Annual Media Conference 2016
ZENTRUM PAUL KLEE, BERN
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Review & outlook

Review and current situation

31 December 2015 will mark the end of a four-year period of subsidies, from 2012 until 2015. The period coincides more or less accidentally with Peter Fischer’s tenure as ZPK director (01 November 2011 – 29 February 2016). For the ZPK these years have been dedicated to a consolidation that is now about to come to its successful conclusion.

Finances, debt elimination, re-structuring
The ZPK’s financial situation is now in balance not least due to organisational re-structuring initiated in 2012, the implementation of efficiency-increasing measures, and the creation and continuous nurture of a positive working atmosphere. Other major factors have been the support and contributions received from the executives of the canton and city of Bern, and from the Burgergemeinde Bern. Long-term partnerships with charitable foundations, chiefly Avina Stiftung and Ernst Göhner Stiftung, and new sponsors have also made a very positive difference.

For the fourth time in succession, the ZPK will be able to present positive annual results for 2015. In the context of a total budget of CHF 12 million, this represents a turnover increase of more than 20% as compared with 2012. Moreover, the Burgergemeinde Bern fulfilled its promise to eliminate the ZPK’s debt provided that certain conditions were met. The contribution of CHF 2 million from the Burgergemeinde means that, in September 2015, the ZPK was able to report a positive balance sum – a first since 2008.

In 2015, upon request by the legislative of the canton of Bern, the Great Council, the ZPK streamlined its structures by merging its two legal entities – the ‘Maurice E. and Martha Müller Foundation’, which owned the centre’s real estate and infrastructure, and the ‘Stiftung Zentrum Paul Klee’, the centre’s
The ZPK today – 2015 has been a «model year»

It was a goal to turn the anniversary year 2015 into a «model year» and to take this great opportunity of showcasing the ZPK’s potential in all its dimensions. The ZPK representatives are very happy to note that this objective has been met in the fullest. Among its many highlights were «Henry Moore», «Klee & Kandinsky» and «About Trees» – our exhibitions in conjunction with numerous concerts and literary events; our artistic collaboration with Catherine Gfeller; and the relaunch in May 2015 of FRUCHTLAND, our focal point related to Nature, Culture and Agriculture, highlights abroad included Klee at the Pushkin Museum in Moscow; «Special class – not for sale» at the Museum of Visual Arts in Leipzig; a Klee tour of Japan; and «Klee & Kandinsky» at the Lenbachhaus in Munich. Finally, not to forget the ZPK’s unique art education programme in co-operation with the Children’s Museum Creaviva, as well as hundreds of third-party events and conferences managed by our Events & Congress department.

Current figures allow the ZPK to look forward to the end of 2015 with equanimity. It is clear already that the budget will be achieved in terms of sales and turnover. By the end of 2015, there will be sold a remarkable 125,000 admissions to the ZPK’s exhibitions; the total visitor number will be some 185,000. This achievement is due not least to brilliant performances by members of our team of highly motivated and superbly qualified staff.

It is therefore as a strong and distinguished partner that the ZPK was able to enter into the new alliance between Kunstmuseum Bern and Zentrum Paul Klee, in whose development the ZPK was involved for many years. Reached in 2015, the major milestone also meant that the previous foundation board had to make way for the new organs of the new umbrella foundation, «Dachstiftung Kunstmuseum Bern – Zentrum Paul Klee». This is an opportunity to gratefully acknowledge the time and effort invested by all the outgoing members of the board and its former president, Ulrich Sinzig.

2016 – a programme of continuity

The 2016 programme will again tap into the ZPK’s strengths in terms of diversity, accessibility and outstanding quality. The artistic orientation will be continued, Peter Fischer’s departure from the ZPK in February 2016 notwithstanding. Six years on from their previous joint project, «Lust and Vice. The 7 Deadly Sins from Dürer to Nauman», «Chinese Whispers» will be another major collaborative exhibition presented by the ZPK and Kunstmuseum Bern, now operating under their new umbrella foundation. At
the ZPK, 2016 will be brought to a close in a project exploring the little-researched aspect of Klee’s influence on Surrealist artists. «Paul Klee and the Surrealists» will present more than 150 masterpieces on loan from numerous top museums all over the world.

These special exhibitions will be embedded in a year-long presentation of works from the ZPK collections, «Paul Klee. Pictures in motion». The presentation will provide many opportunities for interdisciplinary work across various cultural sectors and will include screenings of pioneering documentary and experimental films that bear witness to early artistic experiments with moving images during Klee’s lifetime as well as contemporary live dance performances.

