An abstract painting with a textured surface, featuring a palette of reds, purples, yellows, and browns. The composition is divided into vertical bands of color, with some areas showing more intense saturation and others appearing more muted or layered. The overall effect is one of depth and complexity.

KUNSTHAUS ZÜRICH

2023

EN

# WELCOME TO THE KUNSTHAUS

## Open

Fri – Sun/Tue 10 a.m. – 6 p.m.

Wed – Thu 10 a.m. – 8 p.m.

## Public holidays 10 a.m. – 6 p.m.

24/26 December 2022

31 December 2022

1/2 January 2023

Easter 7 – 10 April 2023

1 May 2023

Ascension 18 May 2023

Whitsun 27 – 29 May 2023

1 August 2023

24/26 December 2023

31 December 2023

1/2 January 2024

## Closed

Mondays (exceptions see above)

25 December 2022

25 December 2023

## Admission

From CHF 23/CHF 18 concessions.

Members and under-17s free of charge

## Events calendar

Current dates and events

at [www.kunsthhaus.ch/agenda](http://www.kunsthhaus.ch/agenda)

## Directions

From Zurich main station, tram no. 3 or bus no. 31 to the 'Kunsthhaus' stop

## Address and information

Heimplatz, 8001 Zurich

[www.kunsthhaus.ch](http://www.kunsthhaus.ch)

Directorate and administration

Tel. +41 (0)44 253 84 84

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

## Collection of Prints and Drawings

Study room

Mon – Fri by appointment

Tel. + 41 (0)44 253 85 36/39

## Library

Rämistrasse 45, 8001 Zurich

Mon – Fri 1 p.m. – 6 p.m.

Tel. + 41 (0)44 253 85 31

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 Swiss Re

Partner for contemporary art

Cover: Paul Klee, Red and White Domes, 1914 (detail)

Kunstsammlung Nordrhein-Westfalen, photo © Kunstsammlung Nordrhein-Westfalen



Stadt Zürich  
Kultur

# 2023

**2.9.<sup>22</sup> – 8.1.**  
**NIKI DE SAINT  
PHALLE**

The retrospective



**7.10.<sup>22</sup> – 22.1.**  
**ARISTIDE MAILLOL**

The quest for harmony

**24.3. – 16.7.**  
**RE-ORIENTATIONS**

Europe and Islamic art,  
from 1851 to today



**30.6. – 1.10.**  
**MARCEL  
BROODTHAERS**

Museum



**14.4. – 2.7.**  
**GIACOMETTI – DALÍ**

Dream gardens



**27.10. – 21.1.<sup>24</sup>**  
**ERNST SCHEIDEGGER**

Photographer



**22.9. – 14.1.<sup>24</sup>**  
**TIME**

An exploration of some  
notions of time

**24.2. – 21.5.**  
**FUSELI**

Fashion – fetishism – fantasy



**18.8. – 12.11.**  
**KÄTHE KOLLWITZ /  
MONA HATOUM**

Taking a stand!

**The Collection**

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largest art museum

**Art Education**

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and appreciate

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little special

**Membership**

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## NIKI DE SAINT PHALLE

The retrospective

A wide-ranging retrospective with some 100 exhibits sheds light on the exceptional artistic personality that was Niki de Saint Phalle (1930–2002). The remarkably broad spectrum of her work ranges from painting and drawing to assemblages, actions and large-format sculptures, and even theatre, film and architecture. They are the fruit of her efforts to process her own feelings, and of a critical attitude that prompted her to address social and political issues and question institutions and role models in ways that are as relevant today as they have ever been. While her legendary ‘shooting paintings’ arose out of provocative performances, her later works reveal a joyful embracing of life and humanity, exemplified by the sensual ‘Nanas’ and the transformative effect of her large installations in public spaces.

Niki de Saint Phalle was a popular outsider whose formal language has imprinted itself upon us. Her oeuvre is multifaceted – surprising and eccentric, emotional, dark and brutal, humorous and cheerful, and often challenging. This promises to be a colourful and diverse visual treat for all generations of visitors.

An exhibition in cooperation with the Schirn Kunsthalle Frankfurt.

