

KUNSTHAUS ZÜRICH

2024



EN

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26 December 2023

2 January 2024

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1 May 2024

Ascension Day 9 May 2024

Whitsun 18–20 May 2024

1 August 2024

26 December 2024

2 January 2025

## Public holidays 10 a.m. – 4 p.m.

24/31 December 2023

24/31 December 2024

## Closed

Mondays (exceptions see above)

25 December 2023

1 January 2024

25 December 2024

1 January 2025

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Current dates and events at

→ [kunsthaus.ch/agenda](https://kunsthaus.ch/agenda)

## Directions

From Zurich main station, tram  
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'Kunsthaus' stop

## Address and information

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Directorate and administration

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→ [kunsthaus.ch](https://kunsthaus.ch)

[info@kunsthaus.ch](mailto:info@kunsthaus.ch)

## Collection of Prints and Drawings

Study room

Mon – Fri by appointment

Tel. +41 (0)44 253 85 39

## Library

Rämistrasse 45, 8001 Zurich

Mon – Fri 1 p.m. – 6 p.m.

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Archives / 2023, ProLitteris, Zurich



**Stadt Zürich**  
Kultur

# 2024



18.8. – 12.11.23  
**TAKING A  
STAND –  
KÄTHE  
KOLLWITZ**  
With interventions  
by Mona Hatoum



9.2. – 12.5.24  
**BARBARA  
VISSER**  
Alreadymade



16.8. – 3.11.24  
**WALID RAAD**  
Cotton under my Feet:  
The Zurich Chapter

8.3. – 30.6.24  
**APROPOS  
HODLER**  
Contemporary  
perspectives on an icon



20.9.24 – 26.1.25  
**MATTHEW  
WONG – VINCENT  
VAN GOGH**



22.9.23 – 14.1.24  
**TIME**  
From Dürer to Bonvicini



22.3. – 14.7.24  
**KIKI  
KOGELNIK**

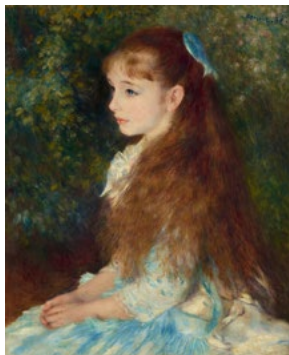


25.10.24 – 16.2.25  
**MARINA  
ABRAMOVIĆ**



27.10.23 – 21.1.24  
**ERNST  
SCHEIDEGGER**  
Photographer

From 3.11.23  
**A FUTURE  
FOR THE PAST**  
The Bührlé Collection:  
art, context, war and conflict



7.6. – 29.9.24  
**BORN  
DIGITAL**  
Video art in the new  
millennium



15.11.24 – 9.2.25  
**ALBERT WELTI**  
Imprints of the fantastic



**The Collection**  
Discover Switzerland's  
largest art museum

**Art Education**  
Endless ways to  
experience and appreciate

**Celebrate and Enjoy**  
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special

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## DEAR READER

The Kunsthau Zurich brings together more than eight centuries of art history, with a collection that spans an arc from the Middle Ages to the present day. The programme ranges from Swiss painting hero Ferdinand Hodler to the already legendary Serbian 'empress' of performance Marina Abramović, offering a 'buffet' of art forms and tastes: from painting to video and film, from pastels and tapestries to conceptual art and live actions, from the Gates of Hell to the Pixel Forest, from artworks that bring us sheer beauty and rapture to exhibitions that 'itch' and make us reflect on the swirling times we live in and the complex history that precedes us.

2024 features all these variations and nuances. The old and familiar is combined with the new and unexpected. Artists offer personal interpretations of the permanent collection and the private collections the Kunsthau is privileged to show to the public are viewed in novel ways. The 2024 programme offers a journey through time and space that takes you across several artistic continents: from the 19th-century Arles of Vincent van Gogh to the contemporary Edmonton of Michael Wong, from the vibrant New York of Austrian Pop Art samurai Kiki Kogelnik to the dream worlds of the Swiss Albert Welti.

We hope you enjoy the ride!

Ann Demeester, Director –  
on behalf of the entire Kunsthau team



## TAKING A STAND – KÄTHE KOLLWITZ

With interventions by Mona Hatoum

Raw, unembellished and decried in conservative circles as 'gutter art', the life of Käthe Kollwitz (1867 Königsberg – 1945 Moritzburg) was dominated by a tireless political commitment expressed through the resources of art. 'I want to exert influence in these times', she writes in one of her celebrated diary entries. This attitude comes through in many of her graphic series, such as 'A Weavers' Revolt' and the 'Peasants' War', which leave us in no doubt about whom Kollwitz is speaking for and what side of society she is on.