2016 at the ZPK will again see a series of musical and literary programmes featuring great names. We will continue to develop FRUCHTLAND as well as our concepts for the ZPK as an event & congress location, and for its catering businesses. In Year One of the new alliance with Kunstmuseum Bern, and in Year One after its anniversary, the ZPK will continue to play all its trump cards.

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Exhibitions

Paul Klee. Pictures in motion
19 January 2016 – 08 January 2017

Walking and striding, dancing and gliding; water in motion, centrifugal forces and the transcendence of gravity in flight – “Motion is at the root of all growth”, as Paul Klee wrote in 1920. A major exhibition of works from our collection, <Paul Klee. Pictures in movement> will illustrate Klee’s fascination for any form of movement. It will be complemented by a series of interdisciplinary events about dance, perhaps the most versatile form of human movement, in co-operation with Dampfzentrale Bern.

Human movement stands at the start of this thematically structured presentation. Inhibited movement, or movement somehow affected by gravity, as expressed in Paul Klee's work; movement as it manifests itself in the laws of nature, in the interplay of effective and centrifugal forces, or in the transcendence of stasis. Klee considered any work of art to be “movement”.

One of the leitmotifs here is dance. Paul Klee drew significant portions of his artistic inspiration from the dynamic processes of movement and expression in dance. He also interpreted dance, unlike any other art form, as a symbol of a new, dynamic era. His concern was intensified by the extraordinary focus on dance at the “Bauhaus-Theater” and throughout the entire interdisciplinary institution. The key figure was Oskar Schlemmer, creator of the “Triadic Ballet” and inventor of new, abstract choreographies and forms of dance that redefined relationships between space and the human figure. In co-operation with the Bauhaus Dessau Foundation, works by Oskar Schlemmer as well as a reconstruction of his “Triadic Ballet”, will be on display in the exhibition. Moreover, the gallery will be the stage for young artists who, in co-operation with Dampfzentrale Bern, will develop their own choreographies and dance movements.

The structure of the exhibition reflects fundamental questions relating to stasis and movement. Dance and its lightness stand in contrast to mass and gravity-induced inertia to which all living organisms are subjects.

The interplay and contrast of stasis and movement is reflected in the following elements of stage one of the exhibition (19 January – 01 May 2016):

- The weight of Things
- Walking, Striding, Running, Jumping
- The Limits of Movement
- Movement in and on the water
- The movement of the Free Line
- Colour “Movements”

Zentrum Paul Klee
Bern
In stages two (3 May – 28 August 2016) and three (03 September 2016 – 08 January 2017), the following issues will be presented in group works:

- Centrifugal forces in nature
- The arrow: symbol of movement
- Ascent
- Flight: transcending gravity
- Movement and Counter-movement: confrontation

The medium of film, a new technology in those days, rendered colour in motion visible. In co-operation with the Bauhaus Dessau Foundation, historic film footage will be presented, including Schlemmer's 'Triadic Ballet', 'Reflektorisiche Farblichtspiele' (Reflective Play of Coloured Light) by Paul Klee's Bauhaus students, Ludwig Hirschfeld-Mack and Kurt Schwedtfege, will also be screened.

**Chinese Whispers. Recent works from the Sigg and M+ Sigg Collections**

19 February 02 – 19 June 2016

Significant portions of Swiss art aficionado Uli Sigg’s collection on display in a joint exhibition by the Museum of Fine Arts Bern and the Zentrum Paul Klee in Bern. A reflection of modern China, 'Chinese Whispers' is a showcase of some 150 recent works by artists such as Ai Weiwei and Zhuang Hui. It enables visitors to gain a deeper insight into Chinese art created during the past fifteen years.

(Please see the enclosed Media Release for more information.)

**Paul Klee. I am a painter**

07 July – 30 October 2016

How did Paul Klee move from drawing to painting? In his much-quoted diary entry of 1914, 'Colour possesses me. [...] I am a painter.', Klee expresses a degree of pride in his personal development. The exhibition, 'Paul Klee. I am a painter', retraces the wide arc of Klee’s thrilling and experimental journey from his early attempts in oil during his apprenticeship years in Munich to the great canvases of his final years.

Klee was extremely critical of his own early forays into painting. In his diary, he described his earliest oil paintings as, 'Sicher sehr am Anfang, oder vor dem Anfang!' (Certainly very much at the beginning, or before the beginning.). In a letter to classmate Hans Bloesch, he characterised the art of painting as an 'ölreichende Pinselgöttin' (oil-reeking brush goddess), whom he only embraced because, after all, she was his wife. Klee’s exquisite series of reverse glass paintings, created from 1905 until 1912, bears witness to the experimental and unconventional manner in which the artist evolved into a painter despite leaving the 'oil-reeking brush goddess' behind.

