

Fokus

Press kit

# Florence Henri

(1893–1982)

29.8.2026 –  
10.1.2027

  
Zentrum  
Paul Klee

Founded by:

Maurice E. & Martha Müller  
and the heirs of Paul Klee

With the support of:



Kanton Bern  
Canton de Berne



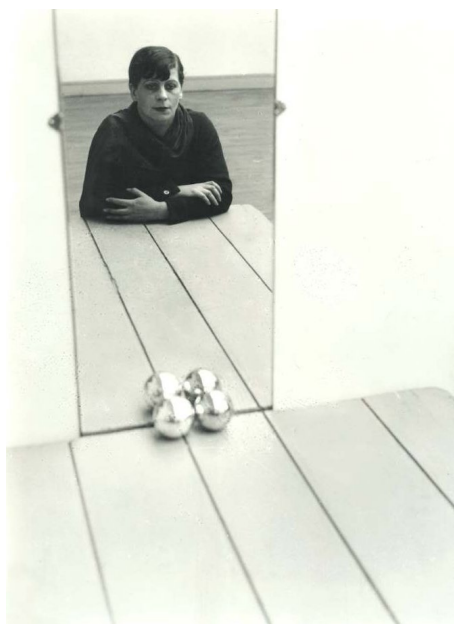
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## **Fokus. Florence Henri (1893–1982)**

29.8.2026–10.1.2027

She was a musician in Paris and London, she painted in Paris, Munich, Rome and Spain, attended courses by Paul Klee, among others, at the Bauhaus, and became, with her photographs, one of the most important representatives of 'New Vision'. Florence Henri (1893–1982) moved at the centres of the European avant-garde and helped shape them to a considerable degree, particularly in the field of photography. From 29 August 2026 to 10 January 2027, in the context of the permanent exhibition *Kosmos Klee*, the Zentrum Paul Klee is showing the artist's first solo exhibition in Switzerland for over 40 years.

Florence Henri's artistic beginnings coincide with a time of great political and social upheavals: before, during and after the world wars, artists all over Europe were seeking new forms of expression to represent appropriately or to deliberately deny social realities. The main figures of these movements lived in large cities such as London, Rome, Berlin, Munich and Paris. Florence Henri also moved between these cities, establishing a dense network with artists from the worlds of music, literature and painting.

Henri enjoyed early success as a pianist, but her self-critical attitude led her to abandon music, and in 1914 she began to train as a painter in Berlin and Düsseldorf. The art historian Carl Einstein brought her into contact with representatives of the avant-garde such as Hans Richter, Iwan Puni and László Moholy-Nagy, as well as other artists from dadaism and constructivism. In 1924, she moved to Paris and studied with André Lhote and later at the Académie Moderne with Fernand Léger and Amédée Ozenfant. Her works from this time at first show distinct Cubist influences. However, encounters with artists such as Piet Mondrian, Sonia and Robert Delaunay, Hans Arp and Sophie Taeuber-Arp led to an increasing geometrization of her work.

She also came into contact with Paul Klee in 1927, when, as a guest student, she attended courses given by him, Moholy-Nagy, Josef Albers and Wassily Kandinsky at the Bauhaus in Dessau. As she was far more experienced than most of her fellow students, we may assume that she was less interested in the concrete teaching content than in the artistically charged atmosphere of the Bauhaus.

‘Paris makes an incredibly old-fashioned impression after the Bauhaus.’  
Florence Henri, letter to Lou Scheper, 29 August 1927

It was particularly Moholy-Nagy’s idea of a ‘New Vision’, and her exchange with Lucia Moholy, that encouraged Henri’s interest in photography. Even though she was very successful as a painter and involved in several exhibitions, in the end it was photography that brought her the greatest fame and allowed her to become one of the most important representatives of that same New Vision.

