

Press release

Zurich, 26 September 2013

Kunsthaus Zürich publishes 2014 annual programme

The Kunsthaus Zürich embarks on the new season with fascinating combinations and big names. From Matisse the focus shifts to 'Der Blaue Reiter'. Cindy Sherman is honoured with a retrospective. A dialogue with Jenny Saville's figure paintings lends new topicality to the works of Egon Schiele. There are classic solo exhibitions devoted to Antoine Bourdelle and Alberto Giacometti, while earlier Swiss artists are challenged by contemporary positions: Henry Fuseli meets Javier Téllez while Ferdinand Hodler encounters Jean-Frédéric Schnyder.

Edvard Munch (4 October 2013 to 12 January 2014) is followed by an exploration of the fascinating and fecund relationship between the Expressionists in Germany and the 'Fauves' from France. Egon Schiele joins us from the celebrated Leopold Collection in Vienna for a meeting with the contemporary figure painter Jenny Saville. Peter Fischli stages an exhibition that, through a dialogue with the works of the contemporary Swiss artist Jean-Frédéric Schnyder, sheds new light on the remarkably extensive and wide-ranging collection of works by Ferdinand Hodler at the Kunsthaus. There is a retrospective featuring the provocative paintings of the American Cindy Sherman, while paintings and drawings by Henry Fuseli confront a video installation by Javier Téllez in an investigation of the theme of Prometheus. Last and by no means least, there are drawings and watercolours by Alberto Giacometti and the newly restored 'Sappho' by Antoine Bourdelle.

The programme can be viewed and downloaded at www.kunsthaus.ch. New memberships of the Zürcher Kunstgesellschaft for 2014 are valid from 1 October this year. Details of the programme are as follows:

FROM MATISSE TO 'DER BLAUE REITER'. EXPRESSIONISM IN GERMANY AND FRANCE. 7 February – 11 May 2014

Today, 'Expressionism' is generally viewed as a German movement – yet in fact it emerged at the start of the 20th century from the enthusiastic engagement of German artists with Classical Modernism in France. 'Van Gogh struck modern art like a bolt of lightning,' was how one German observer described the painter's impact on German artists – at a time when they were already coming to terms with Seurat, Signac and the Post-Impressionists. Then followed Gauguin, Cézanne and Matisse. The response by the artists of 'Die Brücke' and 'Der Blaue Reiter' to French Neo-Impressionism and the 'Fauves' was a veritable riot of colour. In no time at all, collectors in Germany were eagerly acquiring and exhibiting French art, while museum directors with an eye to the

future were purchasing it for their own collections. The exhibition – a cooperation with the Los Angeles County Museum of Art and the Musée des Beaux-Arts in Montréal – reveals Expressionism in its true light, highlighting that it was not a national movement but rather one shaped by the spirit of cosmopolitanism and productive exchange.

Supported by Credit Suisse – Partner of the Kunsthaus Zürich

ALBERTO GIACOMETTI. DRAWINGS AND WATERCOLOURS

28 February – 25 May 2014

With the Bruno Giacometti bequest of 2012 to the Kunsthaus Zürich came a group of works covering the career of Alberto Giacometti (1901 – 1966) from the early years in Stampa to his Paris period. It includes copies of works by Dürer, Mantegna, Holbein and Hodler made by a precocious Giacometti between the ages of 12 and 15. They were followed in the 1920s by studies of Romanesque and Egyptian sculptures, while in the 1930s he began to engage with the work of Matisse, Cézanne and Rodin, though producing creations that were very much his own. The selection also shows important images of family members and various self-portraits, as well as landscapes from around Stampa and Maloja, studio views, and figure studies from the 1950s and 1960s.

ANTOINE BOURDELLE. SAPPHO. 21 March – 6 July 2014

Along with Rodin and Maillol, Antoine Bourdelle (1861 – 1929) formed the triumvirate of early modern French sculptors. The Kunsthaus holds three of his works, the most important of which is the large-format depiction of Sappho, the most celebrated female poet of Antiquity. Freshly restored, the work can now resume its rightful place in the important group of sculptures by French artists and artists living in France for which the Kunsthaus is justly admired. The presentation introduces the restored work and sets it in its context.

CINDY SHERMAN – UNTITLED HORRORS. 6 June – 14 September 2014

Cindy Sherman (*1954) has enjoyed a long career. Now, she receives her first solo exhibition in Zurich. At the heart of the retrospective 'Cindy Sherman – Untitled Horrors' is the grotesque, the gruesomely shocking in her work, from the earliest days through to most recent times. The title is a reference to the exhibition's content, but also to the fact that Cindy Sherman invariably labels her photos 'Untitled'. She leaves it to the viewer to read the pictures in their own way, inviting them to develop the stories behind them as they see fit, and come up with their own titles. She created her first works at home, using an external shutter release. Even at this stage, she was already dramatizing different (gender) roles and constantly changing identities. These early works from the 1970s are receiving their first comprehensive presentation. In association with the Astrup Fearnley Museet, Oslo, and the Moderna Museet, Stockholm.

