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## Kunsthalle Bern

# Graphic Design in the Context of an Institution for Contemporary Art<sup>1</sup>

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On the international art scene, the label “Kunsthalle Bern” triggers many associations. Its modest building in the Swiss capital, erected in 1918, is one of the iconic exhibition spaces of contemporary art. It has been a place of curatorial innovation, public revolt, and legendary interventions by international artists. The printed matter produced by a cultural institution acts as an interface. Posters, invitation cards, and catalogs serve as communication, commentary, and advertisement. The development, changing status, and style of the Kunsthalle Bern’s ephemera provide key information about how it defines itself as an art space, and an access point to the local art and design scene. As an interface, or even a paratext, its printed matter mirrors the diversity of interests of the various actors involved, offering us new

insights into the institution’s networks on a local and global level.<sup>2</sup> Ostensibly insignificant details like the advertisements placed by local businesses that help to finance the Kunsthalle, the choice of typeface, or the paper quality (such as glossy or cheap) can be specific demonstrations of the ways in which the Kunsthalle endeavors to frame itself.<sup>3</sup>

These remarks on the nature of graphic design produced for an art institution are of course not independent of the realm of marketing and advertising. For a high-brow institution, any perception of such a link can be a sensitive matter, since the world of the arts draws a sharp line between itself and the world of commodities. But what kind of status might be defined for the graphic ephemera produced by an art institution? One might describe them as a historical discourse that opens with a tacit agreement on understatement, but this would suggest that such ephemera should not compete with autonomous artworks, and would stress the secondary importance of printed matter. In its capacity to frame the content of an exhibition, printed matter forms a bridge between the public and the institution, but is not the exhibition itself.

At the same time, the history of graphic design, especially in Switzerland, is closely linked to Modernism as a social value system. This is reflected by the common characterization of Swiss Style: a neutral, clean, dogmatic, and geometric design with limited use of typefaces,

materials, and formats. The history of graphic design is interesting in its relation to the cultural institutions of the avant-garde, because it demonstrates the link between the cultural world and the language of contemporaneity. Such a language connotes contemporary lifestyle and fashion, as well as a general idea of progress and internationalism.<sup>4</sup>

Looking at the development of globalized art institutions like Tate Modern, yet another facet of this connection between contemporaneity and graphic identity may be seen. In this case, the graphic design is first and foremost placed at the service of the branding of the institution itself. It plays a crucial role in marketing a site, almost independent of the latter's content.<sup>5</sup>

However, the potential for graphic design to communicate a complex value system, replete with emotions and desires, is not only of interest to cultural managers. Curators and artists increasingly discovered the importance of printed matter during the second half of the 20th century, because invitation cards, announcements, and catalogs are media with enormous potential. At the same time, these media liberated themselves from their subsidiary function. Printed matter, one could say, became more and more a representative part of the Kunsthalle Bern itself, serving as a kind of "green screen" for its contemporaneity, and mirroring the changing language of art instead.<sup>6</sup> Although this applies to all printed matter, the catalogs,

as physical objects, have been especially influential. They clearly demonstrated the radical emancipation of printed matter from its purely discursive function.<sup>7</sup>

Although the term "ephemerality" is quite often used in the context of printed matter, there is a telling reversion with regard to the temporality of the artistic interventions in the artist's space. The catalog, the printed word, may be seen to be physically more stable or permanent than a transitory, conceptual gesture in a space that is otherwise empty, and which denies any stable notions of an object-bound "work." The mediality of discourse and documentation has to be understood through its relationship with the exhibition itself. When the objecthood of the graphic ephemera overtakes that of the exhibition itself, the two enter into a dialectical play of signification.

Our article investigates the extent to which the printed matter of such an institution of the art world mirrors aspects of the development of graphic design. The Kunsthalle Bern seems ideal for a case study of the changing status of catalogs and ephemera, of the way in which graphic design became a major tool of curators, and of the international network that linked graphic design and contemporary art.

