



2026



EN

KUNSTHAUS ZÜRICH

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Tue/Wed, Fri–Sun 10 a.m. – 6 p.m.

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Public holidays 10 a.m. – 6 p.m.

26/29 December 2025

2 January 2026

Easter 3 – 6 April 2026

1 May 2026

Ascension Day 14 May 2026

Whitsun 23 – 25 May 2026

1 August 2026

26/28 December 2026

2 January 2027

Public holidays 10 a.m. – 4 p.m.

24/31 December 2025

24/31 December 2026

Closed

Mondays (exceptions see above)

25 December 2025

1 January 2026

25 December 2026

1 January 2027

Admission

Current admission prices
and tickets at

→ tickets.kunsthaus.ch

Events calendar

Current dates and events at

→ kunsthaus.ch/en/programm

Directions

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

Address and information

Heimplatz 1/5, 8001 Zurich

→ kunsthaus.ch

Administration

Tel. +41 (0)44 253 84 84

info@kunsthaus.ch

Library

Rämistrasse 45, 8001 Zurich

Mon – Fri 1 p.m. – 6 p.m.

Tel. +41 (0)44 253 85 31

Collection of Prints and

Drawings

Study room

Mon – Fri by appointment only

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

Publisher

Zürcher Kunstgesellschaft

P.O. Box, 8024 Zurich

Print run: 140,000 copies

Information subject to change



Partner Kunsthaus Zürich



Partner for contemporary art



Stadt Zürich
Kultur

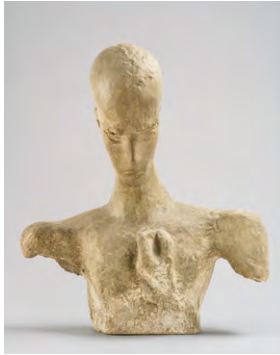
Cover: Details from Edvard Munch,
Three Men, 1927 – 1930; Maria Lassnig,
Flow of Paint = Flow of Life, 1996;
Kerry James Marshall, Untitled (Beauty
Queen), 2014; Vilhelm Hammershøi,
Open Doors, 1905; Marisol, La visita
(The Visit), 1964

2026

24.10.25 – 18.1.26

THE WEIGHT OF BEING WILHELM LEHMBRUCK – THE FINAL YEARS

Dialogue with
Yves Netzhammer



27.2. – 16.8.26
**KERRY JAMES
MARSHALL**
The Histories



2.10.26 – 21.2.27
**MARIA
LASSNIG AND
EDVARD
MUNCH**
Flow of Paint = Flow of Life



31.10.25 – 25.1.26
**MAKING AN
IMPRESSION!**
Masterpieces on
Paper from Albrecht Dürer
to Dieter Roth



6.3. – 31.5.26
**FÉLICIEN
ROPS**
Laboratory of Lust

31.10.25 – 15.2.26
ALICE BAILLY



17.4. – 23.8.26
MARISOL



14.11.25 – 8.3.26
LYGIA CLARK



3.7. – 25.10.26
**VILHELM
HAMMERSHØI**
The Eye That Listens



RECOLLECT!
Wu Tsang
Wolfgang Laib

**ART
FOR ALL**
Jeffrey Gibson
Monster Chetwynd



24.10.25 – 18.1.26

Chipperfield building, exhibition space



THE WEIGHT OF BEING WILHELM LEHMBRUCK – THE FINAL YEARS

Dialogue with Yves Netzhammer

Wilhelm Lehmbruck (1881 Duisburg – 1919 Berlin) is one of the most important Expressionist sculptors. Now, for the first time, an exhibition turns the spotlight on the final years of his life and activity – a period that he spent in Berlin and Zurich in the shadow of the First World War. Despite political and human turmoil, this phase of Lehmbruck's artistic career was particularly productive. In the sculptures, paintings, drawings and prints he created between 1914 and 1919, he tackles existential questions with an expressive power that remains compelling to this day. His 'mental' sculptures are regarded as visionary: they marked out a new path for modern sculpture and

resonated immediately with the generations of artists that followed. Today, in a world once again dominated by war, refugees and uncertainty, Lehmbruck's works seem more relevant than ever.

In dialogue with Lehmbruck is the Swiss artist Yves Netzhammer (b. 1970 Schaffhausen). He too asks how humans can be portrayed in an era of fundamental change – sensitive, complex and irreducible to simplistic answers. Netzhammer will design the entire presentation and develop new works specifically for the exhibition.

The exhibition is a cooperation with the Kunstmuseum Moritzburg in Halle (Saale), in collaboration with the Lehmbruck Museum, Duisburg.



31.10.25 – 25.1.26

Moser building, cabinet



MAKING AN IMPRESSION!

Masterpieces on Paper
from Albrecht Dürer to Dieter Roth

Almost a decade ago, the Collection of Prints and Drawings of the Kunsthaus presented some of its most valuable drawings to mark its 100th birthday.

Following on from this, we now show highlights from our extensive holdings of prints. Printing is far more than simply a reproductive medium. The use of printer's ink and the play of line and surface invariably also bring unique qualities to the fore.