CREDIT SUISSE 

Partner Kunsthaus Zürich



Niki de Saint Phalle, Nana Mosaïque Noire, 1999  
Würth Collection, photo: Reto Pedrini, © Niki Charitable Art Foundation / 2022, ProLitteris, Zurich

Niki de Saint Phalle, Un rêve plus long que la nuit, 1976  
Film poster, Fondation pour l'art moderne et contemporain, MAHF Fribourg, photo: Musée d'art et d'histoire Fribourg, © Niki Charitable Art Foundation / 2022, ProLitteris, Zurich

# ARISTIDE MAILLOL

The quest for harmony

Aristide Maillol (1861–1944) – the ‘Cézanne of sculpture’ – is the most important French sculptor of the early modern era after Auguste Rodin. Innovative yet timeless, Maillol’s sensual art embodies the values of clarity and balance of forms, making him a consummate artist of the classical tradition. Though synoptic in scope, the exhibition focuses in particular on the highly productive period before the First World War, when Maillol found his true vocation and came to the fore as a sculptor.

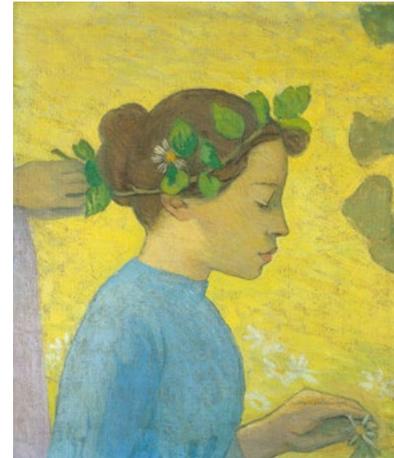
The show brings together over 150 works that illuminate all the facets of Maillol’s oeuvre. The artist began his career as a painter and created an exceptionally attractive body of work in that technique that is insufficiently known outside France. Also included are tapes-

tries, faience, prints, books and, of course, numerous masterful drawings. A number of paintings by contemporaries including Auguste Renoir, Maurice Denis and Édouard Vuillard in which sculptures by Maillol can be seen complement the exhibition.

The exhibition is organized by the Kunsthaus Zürich and the musées d’Orsay et de l’Orangerie, Paris, and the Piscine, Roubaix, with the exceptional partnership of the Dina Vierny - Musée Maillol Foundation.



Aristide Maillol, L’Air, 1938–1939 (model)  
Paris, Fondation Dina Vierny – Musée Maillol, photo: J.-L. Losi



Aristide Maillol, L’Enfant couronné, c. 1890–1892  
Paris, Fondation Dina Vierny – Musée Maillol, photo: J.-A. Brunelle

24.2. – 21.5.



## FUSELI

Fashion – fetishism – fantasy

The idiosyncratic art of Henry Fuseli (1741–1825) divided public opinion throughout his career. Few, though, were aware of his secret interest in contemporary depictions of women, which he explored mainly through the medium of drawing.

Here, more than anywhere else, Fuseli investigated the modern woman as figure of enhanced and unsettling power: where we might expect to see idealized bodies in appealing poses, instead we encounter dominant women in sophisticated and fashionable outfits sporting the most extravagant hairdos.

But what lies behind this ambivalent depiction of empowered femininity? Bringing together some 50 of those studies, our exhibition offers an unprecedented opportunity to discover Fuseli the draughtsman in his most sensational form.

The exhibition is organized in collaboration with The Courtauld Gallery, London.

24.3. – 16.7.

## RE-ORIENTATIONS

Europe and Islamic art,  
from 1851 to today

'Re-Orientations' adopts a transcultural approach to shed new light on European artists' engagement with Islamic art. The exhibition considers Islam as cultural heritage and living culture, and aims to illustrate its importance to both the fine and applied arts in Europe from 1851 to the present day. Islam has long been part of European culture. At a time when mention of its name provokes unease, fear and even antipathy in Western discourse, we believe it is important to present a more nuanced picture of Islam and promote cross-cultural understanding.