Beyond primary functions or liberating the formats

Pages of a mail-order catalog whipped with blood. Spread throughout the exhibition catalog. (Warenhauskatalogseiten mit Blut gepeitscht. Gleichmässig im Ausstellungskatalog verteilt.)<sup>8</sup>

This artistic intervention can be found in the publication for a group exhibition of a new generation of Bernese artists at Kunsthalle Bern in 1981. In an accompanying statement, the artist Gerhard Zandolini questions the role of this genre:

The exhibition catalog as justification for our presence in this exhibition? Advertising for us artists (personality cult)? A pedestal for work completed? A springboard into the art establishment? Bait for gallerists? Bearer of a genius cult? (Ausstellungskatalog als Rechtfertigung für die Mitwirkung an dieser Ausstellung? Werbung für uns, die Künstler (Personenkult)? Podest für geleistete Arbeit? Sprungbrett in die etablierte Kunst? Köder für Galeristen? Träger eines Geniekultes?)<sup>9</sup>

In his editorial, the then director of Kunsthalle Bern, Johannes Gachnang, states that at the request of the exhibiting artists, he himself took on the task of designing the publication. The simple and inexpensive, yet eclectic and expressive brochure could

have hardly been called a catalog. Instead, he writes that it should be seen as hinting at the grassroots mindset of the younger generation, with their collective refusal of public funding, and their rejection of the almost mythical activities of the 1960s.<sup>10</sup> Both Zandolini and Gachnang raise questions and materialize ideas, positioning this publication as being an integral part of their work, mediating between the institution and its exhibition on the one side, and the public on the other.

An evaluation of the corpus of almost 100 years of printed matter from the Kunsthalle Bern, however, reveals that its role has not always been as integral. Its earliest publications, starting with its very first exhibition in 1918, were simple and practical booklets. They were produced in local print shops and contained an introduction by the current director, an index of artists and their works (often accompanied by prices), and advertisements for small local businesses. A few reproductions of artworks were soon added to the back of the publication, printed on coated paper. The only variables were the design of the cover and the typeface used for the text. Posters for the Kunsthalle were almost exclusively lithographs designed by well-known artists—for example, Emil Cardinaux, Otto Baumberger, Augusto Giacometti, and Cuno Amiet—and they show the typical Art Nouveau style. Only the graphic design for a single exhibition in 1932 (featuring artworks by Hans Arp, Serge Brignoni, Hans Schiess,

Kurt Seligmann, and Sophie Taeuber-Arp) differed radically. Both poster and catalog were designed by Arp himself, and clearly show a Modernist approach: an asymmetric layout with little hierarchical difference, employing various photographs and a sans-serif typeface all in lowercase letters.<sup>11</sup>

This only changed during World War II, when the formation of a network of smaller local businesses had a substantial impact on the printed matter of the Kunsthalle Bern. A wave of rather experimental typographic posters from 1942 onwards can be traced back to the employment of young graphic designers Kurt Wirth, Hans Hartmann, and Adolf Flückiger. A catalog for an exhibition of the Bernese section of the Schweizerischer Werkbund later that same year features for the first-ever time an advertisement for the painting and plastering company F. Gygi + Co.<sup>12</sup>

Along with Arnold Rüdlinger's efforts to internationalize the Kunsthalle Bern's program in the late 1940s,<sup>13</sup> the role of the catalog started changing. Dozens of letters from all over Germany held in the archives of the Kunsthalle Bern reveal that the publication accompanying the exhibition *Moderne deutsche Kunst seit 1933* in 1947 was highly sought after, and also hint at a coming shift away from being a simple guide towards being a documentation of the exhibition, or even a surrogate for it that might be used to represent the institution abroad. In line with this development, the above booklet not only

contained more variegated texts and photographs, but also had a more intricate design. Sections of images on coated paper are interspersed with texts set on packaging paper so thin that the printing type—a German Grotesque—almost penetrated it. The choice of material could be read as a nod to postwar German graphic design, which was at the time restricted to cheap paper.<sup>14</sup> Remarkably, the poster for the same exhibition, designed by Kurt Wirth, shows a very large lowercase “d,” preempting the communication design of documenta 1 in 1955.<sup>15</sup>

Within the context of the fundamental transformations occurring in the art scene of the 1960s, Harald Szeemann discovered printed matter as a curatorial medium into which he could translate his exhibition concepts. From 1966 onwards, several catalogs were published in newspaper format, which allowed for a more intricate layout, parallel narratives, and variation in the structure. This format at the same time played with connotations of both ephemerality and actuality.<sup>16</sup> Some design features remain unchanged, such as the logotype, and the typographical treatment of titles, text, white space, and even advertising, which can perhaps be explained by the fact that the very first “newspaper” program, along with several later issues, were all designed by Adolf Flückiger.

