Kunsthaus Zug

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Handout

Träumende Dinge

Heidi Bucher, Miriam Cahn, Meret Oppenheim, Hannah Villiger, Ilse Weber et al.

We spend a third of our lives asleep – and yet we are no nearer today to explaining unequivocally just what dreaming means. *Träumende Dinge* – "dreaming things" – is dedicated to the dream as motif, concept and creative resource in art. This exhibition gathers together works by 21 female artists from the Collection of the Kunsthaus Zug, in whose œuvres what seems familiar to us is transformed into something perplexing. Everyday things here assume a symbolic meaning, and by adhering to the logic of dreams, they unfold a surreal life of their own.

With artworks by Judith Albert, Anna Margrit Annen, Helen Balmer, Heidi Bucher, Miriam Cahn, Trudi Demut, Livia Gnos, Rut Himmelsbach, Maya Hottarek, Irma Ineichen, Annemie Lieder, Brigitte Moser, Meret Oppenheim, Klaudia Schifferle, Lou Stengele, Annelies Štrba, Josephine Troller, Annelies Ursin, Hannah Villiger, Ilse Weber and Eva Wipf.

Curator: Jana Bruggmann
Research Associate: Silvano Frei

Träumen

Welcome to the *Nächtlicher Garten* (Night Garden) by the Swiss artist Eva Wipf (→ 1), who was born in Santo Ângelo do Paraíso in Brazil in 1929 and later became associated with the Surrealists. She began an apprenticeship as a ceramic painter but abandoned it in 1947 after just one year, when she realised that she wanted to become an artist. Documents from her archives reveal the degree of determination that she showed in pursuing her goal (→ display cases 1–2). But the male-dominated art world made it difficult for women to gain recognition. What's more, Wipf was possessed of a fragile mental disposition that left her constantly wavering between doubt and exuberance, optimism and depression.

A sense of magic lies over the scene in *Nächtlicher Garten*. This work depicts a mysterious garden in which flowers bloom as if they were enchanted. The constellation map of the untitled assemblage (→ 2), which was created from an Art Nouveau clock case, alludes to the night and to the auspicious power of the stars to help guide us. *Goldenes Schloss* (Golden Castle → 3) evokes associations of a fairy-tale architecture, though without glossing over the painful aspects of life.

The word "dream" can thus assume different meanings. It can refer to what we experience during sleep, to an everyday reverie, a state of imagination or a vision, or a lifelong dream. It can also refer to the darker sides of our emotions: to fears, threats and the nightmarish.

Room 1

1 Eva Wipf, *Nächtlicher Garten*, before 1963, oil on canvas, Kunsthaus Zug
2 Eva Wipf, untitled, 1978, mixed materials, donation by Mariann Werner
3 Eva Wipf, *Goldenes Schloss*, 1975–1978, mixed materials, Kunsthaus Zug

This exhibition traces an arc across more than 100 years of artistic production. The night and dreams have a long tradition in cultural history, with dreams appearing in myths, iconography and mediaeval visions as a means of communication or revelation. In the Romantic period, they became spaces of inner experience, while Surrealism turned them into a creative method.

Sometimes [I paint] pictures full of scorn and bitterness [...]. And a month later I paint bright, light-filled pictures: dream castles, little boats, towns, the sun, the moon and the stars.

Eva Wipf

To this day, dreaming remains vital in art. We find ample proof of this in the work of Maya Hottarek, the youngest artist exhibited here: "I have long been fascinated by dreams and go through phases when I write them down", she says. Her cyanotype *Snail Secret* (→ 4) makes a direct reference to a specific dream. *Snail Oracle* (→ 6) also takes up the tradition of using a pendulum as a means of consulting the subconscious. Snail shells and keys take on their own symbolism in her work. Snails represent shelter and home, but also point us towards the Fibonacci series that determines the proportions of their shells and which is found in many other natural structures. Keys, in contrast, act as "door openers" to places both real and imaginary (→ 7). In Hottarek's work, symbols steeped in history take on contemporary form while remaining full of mystery. "In my work, I advocate for the re-enchantment of modern life", she says.

Room 2

4 Maya Hottarek, *Snail Secret (secretion)*, 2024, cyanotype on canvas, wood, cast aluminium, iron, on loan from the artist
5 Maya Hottarek, *Chaos Sensitivity*, 2024, cyanotype on canvas, zip fastener, wood, metal, rose water, on loan from the artist
6 Maya Hottarek, *Snail Oracle*, 2025, bronze, shoelace, on loan from the artist
7 Maya Hottarek, *Spaceholder*, 2025, Bronze, patinated, on loan from the artist
8 Irma Ineichen, *Raum-Zeichen*, 1992, etching, donation of the artist

Träumende Dinge

Dreams usually come to us when we sleep – in other words, when we're in bed. This is why the themed exhibition room *Träumende Dinge* (Dreaming Things) begins with the places where we dream. A toy cot found on a beach was the starting point for Heidi Bucher's work shown here (→ 1). Sleep carries us across the waves – rather like in Irma Ineichen's *Traum-Floss* (Dream Raft → 2). Ineichen's works bring us to further places of dreaming, such as a mysterious room (→ 3).