With key drawings, rare proof prints and canonical sculptures, the exhibition covers the full spectrum of her output. Posters reveal the profoundly political dimension of her art: here, more clearly than in other media, we can see Kollwitz's enthusiasm for works 'that exert influence'. →



22.9.23 – 14.1.24

Pfister building, large exhibition gallery

Yet at all times she places human beings at the centre of what she does, capturing their psychological states in times of crisis with an unflinchingly critical gaze. Profoundly empathetic, her art is never merely a reaction to day-to-day political events, but is always a timeless admonition against suffering and oppression. It is no surprise that her purist, largely black-and-white works are once again highly topical in our current, turbulent age.

Interventions by the artist Mona Hatoum (b. 1952 Beirut) underscore the enduring validity of Kollwitz's art. Hatoum, winner of the Käthe Kollwitz Prize in 2010, employs a similarly reduced formal language, uses colour at best pointedly, and produces works that revolve around issues of vulnerability, displacement and the experience of conflict.

The exhibition is a cooperation with the Kunsthalle Bielefeld with the participation of the Käthe Kollwitz Museum Köln.



## TIME

From Dürer to Bonvicini

What is time? There is, for obvious reasons, no single, definitive answer to that question. Time can be a physical phenomenon or an absolute quantity describing the speed of light, or a subjectively diffuse sensation that is perceived as 'time confetti' over the course of an increasingly fragmented day. The ways in which it can be expressed through art are potentially limitless in their variety. Those multifaceted expressions are at the heart of this exhibition. Languages tend to be full of terms containing the word 'time': 'time-saving', 'timely', 'overtime', 'time zone', 'time-lapse', 'time bomb' and many more besides. Their popularity waxes and wanes – over time. 'Time sickness' is a recent addition to the linguistic repertoire; 'time pressure', by contrast, has been with us for centuries, and shows no signs of letting up, while time deposits have long been a mainstay of the banking business. →





The exhibition offers a sensory journey through the history of notions of time and includes paintings, films, installations, performances and wristwatches from 1500 to the present day. They attest to the ephemeral nature of life, the scope for meditation opened up by painting, the changing seasons, and financial markets that are now synchronized down to the last picosecond. Over a hundred artists from Albrecht Dürer to Monica Bonvicini are represented, including Sinzo Aanza, Maja Bajevic, Black Quantum Futurism, Abraham-Louis Breguet, Giorgio de Chirico, Salvador Dalí, Natalia Goncharova, John Harrison, On Kawara, Alicja Kwade, MANON, Maya Minder, Jonathan Monk, Eadweard Muybridge, Natasza Niedziółka, Claes Oldenburg, Roman Opatka, Cyril Schäublin, Fatma Shanan, Una Szeemann, Taiyo Onorato & Nico Krebs, Ben Vautier and Tim Zulauf.

The exhibition is a cooperation with the Musée international d'horlogerie (MIH), La Chaux-de-Fonds, and Arts@CERN in Geneva.



Marie José Burki, 0137, 2010  
Swiss National Bank, photo: SIK-ISEA (Philipp Hitz), © 2023, ProLitteris, Zurich

Patek Philippe & Cie (Geneva, since 1839), Lorgnette pendant watch, 1856  
Musée international d'horlogerie (MIH), La Chaux-de-Fonds

**27.10.23 – 21.1.24**  
Moser building, cabinet

**From 3.11.23**  
Chipperfield building, collection

# ERNST SCHEIDEGGER

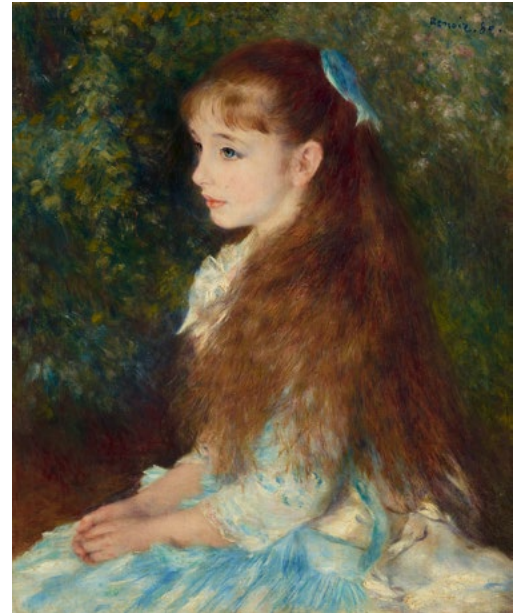
Photographer

Ernst Scheidegger (1923 Rorschach – 2016 Zurich) was closely associated with the Kunsthaus Zürich and the Alberto Giacometti Foundation. Following an exhibition in 1992 covering the full extent of his oeuvre and activities, this presentation at the Kunsthaus focuses entirely on Scheidegger the photographer. At its heart are a series of early, in many cases previously unpublished images along with a selection of important photographs in which Scheidegger captured artists of his time, including Joan Miró, Hans Arp, Max Bill, Germaine Richier and Alberto Giacometti. The exhibition thus reveals a key development in Scheidegger's career as a photographer, which took him from autonomous, expressive photography in the style of Werner Bischof to the restrained photographic work for which he is still rightly famed to this day, devoted entirely to honouring the artistry of others. The presentation is complemented by a selection of works from the artists whom Scheidegger portrayed in his photographs.

