

KUNSTHAUS ZÜRICH

2020



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WELCOME TO THE KUNSTHAUS

Open

Fri – Sun/Tues 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 2019

31 December 2019

1/2 January 2020

Easter 10 – 13 April 2020

1 May 2020

Ascension 21 May 2020

Whitsun 30 May – 1 June 2020

1 August 2020

24/26 December 2020

31 December 2020

1/2 January 2021

Closed

Mondays (exceptions see above)

25 December 2019

25 December 2020

Admission

From CHF 16 to CHF 23

Concessions and groups:

CHF 11 to CHF 18

Members and under 17 years
old free of charge.

Directions

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

Address and information

Heimplatz 1, 8001 Zurich

www.kunsthaus.ch

info@kunsthaus.ch

Directorate and administration

Tel. +41 (0)44 253 84 84

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Collection of Prints and Drawings

Study room

Mon – Fri by appointment

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

Library

Rämistrasse 45, 8001 Zurich

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 Swiss Re

Partner for contemporary art

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Xanti Schawinsky, *Klassische Architektur 2*, 1927 (detail)

Courtesy Karma International, Zurich, © The Xanti Schawinsky Estate

2020

30.8. – 8.12.¹⁹
MATISSE –
METAMORPHOSES
Milestones in modern
sculpture

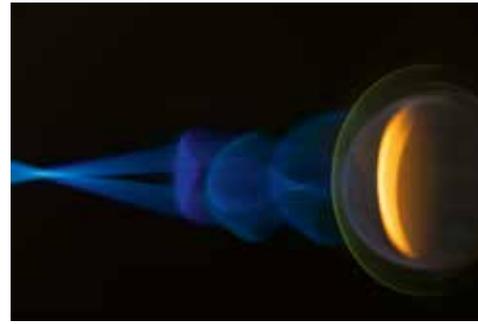


20.9.¹⁹ – 5.1.
PICASSO – GORKY –
WARHOL
Sculptures and works
on paper from the
Hubert Looser Collection

25.10.¹⁹ – 19.1.
WILHELM LEIBL
Drawings and paintings



15.11.¹⁹ – 9.2.
THE NEW
PHOTOGRAPHY
Upheaval and new
beginnings 1970 – 1990



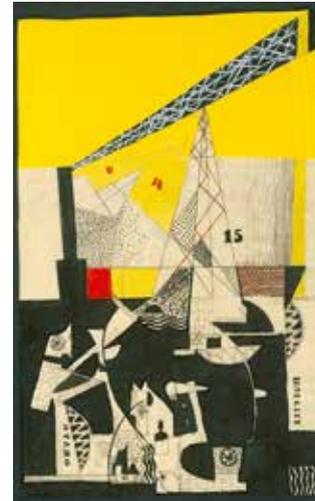
17.1. – 22.3.
OLAFUR ELIASSON
New installation for
the Kunsthaus



31.1. – 26.4.
THE POETRY OF LINE
Masterpieces of
Italian drawing



7.2. – 3.5.
OTTILIA GIACOMETTI –
A PORTRAIT
Works by Giovanni and
Alberto Giacometti



24.4. – 19.7.
SMOKE AND MIRRORS.
THE ROARING TWENTIES
From Josephine Baker to
Thomas Ruff



00.00
29.5. – 13.9.
KADER ATTIA
Europe's
colonial legacy

3.7. – 8.11.
LANDSCAPES –
PAINTING PLACES
A spectacular panorama of
landscape painting



4.9. – 6.12.
WILD AT HEART
Swiss Romanticism from
Fuseli to Böcklin

4.12. – 5.4.²¹
OTTILIE W.
ROEDERSTEIN
A Swiss woman artist
rediscovered



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Highlights from the 13th
to the 21st centuries.
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experience and appreciate

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special

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MATISSE – METAMORPHOSES

An unknown side of the French master

During his lifetime, Henri Matisse (1869 – 1954) was already hailed as both a revolutionary painter and the inventor of the cut-outs. Far less known, however, is that he also modelled in clay and plaster and was keen to be recognized for his work as a sculptor. The four bronze bas-reliefs that make up 'Back I–IV' are not only his most important creations in the medium but also a milestone in modern sculpture. This exhibition focuses on the artistic method Matisse brought to bear in almost all his principal sculptures: starting out from a seemingly naturalistic approach, his figures progressed through increasing degrees of abstraction that culminated in radical stylization. At the same time he captured the key 'states' as sculptures in their own right, laying bare the workings of his creative process. As if by metamorphosis, his bronzes are transformed from a natural to an abstract form. There are parallels with this process

in his paintings and drawings, and the exhibition explores the relationship between them for the first time.

