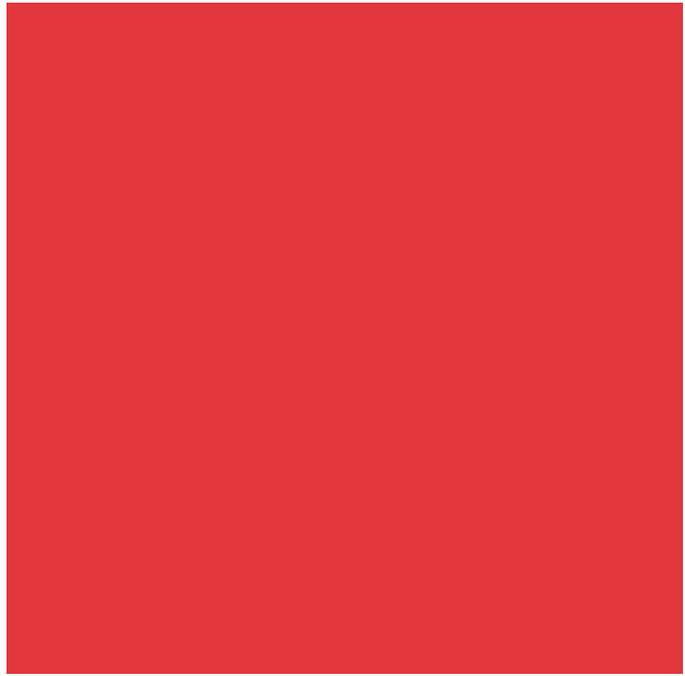


I



Zürich

haus

konstruktiv

Constructivist Art in the Heart of Zurich.

**Because nothing
is more concrete,
more real than
a line, a color,
a surface.**

Theo van Doesburg, 1930

— Foreword

In this brochure, we are pleased to present Museum Haus Konstruktiv to you in more detail. We invite you to read it, so that you can delve into all the key aspects of the museum.

Museum Haus Konstruktiv is the leading institution for constructivist, concrete, and conceptual art in Switzerland, and is highly regarded internationally.

This art form, characterized by the accomplishments of the Zurich Concretists surrounding Max Bill, Richard Paul Lohse, Camille Graeser, and Verena Loewensberg from the 1930s to 1950s, is now so essential to the landscape of modernism, that it is no longer possible to imagine this landscape without it.

We have made it our task to keep this art-historical heritage alive and to link it to contemporary art. One of our objectives is to demonstrate the interfaces that connect the legacy of constructivist-concrete art with the international art scene – and the past with the present.

We are delighted that you have shown an interest in this important Swiss cultural heritage and we thank you for your valuable support of Museum Haus Konstruktiv.

Andreas Durisch
President of the Foundation
for Constructivist,
Concrete, and Conceptual Art

Sabine Schaschl
Director of Museum Haus Konstruktiv



1 Sabine Schaschl and Andreas Durisch

— Supporting institution and focus of content

Museum Haus Konstruktiv is one of the leading museums in Switzerland. Its supporting institution is the Foundation for Constructivist, Concrete, and Conceptual Art.

This foundation was established on December 18th, 1986, by dedicated individuals from the milieu surrounding the Zurich constructivist-concrete art movement, with the objective of providing an appropriate platform for this movement and of helping to convey its pioneering ideas.

The core group of internationally networked Zurich Concretists included **Max Bill** (1908–1994), **Richard Paul Lohse** (1902–1988), **Camille Graeser** (1892–1980), and **Verena Loewensberg** (1912–1986). Their art-historical legacy and the stimuli of intellectually akin conceptual art constitute the main emphasis of the content of our exhibitions and our mediation work.

The focus is on critical incorporation, preservation, and presentation of historical positions, as well as on demonstrating their continuing impact in the present day.

Alongside the dada movement, constructivist-concrete art from Zurich is held in high esteem as a milestone in art history – far beyond the borders of Switzerland.



2 Max Bill, «Pavillon-Skulptur», 1983, Bahnhofstrasse in Zurich. © 2015, ProLitteris, Zurich

— Building and location

In spring 2001, Museum Haus Konstruktiv moved from the Seefeld district to the city center.

The historically unique ewz-Unterwerk Selnau building, which served as a substation for around a hundred years, providing the city with electricity until it was shut down in 1998, is the ideal place for our museum. Remodeled between 1929 and 1932 by renowned architect Hermann Herter, who was the City Architect at the time, this structure is now a protected historic monument.

It is one of the most impressive examples of New Objectivity and among the most attractive pieces of industrial architecture in the heart of Zurich. Converted according to plans by the architects Roger Diener of Basel and Meier + Steinauer of Zurich, it now presents itself as a modern museum, lent a certain charm by its past as an industrial building.

