

On the Fringes
of the Avant-Garde

20.3.–
21.6.2026

Schwitters

Press kit


Zentrum
Paul Klee

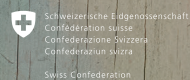
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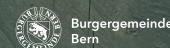


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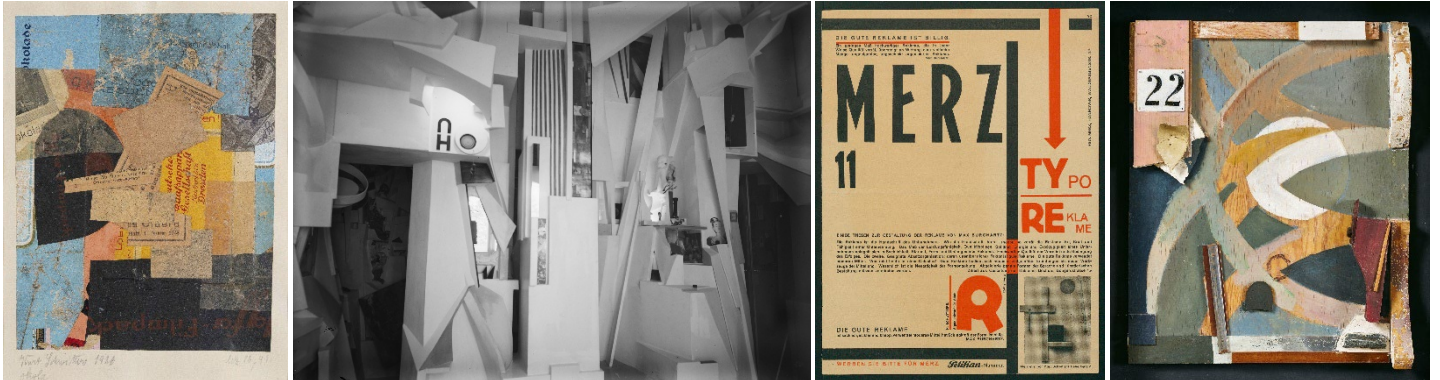


Zentrum Paul Klee
Bern

Gegründet von
Maurice E. und Martha Müller
sowie den Erben Paul Klee

Press Kit
24 February 2026

Schwitters: On the Fringes of the Avant-Garde
20.3.–21.6.2026



Kurt Schwitters (1887, Hanover – 1948, Kendal, UK) ranks among the most influential and idiosyncratic figures in the history of modern art. Working on the fringes of the major modernist currents of his time, Schwitters remained an independent voice that remains strikingly relevant today. *Schwitters: On the Fringes of the Avant-Garde* is the most comprehensive exhibition ever devoted to his work by a Swiss museum. It traces the extraordinary range of his oeuvre across all stages of his career - from iconic *Merz* paintings, assemblages, and collages to an immersive reconstruction of the Hanover *Merzbau*, as well as lesser-known portraits, landscapes, and sculptures from his years in exile. The Zentrum Paul Klee also presents examples of his graphic and literary oeuvre, along with his activities as a publisher and writer. Taken together, the exhibition presents Schwitters as a radical innovator whose distinctive synthesis of art, architecture, design, and literature shaped generations of artists.

A singular figure of the avant-garde

Following an academic education in painting, Schwitters began with representational and figurative work before turning to Expressionism and later to abstraction. Although he developed and maintained active ties with international avant-garde movements such as Dada, De Stijl, and Constructivism, he never aligned himself with any group. Schwitters remained an individualist – projecting a self-ironically bourgeois persona that challenged audiences and unsettled many of his fellow artists.

'My name is Kurt Schwitters.

I am a painter.

I nail my pictures.'

Translated from: Raoul Hausmann, Am Anfang war Dada, edited by Karl Riha and Günter Kämpf, Giessen 1972, p. 63

While many artists in post-revolutionary Germany became politically active - for example, the Berlin Dadaists – Schwitters maintained political independence and placed the autonomy of art at the centre of his practice.

'Merz': Art from the Ruins of Civilization

In the 1920s, Schwitters embodied the spirit of freedom and artistic renewal emerging from the ruins of the First World War. His self-developed concept of 'Merz' became his artistic signature:

'It is possible to cry out using bits of old rubbish, and that's what I did, gluing and nailing them together. [...] Everything was broken anyway, and the task was to build something new out of the fragments. That, in essence, is Merz.'

