Annual media conference 2015

The Zentrum Paul Klee is looking forward to 2015, its Jubilee Year. It was founded ten years ago by Maurice E. and Martha Müller and by Livia and Alexander Klee. On the 20th June 2005, the house opened its doors as a Museum and Competence Centre, a Concert and Event Venue, Meeting Place and Congress Location. The great potential and unique character of the Zentrum Paul Klee lies in the way it can combine different cultural disciplines and subject matter. In 2015 this fresh and successful concept will be carried on.

Preview of 2015

Instead of looking back, the ZPK wants to maximise the potential of its innovative concept of becoming a Venue for Culture and Meetings. Visitors may look forward to a diverse exhibition programme of the highest calibre – from Henry Moore to the combination of two giants in the world of modern art, Paul Klee and Wassily Kandinsky, up to the impressive and moving exhibition « About Trees », in which a series of famous international artists are actively participating. In addition, a review of Paul Klee’s entire work from the resources of the collection will be presented throughout the whole year and Klee’s relationship to his home town Bern will be more precisely examined. In the series of Master Concerts and Readings there are particularly illustrious interpreters and authors. A partnership with artist Catherine Gfeller will help discover the many facets of the Zentrum, including Paul Klee’s « spirit » in the spectacular building and its surroundings, which from 2015 onwards will be developed and exploited using sustainable ecological concepts applied to the productivity of the environment.

The Kindermuseum Creaviva, founded by Janine Aebi, and the meanwhile world-wide renowned Summer Academy in the Zentrum Paul Klee will also celebrate their 10th anniversary. Both strengthen the educational aspect to which the Zentrum Paul Klee has been dedicated from the beginning.
Exhibitions 2015

KLEE IN BERN
14/02/2015—17/01/2016

Press conference and preview on 12/02/2015 at 10am

Paul Klee’s complete work will be displayed in the exhibition «Klee in Bern» which during the whole year will be changing several times. In this way, the principal attention will be on his creative work during the early years from 1890 until 1906 as well as his very important late work. The artist had an ambivalent relationship to the city – and yet it was and remained his home town, the city of his youth and where he also spent the suffering and fruitful end of his life. The exhibition incorporates all his Bernese collectors and the most significant exhibitions in the federal capital. In addition, it will show Klee’s influence on local artists. Klee’s last studio at Kistlerweg 6 in Bern will be reconstructed in the exhibition allowing an authentic insight into the astonishingly modest conditions in which such remarkable works were created.

The exhibition is grouped into three phases, which on the one hand present an overview of Klee’s collected work from the beginnings up to the late work, while on the other hand, individual themes of the relationship Klee had with Bern will be examined in separate sections. His fascinating relationship to his homeland remains the basic theme throughout the whole year. Partly also for reasons of preservation, many works will be changed from one phase to the next, so that it will be possible to gain a rich insight into Klee’s work and influence during the 11 months of the exhibition.

At the beginning his relationship to Bern is shown by his drawings of the city and the landscapes in his sketch books from his high school years, while the drawings in the margins and illustrations in his school and exercise books reproduce biographical aspects. Also on display will be his favoured reverse glass paintings as well as the entertaining engravings of the cycle Inventions.

When Paul Klee was gradually becoming famous in Munich and achieved his artistic breakthrough at the end of the First World War, he was hardly known in Bern. Nevertheless his first collector, Hanni Bürgi believed totally in his artistic potential and repeatedly tried to initiate exhibitions in the Art Museum and the Art Academy in Bern. Also lace dealer Hermann Rupf, a passionate collector of the classical modern, acquired Klee’s works. One-time school friends of Klee such as Hans Bloesch planned book projects with satirical content with Klee as illustrator or meet together with the talented young violinist for house concerts such as for example Fritz Lotmar.

Following a significant career in Germany, also as professor at the Bauhaus, Paul Klee finds himself forced in 1933 on account of the political developments and as a «degenerate artist» to return to Bern, the city of his birth, where he created his unique late work. The time in Bern until the death of the artist
in the summer of 1940 will be documented with a large number of examples from his work and the display of the reconstruction of his studio at Kistlerweg 6 in the Elfenau quarter. Also his influence on artist friends and Bernese artists are illustrated by the examples of Otto Nebel, Bruno Wurster and Peter Somm.

