



Annual programme 2026

In 2026, the Zentrum Paul Klee is continuing its series of exhibitions on positions of global modern art and its legacy with three major solo exhibitions. The year opens with a comprehensive exhibition on Kurt Schwitters, who created an unmistakeable synthesis of art, design and literature in his art, and who embodied the spirit of the avant-garde, the upheaval and the artistic freedom of the 1920s like few others. In the autumn, the Zentrum Paul Klee is presenting the work of the Brazilian artist Roberto Burle Marx for the first time in Switzerland. In the first half of the 20th century, Burle Marx revolutionised landscape architecture by transferring compositional principles from painting and music to nature. In the summer, the institution is showing the monumental works of the German painter Anne Loch. In the permanent exhibition *Kosmos Klee* attention will be devoted to Hans Fischli, Florence Henri and the reverse sides of Klee's works. Alongside the exhibitions, the Zentrum Paul Klee is offering a top-class programme of readings and concerts.

Kurt Schwitters (1887–1948) is seen as one of the most significant and influential artists of the avant-garde. His multi-layered work extends from dadaist collages and the walk-through 'Merzbau', a predecessor of installation art, to naturalistic portraits and landscapes. Schwitters was also active as an author, and wrote many experimental texts including manifestos, fairy tales and poems. ***Schwitters: On the Fringes of the Avant-Garde*** is the first major Kurt Schwitters exhibition in Switzerland for twenty years. With this presentation, the Zentrum Paul Klee sheds light on his role as an independent artist between the trends of modern art, and combines art, literature and life into a new overall view of the artist.

The large autumn exhibition is devoted to the legendary Brazilian landscape architect **Roberto Burle Marx** (1909–1994), who was also painter, graphic artist, sculptor, jewellery designer, stage and costume designer, environmental activist, and collector. He revolutionised landscape architecture in the spirit of the Brazilian avant-garde: using tropical plant varieties from Brazil, he designed gardens and parks reminiscent of abstract paintings.

In close dialogue with the best modern architects and artists of his time, he integrated sculptures, reliefs and murals into his landscape projects and, in his multi-faceted work, advocated the cultural re-evaluation of everything that was considered 'Brazilian'.

A successful career seemed to be mapped out for her, but then the German artist **Anne Loch** (1946–2014) retreated and settled in Thusis in Switzerland. Tirelessly and in secret she went on working in the mountains of the Grisons, creating an exciting and mysterious body of work. Her monumental flowers, animals, insects and landscapes only appear idyllic at first glance, and in spite of their size give hardly anything away. The comprehensive solo exhibition **Anne Loch. Painting: So what?** continues the series of exhibitions of established contemporary positions in painting such as Bridget Riley (2022) or Rose Wylie (2025), and concentrates on Loch's engagement with the medium and the dissolution of her motifs.

Permanent exhibition *Kosmos Klee* and *Fokus* exhibition series

In the context of the *Fokus* series, in 2026 the Zentrum Paul Klee is showing three presentations as part of the permanent exhibition *Kosmos Klee*. The first of these is devoted to the Swiss architect, painter and sculptor **Hans Fischli** (1909–1989), a student of Paul Klee at the Bauhaus. Fischli's series of drawings *Zellengebilde* (cell formations), made during a three-month period of imprisonment for refusing military service, serves as the starting point for the presentation, which also addresses the political situation of the 1930s and 1940s. The second presentation invites the viewer to discover the **reverse sides of Paul Klee's works**. In around 600 of the artist's works, there are drawings, watercolours or paintings on the back, which were part of a continuing working process. Finally, in the autumn, the Zentrum Paul Klee is showing a *Fokus* exhibition on the much-travelled painter, photographer and Bauhaus student **Florence Henri** (1893–1982).