After graduating from the Lucerne School of Applied Arts, Ineichen moved to Paris, which to this day remains a second artistic home to her. Josephine Troller, a close friend of Ineichen's, was self-taught. It wasn't until the 1970s that both these artists began to attract greater attention in their native region. Troller's objects and assemblages possess a playful, dream-like quality (→ 7, 8) that commentators at the time already linked to the theories of C. G. Jung, who himself saw dreams as a core medium of self-knowledge.

The spirit of experimentation expressed in Troller's work is also found in the jewellery of Brigitte Moser (→ 10–13) and in works by Annemie Lieder. Lieder's *Beatrix Jones Farrand* (→ 9) is reminiscent not least of Meret Oppenheim's famous velour gloves of 1985 (→ display cases 4).

Meret Oppenheim began to commit her dreams to paper in her youth (→ display cases 2). They often served as inspiration for her artworks and poems. One notable exhibit here is a letter from C. G. Jung to Op-

penheim's father (→ display cases 1) in which Jung reassures him that his daughter's development is proceeding perfectly. Oppenheim's extraordinary life path in fact became apparent early on. In 1932 she went to Paris and joined the circle of the Surrealists. As early as 1936, she achieved her international breakthrough with her *Le Déjeuner en fourrure* (fur cup Lunch in Fur → display cases 5).

Oppenheim did not confine herself to any specific style or medium. What unites her œuvre is her associative approach to objects, a dreamlike visual logic and a poetic, evocative language. Her *Galerie de Voyage* (Travel Gallery → 16) can be presented in different ways, unencumbered by any fixed guidelines as to how to do so, and it thereby invites us to engage playfully with images and objects.

1 Heidi Bucher, untitled, c. 1980, textile, gouache, casein, rubber, mother-of-pearl pigment and foam, on loan from The Estate of Heidi Bucher
2 Irma Ineichen, *Traum-Floss*, 1983, etching, donation by the artist
3 Irma Ineichen, *Kammer-Geheimnis*, 2010, etching, donation by the artist
4 Irma Ineichen, *Schwelle*, 1999, etching, donation by the artist
5 Irma Ineichen, *Flug/Blatt*, 1983, etching, donation by the artist
6 Josephine Troller, untitled, undated, mixed materials, donation by the estate of Josephine Troller
7 Josephine Troller, untitled, 1945, pencil on paper, donation by the estate of Josephine Troller
8 Annemie Lieder, *Beatrix Jones Farrand*, 2011, textile with embroidery, Kunsthaus Zug
9 Brigitte Moser, *Ring*, 2008, silver, gold, boulder opal, donation by the artist
10 Brigitte Moser, *Ring*, 2018–2020, cameo, silver, gold, donation by the artist
11 Brigitte Moser, *Hasen-Ring*, 2018, garnets, rubber and silver, donation by the artist
12 Brigitte Moser, *Haarobjekt*, 1990, ant-egg beads, coral and horsehair, donation by the artist
13 Meret Oppenheim, 8 sheets from the portfolio *Sansibar*, 1981, screenprint on paper, Kunsthaus Zug
14 Meret Oppenheim, *Mondmärchen*, 1974, ink on paper, Kunsthaus Zug
15 Josephine Troller, untitled, undated, wood & plastic animals, painted, donation by the estate of Josephine Troller
16 Meret Oppenheim, *Galerie de Voyage*, 1969, mixed materials, Kunsthaus Zug

Entrückte Dinge

In dreams, the laws of physics seem to be suspended – the laws of gravity in particular. Things appear as though disconnected from reality. Hovering above the heads of Ilse Weber's stick-like painted figures is a *Himmelspielzeug* (Heavenly Toy → 1). Weber studied painting in Paris in the 1930s and initially worked in a conventional style. In around 1960, however, her focus increasingly turned to inner visions: "I'd sometime like to paint something that I've never seen before", she said. The result was new, enigmatic worlds of imagery. We look as if through a peephole at the *Landschaft mit aufgestellten Steinen* (Landscape with Stones Arranged in a Circle → 2), at the centre of which there stands a (gingerbread) house. In *Der Stuhl zieht um* (The Chair Moves House → 3), the laws of gravity seem to have been suspended, as if in a dream.

The worlds depicted here obey their own laws. In a work by Meret Oppenheim from 1933, a "strange continent" appears, rolling down a flight of steps (→ 7). And in Irma Ineichen's work, a mysterious dark-red continent hovers above a blue surface that cannot be found on any map (→ 8). In *Liebe, dunkler Erdteil* (Love, the Dark Continent → 9), we see a sealed letter and a book: the latter is Ingeborg Bachmann's eponymous poetry collection, after which Ineichen named her own work.

Trudi Demut, on the other hand, brings us to a *Dunkle Wolke* (Dark Cloud → 11), which seems to be connected to the bright blue of the sky as if by rivers. Troller's *Sonnenrad* (Sun Wheel → 12) and her four chalk drawings (→ 13–16) take up this hovering, almost dancing sensation.

Anna Margrit Annen's exploratory lines and her forms that seem, in part, as if they were geometrical or mathematical in conception, were created during a period of personal upheaval (→ 17). It is as if the artist were trying to access new spaces and paths by means of drawing. As Annen herself recalls: "A time like that has much to do with dreaming, imagining and inventing. Everything is in flux".

