

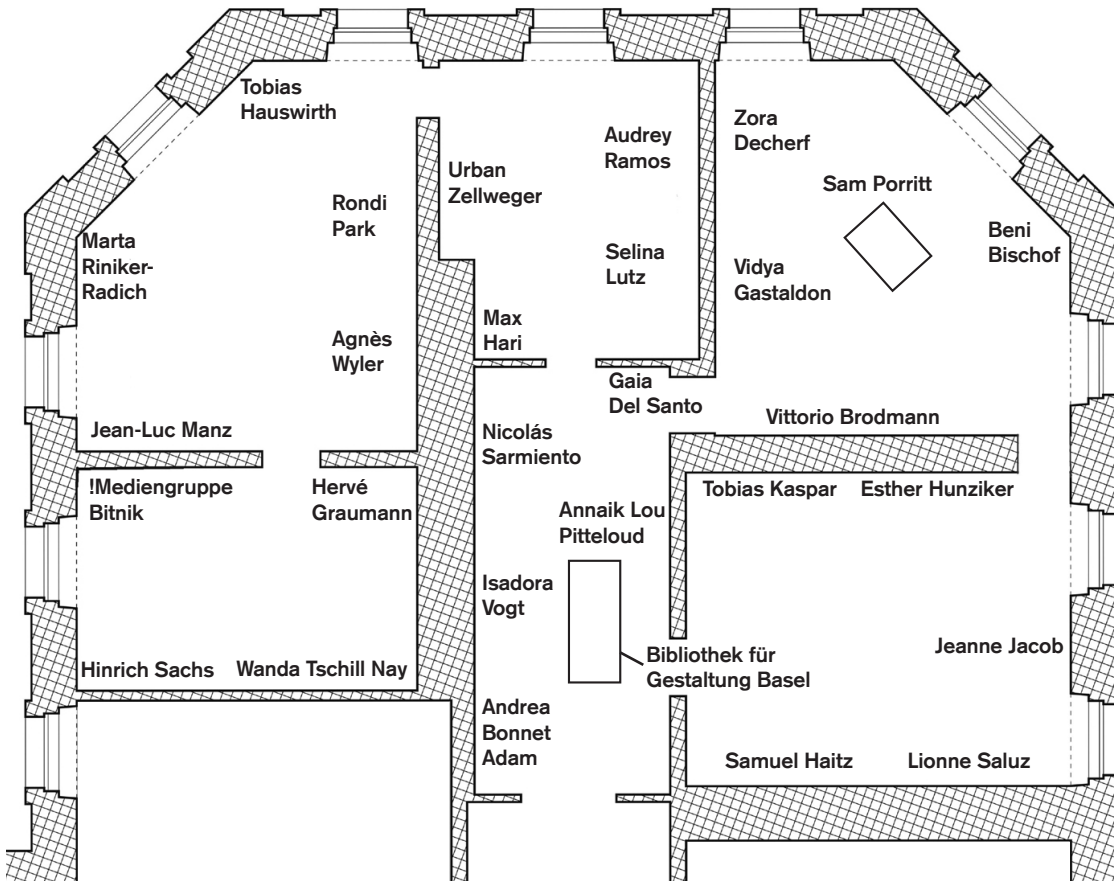
Kunsthhaus Langenthal

Floorplan

21.0 × 29.7 cm. Works on A4

30.08. – 15.11.2026

2. floor



A4 is the most widely used paper size in the world, and its rise began around a hundred years ago. It was designed as a format for the business letter and remains associated with that function today. Invoices and advertising flutter through the letterbox on A4; contracts are signed on it and forms filled in. It is the standard for photocopiers, and in the supposedly paperless office of the digital age the printer spits out emails and presentation notes on A4. And anyone in an office looking for a sheet for handwritten notes fishes an A4 out of the printer tray or the paper recycling beside it.

The exhibition brings together works by contemporary Swiss artists of various generations, all of whom work regularly with A4 and were asked to show between two and five sheets. They carry the format over from the sphere of the office into that of art. In doing so they make reference to standardisation, to letters and forms, or to the sketch-like and the unpretentious, but also to artistic traditions of 'works on paper'. The works are complemented by material on the history of paper size standardisation from the Bibliothek für Gestaltung Basel.