Translated from: Kurt Schwitters, 1930, in: Gefesselter Blick. 25 Monografien und Beiträge über neue Werbegestaltung, edited by Heinz Rasch und Bodo Rasch, Stuttgart 1930, p. 88

Using found and discarded materials, he created collages and assemblages – his so-called *Merz works*. Beginning in 1923, he also developed the *Merzbau* in his house in Hanover: a walk-in sculpture that translated collage into architecture, and is now regarded as an early precursor to contemporary installation art. 'Merz' was an early concept of artistic recycling and remix. For Schwitters, the value of art did not lie in its materials but in the intellectual act of creation – its aim was to generate a new, harmonious order out of chaos, and to confront transience and decay through artistic means.

Transcending Artistic Categories

Schwitters's work consistently transcends traditional artistic genres. Beyond his artistic production in the narrower sense, he was also an influential graphic designer, publisher, and writer. He helped shape modern graphic design, founded the international group 'ring neue werbegestalter' (association of new advertising designers), and set new standards for integrating art and design. His aim was to establish design and typography not merely as technical or decorative tasks, but as cultural and artistic practices in their own right. In doing so, Schwitters also made a decisive contribution to the development of Swiss graphic design.

His avant-garde journal *Merz* became a laboratory for typographic experimentation and a platform for his international network of artists. He also published manifestos, critical and autobiographical short stories, theatre plays, poetry, and even fairy tales. He became well known for provocative Dada poems such as *An Anna Blume* (1919) and for the *Sonata in Primeval Sounds (Ursonate)* (1923–1932). This landmark work of Dadaism will be performed live as part of the public programme of the exhibition at the Zentrum Paul Klee on Saturday, 18 April 2026, at 14:00, and on Sunday, 19 April 2026, at 11:00., by the Brussels-based musician Michael Schmid.

Exile and New Beginnings

Schwitters pursued his experimental understanding of art with uncompromising consistency. Yet the utopian aspirations of his work stand in stark contrast to the tragic turns in his biography. His denunciation as a 'degenerate' artist in Nazi Germany, together with his personal contacts to the political opposition, had profound consequences and effectively deprived him of his livelihood from 1933 onwards. In 1937, he fled with his son Ernst to Norway, settling in Oslo and spending the summer months in the region around Molde.

After the German invasion of Norway in 1940, Schwitters and his son fled to Britain. There they were relocated and interned at Hutchinson Camp on the Isle of Man, alongside other refugees from Nazi Germany, including numerous artists and intellectuals. After his release, Schwitters settled first in London and later in the Lake District in northern England. Despite declining health and harsh conditions, he continued his work with unwavering determination, beginning new *Merzbau* installations in both Norway and England and earning a modest living with portraits and landscapes, all while continuing his 'Merz' practice. While his figurative works gained recognition in Norway and England, his avant-garde ideas remained largely misunderstood in both places.

'Through both his art and his life, Schwitters shaped generations of artists, from postwar figures such as Robert Rauschenberg and Jean Tinguely to contemporary practitioners like Thomas Hirschhorn and Phyllida Barlow. He demonstrated how everyday, discarded materials could give rise to new visual and spatial worlds - and how, in a broader sense, art and life might be brought into alignment.'
Martin Waldmeier, Curator of the exhibition

An Immersive Exhibition Experience

The exhibition showcases the remarkable diversity of Schwitters's artistic production. It offers visitors a unique opportunity to encounter his avant-garde oeuvre in all its forms, while also introducing lesser-known aspects of his practice – from his sculptures and his experimental writing to landscapes and portraits from his years in exile, including some that have never before been exhibited. The exhibition follows a chronological structure, tracing Schwitters's development from his early work to his final years in exile.

At its core is an immersive reconstruction of the *Merzbau* in Hanover, destroyed in 1943. This is complemented by around twenty iconic assemblages, reliefs, and sculptures, as well as large-scale projections that powerfully document the later *Merz* installations created in Norway and England. Surrounding thematic galleries unfold a comprehensive panorama of his work, featuring some fifty collages, twenty paintings, and numerous drawings, watercolours, prints, publications, and typographic pieces. Collage – central to the 'Merz' principle – forms the exhibition's guiding thread.