1 Ilse Weber, *Himmelsspielzeug*, 1972, oil on canvas, permanent loan from the Federal Art Collection
2 Ilse Weber, *Landschaft mit aufgestellten Steinen*, 1966, oil on canvas, Kunsthaus Zug
3 Ilse Weber, *Der Stuhl zieht um*, 1974, mixed media on paper, Kunsthaus Zug
4 Ilse Weber, *Wolke in der Schleuse*, 1972, pencil on paper, permanent loan from the Federal Art Collection
5 Ilse Weber, *Der Hammer entfährt der Hand*, 1983, charcoal on paper, loan from a private collection
6 Ilse Weber, *Als wär's ein Stück von mir*, 1983, charcoal on paper, loan from a private collection
7 Meret Oppenheim, «Ein merkwürdiger Erdteil» (1933), sheet from the portfolio *Sansibar*, 1981, screenprint on paper, Kunsthaus Zug
8 Irma Ineichen, *Dunkler Erdteil*, 1989, oil on canvas, donation by Peter and Christine Kamm
9 Irma Ineichen, *Liebe, dunkler Erdteil*, 1989, oil on cardboard, donation by Peter and Christine Kamm
10 Irma Ineichen, *Carmen*, 1983, oil on canvas, Kunsthaus Zug
11 Trudi Demut, *Dunkle Wolke*, 1968, acrylic on canvas, donation by Peter and Christine Kamm
12 Josephine Troller, untitled (Sonnenrad), undated, mixed materials, donation by the estate of Josephine Troller
13 Josephine Troller, *Luftschloss*, 1980, oil pastel & soft pastel on paper, donation by the estate of Josephine Troller
14 Josephine Troller, *Königlich*, 1980, oil pastel & soft pastel on paper, donation by the estate of Josephine Troller
15 Josephine Troller, *Ruheloser Stern*, 1980/81, oil pastel & soft pastel on paper, donation by the estate of Josephine Troller
16 Josephine Troller, *Signal*, 1980, oil pastel & soft pastel on paper, donation by the estate of Josephine Troller
17 Anna Margrit Annen, untitled, 12 works on paper, 1992, graphite and wax on paper, Kunsthaus Zug

Nacht-Dinge

Mighty storm clouds surge up and are reflected on the dark *See* (Lake → 1). In the 1980s, Miriam Cahn began making charcoal and chalk drawings that were large enough to take up a whole wall. They exude an unsettling atmosphere, at once menacing yet deeply fascinating. While she was working, Cahn deliberately denied herself any sense of overall perspective. She worked on the floor, "in order to forget everything and to see nothing". The viewer is also denied any overview of the work from a distance – the focus here is on experiencing it in a sensual, physical manner.

Cahn's Lake sets the tone for the themed room *Nacht-Dinge* (Nocturnal Things). Here, dreaming doesn't point us to anything light-hearted or playful, but to what is dark, buried away and painful – to crises, anger and nightmares. Annelies Ursin confronts us with states of chaos and ruin: burning houses, screaming people, the rubble of buildings (→ 2). The title of her painting *Sodom* (→ 3) refers to the eponymous Biblical city that became a symbol of moral decay and divine destruction; the title itself merely reinforces the apocalyptic aspect of her depiction.

Nacht-Dinge also speak of the crises undergone by female artists. Self-doubt, exhaustion and inner tension are often inherent aspects of a woman's creative life. Meret Oppenheim, for example, suffered from a creative crisis that lasted roughly 18 years (→ display cases 3). Miriam Cahn, who repeatedly committed her dreams to paper, confronts the darker sides of human nature with a great sense of fearlessness. Throughout her life, Eva Wipf suffered from inner turmoil. Whereas Wipf's diary tells of her struggles with an oeuvre that fluctuated massively between light and shadows (→ display cases 6), her daily schedule only allowed her four hours of sleep (→ display cases 7). Her Meditation Shrine III (Meditationsschrein), however, can also be interpreted as an expression of her deep longings for equilibrium and calm (→ 4).

In *Vom Inneren zum Äusseren* (From the Inside to the Outside → 5), Klaudia Schifferle depicts bodies and skeletons, flesh and bones. Do we here see four people, or four states of decay? Is this painting meant to be deadly serious, or is there a hefty pinch of irony here? – note, for example, the ski stick on the left. It is precisely this ambiguity that creates a grotesque effect and confronts us in a profound way with the transience of the corporeal – and thus of our own existence.

Dreaming is like making art, both are about producing images.

Miriam Cahn

Lou Stengele's work evokes a sense of danger that it also fails to dispel. Her small-small works express menace, terror and unease. Snakes rear up against each another (→ 6) and searching movements give form to *Ziellose Wanderung* (Aimless Wandering → 7) while a *Dämonenzug durch die Nacht* (Nocturnal Procession of Demons → 8) passes by.

This room *Nacht-Dinge* thus brings together works in which dreams reveal their dark side: they are here a space of fear, vulnerability and inner tension, but also of unbridled imaginative power.