The catalog for *Live in Your Head. When Attitudes become Form: Work—Concepts—Processes—Situations—Information*, however,

completely abandoned the design and production consistency of the previous two decades. Published in the form of a binder with a thumb index, including templates for artists' entries, and using a combination of typeset information and handwritten notes, the catalog can be read as a reference to the everyday practice of a curator and his methods of filing and organizing. In line with the skepticism of the artist Peter Friedl, the adoption of an "Erste-Welt-Büro-ästhetik" (First World office aesthetic)<sup>17</sup> can also be perceived as an act of subordination to the commodification of a globalized art world. It is against this background that Gerhard Zandolini's questioning of the role of exhibition catalogs and Johannes Gachnang's concern with publishing have to be seen. However, it is more than noteworthy that this act of liberation, which proceeds from a simple, original function, coincided with the increasing dematerialization of the printing industry. The virtuosic amalgamation of texts and images of various origins, of typeset and handmade elements, of everyday aesthetics and artist's sketches, which is so frequent in the 1970s and 1980s, is barely imaginable without the sudden availability of flexible reproduction technologies and their democratic potential. With the dissemination of screen and offset printing, everyday techniques of photocopying, typewriting and handwriting, and drawing and painting that were common to both artist and layman became more viable means of graphic production. The

digitization of the graphic industry in the 1980s and 1990s further liberated design from earlier material preconditions. Thus, one could argue that form and format of printed matter were increasingly subordinated to conceptual considerations alone.

#### Outreach and network

The wide distribution of its catalogs throughout the 1940s reflects the growth of an international network that connected the Kunsthalle Bern with other institutions, curators, artists, publishers, and critics, through which it could share ideals, ideas, names, and curatorial concepts, and partake in the possibilities offered by traveling exhibitions.<sup>18</sup> Its printed matter provides an interesting documentation of its many partners all over the world. Kunsthalle publications were often requested by collaborating institutions, artists, and art professionals who had not been able to visit an exhibition in Bern. Consequently, these were often shipped internationally, serving as a lasting testament to an ephemeral event.

The Kunsthalle Bern benefitted from generous loans, and in return provided visibility to famous collections. In 1960, Willem Sandberg, the director of the Stedelijk Museum in Amsterdam, wrote to Franz Meyer, the Kunsthalle Bern's director, to ask for a few copies of the catalog for its recent Kazimir Malevich exhibition.<sup>19</sup> That exhibition mostly consisted of loans from

Fig. 26  
*Ausstellung* (exhibition), catalog cover, 20.5 × 13.5 cm, 1919.

Fig. 27  
Harald Szeemann and Adolf Flückiger (design), *50 Jahre Kunsthalle Bern/ 12 Environments*, newspaper, 50 × 34 cm, 1968.

Fig. 28  
Peter H. Farni (design), Carlo Huber (photo), *7 aus London (7 from London)*, catalog cover, 21 × 21 cm, 1973.

Fig. 29  
Johannes Gachnang, 5. *Berner Kunstausstellung*, catalog cover, 27 × 20.5 cm, 1979.

Fig. 30  
7. *Berner Kunstausstellung*, catalog cover, 27 × 21 cm, 1981.

