

# Exhibition guide



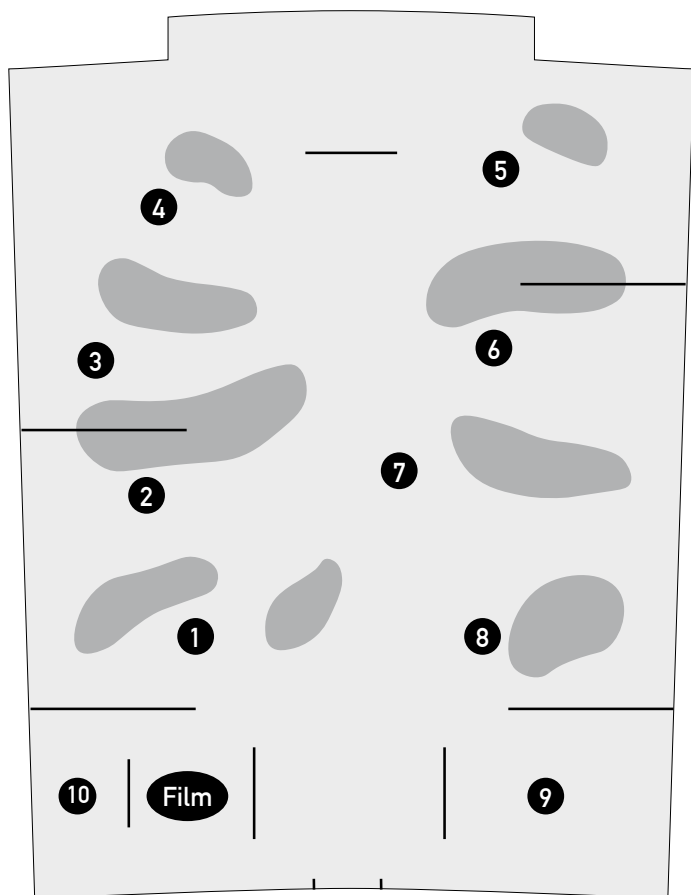
Founded by  
Maurice E. and Martha Müller  
and the heirs of Paul Klee

Zentrum Paul Klee  
Bern

## Isamu Noguchi

23.9.22 – 8.1.23

# Floor plan



# Introduction

Isamu Noguchi (1904–1988) is one of the most important American sculptors and designers. In addition to a diverse body of artistic work, he created set designs, lamps, furniture, gardens, and playgrounds. Through his interdisciplinary and intercultural approach, he expanded our understanding of sculpture. His primary interest lay not in creating unique pieces for galleries and museums but rather in designing objects and spaces for society.

Isamu Noguchi was born in Los Angeles in 1904 as the son of the American author Léonie Gilmour and the Japanese poet Yonejirō Noguchi. He lived and worked in the United States, Japan, and various European countries. From there, he undertook extensive travels. In his work, he brought together inspiration from cultures past and present. Japanese gardens, an astronomical site in India, and the artificial mounds of prehistoric North American cultures find resonance in Noguchi's work, as does early twentieth-century abstract art and the Surrealist movement. Depending on the time and place, Noguchi used a wide variety of materials, such as stone, wood, metal, plastic, ceramics, paper, and electrical components. To manipulate them, he adopted both traditional craft as well as modern industrial techniques.

In the 1940s and 1950s, Noguchi designed pieces of furniture that are now classics. The most well-known are lamps

made from Japanese washi paper and bamboo, the *Akari* light sculptures. Noguchi did not differentiate between the fine and applied arts. He wanted to create sculptural spaces, in which people perceive the space and sculptures in different ways through their movement.

This is the first comprehensive exhibition to present the diverse aspects of Noguchi's work.

The exhibition is organized and curated by the Zentrum Paul Klee in Bern, the Barbican in London, and the Museum Ludwig in Cologne in partnership with the LaM – Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut. The exhibition would not have been possible without the collaboration of The Isamu Noguchi Foundation and Garden Museum in New York.

