



Zentrum Paul Klee
Bern

East of Eden. A Garden Show

Lost Paradise

—

**The Angel's
Gaze**

There are two versions of *Angelus novus*. The original and first incarnation of the work is the carefully executed pencil drawing on paper. Paul Klee employed the “oil transfer process”, which he had devised himself, to transfer its outlines, creating *Angelus novus*, the “oil transfer drawing and watercolour on paper and cardboard”, according to the entry in his oeuvre catalogue. It is this watercolour drawing that has achieved great fame as the “Angel of History”.

Klee’s oil transfer process emerged in early 1913 from his drawings. It allowed him to create “oil drawings”, to which he would subsequently add watercolours. The method was the following: Klee applied black oil paint to a sheet of paper before placing it face down on top of a fresh sheet. Having placed the original drawing on top, he used a stylus to re-draw the contours that he wished to transfer. The tracing showed the desired effect: delicate, occasionally blurry lines and smudges of black oil paint, caused by friction and the pressure of the hand. Leaving the original drawing intact, Klee could now elaborate the tracing, adding colour or other media. In fact, the method allowed him to use the original several times over for different colour versions. From 1919 to 1925, he produced more than 240 works employing this technique.

Klee had negotiated an agreement with Galerie Goltz in Munich, his exclusive dealer since 1919, to sell his “oil transfer drawings” at more than twice the price of a drawing. His production of oil transfer drawings increased significantly from 1920 onwards, dropping again after 1925. That was the year in which gallery owner Hans Goltz, owing to the depressed market, had to ask Klee to lower his price, which prompted Klee to cancel his contract.



Paul Klee
Angelus novus



Paul Klee
Angelus novus (Zeichnung)

Foreword

An attempt at reconciliation — The incredibly violent and sorrowful 20th century did not end on time, but – oh symbolic appropriateness – with an act of terror. The events of September 11, 2001, added a new catastrophic dimension to the catalogue of the century’s unimaginable wars, genocides and human rights violations, and has left the world deeply unsafe and insecure. We have not managed to stop the “Clash of Civilizations” since the attacks on the Twin Towers and have been in the daily grip of the principle of violence and counter-violence. Peace in Afghanistan and Iraq is as distant as ever; Iran and North Korea wish to establish themselves as nuclear powers; the FARC are said to be trading with uranium. Perhaps Dr. Marcel Junod (1904-1961) was right? The medical doctor from Neuchâtel was a Red-Cross delegate, among the first on the scene in Hiroshima in August 1945. He photographed the destruction wrought by the atom bomb, and commented on his black-and-white photographs that they were images not of the past or the present, but of the future.

And now – apart from the global political and religious conflicts – we are facing the climate disaster, another legacy of the dismembered 20th century we have just left behind. What escape routes are there? How can we change our behaviour, both towards ourselves and nature? The Zentrum Paul Klee engages with artistic issues as well as social ones. Now seems to be the appropriate time to reflect on all the disasters in Klee’s century, with the famous *Angelus novus*, the “Angel of History” expelled from Paradise, at the focal point. *Angelus novus* looks down upon the world. His button eyes have seen all the horrors past, present and future, but do not betray what they have seen.

We wish to share *The Angel’s* mute *Gaze*. And so we will adopt the angel’s perspective to look down upon the panorama of the *Lost Paradise* in which we live. For the first time in the still-young history of Zentrum Paul Klee, its entire interior spaces as well as the grounds around Renzo Piano’s three hill structures are dedicated to the one overarching theme, *East of Eden. A Garden Show*. The exhibition will breach the boundaries of space and time, and from May to October 2008, Zentrum Paul Klee will venture to break new ground in art presentation.

Our research encountered desolation. However, we wish to present options of reconciliation. The *hortus conclusus* as a man-made vision of Eden has always been a symbol of the reconciliation of human existence between this world and the next. And so, on the ground floor of the Middle Hill, in an exhibition entitled *In Paul Klee's Enchanted Garden*, we will present over a hundred masterpieces by Paul Klee themed on gardens and nature. Here, the focus is as much on Klee's intensive nature studies as on recently discovered facts concerning his research on Goethe's *Scientific Studies*.

In contrast with Klee's paradisaical *Magical Garden* that flourishes in the central gallery, the space on the floor below will showcase *Lost Paradise*, an exhibition focused on Klee's *Angelus novus*. Created in 1920, it is not only a key piece in Klee's oeuvre but one of the great art icons of the 20th century. We are very pleased with the minor sensation of being able to present *Angelus novus* in our exhibition *East of Eden* as this is the first time in almost thirty years that the work has left Jerusalem. Its special position in Klee's oeuvre is owed to Walter Benjamin, the historical philosopher and cultural theorist (1892 – 1940). He said of Klee's angel that he has been expelled from Paradise; his eyes have seen all the catastrophes in human history. Through *The Angel's Gaze*, *Lost Paradise* presents artists who have made it their concern to represent disasters, atrocities, suffering, everyday violence and brutality. Works by Klee from the First World War, artworks by Alberto Giacometti, Tacita Dean, Pablo Picasso, Adrian Paci, Anselm Kiefer, Fernando Sánchez Castillo, Alfred Kubin, Luc Tuymans and Boris Michailov contrast with films by Jean-Luc Godard and Alain Resnais, as well as exhibits from the Hiroshima Peace Memorial Museum. As *Angelus novus* can only be presented from May 29 until June 6, 2008, its place will then be taken by a specially-made documentary photograph, as well as Klee's original drawing, *Angelus novus*, on loan from a private collection.

A spatial installation called *Die Verquickung* (The Connection) by Gerda Steiner and Jörg Lenzlinger will link the *Magical Garden* and *Lost Paradise*. The artists have transformed the entire "Museumsstrasse", including the area between the galleries, into an artificial, hybrid cosmos of nature that oscillates between innocent Paradise and the Fall of Man, and back to Paradise.

In the field behind the landscape sculpture of Zentrum Paul Klee, the spectacular size of Paul McCarthy's installation confronts the three hill

structures with a new scatological horizon. To the south, Sol LeWitt's *Cube* occupies the topography – as stoically and hermetically as the Kaaba –, complementing the rounded shapes of Piano's *Waves* and the tethered helium balloon in the Wyssloch valley. There, beyond the motorway in front of the museum, the field that descends to the idyllic Egelsee pond has been transformed into a playground for art. A skull-shaped sauna by Joep van Lieshout is located next to the old barn containing a video installation by Aernout Mik; three camouflaged blind walls have been set in juxtaposition to the row of buildings along the stream – the work of Basel artists Claudia and Julia Müller allows us to catch a glimpse of a magical forest full of picture puzzles. Our balloon will take two visitors at a time to the lofty height of sixty metres, whence they can enjoy *Angelus novus*' perspective of the world below – a spectacular experience. In a combined effort by the Botanical Garden Bern, the *Stadtgärtnerei* Bern, Zentrum Paul Klee and gardening apprentices from four nurseries and garden centres, the shores of the Egelsee pond have been transformed into a mysterious serpentine garden made more enchanting by Pierre Huyghe's gentle wind chimes. Yoko Ono's *Wish Tree* will accept the visitor's most eager wishes written on slips of paper and tied to the tree; they will be collected and taken to a special place on Iceland at a later stage. Garden designer Regula Treichler and landscape architect Doris Tausenpfund interviewed Livia Klee, the daughter of Dessau Bauhaus Master Hannes Meyer. Almost ninety years ago, behind the Master's House, the little girl met Klee's son Felix, whom she was to marry decades later. Her memories of that "garden" have been transformed into *Livia's Garden*. Finally, the French artist collective Claire Fontaine has mounted neon lights on the tower of the old "Burgervilla" that houses Restaurant Schöngrün: like a Sibylline oracle, words light up at intervals, reading "You" "will" "go" "to" "war" "not" "come" "back" "die".

The spectacular Ostermundigen quarry, where Klee used to paint, virtually forms the head of *East of Eden. A Garden Show*. It is already an integral part of the existing network of "Paths to Klee" that take visitors from Bern's central train station to Zentrum Paul Klee, and on to the quarry, a half-hour walk further along. In a nearby woodland Thomas Hirschhorn – back in Switzerland for the first time since Federal Councilor Christoph Blocher was voted out of office – has set his installation

called *Holzweg*.¹ Hirschhorn's piece directly addresses the potential for violence we all harbour within ourselves and that may suddenly erupt.

Every weekend from the beginning of June until mid-September, art actions and live performances, including high-wire acrobatics, land art, kick golf and open-air events, will transform the fields around Zentrum Paul Klee into picnic grounds for our visitors, who can take shelter in special garden pavilions located *East of Eden* in case the weather turns inclement.

The *Garden Show* at Zentrum Paul Klee literally oscillates between heaven and hell. By allowing us a glimpse of the front garden of Paradise, it will provide many opportunities to reconcile ourselves with all the phantoms, panic and fears that we occasionally suffer. We are deeply grateful to all the participating artists who – like Dante's Cicerone – are guiding us into spheres beyond our safe existence.

Each staff member of Zentrum Paul Klee has given their all to the conception and realisation of this vast project. We would therefore like to extend our heartfelt thanks to all our staff and volunteers, whose collective effort has been acknowledged by our Exhibition Patron, Federal Councilor Pascal Couchepin. Sure-footed Ursina Barandun and Gonca Kuleli-Koru made certain the project management was kept on track. Alain Krähenbühl, head of technical services, has adopted the outdoor part of the project – it would never have come off the ground without him. Planner Willy Athenstädt provided his formidable expertise and negotiating skills. Our “scenographer-in-residence” Pius Tschumi with Nadja Vitt has again delivered on distinctly effective lighting and stage designs. Among them all, our clear-headed, calm and collected Anna Bürkli has done a brilliant job as coordinator, supported by Marianne Suter. The audioguide and catalogue were in the safe hands of Annette Haecki, Viviane Burkhalter and Claudia Kaufmann; with Emanuel Tschumi's graphic design. Various other, crucial parts were played by: Martin Schneider, security; Patrizia Zeppetella, special restoration services on the painting and artworks; Hansruedi Pauli and Nelson Platoni, technical engineering; Erwin Schenk and Boris Cotting, press and media contacts; Martin Blatter, lighting; Sonja Kellerhals, accounting and finance; and Karin Lange, partner contacts.

Of course *Lost Paradise* could never have been realised without the generosity of all the lenders who have supported our undertaking. We gratefully acknowledge the generosity of the Israel National Museum; the Hiroshima Peace Memorial Museum; our partner institution Kunstmu-

seum Bern, with Matthias Frehner and Samuel Vitali; Fotomuseum Winterthur; Albertina Wien; Galerie Kornfeld; all our private lenders, among whom we would like to make special mention of Thomas Koerfer; the galleries Hauser und Wirth, Peter Kilchmann, Eva Presenhuber; as well as all participating artists. We are deeply grateful to Greenpeace Switzerland for bringing Spencer Tunick's Glacier work down to Bern's *Lost Paradise*. Once more, we are indebted to the Maurice E. and Martha Müller Foundation for providing their grounds for the works by Spencer Tunick and Sol LeWitt – and we thank the Walter A. Bechtler Foundation for their permission and generous support in realising LeWitt's *Cube*. We wish to thank our first external supporter, René Häfeli, head gardener of the city of Bern, who cut visible and invisible tracks through the paper jungle for us. And, of course, thank you, Botanical Garden of Bern: may you continue to thrive for another one hundred happy years! Thank you to the nurseries Woodtli, Feller AG, Gartenbau Bächler, and Guttinger und Vogel Gartenbau for your support and for delegating your apprentices, who have enchanted the Egelsee.

Now, without the Paul Klee Foundation of the *Burgergemeinde Bern*, all this would not even have grown beyond the initial concept stage. In early 2007 the Foundation accepted to provide all the funding for the outdoor project. It is an extremely generous gift to all residents of Bern, and to all our visitors from Switzerland and abroad – and we gratefully acknowledge Lorenz Meyer's, Rudolf Stämpfli's and Josef Helfenstein's commitment and support. We would also like to say thank-you to Coop, our long-standing partner; to Swiss Mobiliar Insurance for sponsoring the tethered balloon; to Securitas for supporting us in our security needs; and to BernMobil, who continue to provide excellent public transport services between our museum and Bern's city centre.

Lastly, my warmest thanks to Armin Kerber, curatorial companion and co-gardener of the first hour, since the day we examined the seeds and shared stories of derelict parks and spectacular gardens.

Juri Steiner

1 [Translator's note: the etymology of "Holzweg" is "forester's path", i.e. a dead-end track in dense woodland laid with the sole purpose of extracting felled trees; hence the current meaning of "the wrong track", or "off the track".]

Der Engel der Geschichte muss so aussehen.

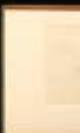
Walter Benjamin



Small, illegible text or plaque located below the illuminated artwork.















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Beneat
Seul



7000
1890-1900



1890 1895 1900











Armin Kerber

The Angel's Gaze

(1) — “Seeing isn't always believing. Traumatic events are often accompanied by a form of disassociation. What is unfolding before your eyes seems unreal.”¹ In her autobiographical essay, *9/11, One Year Later*, American author Siri Hustvedt describes her own perceptions and experiences as an eye-witness to the terror attacks on the Twin Towers of New York City. It is one of the oldest philosophical conundrums – and it is a trivial fact – that what we can see with our own eyes does not always reflect actual reality, or what we believe to be real. The insight that nothing is as it is and as it appears, and that everything can always appear different from what it is, can easily degenerate into a banal word game, paling into *connaissance de luxe*, nice to know. But when actual disaster strikes in the real world everything suddenly looks very different.

It is not only in media history that the terror attacks of September 11, 2001, have come to be considered as the dividing moment between the 20th and the 21st centuries. It is not unlike the assassination of Archduke Franz Ferdinand and his wife Sophie Chotek in Sarajevo in 1914, an event that has come to be perceived as the caesura between the 19th and 20th centuries: catastrophe as a historical milestone to mark the centuries, each bearing its own signature. In Sarajevo, it was the murder of two aristocrats that adumbrated the end of feudal national monarchy as its representatives' bloody outlines were drawn on the paving stones. In New York, it is the anonymous martyrdom of several thousand collectively pulverised “business people” that signals the approaching end of our invincible democratic belief in progress.

It has also become common media knowledge that the 20th century has produced more disasters, more slaughtering of humans, more genocide, horror and terror than any century before it. As regards man-made disasters, the 20th century stands in undisputed first place of the history of human tragedy. It is more difficult to assess the balance of natural disasters:

can there be a caesura or a moment when the history of earth's creation, with its simultaneously constructive and destructive processes may be considered complete? Perhaps the final tally of the 21st century will tell us which natural disasters were not actually to be blamed on nature, but human heads and hands.

“September was not unimaginable. We could all imagine it”, Siri Hustvedt continues.² That, too, is uniquely 20th-century: ever new and greater disaster concepts are designed, not least due to the triumphal procession of photography, film and television, the new visual media. Sigmund Freud was among the first to realise that people who have been traumatised by immediate experiences of disaster wish to escape the images that have burned themselves into their minds. The man behind the lines who has no first-hand experience of the horrors of war, will view films differently than someone who has emerged from the war hospital barely alive. Those who imagine something they do not know will view art differently than they who have survived disaster. The tortured eye-witness wishes to forget those images; the interested viewer wishes to remember them.