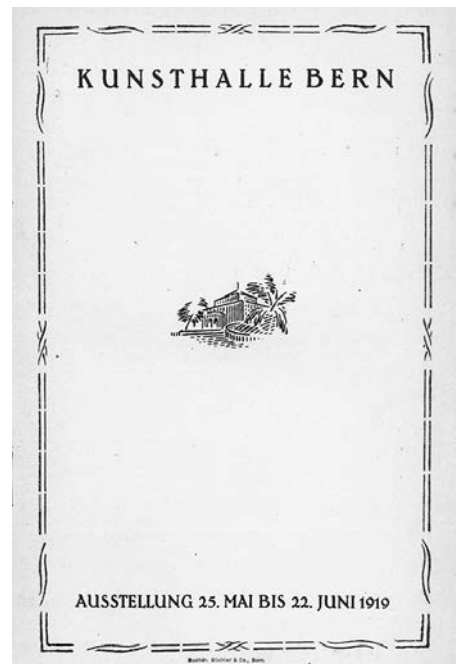


Fig. 26

Fig. 27





Fig. 29

Fig. 30



Fig. 28



the Stedelijk Museum, so the catalog must have been useful for Sandberg for documentation purposes.<sup>20</sup>

As director of the Stedelijk Museum, Sandberg took the production value of his institution's publications very seriously. He was ahead of his time in understanding printed matter as a tool to shape a museum's public appearance and to create a brand. As a trained typographer and graphic designer, he designed almost every poster and exhibition catalog himself. By regularly using the same typefaces, basic colors, and cheap materials like brown paper, he created a recognizable identity for his museum that visually supported his statement of it being a "fierce enemy of the highbrow,"<sup>21</sup> and targeted a different audience with his "rebellious" design strategy. Sandberg considered both the poster and the catalog as important means of communication, and deliberately used them to advertise upcoming exhibitions, making the catalogs available by subscription some time before the opening.<sup>22</sup>

Szeemann's use of ephemeral materials for his publications also reflects common trends at the time in contemporary art practice. His newspaper series during the 1960s seemed to be the complete opposite of the rather monumental books of preceding years. With his "lowbrow" publishing ethos, he, like Sandberg, deliberately reached out to new audiences, thereby proving the importance of graphic ephemera and the styling of publications.

The Kunsthalle Bern's local graphic designer and "moderate" Modernist, Adolf Flückiger, also seemed to draw inspiration from Sandberg's distinctive style, as in his solution for the poster accompanying the 1950 exhibition *Les Fauves*, for example. However, Sandberg's playful yet determined, programmatic approach to the catalog was not copied in Bern.

Pontus Hultén, the then director of the Moderna Museet in Stockholm, also reached out to Meyer in 1960 concerning exhibition catalogs. He was busy preparing a Sam Francis exhibition that was coming from Bern, and needed Meyer to send the photographic images he had promised to be used in the production of their own publication.<sup>23</sup> This later became famous for its cover design by Hultén himself.<sup>24</sup> His letter proves that while every host institution was responsible for producing its own catalog, the expensive photographs necessary for reproducing images were often exchanged through the international network. As director of the Moderna Museet in the 1960s and early 1970s, Hultén organized many landmark exhibitions. Some of them (or at least parts of them) also traveled to the Kunsthalle Bern, such as one of the first European Pop Art exhibitions: *Vier Amerikaner: Jasper Johns, Alfred Leslie, Robert Rauschenberg, Richard Stankiewicz* (1962). The publications issued by the Moderna Museet under the aegis of Pontus Hultén were unique and complex. Often, the artists were themselves involved in the production



process, which meant that these publications became at least as well known as the exhibitions themselves, and are still sought-after collectibles. The typographers and printers Hubert Johansson, John Melin, Anders Österlin, and Gösta Svensson were responsible for the graphic design,<sup>25</sup> even though the design ideas and layout are often attributed to Hultén himself. For Hultén, a catalog did not just document the exhibition; he also saw it as a lasting monument, after the ephemeral exhibition had already vanished.<sup>26</sup> In this sense, he also understood the catalog as a souvenir of a visit to the museum—a genuine proof of cultural activity that could afterwards be stored on the bookshelf.<sup>27</sup>

Szeemann seems to have implemented Hultén's editorial and design philosophy, at least in part. Although graphic designers will have contributed to his publications, they are usually attributed to Szeemann himself. His catalogs can hardly be called "monuments" in terms of the material they contain, but they became monumental because of their international reception beyond the contemporary art world.