# 1

## Portrait Heads – Friendship and Collaboration

The portraits of companions from the 1920s mark the beginning of Noguchi's career. As a young artist, he made figurative work. Commissions secured him a certain income and provided his first exhibition opportunities. The various techniques used for the busts demonstrate Noguchi's dexterity with different materials, techniques, and tools:

"I don't believe in sticking to one medium. I'm afraid of its dominating me and becoming my trademark."

*Uncle Takagi*, *Tsuneko-san* and the self-portrait *Face Dish* speak to Noguchi's Japanese roots. From age three to thirteen, he grew up in Tokyo and nearby Chigasaki, after which his mother sent him back to the United States. Throughout his life, Noguchi made trips back to Japan, and engaged with Japanese traditions as well as artistic and craft techniques.

A portrait of the Mexican artist José Clemente Orozco, who is known for his politically motivated murals, and one of Soekarno, the first president of an independent Indonesia, introduce Noguchi's political interest. This thread runs

throughout his work. *Radio Nurse* is his first major design commission. The form of the baby monitor is reminiscent of an abstract head.

Noguchi's friendships with proponents of modern dance are represented by the portrait of Michio Itō. It recalls a mask from Japanese Noh theatre and thus alludes to Itō's cultural background. The dancers and choreographers Ruth Page and Martha Graham also belonged to Noguchi's circle of friends for decades. Noguchi designed stage sets and costumes for their productions.

# 2

## Endless Coupling – Abstractions

Thanks to a fellowship from the Solomon R. Guggenheim Foundation, Noguchi was able to travel to Paris in March 1927, at the age of 23. He worked there for six months as an assistant to the sculptor Constantin Brâncuși, whose works Noguchi had discovered and admired at an exhibition in New York. Brâncuși was in search of a timeless, universal visual language. In his abstract sculptures, he combined archaic forms with natural materials. From Brâncuși, Noguchi not only learned how to use various tools but also how a sculpture can operate in space.

The collaboration with Brâncuși shaped Noguchi's production during his time in Paris. Alongside titles of works such as *Leda*, a subject Brâncuși was also working on at the time, the polished surfaces and biomorphic forms also bear witness to Brâncuși's influence. Years later, Noguchi continued to return to themes such as Brâncuși's endless column, as in *Endless Coupling* and *The Spirit's Flight*. Noguchi's works on paper demonstrate how he developed new abstract forms to transpose into wood, metal, or stone. The artist

looked for new ways to translate archaic, reduced forms into something for modern times.

After returning to New York, Noguchi consciously distanced himself from Brâncuși's abstraction. He did not yet consider himself to be mature and independent enough. Years later, a young sculptor asked Noguchi to work as his assistant – just like he had once been Brâncuși's assistant. Noguchi declined and advised him not to seek an artistic mentor, but instead to learn artisanal techniques and develop his own ideas.

# 3

## **Tortured Earth – Political Commitment**

In the early 1930s, Noguchi experienced first-hand the inequality and injustice in American society. Due to financial difficulties, he had to give up his studio. During the severe economic crisis of the 1930s, many artists received support from the Works Progress Administration (WPA). Noguchi's applications, however, were unsuccessful, and he was left to fend for himself. He wanted "to find a way of sculpture that was humanly meaningful without being realistic, at once abstract and socially relevant."

During that time, he was committed to fighting the rampant racism in the United States, which affected the African American population the most. He designed the set for Erick Hawkins's dance piece about John Brown's struggle against slavery.

