Media Release

Kunstmuseum Bern and Zentrum Paul Klee successfully together on the way

2016 has been a very successful year, with many highlights and some fundamental changes. Kunstmuseum Bern and Zentrum Paul Klee held their first joint exhibition under the auspices of the new umbrella foundation. New director Nina Zimmer will take both museums forward. A packed schedule for 2017 promises a great many exciting events.

A new structure, a new start
2016 was particularly eventful for Kunstmuseum Bern and Zentrum Paul Klee alike. The two museums entered into operational amalgamation; a new business model was implemented successfully. Eighteen months after these changes were initiated, it is clear that the process has gone well: both museums are on course, and successfully integrated under one director. Visitor numbers for 2016 were significantly higher than for the previous year.

On 1 August 2016, Nina Zimmer took up her post as artistic director and head of the new four-strong management team. Various divisions and departments have been successfully adapted and restructured to implement the new umbrella foundation's strategic goals in a number of areas. The changes have produced highly satisfactory gains in terms of efficiency and synergies alike.

In the words of Juerg Bucher, President of the Umbrella Foundation, Kunstmuseum Bern and Zentrum Paul Klee: ‘Setting highly ambitious goals, the strategy required Kunstmuseum Bern and Zentrum Paul Klee to become two great beacons on the national and international art scene. Everyone involved has fully grasped the strategic orientation; those in charge have shown deep commitment and have been highly motivated to deliver. Everyone is visibly proud to have embarked on this journey together.’

Looking back: Exhibition successes, 2016
Kunstmuseum Bern and Zentrum Paul Klee successfully embarked on their journey together and most skillfully proved their ability to cooperate with each other. One such successful event was the joint exhibition *Chinese Whispers*, which featured significant parts of the Uli Sigg Collection. In conjunction with Chinese star artist Ai Weiwei's personal visit to Bern, the exhibition brought around 120,000 visitors to the city and prompted a strong media response.

Other highlights in 2016 were, at Kunstmuseum Bern, 'Modern Masters', earlier this year, as well as two current exhibitions, ‘Liechtenstein. The Princely Collections’ and 'Ted Scapa'. Meanwhile, currently on display at Zentrum Paul Klee is the top-class exhibition 'Paul Klee and the Surrealists' in cooperation with Centre Pompidou, in Paris, France.

Looking ahead: Schedule of events, 2017
2017 will see Bern's two major art institutions collaborating even more closely. In the words of Director Nina Zimmer: ‘What matters is that the two museums should retain their respective identities to evolve and progress their respective artistic strengths and focal areas. With regard to Kunstmuseum Bern, its cooperation with other institutions will enable Swiss art to feature prominently in highly visible exhibitions. Meanwhile, Zentrum Paul Klee will focus on Paul Klee’s international resonance even beyond Europe.’
The most important exhibition project in 2017 will be another substantial joint exhibition by Kunstmuseum Bern and Zentrum Paul Klee: 'The Revolution is dead. Long live the Revolution! – From Malewitch to Judd, from Deineka to Bartana'. The show will commemorate the 100th anniversary of the Russian Uprising in October 1917, taking as a point of departure Russian Avantgarde art and its radical abstraction that revolutionised art history. The exhibition also addresses the figurative traditions in the Russian Avantgarde and Socialist Realism, with their emphasis on Socialist heroes and everyday life in Socialism. The show critically examines these artistic idioms, and traces their influence in even the most recent contemporary art, for example in Yael Bartana. As usual, the exhibition will be accompanied by a number of fringe events.

Another highlight of next year will be the exhibition ‘10 American Artists: After Paul Klee’. The exhibition 10 American Artists illustrates the impact of Paul Klee’s work on mid-twentieth-century U.S. art, belong the artists names such as Jackson Pollock, Robert Motherwell, Mark Tobey and others – were inspired by Klee’s artistic concepts and practices. This is the very first substantial show to explore Klee’s influence on U.S. artists of that period. In cooperation with the Phillips Collection, Washington D.C..