Matisse's various sources of inspiration – nude photographs, originals from African art and Antiquity – as well as photographs showing the artist at work on his sculptures complete a focused presentation that sheds light on a lesser-known side of the French master.

The exhibition has been organized in cooperation with the Musée Matisse, Nice.

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Henri Matisse, Back I–IV, 1908–1930
Kunsthaus Zürich, © Succession Henri Matisse/2019 ProLitteris, Zurich

Edward Steichen, Henri Matisse working on 'La Serpentine', 1909
Musée d'Orsay, Paris. Photo © Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt
© The Estate of Edward Steichen/2019 ProLitteris, Zurich

PICASSO – GORKY – WARHOL

Sculptures and works on paper from
the Hubert Looser Collection

After a 2013 exhibition of the Looser Collection centred around the large-format paintings and sculptures, this second presentation focuses on the dialogue between the extensive holdings of works on paper and sculptures that coordinate with them. It explores the play of lines and textures on the blank surface of the drawing paper and so brings us closer to the sculptures' presence in space.

The exhibition includes some 80 key works of Surrealism, Abstract Expressionism, Nouveau Réalisme, Pop Art and Minimal Art, Arte Povera and more; the artists include David Smith, Serge Brignoni, Pablo Picasso, Yves Klein, Willem de Kooning, Anthony Caro, Richard Serra, Brice Marden, Sean Scully and Giuseppe Penone.



Yves Klein, ANT 37, c. 1960
Hubert Looser Collection, © The Estate of Yves Klein/2019 ProLitteris, Zurich

25.10.¹⁹ – 19.1.

WILHELM LEIBL

The art of seeing

This first Swiss retrospective dedicated to Wilhelm Leibl (1844–1900) focuses on portraits and the human figure. Supported by Courbet, influenced by Manet and admired by van Gogh, Leibl is one of the pivotal figures of Realism in Europe. With his portraits and compositions with a number of figures he initiated a distinctive and modern form of figure painting in which truth to nature and the study of the Old Masters supersede the anecdotal approach of genre painting. For Leibl, what mattered was not that his subjects should be 'beautiful', but rather that they be 'well observed'. His views on art influenced Corinth, Liebermann, Beckmann and Tillmans.

The exhibition, which features loans from Germany, Austria, Hungary, the Czech Republic, Switzerland and the US, travels to the Albertina in Vienna after it closes in Zurich.

Supported by the Hulda and Gustav Zumsteg Foundation



Wilhelm Leibl, Two Girls in the Parlour, 1895
Collection Marcus Marschall, Munich

15.11.¹⁹ – 9.2.



