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## C.

## Introduction

The type of communication of a museum is a very important item to show how they approach the community. It is crucial to use an inclusive communication and to access everybody. The Kunsthaus Zürich uses its communication in a very targeted way and they use the new director of the museum as a new face to change its image. Anne Demeester is a very good communicator and knows when to say what and how.

The architecture of the new Kunsthaus extension communicates a luxurious and elite architecture with its gold details, including the lettering on the walls. Such details can evoke an atmosphere for the visitors not to feel welcome. The museum ought to be a place where the

whole society should feel represented and not excluded. The Kunsthaus is the biggest museum in Zurich and it has an important role in society. It started with a few art interested people who loved art and wanted to make it accessible for everybody and now it is more a status symbol. The city of Zurich wants to be a world city and that is the way to achieve that goal. For me the connection of the new building to the previous building complex is missing, which I think should be a prerequisite.

Sometimes it was really hard to get access to the museums' communication, because the responsible are very thoughtful of what information they share. Their communication is not transparent and very specific, which makes it hard to build a well rounded opinion of the extension building. I tried...



Figure 1 (1)

## C1.

## Museums communication

Museums are open to the public, accessible and inclusive. Museums foster diversity and sustainability. They operate and communicate ethically, professionally and with the participation of communities, offering varied experiences of education, enjoyment, reflection and knowledge sharing.

ICOM <sup>(1)</sup>

«Museums promote experiences, education and learning, interpretation of the collection, information or services (McLean 1997: 107- 128) but all of them are intangibles and need specific marketing techniques due to their characteristics.

(...)

As Carmen Valdés assures (2008: 64) the definition of museum that the ICOM rewrote in 2007 specifies two essential pillars which support the museum: the collection and the society who benefits from it. This is the reason that justifies the different functions of the museum which will always tend to make that collection understandable to visitors due to the fact that this kind of institution is a valuable cultural tool to with a deep anthropological meaning (Grau, 2009: 28). Museums play an important role in society because they are considered by

people as necessary tools to understand their past and their heritage.

(...)

According to the definition given by the ICOM and by the United Kingdom Museums Association, museums are non-profit institutions. But what does this concept mean? As Sargeant defines (2009: 8) a non-profit organisation is:

“One that exists to provide for the general betterment of society, through the marshalling of appropriate resources and/or the provision of physical goods and services. Such organizations do not exist to provide for personal profit or gain and do not, as a result, distribute profits or surpluses to shareholders or members.

They may, however, employ staff and engage in revenue-generating activities designed to assist them in fulfilling their mission”.

Museums are really concerned about the betterment of society and those communities that visit them (Watson 2007, Montañés 2006, Golding 2010). According to Yoshida (2004: 108-112) there exist lots of different ways of collaboration between museums and communities.

(...)

“As a place to store and develop intangible cultural heritage, the museum can function as an arena where people meet and develop their pride and identity, learn about their tradition and hand it down to the next generation, and make an appeal to the world.”

Nevertheless, one of the main differences with other profit institutions arises in what museums offer to their publics. Instead of creating material products to use, they create intangibles as education, experiences, emotions, that are hard to measure (Kotler and Andreasen 1996: 26-28; Sargeant 2009: 8; Pinna 2003: 3).

As some authors explain (McLean 1997: 53; Sargeant 2009: 41), the majority of non-profits offer services rather than physical goods. Marketing theory establishes the difference between goods and services using 4 key points: intangibility, inseparability, heterogeneity and perishability.

Intangibility refers to the materiality of what is promoted by the organisation; its appearance which is really useful for the consumer to confirm the properties of what he is going to receive. Goods are tangible meanwhile services are intangibles.

Inseparability focuses on the production and consumption of the good or service. Goods are produced and sold while services are promoted and then created. Heterogeneity refers to the difficulty of monitoring a service because of its intangibility. Finally, perishability focuses on the difficulty of storing services. Normally, when a service is cancelled it has been lost forever.»

David Cordón Benito (2)

“Here at the Kunsthaus we wish to dedicate ourselves to that end and draw encouragement to make our house into a house of art.”

“Let our home be far removed from all false appearance and grandeur, from all luxury that is not in tune with its means(...).”

Prof. Arnold Meyer,  
Rector of Zurich University,  
formal address at the opening  
of the Kunsthaus Zürich  
on 17. April 1910 (3)

“The museum is and will increasingly become a place of social discourse and if it is not, it has not served its purpose and you can tear it down and dump, throw away, dispose of what is inside. The museum is an institution that should be socially relevant and it can't be if it covers up and says art is beautiful and that's all. Then the museum loses all relevance and credibility.”

Felicitas Heimann-Jelinek,  
Jewish studies, Curator (4)

“I think our biggest challenge is like how do we keep in touch with younger generations. How do you stay relevant for new generations again and again and again, if people who lead museums, like I am in my mid 40s. Do I know what my team, what youngsters in their 20s find interesting. Do I know how we connect to them.

Also in Europe we live in very mixed societies, like people with different multiple backgrounds . How can you also connect to people with multiple identities. How do you translate between culture, speaking from a very specific wide European position.”

Anne Demeester,  
Director Kunsthaus Zürich (4)

“The story of the Kunsthaus Zürich begins not with a prince, a state or a collector but with a small, sociable group of artists and art lovers who have met regularly since 1787 for friendly discussions and mutual encouragement.”

Kunsthaus Zürich (3)

“The demands of all of us are becoming higher and higher, and with them the demands of the environment for art are also becoming higher and higher. It’s not just the houses that have to be bigger, it’s the depots that grow and grow and you wonder where to, but it’s also natural resources that are being put in further and further. And that means the consumption of ever more and ever greater energy in every respect, and you have to ask yourself, is it worth it? Under quotation marks. So what do we get out of it if a work of art survives the next 200 years but our children don’t?”

Felicitas Heimann-Jelinek,  
Jewish studies, Curator (4)

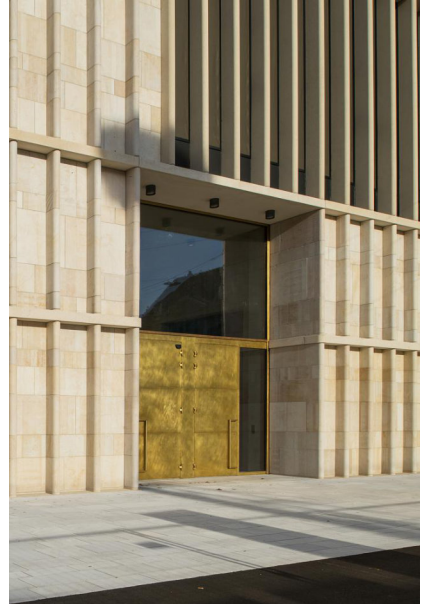


Figure 2 (1)



Figure 3 (1)



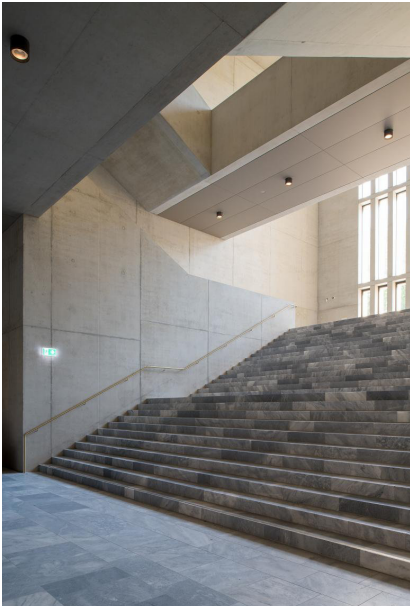


Figure 4 (1)

### C1.1.

#### Introduction

Laura Raicovich states that we are living in an age of protest, culture and art have also come under fire. Museums have the task to map ways to make change in society by undoing and redoing cultural spaces. The architects have the 'simple task of containing and ensuring safety of artworks. This includes signalling the importance of art and culture in a society (p.13).

As a former director of the Queens Museum in New York she resigned after three years because of harsh criticism on her person not being neutral. Can a museum be neutral and what is an ideal museum? (5)

### C1.2.

#### Neutrality

Unfortunately, the museum structures are unseen and unregistered. They privilege those of specific race, class, educational and social background. If the barriers of inclusion must be undone, museums have to face this false neutrality and dismantle it (p.12). This demands that both sides of any debate is equally strong. History is never neutral. Money is never neutral. An example is the French Revolution in The Louvre Museum: 1973 it was declared that the collections that belonged to the king of France were now property of the French people and therefore The Louvre became public (p.24). The European museums also served as a symbol of national power. , They aimed to teach visitors about the history of art based on great masters and regional traditions rather than based on the artistic quality of the works' (1). And the modes of display and the fact that objects are physically located in a geography different to where they were produced highlight the difference in the ways artifacts are treated.

Therefore Esche observes: 'The museum is built on a lie. It's built on a universality that comes from a highly specific identity that is white, male, heterosexual, ableist, highly educated, wealthy, and so on.' (p.27) No museum is neutral, nor has it ever been. Indeed, from their very beginning, museums have reflected a vast inequity of both power and wealth (p.44). (5)

## C1.3.

## The ideal museum

A museum should use its resources - human, financial, environmental - to create greater equity, inclusiveness, and sustainability, both within the institution and in the broader society (p.7).

The International Council of Museums (ICOM) founded in 1946, stated that a museum 'acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment' 2). That means, that a museum must contribute to human dignity and social justice, global equality, and well-being (p.14).

The ideal museum could be compared to a department store according to John Cotton Dana, a progressive thinker and librarian. A great city department store is centrally located, easily reached, open to all at all the hours when patrons wish to visit it, it gives information freely, it is well lighted, it has convenient rest rooms, supplies guides free of charge, advertises itself widely, is in progress and discovery (p.34). This wish list for the museum is seen as a library director. (5)

## C1.4.

## Donations

Museums are nonprofit, therefore they may not campaign or lobby for or against an individual candidate for office and they may not campaign for or against a particular piece of legislation (p.13). Nevertheless, there were always protests around how museums are funded. Founding biases made visible, that is a

natural consequence of this very human condition throughout human culture (p.15).

Often it is a family's fortune which is donated like for ex. the Bührle fortune in Switzerland or the Sackler's fortune in America. So often those families made her fortune in a very dark place and yet it is exactly that money that enables this generosity (p.17). The Sacklers donated to the Washington DC gallery 4 million Dollars as well as over 1000 precious objects of Asian Art (p.18). When it came to the light, how the Sackler's made her money, the big museums removed their name from the galleries (p.21). As a result it can be said, that art is a public or common good, regardless of the funding structure that underlies its presentation (p.26). 'The wealthy private individual who left a personal collection to become a public museum' - is the fact with J. Paul Getty Museum and the Morgan Library, for example, as well as the beneficence of the Sackler family toward cultural institutions 3). (5)

## C1.5.

## Library versus museum

According to Dana the regular daily life should enter the library paralleled to his desires for museums. He wanted for everyone full access to the library and its material. In fact, in 2013 there were more public libraries in the United States (17000) than Mc Donalds outposts (14000) (p.36). (5)



Figure 5 (1)



Figure 6 (2)

C2.

Communications with the communications department of the Kunsthaus

Dear Mr. Quellenberg

I am studying architecture at ETH Zurich and our design topic this semester is the Kunsthaus Zurich. My main focus is on the communication of the Kunsthaus, so I wanted to ask you if you would have time for an interview this week or next week? I would be happy to send you the questions in advance. If that is impossible for you, perhaps you would have the possibility to answer my questions in writing?

Thank you very much for your answer.

Kind regards

Chiara Linsalata

Thank you for your message. I will be back to work on 17 October and take note of your query.

In case of urgency, please contact my deputy Kristin Steiner: kristin.steiner@kunsthaus.ch. Kind regards, Björn Quellenberg Head of Communications and Marketing  
(end of conversation)

Dear Mrs. Steiner

I am studying architecture at ETH Zurich and our design topic this semester is the Kunsthaus Zurich. My main focus is on the communication of the Kunsthaus, so I wanted to ask you if you would have time for an interview this week or next week? I would be happy to send you the questions in advance. If that is impossible for you, perhaps you would have the possibility to answer my questions in writing?

Thank you very much for your answer.

Kind regards

Chiara Linsalata

Dear Ms. Linsalata

Thank you for your inquiry and your interest in the Kunsthau Zürich. Your contact person is the Head of Communications & Marketing, Björn Quellenberg, but he is currently on vacation until October 17. And I cannot confirm whether he will have time immediately afterwards, as there are major events/projects scheduled until the beginning of November.

I am sorry not to be able to give you a better notice.

With best regards

Kristin Steiner

–

Kristin Steiner

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Dear Mrs. Steiner

Thank you very much for your quick reply.

Can you not give me any information?

And also no one else during this time?

With best regards

Chiara Linsalata

Dear Ms. Linsalata

Since I am not the head of the department, I don't have the same overview as Björn Quellenberg. But do send me the questions, I'll be happy to see if I can answer a few. Otherwise it will be in

November...

Best regards

Kristin Steiner

Dear Mrs. Steiner

Thank you very much for your time and openness.

My first question is what the Kunsthau communication mix looks like and the weighting of the individual channels.

The second question is about the target group that the Kunsthau wants to reach and with which communication tools.

The third question concerns the budget that the Kunsthau allocates to communication.

I am grateful for any answer you can give me.

Best regards

Chiara Linsalata

Dear Mrs. Linsalata

I am looking at it with my colleague from marketing, we will get back to you by the beginning of next week.

Best regards

Kristin Steiner

Dear Mrs. Steiner

Thank you very much, that is very kind of you.

Best regards

Chiara Linsalata

Dear Ms. Linsalata

As we discussed, here is a brief overview of our communications mix and target groups. I hope this will be helpful to you.

We do not communicate budgets; thank you for your understanding.

With best regards

Kristin Steiner

Dear Mrs. Steiner

Thank you very much, this is very helpful.

I wish you a nice day.

With best regards

Chiara Linsalata

## C2.1.

### Channels/Outlets

(Listed by prio)

Posters & Screens

Media relations

Website

Google & SEO

Social media platform organic content and paid ads

Newsletter

Online event and culture platforms (e.g. Verein Zürcher Museen, kulturzüri.ch, kikuka.ch)

Digital ads on online media

Advertisements in print media

Flyers/brochures

- Media relations

- posters

- Instagram, Facebook

- Website/Google

- External event and culture platforms

- Newsletters

Retirees 65+, grandparents with their grandchildren (+45 km)

- Media relations

- Posters

- Print media advertisements

- newsletter

- facebook

- Website/Google

- External event and culture platforms

GenZ, in the 20s (+45 km)

- Instagram, TikTok

- Website/Google

- Posters

## C2.2.

### Field of action

Radius 1 +45 km

Canton of Zurich, max. 1 hour drive

Radius 2 +300 km

Whole Switzerland, Vorarlberg, Baden-Württemberg, Alsace, Lombardy, max. 3 hours journey

Tourists from Switzerland and neighboring countries (+ 300 km)

- Website/Google

- Media relations

- Instagram, Facebook

- billboards

- Print and digital advertisements

- Flyers/brochures at tourist information offices and in hotels

- Outlets of Zürich Tourism and Switzerland Tourism

- Newsletter to art associations and tour bus companies

## C2.3.

### Target groups and main touch points

Art/culture/design affine, mid-30s (+45 km)

- media work

- posters

- Instagram, LinkedIn

- Website/Google

- External event and culture platforms

- Newsletter

Tourists throughout Europe and overseas (mainly North America and Southeast Asia)

- Outlets of Zürich Tourism and Switzerland Tourism

- Website/Google

- Flyers/brochures at tourist information offices and in hotels

- posters

Parents, in their 40s with children approx. 7 to 15 (+45k)



**ircel Broodthearts - Museum  
ausstellungsplakat]**

F 25.00



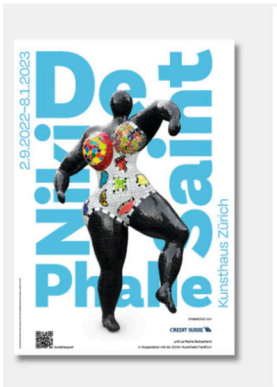
**Giacometti / Dalí  
[Ausstellungsplakat]**

CHF 25.00



**Re-Orientations  
[Ausstellungsplakat]**

CHF 25.00



**iki de Saint Phalle  
sstellungsplakat Cyan]**

F 25.00



**Niki de Saint Phalle  
[Ausstellungsplakat Magenta]**

CHF 25.00



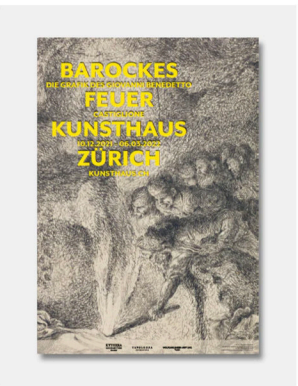
**Niki de Saint Phalle  
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**xandra Bachzetsis  
sstellungsplakat]**

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**Barockes Feuer  
[Ausstellungsplakat]**

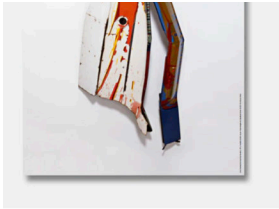
CHF 25.00



**Earth Beats [Ausstellungsplakat]**

CHF 25.00

Figure 7 (3)



**akat Kunsthaus Zürich:  
ammlung Looser**

IF 25.00



**Plakat Kunsthaus Zürich:  
Sammlung Knecht**

CHF 25.00



**Hodler, Klimt und die Wiener  
Werkstätte. [Ausstellungsplakat**

CHF 25.00



**akat Die Sammlung: Robert Zünd**

IF 25.00



**Plakat Die Sammlung: Alberto  
Giacometti**

CHF 25.00



**Plakat Die Sammlung: Rudolf  
Koller**

CHF 25.00



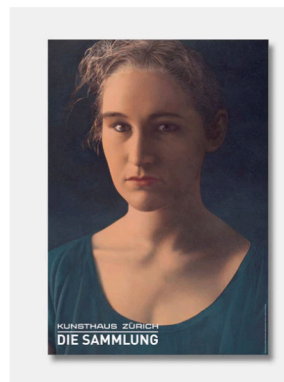
**akat Die Sammlung: Piet  
mondrian**

IF 25.00



**Plakat Die Sammlung: Roy  
Lichtenstein**

CHF 25.00



**Plakat Die Sammlung: Franz  
Gertsch**

CHF 25.00

Figure 8 (3)

## C3.

Chipperfield's communication for the Kunsthaus building

"The architectural competition in a way asked certain functional demands and functional responses, but it also demanded a sort of urbanistic resolution. I found the biggest challenge to find an alternative strategy where the Kunsthaus seemed to be a completely new building with no family relationship to the existing buildings. In a sense our solution was quite conservative, which shouldn't be so surprising, given that Zurich is also a quite conservative place in terms of its civic structure."

"We have to understand that in terms of how the museum develops from being a calm series of spaces, which in my opinion we shouldn't abandon, because it's the last place, the last sanctuary of individual concentration. But at the same time, in their relationship to society, they're having to be a bit more dynamic. Having to think about their relevance."

What makes a good room, I think you should have light somehow and that's a conflict always. How do you bring daylight into museums, where the curators are very nervous about daylight. That's always a bit of a fight.

It's not a problem to bring people who go into museums into museums. It's a problem to create museums for a less familiar audience, like younger kids or people who don't feel so comfortable in museums. The museum director might have extremely strong opinions about how a collection should be hung and that this room should be used in this way, but what about the people who are going to work in the building or even the

person on the bus going past every day. They are also a client, but they are clients that have no voice."

David Chipperfield (4)

## C3.1.

Aglaia

The name of the project is "Aglaia".

Aglaea or Aglaia, means 'splendor, brilliant, shining one') in ancient Greek. Is the name of several figures in Greek mythology: Aglaia, one of the three Charites. Aglaea, the goddess or personification of the glow of good health and a daughter of Asclepius and Epione. (6)



Figure 9 (1)





Figure 10 (1)



Figure 11 (1)

C4.

What people feel the Kunsthaus building communicates

“The competition for the Chipperfield building, that’s where we became great internationally. This is the connection to the international reality. Today, Zurich wants to be a global city and Zurich wants to play in the museum landscape at least in the 2nd highest league. For the highest league, unfortunately, they don’t have the art collection.”

“Chipperfield’s Kunsthaus is actually a fairly historicist building. So it has a lot of old classicism. It’s actually also an old-fashioned museum. It takes leave of all these exercises with the wild museums, when the architecture suddenly became more important than the pictures. It’s an end to the architectural jokes in museum building. Architecture is once again the handmaiden of art.”

Benedict Loderer,  
Architekt, Autor und Journalist (4)

**“You have to serve three masters, the audience, the general public interest, also connected to the government and the private interest. And it keeps you sharp and alert.”**

Anne Demeester,  
Director Kunsthaus (4)

“Chipperfield’s Zurich building is a compact and clear cube. Its monolithic form

is based on the neighboring cantonal school of 1842. The facades of the new building are solidly built up of Jura limestone and profiled by pilaster strips. The elevations of the new building refer to the two existing buildings of the Kunsthaus by Karl Moser and the Swiss firm Gebrüder Pfister. However, while Moser collaborated with sculptor Carl Burekhardt and combined jewelry and architecture, Chipperfield’s design unfortunately has to do without this unity.

The slender and regular pilasters with sawn surfaces link the new building to its context. The stone is arranged in vertical ribs, interrupted only in front of the windows where they are cast stone - these are vertical precast concrete units that resemble natural stone. They also pass in front of the windows of the side-light halls, thus visually unifying the building. Limestone facades are found on many public buildings in Zurich - including the University, Karl Moser’s main work in the Swiss metropolis, and “his” Kunsthaus. The architects claim that in designing the new Kunsthaus they valued “museum visits as a pleasant experience” and at the same time took into account the “public character of the building”. Representation and suitability for everyday use are thus to be balanced.” (7)

“After more than a decade of planning and construction, we are now faced with the result. However, before the building is once again hailed as “flooded with light,” “spacious,” “public,” and “flexible” at the opening planned for October 9, I would like to cast doubt on whether the realized architecture even comes close to living up to this rhetoric.

Unfortunately, it does not.

Seen up close, the building is not inviting at all, but intimidating - not connecting, but exclusive: a beige monolith that spreads out on Zurich's Heimplatz. Instead of a face, it shows the cold shoulder. The structuring of the facade leads to an optical flickering, a slight blurring. It is hard to focus on the building, and hard to relate the dimension of the building to one's own body. The gaze does not find a foothold anywhere, it virtually slides off the stony surface.

The visual impression is matched by the separation from the surroundings. The building saves a lot of energy thanks to good insulation and solar panels on the roof, that is undisputed. But it is "ecological" only with regard to the interior, as if the surroundings and the problems of global warming were none of its business. The outer shell merges seamlessly into the asphalt sidewalk of the sidewalks. A narrow border of marble slabs marks the entrance zone, as if the new Kunsthau wanted to warn trees, shrubs, and even lichens and mosses not to encroach on it. On hot days, this stone landscape heats up, and because of its volume, there is no passage for cooling downdrafts. During heavy rains, no water can seep through. The new Kunsthau seals itself off.

### Majority classicism

The weaknesses of the project were already obvious in 2008 during the competition process. It remains a mystery why, in view of the abundance of original entries, the jury opted for the rather mediocre design by David Chipperfield Architects of all people and did not later demand any improvements. Certainly, the now globally active office

is a darling for the cultural representation of the Berlin Republic (...). Its strength lies in conversions, not new buildings. The Klassizismus light that the firm has designed for Zurich, however, is not on par with previous buildings. The project could also stand in Barcelona, Shanghai or New York - in the row of insurance buildings on the shores of Lake Zurich anyway.

The handling of the site is questionable. A master plan for the university area adopted shortly before the start of the competition still stated that the green strip that had been created in place of the former city fortifications was to be made tangible again. Like pearls on a necklace, the university buildings had been spread out over this open space in the 19th century. Instead of being the prelude to this sequence, the new Kunsthau now seals off Heimplatz from the university quarter. Like a dam, it blocks the view and interrupts the topography.

The building is oriented exclusively to the Heimplatz. It remains fixed on the formalistic dialogue with the earlier stages of the Kunsthau, the building by Karl Moser from the 1920s - to which there is an underground connection - and the cube for temporary exhibitions by the Pfister brothers from the late 1950s, elegantly raised above the ground on supports. While the latter enlarges the open space for pedestrians and opens the way to the old town, the new building occupies the terrain.

In reality, Heimplatz is not a square but a busy intersection. For the competition, David Chipperfield Architects proposed to interrupt the tented path. (...) The horizon literally ends at Heimplatz.

Other participants in the competition, above all Diener & Diener Architekten from Basel, demonstrated that things could have been different and better. (...) Not only would Heimplatz have been interwoven with the university district, but Zurich would also have gained an important new public space.

#### A fenced garden

Once again, instead of creating new open space, David Chipperfield Architects' project colonizes the space, partially forcing visitors into a tunnel and sealing off the Heimplatz. The landscape architecture reinforces this act of colonization and segregation. (...)

In view of the garden realized by the Belgian office Wirtz International, one rubs one's eyes. One stands in front of a small fenced garden locked with heavy bars. (...)

The existing topography has been leveled and - with the exception of a handful of old trees - any memory of the site's former plantings has been erased. Even if the grilles remain open from 6 a.m. to 9:30 p.m., as advertised: There is no place to sit or lie down.

Who should feel welcome here coming from outside? Who will dare to walk the dog in the early morning or set up a barbecue and listen to music in the evening?

#### Like in the big bank

Just as the "Garden of Art" shouts a "Do not enter!" to passers-by and the outer shell of the building murmurs a "Do not touch!", the main entrance also seems to say "No entrance!". It is a double brass gate, placed in the golden section of the front facing the Heimplatz. Again the

question arises, who is welcome here? Is one even allowed to touch the solid gold-colored door? What awaits one behind it?

Unfortunately, exactly what was to be suspected. While the outside radiates the look of the headquarters of the financial industry in the style of the millennium, which pretend to be solid, bound to tradition and able to stand up to the majority and do not want to be attacked by extravagance, the inside resembles the lobby of a major bank. A massive counter made of smooth marble for the cash registers, exposed concrete on the walls. The signaling consists of brass letters embedded in the wall - a reminiscence of the Roman imperial era - and suggests that order is defined here for eternity.

The generosity of the airy height - in itself a liberating spatial experience - is interrupted by the massive concrete balustrades. One approaches a wide staircase. Here, for a brief moment, the topography is felt, the rise of the green strip. (...) Monumental staircases belong to the civic museum because it derives from ancient temples. The ascending movement may attune visitors to the contemplation of art like the walk through a religious building. (...)

The exhibition halls are very well lit, materialized and dimensioned. Art education has finally been given space for its important tasks. An impressive lecture hall is available for a wide variety of performances. And even the underground connection has become a spatial experience thanks to the original artifice of an endlessly long marble bench.

A decisive argument for the project from the outset was that the central hall would be open to the public. But what

kind of public is meant by this? Will the bar - which is admittedly very beautifully designed and features a large-format mural by Max Ernst - attract new sections of the population who are not otherwise interested in art? Will students be allowed to rest and eat a sandwich on the wide staircase on their way to class? Will nurses from nearby hospitals be able to smoke a cigarette in the garden during their break? Will female visitors to the Pfauen leaf through art volumes before the performance?

Passersby are more likely not to make their way through the building because the architecture, from the arrangement of the entrances to the classy materialization to the wayfinding, says: "You are not welcome here." The new Kunsthaus is thus a prime example of the privatization of public space. To actually live up to the claim of public and communal, the fence and bars around the "Garden of Art" would have to be taken down. And above all, admission to the collections would have to be free.

Between a big small town and a small big city

(...) Even a project that would have done better justice to the nearby surroundings could not have changed the fact that the location was wrong. The extension of the Kunsthaus should not have taken place on the much too small plot at Heimplatz. Rather, it should have happened in a place where it could function as an attractor of urban development, appeal to new sectors of society, and open a new chapter in museum architecture. Why can't the new Kunsthaus be located at Glattpark, or on an industrial wasteland in Altstetten or Regensdorf?  
(...)

From Schaulager in Basel to the Tate Modern in London to the Power Station of Art in Shanghai, there are many good examples of activation by cultural institutions. The fixation on a historical center, where institutions step on each other's toes, contradicts the dynamics of urban development. Artist Dan Graham once summed it up in a conversation when he said, "Cities change at the edges, centers are dead."

The architecture of the new Kunsthaus is an anachronism. (...) It deals with the image of the city that places the center hierarchically above the periphery. It testifies to a conception of art as an elitist and exclusive commodity. It is an expression of a selective conception of history and the claim to control access to art.

It will not be easy to meet the demand for inclusion and critical revision of history, which currently characterizes the discussion about museums, in this building. The question of cultural representation is in upheaval, artistic authorities and hierarchies are in question, the cards are being reshuffled. Great tasks await the new director of the Kunsthaus, Ann Demeester.

Phillip Ursprung (8)

**"The Chipperfield building is a signal for Zurich's future charisma far beyond the city limits."**

Corinne Mauch,  
City president of Zurich (9)



Figure 13 (1)

“A loan has already been granted for the project planning. I was in the commission and for a long time it was not clearly communicated what the extension was for, and when it came out that it was for the Bührle Collection, I started asking critical questions. The city didn’t give me any answers and shirked. I demanded that the provenance research be clarified. My advance led to the Gurli Collection and many other art collections also being researched. What is not possible, of course, is for E. G. Bührle to do its own research, which would have to be independent.

Zurich always wants to be a cosmopolitan city, wants to be in the limelight and aspire, but that also comes with responsibility. You put up an art house for x million and erect a monument to Mr Bührle and no one looks behind it.

The Bührle black book created a fuss. I then made a second interpellation with critical questions because I had the feeling that nothing was happening.

The city president said they wanted to go national and we couldn’t afford it.

I was then president of the business committee for the reappraisal and the Bührle family was also there and I noticed that a lot was being covered up.

To this day, certain provenances have not been clarified.

I find the additive of an extension very beautiful. You can see it very well in the Triemli. You can also see it in the Kunstmuseum up to the Pfister Building, which is very beautiful from an urban planning point of view. Architecture always has something to do with society’s involvement.

