



A seminal year for the Kunstmuseum Bern and the Zentrum Paul Klee

2017 has been a great success with many highlights and many challenges. Yet another joint exhibition project with *The Revolution is Dead: Long Live the Revolution!* International cooperation and new exhibition concepts with *10 Americans: After Paul Klee*. The Hahnloser Collection has been integrated and presented to the public. And the culmination of our efforts was *Gurlitt: Status Report*, causing quite a stir in the media. With this both institutions internationally attracted much attention. And our plans for the future are just as promising and exciting. 2018 is again presenting an auspicious exhibition program.

2017 in retrospect: challenges as opportunities

«Regionally, nationally, and internationally renowned exhibitions have established Bern as an art metropolis under the common management of the Kunstmuseum Bern and the Zentrum Paul Klee and their professional art-historical and organizational approach.» With these words Jürg Bucher, as the president of the umbrella foundation of the KMB-ZPK, acknowledged our achievements, three years after the decision had been made to establish the foundation.

2017 was an especially eventful year for the Kunstmuseum Bern and the Zentrum Paul Klee: A joint revolutionary exhibition, a challenging legacy, and Bern becoming the focus of international attention.

Two parallel exhibitions in both museums zeroed in on the Russian avant-garde. And the joy of Switzerland's federal capital was great when the news came through that the Kunstmuseum Bern was to enjoy the temporary enhancement of its holdings with the Hahnloser/Jaeggli Foundation from Winterthur. At the same time the provenance research in conjunction with the Cornelius Gurlitt legacy has set new standards in the Swiss museum world. In collaboration with the Bundeskunsthalle Bonn, the exhibition *Gurlitt: Status Report; "Degenerate Art" – Confiscated and Sold* created widespread international attention. And our *Studio Gurlitt* provides deep insights into the exacting demands involved in the conservation and restoration of the Cornelius Gurlitt art trove.

«This year we were able to consolidate the collaboration between the two institutions, implement new structures in financing, enhance our public relations work, and successfully carry out exceptional and outstanding projects. Especially the international resonance in the media to the mammoth Gurlitt project was overwhelming!» Thus was the response of our commercial operations director Thomas Soraperra at the end of his first year at the KMB and ZPK.

Preview of 2018: Klee worldwide – Gurlitt II – Hodler

Nina Zimmer, director of KMB-ZPK, is «very proud with what we have achieved with our teams in both museums. It has been a year full of unusual challenges that we managed to master together. The orientation of the programs of both museums is taking shape and in the 2018 program will make itself felt.»

In the forthcoming year we will expand our focus and the notion of «museum» and «formats» will be interpreted anew. By telling the story of Down syndrome with the exhibition *Touchdown* – organized by people with and without Down syndrome – the Zentrum Paul Klee is taking a bold step in going beyond notions of the classic, monographic art exhibition and focuses on a project that emphasizes on cultural participation. The Kunstmuseum Bern dares to conduct an experiment by proclaiming the *République Géniale* – inspired by an idea of French artist Robert Filliou. Artist collectives and new formats of togetherness are at the center of this project. A cooperation with the Dampfzentrale is emerging.

For its part, the Kunstmuseum Bern is paying its respects to the unique Swiss artist Ferdinand Hodler on the centenary of the artist's death and deals with his artistic philosophy of the «Parallelism». The exhibition is a joint project with the Musée d'art et d'histoire de Genève. And with a modified version of the exhibition at the Bundeskunsthalle, in spring the Kunstmuseum Bern is presenting the follow-up show with *Gurlitt: Status Report; Nazi Art Theft and its Consequences*. In the summer, we will be showing paintings, installations and leporellos by the Lebanese artist Etel Adnan, perhaps the most important artist and author of Arab Modernism, living in France. She discovered Paul Klee's diaries in Beirut in the 1960s and was deeply inspired by him. The exhibition year in the ZPK ends with a long awaited Emil Nolde exhibition.

At the Zentrum Paul Klee research – as well as the fields of music, literature, and Fruchtländ – will be playing pivotal roles in the future. We will be continuing with Our Master Concerts series. Among other highlights, the extraordinary violinist Julia Fischer with her quartet will be our guest. Our multifaceted program, which has been further honed in collaboration with the Y Institute of the Hochschule für Gestaltung und Kunst Bern HKB, will be enhancing the 2018 special program with literary guided tours and readings by leading authors.

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