The exhibition is a cooperation with MASI Lugano and the Stiftung Ernst Scheidegger-Archiv.



Ernst Scheidegger, Clown awaiting his cue at Zirkus Knie, ca. 1949  
© 2023 Stiftung Ernst Scheidegger-Archiv, Zurich



## A FUTURE FOR THE PAST

**The Bührle Collection: art, context, war and conflict**

The Kunsthaus Zürich is creating a new exhibition of the Emil Bührle Collection, an Impressionist and early Modernist long-term loan within the Kunsthaus. It aims both to examine the historical context of this private collection, and to adopt a nuanced approach to it in the immediate present. Differing interpretations and perspectives will be juxtaposed. The presentation looks at art and its context, and the actual fates of the former owners it portrays, creating space for reflection and active dialogue with the public. The exhibition also considers the decades-long ties between the Kunsthaus Zürich and Emil Bührle, and examines the current debate in Switzerland surrounding provenance research and how to deal with its results. →

Pierre-Auguste Renoir, Irène Cahen d'Anvers (La Petite Irène), 1850  
Emil Bührle Collection, on long-term loan at Kunsthaus Zürich (formerly the Béatrice Camondo Collection)

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The exhibition is the product of multiple voices: conceived by a mixed, interdisciplinary team assisted in its work by an external advisory panel, it reveals just how far historical interrelationships and art history are interwoven at a fundamental level.

Ample attention is also devoted to the art itself, as the exhibition presents the works in chronological order of their acquisition by Emil Bührle. It proposes a new approach to a selection of some 120 important pieces from the Emil Bührle Collection.





9.2. – 12.5.24  
Moser building, cabinet

## BARBARA VISSER

Alreadymade

'Fountain', a urinal that Marcel Duchamp declared in 1917 to be a work of art, is perhaps one of the best-known conceptual art pieces of our time. Rumours have long circulated that it was not he who master-minded this work but rather the artist Baroness Elsa von Freytag-Loringhoven (1874 Swinemünde – 1927 Paris). The flamboyant but now forgotten radical poet was herself a living work of art, literally embodying the ideals of Dada.

Dutch artist Barbara Visser (b. 1966 Haarlem) pursues and questions this legend in her new film. Zurich, where Dada began, is the perfect place to show the results of that pursuit. In her work, Visser consistently explores the borders between the real and the fake, and between authenticity, authorship and value. Her filmic installation is an alternative whodunnit in which all the protagonists are trying to figure out what their own role is. Visser uses original images from historical archives, footage from social media, VR chatrooms and new technologies such as motion capture and meta-human modelling to bring a dead artist and her practice back to life. Can the once controversial performer Elsa von Freytag be reanimated as a virtual character with a soul? How ethical – or unethical – is it to resuscitate historical figures and give them a voice? It is an undertaking that was doomed from the start; but the Baroness would have loved it, and we hope you do as well!



Barbara Visser, Alreadymade, 2023  
© Barbara Visser / Tomtit Film

8.3. – 30.6.24  
Pfister building, large exhibition gallery



## APROPOS HODLER

Current perspectives on an icon

Few artists of his generation did more to shape Switzerland's cultural self-image than the painter Ferdinand Hodler (1853 Bern – 1918 Geneva). Although the concept of the 'national artist' is now considered obsolete, it has embedded itself firmly in our collective consciousness. Hodler's works are routinely associated with old-established values such as rootedness (the 'woodcutter idyll') and national sovereignty. This ignores the original intention of the artist, who placed himself very much within the progressivism of the Secessionists.

The exhibition puts these categorizations into perspective and sheds a nuanced light on Hodler's formal, cultural and political impact. A selection of contemporary artists enter into a critical, analytical dialogue with this fascinating authority figure, underscoring the enduring relevance and multifaceted nature of his art. →

Ferdinand Hodler, Truth, 1903  
Kunsthau Zürich, permanent loan from the City of Zurich, 1930

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The exhibition, jointly conceived with the artists Sabian Baumann, Ishita Chakraborty and RELAX (chiarenza & hauser & co), explores four thematic areas: nature/landscapes; corporealities; belonging; and enigma/transcendence. It draws on the Kunsthaus Zürich's extensive holdings of works by Hodler. The exhibition is designed in collaboration with artist Nicolas Party.

With contributions by, among others, Asim Abdulaziz, Laura Aguilar, Caroline Bachmann, Mel Baggs, Sabian Baumann, Denise Bertschi, Ishita Chakraborty, Andriu Deplazes, María Elena González, Johanna Hedva, Christina Hemauer & Roman Keller, David Hockney, Sasha Huber, František Klossner, Nils Amadeus Lange, André M'Bon, Nicolas Party, RELAX (chiarenza & hauser & co), Ugo Rondinone, Selma Selman, Susan Schuppli, Milva Stutz, Andro Wekua and Latefa Wiersch.