Henri’s photographs are distinguished by careful composition, an exciting use of light and shade, unfamiliar angles and a deliberate play with focus and blurring. Mirrors and metal balls allow simultaneous perspectives and open up pictorial spaces beyond visible reality. Even during Henri’s lifetime, her works were shown in numerous exhibitions and printed in newspapers and magazines. She also made a name for herself as an advertising photographer. While her late works – during the Second World War she devoted herself to painting again because of prohibitions and a shortage of materials – are very different from her early work, all phases of her career share a constant interest in composition as well as questions of perception and vision.

With some 80 works, mostly photographs and paintings, but also drawings and collages, the exhibition in the Zentrum Paul Klee traces Florence Henri’s artistic development in the middle of the European avant-garde.

**Curators**

Roberto Lacarbonara and Giovanni Battista Martini

**Cooperation**

An exhibition organised by the Zentrum Paul Klee, Bern, and Palazzo Ducale, Genoa, in collaboration with the Archives Florence Henri.

**With the support of**

Kanton Bern, Bundesamt für Kultur BAK, Museumsstiftung der Burgergemeinde Bern

**Individual guided tours for media representatives**

We are happy to organise individual guided tours through the exhibition on request. The curators Roberto Lacarbonara and Giovanni Battista Martini are available for guided tours in English, Italian or French from 26 to 28 August 2026. On all other dates, Fabienne Eggelhöfer, chief curator of the Zentrum Paul Klee, is available.

Please let us know via [press@zpk.org](mailto:press@zpk.org) if you are interested.



### Digital Guide

There is a freely accessible Digital Guide to accompany the exhibition *Fokus. Klee's versos*. It can be accessed via QR code or [guide.zpk.org/en/fokus-florence.henri](https://guide.zpk.org/en/fokus-florence.henri).

### Biography

#### 1893

Florence Henri is born in New York to a French father and a German mother.

#### 1895

After her mother's death Henri becomes a ward of her family in Grünberg, Silesia.

#### 1902

Begins to study piano in Paris.

#### 1905

Lives for three years in England, in London and on the Isle of Wight. She meets Eugène Ysaÿe and Rafael Kubelík, and studies with Percy Grainger.

#### 1907

After the death of her father in Paris, Henri goes to live with his sister Anni Gori and her husband, the poet Gino Gori, in Rome, where she meets numerous representatives of the artistic and literary avant-garde, including Filippo Tommaso Marinetti, Luigi Russolo, Luciano Folgore and Gabriele D'Annunzio. She studies with Ferruccio Busoni.

#### 1909–1911

Back in London she goes on studying music, and in 1911 plays two concerts of works by Edvard Grieg, Franz Liszt and César Franck in Wigmore Hall in London.

#### 1912–1918

Moves to Berlin, where she continues her music studies. She is a student of Egon Petri and has a relationship with Michael von Zadora. Her house becomes a meeting-point for avant-garde composers and musicians, including Edgar Varese. When, as of 1914, she is no longer able to access her finances in England, she accompanies silent films at the piano in a cinema.

Her self-critical attitude leads her to give up music and turn to painting. She enrolls at the Academy of the Arts in Berlin and paints her first figurative works.

#### 1919–1923

She meets the art historian Carl Einstein and the artists Hans Richter, Hans Arp, John Heartfield, Iwan Puni and László Moholy-Nagy. She visits the Weimar Bauhaus and commutes between Berlin and Munich, where she attends lectures by Hans Hofmann. She becomes friends with Theo and Nelly von Doesburg.

#### 1924–1925

Henri marries the Swiss Karl Anton Koster and receives Swiss citizenship. She moves to Paris, where she studies with André Lhote, Fernand Léger and Amédée Ozenfant and becomes friends with Sonia and Robert Delaunay.

## 1926

She exhibits at the Académie modern in the Galerie d'art contemporain de Paris.

## 1927

Back in Berlin, she enrolls in summer classes at the Bauhaus in Dessau, where she meets up with former acquaintances and meets Paul and Lily Klee, Josef and Anni Albers, Lyonel Feininger, Wassily Kandinsky, Georg Muche, Marcel Breuer, Lucia Moholy, who takes several photographic portraits of Florence Henri, and Walter and Ise Gropius. She has her first experiences in photography.