The extension is an object and it doesn’t

talk to the urban space, it doesn't talk to society, it doesn't talk to the history of Bührlé behind it. It's called the art prison in the vernacular and I think that fits, but I'm only talking from the outside now. It's despondent, obsessive, Zurich is a prudish city, always has been. There's something double-moral about it, you have to shine on the outside, but then you hide things again. Heimplatz is a difficult place, but they didn't solve it.

They tore down the beautiful gymnasium and had the beautiful garden in the back. I think that's okay, but then the identity could have been developed further.

The city president Corinne Mauch now wants to demolish the Schauspielhaus and the Pfauen, which is known for its anti-National Socialist stance during the Second World War. The resistance and the Bührlé collection in the building could be discussed. Architecture is after all the mirror of society, only then does it have value."

Christine Seidler, former Gemeinderat Zürich, active in the Kunsthaus Expansion, Professor for city planning (10)

"Chipperfield's Zurich building is a compact and clear cube. Its monolithic form is based on the neighboring cantonal school of 1842. The facades of the new building are solidly built up of Jura limestone and profiled by pilaster strips. The elevations of the new building refer to the two existing buildings of the Kunsthaus by Karl Moser and the Swiss firm Gebrüder Pfister. However, while Moser collaborated with sculptor Carl Burckhardt and combined jewelry and architecture, Chipperfield's design unfortunately has to do without this unity.

The slender and regular pilasters with sawn surfaces link the new building to its context. The stone is arranged in vertical ribs, interrupted only in front of the windows where they are cast stone - these are vertical precast concrete units that resemble natural stone. They also pass in front of the windows of the side-light halls, thus visually unifying the building. Limestone facades are found on many public buildings in Zurich - including the University, Karl Moser's main work in the Swiss metropolis, and "his" Kunsthaus. The architects claim that in designing the new Kunsthaus they valued "museum visits as a pleasant experience" and at the same time took into account the "public character of the building". Representation and suitability for everyday use are thus to be balanced." (7)

C5.

People's communication with the Kunsthaus

C5.1.

KKKK

«The Bührlé exhibition has been hacked by an art collective called KKKK. Anyone who calls up some of the QR codes in the Bührlé collection at Zurich's Kunsthaus with information about the respective work reads unusually critical things, as SRF Kultur reported on Tuesday.

Kunsthaus spokesman Björn Quellenberg confirmed to the Keystone-SDA news agency that "four codes" had been manipulated. The QR codes do not redirect to the provenance research of the Bührlé Foundation, but to the homepage of KKKK. This was discovered last weekend. (...)

KKKK uses sources to show how the works came into the Bührle collection and compares this research with the Kunsthaus's communication via the previous QR codes. Behind this is once again an accusation that the Kunsthaus has already been made on several occasions, according to which it does not provide sufficient information about the problematic past of the collector Bührle and the collection.

According to SRF2 Kultur, the KKKK collective is backed by artists and journalists such as Giulia Bernardi and Daniel Riniker. Both have already written on the subject of delicate provenances for the weekly newspaper WOZ.

KKKK means either "Komitee Kunstraub Konfiskation und Kommunikation", "Komitee Kapital Kollaboration Kriegsgewinn" or "Komitee Kontextualisierung Kommunikative Katastrophe".

This can also be read on the homepage. There, KKKK further writes that the Bührle Collection will be "finally closed" on September 5.<sup>7</sup> (11)

«Cézanne's "Boy with the Red Vest" is a showpiece of the Bührle collection, as is Camille Corot's "Reading Girl". Until recently, the QR codes next to these and other paintings in the Kunsthaus Zürich no longer led to the Bührle Foundation's provenance research, but to an external website.

There, the demands of the harshest critics of the Kunsthaus and the Bührle Foundation are redeemed and the context of Bührle's picture acquisitions is conveyed: simply and without relativ-

izations or euphemisms.

Nazi sympathizer and war profiteer

It can be read about the collector and arms manufacturer Emil Bührle that he profited doubly from the Nazi regime. He made a fortune with arms sales and at the same time profited from the systematic robbery of Jewish collectors.

The external page says: "Emil Georg Bührle was a Nazi sympathizer, an authoritarian militarist, at best a war profiteer - but probably a war criminal."

This is pointed, but nothing new and has long been known to researchers. In the Kunsthaus Zürich, one has searched in vain for this information. Behind the attack on the QR codes is a group called "KKKK," which alternately bills itself as "Komitee Kapital Kollaboration Kriegsgewinn" or "Komitee Kontextualisierung Kommunikative Katastrophe."

#### Artistic Activism

The committee speaks plainly and adds missing perspectives to the Bührle exhibition. The Bührle Foundation speaks of "complete provenance," for example, in the case of a Degas that was looted from the Jewish collector Alphonse Kann during World War II. Bührle returned the Degas after the war as looted art and then acquired it a second time.

KKKK tells the story in more detail and asks: Where is the perspective of the robbed collector? "Do you really know everything you need to know to exhibit and look at this painting?" asks Kim Kunz, spokesperson for KKKK in an interview with SRF.

Kim Kunz is an art figure; behind KKKK is a collective of artists and journalists. Giulia Bernardi and Daniel Riniker are also part of it. They have already



worked on the topic of delicate provenances in an article for the weekly WOZ. Their intervention at the Kunsthaus anticipates what the Kunsthaus has been promising for some time: more context, more perspectives, more engagement. Kunsthaus spokesman Björn Quellenberg: “This shows us that we are still in the current discourse with the Bührle Collection, and: on the right track with presenting the collection anew starting in the fall. Research simply takes time.”

Serenity, then, at the Kunsthaus, although the action points to an omission on the part of the museum.

At the end of patience

For almost two years, the Bührle Foundation’s view was conveyed without comment. From the beginning, Kuns-

thaus director Ann Demeester asked for patience for the revision, but also announced quick and uncomplicated additions such as handouts with biographies of the previous owners. These, however, failed to materialize.

The new Bührle exhibition is scheduled to open in November, and its title makes one sit up and take notice: “KKKK” again. At the Kunsthaus, however, it is filled with: “Art, Context, War and Conflict.» (12)

## Literatur

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### Sammlung Emil Bührle

Sammlung Emil Bührle, *Audioguide Nr. 268* (aufgerufen am 2. Mai 2023).

### Hafner 2016

Wolfgang Hafner, «*Absolut meine eigene Conception*», in: WOZ – Die Wochenzeitung, 17. März 2016 (aufgerufen am 2. Mai 2023).

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Ralph Hug, «*Zürich vertuscht den wahren Bührle*», in: Work – Die Zeitung der Gewerkschaft, 17. Dezember 2021 (aufgerufen am 2. Mai 2023).

### Keller 2021

Erich Keller, *Das kontaminierte Museum*. Das Kunsthaus Zürich und die Sammlung Bührle, Zürich 2021.

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«*Skandal am Kunsthaus Zürich. Die Sammlung Bührle*», in: *Titel Thesen Temperamente*, 6. Februar 2022 (aufgerufen am 2. Mai 2023).

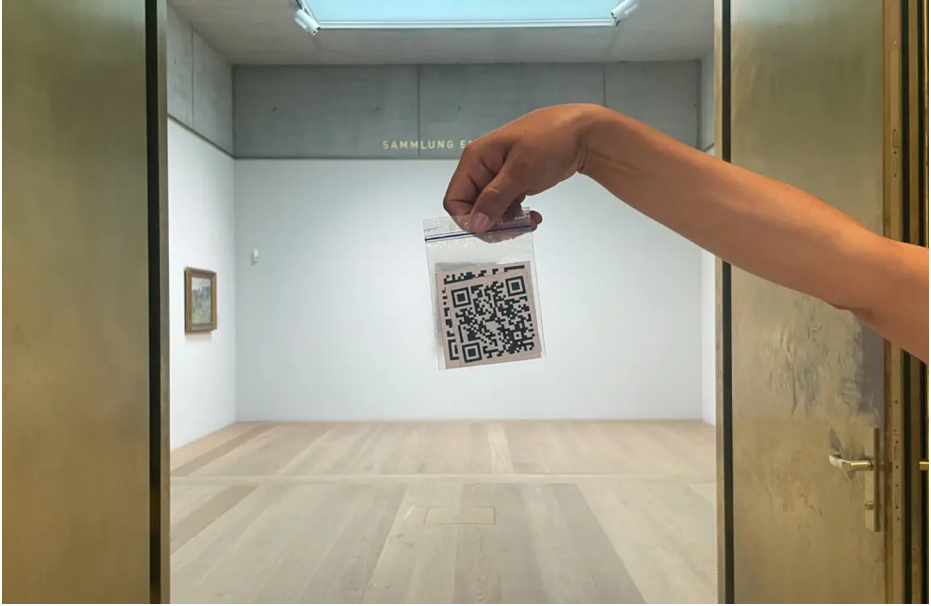


Figure 15 (5)

## C5.2.

### First Impressions on opening day

"The building is great, I like the interior very much, also the colors. It's nice, bright and clean. I feel comfortable in here." (13)

"Everything built incredibly high quality and expensive. Nice and spacious for the art." (13)

"I like the gold embellishments. And that it's built so open." (13)

"To have the opportunity to compare old and modern art, I think that's a good idea. Yes, 17th century and 19th century hanging together." (13)

"It's overwhelming, from the moment you come in it's overwhelming." (14)

"The pictures just really come into their own, the artworks are just mind-blowing!" (14)

"It's so high and big, and I immediately felt at home here." (14)

"When you come in it's like entering a palace. It's a really great building." (14)

"To be honest I was a bit sceptical, because from outside it looks a bit like a bank, but now we're inside and it's amazing." (14)

"The architecture alone makes it interesting. It's unbelievably open. You can move from every room to the others and it's great just walking around." (14)

"I'm really impressed by every aspect: the colours, the light, the architecture. It's been done with a lot of respect for the art." (14)

"There's a really broad spectrum, from expressionism to Pop Art, to present-day art. It's very diverse. I've just come from the Dada exhibition." (14)

"Magnificent! It's just a beautiful build-

ing. I've liked everything so far." (14)

"At the front there's a room where you can look across at the old Kunsthaus and I was struck by the beautiful way the light into the room. And there's a wallpaper, you don't find that anywhere else. It's really nice. You just want to sit down and stay there." (14)

"I always love Cy Tombly and how it was displayed in the other building, but I think here it looks absolutely spectacular. I think it goes very, very well with the architecture, especially the sculptures." (14)

"I think the Merzbacher Collection is amazingly beautiful and it's great that you can see the huge Bührlé Collection." (14)

"The way things are exhibited here and how they've made space for the individual works: for me it's just a total work of art!" (14)

"I came to see the Bührlé collection, which I have always wanted to see, but never had the chance to." (13)

"We had 100,000 visitors immediately after the opening, within a few weeks. These 100,000 visitors initially came out of curiosity, of course, because there was something they didn't know yet and they had been waiting 20 years for it and then it finally happened. But of course the uproar that the Emil Bührlé Collection caused contributed in no small way to people wanting to see what it actually was. So this public debate in the media, which was also very aggressive in some cases, also led to many people looking at this collection for the first time."

Christoph Becker,  
Director Kunsthaus (2000-2022) (4)

C6.

How the Kunsthaus financed their extensions

C6.1.

First Extension

In their search for funds to finance the first extension in 1925, the director Wilhelm Wartmann and the art society come up with some unusual ideas. They hosted masked balls in the hotel restaurant Baur au Lac in Zürich.

The architect for this first expansion of the Kunsthaus in the mid-1920s is again Karl Moser. (4)

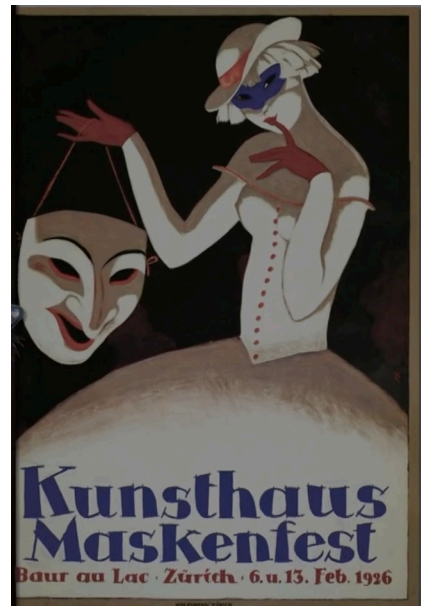


Figure 16 (6)



Figure 17 (6)



Figure i8 (6)

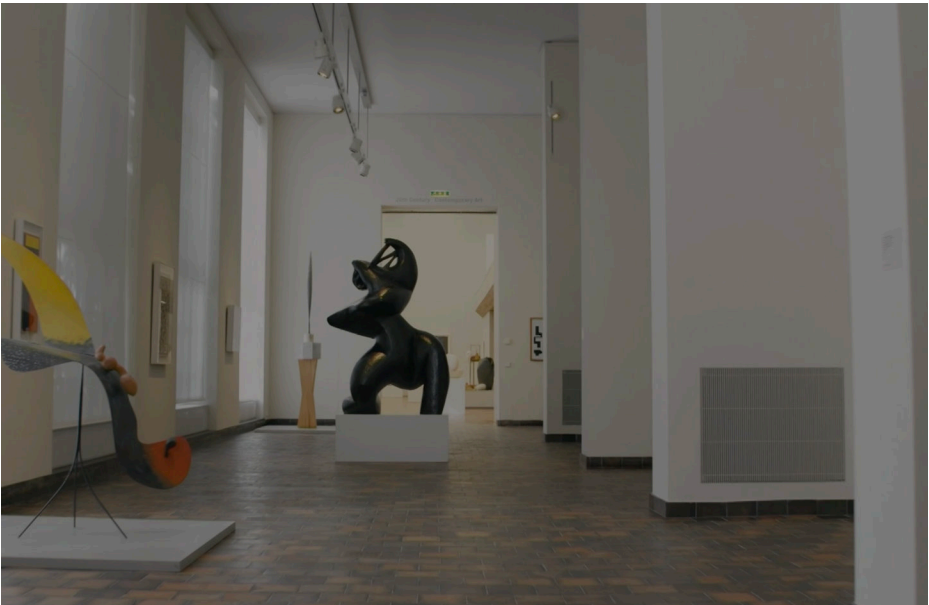


Figure 19 (6)



Figure 20 (6)

## C6.2. Second extension

The Kunstmuseum is soon too small for its dual role as museum and exhibition hall. (4)

Between 1927 and 1935, Karl Moser, again drew six designs for an extension of the Kunsthaus, none of which were realized. After Moser's death in 1936, Wilhelm Wartmann drew up a building program for a competition. On July 15, 1941, Emil G. Bührle pushed ahead with the second extension. After the viewing of the planning documents, he transferred two million francs to the building fund.

The Pfister brothers' won the competition in 1944.

In 1946, Bührle paid another two million into the fund. The former director Wil-

helm Wartmann had "Das Höllentor" in mind as a new entrance portal and the artwork had been financed via building funds of Emil G. Bührle.

The opening of the extension was in 1958. The building "La boîte en air" was the most modern way to built at the time. Since Corbusier, buildings have to be placed on supports. And this gives the opportunity to slide under it a glass box with the restaurant. The showpiece of the building is the large exhibition hall on the upper floor. The inauguration takes place under Kunsthaus director René Wehrli.

At the same time, the Schauspielhaus Zurich rejected a donation from Bührle, also two million francs. The Schauspielhaus, which was clearly anti-fascist under the care of Ferdinand Rieser, Oskar

Wälterlin, Kurt Hirschfeld and Emil Oprecht, did not want to accept “blood money,” as the fortune made by Bührlé was called. (16)

### C6.3.

#### Third extension

In 1976 is the opening of the extension building from the architect Erwin Müller. The new director Felix Baumann takes over from René Wehrli. (15)

Annual report Kunsthaus Zürich, 1976:  
 Furniture cost: 400'000.— Sfr.  
 Opening cost: 350'000.— Sfr.  
 Contribution Stadt Zürich: 3,5 Mio. Sfr.  
 Generous donation: amount not stated

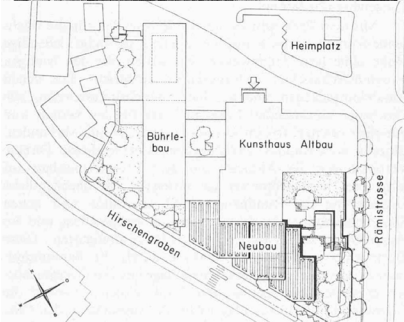
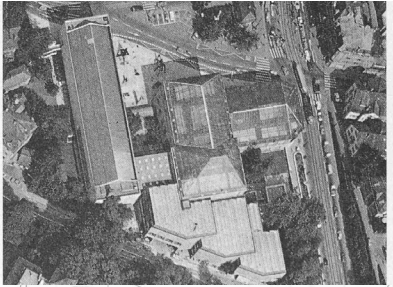


Figure 21 (7)

### C6.4.

#### Forth extension

Renovation of buildings and structures: From 1998 to 2000, the Villa Tobler at Winkelwiese 4 is renovated as the new headquarters of the directorate and for representational purposes. Christoph Becker succeeds Felix Baumann as the new director, and the voters of the city of Zurich approve a renovation loan of CHF 28,5 million for the Kunsthaus.

In 2001, the Art Council adopts a new artistic mission statement. The renovation of the existing building (2001-2005) begins.

In 2002 the president of the Zürcher Kunstgesellschaft, Thomas W. Bechtler, director Christoph Becker and city president Elmar Ledergerber, present plans for an extension on Heimplatz. Walter B. Kielholz, the new president of the Zürcher Kunstgesellschaft, supports these plans. The aim is to create more space for the growing collection.

The forth extension, designed by architect David Chipperfield, who won the competition in 2008, had its opening in 2021. (4) (16)

“Construction costs are met. The construction credit of 206 million Swiss francs will be adhered to. The Kunsthaus extension was financed by contributions of 88 million Swiss francs each from the ZKG and the City of Zurich. The canton contributed 30 million francs from the lottery fund and also granted SZK the right to build on the site.” (17)

The City and Canton of Zurich payed 2/3 of the 4. Kunsthaus extension



Figure 22 (8)

«So it's time for facts and figures: The Kunsthhaus Zürich counted more than 380,000 visitors in 2021 and even now already in 2022. That is an enormous increase compared to 2020. No wonder: everyone wanted to go to the Kunsthhaus and see the new Chipperfield building. Demeester confirms: The target from above is to maintain these numbers. According to the business plan of the Kunsthhaus's operator, the Zürcher Kunstgesellschaft, it should continue to achieve these visitor numbers in the future - even if the opening has long been history.

Quantity is not everything.

Can that be achieved? The director remains calm. Numbers and quantity are important, she says: "But even more important to me is quality, in other words, the question: Who are we reaching? And above all, who are we not yet reaching?"»

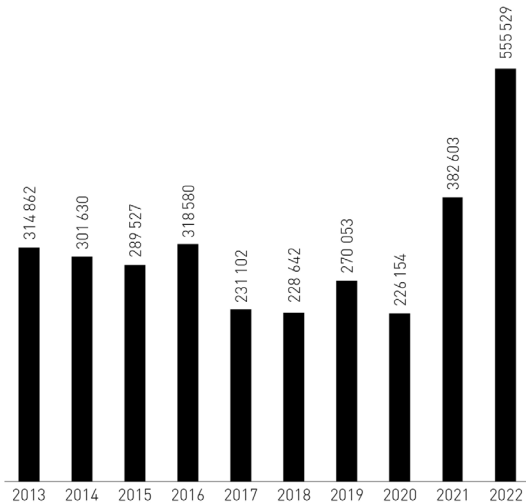
Anne Demeester (18)



Figure 23 (5)



Figure 24 (10)



	2022		2021	2020	2019	2018
<b>Besucher/innen insgesamt</b>	555 529	100 %	382 603	226 154	270 053	228 642
Tagesdurchschnitt	1 758	316 Tg	1 218	718	860	728
<b>Zahlende (inkl. Mitglieder)</b>	410 844	74 %	285 683	168 234	193 122	158 912
davon Sammlung + Nebenausst.	211 200	38 %	183 553	52 091	79 566	75 013
davon Hauptausstellungen	194 765	35 %	96 891	115 281	111 756	82 676
davon andere Veranstaltungen	4 879	1 %	5 239	862	1 800	1 223
<b>Nichtzahlende</b>	144 685*	26 %	96 920	57 920	76 931	69 730
davon Lange Nacht der Museen	10 334	2 %	4 612	0	7 176	6 722
davon Tag der offenen Tür	2 820	1 %	15 254	7 551	6 528	4 467
<b>An Mittwochen insgesamt</b>	119 322	21 %	71 234	38 176	49 051	38 092
An Mittwochen Zahlende	47 729	9 %	35 307	20 631	19 418	14 275
An Mittwochen Nichtzahlende	71 593	13 %	35 927	17 545	29 633	23 817

\* inkl. Abzug von 10000 Personen für Doppelzählungen Eventbetrieb Chipperfeld-Bau (Schätzung)

BESUCHERGRUPPEN Gruppen/Personen	2022	2021
Städtzürcher Schulen*	199/4 378	131/2 882
Kantonale Schulen*	398/8 756	258/5 676
Studierende der Zürcher Hochschulen*	54/756	43/602
Private Schulen*	90/1 620	36/648
Auswärtige Schulklassen und Studentengruppen*	190/4 180	88/1 936
Andere Gruppen mit ermässigtem Eintritt	30/480	11/176

VERANSTALTUNGEN DER KUNSTVERMITTLUNG Gruppen/Personen	2022	2021
Bereich Schule	517/10 326	417/9 031
Ganzjährige Freizeitangebote	292/5 409	173/2 398
Öffentliche Führungen	273/2 860	170/3 374
Führungen für private Gruppen	1 794/25 576	1 075/16 501

ZAHLENDE BESUCHER/INNEN PRO AUSSTELLUNG **	Tage	Besucher	Pro Tag
Take Care: Kunst und Medizin [08.04. – 17.07.2022]	89	24 154	271
Niki de Saint Phalle, 1. Teil [02.09. – 31.12.2022]	104	122 433	1 177
Yoko Ono: This room moves at the same speed as the clouds [04.03. – 29.05.2022]	76	48 038	632

\* mit freiem Eintritt \*\* inklusive Kombi-Tickets und Mitglieder

Figure 25 (9)



## DIREKTION

### Direktor / Direktorin

Dr. Christoph Becker (bis 30.9.2022)  
Ann Demeester (ab 1.10.2022)

### Vizedirektor

Christoph Stuehn

### Direktionssekretariat

Christa Meienberg

## GESCHÄFTSLEITUNG

Dr. Christoph Becker (Ausstellungen, bis 30.9.2022)  
Ann Demeester (Ausstellungen und künstlerische  
Leitung, ab 1.10.2022)

Christoph Stuehn (Verkauf & Services,  
ab 1.10.2022 zudem kaufmännische Leitung)

Dr. Philippe Büttner (Sammlung)

Reto Gempertle (Finanzen & Betrieb, bis 31.1.2023)

Alex Schneider (Finanzen & Betrieb, ab 7.11.2022)

## KOMMUNIKATION & MARKETING

Björn Quellenberg (Leitung)  
Sara Carla Nenzi, Kristin Steiner,  
Marie-Hélène Thornton

## SPONSORING

Jacqueline Greenspan (bis 31.12.2022),  
Elke Wiebalck (ab 1.12.2022)

## KÜNSTLERISCHE LEITUNG

Ann Demeester (Leitung)

BETRIEBSERTRAG in CHF	Anhang	2022	2021
Mitgliederbeiträge		2 660 995.54	2 259 482.00
Beiträge der Stadt Zürich			
Betriebsbeitrag		12 919 300.00	11 505 435.00
Erneuerung Kommunikationsanlagen		0.00	1 332 000.00
Beiträge des Kantons Zürich		642 886.31	0.00
Ausfallentschädigung Covid	10	0.00	311 942.09
Projektunterstützung		2 024 518.35	3 262 819.04
Spenden		58 189.06	28 663.62
Eintritte		5 212 528.33	3 252 904.15
Einnahmen Museumsshop		2 378 412.53	2 100 865.68
Einnahmen Kunstvermittlung		660 376.88	410 491.27
Nebeneinnahmen Museum		2 159 173.22	1 133 002.67
<b>Total Betriebsertrag</b>		<b>28 716 380.22</b>	<b>25 597 605.52</b>

BETRIEBSAUFWAND in CHF	Anhang	2022	2021
Personalaufwand	7, 10	16 033 012.29	13 697 487.33
Sachaufwand		7 086 085.53	6 654 267.62
Warenaufwand Shop		1 160 434.46	1 004 660.91
Sonstiger Betriebsaufwand		4 864 267.16	4 328 831.35
Abschreibungen	3, 5	892 041.95	1 053 982.72
<b>Total Betriebsaufwand</b>		<b>30 035 841.39</b>	<b>26 739 229.93</b>

<b>Betriebserfolg</b>		<b>- 1 319 461.17</b>	<b>- 1 141 624.41</b>
Finanzaufwand und Finanzertrag		22 389.45	29 199.04
Fondsveränderung	5	237 392.84	- 131 807.87
Ausserordentlicher Ertrag	4, 6	- 168 957.83	- 556 584.00
<b>Jahresverlust / Jahresgewinn</b>		<b>- 1 410 285.63</b>	<b>- 482 431.58</b>

Figure 26 (9)

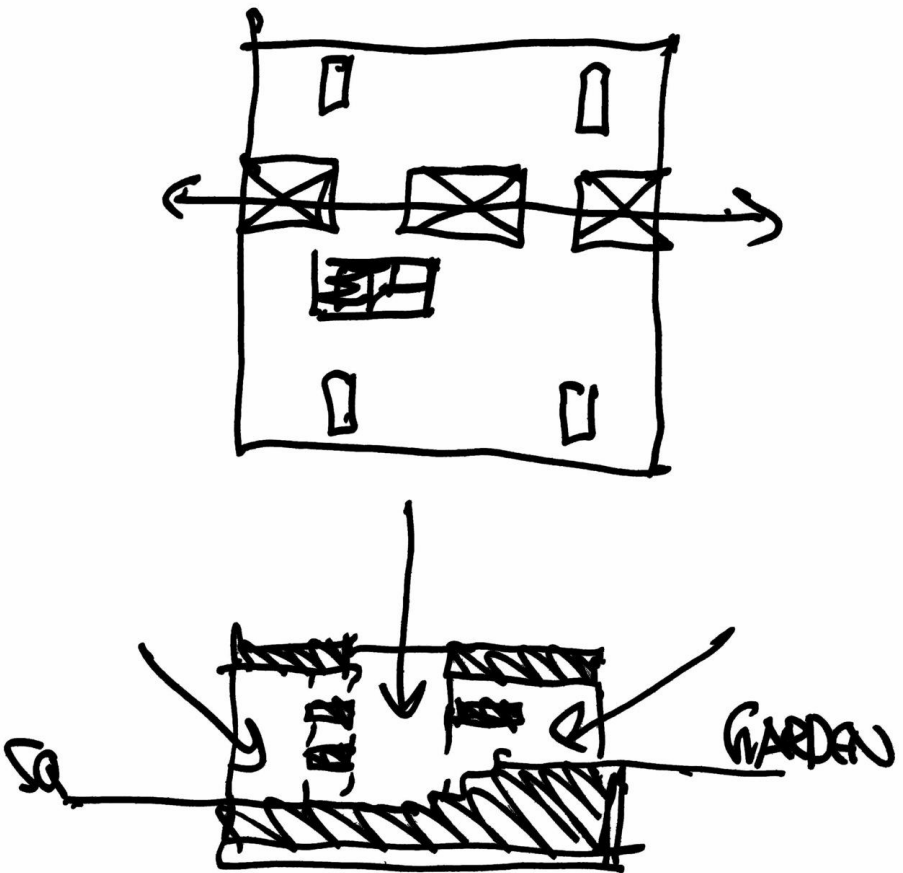


Figure 27 (ii)

## S1.

### Sustainability Introduction

«With the Chipperfield building, the public can look forward to a museum building with international appeal. Together with the current buildings, it will be the largest art museum in Switzerland.» (Christoph Stuehn, Kunsthaus Zürich)

«The Chipperfield building is a signal for the future image of Zurich, far beyond the city limits» (City, Zurich)<sup>(9)</sup>

Already in 2022, one year after opening of the extension, Kunsthaus breaks its all-time visitor record with 555,500 people visiting the museum, 200,000 more than 2021. Two thirds of the necessary 206 million Swiss francs, as well as the building site on which the extension was built, have been provided by the city. Thus, not only the private institution has a high interest in a positive image of the extension, but also the general public.

«With the aspiration to be a cosmopolitan city comes responsibility.»<sup>(10)</sup>

States Christine Seidler (Prof. for urban planning and economy) in an interview and depicts, that it takes great care to establish such large-scale projects sustainably in a city centre. The following will analyse different facets of this responsibility in relation to sustainability, and the extent to which they occur in Kunsthaus Zürich and its new extension building.

## S1.1.

### Strategy

Anyone visiting the new building of the art museum for the first time will hardly suspect that it is a sustainable building. Most construction and operational measures to increase sustainability are not directly visible.

«The Kunsthaus extension is trailblazing in environmental terms»<sup>(19)</sup>

In 2008, the goals of the 2000-watt society were anchored in the municipal code of the city of Zurich. In the same year, the architectural competition for the Kunsthaus extension was held, in which this political objective had already been incorporated.

The goals of the 2000-watt society became the epitome and legal basis for the sustainable development of the city of Zurich. By means of a constitutional amendment, the reduction of primary energy consumption to 2000 watts of continuous power and of greenhouse gas emissions to one tonne per year and per inhabitant became the top priority in the careful use of natural resources. Whereas nowadays there is sufficient basis for constructing a building “2000-watt compliant”, at that time there were hardly any corresponding parameters. Especially for the type of museum building, there were no guidelines in this regard. The total energy requirement for the construction and operation of the museum is significantly lower than that of recent museums, and greenhouse gas emissions have been reduced by 75 percent.