**CREDIT SUISSE** 

Partner Kunsthaus Zürich



Izidora | Lethe, WE |, 2021

Photo: Diana Pfammatter, courtesy of the artist, © Izidora | Lethe

Installation view 'Nicolas Party: L'heure mauve', Montreal Museum of Fine Arts, Montreal, 2022

Photo: Jean-François Brière, © Nicolas Party

22.3. – 14.7.24

Chipperfield building, exhibition space



## KIKI KOGELNIK

The Austrian artist Kiki Kogelnik (1935 Graz – 1997 Vienna) was ahead of her time. She once said that women should behave like samurai, and she herself adopted a combative approach to materials, colours and social issues. After initially working as an expressionist painter, she evolved into a Pop Art phenomenon, experimenting with collage and airbrush, and with new materials such as vinyl along with traditional ones such as ceramics. The time has now come for the first comprehensive retrospective in Switzerland to give this exceptional artist the space she deserves.

Why is Kiki Kogelnik's work so relevant today? Perhaps the strongest argument is her visionary anticipation of issues that are more topical than ever: the achievements and excesses of the consumer society, the benefits and problems of technological progress as well as the omnipresent discourses on gender equity, medical ethics, digital transformation and sustainability.

With around 150 exhibits from four decades of artistic production, the presentation offers a complete overview of Kogelnik's multifaceted work and reveals its art-historical importance. Kogelnik was a pioneer, as a journalist observed: 'KIKI IS KICKS ... NO QUESTION ... HER PAINTING IS OF THE FUTURE. HER CLOTHES ARE UNIQUE [...]' Kiki may or may not become the girl of the year, but she undoubtedly is the girl of the future' (Women's Wear Daily, 1966).

The exhibition is a cooperation with the Kunstforum Wien.



Kiki Kogelnik, Superserpent, 1974  
Museum Ortner, Vienna, © 1974 Kiki Kogelnik Foundation. All rights reserved

Kiki Kogelnik, It Hurts with a Scissor, 1974–1976  
Centre Pompidou, Paris, Musée national d'art moderne, photo © Centre Pompidou, MNAM-CCI,  
Dist. RMN-Grand Palais / Philippe Migeat, © 1976 Kiki Kogelnik Foundation. All rights reserved

**7.6. – 29.9.24**  
Moser building, cabinet

## BORN DIGITAL

Video art in the new millennium

There's a hidden gem at the heart of the Kunsthaus Zürich: few know that the museum houses one of Switzerland's largest collections of media art. Digitally born video works from the 1990s and 2000s are currently being rediscovered and undergoing conservation treatment. The 1990s saw the advent of a technological shift, as digital storage media such as DVDs replaced analogue video cassettes. The works of many artists from this period are influenced by globalization and a radical technologization of society.

The ten works from the collection chosen for the exhibition were all created between 2000 and 2005 and exude the spirit of the new millennium. With works by Com & Com (b. 1969/b. 1971), Cao Fei (b. 1978), Gabriela Gerber/Lukas Bardill (b. 1970/b. 1968), Tatjana Marušić (b. 1971) and Zilla Leutenegger (b. 1968).



Tatjana Marušić, A Woman under the Influence – to cut a long story short, 2003  
Kunsthaus Zürich, 2004, © Tatjana Marušić

**16.8. – 3.11.24**  
Chipperfield building, collection



## WALID RAAD

**Cotton under my Feet: The Zurich Chapter**

Whose story does a museum or a collection tell? How can gaps or previously overlooked narratives be highlighted and mediated in new ways? Such questions, which are of central importance to museums today, are especially relevant to the Kunsthaus Zürich, as the debate surrounding the Emil Bührle Collection has shown. Walid Raad (b. 1967 Chbanieh, Lebanon) does not address this history directly, but it forms part of his reflections on (private) collections. The Lebanese-American artist takes us on a walkthrough tour of various collection rooms at the Kunsthaus, in which he sets his own works up in opposition to the objects from the collection. A central element of the exhibition is a performance by Walid Raad which is being created in cooperation with the summer festival Zürcher Theater Spektakel (→ [theaterspektakel.ch](http://theaterspektakel.ch)) and will take place at regular intervals.

The exhibition is a cooperation with the Zürcher Theater Spektakel, TBA 21 and the Thyssen-Bornemisza Collection, Madrid.

Walid Raad, Two Drops per Heartbeat (walkthrough), 2022  
Photo: Moritz Bernoulli, © Walid Raad



20.9.24 – 26.1.25

Chipperfield building, exhibition space

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## MATTHEW WONG – VINCENT VAN GOGH

Shortly before his death at a young age, the Canadian painter and draughtsman Matthew Wong (1984 Toronto – 2019 Edmonton) emerged as a phenomenon with his striking landscape images. A self-taught artist, he attracted attention and gained international renown in a remarkably short time.