1 Miriam Cahn, *See*, 1985, charcoal on paper, Kunsthaus Zug
2 Annelies Ursin, *Die grosse Wut in mir,* 1984, ink on paper, Kunsthaus Zug
3 Annelies Ursin, *Sodom*, 1976, watercolour & ink on paper, Kunsthaus Zug
4 Eva Wipf, *Meditationsschrein III*, before 1968, mixed materials, permanent loan from a private collection
5 Klaudia Schifferle, *Vom Inneren zum Äusseren*, 1988, bitumen varnish and oil on canvas, Kunsthaus Zug
6 Lou Stengele, *Die Beschwörung*, 1975, gouache and charcoal on paper, Kunsthaus Zug
7 Lou Stengele, *Ziellose Wanderung*, 1972, gouache on paper, Kunsthaus Zug
8 Lou Stengele, *Dämonenzug durch die Nacht*, 1970, gouache on paper, bequest of the artist
9 Lou Stengele, *Gefahr*, 1971, tempera on board, donation by Peter and Christine Kamm

Metamorphosen

Helen Balmer's bronze sculpture *Metamorphose* (Metamorphosis → 1) appears like a body in the process of becoming. It seems unfinished, its surface raw. It unfolds a dynamic of transformation, leaving us somewhere between the figurative and the abstract. As such, this work is emblematic of this exhibition room, which focuses on the life and transformative potential of things.

Heidi Bucher's *Strong John (Hockeyhose)* (Hockey Shorts → 2) also undergoes such a transformation. These padded hockey shorts were cast in latex and then quilted; seams, folds and reinforced sections remain visible in the cast. At the same time, the unfolded form is reminiscent less of a garment than of the wings of a butterfly or a bird.

This potential for transformation refers us back to the realm of dreams. Bucher emphasised the significance of daydreams and night-time dreams – rêveries and rêves - for her work. The art historian Willy Rotzler has suggested that Bucher's world of dreams and imagination is a delicate one: vulnerable and in dire need of protection.

In Bucher's work, associations of form and material can enable clothes to take on the form of dragonflies and butterflies. The dragonfly in fact plays a central role in Bucher's latex works and "skinnings". In *Der Schlüpfakt der Parkettlibelle* (The Hatching of the Parquet Dragonfly → 3), motifs such as moulting, transformation, liberation and the shedding of old skins all come together. The dragonfly thus symbolises for her a process of transition – from the cocoon to flight, from a bound body to a mobile form.

In Hannah Villiger's series *Arbeit* (Work → 4), a burning palm leaf becomes a symbol of transformation. In Christian iconography, the palm branch is often seen in association with saints and martyrs. It refers not only to suffering and death, but also to the process of overcoming, to resurrection and to eternal life. These layers of meaning echo through Villiger's œuvre. Her black-and-white photographs capture a fleeting moment: falling, burning, transforming. It's not the fixed form that is the topic here, but the process of transition.

Villiger and Rut Himmelsbach had been close friends since youth. "Ruth" gave her friend Hanna her "h": thus Hanna became Hannah, and Ruth Rut (→ 2). In 1981, they and Cahn were represented in the exhibition "Artists from Basel" that Jean-Christophe Ammann curated at the Kunsthalle Basel.

Pages from Villiger's sketchbooks offer insights into her early oeuvre, which was strongly influenced by natural materials. She used found items to create objects that she subsequently photographed (→ display cases 6–8). She was especially fascinated by wood – a living material that is constantly changing, like Nature itself.

1 Helen Balmer, *Metamorphose*, 1960/2019, bronze on concrete plinth, Kunsthaus Zug, partial donation by the artist
2 Heidi Bucher, *Strong John (Hockeyhose)*, 1977, latex, textile and mother-of-pearl pigment, donation by Anne Rotzler
3 Heidi Bucher, *Der Schlüpfakt der Parkettlibelle*, 1981, 10 photographs on Japanese paper, Kunsthaus Zug
4 Hannah Villiger, *Arbeit*, 1976, 3 black-and-white photographs, permanent loan from the Canton of Zug
5 Rut Himmelsbach, untitled, 1976, watercolour on paper, Kunsthaus Zug
6 Hannah Villiger, untitled, 1976, oil pastel on paper, Kunsthaus Zug
7 Hannah Villiger, untitled, 1975, watercolour and oil pastel on paper, Kunsthaus Zug
8 Hannah Villiger, untitled, 1975, etching on paper, Kunsthaus Zug

Ding-Körper/Körper-Dinge

We have already encountered Meret Oppenheim several times in this exhibition. She is today regarded as one of the iconic artists of the 20th century and remains an important source of inspiration for other women artists (→ display cases 4–5). She became famous for a speech that she gave in 1975 when she was awarded the Art Prize of the City of Basel (→ display cases 3). This speech can be seen as encouraging women to pursue artistic careers with self-confidence, and to break free from traditional gender roles. Oppenheim emphasised that every person possesses within them both a masculine and a feminine side, though she argued that the feminine side had hitherto been unjustly devalued.

The room *Ding-Körper/Körper-Dinge* (Corporeal Things) negotiates ideas about femininity and the female body that remain politically charged to this day. Traditional representations of the female body are challenged here, while qualities that have traditionally been attributed to the feminine are deliberately emphasised by these female artists, and presented as actual strengths. At the same time, this room addresses questions relating to gender roles, visibility and representation – topics that have acquired particular importance in the art world in recent years. Today, museums and exhibition venues are increasingly assessing their programmes and collections to ensure greater balance, while female artists who have long been overshadowed by their male counterparts or who have fallen into obscurity are being rediscovered and given greater recognition.