Millions of civilised people watch Oscar-winning films that show burning people; educated visitors of art galleries relish images that emanate a cruel, destructive power. It is an old dilemma: do we depict our disaster in order to banish it to within the confines of the image, to “take it home” into the safe world of cinema seats and museum walls, where we can deal with our fears? Or do the disasters fixed in those images stimulate ever new maelstroms that will engender new disastrous chain reactions? The less we can resolve this dilemma, the graver an artwork or artefact would seem that render the trauma of disaster imaginable but do not exalt or defuse it.

(2) — One of the most famous paintings of the 20th century, and one that not only faces the dilemma but attempts to overcome it, is Pablo Picasso's *Guernica*, a mural created following the Fascists' total destruction of the Spanish provincial town. It has been analysed and interpreted thousands of times. In its supreme concentration and utterly radical fragmentation, it represents the traces and remains of destruction, signs and symbols that

seem to tell us that what remains after the catastrophe is the catastrophe. But alongside this ultimate “end-of-the-world” gesture – and that is what makes the painting so special – Guernica is also a great beacon to resistance. Unlike many horror paintings, Guernica not only releases a wrathful or mournful impulse of despair, it demands that we side with the victims of murder and slaughter without planting our hasty ideological signposts. The precise and merciless depiction of disaster is an appeal to end it.



In many ways Paul Klee’s *Angelus novus*  may be interpreted as Guernica’s polar opposite. The two paintings are icons of the 20th century and intimately connected with its disastrous history. While Picasso painted Guernica from an eye-witness point of view, the horrors fresh in his mind and unwilling to forget them, it is not the painter’s eye, but the painting’s reception history that has placed *Angelus novus* where it now stands. In his famous Theses on the Philosophy of History written in 1939, Walter Benjamin states:

“A Klee painting named ‘Angelus Novus’ shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open and his wings are spread. This is the face of the angel of history. He has turned it toward the past. Where we perceive a chain of events, he sees one single catastrophe which heaps wreckage upon wreckage, hurling it in front of his feet.”³

As an impoverished refugee in Paris, Benjamin carried the jealously-guarded *Angelus novus* in his suitcase. His words transformed Klee’s angel into a permanent, immediate eye-witness of the all-encompassing catastrophe. The allegory rings like a prophetic statement concerning world history on the eve of World War II and this is what the “chain of events” looked like: National Socialism had reached the cusp of its power and in merciless and ultimate consistency was about to realise the Holocaust. The Bolsheviks were staging show trials; the first Gulags had been established; the Hitler-Stalin Pact was a sham peace accord with Fascism. Faced with this absolutely disastrous scenario, *Angelus novus* stands not the slightest chance of resembling a paradisaical saviour and protector of humanity. On the contrary, the angel has himself been driven out of Paradise, and is at the cruel mercy of the wreckage of human history.

From the picture's own vantage point, that was an unexpected turn of events. Klee most certainly did not have this perspective in mind when he painted *Angelus novus*. Initially it was Benjamin's friend, the Jewish scholar Gershom Scholem and the original buyer of the work, who reinterpreted it as a Jewish angel (see Juri Steiner's essay, p. ____). Benjamin's radically intensified reading completely unhinged the Christian concept of the benevolent guardian angel. We owe it to Benjamin's interpretation that *Angelus novus* has become one of the great icons of 20th-century art.

While Picasso's vast painting *Guernica* depicts the real and horrifying symbols of the historical catastrophe in the most extreme concentration, Klee's small watercolour at first glance betrays not a hint of catastrophe. We can see nothing but the eye-witness of that which we must imagine. In this sense, *Angelus novus* is a radically modern construct. It is for the viewer to decide what he sees and what interpretation she wishes to choose; the painting itself reveals nothing; the angel's gaze remains aloof and abstract; it can mean everything or nothing. The catastrophe has as finally been banished from the painting as the angel has been banished from Paradise. Klee's painting and Benjamin's interpretation mirror each other in this dual absence. In Benjamin's words, "If two mirrors regard each other, Satan plays his favourite trick, opening in his manner (as his partner does in the eyes of two lovers) the perspective into eternity." Once the viewer has admitted Benjamin's interpretation, the result is momentous: as we look at the painting, we cannot ignore the two absences – paradise and catastrophe. We can no longer not see it – in the truest sense of the double negation –, although it is quite obvious that neither of them is visible. This is the contradiction in which the unexpressed mystery and great modernity of *Angelus novus* merge to produce a symbol of the history of 20th-century disasters.

(3) — An exhibition that does not simply place *Angelus novus* among Klee's other angel images, but that is willing to deal with its unique interpretational history, is faced with a simple question: What can *Angelus novus* see? More precisely, what does *Angelus novus* see when it hangs on

a museum wall? The answer is as simple as the question: images. Not just any images, but photographs and artefacts of disasters; artworks and documents that reveal the unimaginable that became real in the course of the past century.

In this sense, Lost Paradise has attempted to employ the angel's gaze as the structural principle of the exhibition, and to create an adequate setting. The two versions of *Angelus novus*, i.e. the drawing and the watercolour, have been placed in a central location, in the middle of the long wall opposite the entrance. The rectangular gallery itself is empty; there are no dividing walls, no niches, no cabinets, no sections. The visitor who enters the great black chamber sees himself facing *Angelus novus* in a straight line; she is the angel's accomplice, eye to eye, adopting his perspective, as it were: The Angel's Gaze – a panopticon of more than 150 disaster images from the 20th century.

Surrealistic, abstract, figurative, central-perspectivist, collage-y, photo-realisticall, painted, drawn, filmed: no matter how different the styles, no matter how great the scope that assembles in a great synopsis the full range of formal aesthetic achievements of the 20th century – the subject always remains the same, repeating itself in 150 variations. There is no vanishing point, no side gallery for Lost Paradise-visitors to retire. And the gallery provides no irony or de-construction whereby to distance oneself. Wherever you look, there is disaster; or – to quote Benjamin, this time from his Arcades Project: “Pan-opticon: not only seeing all, but seeing in all ways.” Even at the risk of dissociation in this windowless house (W.B.), the panorama does not release anyone from its world view, unless we close our eyes. But whether the images will become invisible is a different question and one that is immediately followed by the next one: can a museum be one of the paradisal oases where we are free to choose whether to remember or forget the images we have seen?

Finally, when we have left Lost Paradise, *Angelus novus* again awaits us outside, in the wide expanse of the front garden in the “Fertile Country”, a few steps beyond the motorway. Immediately identifiable as a clone, because it is a triplet; hugely oversized; and thirdly, the angel triplets are on a balloon. Paying humble homage to Klee's unfulfilled yen for flying, we can rise into the sky in this balloon, borne aloft by 2,500 liters of helium,

to look down upon the *East of Eden. A Garden Show*: there is Paul McCarthy's oversize pop memorial, the complicated pile, and its aggressive unambiguousness that constitutes an immediate counter-correspondence to Renzo Piano's harmonious triple-wave structure, as well as the hermetic conceptual secret of Sol LeWitt's Cube. In front of the residential buildings along the Wyssloch valley, Claudia & Julia Müller's three blind façades mirror each other and, like gigantic gates, allow us to glimpse an imaginary jungle world. Down by the stream, we can see Joep van Lie-shout's Wellness Skull: as we realize that the skull contains a simple sauna, it transforms itself into an ironical memento mori to our affluent society conditioned for happiness: the monument to death is a plastic spa, or, to quote Benjamin's statement about happiness in the age of mechanical production: "There is a recipe for happiness as there is one for pudding. All that is needed is the right dose of various elements. It is an effect."

No matter how unreal the numerous, far-flung artworks may seem from up there, and how quirky the week-end performances in the Garden Show, the image might be a conciliatory one – painted on a thin ground of fear. We never know when the next disaster will strike. It rarely does when we feel at risk; even more rarely will it strike at the museum. By the time you are up there – after all, "catastrophe" originally means "overturn" – you may wish for a guardian angel who, even in the 21st century, has a hotline to Paradise. One thing is quite certain: the view you can enjoy from up there, with The Angel's Gaze as an eye-witness East of Eden, will make a lasting impression. We shall see.

1 Siri Hustvedt, "9/11, or One Year Later", in: *A Plea For Eros. Essays*. London, 2006, pb; p. 121

2 Hustvedt, p. 122.

3 [Translator's note: My English translation is indebted to the one published at <http://www.sfu.ca/~andrewf/CONCEPT2.html> and accessed in May 2008. All other translations, unless otherwise credited, are mine.]



Annelies Strba
Tschernobyl

Der wahre Sinn der Kunst
liegt nicht darin,
schöne Objekte zu
schaffen. Es ist vielmehr
eine Methode, um zu
verstehen. Ein Weg, die
Welt zu durchdringen
und den eigenen Platz zu
finden.

Paul Auster

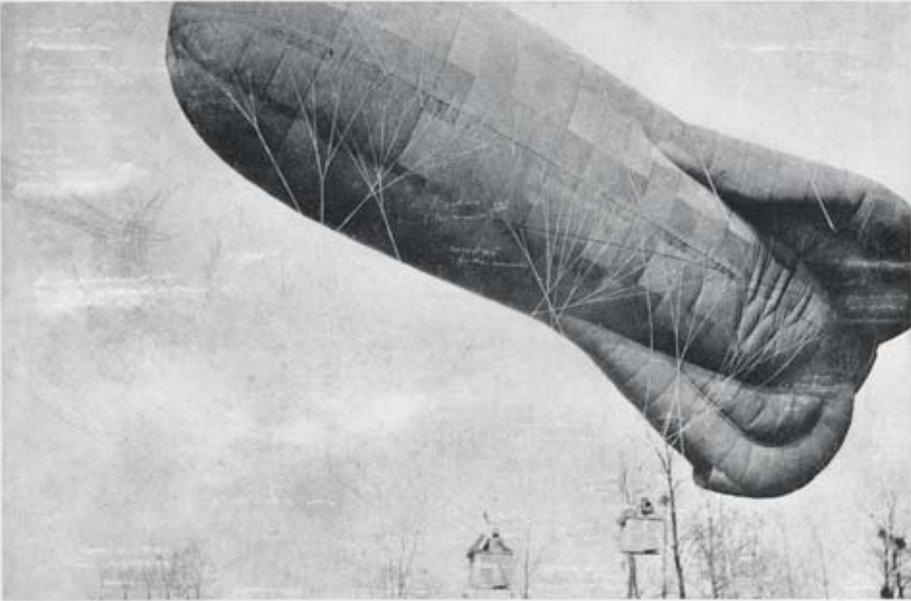


Tacita Dean

Götterdämmerung, Aus: Russian Ending
Ein Sklave des Kapitals, Aus: Russian Ending
Der Rückzug nach Verdun, Aus: Russian Ending
La Bataille d'Arras, Aus: Russian Ending

The Russian Ending

The twenty photo gravures by British artist Tacita Dean are based on a collection of historical postcards showing occurrences, minor and major accidents, disasters and tragedies of the early 20th century. Each image bears the name of its original card, i.e. “Explosion in dem Kanal”, “The Tragedy of Hughesovka Bridge”, or “La Bataille d'Arras”. In her own handwriting, Tacita Dean has added instructions implying that these are fictional events, and liberating the postcards from their role as historical witnesses. Rather, they represent the *Final Ending*, disastrous final scenes of fictitious films. The title of the cycle refers to a practice in Danish silent film production. In those days alternative endings were made for each film – an optimistic happy ending for the American market, and a tragic one for the Russian audiences.



Tacita Dean
The Sinking of the SS Plympton, aus: Russian Ending
Ballon des Aérostiers de Campagne, aus: Russian Ending



Hiroshima Peace Memorial Museum
Melted head of Buddhist statue, Mikio Karatsu



Hiroshima Peace Memorial Museum
School Uniform, Segawa Masumi

Hiroshima Peace Memorial Museum

The devastating American atom bomb fell on Hiroshima on August 6, 1945. Within seconds, two hundred thousand people were dead, another 80,000 injured. The artefacts on loan from the Peace Memorial Museum in Hiroshima document the catastrophe, evoking deep shock and consternation in the viewer – emotions heightened by the fact that most of the exhibits are everyday objects. We are told the story of each individual piece and of its owner. Yoshie Terao was twenty-five on August 6, 1945. She was at home when the blast hit the ground 600 metres from her house. The young woman managed to drag herself out of the rubble, but lived only until August 18. Her parents donated the summer dress she wore on the day of the blast to the Peace Memorial Museum. Other objects, such as a warped ceramic bottle, speak of the tremendous heat that melted steel, brought pavements to the boil and exploded rocks.



Hiroshima Peace Memorial Museum
Dress, Hiroshi Terao



Alain Resnais
Hiroshima mon amour, Filmstill

Juri Steiner

“Tu n’as rien vu à Hiroshima”

Paul Klee’s father Hans was a German from the small Franconian town of Tann. His mother Ida was from Berne, Switzerland. Together they had lived in Switzerland since Hans began work as a music teacher at the Bernese State Teacher Training College at Hofwil. This is why Paul Klee was born in Münchenbuchsee in 1879 and went to school and college in the heart of Switzerland’s picturesque capital city. Contacts with his German “fatherland” only intensified in the years from 1898 until 1901, when Klee studied in Munich, becoming permanent when he moved to the German art metropolis in 1906. It was only in 1921 that he moved on to the Bauhaus at Weimar. In the meantime, being a German national, he was drafted into war service in 1916. However, the royal house of Bavaria having ordered to give consideration to the artists, soldier Klee was not sent to the frontline.

In the wake of the Russian October revolution, of Germany’s impending defeat in the Great War, and of dire shortages, the so-called November revolution occurred all across the Reich in 1918. On November 7, 1918, Kurt Eisner proclaimed the People’s Free State of Bavaria and was elected first Minister-President of the Bavarian Republic by the Council of Workers, Farmers and Soldiers. (Arbeiter-, Bauern- und Soldatenrat). Following Eisner’s murder in February 1919, a “Central Council” took power, proclaiming the Bavarian (or Munich) Soviet Republic on April 7, 1919. Among other bodies, the “Action Committee of Revolutionary Artists” was formed, among whose members was the renowned pioneer of Dadaist film, Hans Richter. The committee’s functions and objectives were “the promotion of new art; the organisation of the May demonstration; the socialisation of theater and cinema; taking possession of the royal residence, the Nymphenburg porcelain manufacture, the Galerie Schack, the Stuck villa, the Maximilianeum, etc.; social welfare; resolving the lack of studios; and the refashioning of the art academy and the school for arts and crafts.” The commission directly approached Paul Klee; we have his

reply to the painter Fritz Schaeffler dated April 12, 1919, in which he assures them of his loyalty and offers his services:

Dear Mr Schaeffler!

Munich, April 12, 1919

The Action Committee of Revolutionary Artists may freely dispose of my artistic powers. It is a matter of course for me to feel part of it as I have been producing for some time, and since even before the War, the kind of art that is now to be placed onto a wider public basis. My work and any of my other artistic powers and insights are at your disposal.