Friendly takeover. The art world as  
*amateur designer*

In light of these observations, we might ask just how the catalog design of the Kunsthalle Bern is relevant to the mediation of contemporaneity and the communication

strategies used by art institutions. We have described its immediate influence above, but what were its long-term consequences? Our thesis is that aspects of the seminal Kunsthalle Bern publications by Szeemann and Gachnang are still having an impact on contemporary graphic design, and on the design of exhibition catalogs in particular. This is best exemplified by a set of books from the late 1990s and early 2000s that focused on the role of graphic designers and how they define themselves.

Unlike the exhibitions themselves, the design of printed matter for the Kunsthalle Bern did not create much discussion at the time—not in graphic design journals, and certainly not in the daily press. There are two observations we might make here: First, straightforward design solutions such as those by Adolf Flückiger were in themselves unproblematic and hardly seen outside Bern. Second, when the layout of printed matter was overseen by the directors, their office, or a secretary, it would probably have been assessed by design critics as an amateurish or default option. As a consequence, when the Kunsthalle Bern published its catalogs in a do-it-yourself manner (such as those edited and designed by non-designers such as Szeemann or Gachnang), they did not trespass on the graphic design discourse of the time. The question remains as to whether this "amateur" design was simply the work of amateurs, or the result of a consciously implemented concept. One possible

explanation for the lack of interest shown by graphic designers in such seemingly amateur work lies in the loosening of the profession's ties to craft and production. Beginning with Jan Tschichold in the 1930s and continuing with the likes of Josef Müller-Brockmann, Max Bill, and Karl Gerstner, graphic design evolved to become creative work that was carried out in studios and agencies, and was no longer a service provided by a worker at a print shop. As a result, the discourse in graphic design remained isolated, kept alive by graphic designers for graphic designers, and with very little room for a peripheral field of amateur design.

The absence of any discussion around catalogs in the historical discourse may be compared with the contemporary hype among designers for just such raw, "default" publications. The reason for this revived interest might be purely formal, but might also be a result of a younger generation of practitioners who define themselves in ways very far removed from the prototypical conventions of mere service providers. A 2002 statement by the Zurich-based designer Cornel Windlin illustrates this change of position perfectly: "For a start: 'the' graphic designer does not exist anymore. This term is misleading and it implies a lot, which hasn't a lot to do with me or my way of working."<sup>28</sup>

Cornel Windlin's words are taken from an exhibition catalog entitled *Public Affairs*, curated and edited by Bice Curiger at

the Kunsthaus Zürich in 2002. Curiger had hired Windlin to create the poster that became an independent piece in the exhibition, stacked and available for the visitors to take home. Windlin was the editor and designer of the catalog, which included an interview with him and presented him as one of the contributing artists to the exhibition. He also designed and edited a website that corresponded to the exhibition, and was almost an autonomous piece of web art in itself. Obviously, Windlin here took on a role that was much more influential than that of "just" a designer, and even got the space to explain his own work. His catalog follows a very similar editorial concept to Szeemann's *When Attitudes Become Form*. Each artist is given an equal amount of space—one spread, not more and not less—and is represented by a short text and some images.

What is Windlin's role here? He regards himself as providing not just a service, but a concept, and he contributes to both the form and the project as a whole. This begs the question of whether he is in fact an artist. A few years earlier, he had answered that very question as follows in a publication of the Kunsthaus Zürich:

As far as I am concerned, this is not about trespassing on the artist's territory, nor is it a discussion about whether this is art or not, or even if I am an artist. Rather, it is about demonstrating how I understand myself,

so that I don't need to be defined as an artist in order to take a given attitude. Herein lies my problem: by definition, I am nailed down to a role that has nothing to do with my practice. (Es geht mir aber nicht um Territorialkämpfe, nicht um die Diskussion, ist das jetzt Kunst oder nicht, auch nicht um die Frage, ob ich jetzt ein Künstler bin oder nicht. Es geht mir darum, ein Selbstverständnis zu etablieren – als Arbeitsgrundlage; damit ich eben nicht als Künstler definiert sein muss und trotzdem aus einer gewissen Haltung heraus arbeiten kann. Darin liegt das Problem für mich: Dass ich per definitionem auf eine Handlungsweise festgelegt werde, die mit mir eigentlich nichts zu tun hat.)<sup>29</sup>