As it happens, it was at the time when Oppenheim was giving her speech that Villiger and Cahn were launching their own careers. The human body is an important motif for both artists, albeit in different ways. For Villiger, the year 1980 marked a turning point, for active tuberculosis forced her to spend a prolonged period of time in isolation in the Basel Cantonal Hospital. It was in that situation that she began working intensively with a Polaroid camera, taking her own body as the starting point for her photographic work. From 1988 onwards, she began creating her so-called "blocks": multi-part groups of images comprising six, twelve or more photographs (→ 2–3).

For her part, Cahn insists that the body has a memory of its own that she tries to release by working while crouched on the floor: "[It] is in order to be too close, too personal, too feminine to everything that is frowned upon or forbidden in art". She uses her entire body in the creative process, leaving direct traces of fingerprints, handprints and footprints on her paper.

In *Pendulum* (→ 6), Maya Hottarek refers back to Cahn's drawing *L.I.S. rechts + links* (L.I.S. right + left → 4), in which Cahn simultaneously made circular movements with chalk and charcoal with her right and left hands. We find echoes of both this circular motion and the materiality of burnt wood in Hottarek's work. She is also interested in the pendulum as a mediator between the body and the spirit, and it represents for her the idea that the body knows more than our mind. This, too, links her to Cahn. For Hottarek, the pendulum also symbolises an attempt to make visible the hidden images of the body's memory, of the unconscious and of dreams.

1 Hannah Villiger, *Skulptural*, 1990/91, C-print from Polaroid originals mounted on aluminium, permanent loan from the Canton of Zug
2 Hannah Villiger, *Block XXII*, 1990, 6 C-prints from Polaroid originals mounted on aluminium, permanent loan from the Canton of Zug
3 Hannah Villiger, *Block IV*, 1988, 15 C-prints from Polaroid originals mounted on aluminium, permanent loan from the Canton of Zug
4 Miriam Cahn, *L.I.S. rechts + links*, 1987, chalk and charcoal on paper, Kunsthaus Zug
5 Miriam Cahn, *L.I.S.*, 1985, charcoal on paper, Kunsthaus Zug
6 Maya Hottarek, *Pendulum*, 2026, charred cedar wood, steel, Kunsthaus Zug

Zwischenwelten

Where reality, memory, dreams and imagination merge into each other, intermediate worlds are created. In this room, our gaze is drawn first to two

The bed appears, fades away, and reappears – like a vision in a half-sleep.

Judith Albert

small screens. Nature shots, close-ups and distant views are juxtaposed and merge into a tense, poetic dialogue. In Livia Gnos's *Perpetuum Mobile* (→ 1), this enables a fluid transition between documentary observation, memory and inner visual space.

Sonja als Cathy (Sonja as Cathy → 2), a photograph by Annelies Štrba, shows a young woman – the artist's daughter – clearly in costume, specifically in the role of Cathy in Emily Brontë's novel *Sturmhöhe* (Wuthering Heights). The literary universe of the Brontë sisters has served as a source of inspiration for Štrba on numerous occasions. This particular scene captures a particular state of affairs: while the daughter slips into a role, reality and literary fiction become intertwined. There is a comparable moment in the photograph *In der Küche* (In the Kitchen → 3). The costume of the little boy opens up an everyday scene to encompass a fairy-tale-like, intermediate world in which reality and imagination overlap, lending the captured moment a floating, dreamlike quality.

Judith Albert's video work *FLUT* (Flood → 4) is projected onto a large wall. There is a bed, flanked on the left and right by two bedside tables covered in flowers, and it begins to sway and flow. Is this the moment when one falls asleep, when reality gives way to the alternative reality of dreams? If so, then it's a sleep that sweeps us away – like a raging flood growing ever stronger. Slowly, reality is stabilised once again, and both bed and bedside tables stand firmly in their place again. The flowers are undamaged when the dream returns to cause reality to waver again.

1 Livia Gnos, *Perpetuum Mobile*, 2002–2007, video, 6'05'', donation by the artist
2 Annelies Štrba, *Sonja als Cathy/Sonja as Cathy*, 1996, colour photograph on Kodak paper, donation by the artist
3 Annelies Štrba, *In der Küche/In the Kitchen*, 1997, colour photograph on Kodak paper, donation by the artist
4 Judith Albert, *FLUT*, 2026, video, 6'28'', donation by the artist

Art education space «Weiterträumen»

The *Weiterträumen* ("dreaming on") art education space is a participatory extension of the exhibition that invites people of all ages to come and play, create, participate and relax. It offers four different participatory stations, each with its own way of engaging with the exhibition.

Artwork descriptions

Find out more about selected artworks in the collection online by the following link:

Biografien

Judith Albert (*1969, Sarnen)
Albert completed an apprenticeship as a stationer before attending the Schools of Design in Lucerne and Zurich. Video works form the core of her practice, while installation and drawing – often combined with the medium of video – also play an important role. Her poetic works revolve around perception, time, the body, and the transience of the image.

