Zentrum Paul Klee
Bern

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

Press kit
17 November 2026

Annual programme
2027





Annual programme 2027

In 2027, the Zentrum Paul Klee will present two distinctive voices of international post-war art in Switzerland: Ursula Schultze-Bluhm (1921–1999) and Philip Guston (1913–1980). Between Informel, Art Brut and Surrealism, autodidact 'Ursula', reacting to the experience of war, destruction and collapse in Germany after 1945, created a mysterious and fantastical pictorial universe that resists categorisation. The work of the US-American artist Philip Guston is characterised by a constant search for renewal, leading him via abstraction to an unmistakable figurative visual language. In his work he too examined the social upheavals of his time, such as experiences with the Ku Klux Klan or the political events of 1968. Within the permanent exhibition *Kosmos Klee,* special presentations will be devoted the Swiss artist Petra Petitpierre (1905–1959) and the Afro-Cuban artist Guido Llinás (1923–2005). In the summer, all of Paul Klee's surviving hand puppets will be shown together for the first time in twenty years. Alongside its exhibitions, the Zentrum Paul Klee will be holding a distinguished programme of music and literature.

Between 5 March and 27 June 2027, the Zentrum Paul Klee is showing ***Ursula. Poison in Bloom,*** the first museum retrospective of the German painter Ursula Schultze-Bluhm (1921–1999). The work of the artist who simply signed herself 'Ursula' moves between Informel, Art Brut and Surrealism, and opens up an opulent cosmos full of fantastical creatures, dream landscapes and personal myths. Her intricate pictorial worlds are at once mysterious and unsettling, oscillating between playful lightness and existential depth. Some 120 works spanning five decades invite the viewer to get to know the artist.

The autumn exhibition is devoted to the US-American artist Philip Guston (1913-1980). Guston is one of the most important and independent artists of the mid-20th century: from social-realist painting, he moved through abstract expressionism before returning to figurative painting, a shift that shocked the New York art scene. The largest retrospective of the artist in Switzerland, ***Philip Guston. Seeking the New*** will foreground the pivotal role of drawing within Guston's œuvre from 25 September 2027 to 23 January 2028.

In the summer, ***Klee's Puppet Theatre*** will display a special highlight from the collection. Between 1916 and 1925 Paul Klee made around fifty hand puppets from a great variety of materials for his son Felix. Thirty of these survived the Second World War, and are preserved in the Zentrum Paul Klee. From 29 May to 29 August 2027, they are being shown together again or the first time in twenty years.

Permanent exhibition *Kosmos Klee* and *Fokus* series
Within the context of the *Fokus* series, in 2027 the Zentrum Paul Klee is showing two presentations in the permanent exhibition *Kosmos Klee.*

The first of these is devoted to the Swiss artist **Petra Petitpierre (1905–1959),** a pupil of Paul Klee. Her artistic universe of colour and forms incorporates dreamlike images marked by plant-like forms, as well as extensive cycles of drawings and abstract geometrical works. Through her meticulous documentation of Paul Klee's teaching, Petitpierre also made a significant contribution to the understanding of Klee's pictorial thinking. This aspect is acknowledged in the exhibition through numerous sheets produced in the context of his teaching.

In the autumn, the Zentrum Paul Klee is showing a *Fokus* exhibition on the Afro-Cuban artist **Guido Llinás (1923–2005).** His works are distinguished by an engagement with symbols and signs from African and European cultures. Paul Klee, who invented many hieroglyph-like signs, was also one of his sources of inspiration.

Renovation of the lighting systems
The large exhibition space on the ground floor (Maurice E. Müller Saal) is closed for exhibition alterations and the renovation of the lighting system from 28 June to 24 September 2027.

Music and literature
In addition to its exhibitions, the Zentrum Paul Klee offers a rich programme of music and literature. Violinist Hyeyoon Park, cellist Kian Soltani, the Boarte Piano Trio, violist Tabea Zimmermann, and pianist Alexandra Dovgan, along with many other outstanding musicians, will perform as part of the Master Concert Series.

In the first half of 2027, the series of readings will feature the latest literary works by Swiss author Christoph Geiser, recipient of the Swiss Literature Prize 2020 and the Grand Literary Prize of the City and Canton of Bern 2018; illustrator Julia Trachsel, who has published her first graphic novel in 2026; German writer and journalist Ilija Matusko; and physician, psychiatrist, and author Melitta Breznik.