Parallel to the exhibition a book titled «With Klee through Bern. Walks in the city and surroundings» will be published. This has been conceived as an art historical guide through the city, in which 34 sites or buildings are discussed in short but well-founded texts and historical illustrations, and also examples from his works, treated simultaneously from the perspective of Paul Klee.

During the duration of the exhibition further publications will appear:

- «The reverse glass paintings of Paul Klee», edited by Zentrum Paul Klee, Bern, with texts by Peter Fischer, Michael Baumgartner, Gregor Wedekind et al., publishing house Wienand, appears in May 2015
- «Paul Klee and Hans Bloesch – correspondences» (working title), edited by Zentrum Paul Klee, Bern, in collaboration with Marcel Baumgartner, publishing house Nimbus, appears in October 2015

Both projects are being generously supported by the Paul Klee Foundation of the Burgergemeinde Bern.
Catherine Gfeller «ZIGZAG ZPK»

Artistic collaboration

The internationally active photographer and video artist Catherine Gfeller, who grew up in Neuchâtel, will focus on Paul Klee and various other core themes of the Zentrum Paul Klee in a one-year partnership. One aspect of the «ZIGZAG ZPK» project will accompany the exhibition «Klee in Bern».

Artistic art mediation has become one of the main themes in the European art world over the past 10 years but really convincing concepts were actually more than rare. «ZIGZAG ZPK» by Catherine Gfeller possesses the potential for a convincing artistic analysis of Paul Klee and the art and cultural venue of the Zentrum Paul Klee. By means of suggestive photographic layers Gfeller will accompany the exhibition «Klee in Bern» throughout its whole duration and connects Klee’s Bern with the Bern of today. Other interventions will have a performative character or will be staged as transitory, temporary manifestations.

Visitors of the Zentrum Paul Klee will encounter Catherine Gfeller again and again, either during the Museum Night or at the Jubilee celebration. Otherwise it will be her voice which leads them in an exceptional Audioguide Tour through the inside and the surroundings of the building or in participatory action-events. She will surprise the visitors at unexpected places and confront them with the cosmos both of Paul Klee and of the Zentrum Paul Klee.

This collaboration is being supported by the Ernst Göhner Foundation.
HENRY MOORE
30/01—25/05/2015

Press conference & pre-view on 29/01/2015 at 10am

Radical, experimental and avant-garde – the artist Henry Moore (1898–1986) is the centre of the first exhibition opening in the New Year with his masterpieces from the collection of the Tate. With only a few exceptions, he remained loyal to the technique of figuration – a passion he shared with Paul Klee. Both commented in a subtle manner on the happenings of their time, Moore as an official English «War artist» in the Second World War (e.g. with his famous «Shelter Drawings»). The exhibition with 28 sculptures and 42 works on paper from the collections of the Tate and the British Council gives an overview of the work of one of the most important sculptors of the 20th century, whose revival was initiated in 2010 by the large retrospective at Tate Britain.

The figure of the human is the centre of Moore’s artistic interest. «In my opinion, long and intense study of the human figure is the necessary foundation for a sculptor’s schooling.» (Henry Moore, 1956). Sitting, standing and lying figures make up one of the central themes of the exhibition. Fascinated by the collection of non-European art at the British Museum, he created figures, masks and heads with minimal clear forms. Beside the human body Moore also used objects from nature such as mussels, bones or stones as models for the generally applicable principals of form and rhythm. In addition he recognised liveliness in «primitive» art as in nature to which he aspired.

Especially in the 1930’s Moore created abstract sculptures with organic forms, which brought him in touch with Surrealism. Nevertheless his artistic language remained so individual and varied, that he could not be attributed to any artistic style. Whether abstract or figurative, he never attempted to copy a complete object but strove to transmit its life and being. In this way he entered into reality – a reality which occupied Moore intensely especially during the First and Second World Wars. In the 1940’s Moore recorded the situation of the people seeking shelter in the Underground stations in numerous drawings and was thus promoted to become an official «War Artist». This work helped him to become better known and gain support from official sources. Especially after the war numerous exhibitions were shown abroad. Moore was politically active and always appealed for peaceful solutions to conflicts. Hence the commission to create a memorial to commemorate the first successful splitting of the atom left him with particularly mixed feelings.