In October 2016 Kunstmuseum Bern announced that it will receive a long-term loan of the collection entrusted to Hahnloser/Jaeggli Foundation. Listed in Switzerland's register of cultural assets of national importance, the collection constitutes a valuable extension to the museum collection. It features works by Edouard Manet, Paul Cézanne, Odilon Redon, Auguste Renoir, Henri Matisse, Vincent van Gogh, Felix Vallotton and Giovanni Giacometti. From August 2017 until March 2018 an exhibition will run under the title: 'Desire makes everything blossom ... From van Gogh to Cézanne, Bonnard to Matisse – The Hahnloser Collection'. The stunning show will feature works from the Hahnloser/Jaeggli Foundation alongside numerous loan works by illustrious artists.

Another exhibition will be dedicated to American performance, sound and conceptual artist Terry Fox, whose performances and works with sounds and symbols made a deep impression on fellow artists such as Joseph Beuys, Vito Acconci, Dennis Oppenheim and Bill Viola. The solo exhibition at Kunstmuseum Bern, created in cooperation with Akademie der Künste, Berlin, and Von der Heydt-Museum Wuppertal, Germany, takes a fresh look at Fox’s complex oeuvre to re-discover his many videos, photographs, drawings and objects.

At Zentrum Paul Klee, research, music, literature and Fruchtland will continue to play significant parts. The successful series of Master Concerts – Meisterkonzerte will feature Canadian virtuoso pianist, Angela Hewitt, as well as star pianist, Fazil Say and cellist Nicolas Altstaedt. A key event at Zentrum Paul Klee will be the year-long exhibition, 'Should all be known? Paul Klee. Poet and Thinker'. The show will take a fresh look at Klee the painter, who was also a poet, word acrobat, philosopher – and much more besides. A wide range of fringe events – readings, guided literary tours and philosophical panel talks – will accompany this major exhibition.

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Highlight of the year 2017

The Revolution is dead. Long live the Revolution!
From Malewitz to Judd, from Deineka to Bartana
Joint exhibition, Kunstmuseum Bern and Zentrum Paul Klee
13 April – 09 July 2017

Zentrum Paul Klee and Kunstmuseum Bern dedicate their joint exhibition The Revolution is dead. Long live the Revolution! to the 100th anniversary of the 1917 October Uprising in Russia. It is the only exhibition in the anniversary year that focuses both on the starting point of the revolution – that is, abstraction as an artistic concept and Constructivism’s aesthetic revolution – and on the impact of the revolution on often vengeful artistic representations of reality.

From Malewitz to Judd
The exhibition at Zentrum Paul Klee focuses on the revolutionary spirit in visual expressions of Russian Suprematism and Constructivism. They both had a radical impact on twentieth-century art when Kazimir Malevich, the founder of Suprematism, and the circle of Russian Constructivists led by Vladimir Tatlin and Alexander Rodchenko, made their breakthrough to geometric abstraction and construction. The Russian avantgarde inspired 20th-century artistic movements and positions, in Europe and Latin America. Its impact was particularly strong on Minimal and Conceptual Art in the U.S. in the 1960s and 1970s. Russian Suprematism and Constructivism are rightfully considered truly revolutionary art movements even today.

From Deineka to Bartana
The exhibition at Kunstmuseum Bern retraces Socialist Realism in contemporary art and its many shifts and changes since the Russian Revolution. In 1915 Malevich’s first Black Square painting reached the “zero point of painting”. Only two years later, Russia actually underwent a political and social revolution. In its representations of socialist themes, Propaganda Art not only embraced a realistic style, it also programmatically expressed a societal concept by promoting a society that did not exist then and never will.