With warmest greetings, I remain

Yours Klee

Paul Klee was made a member at a meeting on April 22, 1919, just five days after Reichswehrminister (Defense Minister of the German Reich) Gustav Noske had decided to send the Reich’s combat units against Munich. Klee’s revolutionary contact, however, does not appear to have gone much further than this as events began to unfold very rapidly: following the Free Corps massacres of members of the Soviet Republic’s “Red Army” and civilian by-standers, and the murder of extreme right-wing hostages by members of the Red Guards, Munich fell to the Reich’s Defense Forces in early May 1919 and the Action Committee of Revolutionary Artists dissolved after the following last communiqué:

... We hereby declare that we are not the ‘representatives’ of the Munich, Bavarian or any other kind of artists who are part of the capitalist era; we are the representatives and commissioners of an idea and it is our aim to contribute in a practical manner to the creation and ideological development of a new community. We call upon the help from everyone who is of like mind. This we expect not from representatives of the old generation, as they cannot help us, but from those of our own.

For the Action Committee of Revolutionary Artists: pp. Richter, Tautz.

At virtually the same time in Munich, Klee created the small, world-famous watercolour drawing of *Angelus novus* (New Angel). It was most likely created at so-called Werneck Castle, where Klee had found a studio in the spring of 1919, after his discharge from the military. However, it was not because of its creator that *Angelus novus* became a myth and key work of 20th-century art, but because of its first owner, Walter Benjamin, the German-Jewish art and cultural theorist, who acquired the work in 1921 during a visit to his friend Gersholm Scholem



in Munich on the occasion of Klee’s first exhibition at Galerie Goltz on Odeonsplatz. As Paul Klee had already left Munich by then, and the sale of *Angelus novus* was handled by Goltz, historians agree that buyer and artist did not meet.

Complicity or indictment? — From where we stand in the early 21st century, it is difficult to imagine Paul Klee as a German soldier in uniform and as a politically active artist in the tumultuous times of the Munich Soviet Republic: the vision is far too closely related with the career – albeit at the political polar opposite – of Gefreiter or lance-corporal and Beer Hall putschist Adolf Hitler. Nevertheless, the combination of political soldier and artist is very much what defined the avant-garde in the early 20th century. The “Soldiers” series (1991–1994) by Swiss artist Pietro Mattioli



consists of nine photographs of illustrious and significant 20th-century avant-garde artists in uniform. Mattioli thinks that Klee could easily have been among them, as various photographs exist of Klee with his unit, the reserve battalion of the Landsturm company in Landshut. Mattioli’s work asks the fundamental question concerning the avant-garde artists’ roles or even complicity in their struggle for outsider status, autonomy and alternative moral values when it comes to the horrors of the 20th century.

In his book, *The Theory-Death of the Avant-Garde*, Paul Mann emphatically addresses the avant-garde paradox: their opposition provided support to the bourgeoisie precisely because they were the opposition: “Was Futurism revolutionary or fascist? Was Dada affirmative or negative? Was Surrealism aesthetic or revolutionary?” Did the avant-garde seek autonomy on Munich’s Musenberg or commitment on the barricades? 20th century art-historians find themselves incapable of distinguishing between pro and contra without doing injustice to individual artists. But it is this violent injustice that is a fundamental part of the radically dialectical nature of avant-gardes. In the 20th century any explicit form of cultural opposition enters into an implicit alliance with those in power; each of these alliances also describes a confrontation, a rupture. Beyond the simple list of aesthetic and ideological oppositions, there exists a very much more complex and conflictive dialectic that may well be the most characteristic object of avant-garde history.

The Swiss art-historian Beat Wyss locates the great rupture with tradition achieved by the Modern among the German philosophers Schopenhauer and Nietzsche, rooting the Classical Modern deep in the 19th century, when the function of art ceased to be the affirmation of existing social conditions in order to commit to the revolution of any conventional social values. Nietzsche proclaimed an art revolution against Hegel’s reasonable *Weltgeist* or “World Spirit” in favour of complete abandonment to hedonistic impulses. The individualist aesthetic revolt also released art, no longer beholden to superior powers, from the mission of providing an aesthetic social education to the people. In so doing, Nietzsche introduced aspects that were to be crucial to 20th-century art, i.e. the negation and destruction of that which has existed.

“**Gadji beri bimba**” — They were experts in the destruction of that which had existed, the “revolutionary artists”. Hugo Ball from Munich, fending for himself in Switzerland, made art and literary history as a destroyer of language when – wearing his notorious Cubist outfit  on June 23rd, 1916 – he recited the sound poem “Gadji beri bimba” at the Zürich cabaret Voltaire, birthplace of the Dadaist artist  movement. “With these sound poems we wanted to renounce a language that had been destroyed and made impossible by journalism. We must retreat into the deepest alchemy of the word, and even leave behind the alchemy of the word, in order to safeguard poetry’s holiest domain.” This retreat from language was, of course, immediately related to a world that had been thrown out of joint by the First World War. The lies of those in power, and the suffering inflicted on people by the war had become literally “unspeakable”. Artists were silenced and the Dadaists realised how manipulable language can be, debunking its abuse by kings and field marshals. During their “linguaclastic” expeditions at Cabaret Voltaire, the alphabet morphed into loops and spirals chasing each other and congealing into unreadable lines. As he gave his recitals in his Cubist costume, Ball had an inspiration, recognising the power of creative abundance beyond language, and perceiving the ocean of possibilities of expression, vast and adventurous beyond reason: “Dadaism – a masquerade, laughter”, Ball wrote later, having turned away from Dadaism to embrace the mystical aspects of Catholicism.

Heavenly skies above Berne — There is a web of avant-garde relationships between Hugo Ball, Walter Benjamin and Paul Klee that quite unexpectedly weaves itself above Bern. In 1919 Hugo Ball, Walter and Dora Benjamin were friends living in adjacent houses on Marzistrasse. Later on, Ball and the poet Emmy Hennings moved to the little village of Agnuzzo on Lake Lugano where Ball converted to Catholicism and began to study hagiography, which resulted in his book *Byzantinisches Christentum. Drei Heiligenleben*, published in 1923. The Bernese Klee expert Oskar Bächtshmann writes that it is quite possible that, when Klee created his hosts of angels of the most diverse hierarchies, he remembered Ball’s angelology. This would close the angelic circle between Ball, Benjamin and Klee in the heavenly skies above Bern. At any rate, Klee’s *Angelus novus* became one of Benjamin’s most important earthly possessions. The extent of his passion even came to resemble a fixation, Johann Konrad Eberlein writes in his book “Angelus novus”, Paul Klee’s Bild und Walter Benjamins Deutung. Even in times of direst hardship Benjamin evidently could not bring himself to selling the work. According to Scholem, in June 1940, when the author of the “Arcades Project” had to flee from Paris to escape the Germans descending on the city, he cut the watercolour from its frame, placing it in one of his suitcases containing important manuscripts that his philosopher friend Georges Bataille concealed for him at the Bibliothèque Nationale. Benjamin asked Bataille to return the manuscripts to him after the war or, should he die, to pass them on to his friend Theodor W. Adorno. Shortly afterwards, on September 26, 1940, in a desperate situation, Benjamin took his life at Port Bou on the French-Spanish border, having made it to the Pyrenees with a small group of people, where the guards at the Spanish border checkpoint refused to recognise their visas and barred their passage into Spanish territory. For Benjamin, returning to France would have meant certain deportation to a German concentration camp.

And so *Angelus novus* remained in Paris during the German occupation. And the upheaval of the war and post-war years delayed a prompt delivery to Scholem. Bataille, who no longer worked at the Bibliothèque Nationale and was keeping Klee’s work and Benjamin’s manuscripts at his flat, expressly apologised for the delay in a letter dated October 1945 sent to Pierre Bonnasse, a French writer who published under the pseudonym of Pierre Missac. A friend of the late Walter Benjamin’s, he was conducting a search for his estate on behalf of Dora Benjamin, the sister resident

in Switzerland. After complicated proceedings – in 1945 it was difficult to contact Adorno from Europe as he lived in the U.S. – Benjamin’s so-called “Parisian estate” or “First Parisian estate” was at last handed over to Adorno in early 1947, together with *Angelus novus*, by the wife of a member of the Paris U.S. embassy who had taken it to the U.S. with her. It was through Adorno that *Angelus novus* finally came to Scholem. In 1982, after Scholem’s death, the watercolour drawing was exhibited for the first time at the Israel Museum in Jerusalem. In 1987 it came into the museum’s possession as a gift by Fania and Gershom Scholem, John and Paul Herring as well as Jo-Carole and Ronald Lauder.

The “Angel of History” — As Johann Konrad Eberlein and, more recently, Oskar Bätschmann have pointed out, it is Walter Benjamin’s lifelong historical, philosophical, aesthetic and political reflections on Klee’s watercolour that have turned *Angelus novus* into an icon representing the 20th century’s sheer violence and unfettered brutality inflicted on the powerless: according to some passages in Benjamin’s letters to his friend Scholem, the philosopher appreciated Klee and his art from a very early stage. To Benjamin, Klee was the modern artist incarnate, one who based his art on technique and science, and whose “surrealist cross-fades” characterised the sensual world while capturing the real, present-day world. Benjamin read books about Klee and his letters frequently mention the artist. So, although it was to be expected that he would dedicate much thought to *Angelus novus*, it is nonetheless surprising to see how much room he gave to interpretations of this work in his thinking, and how far he was to go.

The angel’s wide-open button eyes see the one disaster, but they do not reflect it. In its turn, the exhibition *Lost paradise*, using artefacts by artists from the 20th and 21st centuries, attempts to reconstruct a rough panorama of what the “Angel of History” can see, i.e. the firestorm and naked survival of human beings erring about a world fraught with destruction. Even before Benjamin’s interpretation of the angel, Scholem’s birthday poem for Benjamin dated July 15, 1921, perceived the angel’s eyes as black, describing him as a dark messenger – albeit not an explicitly sinister one. However, Scholem’s influence on Benjamin’s reception of *Angelus* does not end here. The Jewish scholar acquainted Benjamin with his theological tradition and the Kabbalistic – or rather Talmudic – legend ac-

ording to which innumerable new angels are continuously created, but cease to exist and slip into nothingness once they have sung their hymn to God. As Eberlein has written, the Scholem-inspired Jewish theological interpretation of *Angelus novus* was the well-spring of all of Benjamin’s subsequent concerns with Klee’s work. There is no doubt that Klee did not refer to this tradition; and so it was Scholem who turned *Angelus novus* into his own Jewish angel, thereby inciting and firing up Benjamin’s imagination in the mirror of Klee’s small masterpiece.

Death from above — Angels play a particular role in Klee’s oeuvre even though this is most likely related not to Scholem’s and Benjamin’s projections, but much more crucially to the fact that they are mysterious flying creatures. In a key passage of his Diaries from the period of the First World War, Klee writes about himself: “I dealt with this war within myself a long time ago. Therefore I am not inwardly concerned with it. The struggle to emerge from my own ruins required me to fly. And I did fly. In that ruined world I only dwell in memory, as one occasionally casts one’s mind back. And so I am abstract with memory.” War, a ruined world, flying, memory: this is not too dissimilar from Benjamin’s description of *Angelus novus*. As regards Klee’s flying self-representation, Oskar Bächtmann reminds us of a fact already pointed out by Klee expert Otto K. Werckmeister, which is that during the 1910s and 1920s, Klee considered flying as an ambivalent metaphor for the triumph and failure of artistic imagination, going on to say that an early document of this ambivalence is Klee’s tragicomical allegory, *Der Held mit dem Flügel* (The Hero With the Wing), who tirelessly attempts to fly even though nature only equipped him with one angel’s wing.

Flying and crashing are strong metaphorical motifs, and closely related even in Klee’s real life: during World War One, Klee served at Schleissheim military airfield before being transferred to the aviation school at Gersthofen, where he had to photograph the crashes of inexperienced trainee pilots: “This week we had three casualties; one of them mauled by a propeller; two others had ripped themselves to shreds. A fourth one plummeted onto the wharf’s roof with a crash and a rip and abrasions. Flew too low; snagged by a telegraph pole; skipped once on the rooftop; somersaulted; and came to rest upside down – a puny heap of wreckage. People running from all sides; the roof immediately black with engineer’s

coats. Gurney, ladders. The photographer. A man extricated and carried off unconscious. Shrill commandoes. First-rate cinematic effect.” Werckmeister has made a close study of Klee’s dualist, complementary juxtaposition “of the shockingly real experience of crashing into death and destruction, and the contrasting abstract allegory of the rise to sustained artistic existence.” In stark contrast to his sarcastic descriptions indicative of the uninvolved bystander’s distance, Klee’s drawings from his service days reveal an almost panicky vision of death that strikes from above, i.e. the death-squadron aeroplanes recorded in his sketchbooks.



As an artist and military photo reporter, Klee moved in what we would now call a mediatised sphere of action, information and counter-information about various stage productions of power, manipulation, imagination and illusion. Put differently, in the mediatised world, perceived and imaginary images continuously flow and merge – approximating that which Benjamin described as Klee’s “surrealist cross-fades”. Artistically speaking, Klee translated his impressions into drawings of deadly aeroplanes on fire.

Almost a century after Klee, Tacita Dean’s art combines documentary and aesthetic aspects. In *The Russian Ending* she re-arranges photographic documents from the 1910s and 1920s, creating what amounts to a thrilling insight in this instable field, which is that an artwork can be at once historical criticism and immediate presence, discourse and work. Considering the impulse of artistic presence, Dean is no longer concerned with distinctions between objective documentation and subjective interpretation, as Klee was when he was a photo reporter; or to distinguish between that which is of lasting aesthetic or momentarily representative relevance. Moreover, Dean’s deliberate ambivalence reveals a fundamental crux of contemporary art, which responds to the mass media’s “here-and-now”-imperative with mass media’s own instruments.



It would therefore appear no more than fitting that in an era that Benjamin called one of “technical reproducibility”, art should be precipitated along with the times, picking up ever greater speed as the supplier of images par excellence. However, contemporary art has increasingly attempted to combine documentation with aesthetic distance. Since the historical watershed of Nine/Eleven, for example, many attempts have been made to artistically distil from the ever same video images the cae-

tura sliced open by the two passenger planes crashing into the Twin Towers of New York. In *An eye for an eye* by Francis Alÿs, for example, the artist has attempted to extract more than our stunned disbelief evoked by the precise orchestration of the repeated images that have become so familiar since that long TV night in September 2001. At last viewers seem to understand that we are dealing with a kaleidoscope of coincidences, accidents, disasters and cataclysms that hurl themselves at us ex-abrupto, but with ever greater frequency, and at ever increasing rates, affecting art as much as the media, politics and the economy.



Art, disasters, and the mass media — It is an advantage that, in the field of tension between representation and communication, art should be more complex than the mass media. Also, the total freedom of selecting its own subject matter is its actual potential when faced with commercialised information. In his 2003 study *Kunst als Medientheorie* (Art as Media Theory), Hans Ulrich Reck ventures to present aesthetics as a “medium to posit topics”, and “culture as an act of developing and implementing programmes”. In so doing, he contrasts art’s open agenda with the information media’s agenda, which reflects their struggle for viewer ratings and their self-imposed compulsion to simplify, personify and be on top of the day’s news. Art can allow itself the luxury of complexity, of not telling us what to think, but what to think about. And so, art continues to create a cartography of topicality, in its turn committing an act of media criticism by identifying current social challenges.