In the 1950’s and 1960’s Moore was counted among the most sought after sculptors world wide. Born in 1898 in Castleford, Yorkshire he studied after his military service in the First World War at the Leeds School of Art and in 1921 was awarded a scholarship to continue his studies at the Royal College in London. He lived and worked in London and Kent and taught at the Royal College and at the Chelsea School of Art. In 1948 he won the international sculpture prize at the Biennale in Venice. From 1940 Moore lived in Perry Green, Much Hadham, in Hertfordshire, where he died in 1986.
A large number of exhibitions have been dedicated to him and he received many commissions for works in public spaces. Now it is time to bring the unique work of this artist back into focus, to analyse his position in the post-war years and to assess his work from today’s perspective. This will be the first exhibition dedicated to this unique sculptor in Switzerland for 25 years.

**Catalogue**

For the exhibition a bilingual catalogue will be published by Snoeck Edition, Cologne – with texts by Sebastiano Barassi, Senior Curator of the Henry Moore Foundation, Fabienne Eggelhöfer, curator Zentrum Paul Klee and Matthew Gale, Head of Display of Tate Modern.

**HENRY MOORE TALKS**

S0 | 19/04/15 | 11am

On 19th March 2015 Richard Calvocoressi, Director of the Henry Moore Foundation will speak with Mary Moore about the life and work of her father at the Zentrum Paul Klee.
Never before has such an outstanding selection of works from these two masters ever been united in one exhibition. Paul Klee (1879–1940) and Wassily Kandinsky (1866–1944) count as the founding fathers of abstract art and at the same time had one of the great friendships in the history of art. The exhibition reveals a great deal about the narrow division between friendship and rivalry, between mutual artistic inspiration and personal distinction, but also between success and condemnation.

Besides preciosities from their own collections, the Zentrum Paul Klee and their partner, the Municipal Gallery in the Lenbachhaus in Munich, have assembled altogether 150 pictures from the most famous museums in the world, from the Centre Georges Pompidou in Paris, the National Gallery in Berlin to the Guggenheim Museum in New York.

The exhibition covers the time span from 1900 until 1940 and is grouped into eight thematic areas, which provide emphases on the content of the chronology of the works. The first section is dedicated to the very different artistic development of the two artists on the path towards the avant-garde between 1900 and 1910. Kandinsky went back to take models from Russian folk art, while Klee discovered his own childhood drawings. Thematically, Klee’s satirical scepticism stands opposite Kandinsky’s idealism. The first high point of the exhibition is the period of the Blue Rider from 1910 until 1914, which is characterised by a great imbalance: Kandinsky had reached the first peak in his career with his revolutionary, abstract paintings in large format – the famous «Improvisations» and «Compositions» – Klee was still a searcher, experimenting with colour.

The second section of the exhibition is dedicated to the mutually very productive period for both artists at the Bauhaus in Weimar and Dessau between 1922 and 1931. After the interruption caused by the First World War, when Klee and Kandinsky met again at the beginning of the 1920’s in the Bauhaus, their status with regard to each other had changed. Klee had developed into an important artistic figure in the Weimar Republic, while Kandinsky had to make a new start. Artistically seen, Klee’s work from the Weimar period is pluralistic and stretches from narrative scenes up to almost abstract works.

Kandinsky on the other hand was striving for a «Generalbass / Thoroughbass» for painting on the basis of permanent relationships between colour and form. The years at the Bauhaus in Dessau make up the actual highlight of the exhibition and show the mutual approach between Klee and Kandinsky in the years from 1925 until 1933, which went so far, that even some contemporaries mistook their works. While with Klee it is possible to register a formalisation and geometrisation, with Kandinsky his strict pictorial vocabulary begins to loosen. The presentation is being grouped here according to subject and in exciting comparisons between pictures such as «Gleichgewicht und Balance», «Abstraktion und Figuration», «am Rande der Natur», «Bewegung und Kosmos» as well as illustrating the theme of how to depict «Music» pictorially which was so important for both artists.

An oppressive perspective is opened by the section with the title «Key year 1933», which is dedicated to the far reaching consequences the assumption of power by the National Socialists had for both artists.
Klee was dismissed from his post as professor, Kandinsky was confronted with the closure of the Bauhaus. Both also reacted artistically to the repression.