## 1928

Her photographic works attract a lot of attention, and she is invited to take part in the most important international exhibitions of experimental photography, including *Fotografie der Gegenwart* at Museum Folkwang in Essen, as well as the exhibition *Film und Foto* in Stuttgart.

As a result of the global economic crisis she loses much of her inheritance. She opens a photographic studio which soon becomes one of the best-known in Paris. She offers photography classes and trains a new generation of photographers, including Gisèle Freund, Lisette Model and Lore Krüger.

## 1930

Solo exhibition in Studio 28 in Paris, as well as participation at the international exhibition *Das Lichtbild* in Munich. She produces numerous portraits of women, many of which appear on the front pages of newspapers and magazines.

## 1931

Her works are included in the exhibitions *Foreign Advertising Photography* in New York, *Die neue Fotografie* in the Museum of Decorative Arts in Basel and *Photographie d'aujourd'hui* in the Galerie La Plume d'or in Paris.

## 1932

She participates along with Man Ray, Lee Miller, Herbert Bayer and others in the exhibition *Modern European Photography* in the Julien Levy Gallery in New York and later in the exhibition *Modern Movement in Photography* at the Royal Photographic Society in London.

In the summer, she travels to Spain and to the islands of Ibiza and Formentera.

## 1933

On 22 January, a solo exhibition opens in the Kunstverein Folkwang in Essen.

Henri participates in the exhibitions *L'image photographique en France de Daguerre à nos jours* at the Galerie Braun and *Salon du nu, exposition internationale du nu esthétique* at the Galerie de la Renaissance in Paris.

## 1934

With the closure of the Bauhaus in Dessau many artists leave Germany; some move to Paris. Florence Henri makes portraits of Wassily Kandinsky, Fernand Léger, Hans Arp, Sonia and Robert Delaunay, Iwan Puni and Jacques Villon.

Solo exhibition at the Galerie de la Pléiade followed by participation in the *Salon international d'art photographique* in Paris.

## **1936–1945**

Henri takes part in the major exhibition *Foto 37* at the Stedelijk Museum in Amsterdam

She produces photographic reports which are published in the magazine *Lilliput* and elsewhere. During these years, changes become apparent in the perspectives, lighting and typology of her photographs.

She returns to painting. The outbreak of war prevents her creative photographic work, so she devotes herself primarily to painting during the war. She makes only two photographic works: In 1940, she carries out a report in Brittany, and in 1942, she makes several portraits of the author Ernst Jünger.

## **1951–1962**

Henri takes long trips to Tossa (1953), Ischia (1954) and Torremolinos (1955), as well as to the island of Mykonos (1956) and the Canaries (1959). She makes numerous paintings inspired by her travels.

## **1952**

Exhibition in the Galerie Nebelung in Düsseldorf. Her photographs from the 1930s are published in various magazines including *N-Z Wochenschau*.

## **1953**

In Paris, she photographs the famous dancer Rosella Hightower and over the next few years the painter E. W. Nay.

## **1955**

Solo exhibition featuring paintings at the Duisburger Bücherstube.

## **1963–1970**

She leaves Paris and moves to Bellival, where, along with Jeanne Taïffoireau, she restores an old farmhouse and sets up a studio in the building.

## **1970–1981**

She devotes herself to publishing and printing her photographs from old negatives. She makes collages and a final series of abstract works before a severe accident leaves her immobile.

A deeper engagement with her work by numerous art historians leads to many retrospectives of her work being organised, including shows at the Westfälischer Kunstverein Münster, the Staatliche Kunsthalle Baden-Baden, the Musée d'Art Moderne de la Ville de Paris, the Palazzo Pilotta in Parma, at Banco di Chiavari e della Riviera Ligure in Genoa, the Musée national d'art moderne – Centre Georges Pompidou in Paris, the Musée d'art et d'histoire in Geneva and the Musée de Chambéry.