THE NEW PHOTOGRAPHY

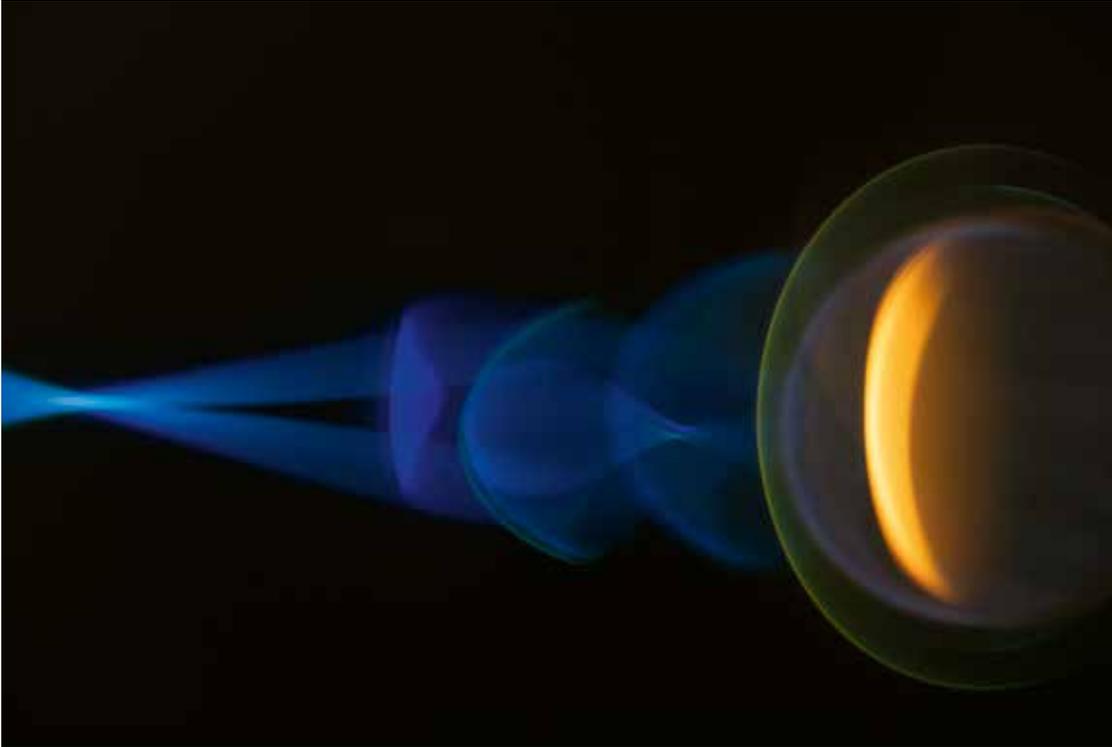
Upheaval and new beginnings 1970–1990

This collection presentation focuses on the exploration of new artistic avenues in photography during the 1970s and 1980s, both in Switzerland and internationally. The photography scene was strongly influenced by the general mood of change in contemporary art, where photography came to be used as a pure documentary medium in response to the limited lifespan of performance and conceptual art. On one side were photographers with a practical and commercial training; on the other artistic amateurs.

This exhibition takes some 30 individual works and editions and uses them to set up a fascinating dialogue between those rival approaches. The end-point of the process is innovation, as photography conquers new realms and shapes the aesthetic of new media.

Supported by Albers & Co AG

Dan Graham, House with Greek Columns / Family at Leisure, 1978; 1969
Kunsthau Zürich, © Dan Graham



OLAFUR ELIASSON

A new installation exclusively for the Kunsthaus

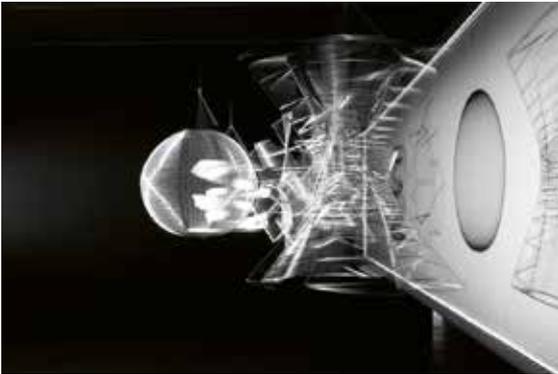
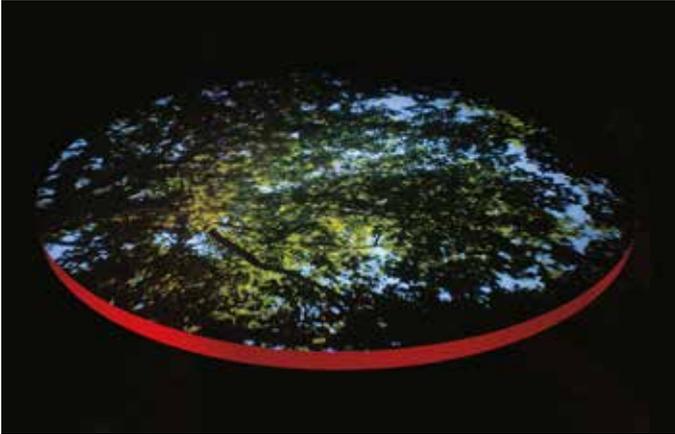
Danish-Icelandic artist Olafur Eliasson (b. 1967) is one of the most important artists working today, appearing in leading museums and exhibitions worldwide. He is developing a new installation exclusively for the Kunsthaus Zürich that will occupy the entirety of the Bühler gallery. The exhibition's subject is the relationship between human beings and the other life-forms and species on Earth – a central theme in the Anthropocene. Eliasson's exhibition proposes an idea of the world based on co-existence and collaboration rather than competition, and transforms the museum into an immersive, all-encompassing totality that appeals to a variety of senses.