As the former Soviet Union reached crisis point and began to disintegrate, visual idioms were transformed. Timid criticism eventually turned into pastiche and, in the postmodern period, into subversive set pieces now devoid of ideological messages. Having gradually loosened the stays of socialist rhetoric, artists began to use the now meaningless visual ciphers in works that express their scathing criticism of a disillusioned and cynical late-capitalist society.
Artists Kunstmuseum Bern

Künstlerliste Zentrum Paul Klee

Accompanying Programme
The music program also reflects the revolutionary spirit, the resulting social and artistic strength and lasting inspiration of the Russian avantgarde on artistic movements and positions of the second half of the 20th and 21st century. In concert with the ensemble proton, the piano duo huber / thomet, the CAMERATA BERN, the Ensemble Paul Klee and a master concert with the Moldovan violinist Patricia Kopatchinskaya, Russian contemporaries from the time of the revolution also include contemporaries, The conceptual art of the 60′/70s and the Musique concrète on the program. Cinema Rex will screen a film series on the subject.
Exhibitions Zentrum Paul Klee

Paul Klee and the Surrealists
18 November 2016 – 12 March 2017, Zentrum Paul Klee

The exhibition *Paul Klee and the Surrealists* provides the first opportunity ever to explore relationships between Paul Klee and Surrealist artists in 1920s and 1930s Paris. Klee’s intricate and mysterious dream-like drawings and paintings were a source of deep artistic inspiration to early Surrealist visual artists such as Max Ernst and Joan Miró, as well as Surrealist writers including Louis Aragon and Paul Éluard.

Their mutual interaction is elucidated in topics such as the world as a dream, surreal machines and mechanisms, imaginary plants (*histoire naturelle*), enigmatic masks and portraits, the mystery of objects, unreal spaces and imaginary architectural structures.

Alongside a selection of works by Paul Klee, the exhibition features a large number of Surrealist masterpieces by the likes of Max Ernst, Joan Miró, Hans Arp, Alberto Giacometti, André Masson, René Magritte, Pablo Picasso and Salvador Dalí on loan from Centre Pompidou and other notable international museums.

In cooperation with Centre Pompidou, Paris, France.

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Should all be known?
Paul Klee. Poet and Thinker
20 January – 26 November 2017, Zentrum Paul Klee

“Should all be known? oh, I think not” – *Sollte alles denn gewusst sein? ach, ich glaube nein!* Those were the words Paul Klee inscribed on one of his very last – never completed – works.

The exhibition takes a fresh look at Klee, the painter who was also a poet, word acrobat, philosopher – and much more besides. The artist’s mental and spiritual universe is explored in three different consecutive presentations.

**First presentation:** 20 January – 30 April 2017
**Second presentation:** 02 May – 13 August 2017
**Third presentation:** 15 August – 26 November 2017

The exhibition *Paul Klee. Poet and Thinker* will be accompanied by a wide range of readings, guided literary tours and philosophical panel talks.
Paul Klee – Making the invisible visible
25 July – 27 August 2017, Zentrum Paul Klee

Referring to a statement Paul Klee famously made in 1920 in his “Creative Confession” / Schöpferische Konfession: “Art does not reproduce the visible; rather it makes visible” / Die Kunst gibt nicht das Sichtbare wieder, sondern macht sichtbar, the exhibition features thematically related treasures from Zentrum Paul Klee′s unique collection.

The act of painting is an active endeavour. Likewise, as it looks at a painting, the viewer′s eye also engages in an active process. Transcending simple object recognition, the visual act is transformed into one of productive perception, be that of movements, both physical and in terms of colour prefigured in Klee′s drawings or paintings, or of their compositional and structural principles. A focal point in the exhibition consists of groups or series of works that enable viewers to experience the process of ‹making visible›, both intellectually and physically.

10 American Artists: After Paul Klee
14 September 2017 – 07 January 2018, Zentrum Paul Klee

The exhibition 10 American Artists is the very first substantial show to illustrate the impact of Paul Klee′s work on mid-twentieth-century U.S. art. Some 80 works by ten selected American artists, including notables such as Jackson Pollock, Robert Motherwell and Mark Tobey, will bear eloquent and impressive testimony to the extent to which these artists were inspired by Klee′s artistic concepts and practices.

