Exhibition guide

A Shining Secret.
Kids Curate Klee

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Introduction

Paul Klee was full of contradictions and secrets – just like his pictures. In this exhibition, we would like to tell the story of one of these pictures. We have studied it very carefully. What we found out has surprised, fascinated, and captivated us.

The work is called *Glass Façade* and is one of the last paintings that Klee created before his death in 1940. The painting has a reverse side with a haunting story that is both beautiful and tragic. It is a story about friendship, love, and family. It is about past times and hope for a better future. But it is also about mourning and goodbyes. It is a story about what it means to be human.

Our journey begins with the work *Glass Façade* and its colours and shapes. Then we go deeper and deeper into the picture and its mysterious reverse side. Our exhibition encompasses 12 stations that reveal a yet untold story. The works we have chosen from the collection show how Klee used his art to work through events in his life.
About the Project

*Kids Curate Klee* is a pioneering museological project with the goal of including children in the exhibition-making process. Paul Klee was fascinated by the way children view the world. Interacting with his son Felix frequently provided him with vital stimuli and ideas. In this context, in 2021 the Zentrum Paul Klee invited a group of children aged 8–12 to take a closer look at the works of Paul Klee.

The exhibition was developed over the course of a 7-month series of workshops with the children involved, which took place weekly from August 2021 to March 2022. The opportunity to participate was announced publicly in spring 2021. Thirteen children from the Bern region signed up and committed to participating regularly. The children acted as curators in all tasks related to the exhibition’s conception: from choosing the theme and the selection of works to the exhibition design. The children are also involved in programming and audience engagement.
The project is a collaboration between the Zentrum Paul Klee’s collections, exhibitions, and research department, the Children’s Museum Creaviva and the community project paul&ich. Kids Curate Klee is based on a variety of experimental methods developed specifically by the project management team for this exhibition. The goal was to distil the complex task of conceiving an exhibition into playful and participatory decision-making processes.

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**Artistic direction:** Martin Waldmeier in collaboration with Eva Grädel, Katja Lang, and Pia Lädrach

**Curatorial Assistance:** Alyssa Pasquier
In 1940, just a few months before his death, Paul Klee created the colourful painting *Glass Façade* in his Bern studio. At the time he painted it, his health was not good. He was not sure how much longer he had to live and thought back a lot on his life. During this time, many feelings and memories from Klee’s life entered his work.

Klee seems to have been inspired to paint *Glass Façade* by a church window. When Klee created this work, churches with modern stained-glass windows made purely of colour were being built for the first time. Viewing the painting gives you the feeling of looking through such a window to the outside, to the sky. Klee chose harmonious colours that exude peace and hope. But they also convey a feeling of sadness and silence. We know that just a few weeks after he made this painting, Klee had to give up his work as an artist for good.
It was not until fifty years later, in 1990, that a painting on the reverse side of this work was discovered! Before Klee made *Glass Façade*, he began a painting on the back of the canvas. But he never finished it. Instead, he painted over it in pink and turned the canvas over. Over time, the pink paint on the back became brittle, flaking off and revealing the unfinished picture.
In this space, a reconstruction of Paul Klee’s last studio is displayed. From 1934, the Klees lived in a modest, 3-room apartment at Kistlerweg 6 in Bern. Klee chose the room with an adjacent balcony as his studio. An adjustable drawing table replaced his easel because his illness made him too weak to work standing up. The studio windows looked out onto the Bernese Oberland, which he had drawn earlier, during his youth. Later on, landscapes provided Klee with motifs and sources of inspiration for his work as well. Looking at the Tunisian landscape during his 1914 journey, Klee spoke of a “rhythm of patches.” During the First World War, Klee withdrew to the idyllic meadowlands near the river Lech in Bavaria. While in Dessau, he visited the Wörlitzer Park. In 1932, Klee observed: “The weather is beautiful, my studio windows are two magnificent, giant landscapes, it gets me excited about colour.” In such landscapes, he discovered the structures of nature, such as the geometric pattern of different fields for farming or manmade parks and gardens.
B Shining Light
Mystical scene with the colourful lightning
From the sparse wood to the street lamps in town
Lighthouse in blue night