Often drawing on science, Eliasson's works deal with physical phenomena of nature, such as light, water, movement and reflection. He is interested, however, not in abstract, formal experiments but

in perception itself: he invites us to view the world and ourselves with fresh eyes, to sense and probe things anew. For Eliasson, art must also be relevant to society. Issues such as climate change, migration and the exploitation of our planet's resources are central to his work. He successfully translates these essential themes and social concerns into a formal language that not only appeals to people rationally but also touches them emotionally and moves them physically.



Partner for contemporary art



At Studio Olafur Eliasson, test for a new installation work, 2019
Photo: Alcuin Stevenson / Studio Olafur Eliasson, © 2019 Olafur Eliasson

Olafur Eliasson, Camera obscura for the sky, 2003
Installation view: Danish Pavilion, 50th Biennale di Venezia, Venice, 2003
Courtesy of Private Collection, photo: Giorgio Boato, © 2003 Olafur Eliasson

Olafur Eliasson, Life is lived along lines, 2009
Installation view: 21st Century Museum of Contemporary Art, Kanazawa, Japan, 2009
Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles
Photo: Olafur Eliasson, © 2009 Olafur Eliasson

THE POETRY OF LINE

Masterpieces of Italian drawing

The Kunsthaus Zürich presents a selection from its small but prestigious collection of Italian drawings covering the period between Renaissance and Baroque. In addition to a familiar gem from the Collection of Prints and Drawings – Raphael's study for a fresco in the Vatican Palace – it reveals some previously unknown, masterful examples of the art created by Italians who have secured their place in art history, from Correggio and Guercino to Carlo Maratti. Visitors are invited to watch draughtsmanship in action, tracing the expertly drawn lines on paper and so experiencing as immediately as possible the genesis of an artwork.

The exhibition is being staged in association with the Institute of Art History of the University of Zurich.



Carlo Maratti, Hercules Slaying the Nemean Lion (cartouche) with Temperance and Fortitude, undated
Kunsthaus Zürich



OTTILIA GIACOMETTI – A PORTRAIT

Works by Giovanni and Alberto Giacometti

This exhibition is devoted to Ottilia, the daughter of Giovanni and Annetta Giacometti and sister of Alberto, Diego and Bruno. It turns the spotlight on the least-known figure in the family, who died in 1937 at the age of just 33 while giving birth to her son Silvio.

Some 60 paintings, drawings and sculptures by Giovanni and Alberto Giacometti show Ottilia as a child, adolescent and young woman. The last section of the exhibition looks at the portraits of her son Silvio created by Alberto between 1943 and 1945: for Alberto, Ottilia's memory lived on in his nephew, of whom he was extremely fond.

Almost 30 years on from the 'La mamma a Stampa' exhibition on Annetta at the Kunsthaus Zürich, a series of pictures and unpublished documents illustrate the strong bonds between the Giacomettis, and reveal the intimacy of family life.