The selection comprises artists whose works literally 'made an impression' on generations that followed, by setting standards in the technique of printmaking: figures from Dürer to Munch and Kollwitz, and from Rembrandt and Goya to Roth. While this 'tour d'horizon' also covers all formats, from XS to XL, it deliberately avoids a hierarchical categorization of works according to size. The fact is that quite often, a print's appeal only becomes evident when you zoom in on the minute details.

Otto Müller, *Girl Lying by a Tree Trunk*, c. 1914
Kunsthaus Zürich, Collection of Prints and Drawings, gift of Hugo Moses, 1933

31.10.25 – 15.2.26

Moser building, collection

ALICE BAILLY

Swiss artist Alice Bailly (1872 Geneva – 1938 Lausanne) lived in Paris from 1906 to 1914, where she developed her own distinctive futurist and Cubist approaches. In 1918–19, she took part in Dada events in Zurich and joined the 'Das Neue Leben' group. It was during this period that she created her innovative wool pictures ('tableaux-laine'), which are now being shown at the Kunsthau. Working in Lausanne from 1923 onwards, Bailly retained contacts in German-speaking Switzerland. She was regarded as one of the most modern artists of her time, rejecting gender-specific categorization and traditional female roles.

The presentation is an exchange with the Musée cantonal des Beaux-Arts in Lausanne, where a retrospective marking 100 years since the death of Félix Vallotton is taking place in the city of his birth, with substantial loans from the Kunsthau.



Alice Bailly, *Rade de Genève ou Vol de mouettes*, 1915
Musée cantonal des Beaux-Arts, Lausanne

14.11.25 – 8.3.26

Pfister building, large exhibition hall

LYGIA CLARK

Brazilian artist Lygia Clark (1920 Belo Horizonte – 1988 Rio de Janeiro) radically redefined the concept of art and is one of the most important art practitioners in South America. A leading figure in the Neo-concretismo movement established in Rio de Janeiro in 1959, she encouraged a bodily experience of art that involves people in the work and makes them part of it. With installations that people could activate, walk through and touch, she challenged conventional notions of sculpture and expanded art into a holistic experience in a way that endures to this day.

Despite the pre-eminence of Abstract Expressionism and later Pop Art, Clark was remarkably successful in asserting her unconventional ideas during Brazil's military dictatorship from 1964 to 1985. She herself said: 'For me, making art is about developing as a person, which is the most important thing of all. Art should not seek to emulate a name or any kind of concept.' Today, in an age of



Lygia Clark, *Diálogo de Mãos* [Dialogue of Hands], 1966
Photo: Guy Brett, © Estate of Guy Brett, © Estate of Lygia Clark



digital transformation and globalization, her oeuvre speaks more than ever to all the senses. Our retrospective is the first in a German-speaking country and the largest anywhere in the world since the show at MoMA in New York in 2014.

A retrospective in cooperation with the Neue Nationalgalerie in Berlin in collaboration with the Associação Cultural Lygia Clark in Rio de Janeiro. It is accompanied by a separate presentation in collaboration with the Museum Haus Konstruktiv, which focuses on links between Switzerland and Brazil and, in particular, the influence of the Zurich Concrete artist Max Bill on Lygia Clark, and Clark's emancipation from him.

Lygia Clark, *Superfície Modulada* [Modulated Surface], 1955/1957
Ana Eliza and Paulo Setúbal Collection, © Associação Cultural O Mundo de Lygia Clark

27.2. – 16.8.26

Chipperfield building, exhibition space and collection



KERRY JAMES MARSHALL

The Histories

American artist Kerry James Marshall (b. 1955 Birmingham, Alabama, lives in Chicago) is considered one of the most important contemporary painters. His large-format, multifaceted works consistently focus on Black people – in dialogue with the Western tradition of history painting from Giotto to Manet. But where his predecessors left blank spaces, Marshall makes visible what had long remained invisible.

The paintings of Kerry James Marshall – powerful images of the life and history of the African American community, are imbued with colour, pain, hope and vibrancy. They are full of art-historical and socio-cultural references – to everything from the Civil Rights move-

ment to comic and fantasy culture – as well as personal memories. With these diverse motifs, Marshall not only comments on history and social reality but also celebrates diversity, resilience and confidence.

This exhibition at the Kunsthaus Zürich is Marshall's largest to date outside the US – and the first major survey of his work in the German-speaking world. It features a comprehensive selection of his most important works, as well as a series of new paintings created specifically for the exhibition.

An exhibition in cooperation with the Royal Academy, London, and the Musée d'Art Moderne de Paris.