Klee is one of the most highly regarded Classical Modernist artists of the 20th century, and also among the most versatile. His oeuvre, which has been impossible to attribute to any specific school or style, has made a deep impression on artists in Europe and the U.S. alike.

While Klee′s works began to be collected in the U.S. as early as 1914, with exhibitions being held in the course of the 1920s, Klee only began to be noticed during the 1930s by fellow artists and, rather later on, by art historians and critics. His star ascended after his first solo show at MoMA in New York City in 1930. Alongside this institution, smaller collection museums and four competing gallery owners held regular exhibitions of Klee′s works. It was this high exposure in the 1930s and 1940s that enabled budding artists to study his originals. The attractiveness of Klee′s creations was such that, according to Clement Greenberg, America′s most influential art critic of the time,“almost everybody, whether aware of it or not, was learning from Klee”.

If Klee′s impact on that generation of young American artists has been acknowledged, the phenomenon has not so far been studied to any greater depth. This exhibition, therefore, is the first attempt to fill the research gap. Paul Klee′s works stand alongside pieces by William Baziotes, Gene Davis, Lee Gatch, Adolph Gottlieb, Robert Motherwell, Kenneth Noland, Jackson Pollock, Theodoros Stamos, Mark Tobey and Bradley Walker Tomlin.

The exhibition has been conceived and arranged in cooperation with the Phillips Collection, Washington D.C., where it will be hosted from 03 February until 06 May 2018.
Sector Programme Zentrum Paul Klee

Music 2017
The highly successful Master Concerts series – Meisterkonzerte will continue in 2017. Concerts will feature Canadian virtuoso pianist, Angela Hewitt, as well as star soloists, Fazil Say, piano, and Nicolas Altstaedt, cello. Russian pianist Mikhail Rudy will return to Zentrum Paul Klee for an exclusive performance in the context of The Revolution is dead. Long live the Revolution! (joint exhibition, Kunstmuseum Bern and Zentrum Paul Klee). Rudy will be accompanied by Brigitte Fossey, the legendary French actress. Fossey will be reading poems and prose texts dedicated to Paul Klee. Another musician to perform in the same context will be Moldovan violinist Patricia Kopatchinskaja. The Signum Saxophone Quartet will perform in the context of the exhibition, 10 American Artists: After Paul Klee.
Other musical performances will feature the tenor, Christoph Prégardien, as well as Sharon Kam, Daniel Müller-Schott, Enrico Pace, Romanian maestro Radu Lupu, piano, and several prestigious guest ensembles brought to the concert hall at Zentrum Paul Klee by partner organisations.

Literary Programme 2017
Complementing the various exhibitions at Zentrum Paul Klee, the popular literary programme with noted authors from Switzerland and neighbouring countries continues to feature in the 2017 ZPK events calendar.

The exhibition, Should all be known? Paul Klee. Poet and Thinker, will be complemented by a range of readings, literary guided tours and philosophical panel talks that will focus on Paul Klee's linguistic artistry, his philosophical world view and the inspiration that major authors and philosophers drew not only from his artistic oeuvre but also from his writings.
Y Talks, in co-operation with the Y Institute for Transdisciplinary Studies at Bern University of the Arts, will host several leading authors and philosophers.