The DIN A series was published in 1922 by the Deutsches Institut für Normung and drew on the rationalising spirit of the age and on earlier moves towards standardisation such as the 'Weltformat'. It follows the principle of a series with a constant aspect ratio of $1:\sqrt{2}$, the only rectangular ratio that stays the same when the long sides are halved. The basic size is A0, with an area of exactly one square metre. Halved four times, this gives a rectangle of 21,0 × 29,7 cm: A4.

Bibliothek für Gestaltung Basel

Building on the engineer Walter Porstmann's thinking about a ‚metrisches Flachformat‘, the Normenausschuss der Deutschen Industrie published the DIN 476 standard in the summer of 1922. This set down the A series paper sizes we know today as a standard for the first time. At first, though, interest in the new sizes remained largely confined to technical circles.

In the second half of the 1920s, advocates of the ‚Neue Typografie‘, a movement inspired by Russian Constructivism and the Bauhaus, also began to promote the standardisation of formats. It chimed with their understanding of design as systematic, rational and, not least, economical. A central figure in the movement was Jan Tschichold. The three letterheads come from a collection of exemplars he assembled. They do not stop at using A4 but go further, following the requirements of the DIN 676 standard, which fundamentally standardised the layout of business letters as well as the format.

Andrea Bonnet Adam

Andrea Bonnet Adam's collages and drawings have already appeared as album covers and film posters, but he makes most of them with no intention of ever showing them, and above all without pause. He describes the practice as ongoing research running between his own work as musician, filmmaker and poet, one that helps him to ‚tidy up‘ and to test spontaneous juxtapositions. Stray SIM cards and coins are stuck down without hesitation and combined with quotations, wordplay and drawings, making something graphic to think with.

Isadora Vogt

Many of Isadora Vogt's paintings, drawings and collages are populated by figures from fairy tales and legends, or from the versions of them found in picture books. The works shown here feature anthropomorphised animals, Frau Holle and a huntsman. In fairy tales the huntsman is often the one who carries out the sentence. The sheets come from a series of drawings made on post-war company letterhead, which the artist seeks out deliberately. The words, places and typography of the letterhead lend the works further meaning.

Nicolás Sarmiento

As in many of his installations, Sarmiento often reuses materials in his drawings and collages that once served other purposes. On a sheet of notes from one of the artist's Master's seminars, the word ‚Vogelscheuche‘ (scarecrow) is drawn over with a bird recalling Calimero, the cartoon chick. The backgrounds of two other sheets were lifted off with water from a print that once served him as a source image. Since 2023 the artist has also been making his own mounts and picture frames, letting these intuitive interventions extend beyond the classic standard formats.

Gaia Del Santo

Gaia Del Santo's two works came out of research in 2022 into how femininity presents itself online, and in particular into the subculture of ‚girlblogging‘, where young women share aspects of their lives and cultivate a specific aesthetic and set of references, often knowingly cute or kitsch. In her collages Del Santo sets elements from that world against graph paper, punched pockets and metal plates. Adolescent femininity seems here not just to be displayed but also filed into a bureaucratic system, much as presenting yourself online serves surveillance capitalism and can still be a means of self-empowerment.

Annaïk Lou Pitteloud

Norms and conventions inside and outside the art world, along with measure and scale, are important themes in Annaïk Lou Pitteloud's work across a range of media. The standard format A4 is one of the things that keeps recurring. In *les phrases*, the new series shown here, she sets up a standard of her own, handwritten text in black ink, centred on plain A4 copier paper, as a frame for condensed reflections on the making of art.

Tobias Kaspar

The drawings of the Resort Collection are made on hotel letterhead that Kaspar has collected. He draws in response to a support that already carries a ‚corporate identity‘ and already represents something. As in many of his works, he puts things from the world of business in relation to the economy of the art world and to his own place in it. Here he does so at the level of the sale as well: the price of each drawing is set by the room rate of the hotel in question.

Esther Hunziker

For over thirty years Esther Hunziker has experimented with digitally generated images and image montages, exploring themes such as authorship and chance. With *The Wasted Documents Showbag Frames* she has been applying principles of automatic generation to working by hand with physical material since 2010. Over 500 images have been made since then out of loose photocopies, photographs, texts, sketches and so on, held not in a screenshot but in a clip frame.