Klee may never have made his 'Durchbruch zur Farbe' ('Breakthrough to Colour') without his experience of Kandinsky’s oil paintings and their expressive colours. Unlike his Russian colleague, however, Klee found his way there through the medium of watercolour. The liberated palette enabled him not only to create the bright and colourful images that reflect his visit to Tunisia, but also abstract colour compositions, which owe their vibrant presence to masterfully arranged colour contrasts. It was only after the First World War that Klee actually achieved what he considered to be satisfactory oil paintings, creating abstract works that feature fantastical worlds based on the notion of the painting as a window, architectural structure or imaginary landscape.
During his stay at the Bauhaus in Weimar and Dessau, Klee pulled out all the stops available to him as a painter, both in formal terms and in regard to his subject matter. His works include apparently ascetic abstract compositions, canvases that play with geometrical shapes, and a great many inventive — and often fantastically surreal — images. A visionary artist in terms of imagery, Klee also made innovative use of his media. Not only did he produce unconventional blends of oil paints, watercolour and temperas, he also used all manner of textile supports including cotton, silk and jute, to which he applied grounds whose main ingredients were gesso, chalk or even sand. The exhibition renders palpable the material aspects of Klee’s art through his drawings and paintings, as well as through the many objects left behind in his studio, including brushes, paints and pigments, and many original, hand-made (and/or recycled) bowls, cups and other utensils.

Allowing visitors to trace the numerous aspects of Klee’s evolution into a mature artist, the exhibition also features many of Klee’s later works. They bear witness to a fundamental shift in his imagery and how Klee reviewed his earlier works, going back to ‘square one’ and starting afresh. Having transcended all formal and systematic boundaries, he embraced the challenge of surrendering control.

**Paul Klee and the Surrealists**

*In close cooperation with Centre Pompidou, Paris*

18 November 2016 – 12 March 2017

*Paul Klee and the Surrealists* is the first comprehensive exploration of Paul Klee’s relationship with Surrealist artists in Paris in the 1920s and 1930s. Created in close co-operation with the Centre Pompidou in Paris, it assembles a large number of works by Surrealists including Max Ernst, Joan Miró, Hans Arp, Alberto Giacometti, André Masson and Salvador Dalí.

While essential aspects of Paul Klee’s relationship with Surrealist artists have been the subject of scientific study, this fascinating chapter in the history of art has never featured in an exhibition. Paul Klee and the Surrealists will explore the art-historical dimension of, and the part played by men of letters in these relationships. In the early days of Surrealism, poets such as Louis Aragon, Antonin Artaud and Paul Eluard were inspired by Klee and his art, which they described in novel terms that would enter the Surrealist vocabulary: ‘synthèses mentales’ (‘mental syntheses’), ‘synthèses cosmiques’ (‘cosmic syntheses’), or ‘objectivité secrète des choses’ (‘the secret objectivity of things’), ‘vision’ and ‘rêve’ (‘the dream’).

In their encounters with Paul Klee’s works, early Surrealists experienced an artistic epiphany. In November 1922, Louis Aragon paid homage in Littérature to Klee as a kindred Surrealist spirit by stating, ‘C’est à Weimar que fleurit une plante qui ressemble à la dent de sorcière’ (‘It is at Weimar that a plant flowers which resembles the Sorceress’ tooth’). Even though Klee was by then a Master at the Bauhaus, the Surrealists saw in him a congenial precursor and ‘visual sorcerer’. Given the political strife between Germany and France after the First World War, it is all the more remarkable that some protagonists of Surrealism considered Klee, the German artist, to be their beacon.

The complex relationship between Klee and the Surrealists was no one-way street, however. While it was initially Klee who inspired the Surrealists, he in turn drew important impulses from them in the 1920s and 1930s, in particular from Pablo Picasso’s Surrealist works.

As the focus of the exhibition is on ‘condensation points’ that reveal agreements and disagreements between Klee and the Surrealists in terms of content and subject matter, it is structured in the following nine sections:
1. The World as Dream
2. Imaginary Plant Worlds – «Histoire naturelle»
3. Eros and Sexuality
4. Surreal Spaces
5. The Disintegration of the Human Body
6. Surreal Mechanics
7. The Secret of the Objects
8. Portraits and Masks
9. The Secret of the Objects
The ZPK collection & research

Zentrum Paul Klee
Bern

The Twittering Machine. A journal on Paul Klee

From 15th December 2015: the first issue of «The Twittering Machine», a new online journal for international studies on Paul Klee, is now available on the Zentrum Paul Klee website (www.zpk.org) and at www.zwitscher-maschine.ch.