The works displayed here are related to Paul Klee’s picture *Glass Façade* in how they deal with colour and light. Klee composed them using clear outlines and often with geometric fields of colour. The colours are as bright as they are varied. He did not reduce his universe of colour to the primaries of red, yellow, and blue, but instead loved mixing colours. In 1912, Klee translated a text by the artist Robert Delaunay from French into German, writing: “Nature is permeated by a rhythm that cannot be constrained in its multiplicity. Art imitates this aspect of [nature], to refine itself to the same level of transcendence, to elevate itself to visions of multiple harmonies, a harmony of colours that divide and in the same action unite themselves with the whole.” Both Delaunay’s ideas as well as impressions of nature flowed into Klee’s painting in the following years.
Researchers who have looked very closely at the painting Glass Façade have determined that Klee gave a title to the reverse side: Girl Dies and Becomes. Klee wrote this title on the back of the frame. But you can only see it with a special camera. What does this mysterious picture mean? Why did Klee paint over it? And what does it have to do with the glass façade on the front?

Finally, it was discovered that Klee also made a sketch for Girl Dies and Becomes. He named the drawing Accident. He also noted in his work catalogue that Accident was the study for the forthcoming painting Girl Dies and Becomes. The girl who died apparently did so from an accident. Who was the girl who died tragically in an accident? What was Klee’s relationship to her?
Klee described the creation of a picture in 1920 as “a little journey into the land of better understanding” by drawing up “a topographical plan”: Beginning with a point that starts to move, giving rise to lines and ultimately form, colour, and motifs. Many of his abstract works look like geographical or city maps. Linear forms define or surround fields of colour. His colour field paintings are reminiscent of a bird’s eye view upon a landscape. Some of his later drawings from the years 1938 to 1940 are abstract works, in which the lines simply branch out and separate. Strange sprawling and growing structures emerge, recalling paths, streets, or rivers on maps.
In the 1910s, Paul Klee had already begun to employ abstract structures and grids in his work. At first, he primarily used geometric fields of colour to compose and subdivide the picture plane. During these years, Klee discovered artistic movements like Cubism and Constructivism. At the same time, he was interested in the structures of plants and landscapes. He learned about the art of antiquity and other cultures from books, lectures, and traveling, and was fascinated, for example, by ancient and medieval mosaics. With the help of such influences, Klee painted abstract works using grids and small-scale structures. Even when the works were abstract, he still referred to objects, such as a mosaic, a collection of stones, or a stained-glass window.
E Church
Colourful window
Place in red and blue
An animated composition
Of square colours
Crystallisation

On his travels, Paul Klee always visited churches. He was interested in the architecture of Romanesque and Gothic cathedrals. He was equally impressed by the decoration of churches with sculptures and stained-glass windows. Although Klee was not religious, he still engaged with the “spiritual.” He was especially interested in the different spheres of the earthly and the cosmic. People are bound to the earthly realm. But from this sphere, people strive toward something higher: the spiritual, the cosmic, or the otherworldly.
Paul Klee compared the structure of a picture to both architecture as well as human anatomy. In 1908, he already wrote that a picture is built upon a skeleton or a scaffold: “First one builds a scaffold upon which the picture is to be constructed. How far one goes beyond this scaffold is a matter of choice; an artistic effect can proceed from the scaffold, a deeper one than from the surface alone.” Klee constructed a picture based on an initial structure; the composition was developed from further steps and layers of coloured patches. Klee’s view on architecture – be it ancient ruins, Renaissance buildings, or modern structures – inspired him to construct his works using grids and principles of order.
G Day and Night
Heavy night, weightless day
The sun brushes the plain
The moon song has ended
And the dance of day begins

Contrasts course through Paul Klee’s oeuvre. On the one hand, they are an important compositional principle that he could use to help create tension and variety. The contrasts between light and dark, round and square, pointed and blunt, cold and warm are visible in Klee’s lines, forms, and selection of colour. On the other, he used his means – line, form, and colour – to create impressions such as heavy and light or moving and still. He was also aware that we humans carry opposing feelings and character traits within us as well. In 1917, Klee wrote: “Something new is preparing itself; the demonic must be brought together with the heavenly at the same time. Dualism must not be treated as such, but instead [handled] in its complementary unity. The conviction is there, the demonic peeks out here and there and cannot be suppressed, for the truth requires the consideration of all elements, [and] the work of art [requires] all of them together.”
Happiness and Sorrow
Unstable balance
Between happiness and sorrow
A mixed society
A smile remains