Jeanne Jacob

Jeanne Jacob's practice takes in large formats in oil on canvas as well as small ones. The works shown here come from a series that joins the quickness and directness of drawing on paper to the practice of painting. Jacob paints in oil on high-gloss A4 paper, lays it on glass, sometimes with other sheets behind it, and then pours resin over the whole thing. The fleetingness of the paper is fixed, and the paper becomes almost transparent. The colour, by contrast, grows more intense: the red in *Red around the eye*, the portrait shown here, marks the gaze turned on us. Looking at another person is never neutral.

Lionne Saluz

The works of Lionne Saluz start out from printed matter, which she appropriates through drawing. She uses techniques from the analogue era of animation and comics, where production was divided between many hands, working with acetate sheets painted from the back. Here the acetates are A4 and partly covered by mounts. Themes critical of the prevailing order emerge through documents of historical political movements and through a dissection of elements from mainstream popular culture, among them the Disney comic series *Lustige Taschenbücher*.

Samuel Haitz

The fragments shown here, enlargements from books made on a photocopier, worked into with ink and finally reproduced photographically by analogue means, came about as a by-product of an assignment at art school, but ended up as Haitz's diploma work. Arising from a happy accident, they hold all the themes that make up Haitz's art: the showing of what one reads, as intellectual reference and as biographical note; questions of reproduction, of media transfer and media history; desire and romance; nonchalance and precision.

Vidya Gastaldon

In March 2020 a fire destroyed Vidya Gastaldon's house and studio; two weeks later the covid lockdown began. Artist friends had given her replacement materials, good drawing paper and pencils. But it was the plain paper and the coloured pencils, used at the kitchen table of her temporary flat while doing lockdown schoolwork with her son, that opened a way back to working as an artist. ‚The dreams of a world that once was, of a world to come, returned to the paper as an emergence of oceans, mountains and smiles; face landscapes repeating: „Everything is there, remember“‘ (Gastaldon).

Zora Decherf

In her practice across a range of media, Zora Decherf plays again and again with assemblages of different materials and textures, asking how images are constructed and consumed. In her drawings and collages some letters are printed directly onto the paper, while other elements are cut out of (fashion) magazines, arranged and worked over with bold strokes of oil pastel. Against the smoothness and reproducibility of printed type and images, Decherf keeps a human process of making visible at every point, through painterly means and glued layers.

Sam Porritt

In *Duty of Care* a mechanism lets drawings fall from a stack to the floor, slowly, one sheet of A4 after another. They come from a practice of casual, absent-minded drawing on waste paper. Porritt distinguishes this way of drawing from the kind where a drawing is made to be looked at. A4 enters both as waste paper, an invoice for instance, and as a deliberate choice to work with standards set by others: 'the tyranny and the reassuring familiarity of A4' (Porritt).

Beni Bischof

There are thousands of drawings, text and image pieces, watercolours and collages by Beni Bischof on A4. His most important means is humour, often working with running gags and recurring motifs, among them the A4 format itself, as on two of the sheets shown here. One important channel for his large output is *Laser Magazin*, published since 2005. Bischof produces it himself in small runs on a laser printer, in the tradition of zine culture, in a range of standard formats, often A4.

Vittorio Brodmann

An abstracted depiction of the human body is central to Vittorio Brodmann's boldly coloured paintings and to his fine pencil drawings alike. His concern is as much with examining social interaction as with the formal, compositional side of making images. For the series shown here, Brodmann observed the gestures of delivery drivers. The standardisation of DIN A4, his preferred format for drawings, echoes the DIN standards for parcels and letters.

Max Hari

As a painter and draughtsman, Max Hari often works on a large scale. For him A4 is a format for sketches and studies, in which he approaches source images from art history or the press by drawing his way towards them. Drawings of hands, for instance, fill an entire ring binder together with the images they are taken from. The selection shown here is part of an exercise that bears witness to artistic work as a process of learning, and that has at the same time become a conceptual work.

Urban Zellweger

Urban Zellweger's drawings often start as loose trains of thought with an uncertain outcome, which he gets down on the sheet with fountain pens, brushes, graphite and coloured pencils or half-dead markers. Existing drawings are often reworked as well. Sometimes Zellweger comes back to a drawing only months later, condensing a first impulse into quite different narratives, which in turn keep finding their way into his works on canvas. Working on A4 has thus become a routine check on where things stand: 'Drawing every day helps' (Zellweger).