Dynamic text projections bring Schwitters's manifestos, dadaist prose, satirical pieces, and autobiographical writings into dialogue with his artworks. At the end of the exhibition, the film *Kurt Schwitters. Immortality Is Not for Everyone* (1982) by Klaus Peter Dencker gives voice to Schwitters's friends and family, offering an intimate portrait of the artist. The exhibition also invites visitors of all ages to create works themselves in an interactive collage workshop, located within the exhibition. It concludes with a collaboration with Zurich University of the Arts (ZHdK), Department of Visual Communication, whose students have reinterpreted Schwitters's poem *An Anna Blume* using typographic means. The resulting posters are presented within the exhibition.

Publication with a Literary Focus

Kurt Schwitters was also a prolific and highly original writer. His texts – ironic, socially incisive, and rich in linguistic play – are milestones of experimental literature and offer a key to understanding his overall body of work. They break with traditional forms and structures, reflect the historical context, comment on the trajectory of his career, and articulate the theoretical foundations of his practice.

To accompany the exhibition, the Zentrum Paul Klee is publishing an extensively illustrated volume designed by Harald Pridgar in collaboration with Hirmer Publishers, Munich. Placing Schwitters's literary production at the forefront, it brings together art and literature and is complemented by a substantial, accessible introductory essay.

Opening

The opening of the exhibition will take place on

Thursday, 19 March 2026, from 18:00.

Admission to the exhibition is free on this evening.

Curator

Dr Martin Waldmeier, Zentrum Paul Klee

Curatorial Assistant

Josephine Rechberg

Cooperation

An exhibition by the Zentrum Paul Klee, Bern, developed in collaboration with the Sprengel Museum and the Kurt and Ernst Schwitters Foundation, Hanover.

With the support of

Kanton Bern, Federal Office of Culture (FOC), Swisslos Kultur Kanton Bern, Bürgergemeinde Bern, Ursula Wirz Foundation

Media preview

We warmly invite you to the press viewing of the exhibition with Dr Martin Waldmeier, curator of the exhibition, on **Wednesday, 18 March 2026, at 10:00 at the Zentrum Paul Klee**. This event will be held in German.

Please register via press@zpk.org.

Please note that Martin Waldmeier is available for interviews in English. If you are interested an interview after the press tour, please inform us in advance for organizational reasons.



Catalogue/Publication

Kurt Schwitters. Grenzgänger der Avantgarde Ausgewählte Werke und Texte

Edited by Martin Waldmeier and Nina Zimmer, with a preface by Nina Zimmer and Martin Waldmeier, an introduction and texts by Martin Waldmeier, and selected artists' texts by Kurt Schwitters

Language: German

404 pages, 204 illustrations, 16,5 x 22,5 cm, paperback

Hirmer Publishers, Munich, ISBN 978-3-7774-4694-3

Available in the museum shop for 49 CHF

Biography Kurt Schwitters

'I was born as a very small child. My mother gave me to my father so that he would be pleased.

My nurse had milk that was too thick and too little of it, since she had nourished milk beyond the legally permitted time. The nurse was punished. Thus I at once learned to feel on my own body the wickedness of the world – basic trait of my nature: melancholy.

My first stay in the countryside. There I had a small garden. Roses, strawberries, an artificial hill, a dug-out pond. In autumn 1901, boys from the village destroyed my garden before my eyes. From agitation I developed St. Vitus's dance. Two years ill, completely unable to work. Because of the illness my interests changed. I noticed my love for art.'

Translated from: Kurt Schwitters, 1920 in: Sturm Bilderbücher 4, Berlin 1920, p. 1f.

1887

Kurt Schwitters is born in Hanover as the son of merchants Eduard and Henriette Schwitters.

1901

Mental illness, first psychogenic seizure.

1908–1909

Studies at the School of Applied Arts in Hanover.

1909–1915

Studies at the Royal Saxon Academy of Fine Arts in Dresden. Learns academic painting. Writes his first Expressionist poems.

1911–1913

First participations in exhibitions in Hanover.

1915

Engagement and marriage to Helma Fischer. Sets up a studio in his parents' home in Hanover.

1916

Birth and early death of his first child, Gerd.

1917–1918

Turn toward Expressionism and development of abstraction. Creation of the 'Abstractions'. Drafted for military service and declared unfit. Assigned as a technical draftsman at the Wülfel ironworks in Hanover. Exhibitions in Hanover.