Especially in his late work, Paul Klee shows us a panorama of human behaviour and feelings. He dealt with everyday life and tried to show how people react to it. The beautiful parts of life are tied to its dark sides, happiness stands next to sorrow, beginnings alongside death. Although Klee’s own life and experiences formed the backdrop for his work, he always tried to present a point of view that was more generally valid. It applies to Klee as much as to every other human being, so that different experiences of being human are expressed in his works.
“I have a childlike joy when I feel how I have my body in control, how I can make demands on it, how it gives in, functions, and I can lose myself completely in its potential to perform.”
Karla Grosch

Klee actually knew a girl – a young woman, really – who died early in a tragic accident (in the past, in German young, unmarried women were often called “girls,” even though they were already adults). This young woman was named Karla Grosch and was a dancer. For a while, she was the girlfriend of Paul Klee’s son Felix. Later, she lived in Klee’s house in Dessau and was such a close friend of him and his wife Lily that they even wanted to adopt her as their daughter.
Karla Grosch was a fun-loving, courageous, unusual, and modern young woman who fascinated people wherever she went. She discovered her artistic talent at an early age and trained as a dancer. In 1928, she was hired as a gymnastics teacher at the Bauhaus art school in Dessau, where Paul Klee also worked as a professor. She went down in history by performing as a dancer on the Bauhaus stage.

Karla Grosch was one of only three women who were able to teach there. She was young, independent, beautiful, and successful – so much so that magazines even published articles about her with many photos. As a teacher, she made sure that the Bauhaus students always got enough exercise to balance out their artistic work.
I Broken and Put Back Together
Foundations after the storm
Devastated
Unsteady composition
Monument under construction

“Formation is good. Form is bad; form is [the] end is death. Formation is movement is action. Formation is life.” Paul Klee was convinced that change and movement were the basis for all life. Anything that is not in motion and does not change is dead. For him, the same was true of composition, which is why he spoke about the process of “formation.” In his drawings, Klee tried to depict the moment of change: He showed the unfinished, the broken, the dissolved, and the destroyed. He showed a moment of change. And so, for Klee, within everything that has been destroyed there is the possibility of a new development and the emergence of something new.
During the first decades of the twentieth century, Klee was preoccupied with the search for a new, timely visual language. He departed more and more from traditional modes of representation in this period and created works that had no foreground, middle ground, or background. His compositions are more or less evenly distributed across the entire surface – they even appear to extend beyond the edges of the picture. Here, simple, symbolic forms like letters or fruit resembling musical notes appear to spread out infinitely. These forms refer to the potential of creative work as well as fundamental questions about the origin of life – creation – and its constant development. Klee wrote mysteriously about the unfinished work *Untitled (Composition with Fruits)* at the top edge: “Should everything be known then? Ach, I think not.”
“The Bauhaus was an idea, and I believe this is the reason that it had such a tremendous influence on every progressive school in the world – it was an idea. You cannot achieve such resonance with organization or propaganda. Only an idea has the power to spread itself so far.” Ludwig Mies van der Rohe, May 18, 1953

The Bauhaus was the most modern art school that existed at the time. After the cruelties of the First World War, people at the Bauhaus wanted to find out how to make people’s lives better through art and good design. This also included movement, dance, and being together in a community.
Today, the Bauhaus school no longer exists. But the building in Dessau still stands and is famous for its modern glass façade by the architect Walter Gropius. Maybe Klee drew inspiration from it for his painting *Glass Façade*?

Karla embodied everything that the Bauhaus stood for: youth, movement, community, progress, modernity, departure, beauty, freedom, and courage. Paul Klee’s son Felix, who studied at the Bauhaus, also fell in love with her.
The works exhibited here look like representations of gymnastic movements. Reduced to stick figures, the people perform athletic exercises: They seem to run, jump, or squat. They are always surrounded by other coloured lines, mostly zigzags, that appear to be moving themselves. Symbols like arrows or a single wheel support the attempt to convey ideas such as “hurry” or “exit.” In the exhibition, these works refer to Karla Grosch, who was not only a dancer but also a gymnastics and physical education teacher at the Bauhaus. In photographs, Grosch is seen again and again dancing or doing athletics, radiating dynamism and energy.
L Dance and Theatre
Magic theatre
Dancer in flames
Jumper in the night
High spirits, childish once more