Supported by the Hulda and Gustav Zumsteg Foundation

SMOKE AND MIRRORS. THE ROARING TWENTIES

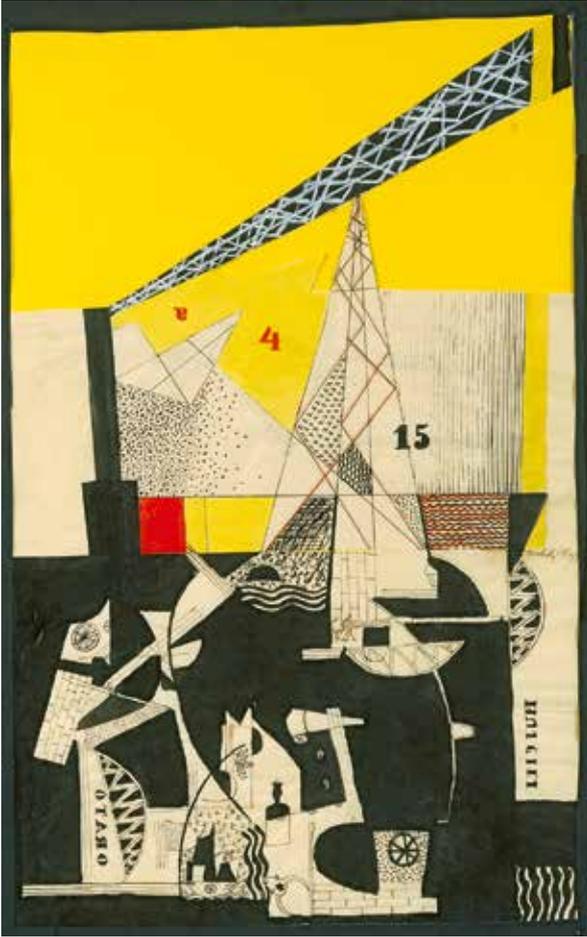
From Josephine Baker to Thomas Ruff

The 1920s were a decade of both progression and backlash. At no time in the 20th century was the desire for change more intense. Urban visions were created and cities grew at breakneck speed. Conventional role models in society and marriage were questioned and upended; disadvantaged and oppressed minorities made their voices heard. Improved conditions for workers went hand in hand with a growing leisure industry. The spirit of innovation fed through directly into art, with experimentation in all disciplines. Remarkably, none of its products have lost any of their relevance.

Unlike many exhibitions devoted to the 1920s, this presentation does not examine movements such as Bauhaus, Dada, New Objectivity or the design and architecture icons of modernism in isolation, but instead places them in dialogue, shedding light on the stylistic heterogeneity of those transformative years.

Focusing on Berlin, Paris, Vienna and Zurich, the exhibition incorporates all the prevalent media of the time, from painting, sculpture





Marianne (My) Ullmann, Modest, 1925
University of Applied Arts Vienna, art collection and archive
© Estate of Marianne (My) Ullmann

László Moholy-Nagy, Magic Number, c. 1920
Kunsthau Zurich, 2004

Thomas Ruff, La rêverie_01, 1982
Courtesy of the artist, © 2019 ProLitteris, Zurich

and drawing to photography, film and collage. It also offers a platform to less-known figures, notably women. Contemporary artists who explicitly engage with the formal language and topics of the 1920s bridge the gap to the present day.

With Kader Attia, Josephine Baker, Marc Bauer, Constantin Brancusi, Coco Chanel, Le Corbusier and Charlotte Perriand, Dodo, Liam Gillick, Friedrich Kiesler, Paul Klee, Fernand Léger, Jeanne Mammen, László Moholy-Nagy, Piet Mondrian, Alexandra Navratil, Man Ray, Lotte Reiniger, Hans Richter, Mies van der Rohe, Thomas Ruff, Christian Schad, Xanti Schawinsky, Margarete Schütte-Lihotzky, My Ullmann and others.

A co-production with the Festspiele Zürich

Supported by the Zürcherische Seidenindustrie Gesellschaft



29.5. – 13.9.



KADER ATTIA

Europe's colonial legacy

Kader Attia was born to Algerian parents in a suburb north of Paris in 1970. The experience of living in two cultures forms the basis for his artistic practice, and his work deals with Europe and the western world's colonial past and its consequences.

Kader Attia's multifaceted output encompasses sculptures, installations, photos and videos that combine high aesthetic quality with profoundly ethical concerns. They reflect his determination to address the crises and the pressing social policy issues of our times.