1918

First exhibition at the gallery 'Der Sturm' in Berlin. Further regular exhibitions there until 1928. Birth of his son Ernst Schwitters.

1918–1919

November Revolution, end of the First World War, and fall of the German Empire. First collages and assemblages. Schwitters invents the term 'Merz', which he subsequently uses to unify all his activities under one label.

1919

Proclamation of the Weimar Republic. Creation of 'stamp drawings', watercolours, and prints. First contacts with Dadaism. First public presentation of 'Merz' works at the 'Sturm' gallery.

1920

Contacts with the Berlin Dadaists, Max Ernst, Oskar Schlemmer, and Willi Baumeister. First public lectures.

1921

Publication of manifestos and poems in international avantgarde journals in Germany, the Netherlands, and Hungary. First solo exhibition at 'Der Sturm' in Berlin. Lecture tour to Prague with Hannah Höch and Raoul Hausmann.

1922

Creation of his first sound poems. Numerous publications. Encounters with El Lissitzky, Hans Arp, Theo and Nelly van Doesburg, and Tristan Tzara. First exhibition participation in the Netherlands. Shared studio with László Moholy-Nagy in Berlin. Begins engaging with Constructivism.

1923

Probable beginning of work on the Merzbau in Hanover. Trip to the Netherlands with Theo and Nelly van Doesburg. Founding of the Merz magazine and collaboration with Hans Arp, Hannah Höch, Raoul Hausmann, and El Lissitzky.

1924

Numerous publications. Founding of the 'Merz Advertising Agency'. Increasing work as a designer and typographer in the following years.

1926

Travels to Potsdam, Dresden, Rügen, the Netherlands, Prague, and Berlin. Attends the opening of the Bauhaus in Dessau.

1927

Solo exhibition with many stops across Germany. Active lecture schedule and founding of the group 'die abstrakten hannover'. Travels to France, Belgium, and Prague. Cofounds the 'ring neue werbegestalter' with Robert Michel, Willi Baumeister, Jan Tschichold, Walter Dexel, and others.

1929

Works as a typographer for the Hanover city administration (until 1934). Increasing lecture activity as a designer. Joins the artists' association 'Cercle et Carré'. First trip to Norway with Helma Schwitters. Participates in major exhibitions Film und Foto in Stuttgart and Fotografie der Gegenwart in Essen. Annual trips to Paris from 1929 to 1932.

1930

Trip to Basel and Zurich. Probably his last lecture appearance in Germany. From 1930 to 1936, annual summer trips to Norway. Stays mainly at Hotel Djupsvasshytta on Lake Djupvatnet, at the Molde Fjord, and on the island of Hjertøya. Earns a living by selling portraits and landscapes.

1931

Participates in exhibitions on advertising design in Essen and Amsterdam with the 'ring neue werbegestalter'.

1932

Mediterranean cruise with Helma Schwitters. Recordings of parts of the Ursonate and the poem An Anna Blume for South German Radio. Joins the SPD (Social Party Germany). Leases and begins expanding a hut on the island of Hjertøya in the Molde Fjord.

1933

Nazi seizure of power. Schwitters is defamed by Nazi cultural policy. Retreat from public life. Ends exhibitions and publications in Germany.

1934

Meets the Futurist Filippo Tommaso Marinetti in Berlin. Travels to Norway.

1935

Travels to Switzerland, Norway, and the Netherlands. Visit by Alfred J. Barr Jr., director of MoMA New York, in Hanover to view the Merzbau - though without meeting Schwitters personally.

1936

Travels to Paris, Switzerland, and the Netherlands. Encounters with Piet Mondrian, Piet Zwart, Edith and Jan Tschichold, and Hans and Suzanne Freudenthal. Arrest of the Spengemann family by the Gestapo. Ernst Schwitters flees to Norway.

1937

Follows his son Ernst to Norway. Helma remains in Hanover but visits occasionally until 1939. Confiscation of works in German museums. Works by Schwitters are shown in the traveling exhibition Degenerate Art. Moves to Lysaker near Oslo. Transfers works from his Hanover studio to Lysaker. Spends the summer in the Molde Fjord region. Landscapes and portraits provide income.

1938

Exhibitions in Oslo and London. Travels to Stockholm, Copenhagen, and Gothenburg.