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Opening hours
Tuesday–Sunday
10:00–17:00

Monday closed

Opening hours on holidays
Thursday, **24 December 2026:** closed
Friday, **25 December 2026:** closed
Saturday, **26 December 2026:** 10:00–17:00
Monday, **28 December 2026:** 10:00–17:00
Thursday, **31 December 2026:** 10:00–17:00
Friday, **1 January 2027:** 10:00–17:00
Saturday, **2 January 2027:** 10:00–17:00

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.

Ursula. Poison in Bloom

5.3.–27.6.2027





The German artist Ursula Schultze-Bluhm (1921–1999), who simply signed her works “Ursula”, ranks among the most exciting rediscoveries of post-war European art. A self-taught artist, she developed an entirely distinctive visual language while remaining closely connected to the international avant-garde movements of her time. Moving between Informel, Art Burt and Surrealism, she created a body of work that defies categorisation and captivates through its mysterious, inscrutable, yet often humorous visual worlds. Her works draw on motifs from antiquity and the Middle Ages, which she combined with personal inventions, observations drawn from literature and everyday life as well as impressions gathered during her travels. Over the decades, Ursula developed, within and through her paintings, a universe of her own, populated by fantastical creatures, dreamlike landscapes and personal mythologies, responding to the experiences of war, destruction, and societal collapse in the aftermath of 1945.

The exhibition at the Zentrum Paul Klee is the artist’s first museum retrospective in Switzerland. Some 120 outstanding works from all phases of her career, including the masterpiece *Schloss und Reich des Lirad* [Castle and Realm of Lirad], rediscovered during the exhibition research after having been forgotten for more than 50 years, invite visitors to discover an extraordinary artistic personality whose work has lost none of its relevance to this day.

Media preview
Wednesday, **3 March 2027,** 10:30

Opening
Thursday, **4 March 2027,** from 18:00
Admission to the exhibition is free on this evening.

Curator
Martin Waldmeier

Klee's Puppet Theatre

29.5.–29.8.2027







Between 1916 and 1925 Paul Klee made around fifty hand puppets for his son Felix Klee. The first figures, which Felix received for his ninth birthday, were eight classical figures from the *Kasperltheater,* the equivalent of Punch and Judy: these included Kasperl, Gretel, Sepperl, the devil, the policeman and the crocodile. For the design of the heads and costumes Paul Klee initially restricted himself to plaster and simple materials from his wife's sewing box. Over time, both the figures and the materials used became more unconventional: beef bones and nutshells, rabbit fur and real hairbrushes, matchboxes and an electric plug became the *Genie of the Matchbox, Emmy 'Galka' Schelker,* the *Electrical Spook,* the *Bandit,* the *White-Haired Inuit* or the *Devil with Ringed Gloves.* The *Crowned Poet* wears a laurel crown, the *Barber of Baghdad* a red turban. Klee also made a hand puppet stage: the first stage set of the *Kasperltheater* was assembled from illustrations that he had taken from the almanac *Der Blaue Reiter.* A reconstruction of the puppet stage is also part of the exhibition.

Of the fifty original hand puppets, thirty are preserved in the Zentrum Paul Klee. In the exhibition *Klee's Puppet Theatre,* presented within the permanent exhibition *Kosmos Klee,* they will be shown together again for the first time in twenty years.

Media preview
Thursday, **27 May 2027,** 10:30

Opening
Friday, **28 May 2027,** from 18:00
Admission to the exhibition is free on this evening.

Curators
Myriam Dössegger and Fabienne Eggelhöfer

Philip Guston. Seeking the New

25.9.2027–23.1.2028





Philip Guston (1913–1980) is among the most important and independent US-American artists of the mid-20th century. His work is marked by a constant search for renewal: his artistic development began with social realist paintings and murals, before he turned to abstract expressionism that was on the rise in New York at the time. In the early 1970s he shocked the New York scene by returning to figurative painting. Whether his painting was figurative or abstract, Guston's attention was always devoted to the finding of form. Drawing was his primary means to that end: it served as a field of experimentation and a tool of research through which he explored new modes of expression, prepared the ground for new phases in his work and resolved formal problems.