Fruchtland 2017
The Zentrum Paul Klee is surrounded by 2.5 hectares of agricultural land. In 2017 the largest plot will be sown with oats, a restorative crop plant that suppresses cereal diseases and weeds alike. Among the most highly nutritious cereals, oats contain a large number of vitamins and minerals as well as plenty of food fibres. While this plant is usually grown for cattle feed, the 2017 oat harvest will be used to produce gourmet-class oatmeal. Alongside large numbers of wildflowers, newly planted flowers and indigenous shrubs and trees, as well as meadows that are especially bee and butterfly friendly, further enhance the biodiversity in the grounds of Zentrum Paul Klee.
2017 will again bring numerous educational events addressing the complex and exciting interactions between art, nature and agriculture.
Creaviva 2017: Dreams, Borschtsch and Thanksgiving

Still – even throughout the 13th year of its existence – the joy of the artistic exploration of ideas and people forms the core of the work at the children’s museum Creaviva. Always following the topics of the exhibitions at the ZPK, a great range of offers with an inclusive aspiration addresses an audience of all generations - people to whom the engagement with art presents an opportunity to widen their view on the world.

With its interactive exhibitions the Creaviva builds a playful bridge between the practical work at the studios and the aspiring concepts of the curators in the halls above at the ZPK. Starting April 2017 working stations with the surrealistic title: “Almost Dream” allow our audience an encounter with clichés and reality in two completely different parts of the world: Throughout spring the work at the Creaviva revolves all around the Russian artist Malewitsch and the revolutionary power of his black square. Following this impressive journey to the east, the focus in the fall will be on a creative form of Thanksgiving and all the artistic stances of the country of the never-ending “Anything goes”.

Behind all the adventures at the Creaviva there has always been the question of the essence of artistic doing. The hunt for answers to the question “What is art?” will concern us far beyond the academic positions of Platon and Danto and it will influence our practice at the studios. Therewith we wish to not only inspire our guests at the Open Studio but also to encourage teachers to engage themselves and their students with the essentials of art and culture.

More information about the Creaviva under www.creaviva.org. For further explanations about the dreams of the children’s museum, to Borschtsch and Thanksgiving please contact

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Exhibitions Kunstmuseum Bern

LIECHTENSTEIN: The Princely Collections.
12 November 2016 – 19 March 2017, Kunstmuseum Bern

To its visitors the Kunstmuseum Bern is opening the doors to the collections of the Princes of Liechtenstein, one of the most magnificent private collections in the world. Over generations the Liechtenstein dynasty has been accruing paintings, prints and drawings, sculptures, tapestries, as well as other artisanal objects. In this way it has created a private collection that is internationally one of the most outstanding of its kind. The Princely Collections of Liechtenstein, as they exist today, are the product of an unbroken passion for collecting that extends over four hundred years.

Ted SCAPA … Just as a SIDELINE
18 November 2016 – 19 February 2017, Kunstmuseum Bern

The Kunstmuseum Bern is paying tribute to the Bernese publisher, designer, and artist Ted Scapa in the comprehensive exhibition Ted SCAPA … Just as a SIDELINE. The exhibition presents his diverse artistic cosmos, ranging from his early works to the unmistakable brightly colored design objects among his latest enterprises. Additionally the exhibition gives insights into Ted Scapa’s passion for art collecting, including wooden African and Oceanic figures as well as into his networks and friendships with artists such as Jean Tinguely, Joan Miró, Antoni Tapiés, Eduardo Chillida and many others.

Kunstmuseum Bern: Masterpieces from the Collection
22 November 2016 – 16 July 2017, Kunstmuseum Bern

Discover the greatest masterpieces from the collection of Kunstmuseum Bern in the new hang of masterpieces across three storeys. On any visit to Kunstmuseum Bern, the Catalogue of the Collection, Masterpieces (2016), is the ideal companion. Alongside many highlights from Europe’s art history – artists are listed in chronological and alphabetical order – the catalogue also traces the history of Kunstmuseum Bern and its collection since their creation. The unique tour of western art begins with Eugène Delacroix, Édouard Manet, Claude Monet, Paul Cézanne and Vincent van Gogh, leading to Pablo Picasso, Paul Klee, Salvador Dalí, Alberto Giacometti and Mark Rothko, via Albert Anker, Ferdinand Hodler and Félix Vallotton, and ending with Sean Scully and artist duo Peter Fischli & David Weiss.
Terry Fox. Elemental Gestures
10 March – 05 June 2017, Kunstmuseum Bern

American performance, sound and conceptual artist Terry Fox (1943–2008), was an artists’ artist and chiefly noted in artist circles from the 1970s until the 1990s. His performances and works with sounds and symbols made an impression on fellow artists such as Joseph Beuys, Vito Acconci, Dennis Oppenheim and Bill Viola.