## **1982**

Florence Henri dies on 24 July in Compiègne.

**Press images *Fokus.Florence Henri (1893–1982)***

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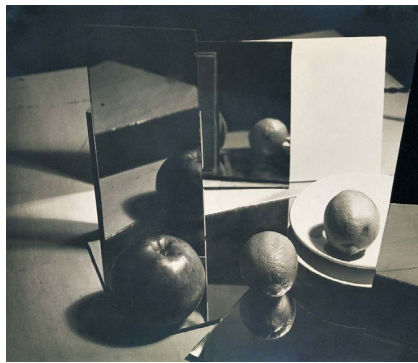
**01**

**Florence Henri**

*Self-portrait*, 1928

Silver salt print

© Martini & Ronchetti, courtesy Archives  
Florence Henri



**02**

**Florence Henri**

*Still life composition*, 1929

Silver salt print

© Martini & Ronchetti, courtesy Archives  
Florence Henri



**03**

**Florence Henri**

*Jeanne Larvin*, 1929

Silver salt print

© Martini & Ronchetti, courtesy Archives  
Florence Henri



**04**

**Florence Henri**

*Shadow Composition*, 1936

ver salt print

© Martini & Ronchetti, courtesy Archives  
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**05**

**Florence Henri**

*Portrait (Lore)*, 1935

Silver salt print

© Martini & Ronchetti, courtesy Archives  
Florence Henri



**06**

**Florence Henri**

*Portrait composition*, 1937

Silver salt print

© Martini & Ronchetti, courtesy Archives  
Florence Henri



**07**

**Florence Henri**

*Composition*, 1924–1925

Oil on wood

33 × 41,3 cm

© Martini & Ronchetti, courtesy Archives  
Florence Henri



**08**

**Florence Henri**

*Spanien* [Spain], 1935–1940

Tempera on paper

33 × 41 cm

© Martini & Ronchetti, courtesy Archives  
Florence Henri



## Welcome to Kosmos Klee!

The dynamic permanent exhibition devoted to Paul Klee invites visitors to immerse themselves in the life and work of this important modern artist. With some 80 changing works from the collection, *Kosmos Klee* offers a chronological survey of Klee's artistic career. Biographical and archival material provide an insight into his life and time. In addition, the 'focus room' offers a space for smaller exhibitions devoted to individual aspects of Klee's work, or contributions to the artist's global reception.

### The collection

The Zentrum Paul Klee is the world's most important centre for research into Paul Klee's life and work, and has one of the most significant collections of the artist's drawings, watercolours and paintings. Paul Klee was primarily a draughtsman, which is why 80% of the collection of the Zentrum Paul Klee consists of works on paper, matching the collected works. Because of the fragility of the works as well as the large size and diversity of the collection, only parts of it can be displayed at once. Klee enjoyed experimenting, not only in terms of content and form but also technically, using light-sensitive paints, inks and papers. For that reason the works need periods of rest between periods on display.

### Kosmos Klee

With *Kosmos Klee. The Collection* the Zentrum Paul Klee offers visitors the opportunity to immerse themselves in Paul Klee's life and work, as well as in the unique collection of the institution. Some 80 rotating and chronologically organised works provide an overview of Klee's artistic development, from the highly detailed early works via tendencies towards abstraction and the discovery of colour, to the reduced pictorial language of the later work.

Each decade of Klee's artistic career is identified by a colour in the exhibition, allowing visitors to find their way intuitively around the space. Brief introductory texts, biographical photographs and films give deeper insights into the different phases of the work and Paul Klee's engagement with the people around him.

Aside from his works, the Zentrum Klee also preserves the artist's archive. In the dynamic permanent exhibition, different treasures from the archive are presented, revealing the various aspects of Paul Klee's life. Parts of the artist's collection of natural materials, including shells, stones and pages from herbariums, display Klee's close relationship with nature and natural processes. Other objects include his painting utensils, his schoolbooks, scribbled over with drawings, as well as letters.