Especially during his time as a lecturer at the Bauhaus in the 1920s, Klee encountered contemporary dance. Since the early years, the Bauhaus had a stage workshop, which is primarily known through the work of Oskar Schlemmer. In the “stage laboratory,” they developed abstract studies of movement, designed geometric costumes and atmospheric machines, and built theatrical devices. Karla Grosch also participated in Schlemmer’s Bauhaus stage as a dancer. At the same time, she was a gymnastics and physical education teacher at the Bauhaus. Gret Palucca – who was Karla Grosch’s teacher – was another advocate for modern dance who was in and out of the Bauhaus and likewise aroused great interest among the Bauhaus artists. Klee was interested in all aspects of movement and change. He was convinced that movement was purely and simply life – stillness meant death. These ideas are conveyed with particular clarity in dance scenes.
“That Karla is with us a lot is a great joy for us as well. We like her. She is so fresh and lively.” Lily Klee

“Karla appears at mealtimes, and we mumble silly phrases together and then again cleverer ones. It depends on how full we are.” Paul Klee

Felix Klee and Karla Grosch became a couple. They also spent a lot of time with Paul Klee and went on trips together. For example, in 1927 they went to the French island of Porquerolles. It was like a paradise.

Unfortunately, however, Felix and Karla’s relationship did not last. They broke up. Karla Grosch was very popular and had many admirers at the Bauhaus. Paul Klee and his wife Lily were sad about Felix and Karla’s breakup, but they remained close friends with Karla Grosch.
Karla Grosch continued to go to the Klee family’s house and at times also stayed in Felix Klee’s old room. Her relationship to the Klees grew closer over the following years, and she became involved in many family affairs. She often stayed with Lily or Paul Klee when they were temporarily separated due to travel.

Karla also had a playful and beautiful cat that Paul Klee loved very much: Bimbo, who had large eyes and pointy ears.
**M Love**

Later walk of the two
Tie through wine and dance
Closeness at new moon

Even in his early work, Paul Klee dealt with conditions of human life and especially the rules and norms of different people living together. Often with a smile on his lips, he continued to address this topic until the end of his life. In his final working years, this engagement intensified and reached its peak. Klee tried to depict love, partnership, togetherness, and friendship in his drawings. He drew inspiration from daily life: his years-long relationship with his wife Lily or that of his son with Karla Grosch. In his works, however, he did not show specific scenes or people. Through a great reduction of means, Klee understood how to focus on the general and the essential and to hold up a mirror to us humans.
“...that’s just how I am, light-dark, warm-cold, up-down.”
Karla Grosch

“I am very lonely and do everything myself. But then come agonizing doubts that you can’t deal with alone and then I sit down to write...” Lily Klee, 1936

When Lily Klee was very sick around 1930, Karla Grosch accompanied her on a trip to a sanatorium in Switzerland and helped Lily get better. But the relationship between the two women was not always good. Lily could not understand why Karla had such a strong urge for freedom and criticized her for it. There were moments when Karla could hardly stand being with the Klees.
In 1907, Felix, the only son of Paul and Lily Klee, was born. During Felix’s youth, Klee was a stay-at-home dad who took care of his son while Lily earned a living by giving piano lessons. Years later, Karla Grosch entered the lives of the Klee family as Felix’s girlfriend. Even after the relationship between Felix and Karla ended, she remained very close with the Klees. Karla became a kind of “adopted daughter” for Lily and, at the same time, the Klees were a substitute family for Karla, whose parents were already deceased. In numerous works, Klee took up the theme of family as a motif. He tried to depict the most diverse aspects of the theme: quite humorously, a Sunday family walk with grown-ups and little ones plus a dog; the evil stepmother; a mother and daughter. With the *Sleeping Place of the Four*, Klee painted an emblem of security, togetherness, and family.
“Surprisingly, the Bauhaus in Berlin has been closed by the police. They are looking for incriminating material against the mayor of Dessau, whose salary they want to eliminate. It would be a shame, really a shame, for the cultural significance of our work, which would only benefit the Germans and give them worldwide recognition, instead of dredging up old styles and polishing them up again.” Eduard Ludwig, 1933

In 1931, Karla Grosch met a charming and talented Austrian architect who also studied at the Bauhaus and was named Franz Aichinger. Soon they were planning to marry.