Following various high-profile international appearances by the artist, the Kunsthaus Zürich becomes the first institution in German-speaking Switzerland to devote a solo exhibition to Kader Attia. At its centre is a new work that he is creating specially for the Kunsthaus. The exhibition is accompanied by an extensive discourse programme.



Partner for contemporary art

Kader Attia, Culture: Another Nature Repaired, 2014
Installation view: Musée cantonal des beaux-arts, Lausanne, 2015
Photo: Nora Rupp, courtesy of the artist, © 2019 ProLitteris, Zurich

3.7. – 8.11.

LANDSCAPES – PAINTING PLACES

Key works from the collection

This exhibition presents a spectacular panorama of landscape painting, with around 55 key works from the collection covering the period between 1500 and 1800 in Flanders, Holland, Italy and France. The artists include Joachim Patenier, Hendrick Avercamp, Jan van Goyen, Jacob van Ruisdael, Claude Lorrain, Domenichino and Bernardo Bellotto.

They are complemented by early-modern landscapes by successor artists from the same countries, including van Gogh, Segantini and Monet. These are presented in an entirely novel way: lying flat on presentation plinths and surrounded by their predecessors hanging resplendent on the walls, they reveal themselves to us in another dimension – that of the vast country that the Old Masters painted so emblematically.

Supported by Albers & Co AG



Claude Lorrain, Pastoral with the Arch of Constantine, 1648
Kunsthaus Zürich, donated by the Holenia Trust in memory of Joseph H. Hirshhorn, 1996

WILD AT HEART

Swiss Romanticism from Fuseli to Böcklin

From scenes of untamed nature amid the Alpine peaks to dramatic turning points in Swiss history and harrowing shipwrecks: this exhibition on Swiss Romanticism transforms the Kunsthaus Zürich into a panorama of grand emotions. With over 150 works it spans the arc from Henry Fuseli to Alexandre Calame and the early Arnold Böcklin. It reveals the considerable contribution made by Swiss artists to the development of European landscape painting and vividly showcases their awestruck contemplation of the eternal glacier ice and the sublime world of the mountains.



Romanticism also opens up areas of experience that lie beyond the realm of purely rational thought. Passion, exaltation of the senses and a fascination with the unfathomable are central elements in the art of this period. They reflect an attitude to life that is currently enjoying a revival as an antidote to our over-rationalized everyday existence. Now is therefore the perfect time to revisit the multi-faceted spirit of renewal that Swiss Romanticism embodies with such vitality. Our review will also incorporate famous Romantics from neighbouring countries, thus adding an international perspective to our appreciation of Swiss Romanticism.

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Johann Jakob Ulrich, Steamboat Burning at Stormy Sea, c. 1850
Museum of Fine Arts Leipzig, Schletter Foundation, 1853

Charles Gleyre, Manfred Invoking the Spirit of the Alps, c. 1825–1830
Swiss National Museum, Zurich

Alexandre Calame, Le Grand Eiger at Sunrise, 1844
Deposited by the Swiss Confederation, Federal Office of Culture, Gottfried Keller Foundation



OTILIE W. ROEDERSTEIN

A Swiss woman artist rediscovered

During her lifetime, Otilie W. Roederstein (1859–1937) was a successful and independent painter whose portraits and still lifes were highly regarded in Switzerland and Germany but who also, from 1883 onwards, showed her paintings to great acclaim in Paris. In 1912 she was the only female artist representing Switzerland at the seminal international art exhibition of the Sonderbund in Cologne – alongside male colleagues including Giovanni Giacometti, Ferdinand Hodler and Cuno Amiet.

Yet despite her considerable international renown, Roederstein lapsed into obscurity almost immediately after her death. More than eighty years on, the exhibition of some sixty works at the Kunsthaus Zürich is the first monographic presentation in Switzerland to place this artist's stylistically diverse oeuvre once again before a wider audience.

The exhibition is a collaboration with the Städel Museum in Frankfurt am Main.