The focus of Wong's work is on landscapes with an expressively lyrical power. The product of his imagination, they were inspired by both traditional Chinese painting and Western art.

Wong was especially influenced by Vincent van Gogh (1853 Zundert – 1890 Auvers-sur-Oise), not only in terms of his painting style and choice of motifs, but also in some aspects of his life. Both artists were self-taught, acquiring their drawing and painting skills without tuition, and both faced mental health issues.

At the centre of the exhibition are around 45 paintings and drawings by Wong which are receiving their first-ever showing in Switzerland. These are brought into dialogue with a group of selected van Gogh masterpieces.

The exhibition is a cooperation with the Van Gogh Museum in Amsterdam.

Matthew Wong, *Coming of Age Landscape*, 2018  
Private collection, © 2023, ProLitteris, Zurich

Vincent van Gogh, *Le Champ de blé aux iris*, May 1888  
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



15.11.24 – 9.2.25

Moser building, cabinet



connection was established solely via the gaze and the eyes. It was a cathartic experience.

As Abramović herself puts it: 'I'm a performance artist. I want to make something the public can interact with, can feel, can have a personal experience with their own kind of energy.'

Marina Abramović's first major exhibition in Switzerland is being developed in close collaboration with the artist. The exhibition is a cooperation with the Royal Academy in London, the Stedelijk Museum in Amsterdam and the Tel Aviv Museum of Art.



Partner for contemporary art

Marina Abramović, The Artist is Present  
Performance at the Museum of Modern Art, New York, 2010, photo: Marco Anelli  
© Courtesy of the Marina Abramović Archives / 2023, ProLitteris, Zurich

## ALBERT WELTI

Imprints of the fantastic

The paintings of Albert Welti (1862 Zurich – 1912 Bern), especially his 'Walpurgis Night', are well known to Kunsthaus regulars. Welti, who grew up in Zurich and was educated in Munich, is undoubtedly one of the most idiosyncratic artists known to us from this era and region. In his graphic works in particular, he was strongly committed to the fantastic. The Collection of Prints and Drawings possesses a broad spectrum of the artist's graphic works: from imaginative playfulness, which he lived out in rather small commercial prints, to large-format masterpieces of the imagination, including the 'Journey into the 20th Century'. The 'eerily demonic streak' that characterizes many of these sheets may be due in part to the influence of his teacher Arnold Böcklin. Yet that cannot be the only explanation. The exhibition places Welti's prints in the broader panorama of fantastic art in the period from around 1750 to 1900.



Albert Welti, The Journey into the 20th Century, 1899 Kunsthaus Zürich





Pipilotti Rist, *Pixelwald Turicum*, 2021, Gabriele and Werner Merzbacher Collection, on permanent loan at Kunsthaus Zürich, © Pipilotti Rist, courtesy of the artist, Hauser & Wirth and Luhring Augustine / 2023, ProLitteris, Zurich

## THE COLLECTION

Opened in 1910, the Kunsthaus Zürich is structured as both museum and exhibition venue, and houses an important collection of mainly Western art from the 13th century to the present day, including paintings, sculptures and site-specific installations as well as works on paper, photographs, videos and digital media. Some of the extensive holdings are exhibited in the form of temporary presentations and displays. The Kunsthaus's ever-growing collection is also partially accessible digitally via the museum website in the 'Online Collection'. Audioguides provide visitors with in-depth information on over 300 works, as well as the architecture of the Kunsthaus.

### **Interventions in the collection: ReCollect!**

What would a museum be without artists? Their works are the core and backbone of the institution. But artists don't just produce art: they also look at the work of other artists and draw inspiration from it. With the new 'ReCollect!' series, the Kunsthaus is inviting artists to present their take on the collection in dialogue with their own

works, thereby interrogating and reshaping the established canon. This multi-perspectival approach to the collection creates a refreshingly inspiring polyphony that is in tune with the zeitgeist. At the same time, it harks back to the origins of the Kunsthaus Zürich: unlike other museums, it was founded by artists, and that direct link has strongly influenced the institution and its collection. 'ReCollect!' started on 1 September 2023, and the presentations are each scheduled to run for at least a year. The first invited artists are the Zurich-based collective Hulda Zwingli, the Norwegians Ida Ekblad (b. 1980) / Matias Faldbakken (b. 1973), and the Peruvian artist Daniela Ortiz (b. 1985).

### **Collections in the Chipperfield building: Merzbacher, Bührle and Looser**

The new Kunsthaus extension designed by David Chipperfield, which was inaugurated in 2021, opens up more space for the permanent display of works. Three important private collections on →



## THE COLLECTION



Self-portrait, Hulda Zwingli, 2020, after a portrait of Regula Gwalther-Zwingli and Anna Gwalther, Hans Asper, 1549, photo: Zentralbibliothek Zürich

long-term loan that enhance and complete the Kunsthaus Collection are on view: the remarkable Fauvist and Expressionist works that make up the Gabriele and Werner Merzbacher Collection, the Impressionist and early Modernist works from the Emil Bührle Collection, and impressive works from the Hubert Looser Collection that highlights American Abstraction.

