

Media release  
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## The new Kunsthaus Zürich: opening on 9 October 2021

**The enlarged Kunsthaus Zürich commences operations on 9 October 2021. The extension designed by David Chipperfield Architects transforms the ensemble into the largest art museum in Switzerland. In both the older buildings and the extension, visitors will encounter new works from the Kunsthaus's own collection, discover private collections that have rarely been seen before, and explore striking new public spaces.**

The new Kunsthaus adds value for art and its audience on both sides of Heimplatz. The extension more than doubles the size of the public areas, with an additional 5,000 m<sup>2</sup> for art and 330 m<sup>2</sup> for art education. The Kunsthaus will be able to display more than 17% of the paintings and sculptures from its own collection (compared with 10% previously), along with film and photography, works on paper and installations.

### ART IN A DYNAMIC CONTEXT

In the Chipperfield building the focus will be on art from the 1960s onwards, emphasizing its wide-ranging significance and networks of relationships. The curatorial concept highlights parallel techniques within discrete epochs of artistic production, and the interactions between genres from painting, prints and drawings, and sculpture to photography and new media.

An influential new arrival will be the Looser Collection, with its Minimal Art, Abstract Expressionism and Arte Povera. Meanwhile, galleries in the conventional format will accommodate 19th-century painting and Classical Modernism. The Merzbacher Collection promises a 'feast of colour', with its latest acquisition – Pipilotti Rist's 'Pixel Forest' (2021) – bringing it into the present day.

A significant artistic and curatorial innovation is the digital lab: a physical space for digital media which will present artworks and performances that engage with the virtual space or are broadcast online.

New, medium-sized temporary exhibitions will encourage return visits to the Chipperfield building. The first is 'Earth Beats. The changing face of nature', which links artistic productions across the centuries to current issues of climate protection, and guides visitors through the passage linking the Chipperfield and Moser buildings to a 'glacier space' in the older complex.

## FRENCH IMPRESSIONISM

The already strong presence of French painting in Switzerland will be much enhanced, as the arrival of the Emil Bührle Collection and its organizational integration into the Kunsthhaus Zürich add substantially greater depth to the existing holdings. The high-profile ensemble will make Zurich second only to Paris as a centre for art of this kind. The Impressionist works of global importance collected by Emil Bührle (1890–1956) are closely bound up with his activities as an arms manufacturer and the times in which he lived; one of the rooms within a suite that displays some 170 works contains extensive documentation on the historical context to Bührle's role as an industrialist, patron and collector. The archives of the Foundation E.G. Bührle Collection and the Zürcher Kunstgesellschaft will be on show in regularly changing presentations in the documentation room. An audioguide links this dossier of information to the exhibition and covers both art-historical topics and the provenance of specific works. There are also guided tours focusing on a variety of themes, filling in the background to the collection's origins and development. An online digitorial on the collection, which can be consulted without visiting the Kunsthhaus, complements the detailed provenance information published on the website of the Emil Bührle Collection (<https://buehrle.kunsthhaus.ch>). The entire digitized archives of the Bührle Collection and the Zürcher Kunstgesellschaft can be consulted by researchers in the Kunsthhaus library. An in-depth study entitled 'The Bührle Collection – History, Full Catalogue and 70 Masterpieces' (2021), by the collection's long-serving Director Lukas Gloor, places it in the broader context of modern art collecting in the 20th century. The Emil Bührle Collection can thus be approached on all levels, with everything from readily accessible introductions to academic scholarship.

## AN EXPANDED PROGRAMME

The Kunsthhaus turns the spotlight on positions from its own collection against the backdrop of political and ethical conflicts via the acquisitions from the Glaser Collection – with paintings by Edward Munch – and a work on flight assets and displacement by the young French artist Raphaël Denis entitled 'The Normal Distribution of Errors: The Göring – Rochlitz Transactions' (2021). Key areas of art in the older buildings have also been given greater prominence, notably with the biggest display of major works by Alberto Giacometti, which are shown in the context of contemporaries such as the Surrealists and present-day sculptors such as Rebecca Warren. Coverage of Dutch painting, from Rembrandt and Rubens to Ruisdael, has been significantly expanded, with a rearranged presentation incorporating the important, private Knecht Collection, featuring works by Jan Brueghel the Elder, Hendrick Avercamp, Adriaen Coorte and others. Throughout the buildings, visitors will encounter intervention spaces highlighting the links between eras and genres, and enabling the works of present-day artists

to reference – and challenge – familiar themes of art history. They include Kader Attia and Anna Boghiguan, with contributions on the postcolonial discourse located in immediate proximity to the Dutch 'Orientalist' works and so opening them up to critical interpretation.