The solo exhibition at Kunstmuseum Bern takes a fresh look at Fox’s complex oeuvre – videos, photographs, drawings and objects – created in a period when most artists were intent on fusing art and life. Fox turned his back on traditional art forms such as painting very early in his career. Instead, for his art performances Fox drew on everyday situations; he also made increasing use of his own body. His works focus on his personal experience and his own immediate perception of life.

Longing makes all things blossom…
Van Gogh to Cézanne, Bonnard to Matisse
Hahnloser-Jaeggli Stiftung
11 August 2017 – 11 March 2018, Kunstmuseum Bern

In celebration of the new partnership with the Hahnloser/Jaeggli Foundation, the late summer of 2017 will see Kunstmuseum Bern presenting a substantial exhibition of works from the Villa Flora Collection created by Arthur and Hedy Hahnloser-Bühler.

On 26 October 2016, Kunstmuseum Bern announced that it will become the new home of the collection from August 2017. On long-term loan from the Hahnloser/Jaeggli Foundation, the highly coveted collection is listed in Switzerland’s register of cultural assets of national importance, and will therefore provide a valuable extension to the museum collection.

The Hahnloser/Jaeggli Foundation was established in 1980 by the descendants of Arthur Hahnloser and Hedy, born Bühler, from Winterthur, Switzerland. From 1906 until 1936, the married couple collected Post-impressionist works of art, as well as works by French artist groups, Les Nabis and Les Fauves, and by their Swiss contemporaries including Ferdinand Hodler and Giovanni Giacometti. Following the closure in 2014 of Villa Flora, its previous home, the collection went on tour in spring 2015 and has been on display in several major European cities.
The Show Must Go On. Contemporary Art from the Collection, Part Four
22 September 2017 – 28 January 2018, Kunstmuseum Bern

“The Show Must Go on. Contemporary Art from the Collection, Part Four” is part four of a series of sporadic shows. It follows on to “Don’t Look Now”, “Merets Funken”, and “Kunst heute”. As the subtitle of the exhibition says, the show again features works from the contemporary art collection at Kunstmuseum Bern. With a tongue-in-cheek nod to the performative nature of contemporary art, works related to the dramatic arts including theatre and film, role play and stage craft are presented in an exhibition that draws on a wealth of international collections and permanent loans from Kunsthalle Bern Foundation, KUNST HEUTE Foundation, GegenWART Foundation, Bern Foundation for Photography, Film and Video – FFV, Margrit and Hermann Rupf Foundation, Toni Gerber Donation, and from the collection of Kunstmuseum Bern itself.

Reason and Imagination
Works from the Anne-Marie und Victor Loeb-Foundation
27 October 2017 – 28 January 2018, Kunstmuseum Bern

Bern residents, Victor Loeb (1910-1974) and Anne-Marie, née Haymann (1916-1999), were among the city’s most active and important art lovers. The Loeb were mainly interested in Constructivist Art after 1960. On behalf of the eponymous Foundation, created in 1970, Kunstmuseum Bern is proud to have provided a home to their collection, a total of 357 works of art, that have graced the museum galleries. While most works are on paper, there are also several paintings and sculptures. Among the artists are such illustrious names as Paul Klee, Max Ernst, Joan Miró and Meret Oppenheim, alongside Yaacov Agam, Max Bill, Jean Dewasne, Fritz Glarner, Jean Gorin, Johannes Itten, Alfred Jensen, Richard Paul Lohse, Jesus Rafael Soto, Frank Stella and others. The collection is particularly attractive for its enormous emotional and intellectual range, from the purely rational to works in a more Surrealist idiom.

