

Media release
Zurich, 19 October 2023

Kunsthhaus Zürich presents 2024 exhibition programme

The exhibition programme for 2024 combines old and new, the familiar and the unknown, and a sense of adventure. Many of the projects focus on collaboration and artistic exchange spanning multiple eras, both locally and internationally.

The theme of 'viewing the old with fresh eyes' runs like a thread through a number of exhibitions, most notably 'Apropos Hodler', which interprets the celebrated Swiss artist in an entirely novel way. Visual dialogues and conversations between artists across the centuries come to the fore in 'Barbara Visser. Readymade' and 'Matthew Wong – Vincent van Gogh'. Radical and, in some cases, feminist approaches, both past and present, are showcased by Kiki Kogelnik and Marina Abramovič. Also central is the topic of private collections and how to deal with them: examples include the Bührlé exhibition which opens in 2023, the new prominence given to arte povera and other themes in the Looser Collection, and the exhibition by Walid Raad, a collaboration with the Zürcher Theater Spektakel. And with 'Born Digital' and 'Albert Welti' as well as the continuation of the 'ReCollect!' series, the Kunsthhaus delves even deeper into its collection. Anyone passionate or even just curious about art is invited to take an inspiring journey through this fascinating world.

The exhibitions and projects in detail:

9.2 – 12.5.24

BARBARA VISSER

Readymade

'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 masterminded this work but rather the artist Elsa von Freytag-Loringhoven (1874–1927). 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) 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.

Curator: Simone Gehr

8.3 – 30.6.24

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 (1853–1918). 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. 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. The exhibition is designed by the artist Nicolas Party. With further contributions by, among others, Asim Abdulaziz, Laura Aguilar, Caroline Bachmann, Mel Baggs, Denise Bertschi, Andriu Deplazes, María Elena González, Christina Hemauer & Roman Keller, David Hockney, Sasha Huber, František Klossner, Nils Amadeus Lange, André M'Bon, Ugo Rondinone, Selma Selman, Susan Schuppli, Milva Stutz, Wolfgang Tillmans, Andro Wekua and Latefa Wiersch. Supported by Credit Suisse – Partner Kunsthaus Zürich.

Curators: Cathérine Hug and Sandra Gianfreda

22.3 – 14.7.24

KIKI KOGELNIK

A retrospective

The Austrian artist Kiki Kogelnik (1935–1997) 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. In visionary fashion, she anticipated issues that are now more topical than ever: the achievements and excesses of the consumer society, the benefits and problems of technological progress, medicine and modern diagnostics as well as discourses on gender equity, medical ethics, digital transformation and sustainability.

With around 150 exhibits from four decades of artistic production, some in very large formats, the presentation offers a complete overview of Kogelnik's multifaceted work and reveals the art-historical importance of this pioneering figure.

The exhibition is a cooperation with the Kunstforum Wien.

Curator: Cathérine Hug

7.6 – 29.9.24

BORN DIGITAL

Video art in the new millennium

There's a hidden gem at the heart of the Kunsthaus Zürich: 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 ten works from the collection chosen for the exhibition were all created between 2000 and 2005 and exude the spirit of the new millennium. They include pieces 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).

Curators: Luca Rey and Eléonore Bernard

16.8 – 3.11.24

WALID RAAD

Cotton under my Feet: The Zurich Chapter

Whose story does a museum or a collection tell? And how can previously overlooked narratives be brought into the spotlight? These questions are of central importance to museums today, and especially relevant to the Kunsthaus Zürich. Walid Raad (b. 1967) addresses them in 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 collaboration with the summer festival Zürcher Theater Spektakel 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.

20.9.24 – 26.1.25

MATTHEW WONG – VINCENT VAN GOGH

Landscapes of expressively lyrical power

Shortly before his death at a young age, the Canadian painter and draughtsman Matthew Wong (1984–2019) 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 (1853–1890), not only in terms of his painting style and choice of motifs, but also in some aspects of his life. Both artists were autodidacts, acquiring their drawing and painting skills without tuition, and both faced mental health issues. The exhibition brings out the stylistic and biographical parallels between Wong and van Gogh. At its centre 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.

Curators: Philippe Büttner and Jonas Beyer

25.10.24 – 16.2.25

MARINA ABRAMOVIĆ

A retrospective

Marina Abramović (b. 1946, Serbia) is one of the superstars of the contemporary art scene and could rightly be considered the empress of performance art. Her career has extended over more than 50 years, and she has made (art) history with her legendary performances. Yet there has never been a comprehensive show of her work in Switzerland. The exhibition at the Kunsthaus Zürich, which features sculptures, videos, installations and performances, offers an insight into the life's work of this unique artist. Marina Abramović has always tested the boundaries of her own physical and mental endurance – and invited the public to share those experiences with her. In her works, she challenges herself, and us as visitors. Marina Abramović's first major exhibition in Switzerland is being developed in close collaboration with the artist. It is a cooperation with the Royal Academy in London, the Stedelijk Museum in Amsterdam and the Tel Aviv Museum of Art. Supported by Swiss Re – Partner for contemporary art.