Today's graphic design often references the practices of artists or curators from the 1960s and 1970s. The catalogs of Pontus Hultén of the Moderna Museet, those of Jean-Christophe Ammann at the Kunstmuseum Luzern, and certainly the catalogs of Szeemann and Gachnang at the Kunsthalle Bern, are frequently referred to. Martin Heller, who commissioned Cornel Windlin for many projects during his time as director of the Museum für Gestaltung Zürich, summarized this shift towards the designer-as-author in an article for the magazine *Hochparterre* back in 1993:

The designers of the new generation define themselves less as service-

providers or educators and more as graphic authors. Their work often involves uneconomic efforts, quite evident in the finished results, which oppose any common expediency. (Die Gestalter der neuen Generation definieren sich deshalb weniger als Dienstleister oder Erzieher denn als grafische Autoren. Ihre Arbeit forciert einen oft unökonomischen, im fertigen Resultat durchaus offen ablesbaren Aufwand, der sich jedem üblichen Zweckdenken querlegt.)<sup>30</sup>

It is in the choice of materials and simple editorial concepts that the designer's decisions become visible. Windlin is not interested in literal designs where the sole intention is to create, for example, an expensive-looking booklet marketing expensive products. He attempts to design transparently, so that the public can understand the conceptual process that led to the form. The straightforward design strategies of the likes of Hultén, Ammann, and Szeemann make for good role models.

Describing how the graphic design of the Kunsthalle Bern actually influences the work of young designers might also hint at how these catalogs could be discussed in future. It is worth observing who edited, designed, and made them—they were often one and the same person—and how these people are credited, or not, in the colophon. Because, to quote Cornel Windlin again, graphic design in many ways

might be a kind of bracketing element in the production of art exhibitions:

Today, graphic design is relatively easy to do. Which is why the important question is: What can I, as an individual, bring to the project? The designer can make a crucial difference, and the fields of design, publishing, and authorship can blend into one another. (Heute ist es relativ einfach, Grafikdesign zu machen. Deshalb ist der entscheidende Faktor: Was kann ich, als Individuum, in ein Projekt einbringen? Hier kann ein Designer die entscheidende Differenz ausmachen, und die Bereiche der Gestaltung, Herausgeberschaft und Autorschaft können sogar ineinander übergehen.)<sup>31</sup>

Such a development in the relationship between printed matter and the exhibition it frames is exemplified by the Kunsthalle Bern's 2009 exhibition *Voids*, in which the curator Mathieu Copeland chose to leave spaces empty and prioritize the role of the catalog as documentation. It was designed by Gilles Gavillet and David Rust, both of whom have also collaborated with Windlin. The curator wrote:

While the exhibition dryly renounces documentary fetishism, this publication attempts to cover broader ground. To begin with, there is the catalog of the exhibition, or of the works exhibited,

which historically documents each piece, with the available iconography and commissioned essays.<sup>32</sup>

Such an example demonstrates how graphic design and editorial decisions may come to be highly influential for the curator throughout the production of an exhibition in its entirety. As such, the consequence will be that catalogs, posters, and flyers will constantly attempt to document and immortalize the ephemerality of the exhibition. Maybe that is also why printed matter continually references the architecture of the institution, as is the case for the Kunsthalle Bern. The building is repeatedly illustrated as a stamp, a logo, a glowing monument, or as a pixelated fuzzy image. The representation of the institution's architecture anchors the printed matter to its home base. How this relationship between the institution, the infrastructure, and communication continues to play out in an age in which digital media have come to rival printed matter will be an ongoing challenge for graphic designers, and will be intriguing for everyone else to observe. At any rate, it has been clear for some time that in its relations to the mechanisms of the art world, print still matters.