## Fokus

One part of some 100 m<sup>2</sup> in area of the permanent exhibition is reserved for the series *Fokus*. Smaller exhibitions focus on particular aspects of Klee's work, present works of artists with surprising references to Klee and follow the global Klee reception. The current presentation is dedicated to the variety of the recto and verso compositions within Klee's oeuvre.

## Unpacking Klee

Ten episodes of the short film series *Unpacking Klee* guide the viewer through the depot of the Zentrum Paul Klee, which holds not only art works but also the world's most comprehensive Paul Klee archive. It includes diaries, passports, the correspondence, photographs, musical notes, records, a violin and a grand piano, a collection of natural materials, books, studio utensils and more. Behind the scenes treasures are unpacked to show what the objects tell us about Paul Klee's life and work. The sequences are being shown in the exhibition and on the Zentrum Paul Klee's YouTube channel.

[youtube.com/ZentrumPaulKlee](https://youtube.com/ZentrumPaulKlee)

1. Shells
2. Paul Klee's passports
3. Studio utensils for the coloured paste technique
4. Hand puppets
5. Children's drawings
6. Catalogues of the artist's œuvre
7. Studio utensils for the spraying technique
8. Photographs of cats
9. Music
10. Schoolbooks



## Digital Guide

The exhibition is accompanied by a digital guide offering thematic tours of the exhibition with changing emphases, a biographical overview and a study of historical and historico-cultural events and themes that were important to Klee's work.



## Digitalorial® on Paul Klee's travels

The Digitalorial® presents five of Paul Klee's most important journeys and illustrates his artistic development from bewildered student to one of the most important artists of the modern period. The five chapters are dedicated to the artist's first journey to Italy in 1901, his 1912 journey to Paris where he visited Robert Delauney, among others, the now legendary study tour to Tunisia with Louis Moilliet and August Macke, one of Klee's trips to the south to recover from his teaching activity at the Bauhaus, and the 1928 journey to Egypt that was made possible by the Klee Society.

[mappingklee.zpk.org/en/](https://mappingklee.zpk.org/en/)

## Press images *Kosmos Klee. The Collection*

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**01**

Paul and Lily Klee with the cat Bimbo,  
Kistlerweg 6, Bern, 1935  
Photo: Fee Meisel



**02**

### Paul Klee

*Ohne Titel (Ziege und Kühe)* [Untitled (Goat and Cows)], 1896  
Watercolour and pencil on paper  
9,6 × 13,4 cm  
Private collection, Switzerland,  
deposit at the Zentrum Paul Klee, Bern  
Image credits: Zentrum Paul Klee, Bern,  
Image archive



**03**

### Paul Klee

*Ohne Titel (Aarelandschaft)* [Untitled (Aare Landscape)], 1900  
Oil on canvas; folding screen, in five parts  
144,5 × 48 cm  
Private collection, Switzerland,  
deposit at the Zentrum Paul Klee, Bern  
Image credits: Zentrum Paul Klee, Bern,  
Image archive



**04**

### Paul Klee

*Landschaftliches Hieroglyph mit Betonung des Himmelblau* [Landscape Hieroglyph with Emphasis on Sky-Blue], 1917, 104  
Watercolour on primed linen on cardboard  
16,5 × 17 cm  
Zentrum Paul Klee, Bern,  
donation Livia Klee  
Image credits: Zentrum Paul Klee, Bern,  
Image archive