The increased space also means the Kunsthauus can move beyond its hitherto Eurocentric collection remit to encompass art from other continents. South America and Africa are present, for example, in the form of pieces by Teresa Margolles, Tracey Rose and Lungiswa Gqunta.

Works on paper – drawings, prints and photographs that, for conservation reasons, cannot be displayed permanently – will now have a dedicated room with regularly changing presentations. Launching the series is a display on the Leonie Tobler bequest, with masterpieces of printmaking from Dürer and Rembrandt to Manet and Gauguin.

With many works from the fragile Dada collection now digitized, the public can finally view the originals. In a separate room, works by Hannah Höch, Hans Arp and others reveal Zurich's contribution to the inter-war avant-garde, which spread to Berlin, New York and Paris.

### NEW DESIGN STORE, OPEN GARDEN, BANQUET HALL FOR HIRE

The new Kunsthauus is also enlarging its public facilities. The imposing Walter Haefner Foyer, the ballroom and the art education workshops can be booked for private events in all formats ([www.kunsthauus.ch/en/museum/vermietung/](http://www.kunsthauus.ch/en/museum/vermietung/)).

The shop in the Chipperfield building serves as a design store, offering exclusive products created in collaboration with Zurich labels such as Qwstion (bags), fashion designer Julian Zigerli (scarves) and enSoie (jewellery and soap), alongside ceramic vases by Margrit Linck from the 1930s and innovative lamps by the industrial designer Fabio Hendry from Graubünden. These and other fashion and home accessories complement the more classical museum shop in the Moser building, with its focus on books and reproductions related to the Kunsthauus Collection along with new items accompanying major temporary exhibitions.

The garden between the extension and the old cantonal school is equipped with seating and a circular infrastructure feature for events. Ringed by trimmed beech hedges and mature trees, it is an oasis of peace and a counterpoint to the hustle and bustle of Heimplatz between the Kunsthauus buildings by David Chipperfield, the Pfister brothers and Karl Moser. Designed by the Belgian landscape architects Wirtz International, the garden can also be accessed outside museum opening hours. In 2022 it will become an open-air exhibition venue, as part of the presentation on Niki de Saint Phalle.

With sculptures by Dan Graham, Kader Attia, Pipilotti Rist, Auguste Rodin and many others surrounding the Kunsthauus, the museum sets out to attract new visitor groups and encourage people to engage with art in the public space. In the new Kunsthauus Bar designed by David Chipperfield Architects Berlin and

operated by premium caterers Miteinander GmbH, visitors are welcomed from first thing in the morning to late at night by Max Ernst's fresco 'Pétales et jardin de la nymphe Ancolie' (1934) – a wonderful conversation piece originally created for Zurich's legendary Corso Bar.

### SWITZERLAND'S LARGEST ART MUSEUM

Thanks to the extraordinary commitment shown by the Zürcher Kunstgesellschaft, almost half of the CHF 206 million construction costs were met from private sources. The remainder came from the City and Canton of Zurich. The Kunsthaus's annual budget rises from CHF 20 million in 2019 to CHF 25.1 million in 2022.

The Zürcher Kunstgesellschaft expects the enlarged premises and expanded programme to boost visitor numbers to as many as 375,000 a year from 2022. The target is for the enlarged Kunsthaus to remain over 50% self-financing. In 2023 Director Christoph Becker, who has headed the Kunsthaus since July 2000 and has successfully fulfilled the mission entrusted to him with the completion of the extension, will hand over the reins to Ann Demeester.

### THE CHRONOLOGY: FROM IDEA, TO FORM, TO CONTENT

The idea of an enlarged Kunsthaus was first publicly mooted in 2001. The architectural competition was held in 2008. Three years after the popular vote on the project financing and an appeal against the building permit, construction began in 2015. Overseeing the project was the Einfache Gesellschaft Kunsthaus-Erweiterung, a partnership comprising the Zürcher Kunstgesellschaft, the City of Zurich and the Stiftung Zürcher Kunsthaus. After five years of work, the Chipperfield building and its link to the existing buildings were completed in winter 2020. Normal operations continued in the existing Kunsthaus during initial reconstruction work and rearrangement of the exhibits, providing a foretaste of the new curatorial concept that links eras and reaches out to the public on both sides of Heimplatz. During a trial opening in spring 2021, visitors were able to view the purist architecture of the Chipperfield building to the accompaniment of a sound installation by William Forsythe. The artworks moved in over the summer.