Swiss Re

Partner for contemporary art



Kerry James Marshall, *Untitled (Studio)*, 2014

The Metropolitan Museum of Art, New York. Purchase, The Jacques and Natasha Gelman Foundation Gift, Acquisitions Fund and The Metropolitan Museum of Art Multicultural Audience Development Initiative Gift, 2015. © Kerry James Marshall. Photo: Matthew Hollow. Image courtesy the artist and David Zwirner, London

6.3. – 31.5.26

Moser building, cabinet

FÉLICIEN ROPS

Laboratory of Lust

The most toxic bloom of Symbolism, bane of the bourgeoisie, enfant terrible – many terms have been used to describe the Belgian artist Félicien Rops (1833 Namur – 1898 Essonnes) and his radical art. Rops was a transgressor of boundaries. With an acute eye and sharp pen, he questioned conventions and probed the frontiers of art. He was celebrated by, among others, the writers Charles Baudelaire and Joris-Karl Huysmans. His works often dealt with erotic themes, in defiance of the double standards and petty-minded hypocrisy of the bourgeois age. But Rops was no mere provocateur. His art also highlights the tensions and clichés of his time, with a particular focus on gender roles. The exhibition is an opportunity to discover Rops anew, as a master draughtsman, but also to turn a critical gaze on the social mores of the fin de siècle.

The exhibition has been conceived in close collaboration with the Royal Library of Belgium (KBR).



Félicien Rops, La Tentation de saint Antoine, 1878
Royal Library of Belgium (KBR), Brussels

17.4. – 23.8.26

Pfister building, large exhibition hall



MARISOL

Marisol (Venezuelan and American, born France, 1930 – 2016) rose to prominence in 1960s New York with her colourfully painted wooden sculptures. The artist combined popular culture, Dada, folklore and self-portraits into unmistakable and often satirical ensembles. In the art world she was regarded as enigmatic, beautiful and taciturn – characteristics that further shaped her public perception. From the 1970s onwards, she increasingly withdrew from the limelight, but remained active as an artist. She turned more and more to drawing, printing and photography.

Marisol's works address central issues of her time – and ours – with an acute eye: the role of women, social inequality, consumer culture and our attitudes to power and celebrity. In the process, →

Marisol, La visita [The Visit], 1964
Museum Ludwig, Cologne, © 2025, ProLitteris, Zurich, photo: Historisches Archiv der Stadt Köln mit Rheinischem Bildarchiv, Britta Schlier

3.7. – 25.10.26

Moser building, cabinet and galleries

she successfully combines criticism with wit and visual impact. Despite creating a distinctive and innovative body of work over five decades, Marisol has been largely forgotten.

Now, the Kunsthaus Zürich is staging her first major retrospective in Europe, with around 100 works from all periods of her career. A rediscovery that demonstrates how relevant and powerful Marisol's art remains to this day.

The exhibition is co-produced by Louisiana Museum of Modern Art, Humlebæk, and Kunsthaus Zürich, and created in collaboration with the Buffalo AKG Art Museum.



Nancy Astor, Marisol with La visita (The Visit), 1964
Marisol Papers, Buffalo AKG Art Museum, © 2025 ProLitteris, Zurich



VILHELM HAMMERSHØI

The Eye That Listens

Painting has rarely been as simultaneously enigmatic and fascinating as in the work of Danish artist Vilhelm Hammershøi (1864 Copenhagen – 1916 Copenhagen). Dubbed the 'Vermeer of the North', he is chiefly known for his interiors and cityscapes: empty squares, spaces leading into nothingness, dim light falling in muted domestic settings. Where figures are present, they are occasionally reminiscent of the works of Edward Hopper. Their depiction of loneliness remains profoundly moving and topical.

The exhibition's subtitle, 'The Eye That Listens', highlights the appeal of Hammershøi's art to multiple senses. The silence in his pictures sensitizes us to the slightest sounds. His fascination with music had a particularly strong influence on his artistic style and pictorial compositions. Repeated depictions of similar motifs, often with only minor changes, reveal his experimental and innovative approach.

→

Vilhelm Hammershøi, Open Doors, 1905
The David Collection, Copenhagen, photo: The David Collection

2.10.26 – 21.2.27

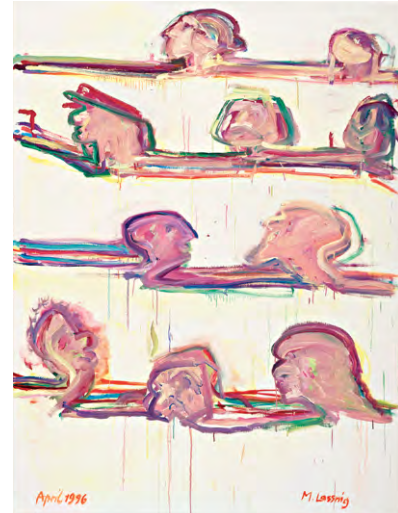
Pfister building, large exhibition hall

The exhibition also considers the role of his wife Ida Ilted in the creative process, the increasing refinement of his interiors, and the links between those interiors and the cityscapes and landscapes.

An exhibition in collaboration with the Museo Nacional Thyssen-Bornemisza, Madrid.