Anna Margrit Annen (*1951, Baar)
After training as a primary school teacher, Annen attended the School of Design in Lucerne from 1982 to 1985 and has worked as a freelance artist ever since. Through drawing, painting, objects, installations, and video, she explores systems of order and relationships, as well as the tension between freedom and convention.

Helen Balmer (1924, Langnau, BE–2023, Basel)
After completing a degree in law, Balmer studied under the sculptor Germaine Richier in Paris from 1949 to 1953. Her work is characterised by idiosyncratic figures and objects, often inspired by chance discoveries and found materials.

Heidi Bucher (1926, Winterthur–1993, Brunnen)
Between 1944 and 1947, Bucher attended the Fashion Design Department at the Zurich School of Arts and Crafts. She became best known for her latex "skins", through which she transformed rooms, furniture, and garments into fragile membranes. Her work centres on the body, space, memory, and metamorphosis..

Miriam Cahn (*1949, Basel)
After studying in the graphic design department of the Basel School of Applied Arts, Cahn initially worked as an art teacher and scientific illustrator. Since 1976, she has worked as an independent artist. Her art combines a powerful engagement with the body with feminist and socio-political concerns. Cahn is regarded as one of the most important contemporary artists.

Trudi Demut (1923, Zurich–2000, Zurich)
Demut completed a commercial apprenticeship. In 1947, she spent a year in England, where she attended evening sculpture classes at Kingston School of Art in London. After returning to Zurich, she worked with Otto Müller, who later became her life partner. Her works revolve around forms found in nature, dreams, and levitation – always poised between lightness and menace.

Livia Gnos (*1977, Zug)
Gnos studied at the Geneva University of Art and Design as well as in Hamburg and Reykjavík. Her practice is situated at the intersection of representation and abstraction, and of optical and psychological perception; she is also interested in the image as a sign.

Rut Himmelsbach (*1950, Zug)
In 1971, Himmelsbach entered the photography department of the Zurich School of Arts and Crafts and subsequently studied at the London College of Printing. Her work encompasses painting, photography, object art, and text. Alongside personal themes, it addresses social issues such as war, the environment, and gender relations.

Maya Hottarek (*1990, Chironico)
Hottarek studied Fine Arts in Bern and Basel. Her transmedial practice encompasses sculpture, ceramics, sound, collage, and manual printing techniques. Through immersive installations, she investigates the interplay between the individual, society, and the economy, as well as the transition between nature and artefact, the organic and the inorganic.

Irma Ineichen (*1929, Wolhusen)
In 1951, Ineichen completed her graphic design diploma in Lucerne before moving to Paris, where she worked with Adolf Herbst and attended courses at the Académie de la Grande Chaumière under André Lhote. Her work is distinguished by a poetically condensed visual language in which interiors, still lifes, and landscapes evolve into dreamlike worlds.

Annemie Lieder (*1951, Sins)
Lieder attended the textile department of the Lucerne School of Arts and Crafts. Working in textiles, drawing, watercolour, and object-making, she devotes herself to her immediate surroundings, particularly the plant world. Her works are marked by great attention to detail and a subtle poetry of the overlooked.

Brigitte Moser (1945, Baar–2024, ibidem)
Moser trained as a goldsmith in the mid-1960s and, from 1983 onwards, studied with the avant-garde jewellery designer Peter Skubic in Cologne. Her experimental work combines precious metals with unconventional materials such as bones, teeth, and hair, playing with the contrast between robust and delicate elements.

Meret Oppenheim (1913, Berlin–1985, Basel)
Oppenheim moved to Paris in 1932, where she became associated with the Surrealists. Through objects, painting, drawing, and design, she created a multifaceted body of work that transforms the everyday into the dreamlike. Her works expanded Surrealism through a distinctive visual language of her own. Today, Oppenheim is considered one of the most significant artists of modernism.

Klaudia Schifferle (*1955, Zurich)
From 1973 to 1976, Schifferle attended the F+F School for Experimental Design in Zurich and, in 1977, cofounded the women's band Kleenex. Through painting, drawing, and sculpture, she creates diverse and expressive works that move between inner and outer worlds, the conscious and the unconscious.

Lou Stengele (1898, Lucern–1993, Lucerne)
A self-taught artist, Stengele developed an intimate and deeply introspective visual language from the 1940s onwards. Her works draw on dreams, memory, and the subconscious, unfolding poetic and enigmatic pictorial worlds..

Josephine Troller (1908, Lucern–2004, Lucerne)
Troller trained as a milliner and came to visual art as a self-taught artist. From the mid-1940s onwards, she produced drawings, paintings, and objects. Long dismissed as a "naïve Sunday painter", her work only began to be recognised as serious art from the 1970s onwards, particularly within the context of "Central Swiss inwardness" (Innerschweizer Innerlichkeit).

Annelies Ursin (*1940, Mödling near Vienna)
Ursin studied art in Vienna and cultural management in Salzburg. Alongside her own artistic practice as a textile artist, collagist, graphic designer, and illustrator, she has been actively involved in the cultural life of Zug.

Hannah Villiger (1951, Cham–1997, Auw)
From 1972 to 1974, Villiger studied visual arts at the Lucerne School of Arts and Crafts. From the 1980s onwards, she worked almost exclusively with photography, although she considered herself a sculptor. Based on serial photographs of her own body, she developed a body of work situated between intimacy and fragmentation.