From the end of 2024, the Hubert Looser Collection will be rehung in a new presentation which, for example, focusses on including the Italian artist Giuseppe Penone, considered to be an icon of arte povera, whose poetic work centres around the inner bond with nature.

### Pixel Forest

'Pixelwald Turicum' (Pixel Forest Turicum, 2021) by Pipilotti Rist is made up of several thousand LED lights suspended in space on cables to create a magical image forest. Interacting with music, it changes colour and physical form constantly; visitors walk through the room, immerse themselves in the vibrantly coloured light installation and are visually embraced by it. Gabriele and Werner Merzbacher acquired the work as a contemporary extension to their collection, which continues its underlying theme of colour and translates it into an immersive spatial experience.

## THE COLLECTION

### Dada cabinet

Dada's next significant birthday may not be until 2026, but the Kunsthaus can always find reasons to celebrate! One of the most important collections of works and documents of the Dada movement, founded by artists in exile including Hugo Ball, Emmy Hennings, Hans Arp, Marcel Janco and Tristan Tzara, who broke with all the conventions of art, is conserved at the Kunsthaus. Visitors can discover – and rediscover – works of Dada and encounter them from particular perspectives in curated presentations that change every three months. The collection is available online at → [digital.kunsthau.ch](https://digital.kunsthau.ch).

### Digilab

Today, computer technology permeates every area of our lives, and the digital transformation is one of the most exciting challenges of our times. In parallel with the construction of a new wing designed by Sir David Chipperfield, the Kunsthaus Zürich therefore launched the project 'Kunsthaus Digilab'. Artists are invited to create new digital art works or works that reflect on digital transformation, both online and as an analogue installation in one of the collection rooms. The classical exhibition space is thus expanded into the digital realm, while the digital realm radiates back into the collection. Until early summer, a new installation by the English artist James Bridle (b. 1980) will be on display. It deals with algorithmic processes that manipulate our attention and have infiltrated every part of our life (→ [digilab.kunsthau.ch](https://digilab.kunsthau.ch)). →



Digilab: James Bridle, The Distractor, 2023, © James Bridle

## THE COLLECTION

### THE PERMANENT COLLECTION

#### Old Masters

Medieval sculptures and the late Gothic panels of the Carnation Masters provide the chronological opening to the collection. 17th-century Dutch painting is comprehensively represented and complemented by the long-term loan of the Knecht Collection, with outstanding works by Rembrandt, Rubens and Ruisdael on show. A small number of important paintings were created at the same time in Rome by Claude Lorrain, Domenichino and Lanfranco. They are followed by works of equal quality by masters from Tiepolo to Guardi representing the Venetian Settecento. Post-Reformation painting in Zurich leads on to the brilliant eccentric Fuseli, a dominant figure in European Neoclassicism. A group of paintings by the Norwegian Romantic artist Johan Christian Dahl rounds off the holdings.

#### Swiss artists

The Kunsthauus holds an impressive selection of 19th- and 20th-century Swiss painting, from landscapes by Koller and Zünd, the fantasy worlds of Böcklin and Welti and a dense group of works by Albert Anker through the Art Nouveau of Augusto Giacometti and Félix Vallotton to the Realism and avant-garde art of the 20th century, with works by Sophie Taeuber-Arp, the Zurich Concrete Artists such as Max Bill and others. Of particular note are the groups of works by Ferdinand Hodler and Giovanni Segantini. The Kunsthauus presents the oeuvre of Alberto Giacometti in a way unmatched anywhere else in the world. His works encounter those of international artists whom he influenced or who were his contemporaries in Paris, including the Surrealists such as Swiss artist Meret Oppenheim, the representatives of the École de Paris, Francis Bacon and contemporary sculptor Rebecca Warren. Also on show in the Giacometti area are installations by Joseph Beuys and Fischli/Weiss. In the Chipperfield building, Pipilotti Rist's 'Pixel Forest' adds a contemporary dimension to the Merzbacher Collection.

#### From Impressionism to Classical Modernism

The collection of French paintings starts with important canvases by Géricault, Corot, Delacroix, Courbet and Manet and culminates in a large group of works by Claude Monet including the celebrated water lily paintings. Impressionism in the 1870s as well as the

## THE COLLECTION



View of the Old Master Collection



Swiss art. Max Bill (front): © 2023, ProLitteris, Zurich

Post-Impressionism of Cézanne and van Gogh are on display in the Chipperfield building. The early modernist and modern holdings include key individual works and groups by Bonnard and Vuillard, Matisse, Picasso, Léger, Brancusi, Richier, Chagall, Klee, Kandinsky and Kokoschka. The work of Norwegian painter Edvard Munch is prominently present with a large group of works. Surrealism, which was inspired by the Dada movement founded in Zurich in 1916, →