Vilhelm Hammershøi, Interior with a Reading Lady, 1911
Nationalmuseum, Stockholm, photo: Hans Thorwid



MARIA LASSNIG AND EDVARD MUNCH

Flow of Paint = Flow of Life

For the first time, Maria Lassnig (1919 Kappel am Krappfeld – 2014 Vienna) and Edvard Munch (1863 Løten – 1944 Ekely near Oslo) appear together in a major exhibition. On the face of it, the Austrian artist and the Norwegian painter – of whose paintings the Kunsthaus holds the largest collection outside Norway – are separated by more than half a century. Yet there are a surprising number of parallels between their works and biographies. The thematic juxtaposition allows for a new reading of their art. Both employed colour not just as a creative element but as a powerful device for expressing inner lives: emotions, physical feelings and relationships to the world. →

Maria Lassnig, Flow of Paint = Flow of Life, 1996
© Maria Lassnig Stiftung / 2025, ProLitteris, Zurich

COLLECTION

Exhibitions and projects



For Lassnig and Munch, painting was more than simply an artistic technique: it was a form of self-interrogation. Their works depict internal and external states that have an immediate emotional impact. The exhibition's subtitle, 'Flow of Paint = Flow of Life', is taken from a painting by Maria Lassnig. It pinpoints what links the two together: the unbreakable bond between life and art.

The presentation includes some 160 paintings and works on paper, and is being organized with the generous support of MUNCH in Oslo and the Maria Lassnig Foundation.

An exhibition by the Kunsthau Zürich and the Hamburger Kunsthalle.



Partner Kunsthau Zürich

Edvard Munch, Three Men, 1927 – 1930
Munchmuseet, Oslo, photo: Munchmuseet

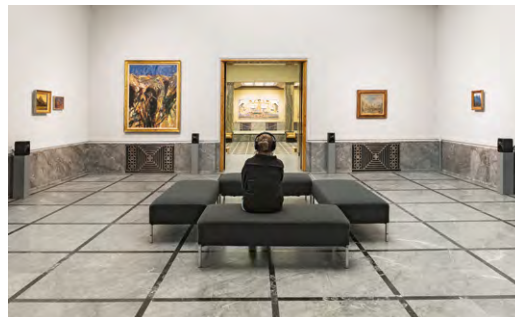
RECOLLECT!

In our 'ReCollect!' series, we invite contemporary artists to engage with the permanent historical collection of the Kunsthau as both practitioners and curators, and present their unique take on it, opening up new vistas, critically interrogating and reshaping the established canon.

WU TSANG

From 11 July 2025, 1st floor, Moser building

The visual artist, director and film-maker Wu Tsang (b. 1982 Worcester, Massachusetts) has teamed up with the author and dramaturge Enrique Fuenteblanca to create a unique sound installation. Under the title 'La montaña invertida' (The Inverted Mountain), they connect selected works from the Kunsthau Collection with a multi-layered sound composition to enable new visual and auditory perspectives. At its centre is the mountain, symbolizing withdrawal, resistance and projection. The installation in the domed room invites visitors to see with their ears – to the accompaniment of the voices, rhythms and works of artists such as Werefkin, Kirchner and →



Wu Tsang, La montaña invertida, 2025
Installation view, Kunsthau Zürich, 2025
Photo: Franca Candrian, Kunsthau Zürich

COLLECTION

Exhibitions and projects

Meisenbach. 'La montaña invertida' thus becomes a sensory and poetic intervention that transforms the museum itself into a stage for new perceptions.

WOLFGANG LAIB

From 3 October 2025, 1st floor, Müller building

German artist Wolfgang Laib (b. 1950 Metzingen) has been developing a highly individual artistic language since the late 1970s. Working with natural materials such as pollen, wax, milk and stone, he creates works through which, in curator Harald Szeemann's words, he 'reveals immeasurable inner spaces through the smallest sculptural gestures'. In recent years, Laib's works have been shown a number of times in historic Italian churches, where they entered into an exciting dialogue with artworks from the 6th century to the Renaissance.

Now, those 'transhistorical' encounters come to the museum environment, as works by Laib meet outstanding pieces from the Kunsthaus Collection, from the Middle Ages to the 20th century.



Wolfgang Laib, Pollen of Hazelnut, 2017
Installation at MOCA – The Museum of Contemporary Art, Los Angeles, © Wolfgang Laib

COLLECTION

The permanent collection



Claude Monet, Le bassin aux nymphéas, le soir, 1914/1922
Gift of Emil G. Bührle, 1952