Credit Suisse: Videoaward 2017
23 February – 25 March 2017

The Credit Suisse Förderpreis Videokunst has become an established incentive award for video art and a call for candidates has now been announced for the six time by Swiss universities of applied sciences. The national competition for video art seeks students who explore the medium of video in an innovative way. The award comprises CHF 10,000.00 and a space in the collection of the Kunstmuseum Bern, and the winner will be named in February 2017 by an eminent jury. The Kunstmuseum Bern and Credit Suisse inaugurated this young talent prize in 2011 on the occasion of a 15-year-long partnership. The winning candidate will be announced on February 23, 2017. Subsequently the work of the prize winner will be on show until March 23 in the Kunstmuseum Bern’s special exhibition room adjacent to the Städtegalerie and later, on the Museum Night 2017, at Credit Suisse’s headquarters in Bern.
Works from the Contemporary Art Collection
Sammlung Gegenwartskunst

Kunstmuseum@PROGR: Window on the Present / Fenster zur Gegenwart

Dedicated to newly acquired contemporary pieces and to works from the collection, “Window on the Present” – Fenster zur Gegenwart has been Kunstmuseum Bern’s showcase at PROGR, the building next to the Kunstmuseum’s main gallery building, since 2010. Artists featured in “Window on the Present” include Marina Abramovic, Raymond Pettibon, Stefan Burger, Denis Savary, Pascal Danz and Lena Maria Thüring. The following artists will be presented in the first six months of 2017:

Works from the Collection: Ursula Palla
06. April – 01. July 2017, Kunstmuseum Bern@PROGR

Black Flowers (2014), Ursula Palla’s video piece from the museum collection, complements the joint exhibition, The Revolution is dead. Long live the Revolution! From Malewitch to Judd, from Deineka to Bartana (Kunstmuseum Bern and Zentrum Paul Klee), and will run in the three windows of Fenster zur Gegenwart from April until July. Palla’s work makes reference to so-called flower revolutions – protests, riots and civil-society uprisings in Portugal (1974), Georgia (2003), the Ukraine (2004), Kyrgyzstan (2005) and Tunisia (2010/2011), symbolised by the carnation, the rose, the orange (blossom), the tulip, and the jasmine, respectively. Accompanied by a sound-track of heavy shelling, Palla’s video projections make the delicate and gaudy flowers appear to be falling from the sky and crash into the window panes where their shapes and colours are obliterated. As they trace the fate of many initially optimistic uprisings, the flowers illustrate revolution’s eternal dilemma that, for idealist concepts to become reality, sacrifices and violence are inevitable.
Pressebilder Highlight Kunstmuseum Bern und Zentrum Paul Klee

Die Revolution ist tot. Lang Lebe die Revolution!
Von Malewitsch bis Judd, von Deineka bis Bartana
Eine Kooperation von Kunstmuseum Bern und Zentrum Paul Klee

BILD 1
Vladimir Dubossarsky / Alexander Vinogradov
*What the Motherland Starts with*, 2006
Copyright the artists

BILD 2
Kasimir Malewitsch (1878 - 1936)
Suprematistische Komposition, 1915
Öl auf Leinwand
80.4 x 80.6 cm
Fondation Beyeler, Riehen/Basel

BILD 3
Kasimir Malewitsch
Suprematistische Zeichnung, ca. 1916-17
Bleistift auf gelblichem Papier, 25,5 x 19,7 cm
Kunstmuseum Bern
Anne-Marie und Victor Loeb-Stiftung, Bern
Pressebilder Zentrum Paul Klee
Die Bildlegende muss vollständig übernommen und das Werk wie abgebildet reproduziert werden.