Ilse Weber
(1908, Baden–1982, Washington D.C.)
Weber was initially trained as a pianist at the Zurich Conservatory. At the age of twenty-two, she began taking painting lessons and later attended the painting school of Othon Friesz in Paris. Her works transform familiar objects and situations into enigmatic pictorial spaces through subtle shifts and displacements.

Eva Wipf
(1929, Santo Ângelo do Paraíso, Brazil–
1978, Brugg)
After abandoning an apprenticeship as a ceramics painter, Wipf began painting as a self-taught artist in 1946. She developed a practice spanning painting, collage, material-based works, and shrine-like assemblages. Found objects, religious motifs, and fantastical inner worlds shape her densely layered pictorial spaces.

Annelies Štrba (*1947, Zug)
Štrba trained as a photographer between 1963 and 1966. Her photographs and videos revolve around memory, childhood, proximity and distance, combining documentary interest with painterly blurring and dreamlike, otherworldly imagery.

Information

WLAN

Network: Kunsthaus Zug
Password: KHZ2025!

Bar & Shop

You can enjoy coffee, tea and other beverages at our self-service station, and can pay easily at the desk either with cash or by Twint or card. You can also browse a broad selection of postcards and can buy the current exhibition poster along with publications that we have selected to accompany the exhibition.

Events

Our exhibition leaflet is available at Reception and offers a clear overview of all our events. You can also get information on our full programme from our online events calendar, which allows you to save your favourites directly to your own online calendar.

Art Education offers

We cater for private groups, clubs and companies who would like to take part in a workshop or realise a joint project with our art education team. For children, young people and adults alike, we offer a sensory access to art, inviting them to engage in a lively, multi-voiced dialogue with it. As an extracurricular learning venue, the Kunsthaus Zug can enable school classes to participate in cultural life and open up new perspectives to them..

Audience survey

This survey only takes a few minutes and can help us to improve our offerings and our visitor experience at the Kunsthaus Zug. As a token of our thanks, you can get a free ticket at the desk for your next visit to the Kunsthaus. For this, please show proof of having completed the survey. Many thanks for your feedback!

Become a member!

Thanks

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Exhibition team

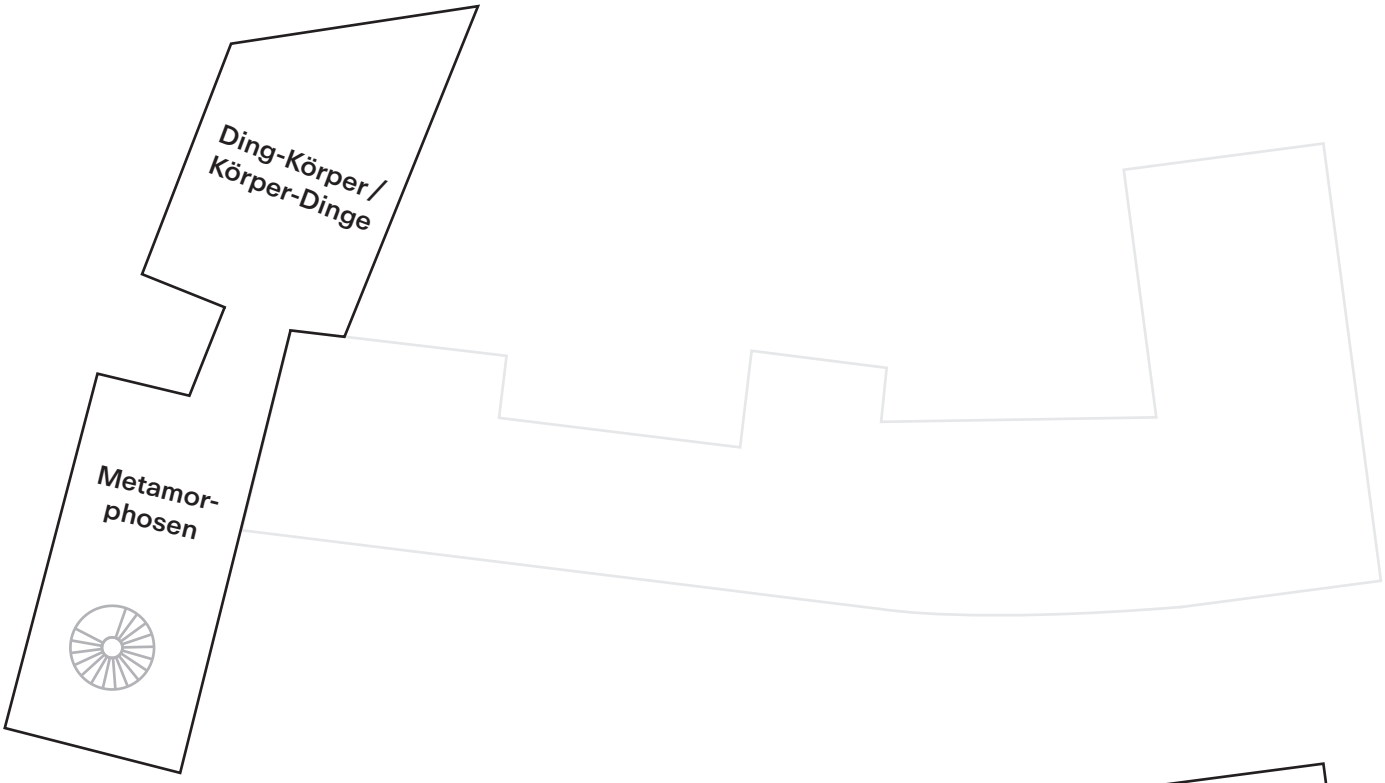
Core team
Friederike Balke – Art Educator
Philippe Buschen – COO
Kristin Brüggemann – Content Marketing Manager
Jana Bruggmann – Artistic Director & Curator
Andrea Del Greco – Events Manager
Silvano Frei – Research Associate
Anita Gautschi – Reception & Administration Manager
Liudmila Harvey – Art Educator
Melanie Heit – Research assistant collection, loans and exhibition management
Stefanie Kasper – Art Educator
Fabienne Loosli – Head of Partnerships
Daniela Noser – Communications, Marketing & PR
Susanne Stucky – Art Educator
Barbara Tresch-Stuppan – Art Educator
Adrien Hall – Civilian Service