## THE COLLECTION



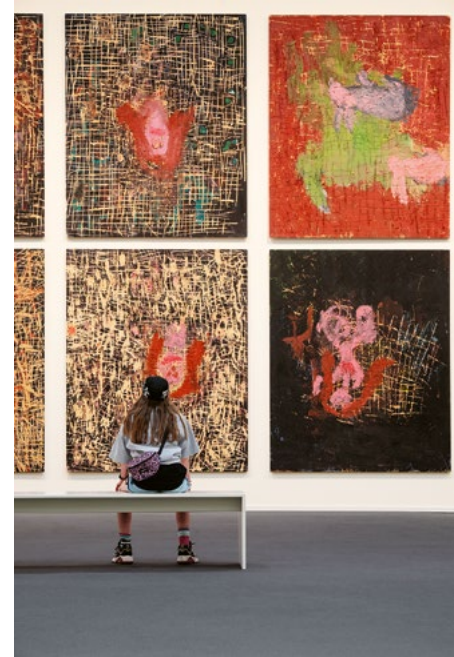
Impressionism

is represented – in addition to Alberto Giacometti – by works from Ernst, Miró, Dalí, Magritte and Masson. Also present is the geometric constructivism of Mondrian and De Stijl. There is a spectacular and important group of works of Italian 'Pittura Metafisica' by artists including Giorgio de Chirico, which entered the Kunsthauus on long-term loan from a private collector.

### From 1945 to the Present

The post-war New York School is represented by major artists – Pollock, Rothko, Newman and Sonja Sekula – as are European and American Pop Art (Hockney, Hamilton; Rauschenberg, Johns, Warhol, Lichtenstein). A further, highly regarded exhibit is 'Eight Student Nurses', a key work by Gerhard Richter from 1966. The expressive turn in painting that began in the 1980s is exemplified by Georg Baselitz and Sigmar Polke. Further highlights include paintings and rare original sculptures by Cy Twombly. Photographs as well as installations in video and other formats lead the way into the 21st century; artists here include Sylvie Fleury, Matgorzata Mirga-Tas and Danh Võ.

## THE COLLECTION



Georg Baselitz, 45, 1989 (detail), © Georg Baselitz

# DISCOVER – EXPLORE – EXPERIENCE

Learn to see with fresh eyes. Get to grips with art-historical contexts, explore a topic in detail, or let the artworks inspire you to create something of your own. At the Kunsthaus Zürich, visitors of all ages, individually and in groups, will find numerous ways to engage with art in the collection and the exhibitions.

Our programme includes regular public guided tours and workshops for adults, families and children of various ages. On the first Sunday of each month, our 'art laboratory for all' opens its doors for creative activity without prior registration and during the school holidays, full-day workshops introduce our younger visitors to the world of art in a playful way. Along with the audioguide for adults, there's one specially designed for children, encouraging them to look at works of art and get creative themselves. Our programme for schools includes workshops and educational guided tours for groups from kindergarten to school-leavers. Please check our website for a full overview of activities that might enhance your visit.  
→ [kunsthaus.ch/en/besuch-planen/angebote](https://kunsthaus.ch/en/besuch-planen/angebote).

We are happy to adapt our offering to your requirements, be it a company event, a training course, a wedding or a children's birthday party. Please contact us for further details.



# CELEBRATE AND ENJOY

The elegant banquet hall in the Chipperfield building, the multi-functional auditorium, the Jugendstil Villa Tobler and our gardens with their attractive facilities are available for rent and could be the ideal setting for your unforgettable event in the heart of Zurich. We look forward to advising you on plans for your event, including accompanying programmes in the museum.

→ [kunsthaus.ch/en/museum/vermietung](https://kunsthaus.ch/en/museum/vermietung)



### Art experiences make a perfect gift

Art fosters creativity, inspires us and enlivens our senses. You can enable that kind of experience with a gift membership of the Kunsthaus. The membership offers free admission to the museum, invitations to exhibition openings and other benefits. We offer corporate memberships for companies – a gift with a difference for your employees and clients.

→ [en.shop.kunsthaus.ch/collections/mitgliedschaften](https://en.shop.kunsthaus.ch/collections/mitgliedschaften)



### Contact us

info@kunsthaus.ch, tel. + 41 (0)44 253 84 84





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# WANT TO VISIT THE MUSEUM FOR FREE? BECOME A MEMBER!

An annual membership of the Zürcher Kunstgesellschaft comes with lots of attractive benefits: free admission to the museum, invitations to openings (including a guest), the Kunsthaus magazine delivered to your home, 10% discount in both shops, the café in the Moser building and the bar in the Chipperfield building, as well as free use of the library.