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**05**

**Paul Klee**

*Häuser am Meer* [Houses by the Sea], 1920, 134

Watercolour on paper on cardboard  
24 × 32 cm

Zentrum Paul Klee, Bern, private loan

Image credits: Zentrum Paul Klee, Bern, Image archive



**06**

**Paul Klee**

*Die Büchse der Pandora* [Pandora's Box], 1920, 155

Pen and watercolour on paper on cardboard  
27,8 × 19 cm

Zentrum Paul Klee, Bern, Museumsstiftung für Kunst der Burgergemeinde Bern

Image credits: Zentrum Paul Klee, Bern, Image archive



**07**

**Paul Klee**

*Landschaft bei E. (in Bayern)* [Landscape near E. (in Bavaria)], 1921, 182

Oil and pen on paper on cardboard  
49,8 × 35,2 cm

Zentrum Paul Klee, Bern

Image credits: Zentrum Paul Klee, Bern, Image archive



**08**

**Paul Klee**

*Kleines Haus* [Small House], 1928, 28

Oil and watercolour on cardboard;  
reconstructed frame

41 × 36,5 cm

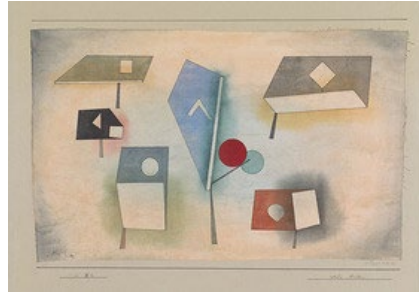
Zentrum Paul Klee, Bern,  
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**09**

**Paul Klee**

*sechs Arten* [Six Kinds], 1930, 134

Pen and watercolour on cotton on cardboard  
29,8 × 48,8 cm

Zentrum Paul Klee, Bern, Museumsstiftung für Kunst der Burgergemeinde Bern

Image credits: Zentrum Paul Klee, Bern, Image archive



**10**

**Paul Klee**

*durch ein Fenster* [Through a Window], 1932, 184

Oil on gauze on cardboard  
30 × 51,5 cm

Zentrum Paul Klee, Bern, donation Livia Klee

Image credits: Zentrum Paul Klee, Bern, Image archive



**11**

**Paul Klee**

*Ohne Titel (Zweierlei Augenmass)* [Untitled (Dual Eye-Measurements)], ca. 1938

Coloured paste and watercolour on paper on cardboard  
44,4 × 59,2 cm

Zentrum Paul Klee, Bern

Image credits: Zentrum Paul Klee, Bern, Image archive



**12**

**Paul Klee**

*Wander-Artist (ein Plakat)* [Itinerant Artist (a Poster)], 1940, 273

Coloured paste on paper on cardboard  
31 × 29,2 cm

Zentrum Paul Klee, Bern, private loan

Image credits: Zentrum Paul Klee, Bern, Image archive



**13**

Exhibition view *Kosmos Klee. The Collection*, Zentrum Paul Klee, 2026, photo: Rolf Siegenthaler

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**14**

Exhibition view *Kosmos Klee. The Collection*,  
Zentrum Paul Klee, 2026, photo: Rolf  
Siegenthaler  
© Zentrum Paul Klee



**15**

Exhibition view *Kosmos Klee. The Collection*,  
Zentrum Paul Klee, 2026, photo: Rolf  
Siegenthaler  
© Zentrum Paul Klee



**16**

Exhibition view *Kosmos Klee. The Collection*,  
Zentrum Paul Klee, 2026, photo: Rolf  
Siegenthaler  
© Zentrum Paul Klee

## **Biography**

### **1879**

Paul Klee was born the son of music teacher Hans Wilhelm Klee (1849–1940) and singer Ida Maria Frick (1855–1921) on 18 December in Münchenbuchsee near Bern.

### **1898**

After finishing his secondary education and wavering between music and painting for a long time, he decides to study art and goes to Munich where he attends Heinrich Knirr's private drawing school.

### **1899**

Klee meets his future wife, the pianist Lily Stumpf (1876–1946).

### **1900**

After five months, he breaks off his studies at the Munich Academy in Franz von Stuck's painting class.

### **1901**

In July, Klee returns to his parents in Bern.

### **1901/1902**

He undertakes a six-month educational trip through Italy with the sculptor Hermann Haller and experiences a creative crisis in view of the art of antiquity and the Renaissance.

### **1902–1906**

He retreats to his parents' house to study on his own and creates his first reverse glass paintings and etchings.