'Re-Orientations' sets up a dialogue between historical examples of Islamic art and the works of Western or Western-influenced artists in the early modern era. Contemporary art that reflects the current discourse surrounding Islam will also be presented, and the exhibition will focus in particular on some characteristic case studies. →





Some 200 works – from drawings, watercolours, paintings and photographs to objects made of metal, ceramic and glass as well as textiles and even videos, installations and an animated film – illustrate the diversity of this cultural transfer. With works by Nevin Aladağ, Baltensperger + Siepert, Marwan Bassiouni, Théodore Deck, Mariano Fortuny y Madrazo, Osman Hamdi, Elisabeth Jerichau-Baumann, Wassily Kandinsky, Gülsün Karamustafa, Paul Klee, J. & L. Lobmeyr, Gabriele Münter, Lotte Reiniger and others.



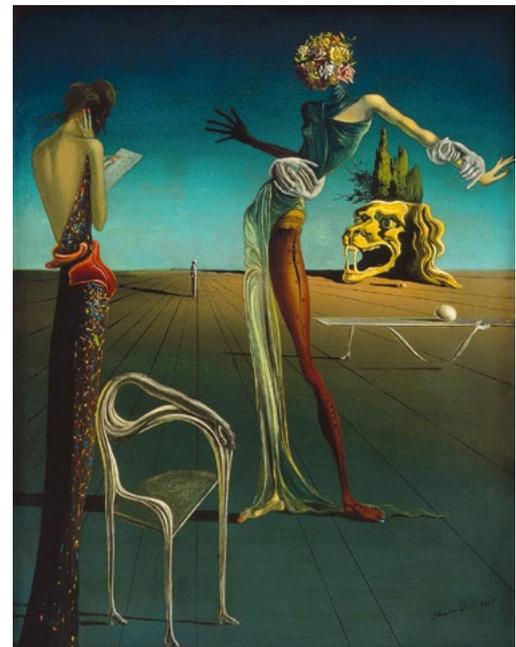
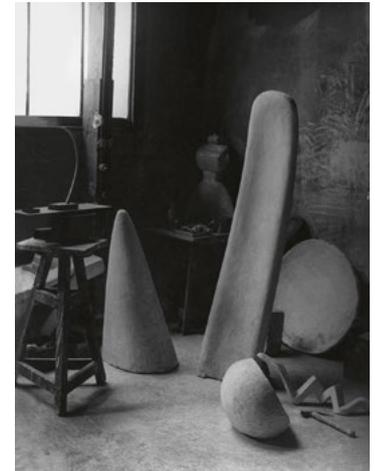
# GIACOMETTI – DALÍ

Dream gardens

Salvador Dalí (1904–1989) discovered the work of Alberto Giacometti (1901–1966) in 1930 at the Galerie Pierre in Paris, and considered the latter's 'Boule suspendue' to be the perfect embodiment of an 'object with a symbolic function'. This exhibition was followed by an invitation for the Swiss sculptor to join the Surrealist circle centred around André Breton (1896–1966). Giacometti subsequently became friends with the Catalan painter and the two engaged in a productive artistic dialogue, which this exhibition explores for the first time.

Dalí and Giacometti both imagined surreal places and drew up plans for gardens and squares. They also shared an interest in the world of decorative objects. To document the exchanges between them, this focused exhibition brings together an important series of different works in a variety of genres. One notable item is the first full-size reconstruction of Giacometti's Surrealist project for a public square, 'Projet pour une place' (1933), which is seen against the backdrop of his intense artistic dialogue with Dalí.

The exhibition was conceived by the Fondation Giacometti in Paris and will be shown first at the city's Institut Giacometti, before being presented in an adapted and expanded form in Zurich. The important holdings of Surrealist works by Giacometti from the collection of the Alberto Giacometti Foundation held at the Kunsthauus will only be on show here.



CREDIT SUISSE 

Partner Kunsthauus Zürich

Brassaï, 'Projet pour une place' in the studio of Alberto Giacometti, c. 1933  
Fondation Giacometti, © Estate Brassaï Succession, Paris; works © Succession Alberto Giacometti / 2022, ProLitteris, Zurich

Salvador Dalí, Femme à tête de roses, 1935  
Kunsthauus Zürich, 1957, © Salvador Dalí, Fundació Gala-Salvador Dalí / 2022, ProLitteris, Zurich

30.6. – 1.10.