After the attack on Pearl Harbor in 1941, Japanese and Japanese Americans living in the United States were increasingly targeted. On the West Coast, they were incarcerated in camps. Noguchi voluntarily spent a few months in an incarceration camp in Poston, Arizona. The dismal atmosphere

and the empty, desert-like landscape left their mark on Noguchi's work – for example in *Time Lock* and *Double Red Mountain*. The relief *This Tortured Earth* was originally entitled *War Tortured Earth*. An aerial photograph of the African desert with bomb craters inspired Noguchi. The battered landscape also represents the mistreatment of humans in war. *Okame* expresses this in a striking manner. The smiling symbol of happiness and cheerfulness is wounded and bandaged after the catastrophe of Hiroshima. Noguchi repeatedly expressed his political views in his works. *Monument to Heroes*, which is made of bones, is dedicated to the pilots of World War II. Noguchi imagined it as a memorial column on a mountaintop. The wind would set the objects, which hang like a skeleton in the cylinder, into movement – a funeral dirge for heroes who died senselessly.

# 4

## Global Distillation – Between Tradition and Modernity

In the Japanese conception of art, Noguchi found confirmation of the formal reduction and the perfected handling of tools and natural materials he had learned from Brâncuși. He travelled to China via Moscow in 1930 and later went on to Japan. In China, he studied traditional ink painting for seven months. There he created the calligraphy-like series of *Peking Brush Drawings* and the small figure *Chinese Girl*. Noguchi studied various art traditions to transform them into contemporary forms and materials.

In the gardens of Kyoto's monasteries and temples, Noguchi recognized the connection between art and life that he hoped to achieve. In each garden, deliberately selected and arranged stones, expanses of gravel, moss, plants, and water elements form a unified whole, in which people can fully immerse themselves. Noguchi felt that Japanese gardens were total works of art that benefitted society. He realized that he wanted to sculpt the spaces in which we live and work instead of producing individual sculptures for galleries or museums. The interrelationship between objects as well

as that between objects and humans interested him. Subsequently, Noguchi began to design gardens and playgrounds himself. In the garden of the UNESCO complex in Paris in the mid-1950s, he unified organic and geometric, polished and raw forms.

In the early 1950s, Noguchi made a series of playful ceramics in Japan, after studying traditional techniques with various Japanese ceramicists. The sculptures of folded metal from the late 1950s, created in New York using industrial machines, could not be more different. Whereas in Japan, Noguchi worked with materials from the earth, such as ceramic and stone, he used aluminium and industrial manufacturing methods to reflect the metropolis of New York.

Noguchi not only studied ancient cultural traditions in Asia, but also in Europe and America. He visited Stonehenge and the menhirs in Carnac in Brittany. The mounds of prehistoric cultures in America inspired him to develop another uncompleted project of enormous scale and visionary character: *Sculpture to Be Seen from Mars* of 1947. Initially titled *Memorial to Man*, the model for this work was made to convey his impression of the atom bomb attack on Hiroshima and Nagasaki. In an apocalyptic vision of destruction and extinction, it evokes the presence of a humankind no longer on earth.

# 5

## **Expanded Universe – Science and Technology**

The astronomical site of Jantar Mantar in Jaipur, India, brings together a collection of astronomical instruments from the 18<sup>th</sup> century, arranged like small buildings in a park. Noguchi recognized in them the successful synthesis of what was then the latest research and technology with reduced geometric forms. Later, he drew inspiration from it for his own designs for parks and gardens.

In addition to studying historical cultures, Noguchi engaged with and responded to contemporary reality. Space was no longer just volume and mass to be shaped and contained. Rather, it encompassed both the exploration of the universe as well as the molecular structures of the world. Noguchi's sculptural interest in technology and science manifested itself not only in the use of industrial materials but also in his new conception of space.

In 1929, Noguchi met the innovative architect R. Buckminster Fuller. He believed in the power of new technologies and scientific progress to improve life. After his formative time with Brâncuși, Noguchi's friendship with Fuller steered

him in a new direction, helping him to develop new ideas. The artist portrayed his long-time friend in the seemingly futuristic material of chrome-plated bronze. Like Noguchi, Fuller viewed art as an important factor in social development. He introduced Noguchi to new scientific concepts, such as Einstein's theory of relativity and the use of chrome and aluminium. In the *Dymaxion House*, Fuller developed a transportable, self-sufficient house that was powered by solar energy and wind turbines. Noguchi assisted him in the design of the aerodynamic *Dymaxion Car*. They often travelled together through the United States; Fuller gave lectures and Noguchi exhibited his work.