Audrey Ramos

Things she looks at for too long, and things she would like to see: this is how Audrey Ramos describes the figures and forms that come together in her drawings. The unchanging format, and the BIC pencil available almost anywhere in the world with which she intervenes on it, give her the regularity and continuity she wants in her drawing practice. Ramos understands that practice as an analogue archive of daily life, where immediate experiences are held, accumulated and rearranged.

Selina Lutz

Selina Lutz finds the protagonists for her series ***Dreamers*** in fashion and advertising photography, where the dreamy is staged for commercial ends. Daydreaming in everyday life, by contrast, has a poor reputation. 'Being called a „dreamer“ at school was a telling off, a warning that my thoughts were not to wander during lessons, while an A4 worksheet lay in front of me. Perhaps that format still stirs the impulse in me to scribble in the margins and let drawings emerge.' (Lutz)

Rondi Park

The drawings shown here were made in South Korea in 2017, when Trump was threatening to 'totally destroy' North Korea and North Korea was carrying out missile tests as a show of force. Park drew graphic elements from North Korean propaganda: a logo from state television, a graphic made in connection with the country's boycott of the 1988 Olympic Games in South Korea, and products such as cigarettes named after Mount Paektu, which plays an important part in the state cult around the ruling family. One drawing shows the packaging of a snack for children, which sits in contrast to the malnutrition in the country.

Agnès Wyler

Since the 1980s Agnès Wyler has gathered scraps, notes, found objects and correspondence on hundreds of sheets of A4. One outcome of this long practice was the 2015 publication ***THE SUSPECTS***. In 2021 a flood destroyed a large part of Wyler's work. The sheets shown here survived in damaged condition and came to light again during the preparation of this exhibition.

Jean-Luc Manz

Since 1989 Manz has been gathering newspaper cuttings and other printed matter in his A4 notebooks and making sketches for new paintings, mostly by painting over newspaper advertisements. Not every sketch makes it onto canvas, but for each of his paintings there is a corresponding preliminary study, findable in chronological order in one of the twenty-four notebooks he has filled to date. The notebooks are a source of inspiration, a generator of works, a diary and a catalogue of works all in one. In 2015 the publication ***Notebooks (1989–2014)*** (JRP|Ringier) brought together the first fourteen. Four new notebooks from the last ten years are on show at Kunsthaus Langenthal.

Marta Riniker-Radich

Marta Riniker-Radich's drawings are made in a labour intensive process, in layers of coloured and graphite pencil. This slow way of drawing seems to stand in contrast to A4, the ubiquitous office format. Riniker-Radich uses DIN formats almost exclusively, above all A4, not least because questions of standards and scale play an important part in her work. Her drawings often show fictional spaces in which elements of real buildings appear. One of the drawings shown here features a room in Kunsthaus Langenthal that the artist altered with an installation for her exhibition in 2013.

Tobias Hauswirth

The symbolism of forms, and the question of how we read them, runs through both Tobias Hauswirth's painting and his drawing. In a new series of graphically precise dots and circles, the artist takes his cue from step sequences in various dances. In ***Dancefloor 1 & 2*** (2026), for instance, a great many arrows condense into a dance notation of the Viennese waltz, somewhere between the sobriety of systems of order and individual expression.

Wanda Tschill Nay

What still arrives in the post these days? Whilst personal communication – and indeed much of our business correspondence – has largely moved online, adverts, bills and reminders continue to flutter into our homes: A4 sheets bearing a sense of urgency. For several years now, Wanda Tschill Nay has been appropriating such often unpleasant reminders of administrative authority from her own life by overlaying them with flowing coloured-pencil compositions. The five-part work shown here is a brand-new creation made using documents she has kept for 30 years.

Hinrich Sachs

Collaborations with people from inside and outside the art world are a central part of Hinrich Sachs's practice. Several projects ran under the label-like title *Als Gast von Hinrich Sachs* (As a Guest of Hinrich Sachs), for instance. For the largely analogue communications of these projects, between 1998 and 2001, Sachs made a version of each institution's official letterhead, having the first names of everyone involved, behind the scenes as much as in front of them, printed on the back so that they showed through on the front. In doing so he drew attention to the institutional framework and to the often invisible relationships and forms of collaboration in art.