# MARCEL BROODTHAERS

Museum

Marcel Broodthaers (1924–1976), who did not turn to the visual arts until he was 40, worked intensively on the subject of the museum. The Belgian artist's critical perspective on that institution has lost none of its relevance today. Four actors assume a central role and will be highlighted in the cabinet exhibition: the museum itself, artists, the art market, and visitors. The works on display are mostly drawn from the Collection of Prints and Drawings at the Kunsthaus, which holds all the artist's editions. They comprise prints, photographs and films along with installations, and offer an opportunity to reflect on Broodthaers's fundamental question: 'What is the role of that which represents artistic life in society – namely the role of the museum?'



Marcel Broodthaers, La souris écrit rat (à compte d'auteur), 1974  
Kunsthaus Zürich, donated by the Federation of Migros Cooperatives, 1982  
© Succession Marcel Broodthaers / 2022, ProLitteris, Zurich

18.8. – 12.11.



# KÄTHE KOLLWITZ / MONA HATOUM

Taking a stand!

Raw, unembellished and decried in conservative circles as 'gutter art', the life of Käthe Kollwitz (1867–1945) 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 she is speaking for and what side of society she is on.

With key drawings, rare proof prints and sculptures that have long since become canonical, 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'. →

Käthe Kollwitz, The Ploughmen. Sheet 1 of the cycle 'Peasants' War', 1907  
Kunsthaus Zürich

Yet at all times – and this is what elevates her work above any fleeting impact – 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 warning against the evils of suffering and oppression as well. It is therefore no surprise that her purist, largely black-and-white works are once again highly topical in our current time of crisis.

Interventions by the artist Mona Hatoum (b. 1952) 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.



Mona Hatoum, *Remains of the Day* (detail), 2016 – 2018  
© Mona Hatoum. Photo: White Cube [Kitmin Lee]



## TIME

An exploration of some notions of time

Time is one of the greatest mysteries in the history of civilization. Its definitions are many and varied; they are found in various disciplines, from philosophy to biology and economics to physics – and of course art. The first pandemic lockdown, which brought everything shuddering to a halt, forced us to confront space and time in their extreme forms.

Surprisingly, for all Switzerland's reputation as a watchmaking nation, few art museums in the country have yet staged an exhibition on the subject of time that spans multiple eras and disciplines. Our sensual journey through the history of time includes paintings, films, installations, performances as well as real objects such as watches from the 1750s to the present day. They attest to the ephemeral nature of life, the scope for meditation opened up by painting, the changing seasons, and a financial market that is now synchronized down to the last nanosecond. Although the exhibition starts from the watch as instrument for measuring time, it also investigates →

Pieter Claesz, *Still Life with Large Berkemeyer and Gold Pocket Watch*, c. 1632  
Kunsthhaus Zürich, The Betty and David Koetser Foundation, 1978



perspectives such as the physical, biological and geological, along with the viewpoint of personal sensations. Participatory performances and installations invite us to share with each other in the present, but also to critically debate different models of the future. We would be well advised, then, to heed the advice of renowned watch specialist David Rooney: 'In the end, we need to look beyond the faces of our clocks to see who is inside, rather than simply obeying what these objects tell us to do.'

In association with, among others, the Musée international d'horlogerie (MIH) in La Chaux-de-Fonds, Arts at CERN and the Literaturhaus Zurich. With works by Giacomo Balla, Julius von Bismarck, Manon de Boer & George van Dam, Abraham-Louis Breguet, Ohan Breiding & Shoghig Halajian, Pieter Claesz, Honoré Daumier, Cao Fei, John Harrison, William Hogarth, Roni Horn, Monica Ursina Jäger, Pierre & Henri-Louis Jaquet-Droz, On Kawara, Herlinde Koelbl, Alicja Kwade, Jürg Lehni, MANON, Sophie Nys, Dieter Roth, Cyril Schäublin, Una Szeemann and others.



Partner for contemporary art



Partner Kunsthaus Zürich



Pierre Jaquet-Droz; Henri-Louis Jaquet-Droz, Pocket watch in a silver case with London silver hallmark from 1817, c. 1790/1817, Musée international d'horlogerie (MIH), La Chaux-de-Fonds

Manon de Boer; George van Dam, Presto, Perfect Sound, 2006  
35mm film, Kunsthaus Zürich, © Manon de Boer