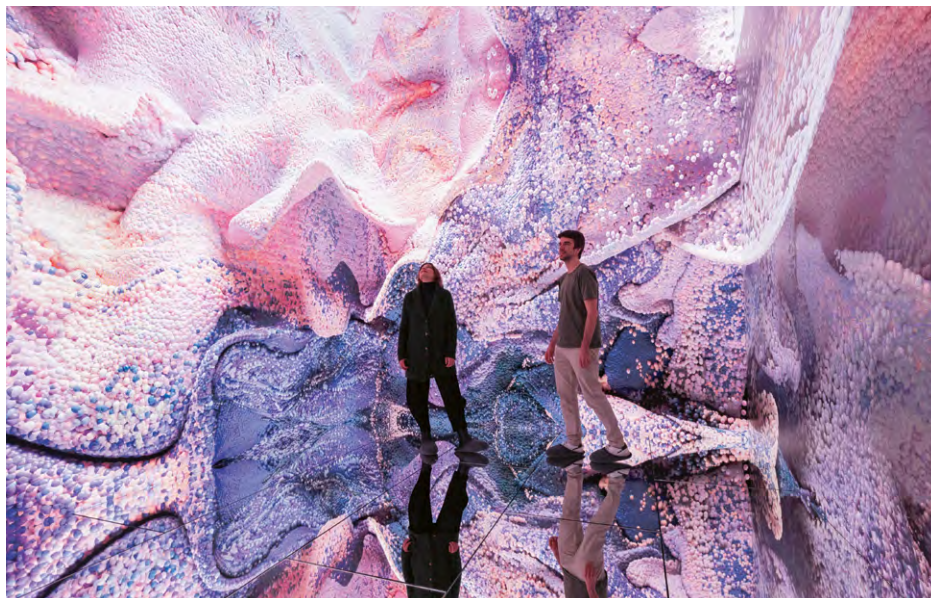
THE COLLECTION

Art that moves us

The Kunsthaus Zürich and its collection were inaugurated in the heart of the city in 1910. Today, anyone entering the collection rooms in the historic Moser building and the airy extension by David Chipperfield will find not a closed world but a living organism which has evolved through interaction with its times and its visitors. Here, in Switzerland's largest art museum, works from the 13th century to today live side by side, from the Middle Ages to the present day, and from devotional images to video art. Old Masters meet their contemporary counterparts, current positions shed fresh light on those from the past. Highlights include French painting from Romanticism to Modernism, 19th-century and modern Swiss art, Munch, Giacometti, Dada, Concrete Art and post-war American art, along with three private collections of international importance. →

COLLECTION

The permanent collection



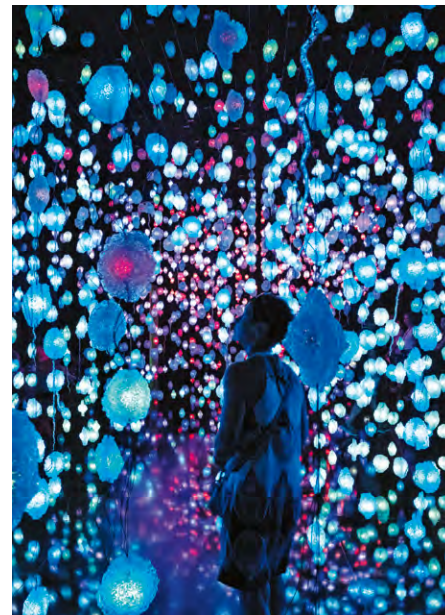
Refik Anadol, *Glacier Dreams*, 2023
Donated by Bank Julius Baer & Co. Ltd., 2025
© Refik Anadol

Spaces for sensory experience

The Kunsthaus proudly presents two immersive installations which link historical art to the here and now. Pipilotti Rist's luminous 'Pixel Forest Turicum' transports visitors into a poetic space of light and movement in which technology blends with nature. Walking through it is like wandering through a mysterious garden in which hundreds of tiny lights communicate in gentle rhythm with the space like hovering glow-worms. Equally striking is 'Glacier Dreams' by Refik Anadol, a pulsating and constantly changing landscape of millions of digital glacier images that make climate change immediately tangible.

COLLECTION

The permanent collection



Pipilotti Rist, *Pixel Forest Turicum*, 2021
Gabriele and Werner Merzbacher Collection, on permanent loan
at Kunsthaus Zürich, © Pipilotti Rist. Courtesy the artist,
Hauser & Wirth and Luhring Augustine / 2025, ProLitteris, Zurich

Immersive experiences of this kind have their roots in the work of artists such as Claude Monet and his legendary large water-lily paintings, equally part of the Kunsthaus Collection: here again, visitors can immerse themselves in a sublime world of light and colour.

From Romanticism to Classical Modernism

The Collection encompasses the full range of French painting from Romanticism to Classical Modernism. From Théodore Géricault, Jean-Baptiste-Camille Corot, Eugène Delacroix, Gustave Courbet and Édouard Manet it progresses through to the Impressionists – Claude Monet, Alfred Sisley, Camille Pissarro and Georges →

COLLECTION

The permanent collection

Seurat – and on to Paul Cézanne with his rhythmic planes of colour, Vincent van Gogh with his dynamic brushstrokes, Pablo Picasso with his Cubist experiments – artists who evolved new visual languages to revolutionize the act of seeing itself. They are joined by Paul Signac, Henri Matisse, Georges Braque and Fernand Léger, all of whom extend their influence into post-war Modernism and the vibrant colouration of American Abstract Expressionism: Jackson Pollock's drip paintings, Mark Rothko's enigmatic colour fields, Barnett Newman's powerful 'zip' lines. Cy Twombly takes up the baton, using scratches and marks evocative of Antiquity to fill bright surfaces with resonance. In Jasper Johns, Robert Rauschenberg and the Pop Art of Andy Warhol and Roy Lichtenstein, the immediate outside world returns to the picture, with symbols of the everyday and the media universe.