Paul Klee und die Surrealisten

BILD 4
Giorgio de Chirico (1888 – 1978)
Ritratto [premonitore] di Guillaume Apollinaire, 1914
Öl und Kohle auf Leinwand, 81,5 x 65 cm
Centre Pompidou, Paris, Musée national d’art moderne / Centre de création industrielle, Ankauf 1975
Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Adam Rzepka

© 2016, ProLitteris, Zurich

Sollte alles denn gewusst sein?
Paul Klee. Dichter und Denker

BILD 5
Paul Klee (1879 – 1940)
Birnenlob
Aquarell und Ölfarbe auf Grundierung auf Karton, mit gipsgrundierten und bemalten Nesseltuchstreifen eingefasst, 30 x 26 cm
Privatbesitz Schweiz
Depositum im Zentrum Paul Klee, Bern

Paul Klee … sichtbar machen!

BILD 6
Paul Klee
das Auge
Pastell auf Jute, 45/46 x 64,5/66,5 cm
Privatbesitz Schweiz
Depositum im Zentrum Paul Klee, Bern
10 American Artists: After Paul Klee

BILD 7
Jackson Pollock (1912 - 1956)
Brown and Silver II, 1951
Duco auf unbehandelter Leinwand
144,8 x 108,3 cm
Kunstmuseum Bern
Schenkung Walter und Gertrud Hadorn, Bern

© 2016, ProLitteris, Zürich
Pressebilder Kunstmuseum Bern


LIECHTENSTEIN. Die Fürstlichen Sammlungen

BILD 8
Elisabeth Vigée-Lebrun (1755–1842)
Porträt der Fürstin Karoline von Liechtenstein (1768–1831), geb. Gräfin von Manderscheid-Blankenheim, als Iris, 1793
Öl auf Leinwand, 222 x 159 cm
LIECHTENSTEIN. The Princely Collections, Vaduz–Vienna

Ted Scapa … und so NEBENBEI

BILD 9
Ted Scapa
SCAPA … und so NEBENBEI
Acryl auf Papier, 50 x 35 cm
Privatbesitz

Kunstmuseum Bern:
Die Meisterwerke der Sammlung

BILD 10
Henri Matisse
La Blouse bleue, 1936, 21. Januar bis 17. März
Öl auf Leinwand, 92,2 x 60,1 cm
Kunstmuseum Bern
Legat von Georges F. Keller

© 2016, ProLitteris, Zürich
Terry Fox. Elemental Gestures

BILD 11
Terry Fox
*Locus Harmonium*, Furk'art 1990
Performance auf dem Weg zwischen Furkapass und Sidelengletscher
Foto: Urs Fischer

Die Sehnsucht lässt alle Dinge blühen…

Van Gogh bis Cézanne, Bonnard bis Matisse
Die Sammlung Hahnloser

BILD 12
Vincent van Gogh
*Le semeur*, 1888
Oel auf Leinwand, 72 x 91,5 cm
Kunstmuseum Bern
Eigentum: Hahnloser/Jaeggli Stiftung

The Show Must Go On.
Die Sammlung Gegenwartskunst, Teil 4

BILD 14
Pavel Büchler
*Lou Reed Live*, 2008
Akai 1721L Tape-Recorder; Mikrofon-Ständer; Kassettenband (Endlosschlaufe); Audio-CD
160 x 90 x 90 cm variabel
Kunstmuseum Bern, Stiftung Kunsthalle Bern
Ratio und Fantasie
Werke der Anne-Marie und Victor Loeb-Stiftung

BILD 15
Max Ernst
Perturbation, ma soeur, 1921
Collage, Gouache und Farbstift auf Papier
22,0 x 15,5 cm
Kunstmuseum Bern
Anne-Marie und Victor Loeb-Stiftung, Bern

© 2016, ProLitteris, Zürich

Kunstmuseum Bern@PROGR

BILD 16
Ursula Palla
black flowers, 2014
Videoinstallation, Farbe, Ton, 13’10”
Kunstmuseum Bern

© the artist