The third section of the exhibition under the title New Beginning is dedicated to work created after the assumption of power by the National Socialists. Both Klee as well as Kandinsky go already in 1933 into exile and have to establish themselves in their places of residence: Klee in Bern, Kandinsky in Paris. Both rediscover themselves in these years as artists once again: Kandinsky's works with their biomorphic forms have a playfulness in comparison with his Bauhaus period, while Klee becomes the painter of large format, wonderfully colourful pictures.

The collaboration between the Zentrum Paul Klee and the Lenbachhaus in Munich is an ideal constellation for this large international project, since both museums count as Competence Centres for both artists with regard to the content of their collections as well as their research background. Remarkable is that while this perhaps most interesting combination of artists in the history of art has always been highly regarded, it has never up to now been presented in an exhibition or properly examined in a publication. The degree of importance attributed to this exhibition has been proven by the willingness of the most important museums and collections in the world who were ready to send key works by Klee and Kandinsky to Bern and Munich.

The exhibition will be on show afterwards in the Municipal Gallery in the Lenbachhaus in Munich from 21.10.2015 until 24.01.2016.

The exhibition is curated by Michael Baumgartner, Annegret Hoberg and Christine Hopfengart. A catalogue will be published.

The exhibition is supported by: Die Mobiliar, SWISSLOS/Kultur Kanton Bern, the Paul Klee Foundation of the Burgergemeinde Bern, Artephila Foundation.
ABOUT TREES
16/10/2015—24/01/2016

Press conference & pre-view on 15/10/2015

The exhibition takes the theme Nature / Culture / Agriculture at the Zentrum Paul Klee on and also bursts out of the spatial and temporal dimensions of a classical exhibition in the way it integrates the immediate natural environment, for example with the planting of ten new trees in front of the building, an initiative of Renzo Piano. Some of the works presented are being created specially for this exhibition.

Rising sea levels, tsunamis, volcano eruptions, landslides, forest fires – the world today registers the elements of nature more and more just as existentially threatening dangers, as though they were not the component parts belonging to a larger whole. In the elements there are forces which demonstrate far more than any destructive character. In an exhibition trilogy the Zentrum Paul Klee examines the relationship of contemporary artists to the primeval cultural topos of the elements of nature. In the years 2015 to 2018, the exhibitions will focus on the core theme of Nature/Culture/Agriculture at the Zentrum Paul Klee.

The first series is called laconically «About Trees» and is dedicated to the tree as a motif in contemporary art. The tree links the earth with the air and the heavens. It is a connection between different spheres. Its form of roots, trunk and branches show a unique symmetry. In many cultures in the world trees stand not only as an image of the human figure but in an indirect way as a metaphor for life, not infrequently also in cosmological depictions. In addition the tree with its beauty of shape presents a challenge for the visual artist to this day.

The exhibits showcase the tree as an element of various tension-laden dynamics: they focus on the tree’s awesomeness – precarious in today’s ecosystem –, its role as a kind of alibi, a surrogate for nature in our carefully designed environments, as well as the almost archetypal ambivalence of its habitat, the forest. For the latter is both protecting and exposing, it embodies both the power of nature and human instincts, and it is both enchanting and enlightening.

With works by Carlos Amorales, Merijn Bolink, Louise Bourgeois, Berlindé De Bruyckere, Mark Dion, Peter Doig, Valérie Favre, Anya Gallaccio, Katie Holten, John Isaacs, William Kentridge, Paul Klee, Rosemary Laing, Paul McCarthy, Ana Mendieta, Shirin Neshat, Jill Orr, Pipilotti Rist, Ugo Rondinone, Julian Rosefeldt, Su-Mei Tse, Shinji Turner-Yamamoto a.o. (Changes possible)

Curated by Peter Fischer and Brigitt Bürgi.

A catalogue will be published.

Supported by the Foundation for Culture, Society, Education and Science of the Gebäudeversicherung Bern and the Ernst Göhner Foundation
International exhibitions of the ZPK

The following exhibitions from the Zentrum Paul Klee will be on display during 2015 at these museums abroad.