Highlights: Giacometti and Munch

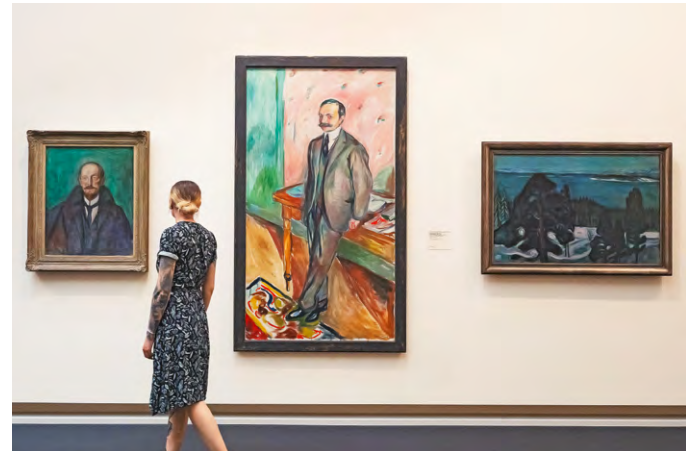
A particular highlight of the Kunsthhaus Collection is a pair of artists who explored humanity in all its vulnerability: Alberto Giacometti and Edvard Munch. The Kunsthhaus Zürich holds the largest collec-



Andy Warhol, Big Torn Campbell's Soup Can [Vegetable Beef], 1962
© The Andy Warhol Foundation for the Visual Arts, Inc. / 2025, ProLitteris, Zurich

COLLECTION

The permanent collection



Edvard Munch

tion of paintings by Munch outside his native Norway, including striking portraits, landscapes and figures.

The museum also showcases a unique presentation of Alberto Giacometti, the artist from Switzerland's Val Bregaglia who was mostly active in Paris: from early works, via the principal creations of his Surrealist phase and on to the gaunt figures that are now seen as the quintessence of modern sculpture. These figures radiate a vulnerable fragility, yet they fill the space with a conspicuous presence.

Swiss art

Swiss art is written into the Collection's DNA: it covers a broad spectrum, from the luminous altarpieces of the late Gothic era and Middle Ages to Sylvie Fleury's bright-pink 'First Spaceship on Venus' from 2021. In between are masterpieces from the ages of Enlightenment, Romanticism, Realism, Symbolism and Modernism, from the intricately painted landscapes of Robert Zünd and the pointillist images of the Engadin by Giovanni Segantini to the fantasy worlds of Arnold Böcklin and the works of Rudolf Koller, whose celebrated 'Gotthard Post' has imprinted itself on a nation's visual memory. A dense group of works by Albert Anker depicts the everyday with gravity and dignity. These are followed by the three artists who prepared the →

COLLECTION

The permanent collection

ground for Modernism in their own unique way: Henry Fuseli, the visionary eccentric working around 1800, brings the subconscious to the fore in nightmarish scenes. Ferdinand Hodler – of whose work the Kunsthhaus holds one of the world's most important collections – distills nature and the figure into symbols underpinned by a silent monumentality. Félix Vallotton poses his figures with a cool gaze, in precisely observed interiors, landscapes and society images.

The Dada cabinet showcases Zurich's status as a centre of the avant-garde. The Kunsthhaus Zürich is home to one of the leading international collections of this radical art movement, which started out in a Zurich cabaret in 1916 and marks a significant anniversary in 2026. It includes works, objects and brochures by Hugo Ball, Emmy Hennings, Hans Arp, Sophie Taeuber-Arp and Marcel Janco. Full of wit, protest and provocation, they embody a mood of artistic change of which a break with conventions was a central part.

The Zurich Concretists have also left their mark on art history. Inspired by the Bauhaus, mathematics and music, Max Bill, Verena Loewensberg, Camille Graeser and Richard Paul Lohse – and later Fritz Glarner – evolved a distinct formal idiom based on systematics and constructivist ideas. Works by Sophie Taeuber-Arp, Georges Vantongerloo, Piet Mondrian and Theo van Doesburg trace back to the roots of this intellectual universe.

Collections in the Chipperfield building: Merzbacher, Bührle, Looser

Three outstanding long-term loans assembled by passionate collectors, all of them presented in the new Chipperfield extension, give the Collection additional depth.

The collection of Gabriele and Werner Merzbacher, comprising works of Fauvism, Expressionism and Classical Modernism, brings a luminous and exuberant pictorial world to the Kunsthhaus.

The collection of Emil Bührle offers works from the Old Masters, through 19th-century art, with a particular focus on Impressionism, to figural Classical Modernism. This collection is being scientifically appraised as part of a provenance research project and →

COLLECTION

The permanent collection



Sylvie Fleury, First Spaceship on Venus (Pink Champagne), 2021
Vereinigung Zürcher Kunstfreunde, 2021, © Sylvie Fleury

COLLECTION

The permanent collection



The Merzbacher Collection

contextualized by recognizing Jewish collectors from whom works were confiscated by the Nazis.

In the Hubert Looser Collection, changing presentations show American abstract art in almost meditative dialogue with European Arte Povera, Minimal and Conceptual Art. In the current new presentation, the focus is on Giuseppe Penone, one of the most poetic exponents of Arte Povera. His works set up an atmospheric tension with the sculptures of Lucio Fontana and Mario Merz.