## S1.2.

## Implementation

## Building form

Composition of emissions Around 70 per cent of the greenhouse gas emissions of the extension are caused by the construction of the building. The total energy demand for construction and building operation was significantly reduced compared to existing museums of recent construction. The Kunsthaus is powered 100 per cent by renewable electricity. A characteristic feature of the building is its compact form. Thanks to the favourable ratio between the building envelope and the building volume, building material was saved, and thus also grey energy. In addition, 98 percent of the concrete used is recycled.

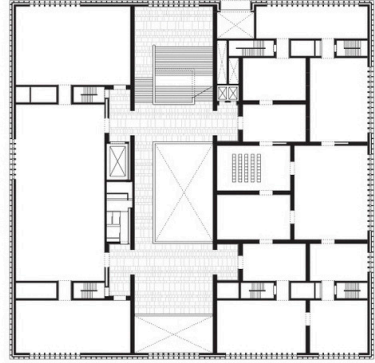


Figure 28 (12)

## Daylight

Because lighting accounts for a high proportion of energy consumption in most art museums, the new building is designed to make maximum use of daylight. This is let into the interior through generously dimensioned façade windows. On the top floor, the exhibition rooms are supplied with natural light via large skylights - in good doses, of course, to protect the works of art. If the daylight is not sufficient, artificial lighting kicks in automatically. Energy-saving LED light is used throughout the building, which at the same time enhances the quality of the colour rendering.

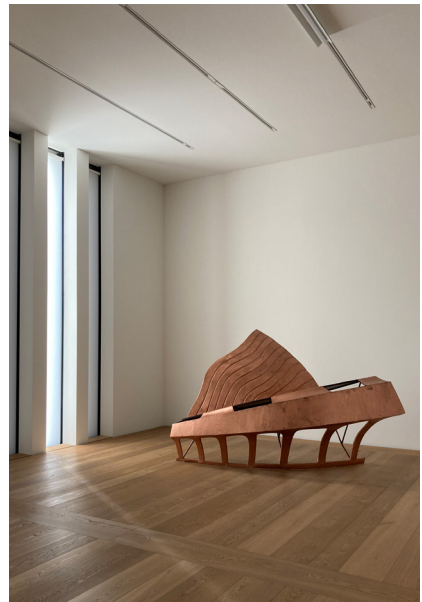


Figure 29 (13)

## Electricity

The new building is powered by renewable electricity from Swiss hydroelectric power stations. Fossil energy and nuclear power are not used. About ten per cent of the energy required is generated by photovoltaic panels on the roof. The remaining roof area is used to let as much daylight as possible into the exhibition rooms on the first floor, which in turn has a positive effect on electricity consumption. On closer inspection, the building appears to be a living machine, an organism, that prepares the room climate in the best possible way for both, the paintings and visitors. Sensors that are not visible to the visitor control the air quality.

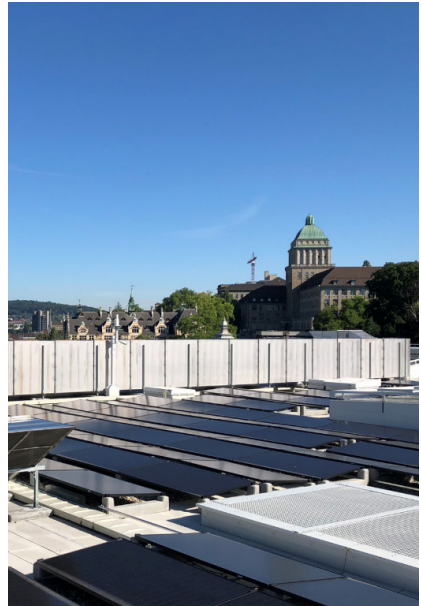


Figure 30 (14)

## Indoor climate

The massive building itself ensures a balanced indoor climate. Heating and cooling is therefore only required to a limited extent. This is done by means of thermoactive components, pipe networks inserted in the walls and ceilings, through which heat is supplied to or extracted from the rooms. Highly efficient heat pumps use the underground as a seasonal heat and cold store by means of a geothermal probe field. This means that only a fraction of the energy of a conventional heating and cooling system is required. Sensitive sensors in each room also ensure ventilation and air conditioning according to demand.

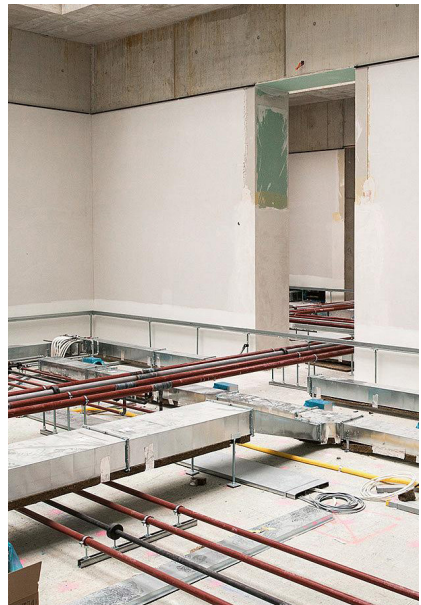


Figure 31 (15)

## S2.

## Sustainability through memory

In order for a building to be sustainable by its own, it has to be culturally accepted. As Aldo Rossi introduces the term of collective memory, there is a gathered social perception of areas, that have to be analysed and respected in order for a building to fit in its habitat. Already after the public display of the building permit, Archicultura, a Lucerne Foundation for Landscape conservation, lodges an appeal due to its "lack of fit" in the urban environment.

«Our extension of the Kunsthaus is, in its own way, a building of Zurich, that the people of Zurich will surely understand» (Christoph Felger, Project Design Director David Chipperfield Architects)<sup>(20)</sup>

«The displacing oversize of the extension contradicts the structure of the baroque suburban area of Zurich in several respects.»  
(Archicultura)

In order to be able to analyse the building in its urban context, the history and culture of the "Pfauen" and its broad context must first be reviewed.

## S2.1.

## Memory of a city

Anyone visiting the new building of the art museum for the first time will hardly suspect that it is a sustainable building. Most construction and operational measures to increase sustainability are not directly visible.

After the demolition of the old fortification walls of Zurich, a continuous circle of green space is created. This green space was used in the course of further urban development for villas with large parks on the outside (such as Villa Bleuler). Or converted into public parks (such as Rechberggarten), which still characterise the inner-city image today.

«The special magic of the popular area at Pfauen can be described as airy, serene atmosphere, resulting from solitary buildings of appropriate size surrounded by old trees and free-flowing space.»  
(municipal building code, Zurich)<sup>(21)</sup>

As can be seen in the current satellite image, this historic green mile north of the Limmat along the "Hirschgraben" is still clearly reflected in the current cityscape. This character is thus strongly anchored in the history and perception of the "Schanzengraben".

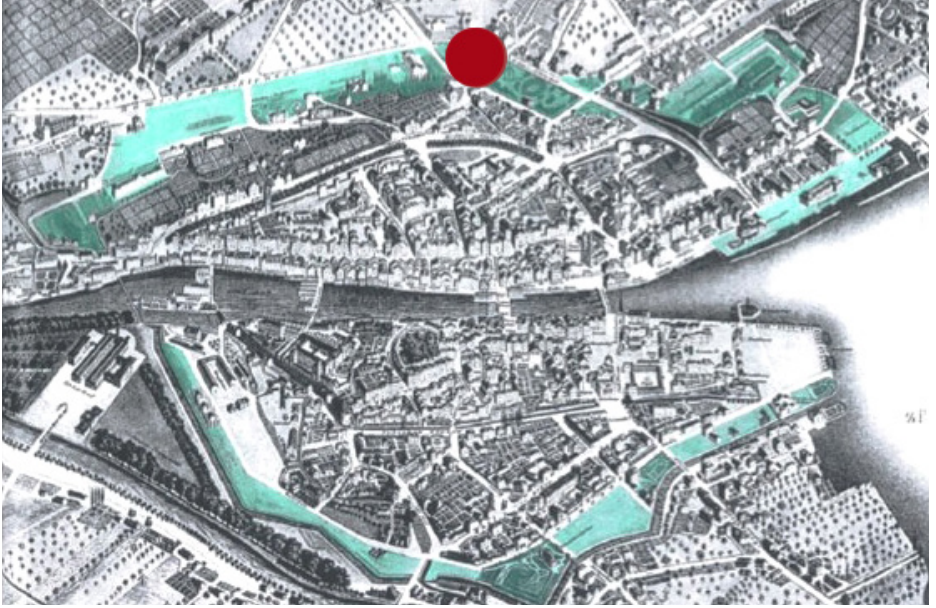


Figure 32 (16)

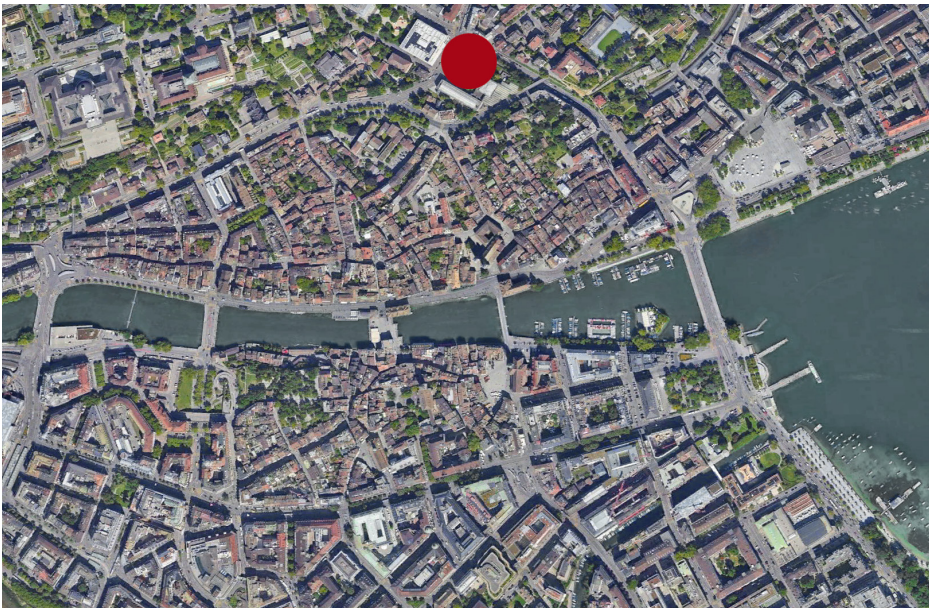


Figure 33 (17)

In 2014, the city of Zurich is drawing up a new urban master plan for the future development and accessibility of the university district further north of the Kunsthaus. This master plan envisages not only an upgrade of public transport, but also of the public spaces along the city centre. Individual stages are to be planned in such a way that they achieve the required high quality and are coherent in themselves and in relation to the surroundings. In order to meet the needs of the institutions, the employees, the students and the patients, the space available within the perimeter of the master plan must be increased.

Among other things, Rämistrasse, one of the most important connection points for Zurich's universities and public buildings, is to be made much more attractive for pedestrians. This idea of public space from Bellevue to the universities is shown in the plan as follows:

“An attractive design of the space between the buildings and an upgrading of the front zones to the street space will create a high-quality sequence of squares and spaces from Bellevue via Heimplatz (Kunsthaus) and Spitalpark to the northern entrance to the university area on Haldenbachstrasse.”<sup>(22)</sup>

## S2.1.

### Memory of Heimplatz

From an urban perspective, it can thus be shown that the building site and the program of the new Kunsthaus Zürich is linked with a great responsibility towards a challenging urban context. It plays an important role in the urban development, e.g. the connection of the university area to the city centre.

«Architecture brings lots of responsibilities. Designing a new building with such a large programme in a place as charged as Heimplatz not only brings a lot of responsibility towards the urban programm of a city, but also responsibility towards the immediate neighbours.» (Christine Seidler, Prof. for urban planning and economy)<sup>(10)</sup>

On Heimplatz, the two most important neighbours are the Schauspielhaus Zurich, and the cantonal school built in 1841, which now lies behind the Chipperfield building from heimplatz. Until the start of the new building, these two institutions, together with the Kunsthaus collection, shaped and characterised Heimplatz. Almost all direct neighbours of the new Kunsthaus are already listed buildings and must be protected accordingly and respected in new projects.



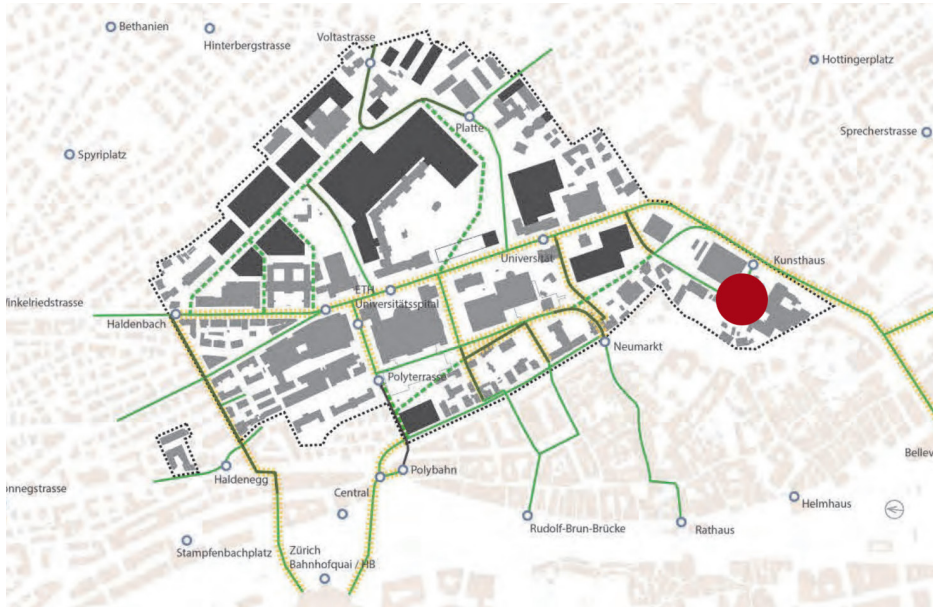


Figure 34 (18)

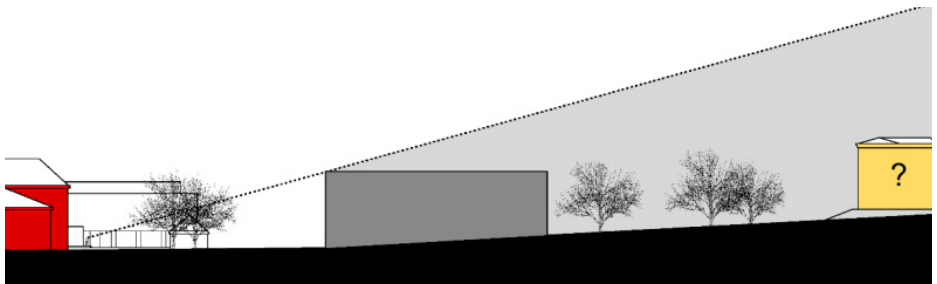


Figure 35 (19)

## S2.1.1.

## Pfauen

In the 1930s, the Pfauenbühne becomes the most important German-language stage of all and maintains a anti-National Socialist orientation. From 1933 onwards, mainly emigrants who were no longer allowed to perform in Germany played here. With its programme, the theatre became an anti-fascist refuge.

«The Pfauen was a thorn in the Nazis' side in Second World War. They became, the cultural symbol of the resistance against the Nazis.» <sup>(10)</sup>

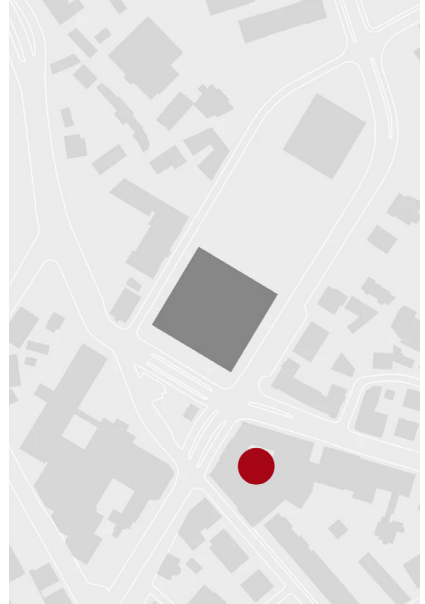


Figure 36 (20)



Figure 27 (21)

### S2.1.2.

#### Kunsthhaus

Build 1842 The "Kantonsschule" was the biggest non sakralic building of Zurich and by that first symbol of Zurich's ambitions in modern education and health care. The two existing sportshalls have been well received, but were not allowed to extend by a third due to the fear of a "Platzwand".

«The historically and socio-historically important cantonal school and its forecourt are degraded.»

(23)

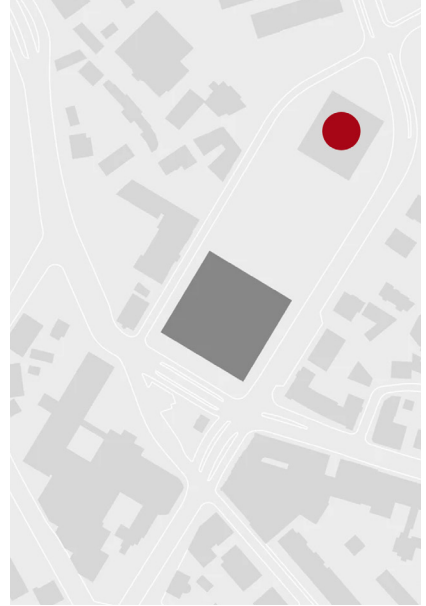


Figure 38 (20)

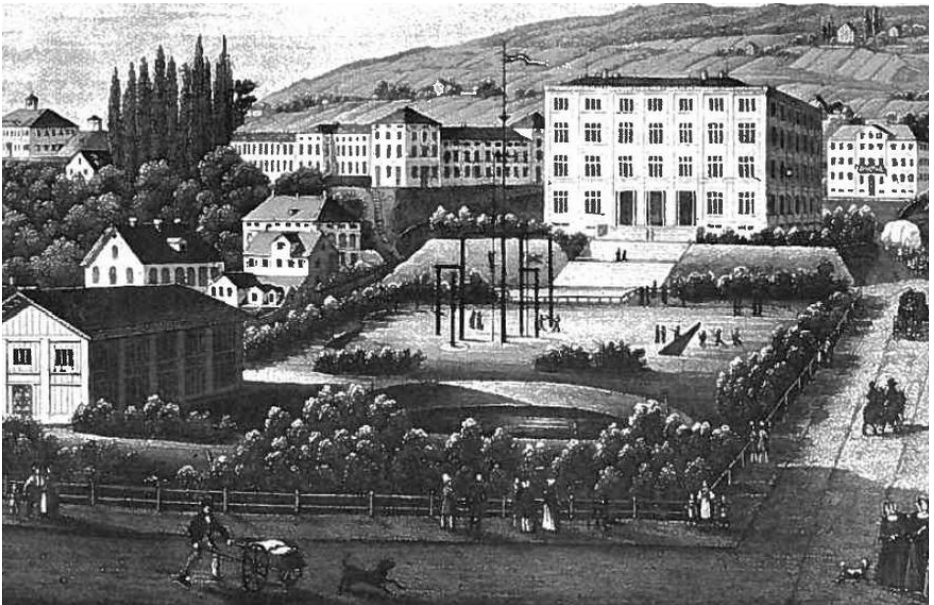


Figure 28 (22)

## S2.1.1

## Pfauen

«History must never be allowed to rest. »

In an interview, Christine Seidler, who has been in the Stadterat, criticises the architectural form of the new Kunsthaus extension. It puts a lot of pressure on the history of the Pfauen. The Buhrl Collection exhibited in the new building is mainly former looted art from Jewish collectors. What the Pfauen is fighting for is thus financially being supported by the state in the neighbourhood. The building's height, its direct proximity, and its faade formally makes Heimplatz its own and thus take little account of this historical and cultural conflict.



Figure 29 (23)

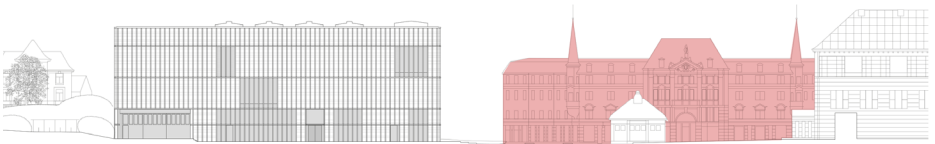


Figure 30 (20)

## S2.1.2

### Kunsthaus

«The historically and socio-historically important cantonal school and its forecourt are degraded.»

Build 1842, the “Kantonsschule” was the biggest non sakralic building of Zurich and by that first symbol of Zurich's ambitions in modern education and health care. The two existing sportshalls have been well received, but were not allowed to extend by a third due to the fear of a “Platzwand”.

Due to the extension this monument is no longer visible from Heimplatz.



Figure 31 (24)

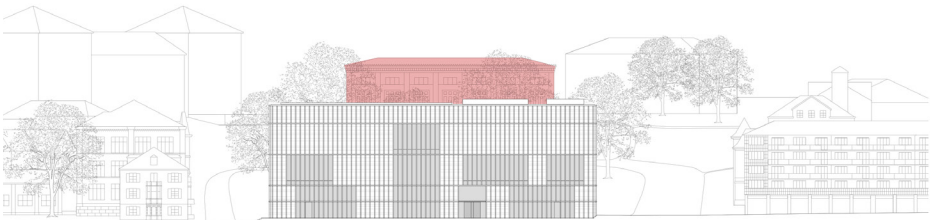


Figure 32 (20)

## S3.

## Memory through material

The material is the skin of the built form and material tends to transform the built environment. A strong understanding of materials can create connections between various elements. The purpose of the material is not only in the aesthetics of the building; it also enhances the built environment.

Thus, a third layer of the integration into the surroundings is not only the urban planning aspect but also the materiality in particular. In the following, we will analyse the extent to which the new Kunsthaus makes cultural and formal reference to the existing building and how these references can influence the experience of the visit.



Figure 33 (20)

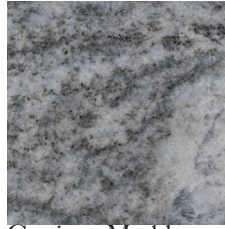
S3.1.1

Inventory

Existing Kunsthaus



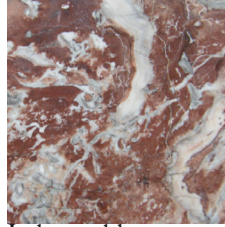
Bollinger Sandstone  
Facade



Castione-Marble  
Court, Entrance



Marble de Roche  
Staircase



Lahnmarble  
Wallpanel, Stairs



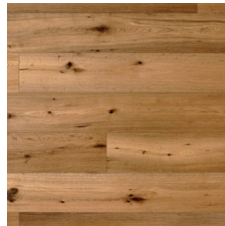
Saillon Marble  
Pillar, Hodlersaal



Krastaler Marble  
Stairs to extension



Beton  
Structures, Extension



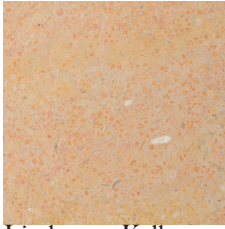
Oak  
Parquet Flooring



S3.1.1

Inventory

New Kunsthaus



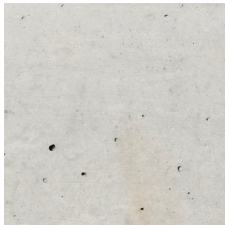
Liesberger Kalkstone  
Facade



Brass  
Handrails, Cladding



Krstaler Marble  
Stairs to extension



Beton  
Structure



Oak  
Parquet Flooring

## S3.1.2

## Memory of Marble

Strolling through the old Kunsthaus on the southern side of Heimplatz, one is quickly struck by the building's multi-layered materials and spatial experiences. The building parts added later expand the old ones with contemporary materials and construction methods. In contrast to the previous extensions, the new building by David Chipperfield Architects attempts to establish a direct relationship to the existing building through the use of materials.

As an design language, the new building adapts to the existing three building phases through three interventions. It uses: The marble and stone character of the Moser building, the pilaster façade of the Pfister building and the exposed concrete of the Müller extension.

Approaching and entering the new building, one is directly exposed to this design principle. But what does it mean to refer so directly to the existing building, and can a building integrate into the existing building just because it uses the same design language? It is therefore important to understand the language as well as the building culture of the chosen materials in order to be able to evaluate whether such a reference still seems contemporary today.

## S3.1.2.1

## Memory of Marble

## Prestige

Their difficult extraction, costly transportation and limited availability made these coloured marbles luxury products that were always also a sign of special status and claims to power. In the nineteenth century, collecting, identifying and categorising antique decorative stones became a veritable pastime among the upper classes in Rome. People were fascinated by the outstanding cultural significance of the material.

In classical Greece (approximately fifth century BC), the use of white marble was reserved for public stately buildings and temples. The material symbolised the wealth and prosperity of the community.

## S3.1.2.2

## Memory of Marble

## 19th century

For the architects and master builders of the nineteenth century, the decorative stones uncovered during excavations in Rome, based on which collections and corresponding catalogues were created, were an important source of inspiration. The different stones belonged to the canon of ancient architecture and were used or imitated in contemporary buildings of the time.



Figure 36 (26)

## S3.1.2.2

Memory of Marble  
Swiss Marble

The stone industry in Switzerland flourished generally in the second half of the nineteenth century. Significant stone deposits were identified, stone properties systematically tested for the first time and many new quarries opened.

Since antiquity, marble has been used as a building material in constantly changing aesthetic and historical contexts. It is still available today. The quantities of stone quarried nowadays in Switzerland are far less than in the nineteenth century, with material for architectural purposes currently extracted from only 75 quarries.

## S3.1.2.3

Memory of Marble  
Resumé

Marble can be used in both ways, as in modernism, to express form and texture, or as in classical Greece in order to showcase power and prosperity.

The marble decorations from the Moserbau can be traced back to the discovery of Swiss stone. A highly topical subject at the time.

The use of a uniform marble floor all the way out to the street in front of the new Chipperfield building can thus be broken down to an architectural expression of power and wealth.

## S3.1.2.2

## Perceptions

In the preceding chapters, we have worked out in detail how the Kunsthaus was incorporated into the cultural context of Zurich and how it functions in relation to its neighbours. The materials used allow some conclusions to be drawn about the intentions of both the architect and the client and are representative of the image the Kunsthaus wishes to project to the outside world.

The final step is to consider how the visitor reacts to all these intentions. What different perceptions of a space can be influenced by all the factors listed, such as daylight, materials and colours?

These different facets are not objectively justifiable, but very subjective perceptions of places. The following photo series was created to enable a documentation that is not purely intuitive, but reflects the experiences of a visitor influenced by those factors.

The Kunsthaus employs a staff member in each larger room or in a sequence of rooms. However, according to their own statements, these are neither trained art advisors nor security personnel. They are simply there so that someone is there. Over the course of their shift, the staff members linger in a single, or multiple rooms and look around attentively.

For the following series of photos, they have shown us the places they find best illustrate their place of work as well as their own perceptions of it.