!Mediengruppe Bitnik

For their solo exhibition at Kunsthau Langenthal in 2016, !Mediengruppe Bitnik looked among other things at the mechanisms behind the online dating platform Ashley Madison, which targeted married people looking for an affair. An anonymous group had stolen and published all of the company's data, including 197,000 of the CEO's emails, three of which are shown here. The data revealed that the platform was used almost exclusively by men. Female users were largely faked by bots (called 'Angels' in the emails), which drew the men into conversations they had to pay for. The emails show the banal communication behind the dubious business practices.

Hervé Graumann

In 1993, when computers were already widespread but were still far from standing in every office, home and studio, Hervé Graumann put a Mac and a printer in the museum. On it a virtual artist, Raoul Pictor, is at work, painting a picture that is then printed out, each one uniquely generated. Graumann has repeatedly adapted his humorous commentary on authorship and creativity in the digital age to the technology of the day, for the smartphone for instance (currently: studio.raoulpictor.com). The latest museum version has its premiere here. Touch the screen to activate the interactive version and have Raoul paint a picture just for you.

The exhibition is curated by Raffael Dörig, Director Kunsthau Langenthal and Marius Quiblier, assistant curator Kunsthau Langenthal.

Exhibited Works

Beni Bischof

Text auf A4, marker on paper, 2023/2024; *A4/A3*, marker on paper, 2023/2024; *Wurst-Paar*, watercolour on paper, 2023/2024; *Simulation*, watercolour on paper, 2023/2024; *George Orwell*, ink on letter paper, 2023/2024.

Andrea Bonnet Adam

Untitled, pencil on paper, 2021-24; *Untitled*, pencil, SIM card, 2021-24; *Untitled*, pencil, acrylic on paper, 2021-24; *Untitled*, pen, pencil, sticky tape, 2021-24; *Untitled*, acrylic, nails, coins, sticky tape, 2021-24.

Vittorio Brodmann

5 works, all *Untitled*, Pencil on paper, 2026. Courtesy: Galerie Gregor Staiger. Courtesy: the artist & Galerie Gregor Staiger, Zurich/Milan.

Zora Decherf

Une nouvelle femme est née !, oil pastel, acrylic paint, ink, magazines, 2026; *Esprit rebelle*, oil pastel, acrylic paint, ink, magazines, 2026; *Li*, oil pastel, graphite, ink-jet printing, 2024; *Untitled*, oil pastel, pencil, acrylic paint, ink-jet printing, 2025.

Gaia Del Santo

machine girl, steel, text and found images on paper, acrylic rhinestones on plastic, 2022; *bffs*, steel, text and found images on paper, acrylic rhinestones on plastic, 2022.

Vidya Gastaldon

Maison sans mur, pencil on paper, 2020; *Mother of spring*, pen, coloured pencil, gouache on paper, 2020; *L'opéra de la lune*, pencil and coloured pencil on paper, 2021; *Les biscuits qui rendent heureux*, pencil and coloured pencil on paper, 2020; *L'étang d'Alex*, coloured pencil on paper, 2023. Courtesy: the artist and Galerie Wilde, Geneva.

Hervé Graumann

Raoul Pictor cherche son style... (MP-LPE 26), computer, inkjet printer, 2026; *Raoul Pictor cherche son style... (no 90), (no 132), (no 148) und (no 168)*, all Inkjet Prints, 1993.

Samuel Haitz

Index, 2023; *First Lines*, 2023; *Romance: Sweet Love*, 2023; *Poetry*, 2023; *Works Cited*, 2023. All Silver gelatine print, glass, L-shaped screws. Courtesy: the artist and Triangolo, Cremona.

Max Hari

Handstudie, pencil, ink, watercolour, n.d.

Tobias Hauswirth

Dancefloor 1-4, pencil on paper, 2026.

Esther Hunziker

The Wasted Documents Showbag Frames, mixed media, 2010-2025.

Jeanne Jacob

Red around the eye, oil paint, paper, resin and glass, 2026. *With the cat*, oil paint, paper, resin and glass, 2026.