The Bauhaus was closed by the Nazis in 1933. Many teachers and students had to leave Germany, because the Nazis rejected modern art and architecture as “degenerate” and communist. Paul Klee’s works were removed from museums, he lost his reputation and income, and had to leave Germany. Likewise, Karla Grosch and Franz Aichinger no longer saw a future for themselves in Germany. In addition, they not only wanted to be successful in their careers, but they also dreamed of starting a family.
“When I took her to the train, we said an emotional farewell. I had no idea that it would be our last. Never again would I embrace my Karla, whom I loved like a child.” Lily Klee

Together with Franz Aichinger, Karla Grosch decided to emigrate to Palestine. Many people who were persecuted by the Nazis in Germany – Jews most of all – immigrated there in search of a better future when they could. That’s why many architects were needed there to build new cities. Franz Aichinger was certain that he would find a good job there. Besides, Karla was pregnant!

Grosch and Aichinger spent their last days in Germany with Paul and Lily Klee. Lily wrote in a letter: “They were such harmonious, beautiful days – it was if our friendship would reach its peak once more before the sun sunk into the sea. When I took her to the train, we said an emotional farewell. I had no idea that it would be our last. Never again would I embrace my Karla, whom I loved like a child.”
“Everything went well, and we are welcomed and sheltered here by friends. It is not too hot, with very beautiful scenery, as fascinating as 1001 Nights. All is well. Soon in detail.” Postcard from Karla Grosch to Paul and Lily Klee, May 3, 1933

Before her departure, Karla gave her cat, the playful tomcat Bimbo, to Paul Klee. Klee loved it when Bimbo watched him paint or draw.

Two weeks later, Grosch and Aichinger arrived in Tel Aviv. It was spring and the two were welcomed by friends. They were delighted with their new surroundings. Karla wrote a short postcard to the Klees. She was doing very well and promised to get back to them soon in more detail.
The big one bids farewell
The small one is hard to comfort
Wants to go, must cry

In his sixty years of life, Paul Klee experienced the beginning of a new century, two world wars, and massive social as well as artistic upheavals and innovations. The political situation brought about several great ruptures in his life: The First World War destroyed the Munich art scene, and friends like Franz Marc and August Macke died on the front. In the 1930s, the rise of National Socialism made it necessary for Klee – like many others – to leave Germany. Klee’s works reflect such events in reduced and generalized form and show scenes of flight, farewell, and separation.
“It is as if there were no room left for the kind of radiant cheerfulness that emanated from this child, which is how she will live on as a memory in the minds of the many who knew and loved her.” Lily Klee, 1933

Yet it was not to be. Karla and Franz went swimming at a beautiful beach near Tel Aviv. Suddenly and unexpectedly, Karla was swept away by a wave. Aichinger tried to save her. He swam out to sea and fainted. Rescue swimmers pulled him and Karla onto a boat. But when Franz came to on the beach, Karla – and with her their unborn child – was dead.

Shortly thereafter, Paul and Lily Klee received a telegram. The news was a huge shock for them. Lily Klee wrote: “A friendly shining star has gone out. One more shadow has fallen on our path. It is as if there were no room left for the kind of radiant cheerfulness that emanated from this child, which is how she will live on as a memory in the minds of the many who knew and loved her.” Of all the terrible things the Klees had to go through in 1933, Karla’s death was the worst.
Doubts directed upwards
At the gate to the depths
Snatched from heaven
Miniature splendour

“I cannot be grasped in the here and now. For I dwell just as much with the dead as the yet unborn. Somewhat closer to the heart of creation than usual, but not nearly close enough.” Paul Klee wrote this in a poem in 1920. For Klee, the beyond was not a distant, spiritual realm. Rather, the beyond mingles with the earthly and the worldly in his works. His representations of angels, for example, are humanized messengers from an otherworldly region. The angels are human in a way that makes them sympathetic: They have their little quirks, shortcomings, and faults; they are vulnerable and sometimes even weak. They are in a state of change from humans to ideal celestial beings and are symbols of transition. In their shortcomings, with their hopes and fears, they are reflections of humans. During the final years of his life, Klee’s illness led to his awareness of his own mortality, and he began to grapple with the fundamental questions of human life: Where do I come from? What am I doing here? Where will I go after I die?
“When I look at the huge portfolios from 1939 and 1940, I can hardly believe it. This overabundance and with this sick body, this clear, sovereign spirit that continued with his great life’s work, even though he only had such a short span of time left.”