27.10. – 21.1.<sup>24</sup>

# ERNST SCHEIDEGGER

Photographer

Ernst Scheidegger (1923–2016), whose 100th birthday we mark in 2023, was closely associated with the Kunsthaus Zürich and the Alberto Giacometti Foundation. His photos and films of Alberto Giacometti are legendary, and influence our image of the famous artist to this day. Like those depicting other artists such as Joan Miró, Hans Arp, Max Bill and Germaine Richier, they draw their energy from Scheidegger's inspired documentary gaze, informed by a profound understanding of how artists work. Of equal importance are Scheidegger's portraits and travel photographs featuring motifs such as the North Indian city of Chandigarh, which was designed largely by Le Corbusier. The exhibition thus focuses on the photographic oeuvre of Ernst Scheidegger, who was also a successful gallerist, designer and publisher. It is complemented by selected works by the artists whom Scheidegger photographed.

A book accompanying the presentation places the exhibits – including photographs recently unearthed in the archives – in the overall context of Scheidegger's output.



Ernst Scheidegger, Children in southern Italy (Naples?), late 1940s  
© 2022 Ernst Scheidegger Archive Foundation, Zurich



View of the Old Master Collection

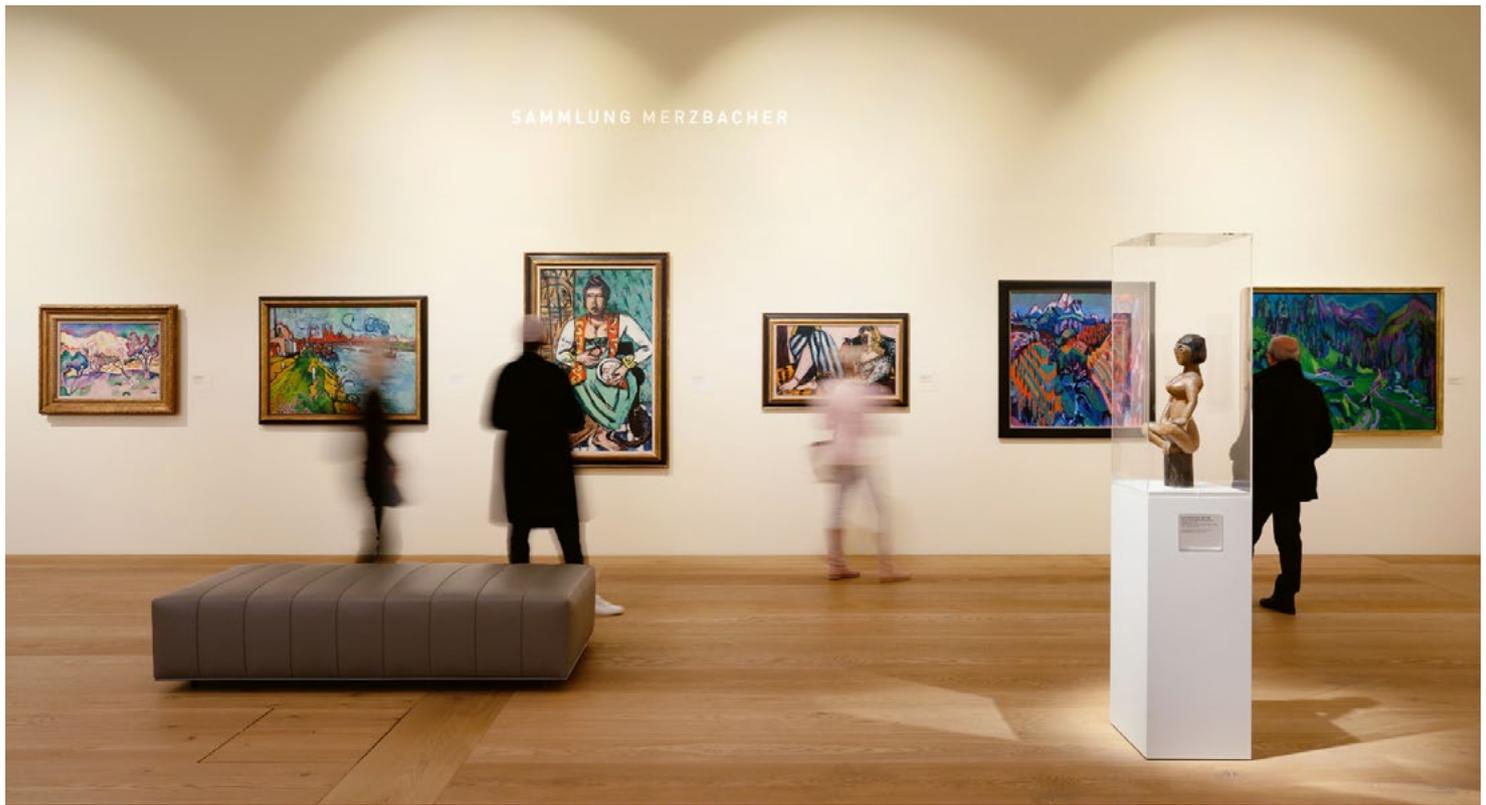
## THE COLLECTION

Opened in 1910, the Kunsthaus Zürich is structured as both museum and art gallery, 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.

The extension designed by David Chipperfield, which was inaugurated in 2021, opens up more space for contemporary art. Three important private collections on long-term loan that are well matched to the Kunsthaus Collection have proved hugely popular with visitors: the groups of Fauvist and Expressionist works that make up the Merzbacher Collection, the Impressionist and early Modernist works from the Bührle Collection, and American Abstraction in the form of the Looser 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 in the collection were created at the same time in Rome by artists such as Claude Lorrain, →



View of the Merzbacher Collection  
 © 2022, ProLitteris, Zurich, for the works by Maurice de Vlaminck and Georges Braque

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. There is also an important group of high-quality works by Angelica Kauffmann. A significant group of recently acquired paintings by the Norwegian Romantic artist Johan Christian Dahl complete the holdings.

### Swiss artists

The Kunststhaus holds an impressive selection of 19th- and 20th-century Swiss painting, from landscapes by Koller and Zünd and the fantasy worlds of Böcklin and Welti through the Art Nouveau of Augusto Giacometti and Vallotton to the Realism and avant-garde art of the 20th century, with works by Sophie Taeuber-Arp, the Zurich Concretists and others. Of particular note are the groups of works