Tobias Kaspar

Resort Collection Nr 23, Hotel Wand, Wien, 2025; *Resort Collection Nr 35*, The Drake, Chicago, 2025; *Resort Collection Nr 25*, Fenyang Garden Hotel Shanghai, 2025; *Resort Collection Nr 31*, Raffles Hotel Singapore, 2025; *Resort Collection Nr 39*, Yangshuo Sugar House, Guilin, 2025. Courtesy: Tobias Kaspar, Galerie Urs Meile, Zürich, Beijing; Galerie Lars Friedrich, Berlin; Galerie Wilde, Genève.

Selina Lutz

Dreamers, soft pastel on paper, 2020; *Dreamers*, oil pastel on paper, 2018, collection of Canton of Berne; *Dreamers*, 2018; *Dreamers*, oil pastel on paper, 2018; *Dreamers*, soft pastels on paper, 2019, private collection. All soft pastels on paper.

Jean-Luc Manz

Notebook Nr. 16, 2015-2017; *Notebook Nr. 20*, 2021-2022; *Notebook Nr. 21*, 2022; *Notebook Nr. 23*, 2023-2025, all from the artist's collection.

!Mediengruppe Bitnik

Ashley Madison CEO Email Leak, laserjet on paper, 2016/26.

Wanda Tschill Nay

Vorladung, (31.08.1993), 2026; *Entscheid (28.09.1993)*, four parts, 2026. All coloured pencil on paper.

Rondi Park

All *Untitled*, oil pastel on paper, 2017.

Annaïk Lou Pitteloud

Les phrases - Art(ist), 80 g, 2026; *Les phrases - absolutely unimportant*, 80 g, 2026; *Les phrases - IF*, 2026; *Les phrases - rien ne se passe*, 2026; *Les phrases - DÉS-ŒUVRE-MENT*, 2026, all black ink on A4 photocopying paper, 80 g.

Sam Porritt

Duty Of Care, eraser, motor, steel, table, wire, studio drawings, 2020.

Audrey Ramos

Inventaire champêtre, 2026; *Temps*, 2026; *CFF*, 2026; *Donne-moi un signe*, 2026. All pencil on paper.

Marta Riniker-Radich

(Licking his ice cream cone), colored pencil and pencil on paper, 2013; *Untitled*, colored pencil and pencil on paper, 2021; *No Grace Period*, colored pencil and pencil on paper, 2021; *Untitled*, colored pencil and pencil on paper, 2010, private collection.

Hinrich Sachs

Umgestaltetes Briefpapier für die Korrespondenz des Projekts „Als Gast von Hinrich Sachs: Dr. Mikalea Müller-Trutwin, Virologin“, Bonner Kunstverein, offset print, edition of 500, 1998; *Umgestaltetes Briefpapier für die Korrespondenz des Projekts „Gäst hos Hinrich Sachs: Anna Gili, designer“*, Moderna Museet Stockholm, offset print, edition unknown, 1999; *Umgestaltetes Briefpapier für die Korrespondenz zur Organisation der Diskussionsveranstaltung „Designzwang“*, Haus der Kunst, München, offset print, edition unknown, 1999; *Umgestaltetes Briefpapier für die Korrespondenz des Projekts „Guest of Hinrich Sachs: Martin Heller, Curator“*, Royal College of Art, London, offset print, Auflage unbekannt, 2000; *Umgestaltetes Briefpapier für die Korrespondenz des Projekts „Als Gast von Hinrich Sachs: Leonore Mau, Fotografin“*, Kunsthalle Basel, offset print, edition unknown, 2001.

Lionne Saluz

Gesetz und Autorität, watercolour on polyester film, 2023; *Après vous!*, watercolour on polyester film, 2023; *Unbeachtete Produktionsformen*, watercolour on polyester film, 2025; *Bitte sehr!*, acrylic on polyester film, passe-partout, 2026; *Jet*, acrylic on polyester film, passe-partout, 2025.

Nicolás Sarmiento

Spotlight, Side Light, Key Light and Cloud II, ink and collage on paper. Artist frame, 2023; *Bola Paz*, screen print and ink on paper, 2020; *Industria*, ink and inkjet print on paper, 2019; *Vogelscheuche Pencil*, ballpoint pen and felt tip pen on paper, 2019; *Low hanging fruit*, ink and inkjet print on paper, 2017.

Isadora Vogt

Tief gefrorenes Obst & Gemüse I, 2024, *Tief gefrorenes Obst & Gemüse II*, 2024; *Speisekarte*, 2024, *Frau Holle*, 2024 *Jäger beim Wurstessen*, 2024, all mixed media on historic printed company stationery.