Ticket office & supervisory staff
Maja Altermann, Gabi Andres, Mariann Angehrn, Sarah Beck, Hyosi Becker, Irina Biadici, Ardita Berisha, Heidi Gregorin, Michaela Keller, Ursula Keller, Vera Kümmerli, Raisa Kudasheva, Brigitt Mariotto, Chantal Pauli, Jeannine Remund, Angelika Schwarz, Nathalie Specker, Vera Steinmann, Severin Villiger, Linda Voorwinde

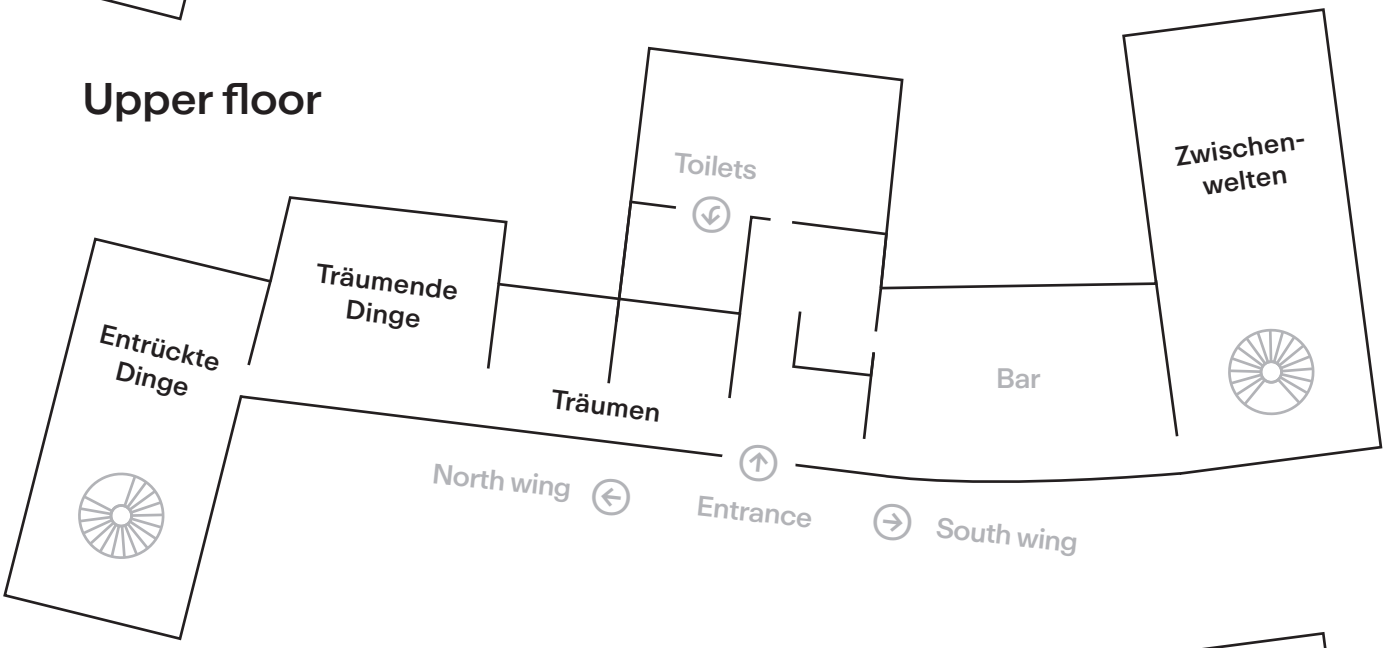
Art handling team
Hyosi Becker, JB Beovardi, Manuel Hebeisen (restorer), Daniel Marti, Zef Prekaj, Thomas Ruch, Eveline Stauffer, Severin Villiger, Christian Vontobel, Linda Voorwinde

External partners
Alpha Sign (signage), Patrik Meier (carpentry), Studio Christen (typographic scenography), Project AMI, Lucid (Programming (game console), Rietberg Museum (prototype and hardware for the game console), Chris Walton (translator)

Floor plan



Upper floor



Ground floor

Lower floor