ephemera	posters	publications	museum	clients	91
1	This article is a revised version of a contribution to Schneemann 2018, an investigation into the history of the Kunsthalle Bern. For the original version see Früh et al. 2018: 139–154.	designed by German typographer Paul Renner—with noticeable political allusions. Earlier in the same year Renner had published his book <i>Kulturbolschewismus?</i> , a vigorous defense of Modernism and a critique of Nazi policies. As he could not find a German publisher, he released it through his friend Eugen Rentsch in Zurich. These formal elements can thus be read as political statements, and the role of the publication thereby goes far beyond its usual function. See Burke 1998: 126–143.	24	Jahre 1996: 84.	
2	Etienne Wismer recently reflected on the functions of Kunsthalle Bern’s catalogs during the 1970s. See Wismer 2017: 284–292.	12	See “Advertisements,” in the volume <i>Visual Arguments</i> .	25	Jahre 1996: 174.
3	For a study of the specifics of exhibition catalog graphic design, see Jubert 1996.	13	Ammann & Szeemann 1970: 5.	26	“The catalog is also the memorial of an exhibition, it is the part that can travel around the world, and it is the only part of any importance that will last, once the exhibition is over.” Pontus Hultén on the importance of the exhibition catalog, cit. in Jahre 1996: 173 (translation by the authors).
4	See Heimo Zobernig’s artistic strategies of addressing this dimension of the Modernist discourse. Zobernig exhibited at the Kunsthalle Bern in 1994, working explicitly with printed matter. See Kunsthalle Bern 1994.	14	Hops & Jäger 2016: 10.	27	“[The catalog] is an authentic document of the cultural act of visiting an exhibition.” Pontus Hultén on the <i>Paris-New York</i> catalog for the exhibition of the same name at Centre Pompidou in 1973, cit. in Jahre 1996: 175 (translation by the authors).
5	See the recent publication on the close collaboration of graphic designer Richard Hollis with the Whitechapel Gallery in London, Wilson 2017; Hofmeister 2011; Ober-Heilig 2015, see subchapter 4 “Museen als Marken”.	15	Hops & Jäger 2016: 105.	28	“Erstens: ‘den’ Grafiker gibt es nicht mehr. Dieser Begriff ist missverständlich, und er impliziert vieles, was mit mir und meiner Arbeitsweise nichts zu tun hat.” Cornel Windlin, cit. in Curiger 2002: 104.
6	These developments of the emancipation of paratexts are not restricted to the context of minimal art. See Bracht 2002; Evers, Domesle & Langenberg 1999; Schneemann 2015; Schneemann 2004: 28–43; Schneemann 2003; Jahre 1996.	16	Interestingly, this happened at the time of a fundamental crisis in the newspaper market, which led to a drastic reduction in the number of newspapers and a process of concentration through the mergers of different publishing houses. See Heinrich & Lobigs 2006: 209.	29	Cornel Windlin, cit. in Bovier et al. 1998: 128–133. For a discussion of the designer as artist, using the example of Cornel Windlin, see Hollis 2013.
7	Some of the functions previously fulfilled by printed matter have been moved to the digital realm. An analysis of the current state of visual communication would be warranted, but is not the goal of this research.	17	See Friedl 2010: 146–147.	30	Heller 1993: 29.
8	Zandolini 1981: n.p.	18	Nicolas Brulhart’s exhibition <i>Archiv Netzwerk Kunsthalle</i> (Kunsthalle Bern, Dec. 16, 2016 – Jan. 29, 2017) showed diverse archival material bearing proof of the institution’s extensive international networks.	31	Cornel Windlin, cit. in Bovier et al. 1998: 128–133.
9	Ibid.	19	Willem Sandberg to Franz Meyer, Letter of Jan. 28, 1960; Kunsthalle Bern Archive, file 1960.	32	Copeland et al. 2009: 30.
10	Gachnang 1981: n.p.	20	See Kunsthalle Bern 1959.		
11	The text in the publication is set in Futura, an iconic typeface	21	Leeuw Marcar 2013: 131.		
		22	Spencer 1997: 72.		
		23	Pontus Hultén to Franz Meyer, Letter of Aug. 11, 1960; Kunsthalle Bern Archive, file 1960.		