Music and literature

Apart from the exhibitions, the Zentrum Paul Klee is offering a varied special interest programme. Violinist Daniel Hope, cellist Anastasia Kobekina with pianist Jean-Sélim Abdelmoula as well as guitarist Miloš Karadaglić and many other top-ranking musicians invite visitors to a series of 'master concerts'.

In the first half of 2026, winner of Leipziger Buchpreis 2025, Kristine Bilkau, winner of Grosser Preis des Deutschen Literaturfonds, Katerina Poladjan, Swiss literary scholar Ilma Rakusa, German-French author Sylvie Schenk as well as journalist and author Daniel Schreiber are presenting their latest literary works in the context of the series of readings.

Schwitters: On the Fringes of the Avant-Garde

20.3.–21.6.2026



Kurt Schwitters (1887–1948) is one of the most significant representatives of the international artistic avant-garde of the interwar years. He was a wilful crossover artist, who created an unmistakable synthesis of art, design and literature in his art. At the centre of his work was the principle of collage as an attempt to create new contexts of meaning from the contradictory everyday reality of modern life, and to counter the chaos of the world with a poetic order. The exhibition shows Schwitters' multi-layered work of dadaist collages and his reconstructed walk-through 'Merzbau' in Hanover to naturalistic portraits and landscape paintings. It illuminates his creative resilience in exile and his role as an independent artist and author between the different trends of modern art. With *Schwitters: On the Fringes of the Avant-Garde* the Zentrum Paul Klee is showing the first comprehensive exhibition on Kurt Schwitters in Switzerland for twenty years.

Media preview

Wednesday, **18 March 2026**, 10:00

Opening

Thursday, **19 March 2026**, from 18:00

Admission to the exhibition is free on this evening.

Curator

Dr. Martin Waldmeier

Curatorial assistant

Josephine Rechberg

Cooperation

In collaboration with the Sprengel Museum Hannover and the Kurt und Ernst Schwitters Stiftung, Hannover

With the support of

Kanton Bern, Bundesamt für Kultur, Swisslos – Kultur Kanton Bern, Bürgergemeinde Bern, Ursula Wirz-Stiftung

Anne Loch. Painting: So what?

18.7.–20.9.2026



The German artist Anne Loch (1946–2014), who lived partly in Switzerland from the 1980s onwards, played with the conventions of representation and plumbed the limits of painting: in monumental paintings of mountains, flowers, animals and insects, she creates a quiet tension. What seems at first glance idyllic and even clichéd, on closer inspection eludes unambiguous description. Boundaries between the figurative and the abstract, between painting and drawing, between reality and dream are blurred. Line, colour, plane and the quest for the correct relationships between these fundamental elements of painting step into the foreground. With some 70 works, the exhibition at the Zentrum Paul Klee pursues Anne Loch's engagement with the medium of painting and the dissolution of her motifs.

Media preview

Thursday, **16 July 2026**, 10:00

Opening

Friday, **17 July 2026**, from 18:00

Admission to the exhibition is free on this evening.

Curator

Amélie Joller

Roberto Burle Marx. Modernismo tropical

17.10.2026–7.2.2027



In the first half of the 20th century, the Brazilian artist Roberto Burle Marx (1909–1994) revolutionised landscape architecture by transferring compositional principles from painting and music to nature. While his plans resemble abstract paintings, he integrated sculptures as well as three-dimensional and colourful wall surfaces into his landscape projects. In his paintings one encounters abstract plants and the play of light in the treetops. As a painter, graphic artist, sculptor, jewellery designer, stage and costume designer, environmental activist and collector, he participated – in the spirit of the Brazilian avant-garde – in the cultural appropriation and re-evaluation of what was considered ‘Brazilian’. In his parks, for example, he used native plant varieties, even though these were held to be inferior, and advocated for the study and protection of Brazilian flora.

Media preview

Thursday, **15 October 2026**, 10:00

Opening

Friday, **16 October 2026**, from 18:00

Admission to the exhibition is free on this evening.