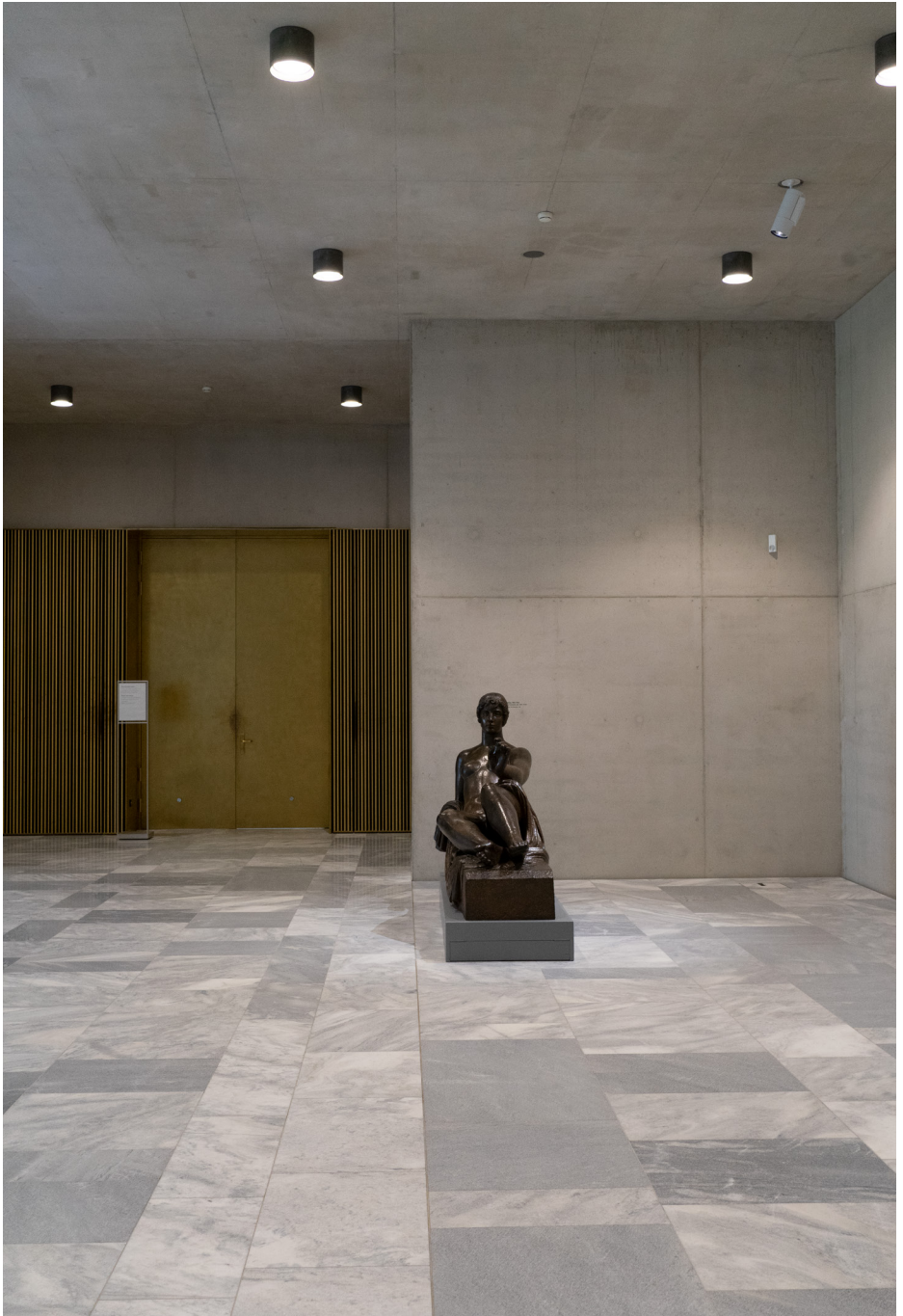


Figure 37 (13)



Figure 38 (20)

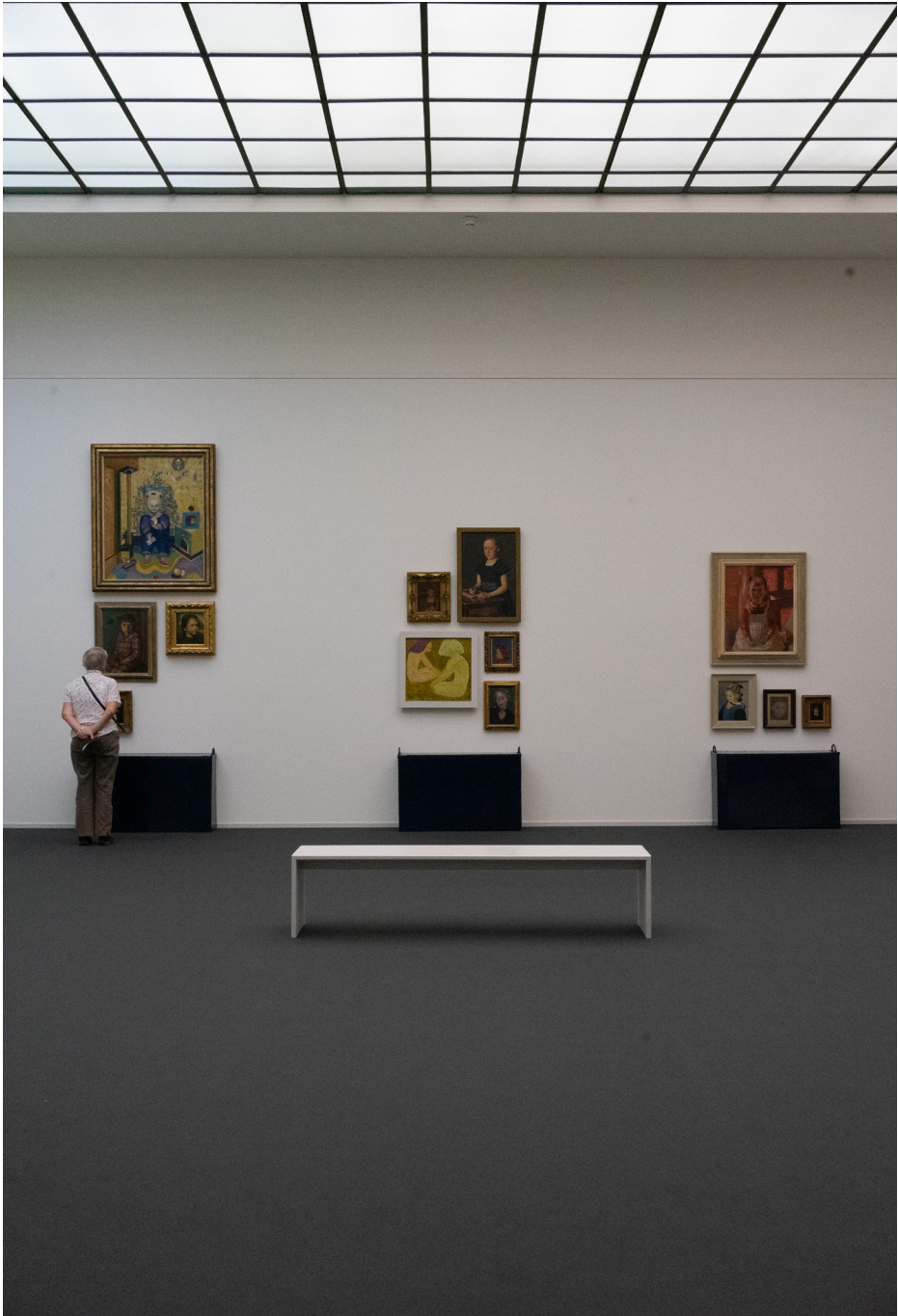


Figure 39 (20)



Figure 39 (20)





Figure 40 (20)



Figure 41 (20)

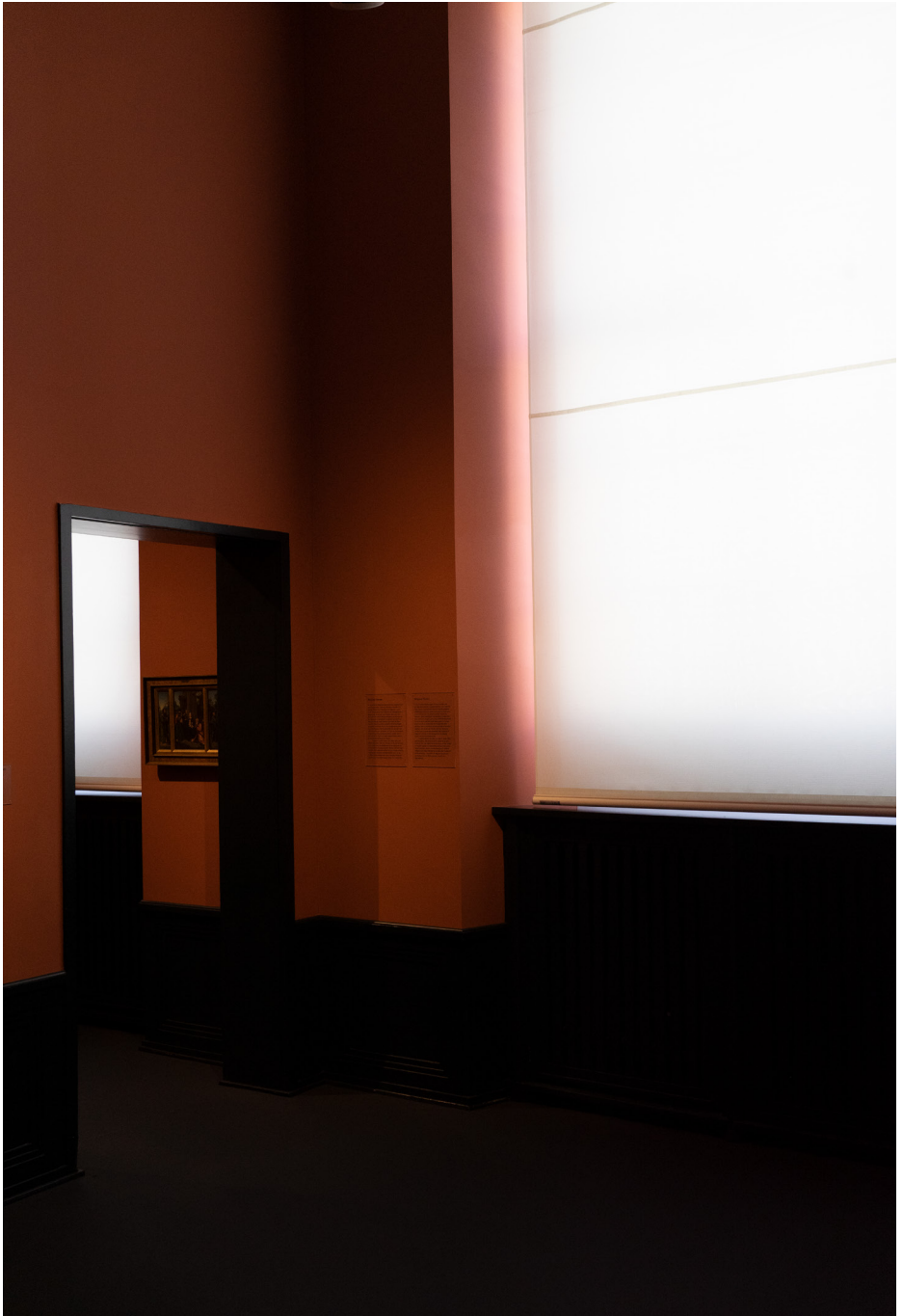


Figure 42 (20)

## P1.1.

## Introduction

Looking at the Kunsthaus as an institution, it quickly becomes evident that it is not an isolated entity, but exists alongside many other bodies with which it maintains relations on various levels. Each of these bodies can be understood as an actor with individual interests, obligations and scopes of action. The complex entirety of these relations constitutes a system, which produces certain behavioural characteristics.

If the aim of this booklet is to understand why certain behaviours in and around the Kunsthaus are fostered, it seems clear that looking at the individual nodes of the system will not lead to a conclusion. A much more fruitful point of departure lies in examining everything that lies in-between the actors, which are the complex relationships that the actors sustain with each other, and namely the complex dynamics of these relationships.

Take as an example the relation between the city of Zürich and the Kunsthaus. Not only does the city provide the Kunsthaus with annual funding and embed the building into the city. It has clearly defined goals for the Kunsthaus enterprise, some of them qualitative, some quantitative. For instance, the city is very interested in positioning itself as a „Kulturstadt“ in order to secure the image of the city internationally, ensure the continuous prosperity of Zürich as well as attract well educated professionals. The Kunsthaus is - seen through the lense of the city of Zürich - an instrument to achieve these goals.

The city has several mechanisms at hand

in order to impose its objectives; First and foremost, it provides - together with the canton of Zürich - the majority of the board members who steer the operation of the Kunsthaus. Secondly, it regulates (at least since 2022) very clearly what services the Kunsthaus needs to provide in a contract titled „Subventionsvertrag“. In it, the city declares that the Kunsthaus is obliged to „strengthen the reputation of Zurich as a city of culture“ and to „strive for a national and international charisma“.

At the same time, the institution Kunsthaus adheres to a completely different set of goals. According to the purpose of the association Zürcher Kunstgesellschaft, the Kunsthaus exists to „cultivate a sense of visual art, to raise public understanding of artistic creation and to promote the aspirations of the artistic community“.

It is by understanding these entanglements, the contradictions or overlaps of interests, the money flows and the mutual demands between the actors that one can get a clear picture of what situation the Kunsthaus currently is in as well as what risks and opportunities exist in and around it.

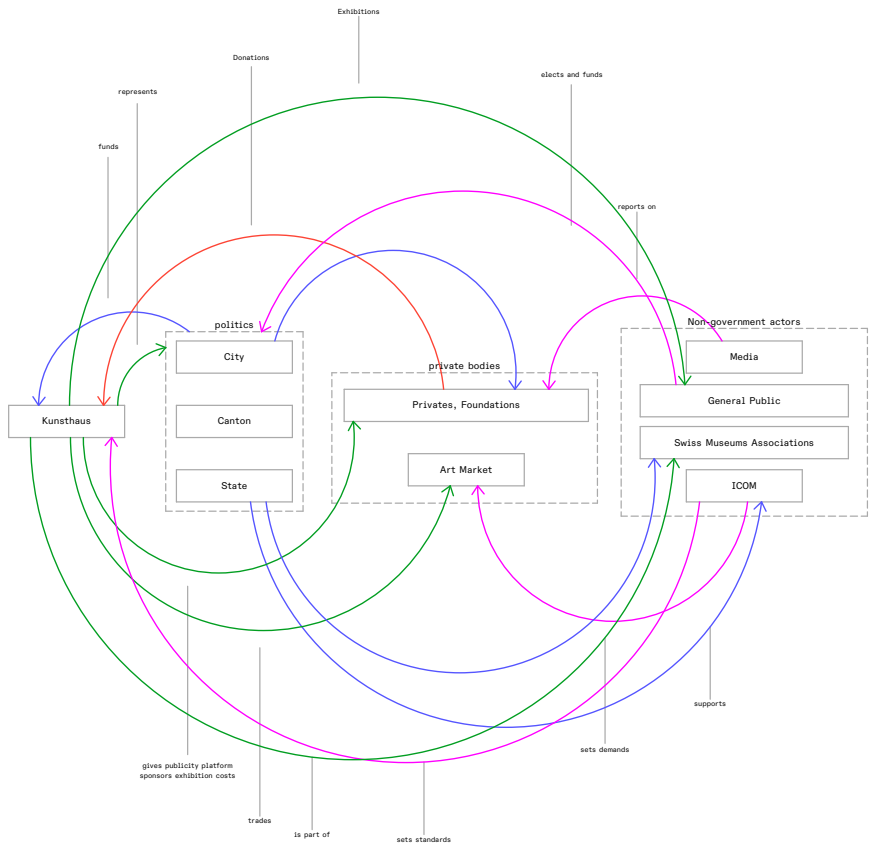


Figure 43 (27)

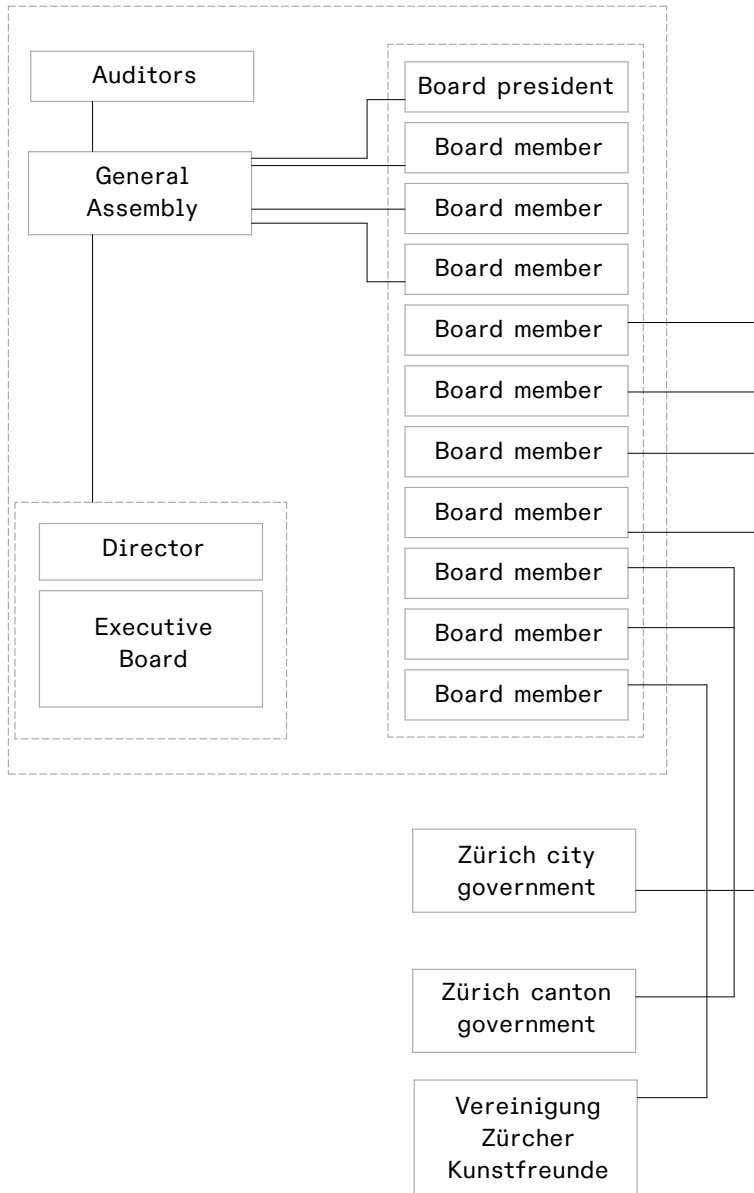


Figure 44 (27)

## P2.1.

### Internal organisation

The Kunsthaus is organised in two parts; First, and most important, the „Zürcher Kunstgesellschaft“ or ZKG, which runs the Kunsthaus and owns the valuable collection exhibited. The ZKG is run as a „Verein“, a type of association organised according to swiss civil law. (27) On the other hand the „Stiftung Kunsthaus Zürich“ with the main objective of the „free transfer of the properties of the Kunsthaus building stock to the Zürcher Kunstgesellschaft“.

Closely related to the ZKG is moreover the association „Zürcher Kunstfreunde“, which supports the activities of the Kunsthaus and funds artwork purchases for the collection. To understand how the public domain can control this institution, it is crucial to understand the four different organs which the ZKG is made up of.

#### 1 General assembly of the members

The general assembly elects not only the president of the Kunsthaus, but also the auditors and three members of the board. It is entitled to vote on the most important of business and is therefore the highest organ.

#### 2 Board

The board consists of 11 members, one of them is the president. Most importantly, the board prepares the business and passes it on to the general assembly. Six of the members are elected by the public domain, namely four by the city and two by the canton of Zürich. Three are elected by the general assembly and one of them by the „Verein Zürcher Kunstfreunde“. The president is elected by the general assembly.

#### 3 Auditors

The auditors revise the annual final statements and reports its findings to the general assembly.

#### 4 Director / Executive board

The president leads the board, and has the decisive vote in case of a deadlock. He or she also represents the Kunsthaus in public affairs. (28)

## P2.2.

## State

The state of Switzerland is the political institution with least direct influence on the Kunsthaus. Nevertheless, it sets the broad boundaries for different topics which the Kunsthaus is entangled with.

In 1996, the Swiss government installed the so called „Bergier Kommission“ or ICE - Independent Commission of Experts, which looked at the role of Switzerland in the second world war. (29) The findings of this commission, namely that Switzerland acted as a transshipment center for Nazi-confiscated art, urged politics to take further steps regarding the restitution debate (for more information see chapter P3.2 „Bergier Report“).

Consequently, the Swiss state cooperates with other countries for achieving internationally consistent policies. In 1998, it worked together with 43 other states on the so called „Washington Principles on Nazi-Confiscated Art“, which it subsequently signed. (30) Although not legally binding, the declaration ensures that Switzerland will attach great importance to the question of restitu-

tions.

This abstract international policy translated into concrete actions such as the federal office of culture now granting funds and assistance to swiss museums who work on provenance research. Still, mandatory guidelines only exist for the museums who receive these funds aswell as federally owned museums.

Although these are very welcome efforts, Switzerland lags behind compared to other European countries. As social democrat politician Jon Pult points out, not only Germany but also France, the United Kingdom, the Netherlands and Austria have all installed independent bodies that evaluate and mediate cases of suspected Nazi-confiscated art. (31) Pult launched a proposal in the parliament prompting the Swiss government to install such an independent commission. The matter is currently being processed.



### P2.3.

#### Canton of Zürich

The Canton of Zürich is the second political institution entangled with the Kunsthaus. Its influence is more direct for several reasons.

First, the canton is represented in the board of the Kunsthaus by two members, elected by the government council of the canton of Zürich. This lets the canton directly steer the business of the Kunsthaus enterprise. Furthermore, it delegates one of six members for the board of the Stiftung Zürcher Kunsthaus. (32)

Second, the canton supports the Kunsthaus financially. Unlike the city of Zürich, the canton doesn't grant funds on a regular basis, but selectively supports the Kunsthaus, especially for building renovations or extensions. In the case of the latest chipperfield extension, the canton not only granted 30 Mio. Swiss Francs, but also provided the land on which the building was constructed, worth 15 Mio. Swiss Francs.

But why does the canton do this, and what does it expect in return? In the center of cantonal interests seems to be a concept titled „Stiftungsstandortattraktivität“. Due to Switzerland's federal structure, different cantons compete for foundations. According to the meeting

of the cantonal government council on 25th of January 2023 (item 96, „strengthening of Zürich as a foundation center“), the canton of Zürich leads with around 2200 non-profit foundations and a total value of 18 Bio. Swiss Francs and is the most important location for foundations in all of Switzerland. (33)

In this report, the canton government writes: „Because this capital is managed by the financial centre Zürich, it strengthens both the economic centre and the financial centre of Zürich.“ Later in the report, the Kunsthaus extension is named as an example of private investments linked to Zürich being an attractive center for foundations. The Kunsthaus therefore seems to be one of the Instruments the canton actively uses to ensure its position nationally and internationally as an attractive center for foundations.

Although the canton could technically engage in the debate about the provenance research, it leaves this function to the city. In a response to an enquiry about the cantons obligation to ensure a lawful procedure in the Bührlé-affair, the canton government states that the canton is not responsible for the actions of the Kunsthaus, and that when granting the funds, „[...] the focus was on construction and financial aspects“ (34)

## P2.4.

## City of Zürich

The city of Zürich is by far the most influential political institution for the Kunsthaus. It is not only represented in the Zürcher Kunstgesellschaft, as shown in the introductory diagram, but also in the Stiftung Zürcher Kunsthaus with two of six members.

One of the ways in which the city of Zürich can influence the Kunsthaus is through the „Subventionsvertrag“ (subsidy contract). This contract regulates the monetary relationship between the Kunsthaus and the city of Zurich and the associated rights and obligations. (35) It was revised in 2022 to replace the previous versions which originated in the first version in 1988 (Quelle: Weisung Subventionsvertrag).

In 2012, the citizens of Zurich voted in favor of the Kunsthaus extension, which included an increase of the budget to the ZKG by 4,5 million Swiss Francs from 8,37 to 12,87 million Swiss Francs annually. (36) This required a new subsidy contract to be put in place.

Apart from the formal reason, the political pressure on the city of Zürich to

become active in the investigation of the highly problematic Bührlé collection had been building up in the last decade. Political exponents have started raising the question on the responsibility that the Kunsthaus and thereby the city of Zurich have in provenance research. More on this in the chapter on the Bührlé-affair.

These reasons led to a new subsidy contract being signed and published in 2022. (37)

The city has a second, lesser known but also public contract with the Stiftung Zürcher Kunsthaus. (38) This contract mostly regulates the annual sum flowing into the foundation for taking care of and managing the real estate which is provided to the ZKG. In 2021, the budget for the Stiftung Zürcher Kunsthaus was - just like the funding for the ZKG - increased. The increase amounted in this case 3 Mio Swiss Francs, from 1.88 Mio to 4.88 Mio Swiss Francs. This means that in total, the operation of the Kunsthaus is funded by the city with an annual amount of 17.75 Mio Swiss Francs.

In return, the city expects the Kunsthaus to contribute to what in German is called „Standortattraktivität“. This financial

concept describes the capacity of a given region to produce a framework that ensures economical prosperity.

The city of Zürich is very clear on these goals. In the subsidy contract, it states the obligations of the Kunsthau: „It strives - within the framework of the financial and personnel possibilities - for a national and international charisma [...]“ and that „The Zürcher Kunstgesellschaft contributes to strengthening the reputation of Zurich as a city of culture“.

Not only in the subsidy contract, but also in the official voting documents attached to the 2012 ballot on the Kunsthau extension, it is stated that: “The planned extension will enable the Kunsthau Zürich to consolidate its national and international importance and to assert itself in this dynamic competitive environment. The largest art museum in Switzerland will be created.”

The involvement of the city in the provenance research should therefore be understood not as an end in itself, but as a means to an end; by actively engaging with the ZKG on the topic of provenance research, the city of Zürich aims to secure the reputation of the Kunsthau and therefore the reputation of Zürich as

a city of culture with „international charisma“.

In the new subsidy contract, the city strictly regulates the provenance research obligations of the Kunsthau. It also obliges the Kunsthau to adhere to the regulations of the international council of museums ICOM. The most important change is that, unlike in the previous contract, the Kunsthau is held fully reliable for the complete reappraisal of all long-term loans. This means that no longer the Bühle-foundation but the Kunsthau has to do the research of the works included in the Bühle-collection and all other private collections. The city pays for this research.

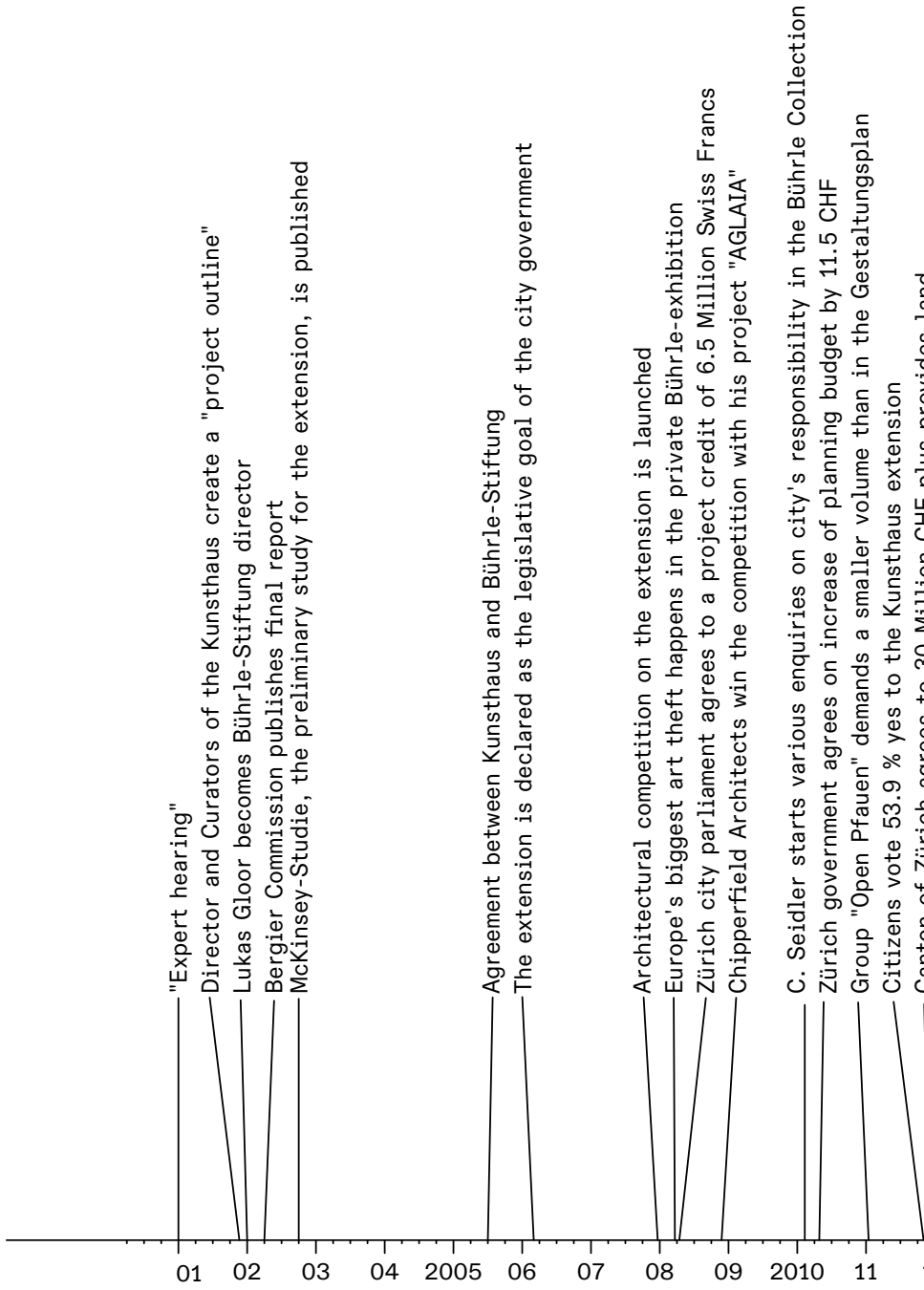


Figure 45 (27): Timeline of the Bührle-affair

12 Canton of Zurich agrees to 50 million CHF plus provides land  
City Parliament votes yes to 88 Million CHF plus increase by 7.5 Million annually  
13 A new "Leihvertrag" replaces the agreement from 2005. It is kept secret  
Building permission is granted by the city government  
Recourse is started against the building permission by a Lucerne Stiftung  
14  
15 Building permission is finally granted by court  
Extension building starts  
2015 "Schwarzbuch Bührle" is published, causing a shitstorm  
WOZ  
16 Seidler  
WOZ  
17  
18 Leimgruber  
Merzbacher  
19 Keller  
WOZ publishes Keller  
20 Leimgruber published  
Beobachter- Recherche  
"Das kontaminierte Museum"  
21 Pressekonferenz  
Medienartikel  
22 Gloor droht mit dem Abzug. Er tritt kurz darauf zurück.  
Publication of the Leihverträge  
Vote on the AL proposal  
23 Raffael Grob; Konzept zur Überprüfung Provenienzforschung  
Ann Demeester  
QR-Codes

## P3.1.

## Introduction

The affair around the Bührle collection has been called anything from a scandal, a debacle, a communication-fiasco, to a PR-desaster, while the Kunsthaus has received titles like „House of Shame“ or „Contaminated Museum“. The unfolding of this mediapolitical crisis around a privately owned collection is strongly intertwined with the reputation of the Kunsthaus and the city of Zurich as a „Kulturstadt“, since the Kunsthaus extension was specifically built to hold this and two more private collections. These

circumstances make the affair an essential concern for city politics. The Kunsthaus extension, originally marketed as a milestone for Zürich's ambitious project of positioning the city as an art hub on the international scene, threatened to become a serious risk for Zürich's reputation nationally and internationally. The following chapter deals with the dynamics of how city politics, the actions of the Kunsthaus and the interest of private stakeholders made this story unfold, and tries to shine a light on how architecture and politics never are two separate entities but two intertwined branches of a single story.

## P3.2.

## 1996-2002 - Bergier report

Although the Swiss state has previously been pointed out to have least direct influence on the Kunsthaus' actions, it is here the story around the Bührle-affair starts its unfolding. In the 1990s, discussions about the role of Switzerland in the second world war became more prominent. (39) The world of art collections was just one point of a broad debate, which included topics like Swiss refugee politics, weapon exports to Nazi Germany and the role of Swiss banks in the second world war. The Bergier commission, also called the „Independent Commission of Experts“, was founded by the Swiss government in response to an ongoing lawsuit by the World Jewish Congress against Swiss banks, accusing them of withholding money from holocaust victims.

The report, published in its final version in 2002, was able for the first time to demonstrate the role of Switzerland as a transshipment center for Nazi-confiscated art. (40)

For art collections, this led to a more detailed debate about the role of provenance research. Provenance research, which was up until this point mainly concerned with unmasking art forgeries, received a new layer of significance: it should now be used to trace back the history of individual art works to show if there are signs of them being traded in the context of the Nazi art raid.