Otilie W. Roederstein, Self-portrait, 1917
Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde, 1917



Works by Hans Arp and Max Bill: © 2019 ProLitteris, Zurich

THE COLLECTION

Opened in 1910, the Kunsthau Zürich is structured as both museum and art gallery, and houses an important collection of paintings, sculptures and site-specific installations. It includes works of Western art from the 13th century to the present day. Its extensive holdings of drawings and prints, photography and video art are exhibited in changing presentations.

Old Masters

Medieval sculptures and the late Gothic panels of the Carnation Masters provide the chronological opening to the collection presentation. 17th-century Dutch painting is comprehensively represented, with outstanding works by Rembrandt, Rubens and Ruisdael. A small number of important paintings in the collection were created at the same time in Rome by artists such as Claude Lorrain, Domenichino, Lanfranco and many more besides. They are followed by works

of equal quality by masters from Tiepolo to Guardi, representing the Venetian Settecento. More unusual are the paintings by Post-Reformation artists in Zurich – from the portraitist Hans Aspers to Henry Fuseli, the latter an eccentric genius and leading light of European Classicism. There is also an important group of high-quality works by Angelika Kauffmann.

Swiss Artists

The Kunsthau holds a representative collection 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 and the very latest trends in our own time. Of particular note are the groups of works by Ferdinand Hodler and Giovanni Segantini. There is also no better place to study the sculptures and paintings of Alberto Giacometti – dozens of his works are on permanent display. Sophie Taeuber-Arp and Meret Oppenheim are represented by significant works. →

THE COLLECTION



From Impressionism to Classical Modernism

The collection of French paintings starts with Géricault, Corot, Delacroix, Courbet and Manet and culminates in a large group of works by Claude Monet. One particular highlight is the gallery of Monet's unique water lily paintings. Important pieces by Cézanne and van Gogh prepare the ground for the artistic upheavals of the early 1900s. Besides the work of ground-breaking artists – from Bonnard and Vuillard to Matisse, Picasso, Léger and Chagall – there are also numerous paintings by Edvard Munch and Oskar Kokoschka. Ever unsettling and entertaining are the vestiges of the Dada movement that erupted in Zurich in 1916 and paved the way for the Surrealists – Ernst, Miró, Dalí and Magritte. Finally, there are the representatives of Zurich Concrete Art – Glarner, Bill, Lohse and Loewensberg – who developed and advanced the geometric Constructivism of Mondrian and De Stijl.



From 1945 to the Present

The post-war New York School is represented by major artists – Pollock, Rothko, Newman – as are European and American Pop Art (Hockney, Hamilton; Rauschenberg, Johns, Warhol, Lichtenstein). The expressive turn in painting of the 1980s is exemplified by Georg Baselitz, Anselm Kiefer and – assuming the role in the collection galleries during 2020 – Sigmar Polke. Further highlights include paintings and rare original sculptures by Cy Twombly. Photographs, video and other installations lead the way into the 21st century, with works by artists such as Pipilotti Rist and – thanks to a long-term loan from the Walter A. Bechtler Foundation – Peter Fischli / David Weiss.



The Kunsthaus Collection is constantly growing, not least through acquisitions of recent and brand-new art – so visitors can always expect to be surprised by new contemporary arrivals. Smaller, temporary hangings with a thematic focus complement the collection presentation. Audioguides provide visitors with in-depth information on over 200 works, as well as on the architecture of the Kunsthaus. A recently launched innovation is the online collection, which can be accessed via the Kunsthaus website. It is being continually expanded.



DISCOVER – EXPLORE – EXPERIENCE

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.

Learn about art-historical contexts, explore a topic in detail, or let the artworks inspire you to create something of your own. We are happy to adapt our offering to your requirements, be it a company outing, a training course 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 offer a young person's guide to the world of art, while our 3plus, 6plus and 9plus kids' clubs mix fun with a more in-depth look at art for children starting from age 3. For the latest details, consult our online events calendar.

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.

Supported by the Vontobel Foundation

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Our multi-purpose auditorium, the elegant Foyer Moser and the exclusive Villa Tobler are ideal venues for an event in the heart of Zurich.

We offer a range of options to make up an inspiring fringe programme, from private guided tours to tailor-made art experiences.

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