ART FOR ALL

In the Haefner Foyer and Chipperfield garden

The Kunsthaus invites contemporary artists to develop new, site-specific works in spaces that are freely accessible to all, enabling the museum to expand beyond its own confines.

JEFFREY GIBSON

From spring 2025, Chipperfield building, Haefner Foyer

The US artist Jeffrey Gibson has created a site-specific piece for the entrance hall of the Chipperfield building, a total work of art entitled 'boshullichi / inluchi – we will continue to change' – an artistic statement about change and cultural continuity.

Gibson (b. 1972 Colorado Springs, lives and works in New York) grew up in the US, Germany, Korea and the UK. An established artist now at the mid-point of his career, he unites a number of disciplines: sculpture, painting, printmaking, video and performance are all part of his repertoire. Gibson is a member of the Mississippi Band of Choctaw Indians and has Cherokee ancestry. His works combine traditional techniques of indigenous cultures in North America – weaving, beadwork, ceramics and basketry – with powerful geometric and gestural abstraction, to create a unique visual language that questions conventional art-historical narratives and uncovers new ways of seeing that are bold, colourful and forward-looking. →



Jeffrey Gibson, boshullichi / inluchi – we will continue to change, 2025
Installation view, Kunsthaus Zürich, 2025
© Jeffrey Gibson, photo: Franca Candrian, Kunsthaus Zürich

ART FOR ALL

Following his highly regarded solo show in the US pavilion at the 60th Venice Biennale in 2024 and parallel to his project for the façade of the Metropolitan Museum in New York, Gibson has now created his first work for a museum in continental Europe.

MONSTER CHETWYND

From autumn 2025, Chipperfield building, garden

An eye-catching new exhibit graces the garden of the Kunsthaus Zürich: a head, more than eight metres in height, by the British artist Monster Chetwynd (b. 1973 London, lives in Zurich). Monumental, playful and inspired by the sculpture garden in Bomarzo and the worlds of science fiction, this sculpture is many things in one: art-work, conceptual space, place for experiences and even climbing frame. A monster head in which young and old can climb up high and discover art through play. It is the first commission for the Garden of Art, and it combines the tradition of the 'folly' with contemporary, participatory art. Monster Chetwynd brings energy, humour and the 'spirit of Dada' to her work, and her fantastical figures undercut traditional and often patriarchal imagery.



Monster Chetwynd, Zardoz, 2025
Indicative rendering, © Monster Chetwynd

ART EDUCATION



EXPERIENCE, LEARN AND PARTICIPATE

Art moves us and excites our curiosity. Our programme offers space for relaxation and debate, for shared learning and creative transformation processes. It can be accessed in many ways: hands on in workshops; discursively in front of the works; in motion with music and dance; and via digital offerings.



For more information, see:
→ kunsthaus.ch/en/besuch-planen/angebote

ART EDUCATION

Public programme	Artist talks; performances; public guided tours (exhibitions, collection and architecture), themed tours such as Pipilotti Rist at night, In the footsteps of Marc Chagall or Art & religion in dialogue; creative writing workshops; lectures, discussions and conferences; readings; concerts; events in the garden and lobby
Programme for families	Art studio; workshops for children and families; Villa Kun(s)terbunt; Sunday workshop; Open Day; Museums at Night; summer workshop; children's birthday parties
Schools and teachers	Dialogue-based tours and workshops; introductions for teachers; teaching materials; preschool activities; collaborative projects with pupils and students
Social commitment	Connect – dance for people with neurological challenges; storytelling for people with dementia; guided tours for the visually impaired; art stories for people between 66 and 99
Companies	Experience-oriented team events; transformation academy
Digital offerings	Visitor guide; audio and media guides; podcasts; post-digital workshop; playtests



SHOP



TWO SHOPS – COUNTLESS THINGS TO DISCOVER!

The Kunsthau Zurich now has two inspiring shops stocking catalogues specially created for the exhibitions along with a wide range of gifts and cards.

The Design Shop in the Chipperfield building offers gift ideas with a difference from the worlds of art, architecture and design – from hand-made ceramics and colourful blankets to a selection of jewellery and exquisite foulards. Particular highlights include exclusive collaborations with local and international brands.

The Art Shop in the Moser building, meanwhile, focuses on signed and limited artist editions, a broad selection of art reproductions, and special Kunsthau merchandise. A creative kids' corner with a large colouring mural, meanwhile, will keep budding young artists entertained.

Members enjoy a 10 % discount in both shops – yet another good reason to join the Kunsthau community. →

PUBLICATIONS

As well as staging exhibitions, conducting art projects within and outside the collection and running educational programmes, the Kunsthaus publishes a range of books and catalogues each year for visitors to take the art experience home with them and deepen their knowledge. Publications related to the Collection include 'Born Digital', 'Marcel Broodthaers' and 'Making an Impression'; unique catalogues on forgotten masters such as Suzanne Duchamp and a book of interviews with Roman Signer. Scheduled for 2026 are a publication on the conference 'Sensitive, Problematic, Contested? Challenges and Opportunities in Dealing with Cultural Heritage in Museums' with the Museum Rietberg and the Landesmuseum Zürich, a look back at the exhibition 'A Future for the Past. The Bührle Collection', as well as fascinating catalogues accompanying the exhibitions of Kerry James Marshall, Vilhelm Hammershøi and Marisol, and more besides.