Five floors and 1,200 square meters of exhibition space provide room for spectacular art presentations.





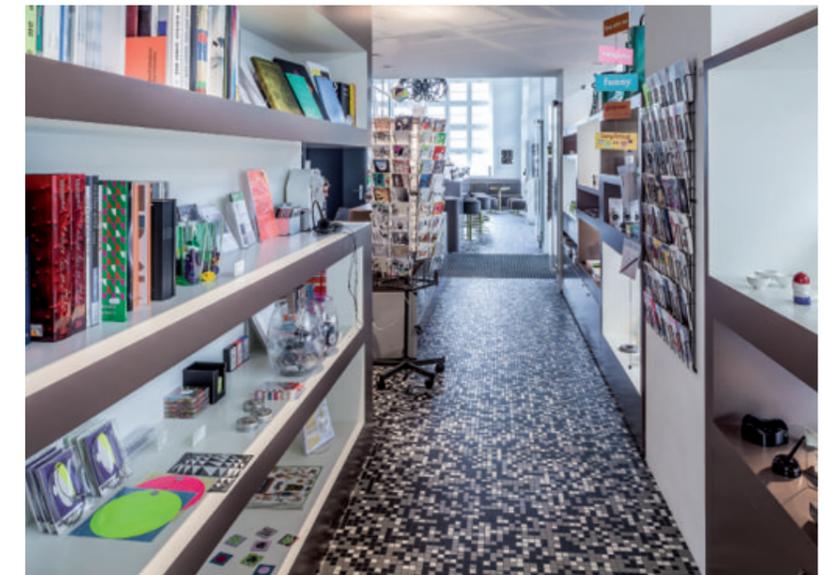
4 Café Museum Haus Konstruktiv with wall paintings by Claudia Comte, 2014

— Café and shop

A modern café, conceived by Zurich architects Fuhrmann/Hächler, was added to the museum in 2007.

Together with the wall painting **“Easy Heavy III”** (2013) specially realized for this location in 2014, and the **“Eye to Eye”** (2013) series of paintings by artist Claudia Comte of Lausanne (b. 1983), this produced a place to linger, inviting visitors to enjoy lunch or refreshments, to read, or to work online (free WiFi).

The museum shop not only offers the publications that accompany our exhibitions, but also a carefully selected assortment of books, gifts, and limited editions.



6 View into the museum shop



5 Summer café in the courtyard

— Exhibitions

Six to nine temporary exhibitions a year, consistently conceived according to clear programmatic perspectives, make Museum Haus Konstruktiv unique within the cultural landscape. Oriented toward demonstrating the links that connect the pioneers of constructivist-concrete and conceptual art with international contemporary art, these exhibitions bring renowned positions, new positions, and rediscovered historical positions into a dialog with contemporary artists' approaches today.

The art-historical background comprises Russian constructivism and the constructivist-concrete stimuli of 1920s and 1930s Western Europe, including the Bauhaus, but also kinetic art, op art and 1960s American minimal art, as well as 1960s conceptual art, which arose from the tendency toward reduction that all of the above have in common.

Our exhibitions are essentially about the continuation of this legacy into the present and, at the same time, about how contemporary art concepts are reflected in historical predecessors.

This dialog usually takes place in two to three parallel solo or group exhibitions, in which the intellectual or formal connections and differences between generations of artists become evident.