In this context, Switzerland signed important agreements like the Washington Principles in 1998, the following Vilnius declaration in 2000 as well as the declaration of Terezin in 2009.

### P3.3.

2001 - Expert meeting, project outline, Mc-Kinsey study

The idea for the extension likely originates from within the Kunsthaus around the year 2000. Christoph Becker, the Kunsthaus director prior to Ann De-meester, took this post in July 2000. He started pushing the idea of the extension as soon as he became director; In spring 2001, the Kunsthaus hosts an „international expert meeting“ where an extension of the Kunsthaus is discussed. This event serves two purposes: On the one

hand, the Kunsthaus publicly announces its plans to expand, on the other hand, the necessity of these plans is underlined by the experts who all agree that this extension would be favorable for the Kunsthaus and the city of Zürich. (41)

In the winter of 2001, the Kunsthaus develops a „project outline“, which is presented in may 2002 at a media conference together with city president Elmar Ledergerber. The Heimplatz is presented as the location best fitted for this extension. (42)

## P3.4.

2002 - Lukas Gloor launches provenance research

In the same year, Lukas Gloor becomes director of the Bührle-foundation. Apart from understanding the significance of the Kunsthaus extension project for his own organisation, he initiates a huge internal project: He starts the provenance research on the artworks of the Bührle-foundation. (43) Important to note is that only about a third of the artworks which are included in the Bührle-collection are owned by the Bührle-foundation - this means that he starts his research first on only 203 out of totally 630 artworks, before going on to the rest.

This research is exceptional considering the fact that up until today - and espe-

cially in the early 2000s - a considerable number of foundations never systematically researched the provenance of the artworks they own. Gloor seems to understand the spirit of the time and tries to proactively - by seemingly engaging with the history of the artworks - steer away the Bührle-foundation from any upcoming critique. His offensive approach might also have to do with the fact that prominent figures like Emil Bührle and their role in the second world war have come to be much more critically examined in the context of the reprocessing of this dark chapter of Swiss history from the 90s.

Considerable is also the fact that Gloor - with the exception of short interventions by Laurin A. Stein, an american historian and provenance researcher - drives



the project as a one man show. This approach will become strongly criticized later on.

In the year 2017, the disclosures are published for the first time on the website, then continuously updated as the research progressed until 2021, when Gloor officially finishes the work.

Critics will later point out that objective research cannot be conducted under this setup - Gloor being both researcher and representant of the Bührle-Stiftungs interests. In an essay which Gloor writes in the year 2012, he can be quotes as follows: "Switzerland was, as it were, an island in the middle of the uncertain sea of the time. If shipwrecked people from a wide variety of countries and especially many from nearby Germany were adrift

on this sea, even from today's perspective the islanders cannot be held responsible for the shipwrecks per se." (44) Such remarks make it apparent that Gloor is much more of a controversial figure with a very conservative attitude instead of an objective researcher.

But most crucially, Gloor's research focuses exclusively on the formal dimension of the matter (date, value, location), and thereby completely neglects the historical background under which the purchases took place. This will let his effort become an appreciated point of departure for later investigations, but never a piece of research revealing what it was actually meant to shine light on.

## P3.5.

2005 - Legislative goal and PH-relocation

In 2005, the city council declares its new goals for the coming legislature period. One of these goals is the extensions of

the Kunsthaus. (45) In the same year, the canton of Zürich decides in the new site strategy to locate the college of education in the city center near the main station. With this step, the canton paves the way for the Kunsthaus extension to be planned on the area at the Heimplatz.

## P3.6.

2006 - Agreement between Kunsthaus and Bührl-Stiftung

The Kunsthaus and the Bührl-Stiftung sign a contract which states that the Bührl-Stiftung shall exhibit their collection in the new extension of the Kunsthaus, once this extension is built. (46) Zürich should - following Paris - become the second most important center

of french paintings in the whole world. This first contract shows that already years before the project of the Kunsthaus extension became a matter of public debate, it was destined to hold the Bührl-collection and serve as a display of its world reknown artworks. This contract was not a loan contract yet, but a simple document of mutual consent on the future of the Kunsthaus and Bührl-collection

## P3.7.

2007 - Launch of architectural competition

2007, the canton of Zürich guarantees that the plot at the Heimplatz will be granted to the Kunsthaus and can be used for the extension building. This lays the foundations for the architectural competition to be launched. From december 2007 until february 2008, teams

from all over the world can apply for the competition. (47) From all applicants, 20 offices are selected by a jury. These teams are invited to go into the next round and prepare projects until autumn 2008.



Figure 46 (28)

## P3.8.

2008, February 10th - Art theft

The biggest art theft of Europe: On 10th of February, 2008, four images with a value equivalent to 180 Million Swiss Francs, are stolen by three robbers, at least one of them armed, in the private Bührle-Museum in Zürich Seefeld. (48) The Zürich police apparatus eventually retrieves all four images. How they managed to do this was kept secret for 15 years and it was first disclosed in 2023 that the high-risk operation involved the infiltration of Swiss police officers into the serbian mafia. (49)

This case poses a central question for the Bührle-affair: Was the Bührle Foundation no longer able to hold their collection and at the same time provide the necessary security of the artworks? If this is the case, the interest of the Bührle-Stiftung in getting access to the Kunsthaus as an exhibition space including conservation and surveillance of their artworks becomes very apparent. In fact, Lukas Gloor, director of the Bührle-Foundation, seems to have defined a very clear goal for himself: getting the paintings moved to the Kunsthaus. In the newspaper „Sonntagsblick“, Gloor will be quoted as saying before his resignation: „Meine Aufgabe ist abgeschlossen. Die Bilder sind im Kunsthaus.“

## P3.9.

2008, March 26 - City council approves project credit of 6,5 Mio Swiss Francs

In order to avoid a standstill in the project planning of the extension, the city

council has to approve a fund for the first time. In the session of march 26, 2008, it passes a bill granting the extension a fund of 6,5 Mio Swiss Francs in total. This money will go into further processing of the winning project for the extension. (50)



Figure 47 (29) Presentation model for the Kunsthhaus extension by Chipperfield Architects

## P3.10.

2008, November 7th - Chipperfield Architects wins competition

From the 20 teams that were previously

selected and invited to participate in the architectural competition, one winner is chosen. In 2008, the Jury decided on the project „AGAlA“ by Chipperfield Architects. (51)

## P3.11.

2010 - First parliament discussions

In 2010, there were first inquiries in the city parliament about the Kunsthaus extension and the Bührle-collection. On March 31st 2010, Christine Seidler, member of the social democrat party, together with Alecs Recher, submit an entry concerning the Bührle-foundation. (52) In this entry, they ask the city government to examine the possibility of installing a „platform for public discourse on the development history of the Bührle-collection“. This entry is the first of its kind and the wording is relatively mild.

What is interesting is that the Bührle-collection at this point is not broadly discussed in the context of Nazi-confiscated art, but still a point of controversial discussion because of Bührle's weapon exports to Germany in the second world war, and therefore linked to the problematic role Switzerland played during this time.

Because the first inquiry doesn't lead to any concrete action, Seidler shortly thereafter, on April 7th 2010, hands in a second inquiry, this time together with 40 party members. (53) Even the second inquiry doesn't lead the city to take any actual steps in the matter.

## P3.12.

2011, December 12th - Kantonsrat bewilligt Beitrag und Grundstück

In the meeting of the cantonal parliament on december 12th, 2011, the funding of 30 Mio Swiss Francs and - most

importantly - the free granting of the property at the Heimplatz for the extension building is voted on. With 154 parliament members voting yes, one no, and 10 abstentions, the bill was passed very clearly. (54)

## P3.13.

2011, December 14th - City parliament accepts new budget for the extension

In a meeting by Zürich parliament, it approves the budget of 88 Mio for the building of the Kunsthaus extension. (55) It also agrees to an increase of the

budget by 7.5 Mio Swiss Francs annually.

Because this bill concerns a very big sum of money, the citizens of Zürich are going to have a vote on these spendings in 2012, before the resolution will become legally binding.

Thomas Buomberger  
Guido Magnaguagno (Hrsg.)

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# Schwarzbuch Bührle

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Raubkunst für das Kunsthaus Zürich?



Rotpunktverlag

Figure 48: Cover of the “Schwarzbuch Bührle”, published in August 2015

## P3.14.

2012, May 28th - Secret contract of loan

In Mai of 2012, a contract of loan is signed between the Kunsthhaus and the Bührle-collection. (56) This contract is kept secret and will first be published in 2022 when the pressure after a big increase in public pressure demanding more transparency.

## P3.15.

2013, May 31st - Construction permit and objection

In 2013, the building section of the Zürich city government grants the permission to start construction of the extension. Shortly thereafter, a private foundation called Archicultura objects to this permit. (58) Archicultura is a Lucerne based foundation with the main goal of promoting a high quality architectural culture of the built environment in swiss urban areas. (59) At first it was unclear whether their objection would formally be permitted, since the objecting side generally need to be directly

## P3.16.

2015, August 24th - "Schwarzbuch Bührle"

Only three weeks after construction begins, the book "Schwarzbuch Bührle" by former Kunsthhaus vice director Guido Magnaguagno and historian Thomas Buomberg is published. (61) This is the moment when the Zürich city council would find itself getting in the defensive. The book, provocatively subtitled "Stolen Art for the Zürich Kunsthhaus:" uncovers how the Kunsthhaus is enter-

Although not known at this point, the contract assigns all research permissions exclusively to the Bührle-collection itself. The Kunsthhaus is - according to this first contract - not even allowed to do any research on the origin of the artwork which it exhibits. This situation will later be titled "negligent" and even "scandalous". (57)

affected by the outcomes of the project. Since Archicultura is not a foundation based in Zürich, this point was unclear.

Eventually, their objection was allowed, which delayed the beginning of the construction and thus caused additional costs for the extension building. In the cantonal court, their objection was rejected. There would have been the possibility to for Archicultura to move on to the next instance which would have been the federal court. Archicultura refrained from continuing their objection and on February 2nd, 2015, the building permit became final. The construction works start on August 3rd, 2015. (60)

twined with the Bührle-collection and especially contextualizes this connection by setting out the affairs of Emil Bührle in the second world war and how he came to be not only the richest Swiss by his trade relations to Nazi Germany, but also how he managed to build one of the most valuable art collections in the whole world. In the book, the origin of the artworks is critically analyzed and it is shown that many of the pieces found their way into the collection in highly dubious ways.



### P3.17.

2015 - WOZ articles

Starting on August 27th - just three days after the "Schwarzbuch Bührle" is published - and for the next few months, the left-wing paper WOZ releases several critical articles with very profound investigations on the Bührle-collection. (62) They don't solely write about the Kunsthaus but also manage to trace back the history of an individual Hodler artwork

currently owned by Christoph Blocher, one of the wealthiest Swiss individuals and right-wing politician, showing that it is Nazi-confiscated art. At this point, the media articles, the new findings around Nazi-confiscated art and the "Schwarzbuch Bührle" collectively cause a wave of indignation. The Kunsthaus finds itself in an escalating situation and the risk of becoming part of a setting defamatory for the institution becomes ever more evident.

### P3.18.

2015, December 16th - Parliament inquiry

Up until this point, all of the inquiries launched in the city parliament demanding a more transparent discussion about the Bührle-collection have more or less been brushed off without any action taken by the city of Zürich. With the accumulation of the critical voices and the uncomfortable situation arising for the city of Zürich, the city council knew that its actions would now be closely

monitored by the public. On December 16th, Christine Seidler launched yet another inquiry, this time together with 51 co-signers, urging the city council to take a stand. (63) The wording of the inquiry was not as mild anymore, and since a lot of research had been done since the last inquiries around 2010, new facts could be used to underline the urgency of the situation. The inquiry connects the Bührle-affair to the Kunsthaus extension and asks the city council to develop a concept for an independent research project on the Bührle-collection.

### P3.19.

August 2017 - Matthieu Leimgruber is entrusted with Bührle-study

More than a year later, Mathias Leimgruber - historian at the University of Zürich - is tasked by the city of Zürich to start an independent investigation of the Bührle-collection. (64) The costs for this research, 180'000 Swiss Francs, are split between the canton and the city of Zürich.

This is the official reaction by the city of Zürich, facing the increased pressure building up from the release of the

"Schwarzbuch Bührle" onwards. The city uses this report as an instrument to fulfill two goals: On the one hand, the report seeks to demonstrate that the city takes its responsibilities and engages with the problematics behind the collection it is so keen on displaying in the new Kunsthaus extension by entrusting an independent research group with this topic. On the other hand, the report should clear out any doubts about the Bührle-collection. After all, the results published by the Bührle-internal provenance research under Lukas Gloor have demonstrated that there are no more problematic artworks left in the collec-

# KRIEGSGESCHÄFTE, KAPITAL UND KUNSTHAUS

Die Entstehung  
der Sammlung Emil Bührle  
im historischen Kontext

Universität Zürich, Historisches Seminar  
Forschungsstelle für Sozial- und Wirtschaftsgeschichte  
Lehrstuhl Prof. Dr. Matthieu Leimgruber

Figure 49: Cover of the “Leimgruber report”, published in 2020.

tion. Contextualising the role of Bührlé should therefore not bring anything new to light, but instead make the results more credible because they are validated by an independent source.

The problem with this constellation: The research is overlooked by a “Steuerungsausschuss” - a steering committee - consisting of eight representatives:

### P3.20.

2018 - Contract of loan between Kunsthaus and Merzbacher-collection

In 2018, the contract of loan for the Merzbacher-collection is signed. (65)

### P3.21.

2020 - Erich Keller quits his job

In January of 2020, Erich Keller - according to the research contract first author of the Leimgruber-investigation - quit his job on this research project. (66) When he was presented with the final version of the text, Keller realised that crucial parts of his writing were modified, and certain chapters had even gotten a completely new focus. He immediately withdrew the permission to publish the report in his name as he suspected that the steering committee had started to intervene and whitewash the results of the research.

### P3.22.

November 2020 - Leimgruber publication

In November of 2020, the final report of the research led by Matthieu Leimgru-

ber titled “War business, capital and the Kunsthaus. The Emil Bührlé collection” is published. (69) Although the report contains a lot of profound insights into the Bührlé-collection and the relationships between Bührlé’s business in the

Two for the city of Zürich, two for the canton of Zürich, but also two for the Bührlé-collection and two for the Kunsthaus. This organization would later become highly problematic because the independence of any scientific project is undermined as soon as its results have to be approved by stakeholders with individual interests.

This collection will also receive additional space in the Kunsthaus extension. The event stays more or less unnoticed by media.

In August of 2020, the newspaper WOZ publishes what had happened and causes a media turmoil. (67) Several politicians call the interference on the report and thus the interference of research as “completely unacceptable”. (68)

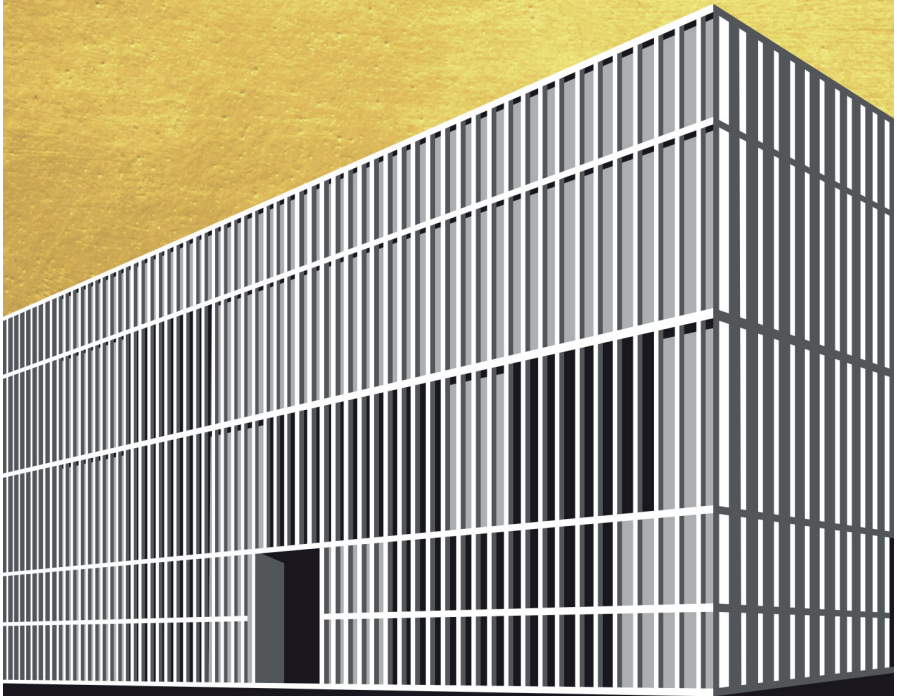
The fact that the research was influenced by the very people who had previously promised to provide a state subsidized, independent research project, caused a lot of upset. This set the ball rolling in what later became called the “Leimgruber-affair”.

ber titled “War business, capital and the Kunsthaus. The Emil Bührlé collection” is published. (69) Although the report contains a lot of profound insights into the Bührlé-collection and the relationships between Bührlé’s business in the

Erich Keller

# DAS KONTAMINIERTE MUSEUM

Das Kunsthaus Zürich  
und die Sammlung Bührle



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second world war and the collection, it is received very sceptical. From the beginning on, much more than the content of the paper, the involvement of the steering committee is debated.

### P3.23.

2021, August 26th - Beobachter and inquiry by Christine Seidler

In August 2021, the newspaper Beobachter publishes an investigative research unveiling a new dimension to the affair. (73) Bührle made profits from a factory he owned which was located in Dietfurt in the canton of St. Gallen. In this factory, young women considered unfit by

### P3.24.

September 2021 - "Das kontaminierte Museum"

On top of that, less than a year later, Erich Keller publishes his own book on the matter titled "The contaminated museum". In this book, he contextualizes the

### P3.25.

October 2021 - Press conference and opening of the Kunsthau extension

On October 5th, 2021, the official media conference on the opening of the Kunsthau extension is held. (71) The officials are Kunsthau communications-chief Björn Quellenberg, city president Corine Mauch, former Kunsthau director Walter Kileholz and current Kunsthau director Christoph Becker as well as the star architect David Chipperfield himself. This conference ends in a complete

The original goal of the city to once and for all end the discussions and legitimize the Kunsthau exhibiting the Bührle-collection had failed. Instead, the city had once again gotten itself into a very uncomfortable position.

state authorities were kept to do forced labor. This allowed Bührle to maximize his profits.

Only days later, on September 1st, Christine Seidler hands in yet another inquiry. (74) It requests the city government to take the necessary actions in investigating the involvement of the city of Zürich in the forced labor scandal and the relationship to the Bührle-collection.

relationship between Kunsthau and Bührle-collection. The book contains a very thorough analysis and contextualization of the Bührle-collection. It is considered the most important work on the integration of the Bührle-collection into the Kunsthau. (70)

disaster and has to be aborted after only three media questions.

The first question concerned the most recently uncovered involvement of the city of Zürich in female forced labour in Bührle's factory. The second question was about how Bührle was able to obtain artworks formerly owned by Jewish individuals who had to flee Nazi-Germany at unrealistically low prices and that are now on display at the new Kunsthau extension. The third question related to the involvement of the city of Zürich in

whitewashing the findings of the Leimgruber-report and the subsequent Leimgruber-affair. (72)

The celebrative atmosphere sentiment which the event should have induced must have been so ruined at this point that Quellenberg simply decided to cancel the event and avoid further questions.

### P3.26.

2022, October 10th, 11th, 15th - Le Monde, New York Times, Süddeutsche

The days after the Kunsthaus extension is opened, several international newspapers publish critical articles about the Kunsthaus and the Bührle-collection. On October 10th, the Süddeutsche Zeitung titles "Neubau mit Altlast" (75), on 11th of October, the New York Times

### P3.27.

November 2021 - Gloor threatens to withdraw artworks

Lukas Gloor, director of the Bührle-foundation, threatens in an interview with the swiss newspaper Beobachter that the Bührle collection will be withdrawn from the Kunsthaus. (78)

The cause for this statement was that the

### P3.28.

2022, February 24th - Publication of the old and the new contract of loan

In February 2022, the Kunsthaus finally publishes the two contracts of loan between Kunsthaus and the Bührle-foundation which were previously kept

Four days later, on October 9th, the extension is opened to the public.

Together with this opening, several more Bührle-collection artworks are now on public display in the Kunsthaus extension, and the complete archive of this collection is moved to the Kunsthaus and made accessible to researchers.

releases an article titled "A Nazi Legacy Haunts a Museum's New Galleries" (76), and on October 15th, Le Monde writes about "Le Kunsthaus de Zurich contaminé par l'histoire" (77). The outrage had spilled over and beyond the Swiss borders and the Bührle-affair cast a very negative light on the Kunsthaus and the city of Zürich.

city and the canton of Zürich had both demanded a new, independent evaluation of the research so far and a new exhibition concept for presenting the artworks in a more informative manner. (79)

In the same interview, Lukas Gloor declares his resignation as director of the Bührle-collection.

secret. (80) The pressure on a transparent communication had risen so much that this step was unavoidable. What is most important in the new Leihvertrag is that the Kunsthaus takes full responsibility for the provenance research previously driven by the Bührle-foundation.

### P3.29.

2022, March 9th - Vote on expropriation of the Bührle-collection

The AL, a Zürich based left wing party wants to go a step further and hands in an inquiry in the city government asking the city government to check if and how the Bührle-foundation can be expropriated and the valuable collection transferred to be owned by the city of Zürich itself. (81) The explanation for this pro-

posal is that the city of Zürich could, if it owned the artworks itself, much easier research the provenance of them.

The inquiry is rejected with 52 to 9 votes and 53 abstentions. Almost all abstentions came from the social democrat party, which means that they made this proposal fail although it was this party which from the beginning on most firmly advocated a strong position by the city.

### P3.30.

2022, August 24th - Raphael Gross

In August of 2022, Raphael Gross and the city of Zürich sign a contract commissioning Swiss historian Raphael Gross with yet another research project on the provenance of the artworks in the Bührle-collection and all the previously conducted research. (82) The city of Zürich funds this research with 730'000 Swiss Franks. Gross compiled his own team of researchers.

This research can only take place because the Bührle-foundation is, with the new Leihvertrag, not obliged to do any provenance research anymore, but the Kunsthaus takes this role. The project is also inscribed in the new subsidy contract between the city of Zürich and the Kunsthaus, making it legally binding. (83)

The results are going to be published in a final report, planned to be released in spring 2024.

### P3.31.

October 2022 - Ann Demeester becomes director of the Kunsthaus

Ann Demeester takes over the direction of the Kunsthaus. The hopes are high for her to get the situation under con-

trol again. (84) One of the first things she does is to order a new concept of presentation for the Bührle-collection, which will be opened in November 2023. The new exhibition format should more clearly show the historical context of the paintings exhibited. (85)

### P3.32.

2023, July 8th and 9th - QR codes

In July 2023, an activist group modifies the QR codes which are presented in the Kunsthaus-Neubau. Visitors who scan

the codes to learn about the background of the individual paintings are forwarded to the activists' page informing about the problematic figure of Emil Bührle instead of the official informations provided by the Bührle-foundation. (86)

## E.

## Ethics

Ethics, a word derived from the Greek *ethikos* (character), is the philosophical discipline that studies the moral principles guiding human behaviour and decision-making; determining what is right or wrong, morally correct or incorrect. Establishing these fundamentals is a challenging task; not everything is black or white, principles are highly polarized, but what about the in-betweens? 'Bührlé Affair' falls within this spectrum of greys. This issue spans various fields, and it's not clear-cut for everyone where to stand. However, a deep understanding and reflection on the nuances surrounding us can help develop a clearer perspective.

## E1.

## Construction

This October marks two years since the opening of the Kunsthau Zurich extension to the public, but its construction has long been surrounded by controversy.

## E1.1.

## Housing crisis

Switzerland, like many other cities around the world, is facing a housing crisis that raises questions about the necessity of constructing such a large building in the city center.

living in the metropolis is concerned about not being able to afford living in the city.

The constant population growth (currently 8.7 million inhabitants), the trend toward smaller housing, and the insufficient construction of houses and apartments (87) have led the country into a housing crisis, forcing its residents to leave their major cities. Zurich is no exception.

According to a study (88), 92% of the population living in the metropolis is concerned about not being able to afford living in the city. Currently, the availability of housing in Zurich is 0.07%, meaning there are only 161 properties available for rent in the city. Conversely, in rural areas, it is much more common to find newly constructed housing developments lying empty. This is the flip side of the property availability situation in Switzerland: there are enough properties, but they are in the wrong places.

In a city under these conditions, the first to be affected are people with low incomes, who will be forced to leave the metropolis for areas with more affordable housing options, but without any guarantees of finding good employment there. The trend of cities becoming exclusive enclaves for the wealthy has repercussions not only on the lower classes but on society, due to the loss of communities and the disappearance of diversity, turning Zurich into a city without social cohesion.

There are only 161 properties available for rent in

92% of the population



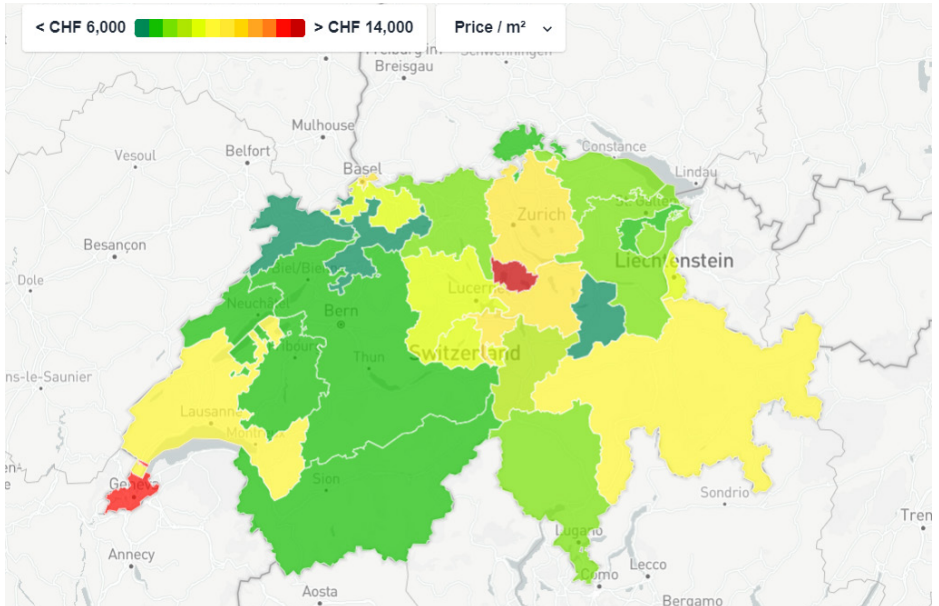


Figure 51: Image of the price per square meter in (sqm) in Switzerland (31)

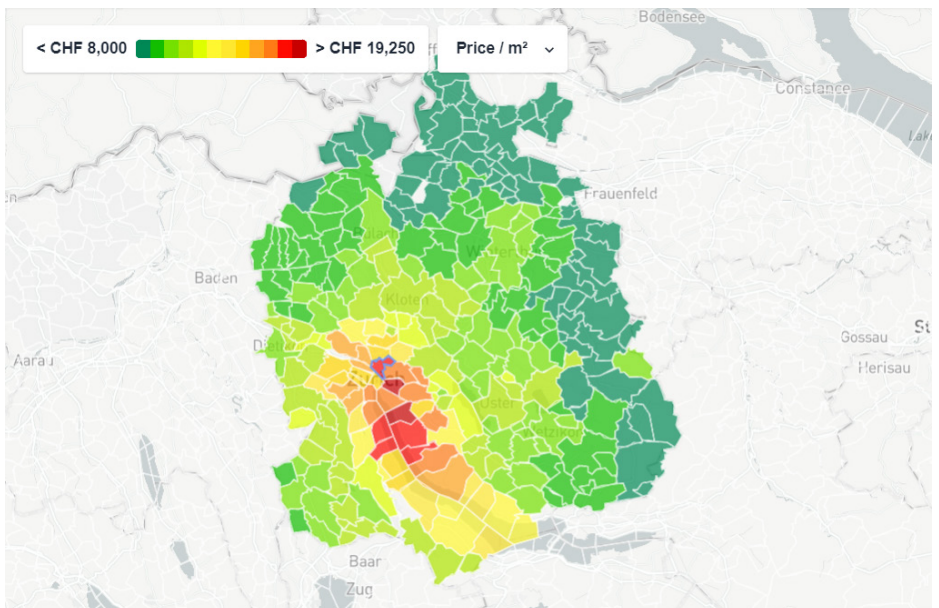


Figure 52: Image of the price per square meter in (sqm) in the canton of Zurich (31)

## the city.

That is why the creation of social housing should have taken precedence over the museum's expansion in the city center. The construction of sustainable communities in Swiss urban centers needs to address the tight real estate market, but first, the implementation of national policies for affordable housing is necessary. The lack of these policies would have made the construction of social housing impossible, but even so, the expansion of the Kunsthaus in downtown Zurich cannot be justified.

“In the lobby void of the Kunsthaus Zurich, approximately two-family

## homes could fit.”

E1.2.

### Public space

In the back of the building lies the Art Garden, designed by Wirtz International, which was intended to connect the protected gardens of the old cantonal school with the museum. Considering that it was a public green space granted by the City of Zurich to the Kunsthaus, wouldn't it have been better to build a large green park? In a much more organic way, it would have connected the old city of Zurich and the harsh Heimplatz with the university district slightly uphill, creating a much more pleasant transition than what we find now, where the museum acts as a great barrier between these two spaces.



Figure 53: Photo from Heimplatz of the Chipperfield expansion of Kunsthaus Zurich. (32)

City centers are very challenging areas to revive economically; that's why many urban planners locate their architectural projects on the outskirts. The city boundaries are expanding areas that have significant urban, social, and economic potential.

The museum acts as a great barrier between these two spaces.

E1.3.

Funding

$\frac{2}{3}$  of the costs of the expansion of the Kunsthaus Zürich were financed by public money and the canton of Zurich.