Noguchi created the sculpture *Miss Expanding Universe* in 1932, its title suggested by Fuller. It is a representation of the dancer Ruth Page, for whom Noguchi designed a costume. While dancing, Page would use her limbs to alter its shape from the inside. The figure is cast in aluminium and hangs from the ceiling. It appears to float through the universe, constantly expanding in space.

Although Noguchi held a strong interest in archaic cultures, he was also open to Fuller's belief in progress. The artist wanted to be modern and, consequently, worked with the latest concepts and materials. In 1933, as an expression of his belief in America's progressive spirit, he designed a memorial to Benjamin Franklin, one of the founding fathers of the United States and the inventor of the lightning rod.

Noguchi thereby celebrated the invention of electricity. The memorial hasn't been realized until 1984 in Philadelphia.

# 6

## **Interlocking Worlds – Biomorphic Forms**

In the 1940s, many Surrealist artists fled from Europe to New York. Noguchi, too, encountered the ideas and visual language of the Surrealists. Their dream worlds, which were sometimes filled with abstract biomorphic forms, inspired his own creations. As a result, he produced a series of “Interlocking Sculptures”: sculptures that are made up of interlocking shapes. The bone-like elements are reminiscent of Pablo Picasso’s monstrous figures of bone and Yves Tanguy’s dream worlds.

The “Interlocking Sculptures” also relate to Noguchi’s war-time experiences. They consist of several parts that can be quickly assembled and disassembled. In these works, Noguchi conveyed the era’s sense of uncertainty and helplessness. The sculptures also build on traditional Japanese carpentry techniques that Noguchi learned in his youth, bringing them together with contemporary abstraction. Material was scarce and expensive in New York at the time, but basic slate, also used for construction, was readily available. Thus, Noguchi began to assemble bone-like forms of slate into delicately balanced figures. He sketched

the individual forms on paper and made small cardboard models. As an alternative to slate, he worked in wood or marble. This aesthetic also carries over into his tables, sofas, and other furniture.

Titles like *Cronos* also reveal Noguchi's engagement with mythological figures and align with his ideas about ritualized space. The artist considered the stage as one such space, where dance is performed like a ritual. He collaborated intensively with the choreographer Martha Graham and conceived stage sets like the one for *Hérodiane: Mirror Before Me* (1944).

# 7

## New Explorations – Rawness and Perfection

From the 1960s onward, Noguchi explored the contrast between smooth, perfect surfaces and rough-hewn stone. The artist spent the summer of 1962 in Italy and visited the Henraux quarries in Querceta. The marble and machines available there inspired Noguchi to develop new forms and surface treatments. This resulted in a series of smoothly polished marble sculptures, such as *Ding Dong Bat*, which are assembled in part from different types of marble. Since Noguchi did not want to make a distinction between the finely worked and rough sculptures, he also produced roughly hewn works. Later, he combined polished surfaces and raw areas in works like *The Inner Stone*, thereby creating a sense of tension.

Noguchi used raw stone to allude to the carefully selected stones in Japanese gardens, which almost appear to sink into the earth. He continued to explore this connection to the earth in works that he then cast in bronze. In *This Earth, This Passage*, he worked the clay with his feet and then had the form cast in bronze. What appears to be a clump of earth in

*Stone of Spiritual Understanding* is also a bronze cast. Seemingly weightless, it balances on a metal construction.

In his late work, Noguchi combined various materials and techniques into fascinating objects. Inspired by Zen philosophy, he expressed contrasting elements, such as polished and raw, light and heavy, which preoccupied him throughout his life.

# 8

## Playscapes – Ideal Worlds

In many respects, Noguchi's idea of sculptural space found its ideal expression in the design of playgrounds. Children could activate his playgrounds as animated spaces, like the dancers on his stage sets or adults in the stroll gardens of Japan.

