Walking and striding, dancing and gliding; water in motion, centrifugal forces and the defiance of gravity in flight – as Paul Klee wrote in 1920, ‘Motion is at the root of all growth’. A major exhibition of works from the collection at Zentrum Paul Klee, ‘Paul Klee. Pictures in Motion’ illustrates Klee’s fascination for all kinds of movement. In co-operation with Dampfzentrale Bern, a series of interdisciplinary events about dance, arguably the most versatile form of human movement, will complement the exhibition.

The point of departure for this thematically structured exhibition is human movement, i.e. inhibited movement, or movement somehow affected by gravity as expressed in Paul Klee’s work, or 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’ (cf. eye muscles).

Dance is one of the leitmotifs. Paul Klee drew much of his artistic inspiration from dance and its dynamic processes of movement and expression. In contrast to any other art form, he also interpreted dance as the symbol of a new, dynamic era. Klee’s interest was intensified by the extraordinary focus on dance at the Bauhaus, an interdisciplinary institution, and at the Bauhaus-Theater in particular. Here, Oskar Schlemmer was the key, creating the ‘Triadic Ballet’, and inventing new, abstract choreographies and forms of dance that redefined the interplay of space and the human figure. In co-operation with the Bauhaus Dessau Foundation, works by Oskar Schlemmer as well as a reconstruction of his Schlemmer’s ‘Triadic Ballet’ will be on display in the exhibition. However, Klee was also interested in new, popular dances imported from the New World, as eloquently demonstrated in his wonderfully imaginative portrait of Josefine Baker.

The exhibition hall will also be a stage for live performances by young artists who will develop their own choreographies and dance movements inspired by works on display (in co-operation with Dampfzentrale Bern; please see ‘Accompanying Programme’ below for more details).
Exhibition structure

Fundamental questions relating to stasis and movement are reflected in the structure of the exhibition. Dance and its lightness stand in contrast to mass and gravity-induced inertia, which affect all matter and living organisms on Earth.

Stage One of the exhibition (19 January – 01 May 2016) will focus on the interplay and contrast of stasis and movement as reflected in the following elements:

- 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'

Essentially, any form of movement constitutes an attempt to defy gravity, including the movements of earthbound man who spends most of his time resting, lying down or sitting. Klee considered this state to be man's 'original tragedy', which can only be overcome in the mind, but which also makes man no better than anything else on Earth. Therefore, the first section, The Weight of Things, focuses on works that address weight and bear titles such as herabhängend/'Hanging Down', Fall-Bäume/'Descending Trees', or Wurzel Stock/'Rootstock'.

Walking, Striding, Running, Jumping are gravity-defying acts of movement. As man or woman lifts their foot off the ground, or moves into a jump, they oppose muscle power to the force of gravity that is directed towards the centre of the Earth. As they place their foot back on the ground, their earthbound state is re-established. The focus of this section is on Klee's treatment of the interplay between and the movements resulting from these forces. The artist's response brought about a wide range of works bearing occasionally ironic titles such as, Alles läuft nach/'They all Run after Him', ergeht sich/Takes a Stroll', or ein Einbaum, über land spazierend/'A Canoe Walking Across Country'.

Free and unimpeded motional energy meets boundaries and obstacles that restrict and push it in a new direction. The section Limits of Movement reflects boundaries, steps and thresholds, river breaks and water dams, and the force of gravity that halts unimpeded upward motion in paintings entitled in festen Grenzen/'within firm boundaries', bewegungen in Schleusen/'Movements in Locks', or Fesselung/'Fettering'.

The section Movement in and on the Water is dedicated to the watery element, in which solid objects begin to float and flow. Fish move unimpeded through water. When they swim and dive, even human beings defy gravity. Klee considered water to be an 'in-between realm', a place where the counter-force of buoyancy neutralizes the Earth's gravity, and where free-flowing movement becomes possible.

The visual equivalent of unimpeded motion is the Movement of the Free Line. According to Klee, the free line is the 'first mobile action' that transcends the dead point. In works entitled polyphon-bewegtes/'Polyphonic-Moving', or über-beschwingte II/'Over-Elated Ones II', the eye joins in the dynamic movement of the line as it follows its free development, its Spaziergang um seiner selbst Willen/'stroll for its own sake', as it were.

Klee considered the relationships between colours as a dynamic process. His Bauhaus teaching notes record his methodical research into the 'movement' of light and 'colour movements'. With a degree of artistic license, his findings also informed his art in works including das licht und die Schärpen!'The Light and the Sharpnesses', and die Sonne streift die Ebene!'The Sun Streaks the Plain'.