From Japonismus to Zen. Paul Klee and the Far East
Museum for East Asian Art, Cologne
18/10/14—01/02/15

Пауль Клее. Ни дня без линии (No day without a line)
Puschkin Museum, Moskau
15/12/14—01/03/15

Paul Klee. Special class - not for sale
Museum of Fine Arts, Leipzig
01/03—25/05/15

Паул Клее [Paul Klee]
Utsunomiya Museum of Art, Utsunomiya
05/07—06/09/15
Hyogo Prefectural
Museum of Art, Kobe
19/09—23/11/15

Paul Klee and Wassily Kandinsky
Municipal Gallery in the Lenbachhaus, Munich
21/10/15—24/01/16
Focus Nature/Culture/Agriculture

With the project Nature / Culture / Agriculture the ZPK will focus in 2015 more closely on the agricultural land use: The «landscape sculpture» as a pilot unit will be exemplarily cultivated. Thereby a high degree of sustainability («best knowledge») will be applied to the landscape structuring (aesthetic in the widest sense), bio-diversity, bees and the support of useful creatures. In this way, the area being used will become a concrete point of contact for current topical questions reaching to solutions for overcoming hunger and climatic threats in the world. The principal partners for this project are the Biovision Foundation for ecological development and the University for Agriculture, Forest and Food Sciences (HAFL) at the Bern University of Applied Sciences.

Concerts 2015

The Master Concerts are an established Chamber Music series which since 2007 invites high ranking soloists to perform at the Zentrum Paul Klee. Also in the coming year the public can experience world stars at first hand, either as soloists, in recital or in chamber music. Further highlights will be presented throughout the year by the Ensemble Paul Klee and longstanding partners such as the Camerata Bern or the Bern Chopin Society.

Master Concerts

Our guests are internationally famous soloists and ensembles, amongst them Benjamin Grosvenor (piano), Steven Isserlis (violoncello) and Robert Levin (fortepiano), Klaus Maria Brandauer (reading) and Daniel Hope (violin), Mikhail Rudy (piano), the Piano Trio with Carolin Widmann (violin), Nicolas Altstaedt (violoncello), Alexander Lonquich (piano) and The King's Singers with Albrecht Mayer (obo). The series was founded and is managed by Julia Vincent.

Literature 2015

As a multi-discipline venue, the ZPK has also continuously developed its pursuit of literature and is today a place where fascinating encounters with Swiss authors take place. In the coming year the public can again expect numerous readings, with which they can combine their thirst for art and reading.

The programme is an invitation to a varied literary journey of the highest order. It was possible to engage amongst others the following authors: Adolf Muschg, Franz Hohler, Susanna Schwager, Karoline Arn, Guy Krneta, Matthias Zschokke, Paul Nizon, Peter Stamm, Lukas Bürfuss as well as Lukas Hartmann. And the Grande Dame of German film and theatre, Hannelore Hoger, will read Robert Walser.
Further In-house events

Jubilee Weekend
29–30/05/15

After a Gala Night for invited guests the ZPK will surprise the whole of Bern the next day, May 30th with a Festival Programme. Exclusive activities in which to participate both in and around the ZPK, diverse studios and surprise events, witty Slam-Poetry numbers, «Post-it-Festival» and «L’artiste en plein travail» with Catherine Gfeller. Music will be from Michael von der Heide, Jael and the Swiss Jazz Orchestra. Creaviva will be inviting to a Best of Programm and as well as the interactive exhibition «Clever». A delightful regional market with exquisite specialities within the framework of the thematic focus Nature / Culture / Agriculture will round off the Jubilee programme.

Design Fair – Sale Fair for Vintage and Lifestyle Interiors
07–08/03/15

Already for the fifth time the ZPK is inviting dealers from Switzerland and abroad for the first weekend in March. At the centre stand design classics, furnishing objects, lamps, ceramics and accessoires from the 20th century as well as contemporary design pieces. Special tours and workshops will be available to match the Design Fair.

Museum Night
20/03/15

Under the slogan «Berner Platte» the ZPK will serve a colourful programme for adults and children around the exhibition «Klee in Bern» – with musical acts like «Kummerbuben» and the Ballade poets «Trummer», with stories in Bern dialect by Walter Dapp as well as exciting offers in which families can participate.