## 2024 MEMBERSHIP

**Individual:** CHF 135

**Couple:** CHF 225

**Junior (year of birth 1999 or later):** CHF 40

## 2024 PLUS MEMBERSHIP

**Individual:** CHF 310 (tax deductible: CHF 120)

**Couple:** CHF 580 (tax deductible: CHF 200)

**Additional advantages of Plus membership:** one guest per member each time you visit the museum; free public guided tours; 20% discount in the shops and for private guided tour bookings

## BECOME A MEMBER

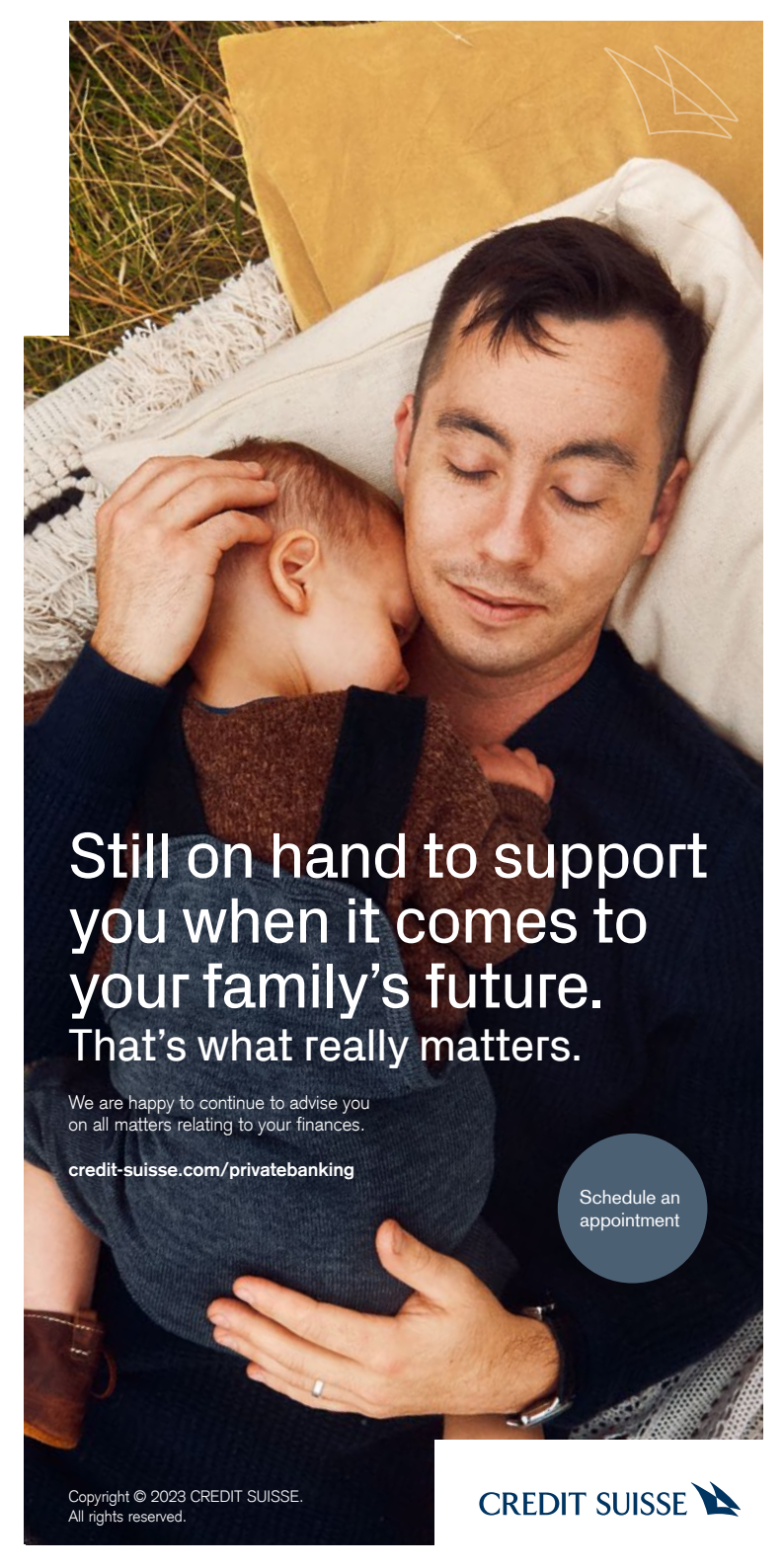
**Online (QR code):** pay online and receive your membership card by post.

**In the museum:** register on the tablet at the cash desk, pay in person and you'll immediately receive a temporary membership card giving you free admission.



**More information about membership:**

→ [kunsthaus.ch/en/museum/mitgliedschaft](http://kunsthaus.ch/en/museum/mitgliedschaft)

A photograph of a man with dark hair and a slight beard, wearing a dark blue sweater, holding a baby in a blue and brown outfit. They are lying on a white fringed blanket over a yellow paper bag, with dry grass visible in the background. The man has his eyes closed and a gentle smile, resting his head against the baby. His hands are gently cradling the baby's head and body. A white geometric logo is in the top right corner.

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