Lily Klee, 1942

Two years later, Paul Klee became seriously ill. In the following years, it became clear that the disease was incurable. Klee had a rare disease called scleroderma. He had increasing pain all over his body and could move less and less. He realized that he did not have much longer to live and made many works about the premonition of his death. He had never made so many pictures as he did in the years before he died. In the process, he worked through many memories from his life. Perhaps he thought of Karla Grosch in those moments.
Fear of Death
Wrenched, waking from a dream
A sailor senses his end
He had thought he was floating like a cloud

During the final creative period before his death in 1940, Paul Klee focused on fundamental themes of human existence in his work and thought. He looked back on childhood, examined how people behave toward one another, and asked what comes after death. One reason he turned to these themes was his illness, from which he had suffered since 1935 and that often weakened him severely. He had scleroderma, an illness as rare as it is incurable. But historical events of his days also reminded him of the fragility and finiteness of life: The National Socialist seizure of power in Germany led to the oppression and flight of many people, including Klee. And finally, the Second World War broke out in 1939 and plunged the world into chaos.
In 1903, Klee wrote in his diary: “There are two mountains on which it is bright and clear, the mountain of the beasts and the mountain of the gods. Between them lies the dim valley of men. If one of them happens to gaze upward, he is seized by a premonitory, unquenchable yearning, he who knows that he does not know, for those that do not know they do not know, and those who know that they know.” In his works, Klee continually posed questions. For him, his pictures were not only aesthetic objects whose colours and motifs can be enjoyed by the viewer. Rather, he developed a kind of world stage in which he questioned human existence and life in thousands of works. Many of his titles are formulated as questions, although the images themselves do not give the answers. At the most, they offer a direction or an indication of what is really going on in this world. With their questions, the works are intended to make viewers think.
“Bimbo is beautiful, sweet, loyal, and affectionate as ever and that’s why he’s the best friend.” Lily Klee

We don’t know why Klee didn’t finish the picture *Girl Dies and Becomes*. Maybe it was too sad for him. Klee always tried to face even the greatest suffering with humour. In any case, the cat Bimbo, which he had received as a gift from Karla Grosch, brought him joy until his death in 1940.
S Bimbo
Gaze of silence lurking
Over a tomcat’s family
Mixed siesta

Paul Klee really was crazy about cats. He or his family almost always had one. When asked in 1908 who he would like to be beside himself, Klee answered: “One of my cats.” His cats were named Mietz and Nuggeli, Chuzli, Bäreli, Joggeli, Seppi, Köbi, Chrütli, and Nutz. In the letters from his military service in Gersthofen during the First World War, he always greeted the cat in addition to his son Felix – with a “paw print” or “cold-wet nose kisses.” When Klee tried to capture this wild bunch of cats, the photographs often turned out blurry because the subjects were so lively. Cats appear more often in his letters and works of the 1930s. This is the white cat Bimbo, whom the Klees adopted from Karla Grosch and looked after lovingly in Grosch’s memory after her death in 1933.
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 30\textsuperscript{th} November.

1908  Exhibition at the Munich and Berlin \textit{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 \textit{Candide}.

1912  Participation in the second \textit{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 \textit{First German Autumn Salon} in the gallery \textit{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 \textit{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 1253 registered works is Klee’s most productive year ever.

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

Mittwochs, 14:00 – 17:00
«Abmachen im Museum»
Kinder zwischen 8 und 16 Jahren verbringen den Nachmittag im Zentrum Paul Klee und erkunden auf eigene Faust die Ausstellung sowie die interaktiven Stationen im Creaviva. Eintritt kostenlos, keine Anmeldung oder Begleitung durch Erwachsene erforderlich.

Interaktive Führung für Schulklassen**
Die Schüler:innen erkunden die Ausstellung und erfahren mit interaktiven Aufgaben, was Kuratieren bedeutet. Auf Anfrage.

Workshops für Schulklassen im Atelier des Kindermuseum Creaviva.**


Sonntags, 10:15 – 11:30
29.5. – 5.6./28.8. – 4.9.22
Familienmorgen
In der Ausstellung und im Atelier des Kindermuseum Creaviva für die ganze Familie.