### OPEN DAYS

On Saturday 9 and Sunday 10 October 2021 from 10 a.m. to 6 p.m., the commissioning body invites the public to view the entire ensemble on both sides of Heimplatz free of charge. The principal attraction is the completely rearranged collection, with treasures brought out of storage, new acquisitions, donations, and the private collections that are now accessible to the public on a long-term basis. The two open days are supported by the public-private commissioning body and Credit Suisse – Partner Kunsthaus Zürich.

### PUBLICATIONS AND EDUCATIONAL PROGRAMME FOR THE OPENING

Not only have the artworks been rearranged, but the enlarged Kunsthaus now boasts state-of-the-art educational resources. A new audioguide for adults covering over 300 artistic subjects also offers information on architecture and interior design, the institution's history and art technology. A version for children aged 6 and over contains some 100 examples from all eras and genres, encouraging young visitors to engage in depth with works of art and explore their own creativity. More than 150 wall texts in the collection offer concise but in-depth information about the exhibits on display.

Three publications present the history of the Kunsthaus architecture from the urban design, institutional, social and operational perspectives: '1910–2020. The Architectural History of the Kunsthaus Zürich', 'The New Kunsthaus Zürich. Museum for Art and Public', and 'David Chipperfield Architects Berlin and the Kunsthaus Zürich' are published by Scheidegger & Spiess. A further publication tells the story of the Kunsthaus and its collection, and offers an insight into the narratives and interconnections of the new presentation in the extension and the older buildings; it is accompanied by numerous illustrations.

### 2022 EXHIBITION PROGRAMME

As well as offering more space for the collection, the enlarged Kunsthaus has created an area for medium-sized temporary exhibitions. In addition to the large, 1,200-m<sup>2</sup> gallery where the main exhibitions will still take place and the 150-m<sup>2</sup> Cabinet, there will now be a 710-m<sup>2</sup> space which can be subdivided into two rooms and will provide a high-quality setting for temporary presentations. 'Earth Beats. The changing face of nature' gets things started. It is followed by Yoko Ono, Federico Fellini and the sculptor Aristide Maillol. The large exhibition gallery will host 'Art and Medicine' and 'Niki de Saint Phalle', once the horizontal, 400-m<sup>2</sup> '2000 Sculpture' leaves the Kunsthaus at the end of February. The Cabinet will display the Baroque drawings of Giovanni Benedetto Castiglione, followed in summer by the sketchbooks of Rudolf Koller – the Kunsthaus holds one of the leading collections of his work. In between, the performer Alexandra Bachzetsis will animate the space with her new work '2020:Obscene'. Full details of the exhibition programme are published at [www.kunsthaus.ch](http://www.kunsthaus.ch).

### BE PART OF THE GERMAN-SPEAKING WORLD'S BIGGEST ART ASSOCIATION

The Kunsthaus Zürich is internationally renowned. Its patron association, the Zürcher Kunstgesellschaft, has been supporting the collection and exhibiting of art in Zurich for over 200 years. With around 23,000 members, it is one of the largest art associations in Europe. Its board includes representatives of the private and public sectors. Members – be they individuals or companies – have a say in the association's development. They enjoy free admission as well as

numerous discounts, while their annual membership fees help to fund purchases of art.

### GENERAL INFORMATION

Kunsthhaus Zürich, Heimplatz, CH-8001 Zurich

Tel. +41 (0)44 253 84 84, [www.kunsthhaus.ch](http://www.kunsthhaus.ch)

Fri-Sun/Tue 10 a.m.–6 p.m., Wed, Thu 10 a.m.–8 p.m. For public holiday opening see [www.kunsthhaus.ch](http://www.kunsthhaus.ch).

Admission from: CHF 23 / CHF 18 (concessions and groups), including the collection.

Admission free to visitors under the age of 17. Information subject to change.

Advance ticket sales: [www.kunsthhaus.ch](http://www.kunsthhaus.ch)

Zurich Tourism, tourist information office in Zurich main railway station, tel. +41 44 215 40 00, [info@zuerich.com](mailto:info@zuerich.com), [www.zuerich.com](http://www.zuerich.com).

### CONTACT, FACTS & FIGURES

See [www.kunsthhaus.ch/en/medien-bereich/media-corner/](http://www.kunsthhaus.ch/en/medien-bereich/media-corner/) for downloadable illustrations as well as factsheets on the following aspects of the enlarged Kunsthhaus Zürich:

- Curatorial concept
- Brief description of the Bührle, Merzbacher, Looser and Knecht Collections
- Facts and figures on the construction project
- Key figures – operations

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