Noguchi's playground designs may be understood as utopian metaphors, in which urban children reclaim a more intimate relationship with nature, similar to that of early humans. For Noguchi, playgrounds symbolized the interaction between sculpture and primal material, an uninhibited experience that reminded him of his childhood in Japan: "Playgrounds are a way of creating the world ... an ideal land – on a smaller scale."

In the 1930s, Noguchi began designing playgrounds to create sculptural spaces that were simultaneously abstract and socially relevant. He submitted several playground projects to the Works Progress Administration (WPA) but was always turned down.

*Play Mountain* and *Contoured Playground* were conceived as playgrounds made solely from earth formations, without playground equipment. The ground itself is staged like and transforms into a sculpture. Children were meant to devise their own play, as the use was not predetermined. Noguchi's interest in play is evident in various media and collaborations throughout his career. In addition to playgrounds, he designed the set element *Jungle Gym* for Erick Hawkins's *Stephen Acrobat* (1947). The focus is on public interaction and participation, as in *Play Sculpture*, which stands in front of the Zentrum Paul Klee.

# 9

## Lunar Landscapes – Light and Lightness

It was also in the moonlike desert landscape of Arizona that Noguchi began a series of *Lunar Landscapes* in the 1940s. “Lunar” alludes to both the moonscape as well as experiments with light. In works such as *Lunar Table*, he built upon *This Tortured Earth* (gallery 3), later combining the biomorphic forms with light, as in *Red Lunar Fist* and *Lunar Infant*. Galleries, however, did not want to exhibit these innovative works. Instead, Noguchi was able to realize the concept of the “lunars” as a spatial design entitled *Lunar Voyage* in the stairwell of the passenger ship S.S. Argentine in 1947 and with the ceiling of the lobby in the Time-Life building in New York. The relationship between form and light, or rather their synthesis, as well as light as a sculptural material, would continue to occupy Noguchi. The luminous hanging “lunar objects” led to the *Akari* lamps, which Noguchi started making in 1951. A visit to Gifu in Japan, an area renowned for the manufacture of paper lanterns, inspired him to create his own lamps. In Japanese, “Akari” means both light in the sense of awareness as well as lightness or ease in the sense of being or essence. It is, therefore, the ideal term for Noguchi’s lightweight light sculptures. For

the *Akari* light sculptures, Noguchi combined the traditional materials of paper and bamboo with electrical light.

Over his decades-long practice, it was characteristic for Noguchi to move between purely sculptural ideas, the design of our surroundings, and wholly functional objects, without losing sight of his own aesthetic goals.

# 10

## **Social Protest**

“It is clear that I often crave to bring sculpture into a more direct contact with the common experience of living.”

When Noguchi returned to New York in the early 1930s after living and traveling in Europe and East Asia, he was in agreement with many artists that art should also play a social and political role. Particularly in the 1930s and 1940s, he designed monuments and sculptures to engage with the social and political debates of the day. In total, Noguchi designed 15 monuments and memorials, five of which were realized by his death in 1988.

# Biography

- 1904** Isamu Noguchi is born in Los Angeles on November 17, 1904, as the son of the American writer and educator Léonie Gilmour. His father, the Japanese poet Yonejirō Noguchi, returned to Japan before Noguchi's birth.
- 1907** From 1907, Noguchi grows up in Tokyo and nearby Chigasaki. He helps to build the family house and learns Japanese woodworking techniques.
- 1912** His half-sister Ailes Gilmour is born. She would later dance with the Martha Graham Dance Company.
- 1918** Noguchi travels alone to the United States to attend school in Rolling Prairie and La Porte, Indiana.
- 1922** After graduating from high school, he wants to study medicine. In summer, he completes an apprenticeship with the sculptor Gutzon Borglum.
- 1923** Noguchi lives with his mother and Ailes in New York. He decides to become a sculptor and studies with Onorio Ruotolo at the Leonardo da Vinci Art School.