Anri Sala and Galic/Gredig, for example, present war zones, but do so not from the point of view of the day’s hottest news. Their locations have been



bypassed by the TV cameras – they show zones of combat, for example, long after the journalists have left.

In his video piece *Arena* (2001), Sala shows us the zoo of Tirana, where the only animals left are packs of feral dogs. In his piece a very slow tracking shot



reveals the desolate, derelict zoo. The glory of the past has been replaced by oppressive bleakness. Despite the calm, slow movements and relative inaction, the location emanates disquiet and rebellion against decay. During Ceausescu’s dictatorship, the zoo held indigenous animals only. After 1990, in an optimistic attempt to join the western world, the government acquired Afri-

can and Indian animals, such as lions and tigers. During the unrests following 1997, however, most of them were either “kidnapped” or killed.

Sala was featured prominently at Remind, the 2004 group show at Kunsthaus Bregenz. The catalogue comments, “The loss of social order becomes tangible in the juxtaposition of interior and exterior – of animal enclosures and adjacent green spaces. Following the economic depression of the late 1990s, only a few animals languish in decrepit cages. Packs of dogs rather than people now roam about the rundown visitors’ facilities. Masterless witnesses of urban decay, they have seized the space that has become a mirror image of the decay of a repressive system and subsequent economic bankruptcy. The original concept of a zoo as a representative facility of display, education and science has been turned into its very opposite. Anri Sala’s *Arena* has become a location that documents past imprisonment, oppression and death. His focus on its geographical and cultural origins provides a stark contrast to the present. The zoo recalls Albania’s political and social past, as well as its present reality.”

The complex choreography of Dutchman Aernout Mik’s 2006 video piece *Scapegoats* shows  the rituals enacted between an imprisoned civilian population and their paramilitary guards. It demonstrates that it is an important, almost self-evident concern of current art production to infiltrate documentary strategies employed by television, the press, the radio and the internet. Infiltration, montage and alienation are art’s strategies to denounce the ways in which information and disinformation have been produced – not only since the advent of “embedded” war journalism. It debunks the lies of the media, usually by assuming the role of a counter-information platform, revealing the potential plural forms of “information”. Resorting to mainstream codes and reclaiming public space by means of aesthetic guerrilla tactics, art creates a space wherein the power of the media can be discussed.

The Polish artist Zbigniew Libera illustrates this by re-producing famous 20th-century press photographs, alienating them in such a way that the viewer only realises at a second glance that something cannot be right: for example, it is a mutilated Che Guevara who shares a peaceful smoke with his persecutors; the face of the Vietnamese girl running away from the GIs is smiling, as are the men behind the barbed-wire fence of



the prisoner-of-war-camp – as though they all lived in a world in which information is part of the entertainment industry’s drip-feed.

Artists operating in the critical spirit of what could be termed “appropriation art” use representations of information claimed by the media. But what about information producers who venture into the art scene of media activism from the field of journalism? What if the very media themselves adopt Hugo Ball’s fundamental criticism of journalism voiced in 1916? The tactics of experimental “independent” media and their slogan of individuation – “be your own media!” – overlap with those of the so-called “self media” that first appeared in the late 1960s, which were fairly modest individualist alternatives to the mass media, but which cut close to the chase of real-life action in order to overcome the isolation of the art scene.

When, from the 1990s onwards, art began to infiltrate information media – take Pierre Huyghe’s Mobile TV projects, for example – the intention was to enable journalists to cross the invisible line of demarcation between journalism and art – because to journalists art is like a free zone in the sense of Gilles Deleuze, who perceived artistic activity as an act of resistance against capitalism’s current. Today, however, what matters is no longer to analyse the representational regime’s semantic system in the global network, as did the artists in the 1980s. What current information-art can provide is a refuge free from simplifications and entertainment – it is a freedom that has not been castrated by low viewer ratings and is not controlled by the pressures of the media-war. And because art is not measured by ratings or quotas, it has sheltered alternative forms of information, keeping the microphone open for independent voices that would otherwise have remained unheard. It is from this vantage point that they have been calling across the streamlined media landscape. The positive impact of this transfer would surely benefit the mass media’s ideologies – as well as the products of the independent media – they, too, should occasionally provide a somewhat more complex view of the world.

“Aesthetics of resistance” — But how does current art theory view socially committed art, “art engagé” of the kind that avant-gardes had taken up as their cause from the days of the “Action Committee of Revolutionary Artists” until the 1960s and 1970s? Wolfgang Iser’s study *Ästhetisches Denken* (Aesthetic Thought) steers art’s social mission – insofar as it may claim validity for its own contemporary present – back towards affirmation even though art has since then become post-modern,

no longer serves an ideal, and has turned its back on the classical avant-gardes. In 21st-century aesthetic discourse, art has transformed itself into a mirror of society’s really existing plurality. In Welsch’s view its sole purpose is to represent the world as a guide through the complex maze of circumstances. Welsch has surrendered his faith that society can change and, inspired by François Lyotard, he advocates an “aesthetics of resistance”. In his view, art discourse occurs within the system, failing to reach the areas beyond. Welsch: “Postmodern aesthetics do not start from an Archimedian point beyond art; nor do they base their social resistance on such a transcendent point; rather they analyse [their subject] from within reality and its tensions. This is a more realistic position, and perhaps the only one to promise success today.”

Klee’s classical avant-garde was in a different situation. Its virulence consisted in resistance and in “toying” with the will to power, with the potential of the despotic artist-individual of Nietzschean proportions: “Their work is an instinctive creation and imposition of forms; they are the most involuntary, unconscious artists there are (...) They do not know what guilt, responsibility, or consideration are, these born organizers: they exemplify that terrible artists’ egoism that has the look of bronze and knows itself justified to all eternity in its ‘work’, like a mother in her child” (Friedrich Nietzsche).¹ Illustrious exegetes of the Moderne, such as Jean Clair and Hans Magnus Enzensberger, for example, refer to Nietzsche’s analogy between despot and artist when advocating the avant-garde’s complicity in the political terror regimes of the 20th century, calling the avant-garde as “early manifestations of mass barbarity”, as an “expression of the will to power that was waiting for its political field of application” (Jean Clair). In Jean Clair’s interpretation, Piet Mondrian and Kasimir Malewitsch mutate into “militant fighters (...) intolerant and fanatical.” Beat Wyss is more moderate: “At least in its Promethean Messianism, modern art was not only a victim but also a perpetrator. This statement does not wish to blacken the reputation of an earlier generation from the younger one’s safe vantage point, but to emphasise that art is never wholly different, nor much better than its own era.”

Some specialists on the avant-garde such as Greil Marcus and Roberto Ohrt, however, reject the theory of complicity. They continue to re-

1 English translation by Walter Kaufmann, in L.C. Chin, Friedrich Nietzsche’s *On the Genealogy of Morals*, 1995/2006; accessed on May 23, 2008, at http://www.geocities.com/easternhistory/genealogy_of_morals.html.

think Peter Bürger’s 1970s avant-garde model from a fresh angle and with unorthodox methodologies. In their opinion, the classical avant-garde movements questioned – and struggled against – not only the traditional concepts of life and art but, just as much, their own. From this point of view, the most effective terror that the avant-garde apostles were able to inflict was of the self-destructive kind – that was the flustery, blustery attitude that the provocative, modern, modish, dilettante, unmoved and unproductive avant-gardists liked to adopt.

Dreams and Lies — Two exemplary works demonstrate how differently contemporary art now deals with despotism. Across a gap of seventy years, they both address the Spanish dictatorship of Francisco Franco. In 2004 the young Spanish artist Fernando Sánchez Castillo created a video piece called *Gato Rico muere de un Ataque al Corazón en Chicago / Rich Cat Dies of Heart Attack in Chicago*, in which a car drags ex-dictator Franco’s monumental cast-rugged square. The work embraces a visual tradition illustrating the abolition of despotic systems – beginning with the Paris Commune, who pulled down the Victory Column on Place Vendôme in 1871, and ending with TV images produced by the U.S. military that show statues of Saddam Hussein being toppled. Thirty-one years after Franco’s death, Sánchez’ work still creates a stir. “It was quite strange”, he said in an interview; “I had to present the piece to a Spanish committee because it had been selected for the Biennale of Sao Paulo, Brazil. They said, well, Spanish soldiers are [fighting] in the Iraq War, and you are highlighting our own dictatorship – that’s going to be a problem. – So I grew a little cynical, saying, you know, why don’t you look at it this way: we are currently fighting a dictator, and I am fighting a dictator in my video. All in all I would say there are still plenty of people in Spain who don’t consider the Franco era as a pure dictatorship.”



Lost Paradise juxtaposes Sánchez’ video piece with Pablo Picasso’s cartoon-like sequence of drawings from 1937 entitled *Sueño y mentira de Franco* (The Dream and Lie of Franco), which bears witness to the artist’s open advocacy of Republican Spain. A significant example of politically committed art, it refers to Francisco de Goya’s prints entitled *Desastres de la Guerra* (1810–1820), which depict the impact of Napoleon’s regime and the horrors of the Spanish people’s War of Independence. Picasso’s *Sueño y mentira* sequence was created in the same year as his monumental anti-war painting, *Guernica*,



for the Spanish Pavilion at the Paris World Exhibition. Picasso originally wanted to print large numbers of *Sueño y mentira* and have them distributed by plane to the Spanish cities controlled by Franco’s Nationalists. Eventually, a much-reduced number of copies was sold to collectors, with the proceeds donated to Republicans in Spain.

On the representation of reality — It is impossible to remain aloof from Picasso’s drawings that illustrate the nightmare that was Franco. Nonetheless, the viewer may well question the artist’s representation of its horrors. Hugo Ball and his Spiegelgasse Dadaists pushed art into crisis by demolishing the meaning of the world, launching themselves into a general destruction of the very foundations of classical aesthetics. In so doing, and without wishing to be the beneficiaries of their own Herculean act, they cleared the way for a new, “surrealist” and, later, “informal” aesthetics. In his journal documents, published in 1929 and 1930, Georges Bataille published his theoretical reflections on this process from “goût” to “désir”, “beauté” to “intensité”, “forme” to “informe”. And so, since the era of Surrealism the perceptual focus has shifted, both for the creator and for the viewer. The world has become “informal”; the universe a “gob of spittle”, as Bataille has it, and a topic of art in whose iconography the sun no longer illuminates the objects of the world but blinds humans into sheer lunacy to the point where they rip out a finger, or cut off an ear; to the point where the eyes are no longer the focal point of the face or the windows of the soul, but mutate into “friandises cannibales”, as in Luis Buñuel’s *Chien andalou*, that we still lick off the silver screen in excited disgust. To Bataille, modern art was born at the moment when the same causes ceased creating the same effects.

Such absurd moments of consciousness that shift one’s field of perception question the objective reproducibility of appearance. They launch a debate on Mimesis, representation in art. Even Honoré de Balzac added fuel to the fire when writing in his beautiful fantasy, *Le Chef d’oeuvre inconnu* (The Unknown Masterpiece): “Try casting your beloved’s hand in plaster, and placing it before you: you will see before you the ghastly piece of a corpse without any resemblance; you will be forced to find the man with the chisel who, without copying it precisely, will be able to fashion for you the movement and the life of this hand. We must apprehend the spirit, the soul, the physiognomy of objects and living things.” Hans

Belting used Balzac’s famous novella to describe the modern artist’s unwinnable struggle for an artistic ideal: “The ideal of perfection concealed a notion of art that was unrelated to practice. The contradiction between the idea and the work could not be resolved because only the idea can be absolute. At the very moment when it became work, it had to be lost. (...) Paradoxically, a painting would contain the ideal of perfection only for as long as it remained unfinished. That is how long it promised to furnish an impossible proof. (...) art was a fiction, not a work.” Bataille’s “informe” is quite substantially responsible for a destructive ambiguity that has taken over artistic perception, for an apparent disorder of non-obviousness [that has prevailed] over the order of the familiar. In *La ressemblance informe* (Paris 1995), however, Georges Didi-Huberman established that “informe” did not signify a refusal but rather a specific questioning of form in the sense, perhaps, of Alberto Giacometti – or of Paul Klee.



Hiroshima mon amour — After the Second World War, Bataille’s breakthrough reached the cinema. Co-produced by French writer Marguerite Duras and director Alain Resnais – who made the 1955 documentary *Nuit et brouillard* (Night and Fog) about the liberation of the Buchenwald concentration camp – the 1956 film *Hiroshima mon amour* symbolises in a different way the post-apocalyptic transformation of the medium. The film demonstrates how the form disintegrates into a psychologically and socially dis-membered, informal corpse. Our fear of the apocalypse, embodied in the atom bomb, has mercilessly imposed itself on post-war consciousness. Writers as well as painters have had to face this everyday reality up-front. The existential activities of writing and painting no longer seem to be motivated by a humanistic belief in the mission of art, but have come to express the futility of a natural, unselfconscious life.

Hiroshima mon amour reflects the traumatic situation of complete political and ethical disorientation. Its iconography begins with nuclear fission and ends with abstract, unidentifiable moving elements. Off-screen, a male voice says in a strong Japanese accent, “Tu n’as rien vu à Hiroshima” (You saw nothing at Hiroshima). Like Adam and Eve after the Fall, two traumatised protagonists search for a future below the jagged outline of the annihilated city – a future beyond the ruins of the past. To

present-day viewers, the film feels like a celebration of the end of history in the unfathomable, sultry Japanese night. In the magical silence that follows the cataclysm, all that remains of culture is a vast graveyard. The era gradually segues into Postmodernity. Hubermann comments, “What is at stake is not the actual discontinuation of the historical process, or of artistic activity, but the course of history that survives its end because it has fed on it, on the phenomenology of an art that cannot be stopped by the threat of death but, on the contrary, is being entertained by it – as the ever-repeated, ever-abolished renewal of its own death sentence.”

In his Darmstadt lectures, Paul Klee discussed “cosmogenetically developed” painting, and he called one of his angel abstractions *Engel im Werden* (Becoming an Angel), explaining that the point was less the angel itself than its place of creation, the location of its genesis. The statement defines the principle of the creation of an imaginary space. The transcendence of existence is located in an exterior point and cannot be defined more precisely; the vanishing point lies beyond the image – it is shapeless, undefined, incomprehensible. And its location is a random one, so that an “imaginary” space may be created from its external location, from its perspective.

Angelus novus unites the realms of the living and of the dead in a way in which they can only be perceived from an outside perspective – the angel’s view. In short, the watercolour is a closed semantic system that embodies the paradoxical ideal of perfection because it is imperfect, because the angel’s button eyes reveal nothing that can only be seen from an exterior location. And that is why the painting remains silent: “Tu n’as rien vu à Hiroshima.”

Wenn ein Mensch
die Hölle nicht versteht,
so versteht er
nicht sein eigenes Herz.