1939

Last meeting with Helma Schwitters.

1940

German invasion of Norway. Flees with Ernst via the Lofoten Islands to Tromsø. Brief arrests. Eventually crosses to Scotland. Interned in various camps in Scotland and England, then in 'Hutchinson Camp' in Douglas on the Isle of Man. Sets up a studio. Creates numerous portraits of fellow internees and gives lectures.

1941

Studio fire. Release and move to London. Meets Edith Thomas.

1942

Meets Ben Nicholson and Barbara Hepworth. Moves to the London suburb of Barnes with Ernst Schwitters. Holiday trip to the Lake District.

1943

Creates small abstract plaster sculptures. His house in Hanover is destroyed by an incendiary bomb.

1944

Participates in exhibitions in London and Basel; later a solo exhibition in London. Suffers a stroke with temporary paralysis. Death of Helma Schwitters due to cancer.

1945

Moves with Edith Thomas to Ambleside in the Lake District. Earns a living through portrait, landscape, and still life painting. Travels throughout Britain for portrait commissions and to buy paint.

1946

Illness and move within Ambleside. Periods of being bedridden and financial crisis. Last participations in exhibitions.

1947

Receives a grant from MoMA New York for the reconstruction or continuation of the 'Merz' buildings in Hanover or Lysaker. Uses the funds to work on a new Merzbau in Elterwater.

1948

Granted British citizenship. One day later, dies in Kendal in the presence of Edith Thomas and Ernst Schwitters.

Source: Artist biography Kurt Schwitters, Kurt and Ernst Schwitters Foundation, <https://www.schwitters-stiftung.de/bio-ks3.html> (abridged).

With kind permission of the Stiftung Kurt und Ernst Schwitters, Hanover.



Digital Guide

A freely accessible digital guide accompanies the exhibition. It will be available from Wednesday, 18 March 2026, and can be accessed via QR code or at guide.zpk.org/en/schwitters.

Accompanying Programme

Live Performance

Ursonate / Sonata in Primeval Sounds

Saturday, 18 April 2026, 14:00

Sunday, 19 April 2026, 11:00

Fümms bö wö tää zää Uu! With his unconventional epic sound poem *Sonate in Urlauten* (*Sonata in Primeval Sounds*), Schwitters created a poetic masterpiece. Live performance by Michael Schmid (musician, Brussels). With an introduction by Martin Waldmeier (in German) followed by a discussion. Limited seating capacity.

In the Exhibition

Activity book for children

An activity book for children is available at the ticket office and in the shop.

Collage workshop

Create your own artwork! At hands-on stations in the exhibition, you can create new collages from Schwitters' poster designs.

Typography Carte Blanche

Students from Zurich University of the Arts (ZHdK, Department of Visual Communication) present free typographical interpretations of Kurt Schwitters' legendary poem *An Anna Blume*. The presentation is part of the exhibition.

Guided tours (english)

24.5. / 14.6.2026, 15:00

Families

Interactive Exhibition *Spatial Collage. Materials unfold*

Tuesday–Sunday 10:00–17:00

For families with children aged 4 and above, free admission

More information about guided tours, workshops and other activities

zpk.org/en/ausstellung/schwitters oder zpk.org/en/creaviva/en



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Interactive Exhibition at Creaviva

Spatial Collage. Materials unfold 20.3.-23.8.2026

In conjunction with the exhibition on Kurt Schwitters, Creaviva is hosting a large-scale interactive exhibition in the loft. Entitled *Spatial Collage. Materials unfold*, Schwitters' idea of 'Merz' can be experienced in a surprising way.

For Kurt Schwitters, everything was 'Merz': artworks, text, space and even his own home. Over the years, he transformed his apartment in Hanover into the legendary *Merzbau* – a walk-in, ever-growing art grotto made of wood, plaster and found objects. Inspired by this 'Gesamtkunstwerk' (total work of art), Creaviva has created its own spatial collage. Disused furniture from households around Bern,

recycled materials, remnants and found objects were collected, recombined and transformed into a winding, white structure. Niches, caves, walls and countless drawers open up surprising perspectives and invite visitors to explore.