In Stages Two (3 May – 28 August 2016) and Three (03 September – 08 January 2017), groups of works exploring the following notions will be presented:

- Centrifugal forces in Nature
- The Arrow, Symbol of Movement
- Ascent
- Flight, Defiance of Gravity
- Movement and Counter Movement: Confrontation

A new technology in Klee’s day, the medium of film rendered colour in motion visible. In co-operation with the Bauhaus Dessau Foundation, historic film footage will be presented, including Schlemmer’s ‘Triadic Ballett’, and *Reflektorishe Farblichtspiele* (Reflective Play of Coloured Light) by Paul Klee’s Bauhaus students, Ludwig Hirschfeld-Mack and Kurt Schwerdtfeger.

Also shown will be a new, expanded version of the video ‘Equilibrist – After Klee’, which New Zealand dancer, choreographer and video artist, Daniel Belton has created especially for this exhibition. Belton’s videos have been greatly inspired by Klee’s drawings. Combining dance footage and digital drawings, they feature actors and dancers who have been released from their traditional, Earth-bound environments and move quite freely about in Klee’s delicate structures. The new version of ‘Equilibrist – After Klee’ will première in May 2016 in the exhibition.

From the 3th September, the exhibition will show one of the earliest multimedia-projections of history, a reconstruction of Oskar Fischinger’s ‘Raumlichtkunst’ from 1926. In 2012 it has been restored by the Center of Visual Music in Los Angeles in collaboration with Oskar Fischinger Archive and surprises with its incredible visual and aesthetic ‘modernity’.

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‘Paul Klee. Pictures in Motion’ is a year-long exhibition of works from the collection at Zentrum Paul Klee. It will be accompanied by a scintillating series of accompanying events.

Dance

One of the leitmotifs of this interdisciplinary exhibition features prominently in a scintillating series of events that accompany the exhibition. In co-operation with Dampfzentrale Bern, Bewegungsräume will address the topic in dance performances staged in the exhibition hall itself. The jury selected three projects that approach the exhibition topic from different angles:

- Cosima Grand and Milena Keller, in co-operation with Johanna Hilari, dance scholar (February 2016; final performance on 27 February 2016)
- Malika Fankha and Maureen Kägi (April 2016; final performance on 30 April 2016)
- inFlux, Lucia Baumgartner’s dance company (September 2016; final performance on 01 October 2016)

The artistes will create their choreographies in the exhibition hall itself, allowing the public to watch live as choreographers and dancers develop their performances. In the appointed project month, the artists will work one day per week during Zentrum Paul Klee’s regular opening hours and present their final, choreographed performances on the last Saturday of ‘their’ month. Videos documenting the projects will leave visible traces throughout the exhibition.

Ensemble Paul Klee

Ensemble Paul Klee accompanied by dance performances will stage short concerts in the exhibition:

SAT | 05 Mar | 4PM
SHORT CONCERT & DANCE PERFORMANCE
Matthias Schranz, violin; Ivan Nestic, double bass
Children’s Dance Group, directed by Marion Allon
Works by G. Rossini, A. Schnittke, A. Vivaldi

SAT | 02 Apr | 4PM
SHORT CONCERT & DANCE PERFORMANCE
Kaspar Zehnder, flute; Fabio Di Càsola, clarinet
Dancers from the New Dance Academy Bern, directed by Tanja Mikhail
Works by O. Truan, W. Burkhard, H. Villa-Lobos, E. Carter

SAT | 28 May | 4PM
SHORT CONCERT & DANCE PERFORMANCE
Eva Aroutunian, piano
With dancers Luciana Reolon and Amaury Reot
Works by J.S. Bach, L. Berio
Other events

In terms of art education – and complementing regular tours of Zentrum Paul Klee – some artists will create their own bespoke guided tours of the exhibition:

Well versed in the field, Bernese dance artist, Karin Minger, has developed events especially for each of the three exhibition stages. Her visitor interactions in dance and movement will explore exciting new approaches to Klee's works.

In the context of FRUCHTLAND Nature–Culture–Agriculture, and marrying the topics of movement and nature, the extensive fields around Zentrum Paul Klee will become a part of this 'mobile' form of art education.

Further cooperations are in process of evaluation, as for example projects with the group 'almost famous' of the New Dance Academy Bern or the MadeIn Company, as well as with Bone Performance Festival Bern and shnit (International Shortfilmfestival).