A contribution to culture by Swiss Re – Partner for contemporary art

THE TORCHES OF PROMETHEUS. HENRY FUSELI AND JAVIER TÉLLEZ

20 June – 12 October 2014

Prometheus became the screen onto which European Romantic poetry, painting and music projected the ideal of the autonomous artist liberating himself from the constraints of authority and, as such, the quintessential embodiment of humanity's striving for self-determination. In the wake of the Arab Spring, this message has acquired a new and urgent topicality. Once lit, Prometheus's fire is almost impossible to control. The exhibition in the cabinet confronts paintings and drawings by Henry Fuseli from the Kunsthaus collection with a key work of contemporary art. In Téllez's film installation the camera slowly circles around two sculptures: the nude male Prometheus by the National Socialist Arno Breker and the 'degenerate' hermaphrodite figure by the 'outsider' artist Karl Genzel. The two works were exhibited in Munich in 1937.

JAVIER TÉLLEZ. 5 September – 30 November 2014

Javier Téllez was born in 1969 in Venezuela and now lives in New York and Berlin. He has established his reputation through involvement in leading international group exhibitions such as documenta 13. The exhibition is his first solo show at a major institution in Switzerland. In his videos and video installations, Téllez focuses on people who inhabit the margins of society. He addresses issues of normality and otherness, often working with untrained actors such as patients from psychiatric clinics. In his work, he is concerned at once with questioning the concept of the 'stranger' or 'other' and with reflecting on the medium of film and its place in art and film history. In association with S.M.A.K. in Ghent.

FERDINAND HODLER / JEAN-FRÉDÉRIC SCHNYDER

12 September 2014 – 26 April 2015

This exhibition, conceived and realized by the artist Peter Fischli, takes as its starting point the extensive holdings of over 90 paintings and several hundred drawings by Ferdinand Hodler at the Kunsthaus. Jean-Frédéric Schnyder's image cycles 'Bernese Veduten' ('Bernese Views', 1982–1983) and 'Am Thunersee' ('On Lake Thun', 1995) are linked to Hodler conceptually. The 'Bernese Views' were the first venture by Schnyder (*1945) into a tradition of plein air painting profoundly influenced by Hodler. Yet his approach, which lives from the meticulous exploration of the possibilities of extended image series, sets him apart from Switzerland's most celebrated painter of the 19th century. Beyond iconography and categorizations, the exhibition allows us to share the artists' perspectives on the translation of the world into painting.

EGON SCHIELE – JENNY SAVILLE. 10 October 2014 – 18 January 2015

The work of Egon Schiele (1890 – 1918) confronts the large-format paintings and drawings by British artist Jenny Saville (*1970). This is a meeting between two

young stars, separated by many years and divergent artistic methods, who consistently distil in their work a strong sense of the body as locus of lived experience. Schiele's poses, deliberately low angles and painterly style imbue his mostly small-scale self-portraits with a concentrated strength that is every bit as intense as that of Saville's gigantic formats. Indeed, it is this stark difference in size that constitutes the visual challenge of presenting two positions in painting that, for all their apparent expressionism, are calculated down to the smallest brushstroke. The works by Egon Schiele come mainly from the Leopold Collection in Vienna, with which the Kunsthaus Zürich has been working closely since 1988.

GENERAL INFORMATION

Kunsthaus Zürich, Heimplatz 1, CH-8001 Zurich

Tel. +41 (0)44 253 84 84, www.kunsthaus.ch.

Fri-Sun/Tues 10 a.m. – 6 p.m., Wed, Thurs 10 a.m. – 8 p.m. Public holidays: see www.kunsthaus.ch.

Admission to the collection including audioguide (in English, German, French or Italian): CHF 15 / CHF 10 (concessions and groups). Exhibitions up to CHF 22 / CHF 17 (concessions and groups). Children and young people up to the age of 16 free of charge.

Free entry with 2014 annual membership from 1 October 2013: adults CHF 115 / children and young people up to 25 years of age CHF 30 / couples CHF 195

Advance sales: SBB RailAway combination ticket, with discount on travel and admission: at stations and by phoning Rail Service 0900 300 300 (CHF 1.19/min. by land line), www.sbb.ch. Magasins Fnac: sales points in Switzerland: Rives, Balexert, Lausanne, Fribourg, Pathé Kino Basel, www.fnac.ch; France: Carrefour, Géant, Magasins U, 0 892 68 36 22 (EUR 0.34/min), www.fnac.com; Belgium: www.fnac.be.

NOTE TO MEDIA

Illustrations are available at www.kunsthaus.ch > Information > Press. The annual press conference, at which the Kunsthaus curators present the programme, will take place at 11 a.m. on 16 January 2014.

For further information, contact: Kunsthaus Zürich, Kristin Steiner
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