The installation extends across the entire loft and forms the starting point for creative experiences involving all the senses. Visitors are invited to get involved themselves: collecting, building, arranging, gluing and composing to create their own personal 'Merz' creations. According to Schwitters, who painted, nailed, wrote, composed poetry and understood language as artistic material, experimenting with sounds and words also becomes an experience. Visitors can record their own version of 'Ursonate' and use their voice as an instrument. Bernese artist Philomena Heinel provides a contemporary resonance. She works at Atelier Rohling, which, among other things, supports people with cognitive disabilities in their artistic work. Her artistic work adds a contemporary perspective to the installation.

Spatial Collage. Materials unfold approaches the use of materials as an attitude: existing things are transformed and reimaged. The result is a lively, changeable space of experience that translates Schwitters' 'Merz' ideas and makes them accessible to everyone.

Family opening on Thursday, 19 March 2026, at 17:00

To mark the opening of *Spatial Collage. Materials unfold*, all young and young-at-heart visitors are invited to explore the nooks, crannies and caverns of the spatial collage to the sounds of Dadaist music. The event is free of charge.

Opening hours

Tuesday–Sunday, 10:00–17:00, free admission

Concept

Sinja Bertschi, Jasmin Bigler, Lorenz Fischer, Philomena Heinel, Katja Lang and Olivia Locher

Support

Creaviva would like to thank the Förderfonds of the Berner Kantonalbank BEKB for the valuable partnership and support.

Contact

Katja Lang, Co-Leitung Creaviva: katja.lang@zpk.org

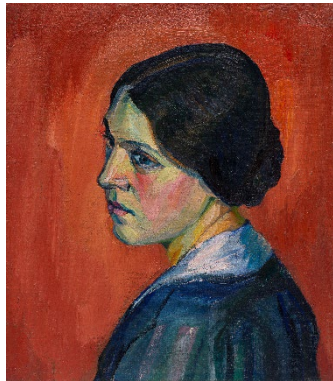
Lorenz Fischer, Künstlerischer Mitarbeiter Creaviva: lorenz.fischer@zpk.org

Press Images

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01

Kurt Schwitters

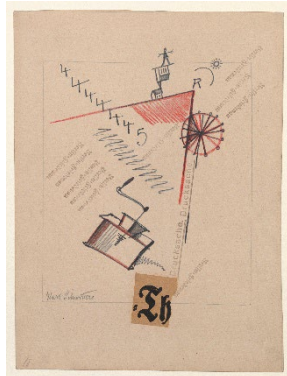
Untitled (Portrait of Helma Schwitters), 1916

Oil on canvas

44,8 × 39,9 × 2,5 cm

Sprengel Museum Hannover, Loan of the Kurt und Ernst Schwitters Stiftung, Hannover, since 2001

Photo: Herling, Herling, Werner



02

Kurt Schwitters

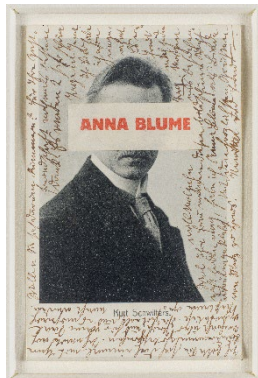
Untitled (With Coffee Grinder), 1919

Collage, coloured pencil, pencil, stamp ink and paper on paper

21,9 × 18,7 cm

Sprengel Museum Hannover, Loan of the Kurt und Ernst Schwitters Stiftung, Hannover, since 2001

Photo: Herling, Herling, Werner



03

Kurt Schwitters

Postcard to Mr. Walter Dexel, Jena «Anna Blume», 27.5.1921

Collage, ink and paper on cardboard

14 × 9 cm

Courtesy Galerie Gmurzynska



04

Kurt Schwitters

Mz 26, 41. ocola, 1926

Collage, paper on paper

17,6 × 13,7 cm

Private collection, courtesy Galerie 1900–2000, Paris

Photo: Pascal Bitz

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05

Kurt Schwitters
Merz, Nr. 11, 1924
 Magazine
 29,2 × 22 cm
 Bibliothek für Gestaltung Basel



06

Kurt Schwitters
 Advertisement leaflet: H. Bahlsens Keks-Fabrik A.-G. Hannover - Keks ist das Universal-Nahrungsmittel, around 1929
 Print
 30 × 21 cm
 Bibliothek für Gestaltung Basel



07

Kurt Schwitters
Dislocated Forces, 1920/1938
 Assemblage, fabric, printed matter, cardboard, wood, metal and oil on cardboard
 105,5 × 86,7 × 9 cm
 Kunstmuseum Bern, Donation Professor Dr. Max Huggler, 1966