by Ferdinand Hodler and Giovanni Segantini. The first floor of the Müller building houses a comprehensive display of the work of Alberto Giacometti, setting up encounters with the works of international artists whom he influenced or who were his contemporaries in Paris, including the Surrealists (Meret Oppenheim and others), the École de Paris, Francis Bacon and Rebecca Warren.

Another permanent fixture in the Giacometti section is an installation by Fischli / Weiss, while Pipilotti Rist's 'Pixel Forest' adds a contemporary dimension to the Merzbacher Collection. Also represented is another Swiss contemporary artist, in the form of Urs Fischer.

### 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. The early holdings can be found on the second floor of the Moser building, while →

## THE COLLECTION

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Claude Monet's 'Le bassin aux nymphéas, le soir', 1916/1922

Impressionism of the 1870s and the Post-Impressionism of Cézanne and van Gogh are located on the second floor of the Chipperfield building. There, Monet's water lilies link the collection holdings to the Impressionist and early modernist works from the Bührle Collection to create a focal point in this area. A dedicated documentation room providing, amongst other things, direct access to important publications on the Bührle issue, examines the history of the Bührle Collection.

The early modernist and modern holdings include key individual works and groups by Bonnard and Vuillard, Matisse, Picasso, Léger, Brancusi, Richier, Chagall, Klee, Kandinsky, Munch and Kokoschka. The trail of the Dada movement, founded in Zurich in 1916, leads on to Surrealism, with Ernst, Miró, Dalí, Magritte and Masson. Also represented is the geometric constructivism of Mondrian and De Stijl.

### Art since 1945

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), complemented by Sylvie Fleury and Abraham Cruzvillegas. 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.

### Contemporary art

The extensive holdings of contemporary art are partly displayed in the form of 'intervention spaces': special presentations that shed new light on the surrounding collection holdings from a present-day perspective and blend existing narratives with contemporary issues. They currently feature Anna Boghiguian and Kader Attia, whose work engages with the postcolonial discourse; the three feminist artists Judith Bernstein, Nathalie Djurberg and Tracey Rose; and Lungiswa Gqunta. These exhibits underscore how the Kunsthaus's collecting activities have expanded in recent years to encompass art from outside Europe and engage with current concerns such as colonialism and the gender debate. →



Sylvie Fleury, First Spaceship On Venus (Pink Champagne), 2021  
© Sylvie Fleury

## THE COLLECTION

The Kunsthaus's ever-growing collection is also partially accessible online via the museum website. Audioguides provide visitors with in-depth information on over 300 works, as well as the architecture of the Kunsthaus.