### **1906**

After marrying Lily Stumpf on 15 September in Bern, the couple move to Munich.

### **1907**

On 30 September, their son Felix is born.

### **1911**

Klee meets the artists of the *Blauer Reiter*: August Macke, Gabriele Münter, Wassily Kandinsky, Marianne von Werefkin, Alexej Jawlensky and later Franz Marc.

### **1912**

17 works of Klee are part of the second *Blauer Reiter* exhibition in Munich. In April, he travels to Paris, where he sees Cubist works for the first time and visits Robert and Sonia Delaunay.

### **1914**

In April, Klee travels to Tunisia with August Macke and Louis Moilliet. There, he deepens the impulses towards abstraction and colour design which he received in Paris.

### **1916**

On 11 March, Klee is called up to the army and, after infantry training, performs his military service with the aviation unit in Schleissheim near Munich and in Gersthofen. He is able to continue his artistic work.

**1916–1918**

Through his exhibitions in the Berlin gallery *Der Sturm*, he becomes a cult figure of young art in Germany.

**1920**

Hans Goltz, who represented Klee in his gallery, organises a first retrospective of 387 works in Munich. The first Klee monographs are published. In October, Klee is appointed to the Bauhaus in Weimar by Walter Gropius.

**1921**

On 13 May, Klee moves from Munich to Weimar and starts teaching.

**1923**

The Berlin National Gallery organises Klee's first museum exhibition in Germany in the Kronprinzen-Palais.

**1924**

Art dealer Galka Scheyer founds the artist group *Die Blaue Vier* with Wassily Kandinsky, Lyonel Feininger, Alexej Jawlensky and Paul Klee and tries to make the artists known in the U.S.

**1925**

The Bauhaus moves to Dessau.

Klee takes part in the first surrealist group exhibition *La peinture surréaliste* in Paris together with Max Ernst, Joan Miró, Pablo Picasso and other artists.

**1926**

Klee and his family move to Dessau, where they live in one of the two-family houses built by Gropius for Bauhaus masters with Wassily and Nina Kandinsky.

**1928**

Klee undertakes a journey through Egypt. The hieroglyphs and the Nile landscape in particular leave their mark on his work.

**1929**

Several exhibitions are organised to celebrate Klee's 50th birthday, including in Berlin, Dresden and Paris as well as at the Museum of Modern Art in New York.

**1931**

Klee leaves the Bauhaus and takes up a professorship at the Düsseldorf Academy of Art.

**1933**

Under pressure from the National Socialists, Klee is dismissed from his teaching position. At the end of the year, he leaves Germany with his wife and returns to his hometown of Bern.

**1935**

Klee shows the first signs of scleroderma.

**1936**

His poor state of health makes Klee's artistic work much more difficult.

**1937**

Klee's art is labelled 'degenerate' by the National Socialists and 134 of his works are confiscated from German museums. 17 of them are part of the exhibition *Entartete Kunst*.

**1939**

Despite his poor state of health, Klee's productivity reaches a peak. He creates 1253 works in just one year.

**1940**

On 29 June, Paul Klee dies in Locarno-Muralto. His application for naturalisation, which had been pending until then, is approved on 5 July.

## **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

### **Ursula. Blossoming Poison**

5.3.–27.6.2027

## **Kosmos Klee. The Collection**

### **Fokus. Florence Henri (1893–1982)**

29.8.2026–10.1.2027

### **Fokus. Petra Petitpierre (1905–1959)**

16.1.–23.5.2027

## **Opening hours**

Tuesday–Sunday

10:00–27:00

Monday closed

On Monday, 28 December 2026, the Zentrum Paul Klee will be open from 10:00 to 17:00.

## **Contact**

Martina Witschi

Communication & Media relations

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## **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](https://zpk.org/en/ueber-uns/medien/akkreditierung) or by screening the QR-Code before your visit.



Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra

Swiss Confederation

Federal Department of Home Affairs FDHA  
Federal Office of Culture FOC

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