Geisteskranker als Künstler», Hrsg. Adolf Wölfli-Stiftung, mit Beiträgen von Magaly Tornay und Hilar Stadler, 186 Seiten, ca. 20 Abb., Verlag der Buchhandlung Walther und Franz König, Köln 2021
**Weitere Veranstaltungen in Bern**

20.05.21 – 26.02.22

**Fragmente**
Das Schweizerische Psychiatrie-Museum Bern präsentiert Deckenmalereien aus Wölflis Zelle sowie Werke seiner Kolleginnen und Kollegen

Weitere Informationen: psychiatrie-museum.ch

Samstag **19. Juni 2021**
Schweizerisches Psychiatrie-Museum Bern

**Originalschauplätze**
14:00 Führung mit Andreas Altorfer, Leiter Psychiatrie-Museum Bern, an Wölflis Werk- und Lebensstätte in der Psychiatrischen Heilanstalt Waldau
16:00 Buchvergnissage und Lesung Neuauflage von Walter Morgenthalers «Ein Geisteskranker als Künstler» (1921).

Lesung mit Ariane von Graffenried

01. – 19.06.21

**Der Wolf ist los**
Plakatausstellung auf dem Bahnhofplatz Bern mit Werken von Künstlerinnen und Künstlern des Ateliers Rohling, Creahm Fribourg, der Kunstwerkstatt Waldau Bern und des Psychiatriezentrums Münzingen

Weitere Informationen: derwolfistlos.kulturpunkt.ch

Mittwoch **09. Juni 2021** 18:30
Offene Kirche Bern – Heiliggeistkirche

**Weg vom Rand. Neues Interesse an «Outsider»-Kunst?**
Öffentliches Podium im Rahmen von «Der Wolf ist los».
Einführung Katrin Luchsinger, Kunsthistorikerin, mit Gästen aus Kunst und Kultur
With the support of

Ruth & Arthur Scherbarth Stiftung

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

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