Published twice a year, our new online journal, «The Twittering Machine», is a contemporary, flexible sharing platform for papers and studies related to Paul Klee. The journal will be edited by the Zentrum Paul Klee and the art historians Walther Fuchs and Osamu Okuda. As and when required, peer reviewers will assess papers. The international Klee research community is welcome to submit scholarly work on art history and art technology, as well as literary and philosophical writings on Paul Klee’s life and work.

Project Edition «Catalogue raisonné – Paul Klee digital»

In the 1980s and 1990s, the erstwhile Paul Klee Foundation achieved the unique and extraordinary task of analysing Klee’s entire work, which at the time was known to consist of 9,385 pieces. The outcome was the great «Catalogue raisonné – Paul Klee», published in nine volumes from 1998 until 2004. To this day, the Catalogue constitutes an essential research tool for the scholarly study of Paul Klee’s work by art historians, museums, galleries, auction houses and many Klee enthusiasts.

Eleven years on, the time has come to publish a revised, updated and expanded edition of the Catalogue. Due to the rapid and fundamental technological change that has occurred in the past decade, the only meaningful form of publication is a digital version. It is therefore our intention for the «Catalogue raisonné – Paul Klee digital» to be freely accessible online in an updated version.

The concept and elaboration of the project «Catalogue raisonné – Paul Klee digital» will be pursued in close co-operation with the Kunstmuseum Bern. This will enable us to achieve the greatest possible compatibility between the «museumPlus» collection management software and the structure, contents and data collection criteria of the digital Catalogue. This will enable the Kunstmuseum Bern to apply its state-of-the-art collection criteria to the management both of its own collection and of any recently acquired objects in context with the Gurlitt donation.
Concerts

Master concerts 2016

Artistic director Julia Vincent will continue her series of Master concerts that goes back to 2007. In 2016, she presents soloists and ensembles of international renown in six concerts featuring counter tenor Max Emanuel Cencic and the Italian Baroque ensemble, ‘Il pomo d’oro’, conducted by Maxim Emelyanychev; the Signum Saxophone Quartet (ECHO Rising Stars 2015); Hilary Hahn (violin) and Cory Smythe (piano); David Fray (piano); mezzo soprano Magdalena Kožená and Malcolm Martineau (piano); Sergei Nakarikov (trumpet) and Maria Meirovitch (piano).

Ensemble Paul Klee 2016

Under its artistic director, Kaspar Zehnder, the Ensemble Paul Klee celebrated its 10th anniversary in 2015. In 2016 the ensemble will present six projects, e.g., three performances combining music and dance accompany the exhibition, ‘Paul Klee. Pictures in motion’, as well as three concerts in the context of the special exhibitions, ‘Paul Klee. Pictures in motion’ and ‘Paul Klee and the Surrealists’.

Partners / Guest ensembles 2016

In 2016 the ZPK will continue to distinguish itself both as a center of competence on Paul Klee, but also as a forward-looking venue for interdisciplinary cultural encounters and events. As any 21st-century public cultural institution, the ZPK is committed to its social responsibilities, specifically the nurture and passing on of cultural values. In particular, the ZPK encourages everyone to become involved in cultural activities, and welcomes people of all ages, from all walks of life, and with or without disabilities or specialist knowledge.

FRUCHTLAND – Focus on nature, culture and agriculture

Following the relaunch in May 2015 of FRUCHTLAND, the ZPK will take the concept forward into 2016. Accompanied by consultant agricultural ecologist Fritz Häni, the extensive fields around the ZPK will be explored in an inclusive approach of sharing and implementing agricultural and ecological concepts. The premise is that, just as in all other cultural activities at the ZPK, a cultural activity is involved when dealing with our soil.

One of the crop species grown in rotation on the fields around the ZPK is winter barley. The flour of this cereal grain can be used in a special bread. In 2016, every Saturday from May until September, guided “Nature – Culture – Agriculture” tours will again throw bridges between art, the natural environment and agriculture. Related issues will be explored in greater depth and detail during special interdisciplinary events.

Art education for everyone

Since the very beginnings of the ZPK, art education programmes have been a priority. The Children’s Museum Creaviva, an independent organisation within the Centre, is dedicated to art education for everyone. Its wide range of activities and spaces encourage and stimulate every participant’s artistic creativity; its programmes reflect central issues in the ZPK’s permanent exhibition and in its other activities. The ZPK itself offers a range of traditional educational formats, including guided tours of the Centre, guided walks of Bern in the footsteps of Paul Klee, and programmes especially intended for schools.

Another “institution within the institution” is the internationally acclaimed Sommerakademie im Zentrum Paul Klee (Summer Academy at Zentrum Paul Klee), which is held every August. A guest curator directs a series of intensive workshops attended by an international group of invited artists. 2016 guest curator is Swiss star artist and Paris resident, Thomas Hirschhorn; all events will be open to the public.