More than  $\frac{2}{3}$  of the works at the Kunsthaus come from private lenders and donors.

The construction of the Kunsthaus expansion is further discredited as it concerns a building for private collections funded with public money. With the cost of the Kunsthaus expansion, urban and social interventions could have been carried out, benefiting society. Instead, it seems that only a very elitist group can enjoy these benefits. Who is part of this elite?

“These eminent institutions, their relation-

ships with donors often went back decades, and museums rely heavily on private philanthropy to make possible not only maintenance of current collections and facilities, but also day-to-day operations and temporary exhibitions, not to mention future growth. (Racicovich, Laura. Culture Strike: Art and Museums in an Age of Protest) (89)

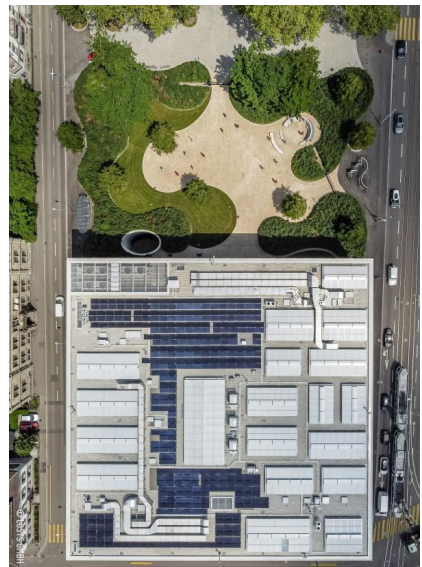


Figure 54: Aerial photograph of Kunsthaus Zurich with the garden. (33)

## E2.

## Collections

They (museus) typically grand architectures have served many purposes beyond the “simple” task of containing and ensuring the safety of artworks. These include signalling the importance of art and culture in a society; the colonial might of a nation; the generosity and largesse of major arts patrons; and, perhaps most tellingly, the tastes of the patrons collections and objects. (Raicovich, Laura. ‘Culture Strike: Art and Museums in an Age of Protest’) (89)

The Kunsthau Zurich is no different from other museums and has several donors who exhibit their collections there: Ferdinand and Karin Knecht, Alberto Giacometti, Betty and David Koetser, Ruzicka, and Nelly Bär are some of them. However, Chipperfield’s expansion will only host three major private collections: Looser Collection, Merzbacher Collection, and Bührle Collection.

## E2.1.

## Looser Collection

Hubert Looser (90) was born on the 5th of April 1938 in Vilters, Switzerland. He is a former Swiss businessman, philanthropist, and art collector. Looser served as the president of Walter Rentsch Holding AG and ELCO Looser Holding AG, a family business that claims to be the number one in the Swiss heating market.

After resigning from his presidency in 1990-1992, Looser became increasingly involved in the Foundation Hubert Looser, which he co-founded in 1988 and still serves as president. This foundation supports around 40 worldwide aid projects with financial resources from its assets. These projects include initiatives for people with disabilities and children in need, as well as training support for young people in countries such as Cambodia, Albania, and Romania, and AIDS projects in South Africa, Zimbabwe, and Nigeria.

This foundation supports around 40 worldwide aid projects with financial resources from its assets. These projects include initiatives for people with disabilities and children in need, as well as training support for young people in countries such as Cambodia, Albania, and Romania, and



Fig. 55: Photo of the donor appreciation wall from the expansion of Kunsthaus Zurich. (34)



Figure 56: Entrance of the Looser Collection (34)

## AIDS projects in South Africa, Zimbabwe, and Nigeria.

His collection (91) focuses on works of surrealism, abstract expressionism, and minimalism; however, most of the first 200 works were Swiss art. Currently, the Looser Collection exhibits works by artists such as Cy Twombly, David Smith, and Agnes Martin in the Chipperfield's expansion of the Kunsthau Zürich, among others.

But the motifs that underline collecting must always be viewed as “hybrid” (Olav Velthuis).

Alosgside a love of art, which can hardly be denied, the collector is of course also interested in appreciation, prestige, belonging to a certain circle, sharing certain experiences promised by art as an “experience good”, and so forth.” (Graw, Isabelle. ‘The Triumphant Progress of Market Success’)

(92)

## E2.2.

### Merzbacher Collection

Werner Merzbacher (93) was a Swiss fur trader and an art collector of German origin. Due to their beliefs, his parents had to give up medical practices in Öhringen, Germany, and move to Konstanz, Germany. In this same city in 1938, Werner's father, Julius Merzbacher, was arrested after the ‘Kristallnacht’ – also known as ‘Novemberpogrome 1938.’ It was a series of coordinated lynching and attacks that took place in Nazi Germany and Austria on the night of November 9-10, 1938, carried out against Jewish citizens by the SA (Sturmabteilung) along with the civilian population, while German authorities watched without intervening. Julius Merzbacher was captured and held captive for a month in the Dachau concentration camp.

After a failed attempt to flee to the United States, in 1940, Werner's parents and

his grandmother were deported, but Werner and his brother managed to escape to Switzerland.

His parents went through various concentration camps until 1943 when they were killed in the Holocaust.

In Kreuzlingen, Werner Merzbacher was taken in by a Swiss family and was able to attend business school. Both he and his brother were denied naturalization in the country even after the war. For this reason, in 1949, he decided to emigrate to the United States, where he met his wife Gabrielle Mayer, the daughter of a German fur trader, anarchist, and art collector. Her collection laid the foundation for the Merzbacher Collection.

Both he and his brother were denied naturalization (in Switzerland).

In the United States, he discovered his talent for financial transactions. He quickly started working for the Max Pick firm and later became a partner in the Swiss company 'Mayer & Cie,' eventually becoming the sole owner of the company.

Three of the artworks were inherited from Bernhard Mayer; Gabrielle's grandfather also fled to the United States due to

the persecution of Jews in Germany.

In 1964, the couple moved to Zurich, and a few years earlier, they began building their art collection. Three of the artworks were inherited from Bernhard Mayer; Gabrielle's grandfather also fled to the United States due to the persecution of Jews in Germany. Their collection (94) comprises more than 100 artworks, 65 of which are exhibited for 20 years in the Kunsthaus expansion. It mainly consists of paintings from the 19th and 20th centuries, featuring artists such as Monet, Sisley, Matisse, and Kandinsky.



Figure 57: Entrance of the Merzbacher Collection (34)

## E2.3.

## Bührle Collection

Emil Bührle (95), born on August 31, 1890, in Pforzheim, and died on November 28, 1956, in Zurich, was a Swiss arms manufacturer, art collector, and patron. Emil studied philology, history, and literary history at the universities of Freiburg and Munich. It was during this time that he discovered his passion for art, especially for modern French paintings, at the opening of the Impressionist Vestibule at the National Gallery in Berlin. At the beginning of World War I, Bührle was recruited as a non-commissioned officer in the 3rd Baden Dragoon Regiment No. 22, where he later served as a lieutenant.

**Bührle was a member of the 'Freikorps,' who were characterized by their strong nationalist and anti-communist stance.**

After the armistice of November 1918 and the collapse of the Empire, parts of the German army continued to move to control revolutionary unrest throughout Germany. These troops, called 'Freikorps,' were characterized by their strong nationalist and anti-communist stance and, during the Weimar Republic, collaborated with the government in suppressing the labour movement and leftist organizations. Emil Bührle's unit was stationed in Magdeburg, where they stayed at the house of banker Ernst Schalk, whose daughter happened to be his future wife. During this time, Emil joined the machine and tool factory where his father-in-law worked and fa-



Figure 58: Entrance of the Bührle Collection (34)

miliarized himself with the technical aspects of his new job until he became an authorized representative.

In 1923, along with the family's move to Zurich, the machine factory in Magdeburg purchased the Oerlikon machinery factory, of which he became the managing director the following year.

In 1937, Emil Bührle acquired Swiss citizenship, and within a year, he became the sole owner of the Oerlikon factory, turning it into a limited company.

During World War II, arms sales soared, making him the richest person in Switzerland. Emil Bührle amassed his fortune through the legal and illegal export of military weapons to war and crisis zones, exploitative labour practices for Ikaria AG involving approximately 700 women, and his involvement in the looting of art from Nazi Germany. (96)



Emil Bührle amassed his fortune through the legal and illegal export of military weapons to war and crisis zones, exploitative labour practices for Ikaria AG involving approximately 700 women, and his involvement in the looting of art from Nazi Germany.

By the end of the war, Emil Bührle had acquired up to 500 artworks. However, at the time of his death in 1956, his collection<sup>5</sup> consisted of 638 pieces, primarily comprising paintings from the 19th-century French Impressionism, including works by Manet, Géricault, and Claude Monet, among others. Many of these artworks were acquired during a period when the international art market flourished due to the increased circulation of these objects resulting from the intensified looting of art under the anti-Semitic policies of the Nazi German state.

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policies of the Nazi German state.

In 1960, his heirs established the EG Bührle Collection Foundation, which acquired 1/5 of the collection. With the opening of the new Kunsthau Zurich, the foundation and the museum reached an agreement for a 20-year loan of its artworks for permanent exhibition in the Chipperfield building, while a dubious provenance study of the collection was conducted. This was not the only contribution the Bührle family made to the museum, as in 1952, Emil Bührle donated two large Monet paintings and financed one of the Kunsthau expansions in 1954.

With the opening of the new Kunsthau Zurich, the foundation and the museum reached an agreement for a 20-year loan of its artworks for permanent exhibition in the Chipperfield building, while a dubious provenance study of the collection was conducted.

The controversial art collection of the eminent businessman continues to astonish, raising questions about how someone could amass such wealth and an impressive art collection.

## E2.3.1.

Werkzeugmaschinenfabrik Oerlikon (WO) + Switzerland

Emil Bührle (96) built his empire thanks to Werkzeugmaschinenfabrik Oerlikon (WO), a defense company he acquired in 1923 to save it from bankruptcy. He transformed it into Switzerland's largest weapons production factory.

With authorization from the German army command, Bührle arrived in Zurich in 1924. Once in neutral territory, the entrepreneur was tasked with leading the technological development of a 20mm cannon. Switzerland offered the best conditions to thwart the pacifying intentions of the Treaty of Versailles (1920). This treaty prohibited Germany from rearming and building its own arms industry. Consequently, the German Empire covertly militarized, extending its influence on several states, including Switzerland. This politically and economically stable country had not ratified the treaty and thus lacked export controls. Emil Bührle was the ideal candidate to rearm Germany, representing the German National Military ideology and its unconditional will.

During the interwar period, the Oerlikon factory monopolized the Swiss arms industry focused on export. This was possible due to Bührle's connections with the revanchist-reactionary elite in Germany.

During the interwar period, the Oerlikon factory monopolized the Swiss arms industry focused on export. This was possible due to Bührle's connections with the revanchist-reactionary elite in Germany. However, as the company began to profit, Emil Bührle started separating the business from German interests for purely business reasons, though his network of contacts remained intact. Soon, the businessman gained enough economic power to become the sole owner of WO in 1938, turning it into a limited company. Acquiring Swiss citizenship in 1937 allowed Bührle to establish the factory in Zurich in the long term.

Two years earlier, the arms manufacturer founded Ikaria AG in Berlin in collaboration with the German Empire's Military Armaments Office and Ministry of Aviation. To ensure direct access to the Nazi State regardless of Switzerland's foreign trade relations, he acquired a majority of shares. This company primarily manufactured aircraft weapons based on the 20mm cannon, for which Bührle held the manufacturing license. Due to production tactics in Germany, he sold the license to Ikaria AG, receiving a contribution for each cannon sold. However, this collaboration was thwarted due to currency disputes and the German aviation industry's desire to centralize sector control under the state. Ultimately, Emil Bührle transferred his shares to his two brothers residing in Germany.

Ikaria AG was integrated into a new company, Veltener Maschinenbau GmbH, whose owners established a satellite camp under the Ravensbrück concentration camp's command and later Sachsenhausen concentration camp. Up to 722 women performed forced labor for Ikaria AG under the supervision of SS Unterführer Heinrich Loose.

## Up to 722 women performed forced labor for Ikania AG under the supervision of SS Unterführer Heinrich Loose.

Through the 20mm cannon license agreement, Emil Bührlé amassed a fortune of almost 900,000 Swiss francs, with approximately 300,000 Swiss francs remaining blocked in an account. In a document fragment found in the WO archive a few months after the Nuremberg war crimes trials, Bührlé's defense attempted to show his weak connection to Ikania AG and his lack of knowledge about Veltener Maschinenbau GmbH's practices. However, his frequent meetings and trips to Germany, along with his network of contacts with Nazi military industry elites, suggested otherwise.

Until 2016, this information was not publicly known. Regardless of whether Bührlé was aware of the facts or not, there have been no claims for compensation from his descendants for the profits from forced labor. Due to Emil Bührlé's naturalization in Switzerland, he avoided appearing before the court, unlike Friedrich Flick, a German arms industrialist sentenced to 7 years in prison (though he ultimately served only 2 years) for being a major beneficiary of forced labor during Nazi Germany, among other charges.

During World War II, Switzerland was surrounded by Axis forces, a military coalition primarily consisting of Nazi Germany, the Kingdom of Italy, and the Empire of Japan. From summer 1940 until the export ban in 1944, imposed due to the anticipated end of the war,

Swiss entrepreneurs exported military equipment totaling approximately 750 million Swiss francs. Of this, 84% (almost 625 million Swiss francs) went to Axis forces, with around 540 million francs being exports from "Werkzeugmaschinenfabrik Oerlikon".

From summer 1940 until the export ban in 1944, imposed due to the anticipated end of the war, Swiss entrepreneurs exported military equipment totaling approximately 750 million Swiss francs. Of this, 84% (almost 625 million Swiss francs) went to Axis forces, with around 540 million francs being exports from "Werkzeugmaschinenfabrik Oerlikon".

These exports were possible thanks to clearing credits granted by the federal government. The term "clearing" referred to interstate payment transactions that allowed cross-border exchange of goods even when international payment transactions were paralyzed due to the war. As part of clearing agreements, the federal government provided a total of 1.1 billion Swiss francs for business with Nazi Germany and about 390 million Swiss francs for business with Fascist Italy by the end of the war. This practice violated Switzerland's neutrality princi-



Fig. 59: Emil Georg Bührle with employees shortly before his death in autumn 1956. (35)

ple but is considered a legal loophole in the 1906 Hague Convention. This money came to be known as “the billion-dollar collaboration.”

The beneficiaries of this neutrality loophole were Nazi Germany, Fascist Italy, and Bührle’s company.

The beneficiaries of this neutrality loophole were Nazi Germany, Fascist Italy, and Bührle’s company. It is essential to mention that WO was never forced to deliver war materials to Nazi Germany or its allies. The company had the option to switch its production to civilian goods at any time. By the end of the war,

Bührle was the richest man in Switzerland, indirectly benefiting the state and the canton of Zurich: between 1941 and 1944, they received up to 100 million Swiss francs through taxes.

In 1941, the Allies blacklisted Emil Bührle, prohibiting British and American companies from doing business with him, WO, and its subsidiaries. However, this blockade was short-lived, as Switzerland paid 250 million Swiss francs (1/5 of the gold bought from Nazi Germany) as a “voluntary” contribution to European reconstruction. In return, with the Washington Agreement in 1946, blacklists disappeared, allowing the country’s integration into the West.

Regardless of this blockade, it was only recently revealed that Emil Bührle operated illegally and systematically between 1945 and 1950. There are many indica-

tions that this might have started earlier, in the 1930s.

Upon his death in 1956, his son Dieter took over the business and, like his father, exported military material during the critical points of the Cold War, whether legally or illegally. Unlike his son, Emil Bührler was never tried for his activities as an industrial-scale arms dealer. His position in Switzerland was so powerful that the country itself depended on him for military security policy. Bührle's relations with Kunsthaus Zurich highlight the institution's dependence on his capital, whether for the 1958 expansion or, as currently, in the form of artworks, to become a first-rate museum.

“Their (museums) modes of storytelling embody specific politics and how we might understand their connection to a whole matrix of power relations and ideologies.” (Raicovich, Laura. ‘Culture Strike: Art and Museums in an Age of Protest’) (89)

### E2.3.2.

#### Bührle Foundation

The Emil Bührle (96) collection bears a double moral burden, which it has hardly been able to conceal. On one hand, there is the origin of the money that financed it, and on the other, the still unknown origin of some of its works. Despite this information being known, how has the

collection been maintained until today? And how has it come to be exhibited in an expansion expressly built for it?

## The Emil Bührle collection bears a double moral burden

For years, the Emil Bührle collection managed to avoid criticism by exploiting its location in a neutral country. After his sudden death, the businessman could not leave instructions on what to do with his art collection, so his family founded the Bührle Foundation in 1960. This allowed their artworks to be tax-exempt.

However, during the 1960s, the collection suffered a decline: in 1968, it was made public that the company, then known as Oerlikon-Bührle AG, had been illegally supplying weapons to embargoed countries for years. Unlike his father, Emil Bührle, Dieter Bührle had to face legal consequences for these illegal arms exports, receiving an 8-month prison sentence and a fine of 200,000 Swiss francs. Knowledge of these events, known as the ‘Bührle Affair,’ led the Swiss population to hold a referendum in 1972 to ban arms exports. The result, surprisingly close but not enough, did not lead to the law being enacted; nevertheless, restrictions were imposed on such practices.

These events, along with Dieter Bührle's continued dealings with the Apartheid regime in South Africa, continued to damage his father's collection significantly. Its symbolic value had largely diminished, the audience had decreased considerably, and financial burdens remained.

Faced with this situation, the foundation used the collection to overcome the crisis it was facing and clean the Bührle name.

The foundation used the collection to overcome the crisis it was facing and clean the Bührle name.

By 1986, the collection's propaganda had paid off; they managed to generate new funds, increase the collection's value, and, most challenging, promote its founder's name. However, despite these attempts, the collection was still closely linked to Emil Bührle. With the end of the Cold War, criticism and rejection towards it and everything it represented were revived.

The Foundation continued its policy of lending artworks to museums to cultivate its image, as it did in 2016 with the 'Musée Maillol' in Paris. To counter accusations of possessing looted artworks, it was necessary to transfer its painting 'Sultans' by Manet, a controversial work due to its provenance. That's why the Bührle Foundation reduced the insurance value to 24 million Swiss francs, taking a significant economic risk in case of loss, so the museum could pay the premium without exceeding its financial resources, unlike when it was exhibited at the Kunsthaus Zurich in 2017 when it was insured for 36 million Swiss francs.

The propaganda for the Emil Bührle collection's revaluation had succeeded, but it was its close relationship with Kunsthaus Zurich and a convergence of interests that allowed its permanent exhibition in Chipperfield's new expansion.

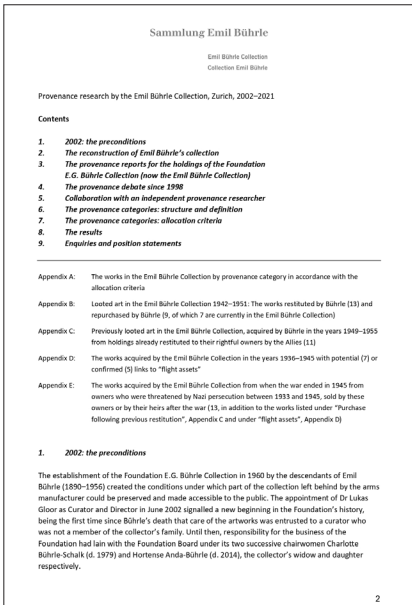
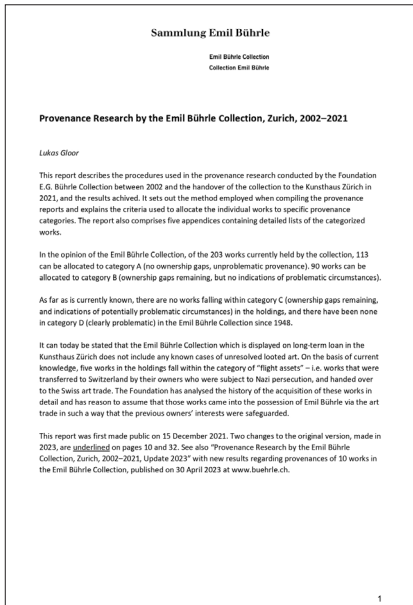
The propaganda for the Emil Bührle collection's revaluation had succeed-

ed, but it was its close relationship with Kunsthaus Zurich and a convergence of interests that allowed its permanent exhibition in Chipperfield's new expansion.

To ensure the transfer of the private collection to a public space, an investigation into the collection's history was necessary to verify the circumstances of the artworks' acquisitions. The Foundation conducted a private investigation into their provenance (98), and the University of Zurich conducted a study of their historical context.

“When museums divest funds from a particular donor, it is an acknowledgement that money is not neutral.”(Raicovich, Laura. 'Culture Strike: Art and Museums in an Age of Protest') (89)

The city of Zurich, which had a keen interest in making Kunsthaus a 'first-class' museum, pursued strategic marketing goals for the location and invested taxpayers' money in the care, security, and valorization of the Bührle art collection. To the extent that, together with the Foundation, they pressured the university to make changes in the report and not interfere with their interests.



Report regarding Provenance Research of the Emil Bührle Collection 2002–2021 (2023).

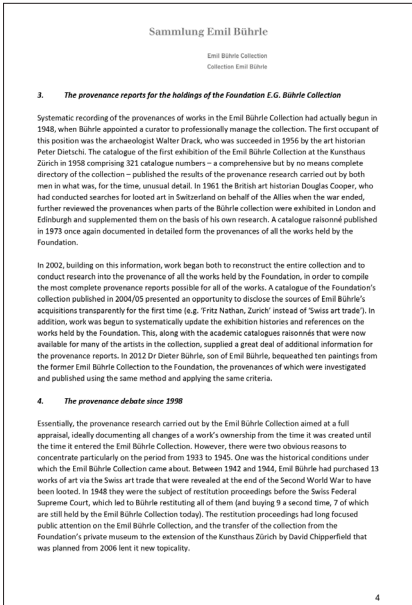
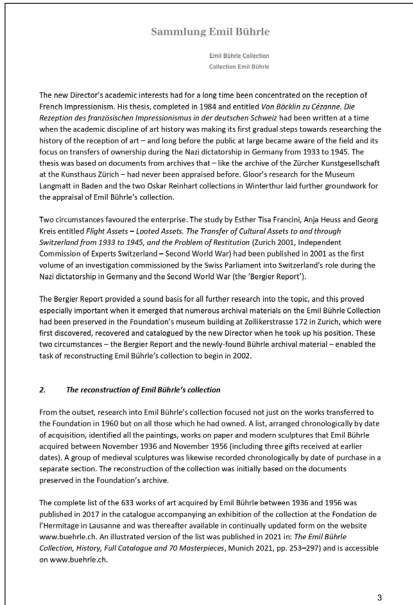


Figure 60 (36)

But as mentioned by the ‘Neue Zürcher Zeitung’: ‘No matter how seriously Gloor [the director of provenance] and his staff work, he remains an employee of the Bührle Foundation, which inevitably exposes him to the suspicion of spreading a subjective truth.’ The question remains, what guarantees of transparency are there?

## What guarantees of transparency are there?

The study of the provenance of artworks has its own classification model, widely applied in museums and galleries, allowing artworks with controversial acquisitions to be classified using a simple origin label system. This system gives an idea of the true complexity of the acqui-

sition circumstances and can be adapted to each museum’s interests; the Bührle Foundation created its own analysis method.

The Bührle Foundation had exclusive access to the collection’s archive for its research, an archive that officially did not exist. In 2001, when the Bergier Commission’s looted property research team was looking for documents for their study, the Bührle Foundation informed them that the collection’s archive had been destroyed.

Bührle Foundation informed them that the collection’s archive had been destroyed.

# **Against** **Looted Art\*** **in the** **Kunsthhaus Zürich**

\*Meaning, all art confiscated by the Nazi Regime or forced to be sold while fleeing persecution.

Figure 61: Online appeal “Against Looted Art in the Kunsthhaus Zürich” launched by Gina Fischli (37)





**Claude Monet**  
 Poppy field near Vétheuil  
 ca. 1879

Champ de coquelicots près de Vétheuil  
 Oil on canvas  
 73 x 92 cm  
 Signed lower right: Claude Monet  
 Wildenstein 536

ENLARGE  
 PRINT

Figure 62: “Poppy field” by Monet from the digital archive collection of the Bührle Foundation. (38)

Almost ten years later, [...] the documents that ‘did not exist’ had miraculously appeared in the same Kunsthaus.

Almost ten years later, with the hiring of Lukas Gloor as the new director and curator of the Emil Bührle collection, the documents that ‘did not exist’ had miraculously appeared in the same Kunsthaus. Displayed with the results of the provenance study in the exhibition ‘Van Gogh, Cézanne, Monet in the Bührle Collection,’ the Foundation intended to certify that there was no looted art in its collection. On the other hand, their

system for classifying the provenance of artworks was based on the fact that purchases could be classified as innocuous if there was no evidence that the sale had not taken place under persecution pressure related to Jewish collectors between 1933 and 1945. From the Foundation’s perspective, the artworks accused of improper acquisition were innocuous, as they had passed through several owners before their acquisition in the post-war international art markets. Nevertheless, information or methodological explanations regarding the acquisition circumstances of the artworks have never been published.

The provenance of Bührle’s artworks has still not been examined by an independent expert body, leaving the history of these paintings, now exhibited in a new museum, in the dark.

“If we truly want to undo barriers to inclusion, we must face this false neutrality and dismantle it”. (Raicovich, Laura. ‘Culture Strike: Art and Museums in an Age of Protest’) (89)

### E2.3.3.

Kunsthaus Zurich

The analysis of the provenance (96) of the Bührle Foundation’s art collection is of questionable accuracy due to not being an independent study free from political influence. The foundation acquired 1/3 of the approximately 600 artworks from Emil Bührle’s original collection, which he started collecting during a period when the international art market was reshaped due to the anti-Semitic policies of the Nazi state.

The foundation acquired 1/3 of the approximately 600 artworks from Emil Bührle’s original collection, which he started collecting during a period when the international art market was reshaped due to the anti-Semitic policies of the Nazi state.

According to this study, Paul Cézanne’s

painting “Paysage,” a late Impressionist landscape, falls into category A, meaning the origin of this artwork is entirely clear and problem-free. However, the reasons the previous owners, Martha and Berthold Nothmann, had to sell this artwork are omitted due to incorrect citations of sources. The Nothmanns were well-known German art collectors of Jewish heritage, owning works such as Kokoschka’s “Dresden-Neustadt V,” acquired in the 1920s, Carl Belehens’ “Klosterhof mit Kreuzgang” in 1930, and Cézanne’s “Paysage” in 1926, among others. Due to the Nuremberg Laws, anti-Jewish laws, they were forced to flee to London in 1939. To pay for their journey and the Reich Flight Tax - a German capital control law implemented in 1931 to stop capital flight from the German Reich - or the Jewish Property Levy and various harassments, they had to sell artworks from their collection.

According to this study, Paul Cézanne’s painting “Paysage,” a late Impressionist landscape, falls into category A, meaning the origin of this artwork is entirely clear and problem-free.

The painting “Paysage” was acquired, it is unknown from which gallery, at what price, or when, by the art dealer Fritz Nathan, who offered the artwork to Emil Bührle. Bührle ended up purchasing it in September 1947 for 25,000 Swiss francs. Currently, the price of this painting in the market would be in the range of one to two digits in millions.



Paul Cezanne  
Landscape  
around 1879

Paysage  
Oil on canvas  
54x73cm  
[Rewald 412](#)

[ENLARGE](#)  
[PRESS](#)

Figure 62: “Paysage” by Cézanne from the digital archive collection of the Bührle Foundation. (39)

Therefore, the study concludes that the fact that the artwork was acquired during its owners' exile does not prove they sold it due to persecutions, and hence, the artwork has a clear and problem-free provenance.

Half of the nearly 600 artworks acquired by Emil Bührle were obtained in Switzerland, especially through gallery owners and dealers like Fritz Nathan in St. Gallen or Aktuarius galleries in Zurich and Fischer in Lucerne, for whom there is information linking them to Nazi art theft. For the wooden Gothic sculptures, he only had to visit Benno Griebert, who turned out to be a key figure for Emil Bührle.

Benno Griebert is briefly mentioned in the recently published history of the Bührle collection, where the foundation's director presents the analysis of

the artworks. However, at no point is the ideology of the art historian Benno Griebert mentioned: a convinced National Socialist who joined the NSDAP (“Nationalsozialistische Deutsche Arbeiterpartei”) before 1933, after having worked in the Reich Chamber of Fine Arts in Berlin and the National Gallery in Berlin. In 1939, he worked as an advisor to the operational group of the “Reichsleiter Rosenberg” (ERR), one of the most important Nazi expropriation organizations, responsible for looting cultural assets in occupied countries.

Thanks to these connections with Nazi circles and the increased circulation of artworks in the international art market due to Nazi occupations, Bührle was able to build his art collection under exceptional conditions. It's not surprising that he was accused of possessing looted

art on more occasions. Indeed, during World War II, he acquired five Impressionist artworks, which were later identified as expropriated from an occupied gallery in Paris. Due to a constitutional court ruling, Emil Bührle was forced to return these five artworks along with eight other paintings. However, this verdict wasn't enough to impact his fortune. The arms manufacturer repurchased nine of these artworks, permanently reintroducing them into his collection.

Thanks to these connections with Nazi circles and the increased circulation of artworks in the international art market due to Nazi occupations, Bührle was able to build his art collection under exceptional conditions.

Bührle wasn't the sole interested party in the expropriated art market in Paris; Kunsthaus Zurich was also involved. The link between these two institutions is much closer than it might appear. Amidst the controversy over the public funding of the museum's expansion for private collections, the study of the provenance of the Bührle Foundation's artworks, and the corruption of this investigation due to the interests of significant influencers, Kunsthaus Zurich was under scrutiny. The then-director of the institution, Christopher Becker, viewed the controversy as promotion and never took a clear stance. Why? Because despite being the museum's director from 2000 to 2022, he was also a member

of the Emil Bührle Collection board during those years.