> 'I draw constantly when I paint. I'll take a week off and do hundreds of drawings. It's a form of germination. [...] Sometimes I make sketches of paintings, plan it out and change little in the doing of it. At others I start with nothing in my mind.' Philip Guston, 1978

The largest retrospective in Switzerland so far stresses the pivotal role of drawing within Guston's work as a whole. With some 65 paintings and 110 drawings, the exhibition addresses Guston's working process and at the same time draws attention to his engagement with the social and political upheavals of his time.

Media preview
Thursday, **23 September 2027,** 10:00

Opening
Friday, **24 September 2027,** from 18:00
Admission to the exhibition is free on this evening.

Curator
Fabienne Eggelhöfer

Permanent exhibition *Kosmos Klee. The Collection* and *Fokus* exhibitions

The permanent exhibition *Kosmos Klee. The Collection* offers visitors a chronological overview of Klee's artistic career, presenting some seventy works alongside biographical materials and items from the archive that are regularly changed. In the context of *Kosmos Klee. The Collection,* the Zentrum Paul Klee is devoting one *Fokus* room to smaller exhibitions with thematic references to Paul Klee and his work.

Fokus. **Petra Petitpierre (1905–1959)**
16.1.–23.5.2027



Petra Petitpierre, born Frieda Kessinger in 1905 in Zurich, studied with Paul Klee at the Bauhaus in Dessau. Aside from the regular lessons, she also attended his free painting classes. Later, she followed him to the Kunstakademie in Düsseldorf, where she became his master student. Her detailed records of his lessons are now regarded as a central source on his theoretical practice.

Petitpierre's admiration of Klee's artistic and theoretical work continued even after her return to Switzerland in 1932. In the mid-1930s she settled in the town of Murten with her husband and daughter. Klee, with whom she remained in contact in Switzerland as well, motivated her to remain artistically active alongside her family life. Petitpierre became well-known over the course of the 1940s through her dreamlike images, characterised by plant-like forms, which testify to her engagement with surrealism; her first solo exhibitions in Bern in 1945 brought the artist her first major public recognition. She exhibited along with artists from the Alliance group, and also came into contact with the Zurich Concrete artists, whose geometrical formal language also found its way into her own artistic work in the 1950s.

With many thanks for the generous donation of Simone Müller-Petitpierre.

Curator
Martin Waldmeier

Fokus. **Guido Llinás (1923–2005)**
4.9.2027–16.1.2028



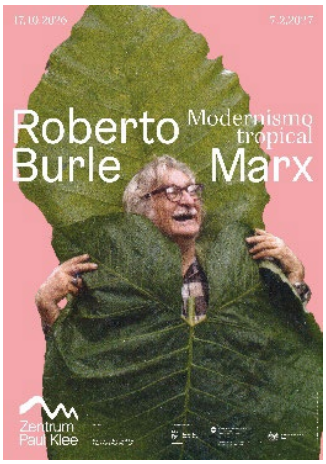
In 1963, the Afro-Cuban artist Guido Llinás moved from Cuba to Paris where he began an engagement with 'le noir' – the huge variety of facets of black – which he would pursue over many years. He took his bearings from Abakuá signs, the script of an Afro-Cuban religious community consisting of symbols such as arrow, circle and cross, and studied the African collections in the museums of Europe. Symbols of Congolese and Malian cultures which he found in masks and textiles on display there made their way into his pictorial vocabulary. Klee, who had invented many hieroglyph-like signs, was another source of inspiration to him. From 1965 onwards, Llinás developed his 'Peinture noire', characterised by black signs. From the 1980s, he engaged with street art and graffiti, which he treated in collage-like works with newspaper or street posters. It was in this way, drawing on different cultures and on European and African influences, that Llinás developed his own pictorial language.

Opening
Friday, **3 September 2027,** from 18:00
Admission to the exhibition is free on this evening.

Curator
Fabienne Eggelhöfer

Current exhibitions 2026–2027

Roberto Burle Marx. Modernismo tropical
until 7 February 2027



In transferring creative principles from art and music to nature, the Brazilian artist Roberto Burle Marx (1909–1994) revolutionised landscape architecture in the first half of the 20th century. The exhibition *Robeto Burle Marx. Modernismo tropical* is the first one in Switzerland to invite visitors to get to know the interdisciplinary universe of this 'inventor of the tropical garden', who was also a painter, graphic artist, designer, collector and environmental activist. Burle Marx is one of the most important representatives of global modern art and, to this day, remains a figure of reference for landscape architects around the world. The exhibition focuses on fifteen selected projects in landscape architecture, shown in the form of hand-painted plans, ink drawings, multiple photographs and films. These include designs for public parks and private gardens as well as the world-renowned Copacabana in Rio de Janeiro.