Alfred Tennyson



Fazal Sheikh

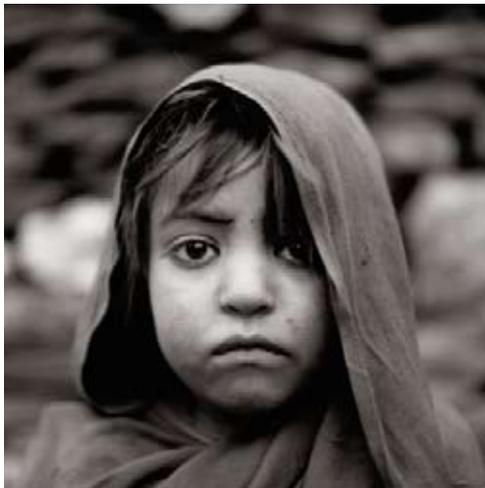
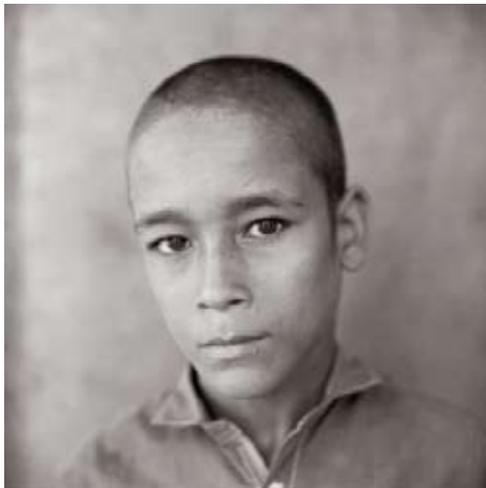
Ohne Titel, Aus: *Afghan Children Born in Exile*

Afghan Children Born in Exile

In the late 1990s New York-born photographer Fazal Sheikh documented the situation in Afghan refugee camps in northern Pakistan. But we can see no wounds, no insalubrious sanitary conditions, no famine. What our eyes are presented with are tellingly entitled portraits of children and adolescents: “When two bulls fight, the leg of the calf is broken,” Fazal Sheikh writes.

These are *Afghan Children Born in Exile*. They do not know their country of origin. Their faces are mask-like and betray no emotion – not even a hint of a smile. These children belong to a community that has not yet seen its homeland.

Many conflicts have been visited on Afghanistan: the Mujaheddin’s struggle against Soviet Russia; the brutal fighting between various factions within the country itself; the Taliban regime. The children’s large eyes reflect the sorely afflicted country – in this sense, each one of them is an “angel of history”.



Fazal Sheikh, Ohne Titel, aus: Afghan Children Born in Exile



Nan Goldin

Nan one month after being battered

The American photographer Nan Goldin's work is about sex, drugs and violence. Her unflinching images are inspired by her own life and the lives of her friends.

Her self-portrait of 1984 shows the face of the artist, Nan Goldin, disfigured by a serious attack one month previously. The skin and one of her eyes are still discoloured. She looks at the camera with reproach. Who is she looking at? Us? The lover who battered her with his fists? Herself?

Her face bears the scars of an intimate relationship that flipped from closest intimacy, togetherness and love into disdain and ignorance, lack of respect and violence. Paradise is lost again, it has turned into relationship hell. Goldin's photograph confronts us with direct evidence of physical violence. It presents a mirror-image of the other self, revealing processes that usually remain hidden. We realize with consternation what we are capable of inflicting on ourselves – either by beating someone up, or by challenging someone to beat us up. Ultimately, hell is us.



Alberto Giacometti
Frau aus Venedig I



Ralph Eugene Meatyard
Romance of Ambrose Bierce #3, aus: Portfolio # 3

Vom Paradies kann ich
nicht sprechen,
denn ich war nicht dort.

Sir John Mandeville (14. Jhd.)



Dmitri Baltermants

Chto takoe chelovek? (What kind of man is this?)

In World War II, Russian photographer Dmitri Baltermants was a Red Army photo journalist. His photos document the collective shock and the horrors of war and individual suffering.

The photograph *Chto takoe chelovek?* (*What kind of man is this?*, aka *Grief*, or *Lamenting the Dead*) was taken following the 1942 Nazi massacre at the Krim town of Kerch. Fallen men are strewn across a field. The darkening sky underscores the dramatic mood. The world seems to have come to a standstill; the scene looks frozen, dead. Survivors desperately search for their relatives. A woman has discovered her husband among the corpses. Another is doubled up in grief, her hope instantly dashed that he might have survived. Baltermants has captured that moment of devastating truth, the instant when she knows that he will never return. There is no longer any doubt, only monumental grief.



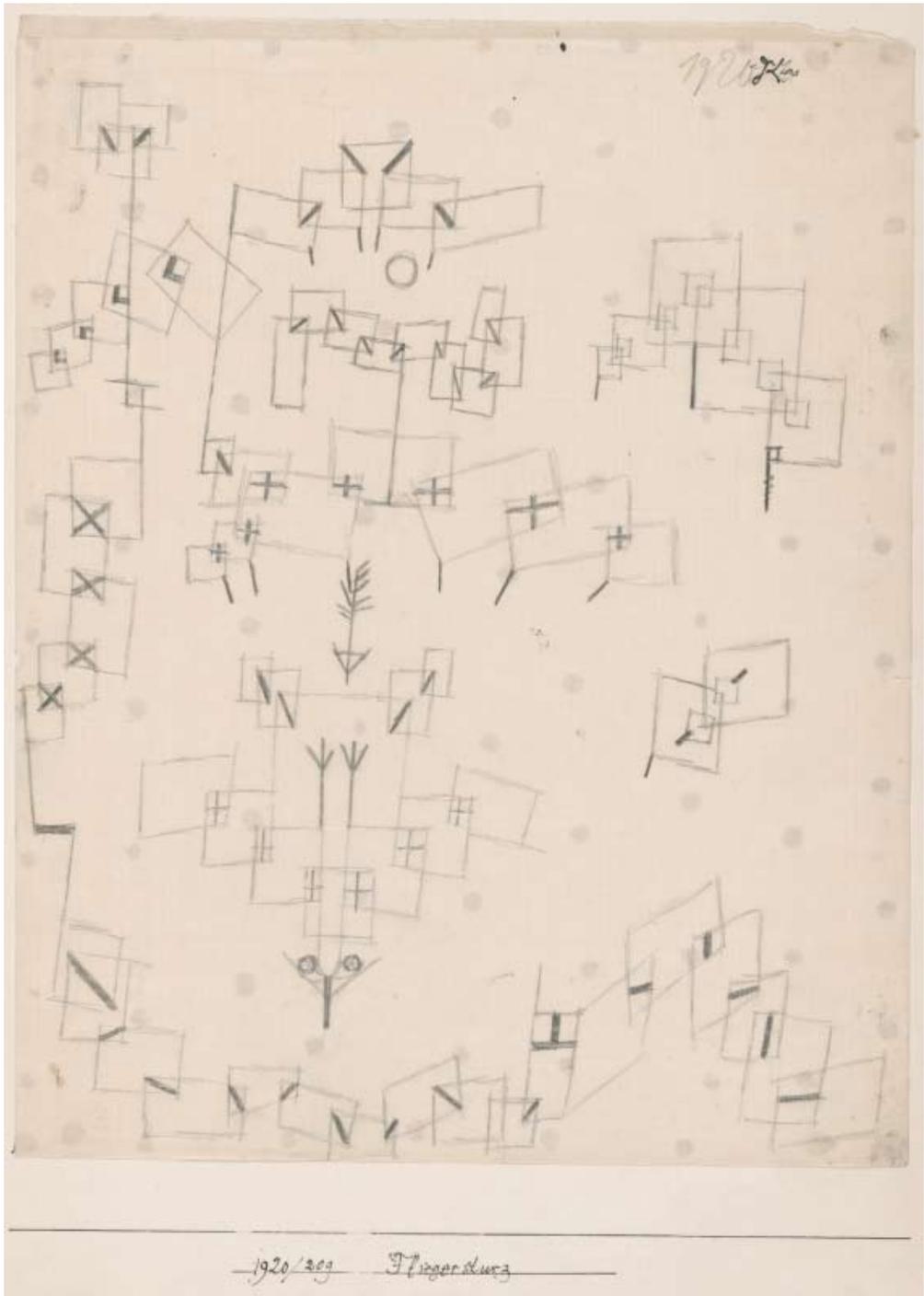
Pablo Picasso

Sueño y mentira de Franco (The Dream and Lie of Franco)

The outbreak of the Spanish Civil War in 1936 fired up Pablo Picasso's political commitment and he expressed his anger and condemnation through his art. In recognition of his achievements on behalf of the Republican side, he was elected director of the National Museum, the Prado of Madrid, *in absentia*.

On January 8, 1937, he embarked on two large engravings with nine scenes each, entitled *Sueño y mentira de Franco*. He completed the first sheet on the same day. It shows caricatures of general Francisco Franco. The second sheet, containing one caricature, two allegories on suffering Spain, and two representations of the Republican bull tackling the "Franco monster", remained incomplete until June 7. The four sequences created in June depict the screaming woman and the mothers worried about their children. We know these motifs from *Guernica*, his great anti-war mural for the Paris World Fair of 1937 that was Picasso's response to the bombardment of the small Basque town of Guernica.





Paul Klee
Fliegersturz, 1920



Paul Klee
Krieg in der Höhe



Paul Klee
 Sturz, 1933
 vorzeichen schwerer Schicksale, 1914
 Angelus militans, 1939
 Die beiden Betroffenen, 1913



1921/21 Der grosse Kaiser, zum Kampf gerüstet.

Paul Klee, Der grosse Kaiser, zum Kampf gerüstet, 1921



Pietro Mattioli

Y. Tanguy, aus: Portfolio Soldaten

Beuys, aus: Portfolio Soldaten

F. Léger, aus: Portfolio Soldaten

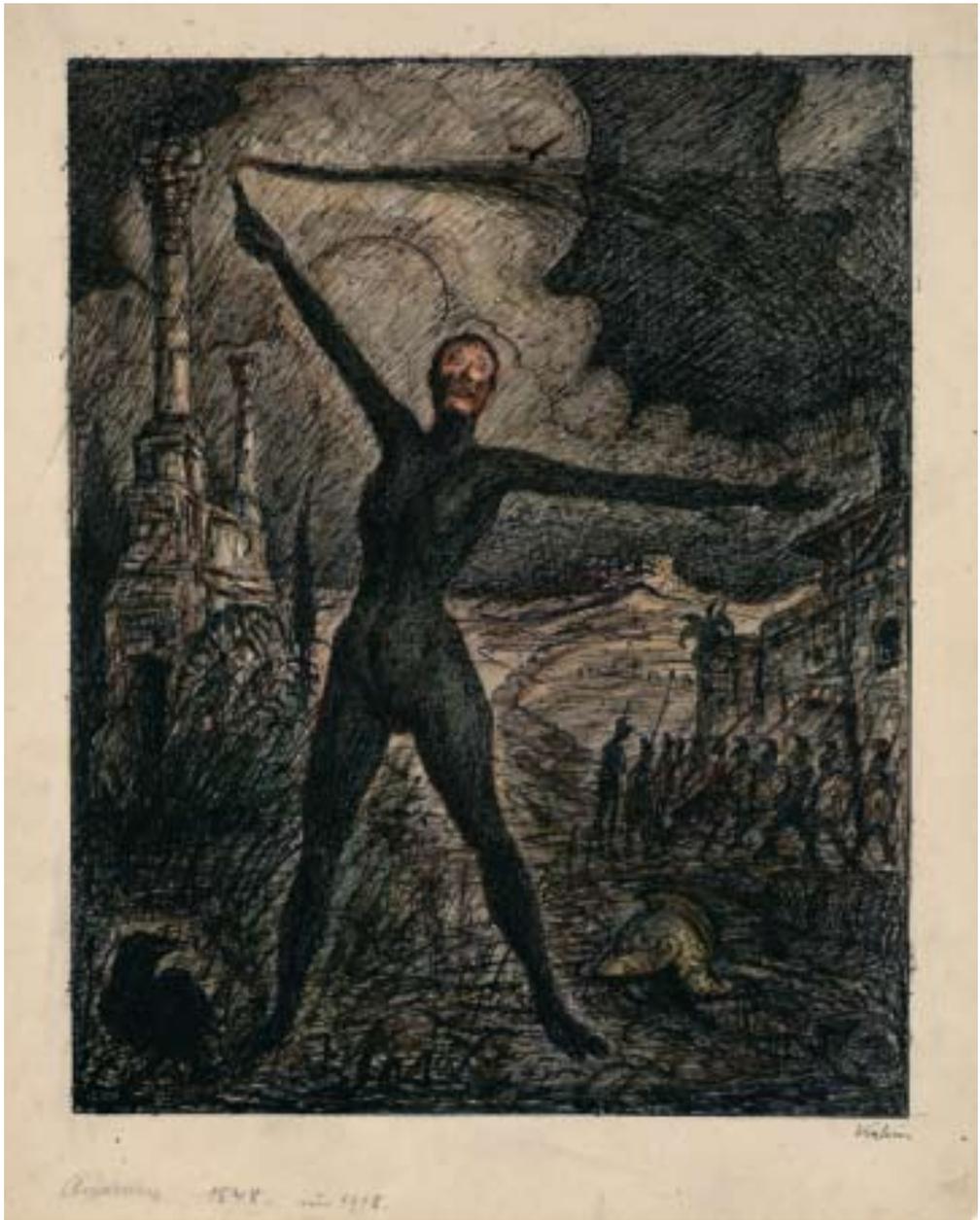
Max Ernst, aus: Portfolio Soldaten

Lucio Fontana, aus: Portfolio Soldaten

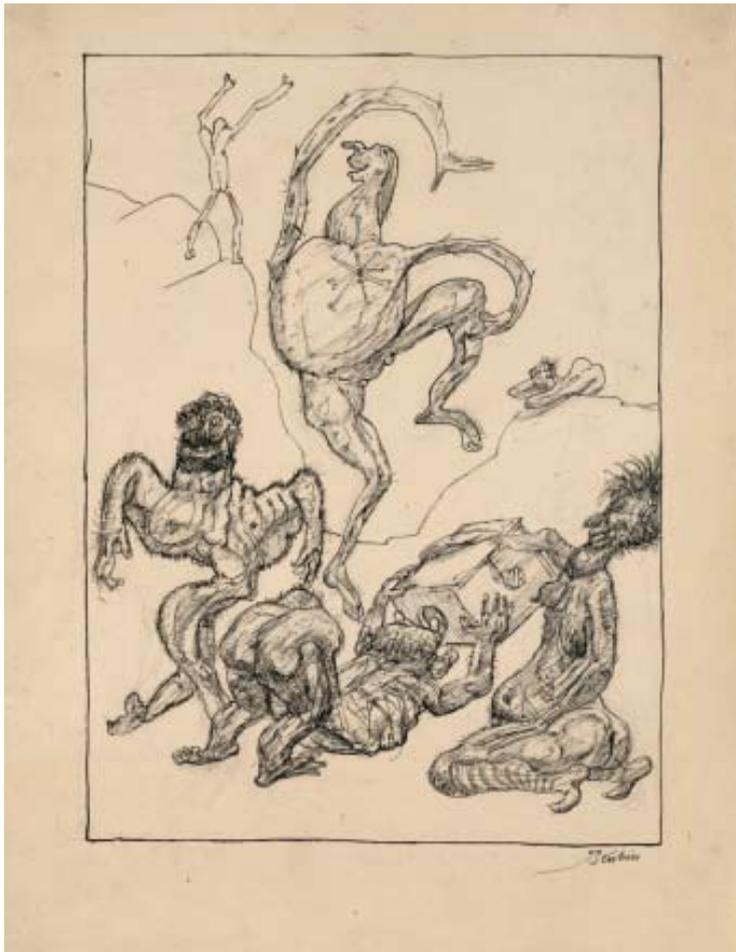
G. Braque, aus: Portfolio Soldaten

Alle Bemühungen um die
Ästhetisierung der
Politik gipfeln in einem
Punkt. Dieser Punkt
ist der Krieg.