### New directions

In October 2022, Ann Demeester takes over from Christoph Becker as Director of the Kunsthaus Zürich and, together with the Kunsthaus team, will begin the task of guiding the museum into a new phase. This will involve redesigning the presentation and contextualizing the collection of Emil Bührle. An exhibition on this topic will open in the Bührle rooms of the Chipperfield building in autumn 2023 and will last for approximately a year. It will employ new approaches to art education: these will include presenting and explaining the Bührle Collection, and especially the purchases made up until 1945, in the direct context of the circumstances in which it was acquired and assembled. It will also remember the fates of some of the works' previous Jewish owners.

This new exhibition will be preceded in spring by a symposium on a parallel theme, the results of which will feed into the presentation.



© Abraham Cruzvillegas; © The Andy Warhol Foundation for the Visual Arts, Inc. / 2022, ProLitteris, Zurich; © The Estate of Roy Lichtenstein / 2022, ProLitteris, Zurich; © The Estate of Sigmar Polke, Cologne / 2022, ProLitteris, Zurich

## ART EDUCATION



## DISCOVER – EXPLORE – EXPERIENCE

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

Our programme includes regular workshops for adults, families and children of various ages. During the school holidays, full-day workshops present a young person's guide to the world of art, while on the first Sunday of each month, our 'art laboratory for all' opens its doors for creative activity without prior registration. In addition to the collection audioguide for adults there is an audioguide for children that will inspire them to look at art and explore their own creativity.

Our programme for schools includes workshops and educational guided tours for groups from kindergarten to school-leavers. See our website for a list of suggested topics and ideas for your visit.

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[www.kunstfreunde-zuerich.ch/mitglied-werden](http://www.kunstfreunde-zuerich.ch/mitglied-werden)

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## CELEBRATE AND ENJOY

The elegant ballroom in the Chipperfield building, the multifunctional auditorium, the exclusive Villa Tobler and the attractive outdoor areas in our gardens are the ideal setting for your unforgettable event in the heart of Zurich. We look forward to advising you on your plans, including accompanying programmes in the museum.



The ballroom in the Chipperfield building

BOOK NOW!

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Art fosters creativity, inspires us and enlivens our senses. Make an impact with a gift membership of the Kunsthaus. It offers free admission to the museum, invitations to exhibition openings and other benefits. We also offer corporate memberships for companies – a gift with a difference for your employees and clients.

**Contact**

[info@kunsthaus.ch](mailto:info@kunsthaus.ch), tel. +41 (0)44 253 84 84

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## Members of the Zürcher Kunstgesellschaft enjoy

- free admission throughout the year, without queuing
- invitations to exhibition openings and events
- discounts on special events
- 10 % discount in the museum shops
- 10 % discount in the Kunsthaus restaurant and Kunsthaus bar (Chipperfield building)\*
- the Kunsthaus magazine delivered free of charge four times a year
- borrowing rights in the library

## Additional benefits for Plus memberships

- One guest free of charge per member on every visit to the museum
- Free participation in public guided tours
- 20 % discount in the museum shops and on private guided tours
- Contribution partially tax deductible: individual CHF 120/couple CHF 200

## Sign up for membership

- Individual CHF 135.-
- Couple CHF 225.-
- Junior CHF 40.- (born 1998 or later)

## Sign up for Plus membership

- Individual Plus CHF 310.-
- Couple Plus CHF 580.-

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Date of birth

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Profession\*\*

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\_\_\_\_\_  
Post code, town

\_\_\_\_\_  
E-mail

\_\_\_\_\_  
Phone

I agree to receive periodic notifications of offers and events by e-mail or post.

\_\_\_\_\_  
Date, signature

## Registration

Hand in at the museum cash desk or send to Kunsthaus Zürich, Membership Office, P.O. Box, 8024 Zurich. Online at [www.kunsthhaus.ch](http://www.kunsthhaus.ch).

## Did you know

As a member you'll receive a voucher for each new member you refer. Membership can also be given as a gift.

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