- 1927–28** Noguchi receives a fellowship to travel to Paris and East Asia. In Paris, he works as an assistant in the studio of Constantin Brâncuși, and then in a studio of his own in Gentilly.
- 1929** Noguchi returns to New York, where he soon collaborates with the architect and inventor R. Buckminster Fuller as well as the dancer and choreographer Martha Graham.
- 1930** He travels via Paris and Moscow to China, where he studies traditional brush drawing with Qi Bai-shi. In 1931, he goes to Japan and studies Japanese culture, gardens, temples, and ceramics.
- 1932–33** Noguchi begins to create industrial designs as well as large-scale works of Land Art and monuments. The first playground follows in 1934. These designs would remain largely unrealized.
- 1935** In Mexico City, he creates a large-scale relief mural.
- 1936** Noguchi's text "What's the Matter with Sculpture" is published in *Art Front*. Throughout his life, Noguchi questions the role of art in society and his own artistic practice. In the 1930s, he is particularly interested in political events and tries to respond to social injustices as an artist.

- 1938–40** He creates a frieze made of steel for the Associated Press Building in Rockefeller Center, New York. This work earns him a degree of recognition in the United States.
- 1942** In the aftermath of the Japanese attack on Pearl Harbor, Noguchi is politically active on behalf of Japanese in the United States and Americans with Japanese roots. He voluntarily enters an incarceration camp in Poston, Arizona, in hopes of improving living conditions there.
- 1943** The first illuminated sculptures are created. Noguchi experiments with new materials, such as plastic and different kinds of wood.
- 1949** Noguchi receives a travel grant and journeys to France, Switzerland, Italy, Spain, Greece, Egypt, and India, and in 1950 to Japan. Over the following years, he lives and works alternately in New York, various European countries, and Japan, with travels and projects across the globe.
- 1950** Noguchi has a studio residency at the Industrial Arts Research Institute (IARI), Tokyo. The first conversations about Noguchi's collaboration on Hiroshima's Peace Memorial Park take place, without success. In collaboration with the architect Yoshirō

Taniguchi, he designs a garden and a faculty room in honour of his father at Keiō University in Tokyo.

- 1951** Noguchi visits the Ozeki lantern factory in Gifu and designs his first Akari light sculptures. He marries the actress Yoshiko Yamaguchi.
- 1952** The *Akari* lamps go into production. Noguchi lives with Yamaguchi in Kita Kamakura on the property of ceramicist Rosanjin Kitaōji and creates new ceramic works.
- 1953–54** Noguchi travels through Greece, Egypt, Burma, Thailand, Hong Kong, Macau, Cambodia, Indonesia, and Singapore. His travel grant is extended.
- 1955** Noguchi lives with Yamaguchi in London as well as Paris for two months and designs costumes and stage sets for the Royal Shakespeare Company. Afterwards, he returns to New York. He signs a contract with Wohnbedarf AG to distribute the *Akari* in Switzerland. Noguchi also receives a commission to design a garden for the UNESCO headquarters in Paris.
- 1956** Noguchi undertakes journeys to India and Hong Kong. He and Yamaguchi divorce. He works with different casting processes in iron and bronze.

- 1959** Noguchi's works are on view at documenta II in Kassel.
- 1961** Noguchi sets up a studio and residence in Long Island City, New York.
- 1962** In Israel, Noguchi begins work on the Billy Rose Art Garden, a sculpture garden for the Israel Museum. That summer, he has a studio at the American Academy in Rome, where balsa wood and clay sculptures are cast in bronze. Near the Pietrasanta marble quarries, he works on marble sculptures.
- 1964** A first solo exhibition in Europe is held at the Galerie Claude Bernard in Paris. Noguchi is represented at documenta III.
- 1968** The first retrospective is shown at the Whitney Museum, New York. Noguchi's autobiography, *A Sculptor's World*, is published.
- 1969–71** Noguchi sets up a studio for large-scale stone sculptures in Mure, Japan.
- 1975** *Playscapes*, a playground designed in collaboration with Shoji Sadao, opens in Piedmont Park in Atlanta, Georgia.