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Fokus. **Florence Henri (1893–1982)**
until 10 January 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. 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. 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.

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Master concerts

Sunday, 17 January 2027, 17:00
Lea Desandre, soprano, and **Thomas Dunford,** lute, with **Ensemble Jupiter Paris**



Sunday, 28 February 2027, 17:00
Hyeyoon Park, violin, **Timothy Ridout,** viola, **Kian Soltani,** violoncello, and **Benjamin Grosvenor,** piano

Saturday, 3 April 2027, 17:00
Lucas and Arthur Jussen, piano



Sunday, 2 May 2027, 17:00
Daniel Lozakovich, violin, **Timothy Lozakovich,** piano

Sunday, 20 June 2027, 17:00
Rolando Villazón, tenor, and **Xavier de Maistre,** harp



Sunday, 12 September 2027, 17:00
Boarte Piano Trio: Jarosław Nadrzycki, violin, **Karol Marianowski,** violoncello, and **Konrad Skolarski,** piano

Sunday, 17 October 2027, 17:00
Tabea Zimmermann, viola, **Anna Lucia Richter,** mezzo soprano, and **Bertrand Chamayou,** piano



Sunday, 12 December 2027, 17:00
Alexandra Dovgan, piano

Literature



Sunday, 10 January 2027, 11:00
Christoph Geiser reads from *Die Spur der Hasen*



Sunday, 7 February 2027, 11:00
Julia Trachsel reads from *Alles in allem*

Sunday, 7 March 2027, 11:00
Ilija Matusko reads from *Jugo*



Sunday, 4 April 2027, 11:00
Melitta Breznik reads from *Herzhöhlentiere*

Press images

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01

Ursula Schultze-Bluhm
C'est moi. Et alors ? [It's me. So what?], 1995
Oil on canvas, assemblage of fur and feathers
147 × 98 cm
Private collection, Northern Germany
Photo: Helge Mundt
© Kunststiftung im Museum Ludwig, Köln



02

Ursula Schultze-Bluhm
Meine Berlin-Träume in Mittenwalde [My Berlin dreams in Mittenwalde], 1977
Oil on canvas
185 × 230 cm
Von der Heydt-Museum, Wuppertal, permanent loan of the Federal Republic of Germany –Collection of Contemporary Art
Photo: Rheinisches Bildarchiv Köln
© Kunststiftung im Museum Ludwig, Köln



03

Paul Klee
Untitled (Electrical Spook), 1923
Hand puppet
38 cm
Zentrum Paul Klee, Bern, donation of Livia Klee
Photo: Zentrum Paul Klee, Bern, photographic archives



04

Paul Klee
Untitled (Big-Eared Clown), 1925
Hand puppet
48 cm
Zentrum Paul Klee, Bern, donation of Livia Klee
Photo: Zentrum Paul Klee, Bern, photographic archives

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05

Paul Klee
Untitled (Devil with Ringed Gloves), 1922
Hand puppet
50 cm
Zentrum Paul Klee, Bern, donation of Livia Klee
Photo: Zentrum Paul Klee, Bern, photographic archives



06

Philip Guston
The Studio, 1969
Oil on canvas
121,9 × 106,7 cm
Promised gift of Musa Guston Mayer to The Metropolitan Museum of Art
Photo: Genevieve Hanson, courtesy Hauser & Wirth and The Guston Foundation
© The Estate of Philip Guston



07

Philip Guston
Untitled, 1961
Ink on paper
66,4 × 65,7 cm
Private collection
Photo: The Guston Foundation
© The Estate of Philip Guston



08

Petra Petitpierre
Méditation orange , 1956
Oil on canvas
60 × 81 cm
Courtesy the Estate of Petra Petitpierre
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09

Guido Llinás
Pintura Negra, 1974
Oil on canvas
54 × 65 cm
Courtesy of the Estate of Guido Llinás

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