Walter Benjamin



Alfred Kubin
Anarchie



Alfred Kubin
Der Guckkasten (The Looking Box)

Alfred Kubin's life (1877-1959) was fraught with crises, a fact reflected by an oeuvre shot through with dark undertones. He focused almost exclusively on drawing, producing works that oscillate between dream and nightmare, mingling the real and imaginary at various levels and in various systems, and that can only be described as fantastic in every respect. Kubin's monsters, chimaera and daemons reveal the fears and horror fantasies that beleaguered him.

The sheet entitled *Der Guckkasten* shows four figures with both human and insect features as well as strangely twisted extremities. The middle figure in the foreground is looking into a peep box whose contents remain concealed from the viewer.

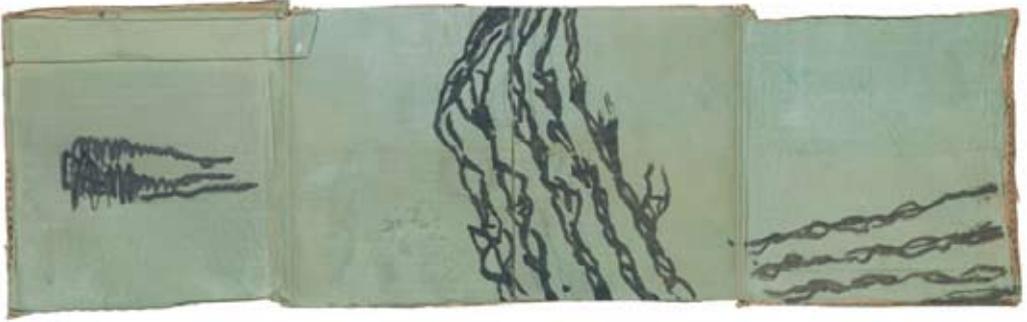
Anarchie depicts Kubin himself in the guise of a female figure in black holding a whip above her head. A crow sits at her feet; a helmet has been placed on the ground to the right behind her. A troop of soldiers moves across the middle ground. The scene is set in front of buildings of which one has fantastically-shaped tower structures of uncertain functionality.

Who, if I cried out, would hear me among the angels' hierarchies? and even if one of them suddenly pressed me against his heart, I would perish in the embrace of his stronger existence. For beauty is nothing but the beginning of terror which we are barely able to endure and are awed because it serenely disdains to annihilate us. Each single angel is terrifying.

Rainer Maria Rilke



Anselm Kiefer
der Engel der Geschichte



Interior of the Temple



Luc Tuymans
Kristallnacht
Studie zu Gaskammer (study for Gas Chamber)
Sick children

The three studies by Belgian painter Luc Tuymans on loan from Kunstmuseum Bern do not tell stories, they present historical facts.

The unprepossessing watercolour study for the painting *Gaskammer* signalled the beginning of Tuymans' exploration of the representation of horror. A few almost tenderly applied brushstrokes contrast with black windows and drain grates. They irritate the viewer, drawing his eye in and forcing her to take a closer look.

The artist has been called the painter of the unpaintable. His works rely on and address historical knowledge. *Kristallnacht* is an abstract gouache on corrugated cardboard with black brushstrokes on darkened, green ground. To understand its title, one needs have seen images of synagogues destroyed and flattened by the Nazis in the night from November 9 to November 10, 1938.

Luc Tuymans invariably paints after photographs or video stills, drawing his visual inspiration from the history of the recent modern era. While he focuses on collective and individual crimes, he does not depict their horrifying facts. It is the titles and images evoked by the images that engender the horror.



Adolf Wölfli
Trauer=Marsch Seite 3,122-3,324 (Heft ohne Titel)

Handwritten text in German, likely a diary or journal entry, covering the top half of the page.



Handwritten text in German, continuing the diary or journal entry, covering the top half of the page.



Handwritten text in German, covering the top half of the page.

Deutsche Ostfrontaufstände in Bessarabien



Handwritten text in German, covering the top half of the page.



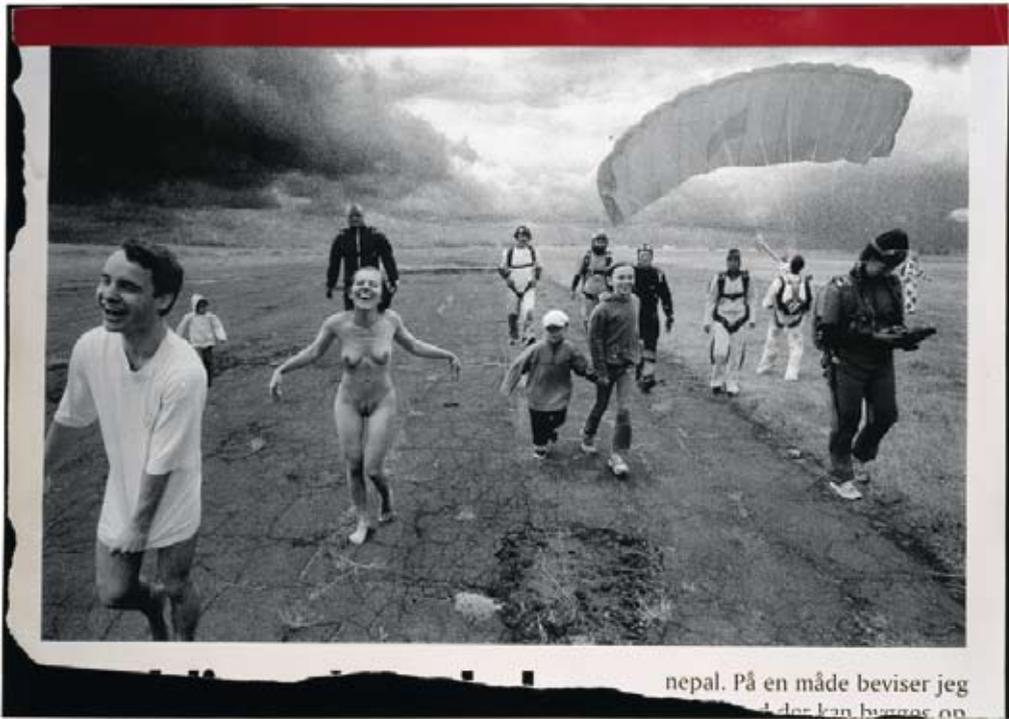
Handwritten text in German, covering the bottom half of the page.



MEI ER MANN
LÄUFT
DURCH DEN
SCHNEE

Ich begreife nicht, wie
eine reine Hand eine
Zeitung berühren kann,
ohne Krämpfe
von Ekel zu bekommen.

Charles Baudelaire



Zbigniew Libera

Nepal, 2003, from the Posytywy series, 2002-2003

In *Nepal* Polish artist Zbigniew Libera quotes a historical photograph with negative connotations. It immediately evokes Nick Ut's Pulitzer-Prize winning press photograph that shows children running away from a napalm attack. In the centre is naked Kim Phuc, eight years old at the time, who had suffered major burns. The people in Libera's montage, however, do not scream but smile and run for fun. They have been arranged exactly according to the original but the road has been transformed into a parched field. Despite the happy faces, the mood is sombre beneath a threatening sky.

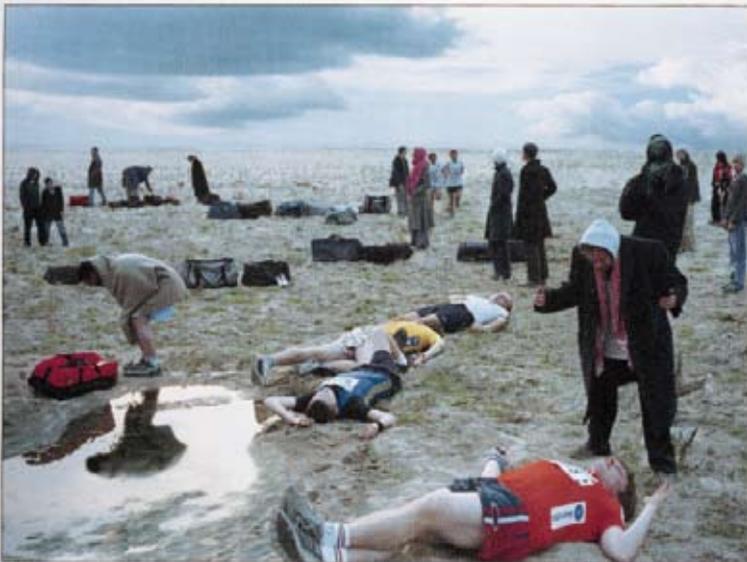
Our attention is immediately drawn to the naked young woman who seems to run towards us, leaning forward and with slightly raised arms. In contrast to its model, Libera's image does not make sense. We cannot explain what the naked woman is doing among the other people, some of whom have hang-gliding equipment.

By presenting the image as a press photo, making it look as though it had been torn from a magazine, the artist adds one more narrative layer. A text fragment can still be read at the bottom, right. It reads *Nepal*, a direct evocation of "napalm".

И финиш

г России. Тридцатый путь 16 от восьмью месяцев. туре, за- заду две интриги: низший дивизионной приближе- же меньше.

не заметно тусуют щих игроков. очки ни в коем случае не отдадут. Наиболее эгоистично высказыва- жит Роману Гусеву. илатинен. Москвы ился полузащитник щик его выступле- миллионов. В Казани з победу, чтобы же- жик попали в Кубок. эта команда будет «ставка» России». се и обоснованное жко, к сожалению, ит всем этим сло- все-таки проигра- ри таком раскладе ит бронзовые меда- ванно получит пу- лова от России на с. Возможность для евра уиэ позволит еблизке займется



итации в Мет и без- ло факторов соперников допустим, оги помать р- на? Еще ма- вичное затр- в ситуации также чудес- спективы, к- ный резуль- за и выход в вничью с республи- обычно име- материалы пидируем? мство в пре- нено важно- ком много- что выиграл сто не пред- шиться затр- ружили, а р- бочих мест... И так как- ний тур, то- предскажут- им, что это- че. В конце выводе



Zbigniew Libera
Mieszkancy, aus: Pozytywy
Porazka W Przelaju, aus: Pozytywy



Galic/Gredig

Ohne Titel, aus: Ma biće bolje, 2001–2005

Goran Galic, born Lucerne 1977, and Gian-Reto Gredig, born Chur 1976, live in Zürich. Their work is inspired by the joy and fascination of images that pull us into their worlds; they also revel in iconoclasm, doubting the image, embracing the notion that images can mislead and lie, and that they require language or a certain arrangement to provide context and become legible.



Galic/Gredig
Ohne Titel, aus: Ma biće bolje, 2001–2005



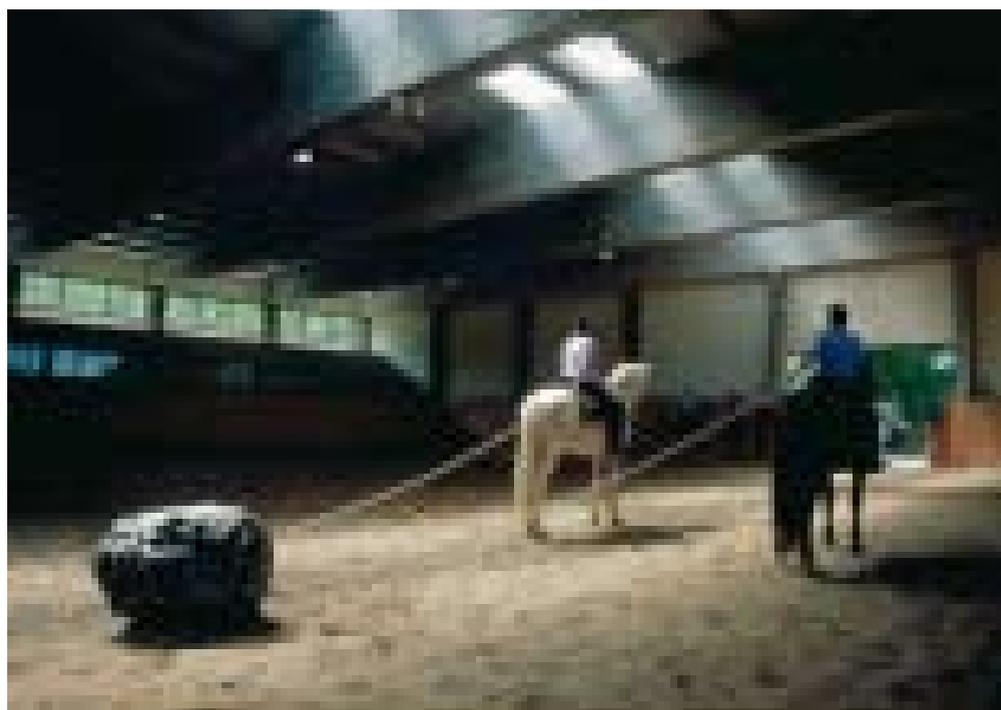
Fernando Sánchez Castillo

Gato Rico muere de un Ataque al Corazón en Chicago/Rich Cat Dies of Heart Attack in Chicago

Fernando Sánchez Castillo explores the relationship between history and politics, art and power, the public realm and collective memory. His source material is what is left of the past in the form of statues and monuments.

His video *Gato Rico muere de un Ataque al Corazón en Chicago / Rich Cat Dies of Heart Attack in Chicago* deals with Spain's more recent history. The dictatorship of Francisco Franco lasted 36 years, ending only on his death in 1975. The video's absurd title refers to a Sao Paulo newspaper headline from 1968, published the day the Brazilian government abolished freedom of the press. The article itself did not report relevant topical news but only an utterly irrelevant factoid.

The video shows the severed head of a bronze statue being subjected to various kinds of human and mechanical abuse. It is a symbolic act whose ineffectualness is heightened to the point of the absurdly comic. Accompanied by dramatic classical music, the monumentally aesthetic images show crowds of people kicking the head, waving flags, throwing stones, pouring first water, then petrol on it and lighting it. The head is then attached to a rope tied to an armoured vehicle, and dragged around. It is battered but not destroyed. A farmer comes across the dented "found object" – he gives it a new lease of life as a water trough for his donkey.