- 1977** Noguchi designs the foyer for the headquarters of the Sōgetsu School for Ikebana. He is awarded the Gold Medal from the American Academy of Arts and Letters. The solo exhibition *Noguchi: Sculptor as Designer* is held at MoMA. The following year, the exhibition Noguchi's *Imaginary Landscapes* tours six U.S. institutions.
- 1981** Together with Shoji Sadao, Noguchi begins the construction of the Isamu Noguchi Garden Museum in Long Island City. It opens in 1985.
- 1986** At the 42<sup>nd</sup> Venice Biennale, Noguchi represents the United States. *Isamu Noguchi: What Is Sculpture?* features *Akaris* and the *Slide Mantra* in addition to more traditional sculptures.
- 1988** Noguchi dies in New York and is buried in Mure, Japan.

A comprehensive biography in English or German may be found in the exhibition catalogue.

# Begleitprogramm

Sonntag, 6. November 2022

**5. – 6. November 2022**

## **Alles Skulptur?**

Design Weekend zum Verhältnis von Kunst und Design, in Zusammenarbeit mit der Berner Design Stiftung

Samstag, 5. November 2022

### **13:30 Formen mit Licht**

Gespräch in der Ausstellung mit Patrick Reymond (Architekt/Designer/Mitbegründer atelier oi) und Myriam Dössegger (Kuratorische Assistentin) über Licht als räumliches und atmosphärisches Gestaltungselement

### **15:00 “I am not a designer”**

#### **– Wie frei ist Gestaltung?**

Podiumsdiskussion mit Felicity Lunn (HKB), Claudia Müller (Künstlerin) und Laurin Schaub (Keramiker) über Sinn und Unsinn der Unterscheidung von Kunst und Design. Moderation: Robert M. Stutz (Berner Design Stiftung)

### **11:00 Landschaft als Skulptur**

Gespräch in der Ausstellung mit Robin Winogrand (Landschaftsarchitektin) und Fabienne Eggelhöfer (Kuratorin)

### **12:30 Radikale Ästhetik**

Gespräch in der Ausstellung mit Margareta Daepf (Keramikerin) und Fabienne Eggelhöfer (Kuratorin) über Keramik und die Verschränkung von Tradition und Innovation

**19. – 20. November 2022**

## **Ikebana: Gestaltung mit Blumen**

Ikebana, die japanische Kunst des Blumen-Arrangierens steht für Kreativität, Gestaltungskraft, Achtsamkeit und Meditation.

In Zusammenarbeit mit Ikebana International Schweiz und mit der Unterstützung der Japanischen Botschaft Sa/So ganztags: **Ikebana Ausstellung** im Forum

Sa/So 11:00: **Ikebana Demonstration** im Forum

Sa/So 13:00: **Ikebana Workshops** (Platzzahl beschränkt, Tickets online erhältlich)

Sonntag, **27. November 2022**,  
11:00 **Skulptur als Experiment und soziale Praxis**

Gespräch in der Ausstellung mit Marie Therese Bättschmann (Kunsthistorikerin) und Fabienne Eggelhöfer (Kuratorin)

## Führungen

Samstags, 15:00/

Sonntags, 13:30

**Öffentliche Führung**

Dienstags, 12:30 – 13:00

**Kunst am Mittag**

Sonntags, 15:00 oder auf Anfrage

**Fremdsprachige Führungen**

English: **30 oktober/**

**4 december 2022**

Français: **2 octobre/**  
**11 décembre 2022**

Italiano: **27 novembre 2022**

Donnerstag, **20. Oktober 2022**,  
15:00 – 16:30 **Bilderclub**

Entdecken Sie gemeinsam mit anderen Besucher:innen ein Werk der Ausstellung mit Ramona Unterberg (Kunstvermittlerin)