Curator

Dr. Fabienne Eggelhöfer

Curatorial assistant

Myriam Dössegger

Cooperation

An exhibition organised and curated by the Zentrum Paul Klee and Fundación Juan March in partnership with the Instituto Burle Marx and the support from Sítio Burle Marx.

Permanent exhibition *Kosmos Klee. The Collection*

The dynamic permanent exhibition *Kosmos Klee. The Collection* offers visitors a chronological survey of Klee's artistic career and presents some seventy works as well as biographical material and items from the archive that are regularly changed.

Fokus exhibitions

In the context of *Kosmos Klee. The Collection*, the Zentrum Paul Klee is devoting one *Fokus* room to smaller exhibitions with a thematic reference to Paul Klee and his work.



Fokus. Hans Fischli (1909–1989)

24.1.–3.5.2026

Hans Fischli was a Swiss architect, artist and student of Paul Klee, Josef Albers and Wassily Kandinsky at the Bauhaus. After his return to Switzerland in the late 1920s, he produced a large series of coloured pencil and India ink drawings entitled *Zellengebilde* (cell formations). Some of these works were made during his three-month imprisonment for refusing military service. The title of the series refers to the prison cell in which the works were made, and serves as the starting point for the exhibition, which uses three architectural projects to address the political situation in the 1930s and 1940s.

Curators

Fredi Fischli and Niels Olsen



Fokus. Klee's versos

9.5.–23.8.2026

When painting and drawing, Paul Klee often used both sides of the picture support, whether paper, cardboard or canvas. In around 600 of a total of 9,600 works, there are drawings, watercolours or paintings on the reverse side. This remarkable phenomenon extends over all the phases of the artist's career. Often the versos are more than mere supports for rejected ideas. They are part of an open, continuing working process, in which Klee connected the recto and verso in terms of form and content, as well as pictorially. The exhibition invites the viewer to discover this hidden treasure.

Curator

Marie Kakinuma



Fokus. Florence Henri (1893–1982)

29.8.2026–10.1.2027

Florence Henri was a real globetrotter of modernism. Born in New York in 1893, she lived with her family in Paris, Munich, Vienna and finally the Isle of Wight in England. As a young woman she stayed with her aunt in Rome, where she studied piano at the conservatoire. During a stay in Berlin in the 1910s she met the avant-garde art scene and began to study painting. She later continued her studies at the Académie Moderne in Paris. In April 1927, she attended the Bauhaus in Dessau, where Lucia Moholy-Nagy encouraged her to take up photography. Early in 1928, she abandoned painting entirely, and over the following years devoted herself to experimental photography.

Opening

Friday, **28 August 2026**, from 18:00

Admission to the exhibition is free on this evening.

Curators

Roberto Lacarbonara and Giovanni Battista Martini



Master concerts

Sunday, 18 January 2026, 17:00

Daniel Lozakovich, violin, and **David Fray**, piano



Sunday, 22 March 2026, 19:00

Daniel Hope, violin, and **Air Ensemble**

Sunday, 26 April 2026, 17:00

Nuria Rial, soprano, and **Maurice Steger**, recorder, & Friends



Sunday, 7 June 2026, 17:00

Antje Weithaas, violin, **Marie-Elisabeth Hecker**, violoncello, and **Martin Helmchen**, piano