Fernando Sánchez Castillo
Gato Rico muere de un Ataque al Corazón en Chicago/Rich Cat Dies of Heart Attack in Chicago



Jeff Wall
The Crooked Path

The Front Garden in the Fertile Country



***Angelus novus*, tethered helium balloon**

Balloon specially made for the garden project *East of Eden. A Garden Show* at Zentrum Paul Klee.

In reference to the leitmotif of *Lost Paradise*, the exhibition in the lower-floor gallery of Zentrum Paul Klee, the balloon bears three reproductions of Paul Klee's *Angelus novus*, 1920, 32. It transports visitors up to the heavenly height of sixty metres, whence they can view the world from the angel's perspective – with their futures behind them, seeing only what is already past – “Angels of History” themselves.





Zentrum Paul Klee



Paul Mc Carthy
Complicated Pile, 2007

Complicated Pile by the American performance artist and sculptor Paul McCarthy constitutes a gigantic monument behind the waves of Zentrum Paul Klee. Constructed from canvas and held aloft by air from a blower, the fifteen-metre object is an exact replica of a pile of dog excrement. The prototype was dropped on the floor of the artist's studio by his own dog, and transposed into the huge three-dimensional structure exactly to scale.

McCarthy is renowned for his caustic comments about the dark side of American culture. Since his early years he has looked into the abyss of civilisation where sex, power and double standards hold sway. Scatology is a recurring theme in his work. For example, he and his artist friend Jason Rhoades presented *Shit Plug* (2002), a collection of excrement samples in glass bottles. The artistic gesture of dropping a monumental, *Complicated Pile* of dog poo, however, can only be read as a comment on the state of the world.







Sol LeWitt

Cube 2008

The son of Russian immigrants, Sol LeWitt was born in Hartford, Connecticut in 1928 and died in New York in 2007. The trailblazer of Concept Art has left a complex oeuvre consisting of wall drawings, gouaches, drawings, prints, photographs and books; he also created three-dimensional works. A key geometrical figure employed from his earliest days is the cube. The *Cube*, consisting of lime sandstone and measuring approximately 5 x 5 x 5 metres, has been erected behind Renzo Piano's three hills of Zentrum Paul Klee's Land-Art sculpture. The search for a permanent location for the *Cube* triggered an intense debate in Zürich in the 1980s and 1990s on art in the public realm. Now it has found at least a temporary home in Bern.



Claudia und Julia Müller
Nachtwald (Night forest), 2008

Three dark paintings have been placed on the meadow in front of the residential buildings along the Wysloch valley, their dimensions approximating those of the façades. The theme of the triptych is the forest – more precisely the night-time jungle. We can see segments of huge tree trunks outlined against a dark sky, with web-like delicate small trees and bifurcations between them. Other images gradually emerge from this night forest. The gigantic painting toys with our perception: wherever we turn, we see faces or individual sensorial organs such as the tongue, an ear or an eye. This is how *Nachtwald* conjures up dark fantasies, creatures, nightmares and daemons. The complex picture puzzle created by the sisters Claudia and Julia Müller from Basel stands in a line of works that present visual illusions based on their drawings.







Claire Fontaine

Ibis redibis non morieris in bello, 2006/08

A circle of neon words attached to the tower of Villa Schöngrün, which houses the restaurant of Zentrum Paul Klee, reads “YOU WILL GO TO WAR COME BACK NOT DIE”. In Greek mythology as related in Latin, this was the Sibylline answer to soldiers who consulted the oracle about the outcome of their mission before they went to war. It can be read in two contradictory ways: “You will go and return, but not die in war.” Or: “You will go and not return, but die in war.” What matters is whether a pause is made before or after the word “non” – but the Sibyl did not tell the soldiers that.

The piece was created by Claire Fontaine, a Paris-based collective founded in 2004, who “lifted her name” from a popular French brand of exercise books. However, “fontaine” is also associated with a number of illustrious artists such as Marcel Duchamp, whose *Urinoir* is called *Fountain* in English, or Bruce Naumann, who created a *Selfportrait as a Fountain*. Claire Fontaine have declared themselves “a readymade artist” and their art often resembles other people’s work. They perceive their method not as Appropriation Art, but as acts of “lifting”, or theft, in the spirit of Robin Hood. Working in neon, video, sculpture, painting and text, they call for civil disobedience and political agitation.



Aernout Mik
Scapegoats, 2006

Aernout Mik, born 1962 in Groningen (NL), is one of the most highly regarded international video artists of his generation. He develops absurd scenes of latent disaster scenarios. Painstakingly constructed, they are shown as loops. Mik toys with reality, misleading his viewers. His videos are based on collective ideas, for example of how policemen treat immigrants; but he deliberately refrains from doing any research into what they actually do. Using the “human material” – lay actors and actresses – like a sculptor, he creates “living installations”. In *Scapegoats* we can see soldiers guarding civilians in a vast hall. But the situation changes – for example when machine-gun-toting children begin to drive adults ahead of them – and it soon becomes unclear who guards whom. The fact that Mik does not use language makes the situation even more mysterious.





Joep van Lieshout
Wellness Skull

Dutch artist Joep van Lieshout's works explore the interface of art, architecture, design and hedonism. He designs entire cities, including their functions, and develops objects and installations. His work deals with housing, catering, waste management, transportation and procreation. In the context of *East of Eden. A Garden Show*, Zentrum Paul Klee presents his oversize skull – 4.5 m tall and 6 m in diameter – that contains a wellness centre. In the neck of the skull is a small bath. The head of the Skull contains a sauna. When it is working, hot steam pours out of its eye sockets. The *Wellness Skull* stands for pleasure and health, vanity and decadence. The piece refers to dying and decadence; it symbolises death, belief in the hereafter, and the end of life.





Pierre Huyghe

All But One/ Alle ausser einem, 2002

The complex work of Paris-based artist Pierre Huyghe consists of public interventions, installations, films, videos, texts, photographs, computer animations, sculptures and architecture. He is renowned for his combinations of reality and fiction. His installations and films, often based on the appropriation of real and fictitious scenarios, address the questions of time and collective memory. Pierre Huyghes responds to existing phenomena, adopting topics from popular or traditional culture, cartoons and the cinema. In the context of the project *East of Eden. A Garden Show*, ten wind chimes will be placed around the Egelsee pond. They are from an edition created in 2002 and entitled *All But One/ Alle ausser einem*.





Thomas Hirschhorn

Holzweg (Wrong track), 2008

This is the first time that Paris-based Swiss artist Thomas Hirschhorn presents a major work since Federal Councillor Christoph Blocher was voted out of office in December 2007. The outdoor installation *Holzweg*, set in a woodland near the Ostermundigen quarry, has been designed and created specially for Zentrum Paul Klee. The installation is about violence as such, and about the will to confront it.

A *Holzweg*, a dead-end track in dense woodland, is “the wrong track”. But, according to Hirschhorn, we still have to continue until we have reached the end, which is a place of struggle between nature and art.

The forest venue stands for the field of conflict. Those who walk to the end in the dense forest will face an installation that consists of a white car; natural and synthetic wood of all sizes; African sculptures; garden chairs; and other materials from the artist’s studio. In his opinion, we have to face and deal with violence and negative forces as they are an unavoidable, integral part of our world.





Gerda Steiner & Jörg Lenzlinger
Die Verquickung (The Connection), 2008

Die Verquickung is the most recent, monumental work by Swiss artists Gerda Steiner and Jörg Lenzlinger. For the exhibition cycle *East of Eden. A Garden Show*, they invested weeks of painstaking work to transform the 150 metres of the “Museumsstrasse” at Zentrum Paul Klee into a delicate artificial jungle. Steiner and Lenzlinger resemble our patron artist, Paul Klee, in that they are equally punctilious and patient – labels the artist couple are happy to accept, even mentioning their predilection for science and everyday humour which they share with Klee.

New poetic elements are created by combining branches and special plant material from the Botanical Garden of Bern with materials from their own stores. Each detail tells a story – of their travels, of things personal and alien, and of their amazement at the world. Two goblin-like “suspended objects” that oscillate between the ground and lower floors of the Middle Hill of Zentrum Paul Klee are part of the system. Like heaven and hell, they provide a *Connection* between the two exhibitions, *In Paul Klee’s Enchanted Garden* and *Lost Paradise – The Angel’s Gaze*.



Yoko Ono
Wish tree, 2008

The *wish tree* is based on a concept by Japanese performance artist Yoko Ono. She invites each visitor to write their most urgent wishes on a slip of paper, then tie it to the *wish tree*. The wishes will be collected and buried on a special site in Iceland. It is a site that contains all the wishes that have been written down and attached to Yoko Ono's *wish trees* all over the world.

The artist refers to a Japanese tradition whereby wishes are recorded on slips of paper and brought to particular sacred locations. The *wish tree* outside Zentrum Paul Klee requires visitor participation and intervention. In context with the exhibition *Lost Paradise – The Angel's Gaze*, the tree is a bearer of hope, and a mute wellspring of utopias of a promising future.







Livias Garten (Livia's Garden)

The project *Livia's Garden* was developed by the Zurich University of Applied Sciences at Wädenswil in cooperation with Zentrum Paul Klee. The very young Livia Klee, who was to become the artist's daughter-in-law, met his son Felix in the grounds of the Bauhaus in Dessau. A "Bauhaus garden" has been recreated outside Zentrum Paul Klee. It takes us on a journey into the past and into the kind of cultivated nature that Klee helped to create when he was a Master at the Bauhaus. *Livias Garten* is a complex world of long planting beds, shrubs and flowers, willow huts and earth mounds. Visitors young and old are encouraged to play in it, to hide, relax and explore.



31. Mai. bis 26. Oktober 2008
Zentrum Paul Klee, Bern
Jenseits von Eden – Eine Gartenschau
Lost Paradise – der Blick des Engels

Werkliste

Francis Alÿs, *Untitled, (An Eye for an Eye)*,
2000–2003, Courtesy the artist and Galerie Peter
Kilchmann

Nobuyoshi Araki
Untitled, aus der Serie *Bondage*, 1997, Farbfotografie,
51 x 61 cm, Sammlung Thomas Koerfer
Untitled, aus der Serie *Private Diary*, 1996, Farbfoto-
grafie, 51 x 61 cm, Sammlung Thomas Koerfer

Hugo Ball, animierte Fotografie 2005, Kunstmusset-
zung, Zürich

Dmitri Baltermants, *Chto takoe chelovek? (What kind*
of man is this), 1943, Abzug auf Silbergelatinepapier,
48 x 57.3 cm, Sammlung Thomas Koerfer

Max Buri, *Bildnisstudie eines bärtigen Mannes*, um
1895, Oel auf Leinwand, 25.2 x 20.6 cm,
Kunstmuseum Bern, Geschenk Emil Buri, Oberhofen

Larry Clark, *Accidental Gunshot Wound*,
aus: *Tulsa Portfolio*, Publishing Inc., NY,
1980, Silbergelatine-Abzug, 20.8 x 31.3 cm,
Sammlung Fotomuseum Winterthur

Tacita Dean, *Russian Ending*, 2001, 19-teilig, Foto-
gravur, Sammlung Fotomuseum Winterthur, Ankauf
mit Unterstützung von Thomas Koerfer

Olafur Eliasson, *Ohne Titel*, aus: *Island Series*,
C-Print, 60 x 89 cm, Sammlung Fotomuseum
Winterthur, Dauerleihgabe Sammlung Andreas Züst

Peter Fischli/ David Weiss, *Ohne Titel (Kleine Wurzel)*,
1987, Synthetischer Gummi, gegossen, 46.5 x 57 x 37
cm, Courtesy the artists and Galerie Eva Presenhuber,
Zurich; Monika Sprüth & Philomene Magers,
Cologne/Munich/London; Mathew Marks Gallery,
New York

Claire Fontaine
Ibis redibis non morieris in bello, 2006/2008

Robert Frank, *Hoboken, New Jersey*, 1955/c.1990,
Silbergelatine-Abzug, 38.9 x 58 cm, Sammlung
Fotomuseum Winterthur, Nachlass George Reinhart

Goran Galic/Gian-Reto Gredig, *Ma bice bolje*,
2001–2005, C-Prints und Video auf DVD, 14:15 Min,
auf Aluminium, Sammlung Fotomuseum Winterthur,
Ankauf mit Unterstützung des Bundesamtes für Kultur

Alberto Giacometti, *Frau aus Venedig I*, 1956, Bronze,
106 x 13.5 x 29 cm, Kunstmuseum Bern

Nan Goldin, *Nan one month after being battered*,
1984, Cibachrome Print, 50.8 x 61 cm,
Sammlung Thomas Koerfer

John Gossage
Liesenstr., aus: *Berlin in the Time of the Wall*,
1988/2006, Silbergelatine-Abzug, 23.3 x 16.8 cm,
Sammlung Fotomuseum Winterthur, Ankauf
mit Unterstützung der Johann Jacob Rieter-Stiftung,
Winterthur
Inside the "No mans Land", *Lennéstr.*, aus: *Berlin in*
the Time of the Wall, 1985/2006,
Silbergelatine-Abzug, 36.3 x 45.5 cm, Sammlung
Fotomuseum Winterthur, Schenkung John Gossage im
Gedenken an George Reinhart

Hiroshima Peace Memorial Museum
Melted head of Buddhist statue, Mikio Karatsu,
1988/07/16, 12.5 x 10.5 x 4.5 cm
School Uniform, *Segawa Masumi*, 2001/09/27,
12.5 x 10.5 x 4.5 cm
Marble, *Yukimi Matsuda*, 1983/06/29,
12.5 x 10.5 x 4.5 cm
Dress, *Hiroshi Terao*, 1973/07/30, 53 x 94 cm
Ceramic Bottle, *Yoshiaki Chagawa*, 2001/01/18,
Keramik

Thomas Hirschhorn, *Holzweg*, 2008, Installation

Ferdinand Hodler (zugeschrieben), *Studienkopf nach*
einem kahlköpfigen Alten im offenen Hemd,
um 1874, Öl auf Leinwand auf Karton aufgezogen,
51 x 35 cm, Kunstmuseum Bern

Pierre Huyghe, *All But One/ Alle ausser einem*, 2002

Anselm Kiefer, *der Engel der Geschichte*, 1989, Acryl,
Emulsion und Deckweiss auf Photographie, Collage,
84 x 92.5 cm, Sammlung Gerd de Vries, Berlin

Alfred Kubin
Die Leimfabrik, 1912, Tusche, Feder, aquarelliert,
19.9 x 31.2 cm
Der Guckkasten, um 1915, Tusche, 36.4 x 26.4 cm,
Angst, ca. 1900, Tusche, Feder, laviert, gespritzt,
24.8 x 32.4 cm
Anarchie, 1912–1915, Tusche, Feder, aquarelliert,
38.8 x 30.9 cm
Haushammerlinde, ca. 1900, Tusche, Feder, laviert,
gespritzt, 16.3 x 30.4 cm
alle ALBERTINA, Wien

Salomon Landolt, *Brand einer Kirche*, Oel auf Holz, 30.6 x 36.5 cm, Kunstmuseum Bern, Geschenk Herr von Fischer-Manuel, Bern