8 Akihisa Hirata, «Häm», 2014. Installation view, 2014

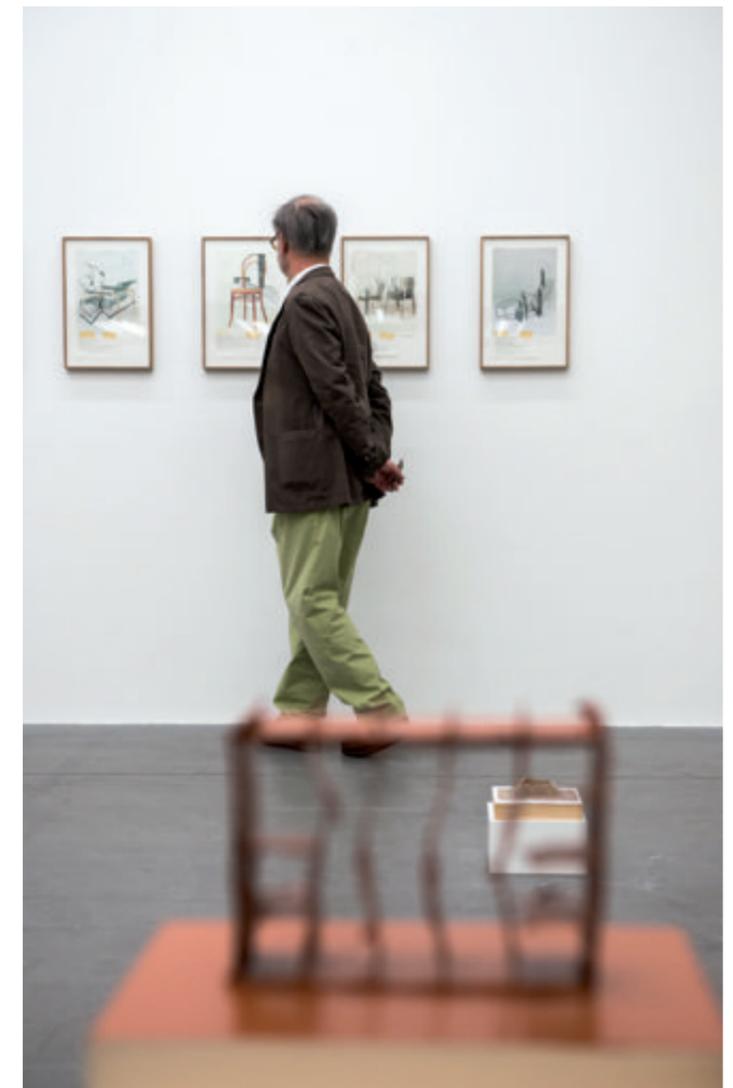


10 William Kentridge, «I am not me, the horse is not mine», 2008. Installation view



9 Yayoi Kusama, «Love is calling», 2013. Installation view, 2014

— **Constructivist
Art in the
Heart of Zurich.**



11 Carlos Bunga, exhibition view, 2015

— Collection

Museum Haus Konstruktiv's collection has grown constantly since the founding year 1986 and currently comprises around 800 works from the 20th and 21st centuries.

Oriented toward the art-historical legacy of constructivist-concrete and conceptual art, the main emphasis of our collection is on paintings, prints, and sculptures from the milieu and wake of the Zurich Concretists Max Bill, Richard Paul Lohse, Camille Graeser, and Verena Loewensberg.

Thanks to generous donations from artists, their heirs, and private collectors, a major core inventory of historical and contemporary art has been established, reflecting the specific focus of the museum.

Individual outstanding works have been added to the collection with the aid of foundations that facilitate the maintenance and development of collections. An additional objective of our collection activity is to fill historical gaps on the basis of bequests, donations, and support from foundations.

Contemporary artworks pertaining to our context are purchased via the **"Concrete Fund Club"**, a patronage group that was set up in 2010.



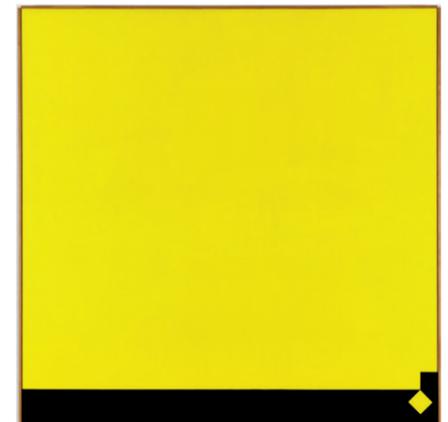
12 Max Bill, «Einheit aus Kugel und endloser Spirale», 1978–83. © 2015, ProLitteris, Zurich



13 Verena Loewensberg, «Ohne Titel», 1963



14 Richard Paul Lohse, «Zwei Bewegungen um eine Achse», 1952/69. © 2015, ProLitteris, Zurich



15 Camille Graeser, «Gelb-Schwarz-Volumen 11:1», 1961/77. Permanent loan. © 2015, ProLitteris, Zurich

— Rockefeller Dining Room

One of the centerpieces of Museum Haus Konstruktiv's collection is Fritz Glarner's "Rockefeller Dining Room" from 1963/64.

Commissioned by Nelson A. Rockefeller and his wife, Glarner designed individual large-format oil paintings on canvas, which combined to cover the wall and ceiling surfaces of the Rockefellers' dining room in their apartment at 30 Rockefeller Plaza.

Glarner conceived a walk-through painting based on his "relational painting" concept, thus creating a shining example of modernist interior design. Complex relationships between colors, interactions between forms, and relations between form and color were foremost in this artist's conceptual ideas.

After the death of Nelson Rockefeller, the "Rockefeller Dining Room" was to be sold as separate pieces. In the 1980s, the Paul Büchi Foundation, Frauenfeld, purchased the work in its entirety for Museum Haus Konstruktiv, which has presented this extraordinary work permanently on the fourth floor ever since.



— Art mediation

Museum Haus Konstruktiv offers a multifaceted mediation program for adults, youths, and children. On average, what we offer attracts 6,000 art enthusiasts each year, who not only like to attend public guided tours and artist talks, but also special events such as themed presentations, panel discussions, or concerts.