Mittwoch, **2. November 2022**,  
14:00 **Einführung für Lehrpersonen**

Mit Dominik Imhof (Leiter Kunstvermittlung)

Donnerstag, **3. November 2022**,  
18:00 **Freundeskreis ZPK**

Führung für die Mitglieder «Freundeskreis ZPK» mit Fabienne Eggelhöfer (Kuratorin) und Expert:innen des Hauses

Sonntag, **13. November 2022**,

15:00 **Kunst und Religion im**

### **Dialog**

Antonio Albanello (Haus der

Religionen) im Dialog mit

Fabienne Eggelhöfer (Kuratorin)

Sonntag, **20. November 2022**,

15:00 **Kunstgespräch**

Werkentdeckung und Kunstge-

spräch zu ausgewählten Werken

der Ausstellung mit Ramona

Unterberg (Kunstvermittlerin)

Samstag, **3. Dezember 2022**,

13:00 **Sinn-Reich**

Eine alle Sinne ansprechende

Führung für Gäste mit und ohne

Behinderung. Mit Gebärden-

sprachdolmetscher:in und

induktiver Höranlage

## **Digitale Angebote**

Mittwoch, **23. November 2022**,

17:30 **Kunst am Abend**

Zoom-Führung live aus der

Ausstellung mit Dominik Imhof

(Leiter Kunstvermittlung)

Dienstag, **13. Dezember 2022**,

17:00 **Kunst und ich**

Zoom-Präsentation im Dialog

mit den Teilnehmer:innen rund

um ein Werk der Ausstellung

mit Ramona Unterberg (Kunst-  
vermittlerin)

## **Angebote für Familien**

Dienstag bis Freitag, 14:00/16:00

Samstag und Sonntag,

12:00/14:00/16:00

### **Offenes Atelier**

Stündige Workshops mit Verbin-

dung zu den Ausstellungen im

Zentrum Paul Klee. Für Familien

mit Kindern ab 4 Jahren

(bis 8 Jahre in Begleitung

Erwachsener)

Dienstag bis Sonntag,

10:00 – 17:00

### **Interaktive Ausstellung**

#### **«Kodomo no kuni. Das Land der Kinder»**

Kreativer und interaktiver  
Brückenschlag aus den Ateliers  
in die aktuelle Ausstellung im  
ZPK.

Für Familien mit Kindern ab  
4 Jahren

### **Anmeldung:**

creaviva@zpk.org oder

T +41 (0)31 359 01 61

Samstags, 9:30 – 11:45

### **Kinderforum – samstags im Labor**

Kunst unter Gleichaltrigen mit  
wechselnden Themen pro  
Quartal.

Für Kinder ab 7 Jahren

Sonntags, 10:15 – 11:30

### **Familienmorgen**

In der Ausstellung und im Atelier  
des Kindermuseum Creaviva für  
die ganze Familie

Für Kinder und Jugendliche bis  
16 Jahre kostenlos



Supported by



**Kanton Bern**  
Canton de Berne



**Burgergemeinde**  
Bern



Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra

Eidgenössisches Departement des Innern EDI  
Bundesamt für Kultur BAK

**TERRA**  
Freizeitland im Park am St. Ursenpark

**ART FOUNDATION**  
**MENTOR LUCERNE**

**PHILLIPS**

**teo jakob**

Einrichtung &  
Innenarchitektur

The Zentrum Paul Klee is open to all  
and offers inclusive events.



## Zentrum Paul Klee

Monument im Fruchtländ 3  
3006 Bern  
Tel +41 (0)31 359 01 01  
info@zpk.org  
zpk.org

## Opening hours

Tuesday – Sunday 10:00–17:00  
Open on 26./31.12.22 and  
1./2.1.23, 10:00–17:00  
Closed on 24./25.12.22

Find us on



**Zentrum Paul Klee**  
Bern

Founded by  
Maurice E. and Martha Müller  
and the heirs of Paul Klee