Pierre Nicolas Legrand (de Sérant), *Kains Brudermord*, um 1820, Oel auf Leinwand, 67 x 81 cm, Kunstmuseum Bern, Geschenk Elise Neynens-Kissling, Bern

Leopold Lindberg, *Matto regiert*, 1947, Film (Ausschnitt)

Sol LeWitt, *Cube*, 2008, Kalksandstein, 5 x 5 x 5 m

Zbigniew Libera

Pozytywy, 2003, 8-teilige Serie, C-Print, 129 x 170.5 cm, Sammlung Fotomuseum Winterthur, Schenkung Thomas Koerfer
Concentration Camp, 1996, Lego-Bausatz, Haus der Geschichte der Bundesrepublik Deutschland, Bonn

Pietro Mattioli

Portfolio Soldaten, 1991–1994, 9 Silbergelatine-Abzüge, Sammlung Fotomuseum Winterthur

Paul McCarthy, *Complicated Pile*, 2007, Vinyl überzogenes Nylonfabrikat, 6 Gebläse, Unikat, 1575 x 3350 x 1580 cm, Courtesy the artist and Hauser & Wirth Zürich London

Jean-Luc Godard, *De l'Origine Du XXIe Siecle*, 2000, Film

Paul Klee

Die beiden Getroffenen, 1913, 85, Feder auf Papier auf Karton, 7,1 x 8 cm, ZPK, Bern
Der Deutsche im Geräuf, 1914, 167, Feder auf Papier auf Karton, 16,4 x 24,8 cm, ZPK, Bern
tod auf d. Schlachtfeld, 1914, 172, Feder auf Papier auf Karton, 9/8,5 x 17,3/17,6 cm, ZPK, Bern, Schenkung Livia Klee
Krieg in der Höhe, 1914, 173, Feder auf Papier auf Karton, 12 x 17/17,5 cm, ZPK, Bern
vorzeichen schwerer Schicksale, 1914, 178.a, Feder auf Papier auf Karton, a) 7,3 x 18,8 cm b) 8,9 x 11,8 cm, ZPK, Bern
Der Tod für die Idee, 1915, 1, Lithographie auf Karton, 15,6 x 8,6 cm, ZPK, Bern
nebel überziehn die untergehende Welt, 1915, 15, Feder auf Papier auf Karton, a) 8 x 4,6 cm b) 11,3 x 12,1 cm, ZPK, Bern
Zerstörung und Hoffnung, 1916, 55, aquarellierte Lithographie, 40.5 x 33 cm, ZPK, Bern
als ich Rekrut war, 1916, 81, Feder auf Papier auf Karton, 17,3 x 11 cm, ZPK, Bern, Schenkung Livia Klee
Weihnachtsarbeiten für die Feldgrauen, 1916, Hinterglasmalerei, 12,9 x 17,8 cm, ZPK, Bern
Millionenmord das macht nichts, 1918, 7, Feder auf Papier auf Karton, 21,5 x 12,8 cm, ZPK, Bern,

Schenkung Richard Sisson

Vogel-Flugzeuge, 1918, 210, Bleistift auf Papier auf Karton, 21,7 x 27,4 cm, Privatbesitz Schweiz, Depositum im ZPK, Bern

Angelus novus, 1920, 32, Ölpause und Aquarell auf Papier auf Karton, 31,8 x 24,2 cm, Collection of the the Israel Museum, Jerusalem, Schenkung John und Paul Herring, Jo Carole und Ronald Lauder, Fania und Gershom Scholem

Angelus novus, 1920, 69, Bleistift auf Papier auf Karton, 30 x 22 cm, Privatbesitz, Schweiz

Fliegersturz, 1920, 209, Bleistift auf Papier auf Karton, 27,9 x 22 cm, ZPK, Bern

Der grosse Kaiser, zum Kampf gerüstet, 1921, 131, Ölpause und Aquarell auf Grundierung auf Leinen auf Papier auf Karton, 42,4 x 31,2 cm, ZPK, Bern, Schenkung Livia Klee

Schande, 1933, 15, Pinsel auf Papier auf Karton, 47,2 x 62,6 cm, ZPK, Bern

Sturz, 1933, 46, Pinsel auf Papier auf Karton, 31,3/31,6 x 47,5 cm, ZPK, Bern

er geht, 1933, 80, Bleistift auf Papier auf Karton, 29,5 x 32,3 cm, ZPK, Bern

Anklage auf der Strasse, 1933, 85, Kreide auf Papier auf Karton, 16,9 x 25 cm, ZPK, Bern

Kindermord, 1933, 113, Kreide auf Papier auf Karton, 20,9 x 32,9 cm, ZPK, Bern

Menschenjagd, 1933, 115, Bleistift auf Papier auf Karton, 23/23,2 x 32,3 cm, ZPK, Bern

Blutgericht, 1933, 127, Kreide auf Papier auf Karton, 13,2 x 20,7 cm, Privatbesitz Schweiz, Depositum im ZPK, Bern

Schiesserei, 1933, 131, Kreide auf Papier auf Karton, 8,5 x 21 cm, Privatbesitz Schweiz, Depositum im ZPK, Bern

Gewalt, 1933, 138, Kreide auf Papier auf Karton, 17,1 x 20,9 cm, ZPK, Bern

Fluch ihnen!, 1933, 157, Kreide auf Papier auf Karton, 27,6 x 20,9 cm, ZPK, Bern

an Schnüren, 1933, 175, Kreide auf Papier auf Karton, 32,9 x 20,9 cm, Privatbesitz Schweiz, Depositum im ZPK, Bern

Dressur, 1933, 194, Kreide auf Papier auf Karton, 24,3 x 20,9 cm, Privatbesitz Schweiz, Depositum im ZPK, Bern

hinzurichten, 1933, 202, Kreide auf Papier auf Karton, 32,8 x 20,9 cm, Privatbesitz Schweiz, Depositum im ZPK, Bern

militarismus der Hexen, 1933, 329, Bleistift auf Papier auf Karton, 23,2 x 27,3 cm, ZPK, Bern

auch "ER" Dictator!, 1933, 339, Bleistift auf Papier auf Karton, 29,5 x 21,8 cm, ZPK, Bern, Schenkung Livia Klee

eilen nach Schutz, 1933, 389, Kreide auf Papier auf Karton, 21,7 x 29,8 cm, ZPK, Bern, Schenkung Livia Klee

von der Liste gestrichen, 1933, 424, Ölfarbe auf Papier auf Karton, 31,5 x 24 cm, ZPK, Bern, Schenkung Livia Klee

Geheim Richter, 1933, 463, Kleisterfarbe auf Papier auf Karton, 41,3 x 28,9 cm, ZPK, Bern, Schenkung Livia Klee

heilt, 1939, 435, Bleistift auf Papier auf Karton, 29,7 x 20,9 cm, Privatbesitz Schweiz, Depositum im ZPK, Bern

Luft-ungeheuer, 1939, 628, Bleistift auf Papier auf Karton, 20,9 x 29,7 cm, ZPK, Bern

Angelus militans, 1939, 1028, Kreide auf Papier auf Karton, 44,3 x 29,9 cm, ZPK, Bern

Paul Klees Truppeneinheit der Landsturm-Kompanie, Landshut (Paul Klee: in der Bildmitte, 2. Reihe stehend), 1916, Sommer, ZPK, Bern, Schenkung Familie Klee

Ralph Eugene Meatyard, *Romance of Ambrose Bierce* #3, aus: *Portfolio* # 3, Silbergelatine-Abzug, 17.1 x 17.3 cm, Sammlung Fotomuseum Winterthur

Aernout Mik, *Scapegoats*, 2006, Digitales Video auf Festplatte, Loop, Courtesy carlier / gebauer

Boris Mikhailov, *Sowjet-Montage* (123-teilige Bildserie in 3 Panels), 1968, s/w-Fotografien, teilweise handkoloriert, 180 x 124 x 3.5 cm, Sammlung Thomas Koerfer

Claudia & Julia Müller, *Nachtwald I-III*, 8 - farbiger Inkjet-print auf Netzvinyl, montiert auf Baugerüsten, je 12.25 x 12 x 3.9 m, 2008

Arnold Odermatt, *Wolfenschiessen*, 1969/2004, Silbergelatine-Abzug, 30 x 40 cm, Sammlung Fotomuseum Winterthur

Yoko Ono, *Wish Tree*, 2008, Installation

Meret Oppenheim, *Das Messer*, 1975, Glassplitter, Hanf, Knöpfe bemalt auf Fleischmesser, 2 x 32 x 13 cm, Kunstmuseum Bern, Legat der Künstlerin

Tony Oursler, *Still Life*, 1998, Projektor, Videoband, Schädel aus Glasfaser und Bücher, 68.6 x 55.9 x 91.5 cm, Sammlung Thomas Koerfer

Adrian Paci, *Vajtojca*, 2002, Video, 14", Courtesy Galerie Peter Kilchmann, Zurich

Gilles Peress, *Ohne Titel*, aus: *Rwanda*, 1994, Silbergelatine-Abzug, 32.6 x 48.7 cm, Sammlung Fotomuseum Winterthur, Schenkung Volkart Stiftung

Pablo Picasso, *Sueño y mentira de franco*, 1937, "Chine appliqué" auf Japan-Papier, Radierung, Aquatinta und Schabtechnik, 59.5 x 40 cm, E. W. K, Bern

Alain Resnais

Hiroshima mon amour, 1959, Film
Nuit et Brouillard, 1955, Film,

Anri Sala

Time after Time, 2003, DVD, 5 min 22 sec, Ton, Courtesy of the artist and Hauser & Wirth Zürich London

Arena, 2001, DVD, 4 min, Ton, Courtesy of the artist and Hauser & Wirth Zürich London

Sebastião Salgado, *Brazil*, 1986, Silbergelatine-Abzug, 54.3 x 36.3 cm, Sammlung Fotomuseum Winterthur, Nachlass George Reinhart

Fernando Sánchez Castillo, *Gato Rico muere de un Ataque al Corazón en Chicago / Rich Cat Dies of Heart Attack in Chicago*, 2004, Video (HD - DVD), Courtesy of Fernando Sanchez & Galeria Juana de Aizpuru

Igor Savchenko, 7.90–4, 1990m aus: *Alphabet of Gestures 1*, Silbergelatine-Abzug, 13.5 x 16 cm, Sammlung Fotomuseum Winterthur

Allan Sekula, *Ohne Titel*, aus: *Waiting for Tear Gas*, 1999-2000, 81-teilige Dia-Installation mit Wandtext, Sammlung Fotomuseum Winterthur

Fazal Sheikh, *Afghan Children Born in Exile*, 1998, 20-teilige Serie, Silbergelatine-Abzug, 37 x 37 cm, Sammlung Fotomuseum Winterthur

SNFU, *...And No One Else Wanted to Play*, 1985, Plattencover (nach Diane Arbus: Child with Toy Hand Grenade in Central Park, New York City, USA (1962))

Karl Stauffer-Bern, *Schädelstudie*, 1881, Öl auf Leinwand, 29 x 40 cm, Gottfried Keller-Stiftung 1923

Annie Stebler-Hopf, *Am Seziertisch (Professor Poirier, Paris)*, um 1889, Oel auf Leinwand, 114 x 147 cm, Kunstmuseum Bern, Geschenk des Gatten aus dem Nachlass der Künstlerin

Gerda Steiner & Jörg Lenzlinger, *Die Verquickung*, 2008, Installation im Zentrum Paul Klee

Annelies Strba, *Tschernobyl*, 1996, Sammlung Fotomuseum Winterthur, Dauerleihgabe Sammlung Andreas Züst

Jean Tinguely, *Suzuki (Hiroshima)*, 1963, kinetisches Werk aus diversen Materialien, Fundstücke, z.T. vorgefunden auf dem Trümmerfeld von Nagasaki, 140 x 70 x 50 cm, Schenkung Niki de Saint Phalle, Museum Tinguely, Basel

Jakob Tuggener

Ohne Titel, aus: *Die Seemühle*, 1944, Silbergelatine-Abzug, 12.2 x 16.1 cm, Sammlung Fotomuseum Winterthur, Nachlass George Reinhart

Ohne Titel, aus: *Die Seemühle*, 1944, Silbergelatine-

Abzug, 12.2 x 16.1 cm, Sammlung Fotomuseum Winterthur, Nachlass George Reinhart

Spencer Tunick, *Switzerland, Aletsch Glacier 2–6 (Greenpeace)* 2007, 2007

Luc Tuymans

Kristallnacht, 1986, Gouache auf Wellkarton, 26.5 x 90 cm, Kunstmuseum Bern, Schenkung des Künstlers

Sick children, 1989, Bleistift auf Pergaminpapier auf Karton, 26.5 x 30.5 cm, Kunstmuseum Bern

Studie zu "Gaskammer", 1986, Aquarell und Bleistift auf Papier, 30.5 x 40 cm, Kunstmuseum Bern

Joep van Lieshout

Untitled, 2007, Tinte auf Papier

Untitled, 2007, Tinte auf Papier

Untitled, 2007, Tinte auf Papier

Wellness Skull, 2007, Kunststoff, Fiberglas, Stahl, Holz,

Man Ripped open, 2008, geschäumter Kunststoff

Man Ripped open, 2008, geschäumter Kunststoff

Linked SleepSanitary Units, 2007, Holz, Stahl,

153 x 71 x 37 cm

Untitled, 2007, Tinte auf Papier

alle Courtesy Galerie Bob van Orsouw

Ben Vautier, *Ben ist allein*, 1971, Acryl auf Leinwand, 30 x 40 cm, Kunstmuseum Bern, Annemarie und Victor Loeb-Stiftung, Bern

Clara von Rappard, *Seele, Brahmane (nach Goethe)*, 1885, Oel auf Leinwand, 80.6 x 139 cm, Kunstmuseum Bern, Geschenk Edouard Davinet, Bern

Jeff Wall, *The Crooked Path*, 1991, Grossbild in Leuchtkasten, 119 x 149 cm, Hesta AG, Zug

Adolf Wölfli

Ohne Titel (Explosion), 1929, Bleistift, Collage auf Zeitungspapier

Trauer=Marsch Seite 5,761-6,627 (Heft ohne Titel), 1930, Bleistift, Farbstift und Collage auf Zeitungspapier

ohne Titel (Präsident Wilson), 1929, Bleistift, Collage auf Papier, 70 x 50 cm

ohne Titel (Zürich/Kriegsschiff), 1929, Bleistift, Collage auf Papier, 70 x 50 cm

Trauer=Marsch Seite 3,122-3,324 (Heft ohne Titel), 1929, Bleistift, Farbstift und Collage auf Papier

Trauer=Marsch Seite 3,544-3,969 (Heft ohne Titel), 1929, Bleistift, Farbstift und Collage auf Zeitungspapier

alle Adolf-Wölfli-Stiftung, Kunstmuseum Bern, Bern

Artur Zmijewski, *80064*, 2004, Video übertragen auf DVD, 11 min., Farbe, Ton, Courtesy the artist and Galerie Peter Kilchmann, Zurich

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S.41 Paul Auster ??? Juri

S.81 aus: Rainer Maria Rilke, *Gedichte*, Ffm 1976

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Masthead

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