Sunday, 16 August 2026, 17:00

Anastasia Kobekina, violoncello, and **Jean-Sélim Abdelmoula**, piano



Sunday, 13 September 2026, 17:00

Mao Fujita, piano

Sunday, 15 November 2026, 17:00

Miloš Karadaglić, guitar, and **BSO Chamber Ensemble**

Sunday, 13 December 2026, 17:00

Emmanuel Pahud, recorder, and **Benjamin Alard**, harpsichord



Literature

Sunday, 25 January 2026, 11:00

Kristine Bilkau reads from *Halbinsel*



Sunday, 8 February 2026, 11:00

Katerina Poladjan reads from *Goldstrand*



Sunday, 15 March 2026, 11:00

Ilma Rakusa reads from *Wo bleibt das Licht*

Sunday, 12 April 2026, 11:00

Sylvie Schenk reads from *In Erwartung eines Glücks*



Sunday, 10 May 2026, 11:00

Daniel Schreiber reads from *Liebe! Ein Aufruf*



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01

Kurt Schwitters

Die frühlingstür [The spring door], 1938
Assemblage of oil, wood, plaster, metal, shoe heel, cardboard and leather(?), nailed on wood
87,8 × 72 cm
Courtesy Galerie Gmurzynska



02

Kurt Schwitters

Untitled (Blåbreen at Djupvand), 1936
Oil on cardboard
36,7 × 45,7 cm
Sprengel Museum Hannover, donation of the Kurt and Ernst Schwitters Foundation, since 2002
Photo: Herling/Herling/Werner, Sprengel Museum Hannover



03

Anne Loch

Untitled (AL 1438), 2010
Acrylic on canvas
210 × 160 cm
Estate of Anne Loch
© Estate of Anne Loch, Bern



04

Anne Loch

Untitled (AL 235), 1987
Acrylic on untreated cotton
280 × 370 cm (2 parts)
Estate of Anne Loch
© Estate of Anne Loch, Bern

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05

Roberto Burle Marx

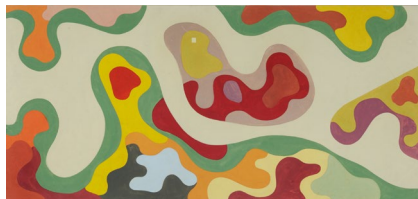
Untitled, 1950

Gouache on cardboard

60 × 50 cm

Acervo Instituto Burle Marx

© Roberto Burle Marx



06

Roberto Burle Marx

Plan for the rooftop garden, Ministério da Educação e Saúde (Ministry of Education and Health), Rio de Janeiro, n. d.

Gouache on paper

52 × 105,8 cm

Acervo Instituto Burle Marx

© Roberto Burle Marx



07

Hans Fischli

Untitled (Print from the series Celerina), 1931

Ink, pencil and coloured pencil on paper
21 × 27 cm

Succession of Hans Fischli

© Succession of Hans Fischli



08

Paul Klee

Untitled (child and dragon), 9417, around 1940

Coloured paste on cardboard

33,5 × 42,5 cm

Zentrum Paul Klee, Bern, donation Livia Klee

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09

Paul Klee

Untitled (flower and snake) [Verso of child and dragon], around 1940

Watercolour and coloured paste on
primed cardboard

33,5 × 42,5 cm

Zentrum Paul Klee, Bern, donation Livia
Klee



10

Florence Henri

Self-portrait, 1928

Photograph

© Martini & Ronchetti, courtesy Archives
Florence Henri

Current and upcoming exhibitions at the Zentrum Paul Klee

Kosmos Klee. The Collection
Fokus. Gego (Gertrud Goldschmidt)
until 18 January 2026

Anni Albers. Constructing Textiles
until 22 February 2026

Opening hours

Tuesday–Sunday
10:00–17:00

Monday closed

Opening hours on holidays

Wednesday, **24 December 2025**: closed
Thursday, **25 December 2025**: closed
Friday, **26 December 2025**: 10:00–17:00
Wednesday, **31 December 2025**: 10:00–17:00
Thursday, **1 January 2026**: 10:00–17:00
Friday, **2 January 2026**: 10:00–17:00

Contact

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Tickets

Exhibitions and accompanying programme: zpk.org
Concerts and readings: zpk.kulturticket.ch or at the museum desk

Accreditation for media representatives



Admission to all exhibitions at the Zentrum Paul Klee is free for media representatives with a valid press card.

Please fill in the digital accreditation form which you can either access via zpk.org/en/ueber-uns/medien/akkreditierung or by screening the QR-Code before your visit.



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