“Neutrality, in effect, results in the disenfranchisement of artists or publics that may engage in debate within its walls because the institution's very power structures, historically and operationally, nullify concepts of civics to maintain a neutral position.” (Raicovich, Laura. ‘Culture Strike: Art and Museums in an Age of Protest’) (89)

The arrival of Ann Demeester at the helm of the museum's organization in 2022 aimed to bring calm to the storm, a new face for a new expansion. With new policies, programs, and exhibitions, she intends to make the museum more inclusive and accessible, establishing relationships with new partners and Zurich communities, and promoting dialogue even with those who criticize it. The recalibration of the museum's principles involves the temporary closure of the arms manufacturer's collection for a reopening with contextualized artworks. But will it be based on the same information as collected in the provenance study?

“In autumn 2023 we will be realising a new exhibition of the Emil Bührle

Collection. Entitled ‘A Future for the Past. The Bührle Collection: Art, Context, War and Conflict’, the new presentation will run for at least one year from 3 November 2023. The exhibition focuses not only on the historical context of the Emil Bührle Collection, but also on a differentiated approach to it in the present.”



Figure 63: Philipp M. Hildebrand, new president of the Zurich Art Society, left, and Ann Demeester, new director of the Kunsthaus Zurich. (40)

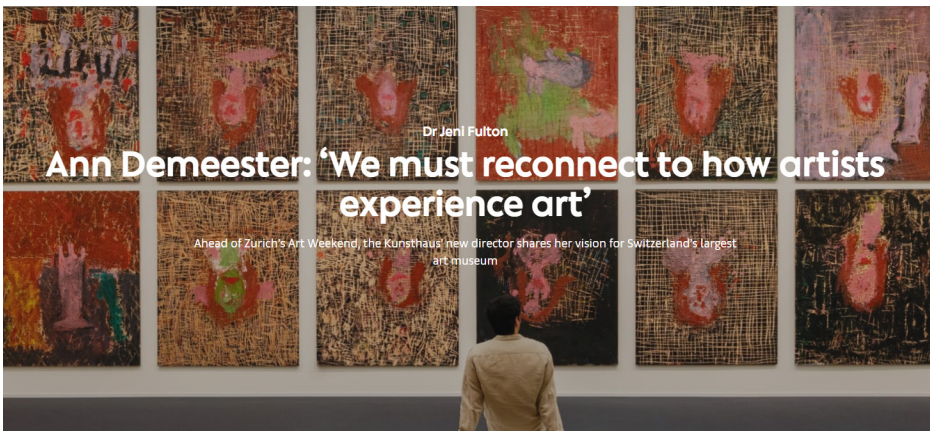


Figure 64: Interview to Ann Demeester about her vision of the Kunsthaus Zurich. (41)

## E3.

## Exhibitions

The case of Emil Bührle's collection is a clear example of how the value of an art collection depends not only on the artwork itself but also on multiple variables that can change its value. An example would be the reduction of the insurance price for Manet's painting 'Sultans' to 24 million Swiss francs for the exhibition at 'Musée Maillol' in Paris in 2016, compared to the insurance price for the exhibition at Kunsthaus Zurich the following year, which was 36 million Swiss francs. In this case, the value of the painting had varied based on the interests of the Bührle Foundation.

"The commodity has "dual nature" as an "object of utility" and a "bearer of value" (Marx, Karl. "The Fetishism of the Commodity and its Secret") (98)

"Symbolic value may be defined as a dual social charge, a charge that is conveyed by specific symbol-bearers but cannot be apprehended in terms of these bearers themselves. It thus stands for a surplus and an assumption of meaning and worth that goes beyond the concrete

object used to refer to it". (Graw, Isabelle. "The Triumphant Progress of Market Success") (92)

This surplus of meaning is what gives symbols their power and influence in society, as they carry abstract concepts, emotions, or cultural significance that cannot be fully grasped by examining the symbols in isolation from the context in which they are used.

Emil Bührle's collection was affected by accusations of obtaining artworks looted by Nazi Germany, in addition to its funding through illegal arms sales.

Emil Bührle's collection was affected by accusations of obtaining artworks looted by Nazi Germany, in addition to its funding through illegal arms sales. But currently, the symbolic value of an artwork is also conditioned by its creator's past.

It is possible to separate the art from the artist?

In the 21st century, with a more widely established feminist consciousness in society, certain artworks have been questioned due to the creator's past, leading to inquiries about whether it is possible to separate the art from the artist, and then questioning if it is necessary to do so. An example could be Dalí or Picasso.

The former is known for his support of the fascist party in Spain to the extent of describing Francisco Franco as ‘the greatest hero of Spain.’ Not only that, but Dalí is also accused of misogyny, physical and psychological abuse, and sexually questionable eccentricities.

Picasso faces similar accusations, with tyrannical and ruthless treatment of some of the women in his life, as well as frequent physical violence or burning them with cigarettes.

Despite the century we are in, after many years of struggle, some media and journalists seem to want to downplay the artists’ acts by questioning the victims’ version.

“He frequently beat Dora Maar unconscious, and several witnesses claimed to have seen the beatings Picasso subjected the photographer and artist to.” - Vanitatis Magazine, “Picasso, beyond genius: misogyny, infidelity, and abuse.” (Magazine Vanitatis, “Picasso, más allá del genio: misoginia, infidelidad y maltrato”) (98)

“If Picasso was such a misogynist, how he could have got on so well with this formidable intellectual and pioneer of gay culture.” (The Guardian, “Was Picasso a misogynist?”) (99)

In Spain, probably due to the nationality of both painters, public awareness of these artists’ reality has led to questioning their art to the point of demanding that museums and galleries displaying their works have exhibits that demonstrate political awareness of their actions.

“Claims of neutrality can ultimately serve to disenfranchise audiences from their civic rights and re-

## sponsibilities” (Raicovich, Laura. ‘Culture Strike: Art and Museums in an Age of Protest’) (89)

Public cultural institutions have the duty to inform society so that it can develop awareness and critical thinking. In the case of museums and galleries, by contextualizing artworks (provenance, author, owner...), the public can understand and form an informed opinion about them.



[www.lavanguardia.com](http://www.lavanguardia.com)

### Estudiantes de arte denuncian en el Museo Picasso de Barcelona la misoginia del pintor

La acción de la artista valenciana María Llopis y de sus alumnas en el Museo Picasso de Barcelona lleva días dando de qué hablar en redes sociales. El grupo se

Fig. 65: Article about the denunciation by art students of Picasso’s misogyny. (42)

## D1.1

## Identity and Power

Museums are in positions of power and need to acknowledge that.

Museums absorb the essence of time and transmit to the following generations who we were, who we are, and who we should be.

They influence what we see and consider as culture. Therefore they shape what we accept as true, as society, ourselves, and 'the other'. (100) Artistic expressions ability to shape identity is much older than museums of course but their institutionalization of art also concentrates this ability - to power.

In the society of that time this power was solely held by few male aristocrats. They decided on who was shown, who was addressed, what was shown and what this should reflect.

Today's society is very diverse and power ratios work very different. Society's diversity though is somewhat not easy to find neither in the audience, power positions nor the collection.

The active implementation of diversity processes begins with a changed self-image that adapts to reality, for example as a migration society. This has long been a fact and is now slowly being reflected in the country's identity.

«Zurich as a city of culture is to be strengthened with an innovative exhibition, event and mediation program, and that the Kunsthaus is to strive for international and national charisma. Also the "Kunstgesellschaft" is required to reflect the diversity of society in terms of gender, age and cultural background both in its program and organization (staff, management, board).»

Resolution, City of Zurich | (101)



On a similar level architecture was and is used as a means of communicating identity. The temple like architecture of the first Moser building represents the relationship between the sublime art and the astonished audience of the respect time. Inside the Moser building appears salon-like, like a spacious living room - the museum was considered a public salon. The Pfister Hall portrays the museum as a machine that produces exhibitions, almost like a convention center. The Müller Building is extremely flexible almost like a train station or supermarket - open, lots of daylight, permeable. The new Chipperfield building now actually embodies a very classic museum idea, quiet, restrained, no architecture that draws attention to itself - a classic idea of the museum as a haven of peace, ideal for art.

The facade of Chipperfield's extension was praised for materializing the vision for Zurich as a city with international appeal, at the same time described as a masculine. Also as very conservative.

In that sense it is ironic that Diversity and Representation are mentioned under the same paragraph in the new subsidy contract between the city of Zurich and the Kunstgesellschaft.



Figure 1



Figure 2

## D2.1

Practice for all

«Museums still focus too much on the eye and the brain - but the experience of the world is also body, is emotions! We should therefore also allow for the subjective. In this sense, the individual collections - Merzbacher, Looser, Bührlé - can be an obstacle or an interesting perspective: What is subjective about these collections? What is not? What does the collection tell us about the time, the *zeitgeist*?»

Ann Demeester | (104)

The Kunsthhaus Zurich's origins in the "Künstlerhaus". This is quite unique, as most museums have their roots in the bourgeoisie, collectors, the aristocracy or the state - here the initiative came from artists. Later Kunsthhaus developed in the same canon as collector museums into a public, educational institution. Scientific criteria were introduced conveyed in linearity, chronology, and causality that are important for art history. This idea of museum is very didactic and is seen as the classic approach to show collections - how Kunsthhaus still does. This attracts a very specific interest group, rather than a wide diverse public.



Figure 43

By contextualizing the art it becomes relevant to more people. On one hand contextualizing is not just stating facts but portraying experiences and emotions. This is a dialog everyone can partake in, breaking with the elitist accusation. On the other hand it is an interdisciplinary process. Studies show that involving non-specialist actors, visitors feel encouraged to express their own view of art, which they otherwise often don't do because of inhibitions, since they are not specialists.

This approach is described as trans-historical. The Kunsthhaus organized a row of theme exhibitions like "time", "care" or "earthbeats" in recent time. These so called "playgrounds" have large lists of trans-disciplinary collaborations, participating artists and themes, that can also be ambiguous and contradictory. (105)



Figure 44

Many contemporary artists and curatorial practices leave the classical exhibition space for many good reasons.

But classic museum spaces also have great qualities of quietness, rest and contemplation. Opening up space to a wider group of interests does not mean abolishing the past.

Ann Demeester describes her ideal as two parallel wings in the museum: «on the one hand, classical exhibition spaces that don't necessarily have to be purely chronological, but can be, and on the

other hand, playgrounds, spaces of experimentation, where artists - not only curators - can show trans-historical connections. The architecture given presents four very different ideas of museum and each is activated in a different way, also the spaces in between. The foyer is too monumental for many. But it's just an empty container that you can activate - playfully or seriously.» (106)

D2.2.1

Inequalities in Funding

The obligation of the Kunsthaus to open to a wider public is its not simply because it is funded by the public. But how the public fundings are distributed within the cultural sector.

«90 percent of the 2.5 billion Swiss francs in state cultural funding are fixed subsidies for cultural institutions, and the proportion is rising.

The hopes of all independent creatives in the country rest on the remaining 10 percent. All the cultural diversity that Switzerland prides itself on comes from this remainder.

The municipal theaters, operas, museums and concert halls produce great art. But the sphere of high culture has little to do with the social diversity of everyday life; high culture plays - to put it bluntly - in a bubble.» (107)

Public criticism that the Kunsthaus only meets the interests of a small audience and missing diversity in artist representation is based primarily on this circumstance. It reminds strongly on the trigger of the Opernhauskrawalle.

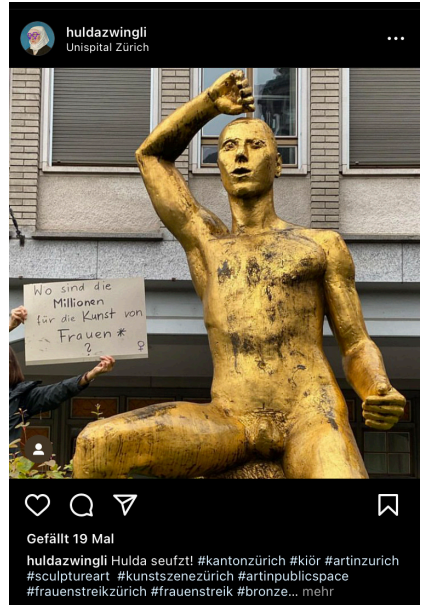


Figure 45

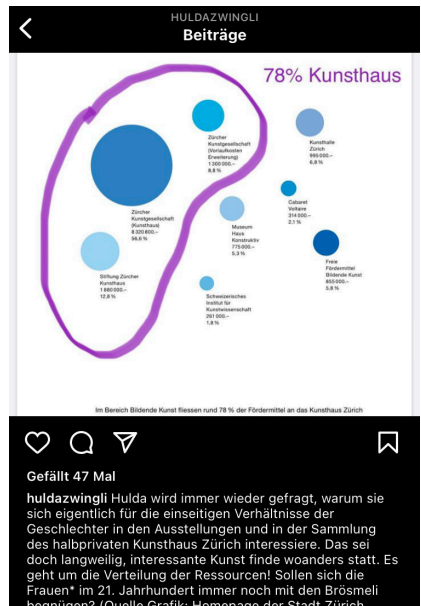


Figure 46

## D2.2.2

### Inequalities in Representation

Activist Group Hulda Zwingli (hz) on Inequalities in Representation in the swiss context in an Interview by Zürcher Studierendenzzeitung (zsz).

zsz Studies show Swiss cultural institutions show enormous inequalities in gender ratios. What does this mean?

hz The swissinfo count came to the conclusion that in the period from 2008 to 2018, only 26 percent of all solo exhibitions in Switzerland were dedicated to female artists. The discrepancy between the museums is enormous: while the gender ratio at the Helmhaus, Haus Konstruktiv, Migrosmuseum and Kunsthalle Basel has been roughly balanced for a few years, there were numerous museums in which no women were exhibited at all.

zsz What about the Kunsthaus Zürich?

hz The Kunsthaus showed just 15 percent women individually from 2008 to 2018, and none at all in 2019, before starting to improve in 2022. (...) After Pipilotti Rist in 2016, it took about four years before Otilie Roederstein was blessedly lifted out of the basement.

zsz Women artists are also under-represented in the collection.

hz Unfortunately, there are very few figures on this. In 2021, the NZZ counted 13 percent women. In the new building, Züritipp counted just 7 percent works by women artists. This is particularly explosive, since the new building was co-financed by the state with 118 million francs.

Now three private collections can be seen in it, which show almost no women artists. Pipilotti Rist alone cannot compensate for this, not even in the mu-

seum's outdoor space, where she stands alone among about ten men.

zsz Could quotas help?

hz Quotas could be used to regulate the use of state funds. Exhibitions, acquisitions, cultural funding and teaching at universities could be more balanced with a quota.

zsz How can queer artists be considered in quotas? Are there already models for this?

hz The system is moving away from the concept of genius to social representation. The new international museum definition explicitly calls for "diversity" and the inclusion of "communities," which should give access to quota demands from various intersectional groups. But there is much need for research and negotiation.

zsz And beyond that, what needs to happen for the art world to come across as more balanced?

hz It's about a general rethinking. How can participation and representation be created?

The quality standards that have been used against unrepresented groups need to be revised. We need more transparency in sponsoring and in the secondary mandates of functionaries. Hulda also considers term limits for certain key positions to be sensible.

## D3.1

## Intersectionality

Public funds for culture are distributed by the state through organizations, one of which is Pro Helvetia that frames the obligation of diversity as a legal one.

«Pro Helvetia's diversity policy bases on the legal position of equal opportunities. Further is diversity a result of inclusion, also defined by law in Switzerland.» (Pro Helvetia 8)

Not arguing why we should, but legally must introduce more diversity, further defines diversity as a result of equal opportunities that seem to not be a given. It also defines diversity as intersectional.

«Cultural practitioners from migrant communities rarely find a position at cultural institutions, and they are also clearly underrepresented in artistic programs and among artists who are awarded grants. This is problematic given that 38% of Switzerland's population have a migration background. Diversity includes representation of different Ages, Social Backgrounds, Nationalities and Sexualities.» (102)

One problem is that there is little systematic data to measure these inequalities; studies have just begun and. Another problem lies even further back. Strategies for collecting data beyond gender inequality have yet to be developed. There are projects by funding organizations implementing diversity in the orga-

nization by workshops where job advertisements are revised and perspectives identified.

## D3.2

## Systematic data collection

There is a paucity of gender-specific data and statistics in many cultural institutions and in the area of financial support for culture. "gender ratio in the cultural sector" is a study by the university of Basel commissioned by ProHelvetia.

Data was collected systematically: performing arts, literature, music, visual arts, 38 cultural institutions and organizations (also festivals), 16 industry and producer associations and 17 professional associations, 828 awards and grants in cantons and at Federal level from 2000 to 2020.

The quantitative data led to three findings:

1. women are under-represented in leadership positions,

2. Female artists and their work have lower visibility and receive awards less often,

3. women earn less than men

- these results make a more comprehensive survey on gender relations in the swiss cultural sector urgent with following recommendations:

(103)

1 Data about incomes, the extent of the gender pay gap

2 Insight into career trajectories and central moments in artistic careers to understand why artists continue or abandon an artistic career.

3 In a related aspect, the issue of compatibility of family and professional life must be investigated.

4 The issue of financial support at various levels requires greater research taking into account the complexity of funding mechanisms and opportunities.

5 Future research must integrate areas of education and universities (accessibility, selection criteria, curricula, teaching staff, number of students and graduates).

### A1.3.1

“The Museum as a Motor for an inclusive society”

The goal is to change museum culture and the self-image of museums in relation to society.

This is not only a task of museum education, it needs changes in the museum as a whole.

Most offers consist of mediation offers, but these are not inclusive, but address different sensory impairments with their own programme, instead of allowing an independent visit. The problem of ten lies in the fact that there are too few barrier-free and diverse access points, as well as appropriately equipped service rooms. People with disabilities live with very different limitations, which manifest themselves differently from person to person. The following tips should also be observed in the museum:

People with mobility impairments (wheelchair, rollator, walking sticks, gait instability) depend on flat, level, non-slip and short paths. Controls, equipment and exhibits should be made accessible to them at normal table height.

People with visual impairments (blindness, partial vision, age-related visual impairments) need tactile guidance, good contrast (including glass panes) and bright, uniform and glare-free lighting. Control elements and orientation aids such as panels and pictograms are tactilely detectable and legible. People with hearing disabilities (deafness, hearing impairment) depend on information that is accessible in writing and in simple language. For birth-deaf people, sign language is a “mother tongue” and German is a foreign language.

People with mental and intellectual disabilities (psychosis, schizophrenia, depression, attention deficit disorder) depend on simple, clear and unambiguous orientation. Protected, quiet and distraction-free places of retreat help with recovery.

Based on the Disability Discrimination Act DDA of 1995 in the UK, the study “Museum and Disability” by the EBGB in Bern describes eight principles for the inclusion of people with disabilities in all areas of a museum. This inclusion should be based on the social model of disability. “This model is one in which disability is acknowledged as resulting from barriers created by society. Such barriers need to be identified and overcome with the help of design for all. Accessibility created in this way is conceived comprehensively, it concludes:

- Physical access (e.g. through structural measures),
- sensory access (e.g. through multi-sensory and multi-media exhibitions, events and services),
- intellectual access (e.g. through consideration of different forms of learning and the use of simple language),
- financial access (e.g. through affordable entrance fees for all, in museum shops and cafeterias),
- Emotional access (e.g. through staff training on attitudes towards people with disabilities),
- Access to decision-making (e.g. through collaboration, cooperation, advisory boards),
- access to information (e.g. through marketing, communication, multimedia advertising),
- and cultural access (e.g. through new collection policies and exhibitions on disability)



If exhibitions succeed in opening up different access points to as many visitors as possible, they not only bring about an inclusion that seems natural, but the visitors also experience the spectrum of different access points during their visit to the museum and use them for themselves, whether they necessarily need them or not, for example by getting to know and feeling the materiality of the objects through tactile objects. This makes all visitors indirectly aware that we deal with the culture of things in different ways, cognitively and sensually, and that this is something enriching for everyone. This refers to the requirement of inclusion, which is not easy to fulfil. We do not include people with disabilities in the 'majority society', but we all see ourselves as a plural society with the claim to let everyone participate in as many things as possible, and understand this as a benefit for ourselves as well as for society. To put it bluntly, one could say that museums are predestined for inclusion. They could even become a motor for an inclusive society.

#### A1.3.1.1

Interview with Eveline Schlüep on accessibility in the Kunsthaus

The art museum is very firmly oriented towards visual perception. Are there guided tours for blind people and how do they work?

Often the people are not completely blind. Mostly they are people with tunnel vision or achromatopsia.

There is no Shema A for how the guided tours work, it depends on the exhibition. In the case of collections, people are sometimes given things to hold, for example in a still life, an orange or atmospheres are described.

On the Kunsthaus website it says you don't have Braille and no audio floor announcements in the lifts?

That has already been adapted. For the new building anyway, and in the Müllerbau there is a lift where artworks are transported at the same time, so that's not the case there yet. Everything is accessible, even for people in wheelchairs, but sometimes access by lift simply means longer and more awkward routes.

Are there offers for people with mental handicaps?

Here, too, you have to be flexible and be able to adapt the programme depending on the situation. If some people are in wheelchairs and others are not, this must be taken into account. It is also always a question, for example with school classes, of working out something in dialogue with the children and giving them the chance to articulate something themselves. Of course, some things are not optimal. The pictures are always hung too high. The average height is assumed to be 1.60 metres. Children and people in wheelchairs don't meet this requirement, but you can't change that.

Are there offers for people with hearing handicaps?

The Kunsthaus is working on a sign language guide.

In order to get offers for handicapped people, you have to contact the museum staff directly. Are these offers not advertised publicly?

You can find all the information on the website. For public programmes, there is usually not enough demand and the

programmes usually have to be tailored to the specific groups. In addition, guided tours are not done 1-1, but mostly in groups. The offers are usually made on request and in cooperation with other organisations, e.g. Insieme or schools.

For large events such as open days, for example, there is someone who translates into sign language, which works well for people with a hearing handicap, but for blind people everything is too hectic and noisy, they actually need more peace and quiet and more private places.

In 2022, there was a program called "Solidarity with People on the Run", in which Zurich museums offered different programmes for families and people on the run free of charge. The Kunsthaus was not one of the museums. Are there opportunities for refugees or other offers that are not advertised on the website?

There is a programme called "Welcome". The programme is a cooperation with a language school that offers German lessons for refugees. Once a week they look at art and talk about it. The request came directly from the language school.

In the programme "Awakened Art Stories", people with dementia go on a journey of discovery in the museum. The pictures are meant to inspire the people to invent creative stories. It is meant to promote social participation and stimulate intellectually.

### A1.3.2

#### Social Codes

Not all target groups see a relevance for themselves in the museum offers. Classism in culture: Who gets access to the museum?

Obvious barriers for visitors are too high

entrance fees, limited opening hours, lack of accessibility on site and difficult accessibility, for example by public transport. But there are also hidden barriers, such as concerns about not being properly dressed for a museum visit, not knowing how to behave in the museum or fears of not being welcome as a target group in the museum.

"A public Museum belongs to the entire Public. If people do not see themselves represented in museums because of their gender, social group or culture - why should they visit museums? The claim that these groups which are "invisible" in museums, should be available to the institutions as an audience is "undemocratic".

(Wiltrude Hackl)

Our society is characterised by classism. In the cultural sphere, too, people are disadvantaged by their social status. Can museums change this?

"The blockbuster exhibition about the street art superstar Banksy!" - was how the exhibition "The Mystery of Banksy - A Genius Mind" was announced, which until recently was on display in a former department stores' next to Hamburg's main railway station. Similar exhibitions have been touring cities all over Europe

and the USA for several years, some of them containing not a single original work. Instead, motifs that Banksy once realised as street art or as an installation are recreated there and presented to the public. However, this does not diminish the success of these offers; the visitors do not mind if the exhibitions do not show originals. The main thing is to see something by Banksy, who is reported on so much in the media. These exhibitions are not counted as "high culture" and the visitors are not considered a "classical cultural audience". This view also has to do with classism.

These Banksy exhibitions fulfil two criteria that the academic art world turns up its nose at when it comes to defining art: on the one hand, Banksy is not recognised as a "real" artist, because street art, especially when combined with media-effective actions, is at best laughed at by many museums and by the old-established feuilleton. On the other hand, many of these exhibitions do not feature originals, which in principle does not make these places exhibitions where "real art" would actually be on display. (Incidentally, this point of criticism also applies to so-called multimedia exhibitions with paintings by Van Gogh or Klimt projected wall-high. Although these are "real" artists, their works are not presented in the original, but serve as the basis for a staging). The academic opinion is that what is being exhibited is neither art nor real. It's really an absurdity that this is called an exhibition, say art critics; it's an absurdity that these places are crowd pullers; and the biggest absurdity is that the people who visit these places are convinced that they are seeing an exhibition by an artist. Just like Banksy, the visitors are also ridiculed. They don't know anything about art, they say. People who know about art don't go to such things,

that's obvious.

The ideal visitor

Many of the visitors to the Banksy shows would indeed perhaps not count museums among their classic audiences. For museums, this can lead to a central question: What do these so-called exhibitions do differently that they attract audiences that stay away from classical museums? In this context, however, it is first important to answer the question: Do we want this kind of audience in the museum at all?

Even if some museums keep emphasising that they would like to reach a "broad audience" and develop "new target groups", for some there is the ideal visitor: educated, asks no questions, behaves quietly in the museum rooms, dresses smartly for the pleasant impression of the room, financially strong enough to leave good money in the shop and the café. But what happens when the audience does not meet these criteria? What happens when young people come who are dressed in alternative clothes and who talk loudly?

What if families come with noisy children who consume drinks and snacks brought from home in the rooms? What if this audience has many questions that are directed at the supervisory staff? What if they are questions that would make museum connoisseurs roll their eyes and groan? What kind of question is that, you know that!

Often museums don't have to ask themselves this question about how to deal with non-ideal visitors, because they don't come anyway. Because people are not interested in the topics in the museums - but also because they suspect that they might not feel comfortable because they do not belong to the museums' "actual target group". Everyone knows that museums are places where a certain audience spends time. And everyone can also answer for themselves whether they can count themselves among this audience or not. To understand this, one should study classicism.

#### Classism in culture

Classism is the discrimination of people based on their presumed or real social status. Social participation of certain groups is hindered as a result. This is also the subject of Ilija Matusko's article "By the Rules of Art", which appeared in the taz in the spring. Matusko emphasises here that self-evident movement in the cultural sphere is bound to codes that have been gradually taught, by the family, by the environment, in short: by the milieu in which one moves.

One has to admit that every class has its codes. Those who grow up in an academic milieu are confronted with different codes than those in a working-class milieu or in an environment characterised by unemployment. Belonging to a class is decisive for whether one has been made familiar with the codes necessary for movement in the cultural sphere. Someone who comes from an academic milieu, for example, will generally not know anyone who has never been to a museum. But those who grew up in a working-class milieu or in an unemployed environment will

certainly know people who have never visited a museum in their lives - at least not outside of school lessons, if this was offered there. These people would never think of going to a museum in their free time. And if they did, they are confronted with questions like: What do you wear in the museum? Are there special rules of behaviour in the museum? Those who come from an academic milieu will find these questions completely absurd. However, some working-class children or people from an unemployed background who are now in the cultural field and are therefore considered "knowledgeable" are guaranteed to have been asked this question by someone in their environment.

Matusko reports in the taz article that due to his family background he lacks cultural knowledge, education, access to so-called high culture: "Today, when I stand in front of a painting that is worth a lot, usually nothing happens. I might as well stare at a wall. In a way, that would even be more pleasant, because walls don't create shame," the author specifies. It is important to note that the cultural sector is not necessarily about financial strength, certainly not if you are employed here. People who work in the cultural sector are usually not among the high earners. Often the working conditions are precarious. In his text, Matusko focuses on artists who have mastered the rules of art, who cultivate networks, who are able to move in the field of culture. He points out that the quality of artistic work alone would not determine success. If you want to be successful, you have to prove that you have mastered the codes of the art world.

There are parallels from the art world mentioned above to the museum sector. Here, too, employment conditions are sometimes precarious. But that doesn't matter, because as long as you are familiar with the relevant codes of the museum world, as long as you can benefit from the networks of your environment, you belong. If you can use a network, you can get internships, traineeships and jobs. If you also have the necessary financial background, you can afford that the internships are unpaid, that the traineeship is at minimum wage and that the position afterwards is only part-time. When Matusko writes in relation to art: "It is still the children from the well-off milieus who take up the brush or the pencil at an early age and are encouraged to do so", one could write in relation to the museum sector: It is still the children from the well-off milieus who are taken to exhibitions at an early age and who get to know the museum as a natural place to spend their leisure time - and also as a possible sector for a professional career.

For some years now, more and more people from a working-class background or from a family environment in which unemployment is a part of life have been able to gain a foothold in the museum sector. But there are still very few of them - too few. Most of them lack the cultural capital to enter the museum sector after graduation. They then turn their backs on the sector, despite having studied in the field, to work in another area where there is less competition for a handful of jobs and where relationships and networks play a lesser role. Many also simply lack the financial capital to be able to afford unpaid internships during their studies, low-paid traineeships or temporary part-time positions later on. It would be necessary to have signifi-

cantly more people working in the museum sector who can understand what it is like to have to learn the codes of high culture themselves, who understand the fear of contact with museums because they have experienced it themselves, and who know people from their personal environment who have never been to a cultural institution in their lives. Only then can museums really open up to a broader public. Because even to understand non-visitors, you have to master certain codes. And these, in turn, people from the academic milieu have never learned.

### A1.3.3

#### Non-visitors

Most museums are grappling with how they can better reach visitors and keep them interested in the long term. Visitor research is an important tool for answering this question. In order to focus more on visitors and to deal with their needs and perspectives, the German Museums Association has published the guideline "Hauptsache Publikum! Visitor Research for Museum Practice". This publication was the forerunner of the nationwide Netzwerk Besucherforschung e.V., which was founded at the end of August 2022. The aim of the network is to strengthen visitor and audience research in museums, to bring visitor research to a broad, scientifically based application and to promote knowledge transfer between museums, research institutions and universities. An important aspect here should also be research on non-visitors.