Mittwoch, **31. August 2022**, 14:00 – 17:00**

**Workshop partizipatives Kuratieren**

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**Digitale Angebote**

Mittwoch, **8. Juni 2022**, 17:30

**Kunst am Abend**
Zoom-Führung live aus der Ausstellung mit Dominik Imhof, Leiter Kunstvermittlung

Mittwoch, **15. Juni 2022**, 17:00

**Hinter den Kulissen**
Zoom-Präsentation und Gespräch mit dem Leitungsteam «Kinder kuratieren Klee» (M. Waldmeier, E. Grädel, P. Lädrach und K. Lang)

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Donnerstag, **18. August 2022**, 17:00

**Kunst und ich**
Zoom-Präsentation im Dialog mit den Teilnehmer:innen rund um ausgewählte Werke der Ausstellung mit Ramona Unterberg, Kunstvermittlerin

Mehr Informationen zur Anmeldung unter zpk.org
Führungen durch die Ausstellung

Samstags, 15:00 / Sonntags, 13:30

Öffentliche Führungen

Dienstags, 12:30 – 13:00

Kunst am Mittag

Bilderclub
Mittwoch, 25. Mai 2022, 10:30 – 12:00
Donnerstag, 23. Juni / 25. August 2022, 15:00 – 16:30
Entdecken Sie gemeinsam mit anderen Besucher:innen ein Werk der Ausstellung «Kinder kuratieren Klee» mit R. Unterberg

Mittwoch, 1. Juni 2022, 14:00
Einführung für Lehrpersonen
Mit K. Lang und D. Imhof

Donnerstag, 2. Juni 2022, 18:00

Freunde ZPK
Führung für die Mitglieder «Freunde ZPK» mit Kurator M. Waldmeier und Expert:innen des Hauses

Fremdsprachige Führungen
Sonntags, 15:00 und auf Anfrage
English: June 12 / July 3, 2022
Français: 29 mai / 14 août 2022
Italiano: 22 maggio 2022

Sonntag, 19. Juni 2022, 15:00

Kunst und Religion im Dialog
Samstag, 2. Juli 2022, 13:00
**Sinn-Reich**
Eine alle Sinne ansprechende Führung für Gäste mit und ohne Behinderung. Mit Gebärdensprachdolmetscher:in und induktiver Höranlage

Sonntag, 28. August 2022, 15:00
**Kunstgespräch**
Werkentdeckung und Kunstgespräch zu Werken der Ausstellung mit R. Unterberg

**Kunstvermittlung für Familien**
Dienstag bis Sonntag, 10:00 – 17:00
22.5. – 11.9.22
**Interaktive Ausstellung «Einsichten. Blick hinter die Fassade»**
Das Creaviva gewährt Einblicke in Methoden und Arbeitsweisen. Besuchende können nachempfinden und selber ausprobieren, wie die Kinder kuratorisch mitgewirkt haben. Für Gäste aller Altersklassen (Kinder ab 4 Jahren und bis 8 in Begleitung Erwachsener).
Sonntag, 10. Juli 2022, 13.00 – 17.00

**Kunstauktion spielen**

Dienstag bis Freitag, 14:00/16:00**
Samstag und Sonntag, 12:00/14:00/16:00**

**Offenes Atelier im Kindermuseum Creaviva**
Stündige Workshops zu monatlich wechselnden Themen in Verbindung zu den Ausstellungen im Zentrum Paul Klee. Anmeldung erwünscht. Für Familien mit Kindern ab 4 Jahren (bis 8 Jahre in Begleitung Erwachsener)

Samstags, 9:30 – 11:45**

**Kinderforum – samstags im Labor**
Das Wochenende mit Kunst unter Gleichaltrigen beginnen. Mit wechselnden Themen pro Quartal. Anmeldung erforderlich. Für Kinder und Jugendliche ab 7 Jahren

Dienstag bis Sonntag, 10:00 – 17:00

**Fünfiber-Werkstatt**
Frei zugängliche Werkstatt mit monatlich wechselnden Themen und einfachen Anleitungen in Verbindung mit den Ausstellungen im Zentrum Paul Klee. Für Familien mit Kindern ab 4 Jahren

**Anmeldung/Auskunft:**
Kindermuseum Creaviva, Tel +41 (0)31 359 01 61 oder creaviva@zpk.org

**Infos zum Kursprogramm für Erwachsene:**
creaviva-kurse.ch
The Zentrum Paul Klee is open to all and offers inclusive events.

Zentrum Paul Klee

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Tel +41 (0)31 359 01 01
info@zpk.org
zpk.org

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