YOUR COMMITMENT TO ART



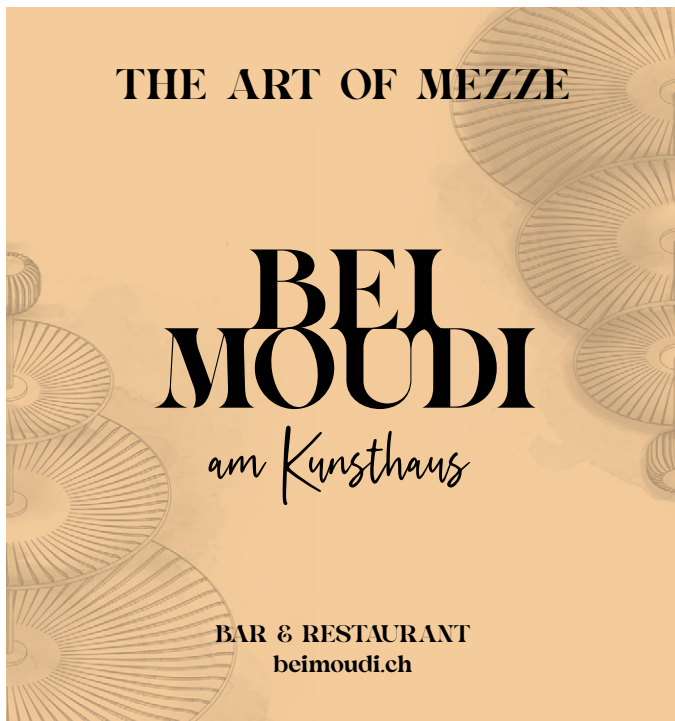
The Kunsthaus Zürich thrives on the enthusiasm and support of its visitors, members and patrons. Thanks to private giving, the Kunsthaus brings people and art together – through exciting exhibitions, diverse events, guided tours and creative workshops that make art an experience for everyone.

You too can play a part: with a donation to the Gateway Fund, you bring art such as Monster Chetwynd's playful garden sculpture to the public space. Bequests help to preserve our shared cultural heritage for generations to come, while targeted project support enables unique exhibitions.

Whether large or small, your contribution is a precious gift for the future of the museum. Every form of support is deeply appreciated and helps strengthen the Kunsthaus as a vibrant place for art and culture.



Learn more at
kunsthau.ch/en/museum/engagement



ART EXPERIENCES



CELEBRATE AND ENJOY

The elegant banquet hall in the Chipperfield building, the large auditorium, the Jugendstil Villa Tobler and our gardens with their attractive amenities are the ideal setting for your unforgettable event in the heart of Zurich. We look forward to advising you on plans for your event, including accompanying programmes in the museum.

Art experiences make a perfect gift.

Art fosters creativity, inspires us and enlivens our senses. Enable experiences 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 present with a difference for your employees and clients.



[kunsthaus.ch/en/
museum/vermietung](https://kunsthaus.ch/en/museum/vermietung)



[join.kunsthaus.ch/
en/collections/
memberships](https://join.kunsthaus.ch/en/collections/memberships)

Contacts

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Music, theatre and fine arts – all engage, stimulate and inspire. And foster dialogue. That's why Swiss Re supports cultural activities and encourages creativity and passion. In dialogue with cultural institutions and artists, we enable stimulating programs, opening minds and new horizons. And create a world of inspiration for all. **Partnering for progress.**

TREAT YOURSELF TO A YEAR OF ART!

Start
benefiting
now!

BECOME A MEMBER

Membership of the Zürcher Kunstgesellschaft comes with a host of attractive advantages: free admission to the museum, invitations to exhibition openings for you and a guest, the Kunsthaus magazine delivered to your home, discounts on events, 10% discount in both shops, the café in the Moser building, the bar in the Chipperfield building, and the Kunsthaus restaurant 'Bei Moudi am Kunsthaus', as well as free use of the library.

2025 MEMBERSHIP

Individual: CHF 135

Couple: CHF 225

Junior (year of birth 2001 or later): CHF 40

2026 PLUS MEMBERSHIP

Individual: CHF 310 (tax deductible: CHF 120)

Couple: CHF 580 (tax deductible: CHF 200)

Additional advantages of Plus membership: one guest per member each time you visit the museum; public guided tours free; 20 % discount in the shops and for private guided tour bookings.

BECOME A MEMBER

Online (QR code): pay online and receive your membership card by post.

In the museum: register on the tablet at the cash desk, pay in person and you'll immediately receive a temporary membership card giving you free admission.



More information about membership:

→ kunsthaus.ch/en/museum/mitgliedschaft

We don't know the most gripping crime novel. But we do know the most relaxed way to save for retirement.

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