The study “Le public des musées en 2020”, which was presented by the Ministry of Culture of Luxembourg in July 2022, dealt with this group of visitors, among others. Around 2,000 Luxembourg residents took part in the survey on national museum practice via an online form. A distinction was made between people with EU nationality and people with Luxembourg nationality and Portuguese (the largest foreign population group in Luxembourg). In the first group, 74% were museum visitors, in the second group it was 58% and of the third group, only 43% visited exhibition houses in the country. Not surprisingly, museum-goers are mainly people who themselves or their parents have at least a university degree.

The study shows that social barriers are also responsible for the fact that more people do not visit exhibitions in Luxembourg. 73 % of the respondents who do not go to museums gave as a reason that they generally never visit museums. Other reasons given by non-visitors were too little knowledge about what is on offer, too little time or the feeling that museums are not for them. Too high an entrance fee was hardly ever mentioned as a reason. Incidentally, 32% of all people in the non-visitor group said that nothing could persuade them to visit a museum in general.

So when museums think about how they can attract a wide range of people to visit, it must always be taken into account that you will never reach everyone, as some will simply not be interested. So not every non-visitor can be converted into a museum visitor.

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#### A1.1.4

##### Visitors

(Keystone-SDA) According to a study published on Tuesday, the majority of Swiss people are now cultural eclectics, followed by inactives and high culture fans.

While the culturally inactive still dominated in the 1970s, eclectics (40 per cent) are now the largest group, the authors of the study, which analysed the period from 1976 to 2019, wrote in a press release. The proportion of high culture

culture fans has also increased.

The study looked at twelve cultural activities, six of which fit the high culture model (e.g. going to the theatre, concerts or museums) and six of which fit the popular culture model (e.g.

television, radio listening or sporting events). The division of the Swiss population into inactive, cultural eclectics and high culture fans was based on the amount and type of cultural consumption.

The former “hardly participate in culture at all, with the exception of television and radio”, the latter “mix very different cultural activities such as rock concerts and art museums”, while the latter “mainly engage in high culture and do so particularly intensively”, according to the description.

Twice as many fans of high culture

The proportion of the culturally inactive, which made up the majority of the population in 1976, has declined and accounted for only one-third of the Swiss in 2019. Eclectics have risen from less than 30 to 40 per cent, while the proportion of high culture fans has climbed from 12 to almost 30 per cent, the study details.

Although the level of education influences cultural engagement, as the researchers found (the higher the former, the more important the latter), this does not apply to high culture activities: “These are now more dependent on age and have increasingly become the domain of older groups,” they write.

### A1.2.1

#### The City and the Public Space

The public sphere of society and the built public space were inseparably linked in Attic urban society, the so-called “polis”, by the “agora”, the central meeting place. The agora was the structural-spatial ex-

pression of an urban culture in which direct human encounter (“face-to-face” contacts) was the predominant form of communication (the technical possibilities in the form of means of communication only developed in the course of history), and it - the agora - was the centre of social, cultural and economic life, it served as a political and legal meeting place, it fulfilled the functions of a market place and it was the cultic centre of the polis community. The people’s assembly, which took place in public and in the open air, was the core institution of living democracy. The public space with its abundance of functions formed the unifying built and social element of ancient urban society in many respects. In modern times, the public sphere is shifting or expanding to indoor spaces. With the exception of demonstrations, political life and the administration of justice no longer take place in public squares, but retreat to town halls and courthouses. Marketplaces have largely disappeared - relicts are still present here and there in the form of weekly markets and fairs, but they have become rare and even fairs are hardly ever found in central locations in the city (the special case of Messe Basel).

The markets with their economic and social / communicative functions have also largely retreated indoors and - due to access restrictions (private shopping centres / virtual worlds: stock exchange, companies) - have even become unusable or inaccessible for parts of the public.

But despite the restrictions that public spaces have had to accept over the centuries and especially in the course of recent history, today - in the age of new information and communication technologies - we are experiencing this renaissance of public spaces, as if people were becoming more aware of their

physicality the more dispensable physical presence seems to be. The devaluation of public spaces that was feared a few years ago has not taken place in the course of this development, on the contrary. They are still - and even more than a few years ago - centres of social and cultural life and an expression of European urban culture, even if they have largely lost the supporting political dimension of the ancient city and the forms of co-existence and the framework conditions for use and appropriation have changed. The public spaces in the city/city centre and in the city quarter differ from each other in the density and intensity of their use, but not in principle:

- In its centre, the city is a stage for everyone, it serves the representation of the different population groups, but it is also

a place of encounter with the stranger, transients, gestures, tourists.

- In the neighbourhoods, the city is above all a place of lived neighbourliness, a space for retreat, a home, and serves as a representation of residents and tradespeople or employees.

In this double polarity, public spaces are the expression of an urban principle, the principle of so-called "incomplete integration", a specific polarity between the public and the private, which sociologically distinguishes the city from the village and establishes urbanity.

The integration of the urban population takes place:

- in the centres: through a sense of belonging that is not based on complete acquaintance and familiarity, but on identity with the city, which offers one work,

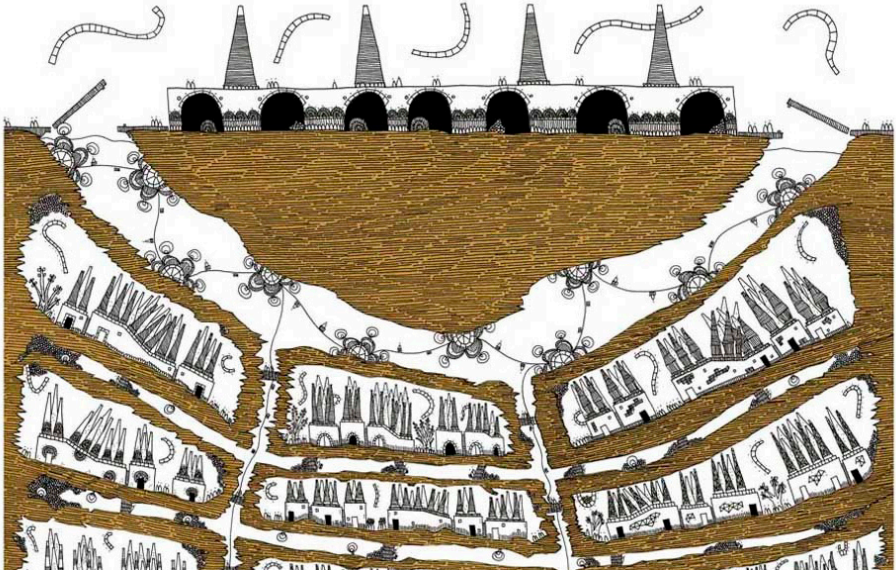


Figure 47 The hidden city, Karina Puente



food and lodging and also has a specific image with its qualities;

- in the neighbourhoods: through acquaintance and familiarity, through manageability and, in the best case, lived community (see also vicus, village).

In addition to all the facets of cities as built spaces and forms of life that have become stone, this aspect of invisible cities (cf. Italo Calvino) is also of central importance. What are the memories that people bring with them, what are the backgrounds that make up happiness and unhappiness, satisfaction or dissatisfaction for them? This does not only have to do with the city, but the city as a living space is the background on which experience values and emotional values are based and into which they are inscribed, with which they are also associated throughout their lives.

“I too have come up with the model of a city from which I derive all the others,” Marco replied.

“It is a city that consists only of exceptions, exclusions, contradictions, absurdities. If such a city is the most improbable thing that exists, then if the abnormal elements are reduced in number, the probabilities that the city really exists increase.



Figure 48 The hidden city, Karina Puente

In my model, therefore, I need only subtract exceptions and then, regardless of the order in which I proceed, I have before me one of the cities that exist, albeit always as an exceptional phenomenon. But I cannot push my undertaking beyond a certain limit: I would obtain cities too probable to be true.”

(Calvino 1977, p. 80)

## A1.2.2

### The Foyer and the Public Space

If we assume that the city, or public space, is increasingly being moved inside and that the building thus becomes the object of identification, the foyer is the neighbourhood and thus a place of acquaintance and trust, through manageability and community.

Those responsible in the museums are perhaps too little aware that the exclusion of certain groups of visitors can already begin with a specific aesthetic language of form and atmosphere of the entrance area.

and atmosphere of the entrance area. If we really want to be serious about making culture accessible to all, then we need foyers, to put it bluntly. This aspect should be considered even before

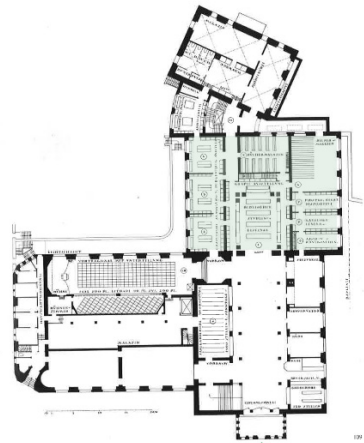
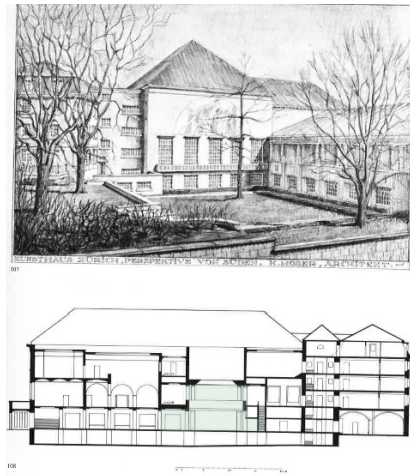


Figure 49 Moser Library, 1942

discussing all conceivable exhibition design perspectives, because if we do not succeed in opening up the museum as a public place to as many people as possible already in the area of the foyer, then even elaborate measures in the exhibitions themselves will be of little help or at least be burdened with a mortgage. Often the rooms are kept white or at least monochrome, this is supposed to contribute to a certain neutrality, the architecture thus often underlines the quasisacral character that museums developed in the age of enlightenment as well as through the almost religious exaltation of art in the 19th century.

In this context, it should be pointed out what an important role museums could play in the present, modern, open and plural differentiating society. Are they not among the few public places where

all parts of society could meet in direct, cross-class interactions and situations and thereby engage with history, art and culture?

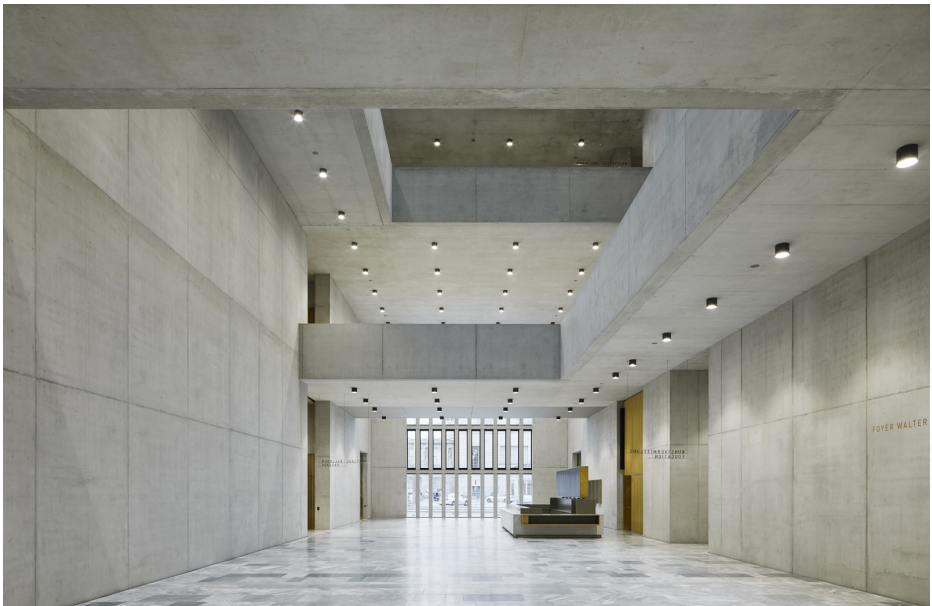


Figure 50 Foyer, Cosentino

## A1.3

The Museum and its History as an Institution

Precis des Lecons 1802-09, Durands competition entry for the Academie d'Architecture s design for a museum.

Its a large Square with a greek cross and the four arms issuing from a central pantheon rotunda. This is the assembly Hall. The straight halls are one each for the three arts and in assition one for exhibitions. All the ranges are of nave and aisles, with semicular windows high up to give the naves good lightning. The precise purposes es of the rooms are not revealed. What look like cabinets may have to be explained as studios. The text for the museum also says:

In large cities there may be several mu-

seums which some should show the rarest products of nature, others the principal works of art. In less important towns one museum can serve these different purposes. To save money one might even combine the library with it. The museum, Durand, continues, is like the library "a public trasure house" but the difference between them is that the library serves exclusively one objective, where the museum must display works of different kinds. Thus there must for instance be several entrances.

The Glyptothek in Munich which was built and paid for by the Crown prince of Bavaria was intended to be for the Bavarian People. 1806 Bavaria became a kingdom. When Ludwig was still crown prince he had said that he intended to make of munich a city which would be

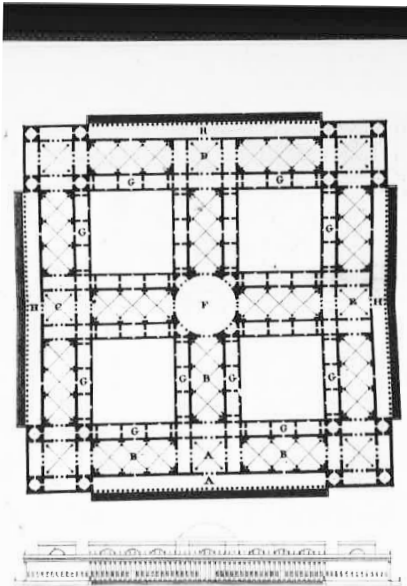


Fig. 51 Design for a Museum, Durand

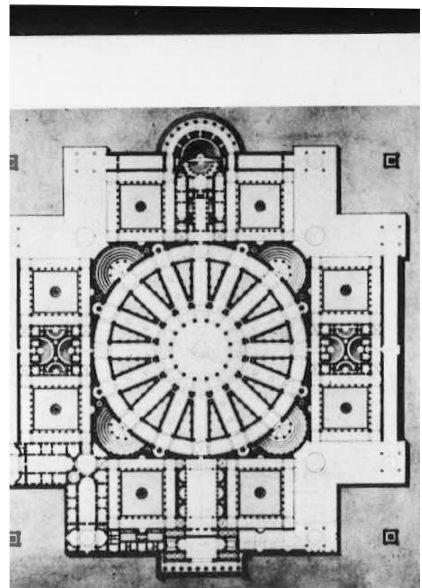


Fig. 52 Design for a museum, Besan

such an honor to Germany that no traveller would leave Germany without having seen Munich.

In 1808-11 Karl von Fischer was asked to make a general plan for the city. The museum should be built by the best architects. A building suitable for the display of works of sculptures. The Building should be equipped for festivities at night and concerts. I.e kitchen and confectionary department ought to be provided. The museum was not yet far away from the palace.

Johann Martin Wagner was asked by Ludwig in 1815 for his ideas on a museum of ancient sculpture. Wagner's two memoranda (the second of January 1816) suggest only one large room for the sculpture of Aegina - the rest entirely small rooms, each for three or four pieces, arranged icono-graphically with light coming only from the north. The architectural mood inside ought to be modest "any ornament, anything gay in colour and glittering does damage to works of ideal art". No floor patterns; greyish-yellowish walls. The philosophy behind all this Wagner formulated thus: "If you visit a collection of ancient sculpture you go because of the ancient sculpture." And more generally: "One recognizes the merit and talent of an architect by the strict coincidence of a building with its function", and "It is my principle to prefer utility to beauty in case the two cannot be united." He goes even further and writes that the "polished marble walls and floors are an attraction only for the common rabble" (den gemeinen Pöbel). Klenze hit back: as for north light exclusively, "a museum is not a place for artists' training, an "akade-mischer Kunstzwinger", but a place in which to show a number of treasures of art to all kinds of visitors in a manner to be worthy of the objects

and to create pleasure in them.' Wagner insisted yet more savagely: 'A museum is no bath-house.' But Ludwig agreed with Klenze: he also wished 'a grandiose architectural effect of whole parts of the building. And so the Glyptothek (the name was invented by the Court Librarian Lichtenhaler) was built. Gallery rooms were arranged chronologically, not as Wagner wanted typologically. From the Egypt room to the roman room and one for each painters room.

Discussion for Munich were also held in Berlin for the Altes Museum. It was suggested to build up one great collection out of all the scattered Antiques in his possessions. The building of the museum was postponed but 1798 Hirt should already work out a plan. Hirt states "Works of art should not be kept in palaces but in public museums.

" May I be permitted to say that it is below the dignity of an ancient monument to be displayed as an ornament. The rare remains which we possess are a heritage for the whole of mankind... Only by making them public and uniting them in display can they become they become the object of true study and every result obtained from this is a new gain for the common good of mankind". For Hirt the works of antiquity are

**"The pattern for future times and the study of history of modern art".**

Modern art is always extremely interesting. As for painting, since no Antique painting survives, "the schools of the fifteenth and sixteenth centuries remains the precepts." "Genuine art can only thrive where one has patterns, and they ought

to be arranged in beautiful order, and [be] easily and daily accessible to all.' Concerning the plan, the building ought to be detached, oblong, with an inner courtyard and many small rooms, i.e. not monumental but as useful as possible cf. Martin Wagner. The arrangement would be with the purpose of 'representing the history of art', including both the 'approach to perfection' and the decline.

In the 1980ties the museum didn't just home paintings and sculptures. There were now museums of applied arts and decorative arts as well. The question whether the arts should be shown together and whether rooms should have the character of the period of their exhibits need not detain us here. In the end neutral display won as we see presently. It was not only about high arts anymore, now museums for all kinds of collections were built.

Another great collection was the one of Hans Sloane. He collected coins, paintings, drawings and curiosities. When he died he wanted the whole nation to have it so that it would be seen by all persons desirous of seeing. This was the start of the British museum. It was a museum with a library. Vardy built the museum with the tradition of Kents plans for public buildings.

For the 20th century it is by far the most memorable fact is the growth of private American collections becoming public by will or grant. Surveying now the result of so much collecting, one can say that whenever anything in the art world has become specially desirable in the last hundred years it has almost automatically aroused American ambitions to be in on it. This was true of Greco, of Rem-

brandt, of Vermeer (for reasons of rarity), and then of the School of Barbizon, followed by the French Impressionists and the first Post-Impressionists, i.e. Cézanne, Gauguin and van Gogh. But we are more interested in buildings than in holdings, and so many have been built, especially after the Second World War, that any selecting must be personal. In fact no new principles have turned up, except that the ideal of the museum as a monument in its own right has been replaced by the ideal of the museum as the perfect place to show, enjoy and study works of art (or of history or of science). Not that this is now universally recognized. For instance there is the Museum recent American vogue to make museums windowless. The arguments are that electric light is calculable and even, whereas daylight is not. Also insurance is supposed to cost more if there are windows. The argument on the other side is that fluctuation of light is a good thing resulting in longer life for the works of painting and sculpture. Of all the new American museums, the most sensational is Frank Lloyd Wright's Guggenheim in New York designed in 1943 and built in 1956-59. Sensational it surely is, but it is also about everything a museum should not be. It is a monument, after all, and the spiral ramp which one is forced to descend makes any cross moves impossible, and cross moves at will are the spice of museum visits, what else needs saying by way of criticism of new museums? Display can be handled by architects so cleverly that one's attention to it makes one forget to look at the objects displayed.



Figure 53 Rome, Galleria Valenti Gonzaga, G.P. Pannini

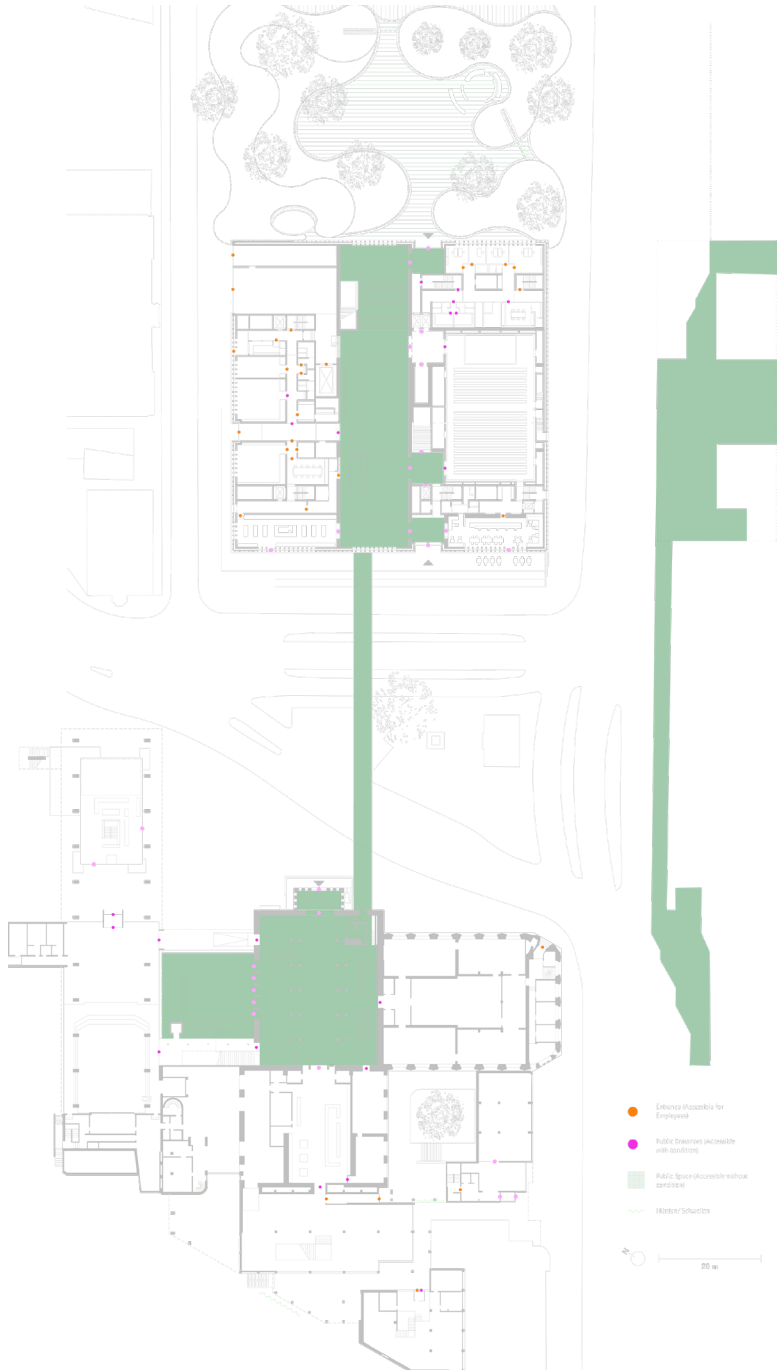


Figure 54 Visible Borders





Figure 55 Visible Borders



Figure 56 Obstacles



Figure 57 Obstacles



Figure 58 Znacht



Figure 59 Zmorge



Figure 60 Zmittag



Figure 61 Zigi



Figure 62 Zntini



Figure 63 South



Figure 65 North



Figure 64 East

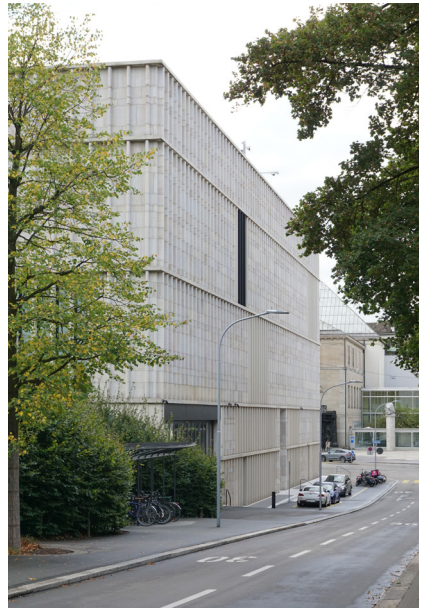


Figure 66 West



Figure 67 Eye Reference



Figure 68 South to North



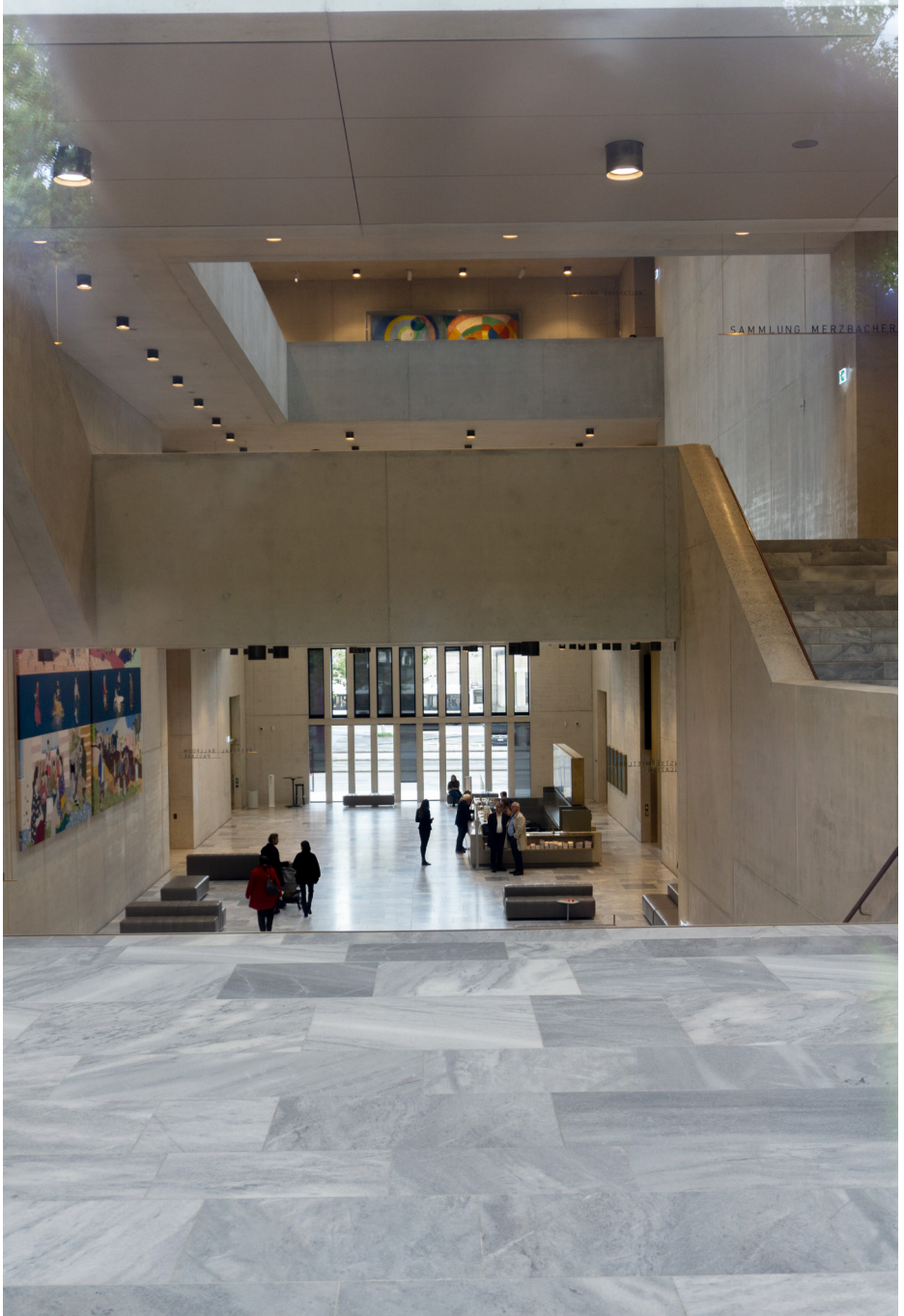


Figure 69 North to South



Figure 70 Zürich



Figure 71 Zürich



Figure 72 Zürich



Figure 73 Zürich



Figure 74 Zürich



Figure 75 Zürich



Figure 76 Zürich



Figure 77 Zürich



Abbildung 78 Moser

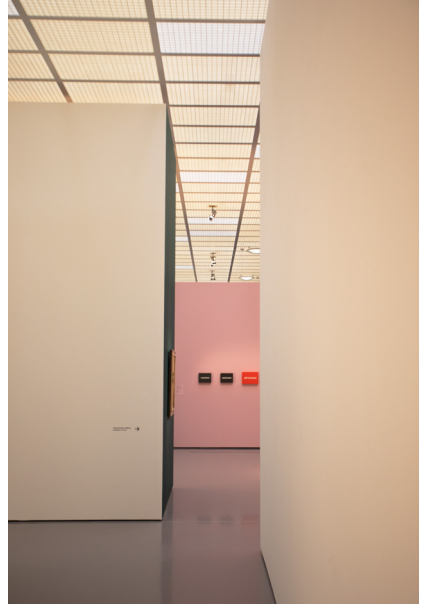


Abbildung 79 Pfister



Abbildung 80 Müller

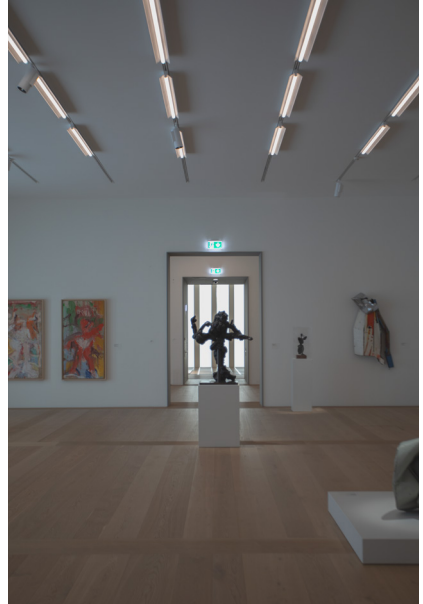


Abbildung 81 Chipperfield



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- (28) Paul Cézanne, The Boy in the Red Vest , 1888-1890. Stolen at the Bührle - collection in 2008
- (29) Presentation model for the Kunsthaus extension by Chipperfield Architects, titled “AGAIA”
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