Curator: Mirjam Varadinis

15.11.24 – 9.2.25

ALBERT WELTI

Imprints of the fantastic

The paintings of Albert Welti (1862–1912), most notably his 'Walpurgisnacht', are relatively familiar. What is less known is that in his prints, he intensively explored the theme of perception heightened through the visionary. The Collection of Prints and Drawings possesses a broad spectrum of graphic works by Welti, from the imaginative playfulness that he lived out in commercial prints, to large-format masterpieces of the imagination, including the 'Journey into the 20th Century'.

This exhibition of Welti's prints, in which he repeatedly referred back to earlier art, places them in the broader panorama of fantastic art in the period from around 1750 to 1900.

Curator: Jonas Beyer

EXHIBITIONS ENDING OR BEGINNING IN 2023

Until 12 November: 'Taking a Stand – Käthe Kollwitz. With interventions by Mona Hatoum'; until 14 January: 'Time. From Dürer to Bonvicini'; 'Ernst Scheidegger. Photographer' (27.10.23 – 21.1.24), and, from 3 November: 'A Future for the Past. The Bührle Collection: art, context, war and conflict'. This new exhibition of the private collection best known for its Impressionists and works of Classical Modernism is scheduled to run for at least a year. It examines the historical context in which the Emil Bührle Collection was assembled, and adopts a nuanced approach to it in the immediate present. Differing interpretations and perspectives are juxtaposed. It is curated by an interdisciplinary team drawn from various departments of the museum. An advisory panel of outside experts from various disciplines, brought their diverse critical voices to bear in the preparations.

COLLECTIONS FROM 1300 TO THE PRESENT DAY. ANALOGUE, DIGITAL AND IN MOTION

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. Dozens of new works are added to the collection each year. Some can be exhibited immediately; others have to wait for a suitable opportunity. The familiar canon is disrupted by the interventions of contemporary artists. Continuing the 'ReCollect!' series into 2024, the Kunsthaus once again invites artists to present alternative perspectives on the collection in intervention spaces. This multi-perspectival approach creates a refreshingly inspiring polyphony that is in tune with the zeitgeist. The idea is also to (re-)discover stories and histories that have not previously been told or displayed in the museum, and connect the past with the future.

One of the most important collections of works and documents from the Dada movement, which was initiated by artists in exile such as Hugo Ball, Emmy Hennings, Hans Arp, Marcel Janco and Tristan Tzara, will be displayed in presentations that change every three months. The collection is available online at digital.kunsthhaus.ch. Anyone interested in exploring the potential of a digital, networked public through art and experimentation should check out 'Kunsthaus Digilab'. It expands the classical exhibition space into the digital realm, while the digital radiates back into the collection. Until early summer 2024, a new installation by the English artist and author James Bridle (b. 1980) will be on show. Over the course of its history, the Kunsthaus has often welcomed important private collections that are well matched to its collection: the groups of 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 American Abstraction in the form of the Hubert Looser Collection. From the end of 2024, a new presentation of the Looser Collection focuses among others on the Italian icon of arte povera Giuseppe Penone, whose poetic work centres around the inner bond with nature.

ART EDUCATION

The Kunsthaus offers a wide array of options for new experiences with art. Visitors can get to grips with art-historical contexts, explore a topic in detail, or let the artworks inspire them to create something of their own. Guided tours and workshops for all ages, individually and in groups, present multiple ways to engage with art in the collection and the exhibitions.

GENERAL INFORMATION

Kunsthaus Zürich, Heimplatz, CH-8001 Zurich

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For details of tickets and prices, opening hours and events see www.kunsthhaus.ch/en/besuch-planen and www.kunsthhaus.ch/en/besuch-planen/agenda. Tickets can be obtained from the cash desk or in advance at www.kunsthhaus.ch.

Zurich Tourism, tourist information office in Zurich main railway station, tel. +41 44 215 40 00, info@zuerich.com, www.zuerich.com.

Free admission, discounts and other benefits with a 2024 annual membership (valid from now): adults CHF 135 / couples CHF 225 / children and young people up to 25 years of age CHF 40.

CONTACT AND FURTHER INFORMATION FOR THE MEDIA

Media releases and images to download as well as an overview of dates for media briefings in the new year can be found at www.kunsthhaus.ch/en/medienbereich/media-corner/. For further information, to notify changes of address or submit requests regarding your accreditation, contact: Kunsthaus Zürich, Kristin Steiner, kristin.steiner@kunsthhaus.ch, tel. +41 (0)44 253 84 13