Agnès Wyler

5 works from the series *Simple Comme Bonjour*, mixed media / collage, 1980 - 2026.

Urban Zellweger

Shoe on Vacation, pencil on oil on paper, 2017; *Freak*, coloured pencil, ink & oil pastel on paper, 2026; *Shields*, watercolour, coloured pencil, ink & oil on paper, 2026; *Outlook*, coloured pencil, ink, pen & oil on paper, 2026. Courtesy: the artist and Karma International, Zurich.

Events

Artbar «21 × 29.7 cm»

Wednesday, 9 September, 7 p.m.

Guided tour with the artists featured in the exhibition, followed by drinks.

Art Tour for the Little Ones

Friday, 11 and Saturday 12 September 9.30 – 11 a.m.

The Kunsthhaus is opening the doors to Gritli Faulhaber's exhibition exclusively for children aged 0–6 and their accompanying adults. Now also on Saturday mornings!

Public guided tour

Sunday, 13 September, 2 – 3 p.m.

A guided tour of both exhibitions with art educator Aarabi Kugabalan.

Kids' Club – new and old images

Saturday, 19 September, 10 – 12 a.m.

We transform images that inspire us into our own collages and paintings. For children aged 7–12; tryout sessions available at any time.

Tour at Lunchtime

Wednesday, 23 September 2026, 12.15–12.45 a.m.

A short guided tour of both exhibitions with Raffael Dörig, Director of the Kunsthhaus.

Kids' Club – Boring paper?

Saturday, 17 October 2026, 10 – 12 a.m.

We're experimenting with the most ordinary sheet of paper in the world – the DIN A4 – and showing what can be created from it. For children aged 7–12; taster sessions available at any time.

Hommage à Christian Aebi / SOAR at Kunsthhaus and Chrämerhuus

Sunday, 18 October, from 4 p.m. (verschoben!)

The Kunsthhaus is paying tribute to the self-taught musician and painter from Langenthal, who passed away in 2021, with a selection of his 'Bänzen' and materials relating to his music, some of which were created in the loft flat at the Kunsthhaus. Exhibition and talk at the Kunsthhaus Langenthal at 4 pm, concert at the Chrämerhuus Langenthal at 6.30 pm (doors open at 5 pm), video projection at the CRMI Gallery

Guided tour with Gritli Faulhaber and book launch

Wednesday, 28 October 2026, 7 p.m.

A guided tour with the artist and the curators, followed by a presentation of the publication. The bar will then be open.

Repair Café

Saturday, 31 October 2026, 10 a.m. – 3 p.m.

With the help of volunteer experts, you can repair your favourite items at the Repair Café. Coffee and cake will be served. Free entry, donations welcome.

Tour at Lunchtime

Wednesday, 4 November 2026, 12.15 – 12.45 a.m.

A short guided tour of both exhibitions with Raffael Dörig, Director of the Kunsthhaus.

Art for the little ones

Friday, 6 and Saturday, 7 November, 9.30 – 11 a.m.

The Kunsthhaus is opening the doors to the '21 × 29.7 cm' exhibition exclusively for children aged 0–6 and their accompanying adults. Now also on Saturday mornings!

Kids' Club – The bear's dancing!

Saturday, 14 November 2026, 10 – 12 a.m.

In this kids' club, you'll discover what soft toys are good for apart from cuddling. For children aged 7–12; tryout sessions available at any time.

Public guided tour

Sonntag, 15. November 2026, 14.00 – 15.00 Uhr

A guided tour of both exhibitions with art educator Aarabi Kugabalan.

The exhibitions and the educational programm are supported by: Ernst und Olga Gubler-Hablützel, Kultur Jetzt, Kanton Zürich, Landis & Gyr Stiftung, Stiftung Anne-Marie Schindler, Stadt Zürich, Ursula Wirz Stiftung. **Kunsthhaus Langenthal is supported by:** Kanton Bern, Stadt Langenthal, Kulturförderung Region Oberrargau. **Partners:** Ammann, Création Baumann, Güdel, Merkur, P'INC. **Sponsors:** Baumann-Brugnoli Urs + Renata, die Mobiliar, Erbo, Gribi & Partner, Josef Negri, schäerholzbau, Teubner Zahnärzte, Verlingue, Witschi.