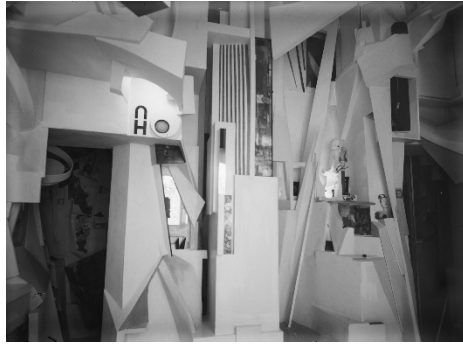
08

Kurt Schwitters
The Spring Door, 1938
 Assemblage, oil, wood, plaster, metal, shoe heel, cardboard and leather(?) on wood, nailed
 87,8 × 72 cm
 Courtesy Galerie Gmurzynska

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09

Kurt Schwitters

The *Merz Construction* by Kurt Schwitters in Hannover (entrance step side)

Photo: Wilhelm Redmann, 1933
Digital copy of the glass negative
Sprengel Museum Hannover



10

Kurt Schwitters

Replica of the *Merzbau* in Hannover by Kurt Schwitters, destroyed in 1943, 1988

Wood, polyester, glass, stucco, paint, photo reproductions, glass, electric lighting

393 x 580 x 460 cm

Sprengel Museum Hannover, Replica by Peter Bissegger

© Succession Peter Bissegger



11

Kurt Schwitters

Picture Lyonel / Like a Landscape by Feininger, 1933

Oil on canvas

60,3 x 76,7 cm

Sprengel Museum Hannover, Loan of the Kurt und Ernst Schwitters Stiftung, Hannover, since 2001

Photo: Herling, Herling, Werner



12

Kurt Schwitters

Abstract picture Skøyen II, 1940/1942

Oil, paper and cardboard on wood

51,5 x 63,5 cm

Ellen + Michael Ringier, Switzerland

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13

Kurt Schwitters

Untitled (Hjertøya with 'Fredlyst' Sign 1), 1939

Oil on wood

66,3 × 53,7 × 1,2 cm

Sprengel Museum Hannover, Loan of the Kurt und Ernst Schwitters Stiftung, Hannover, since 2001

Photo: Herling, Herling, Werner

14

Kurt Schwitters

Scenery from Douglas, 1941

Oil and wax tempera on wood

32,7 × 24,9 cm

Sprengel Museum Hannover, Loan of the Kurt und Ernst Schwitters Stiftung, Hannover, since 2001

Photo: Herling, Herling, Werner

15

Kurt Schwitters

Untitled (Portrait of Alexander Bender?), 1941

Oil on wood

69,6 × 57 × 0,4 cm

Prof. Dr. Thomas Huber

16

Kurt Schwitters performing the Ursonate, London 1944

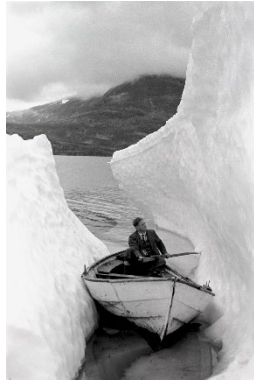
Photo: Ernst Schwitters

bpk / Sprengel Museum Hannover / Ernst Schwitters

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17

Kurt Schwitters on a boat on the Djupvand, 1935
Photo: Ernst Schwitters
Bpk / Sprengel Museum Hannover,
Kurt und Ernst Schwitters Stiftung,
Hannover / Ernst Schwitters
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Current and upcoming exhibitions at the Zentrum Paul Klee

Anne Loch. Painting: So what?

18.7.-20.9.2026

Roberto Burle Marx. Modernismo tropical

17.10.2026-7.2.2027

Kosmos Klee. Die Sammlung

Fokus. Hans Fischli

Bis 3.5.2026

Fokus. Klee's versos

9.5.-23.8.2026

Fokus. Florence Henri (1893-1982)

29.8.2026-10.1.2027

Opening hours

Tuesday-Sunday

10:00-17:00

Monday closed

Holidays: Open on Easter Monday, 6 April 2026, and Whit Monday, 25 May 2026, 10:00-17:00

Contact

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Accreditation for media representatives



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