Our museum-based educational program ranges from interdisciplinary vacation workshops to school and kindergarten packages, through to the popular and very successfully launched Sunday studios for the littlest ones.

Alongside the regular events, Museum Haus Konstruktiv has also set up the children's cultural academy KKAZ with support from the City of Zurich. This multidisciplinary mediation project enables children and youths to gain unique insights into various cultural institutions in Zurich on eight afternoons.



18 Artist Talk with Tobias Putrih



19 SonntagsAtelier with Ladina Gerber



20 Special guided tour with Sabine Schaschl

— Library

The museum's top floor offers two attractions: the unique exposed metal structure from the 1940s, and our equally impressive reference library – with literature providing an overview of constructivist, concrete, and conceptual art, with exhibition catalogs pertaining to solo and group projects, with numerous monographs on artists, and with reference works on art history.

Here, art enthusiasts and academics find both an inspiring setting and the necessary tranquility for focused reading.



21 Library on the top floor of the museum



22 Adrián Villar Rojas, winner of Zurich Art Prize 2013. Exhibition view, 2013

— Exhibition partners/ institutional partners

As an exhibition partner, you have the opportunity to develop individually tailored forms of cooperation with the museum's directorship and the sponsoring department. You can benefit from the museum's special services and, together with us, you can organize events that meet your needs.

We offer various cooperation models:

Exhibition partners:

Main sponsors upon consultation

Sponsors upon consultation

Institutional partners:

Patronage from CHF 100,000.-

Museum Haus Konstruktiv secures one third of its financing from self-generated earnings (membership fees, admission fees, and revenue from the shop and café), one third from public funding (City of Zurich and Canton of Zurich), and one third from contributions to exhibitions, which have to be acquired on an ongoing basis.

Systematic combination of public subsidies, payments from sponsors, private support, and foundation contributions is the only means by which we can guarantee the quality of the program, as well as the preservation and maintenance of the collection. We would be happy to inform you about the various possible forms of cooperation in a personal interview.

By contributing as a sponsor, you also make an active and socially valuable contribution to Zurich as a city of culture with an international presence.

— Contact

Museum Haus Konstruktiv
Selnaustrasse 25
8001 Zurich

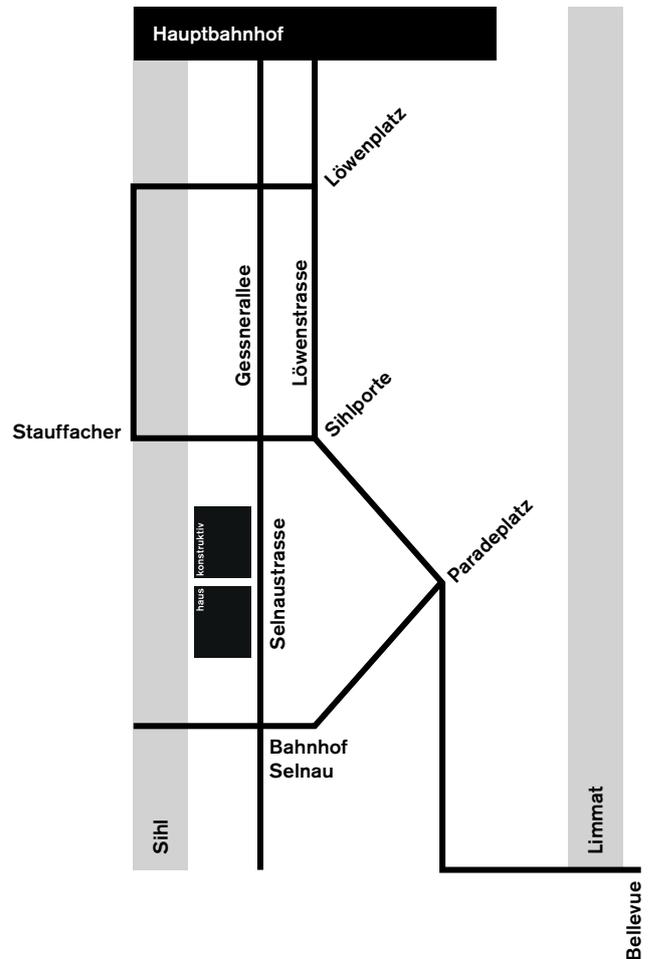
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Find us on Facebook

— Opening hours

Tue and Thu to Sun 11 am to 5 pm
Wed 11 am to 8 pm
Mon closed

The museum is always closed during
conversion phases between exhibitions.
More at www.hauskonstruktiv.ch



— Public transport

Tram 8 or SZU S4/S10 to Bahnhof Selnau;
or Tram 2/3/9/14 to Stauffacher

— Imprint

Overall responsibility:
Museum Haus Konstruktiv
Foundation for Constructivist,
Concrete, and Conceptual Art,
Directorate Sabine Schaschl

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