Kunsthaus Zug

24 Oct 2026
—7 Feb 2027

Handout

Char Chamber nber

Kyra Tabea Balderer
Raphael Egil

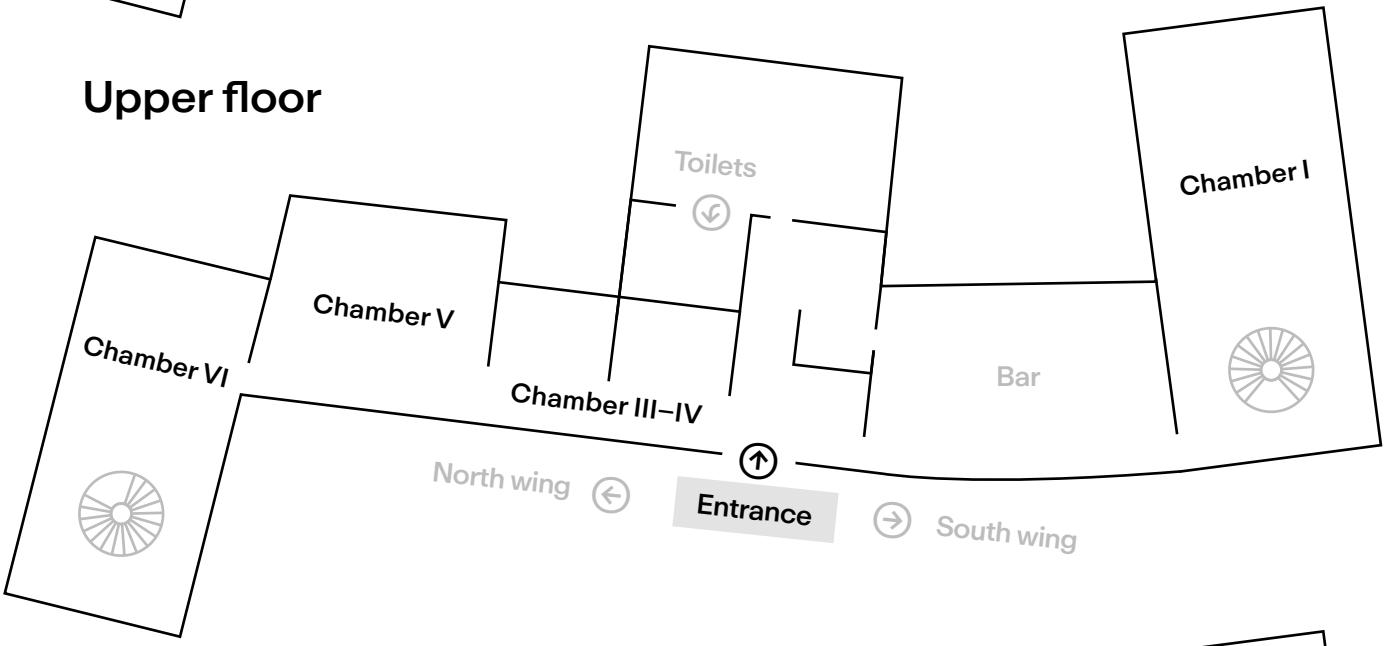
This exhibition brings together – for the very first time – two independent voices on the Swiss contemporary art scene, setting up a dialogue between them. In his paintings, Raphael Egil (*1975) draws on traditions in art history while at the same time repeatedly exploring anew the possibilities offered by his medium. In contrast, Kyra Tabea Balderer (*1984) constructs three-dimensional compositions that only become images when she captures them with her camera.

The repetition in the title of this exhibition, *Chamber, Chamber*, refers to a crucial artistic principle that is at play here: that of repetition, variation and transformation. Both artists featured here consciously draw on art history, vary motifs and incorporate the spatial presentation of their works into the process of creating them. Their œuvres are also united by a concern with the human body and its fragility. Over the course of the following nine *chambers*, there unfolds a play of images that alternate between the intimate and the public, tradition and experimentation.

Curator: Jana Bruggmann

Floor plan

Upper floor



Ground floor

Lower floor

Chamber I

We see here an artist at his easel (→ 1). With dense, swift brushstrokes, Raphael Egil has portrayed himself at work. This motif of an artist at his easel has been familiar since the Renaissance and it brings us straight to the theme of this exhibition, namely the fact that images do not simply depict reality. They are human creations that set up their own reality. But how do artistic choices shape our perspective? And what role does the historical canon play in the artistic practices of our own day?

We can find answers in the interplay of repetition and variation. Egil often works in series in which he alters colour, composition and brushstrokes. This is especially apparent in his latest Jockey series (→ 2–15). His starting point is Edgar Degas's painting *Jockey blessé* (The Fallen Jockey), which Egil first saw in his youth at the Kunstmuseum Basel. "I had almost forgotten the painting until I began thinking back to my beginnings as an artist", he says. For the past two years, Egil has been grappling with this painting, which Degas made some 130 years ago. In drawings, oil sketches and paintings, Egil explores opposites: lying down and standing, sleep and dance, life and death.

But *Jockey blessé* is about more than a horse-riding accident. For Egil, it represents failure, the act of revealing your vulnerabilities. The colour fields in Degas look like a coat-of-arms and expand our perspective from the fate of an individual to broader relationships. In our achievement-driven society, there is little room for vulnerability. But it becomes a recurring topic in the present exhibition, also in the work of Kyra Tabea Balderer.

1 Raphael Egil, *Selbst 3*, 2019, oil and tempera on canvas, courtesy of YveYANG, New York
2 Raphael Egil, *Jockey blessé*, 2025, oil and tempera on canvas, courtesy of YveYANG, New York
3 Raphael Egil, *Jockey blessé*, 2025, oil and tempera on canvas, courtesy of YveYANG, New York
4 Raphael Egil, *Jockey*, 2026, oil and tempera on canvas, courtesy of YveYANG, New York
5 Raphael Egil, *Jockey*, 2026, oil and tempera on canvas, courtesy of YveYANG, New York
6–9 Raphael Egil, *Jockey, Jockey*, 2026, oil and tempera on canvas, courtesy of YveYANG, New York
10–13 Raphael Egil, *Jockey, Jockey*, 2025, oil and tempera on canvas, courtesy of YveYANG, New York
14 Raphael Egil, *Jockey*, 2026, oil and tempera on canvas, courtesy of YveYANG, New York
15 Raphael Egil, *Jockey*, 2026, oil and tempera on canvas, courtesy of YveYANG, New York

Chamber II

What is it that actually defines a portrait? Its resemblance to its subject, their facial expression, or their social status? For centuries, the portrait was one of the most important genres in painting. People who commissioned them didn't just want to be recognised: they also wanted to be seen in a particular light. Their erudition, wealth or power were signified by their clothes, their posture, or accessories such as books.

"I was 17 when I saw Edgar Degas's Jockey blessé for the first-ever time. I saw it again two years ago, but from a new perspective. It was like an invitation".

Raphael Egil

The *Portrait of Ignatius Bell* (→ 28) by Franz Joseph Menteler is evocative of this very tradition – here on loan from the collection of the nearby historical Museum Burg Zug.

Egil has devoted himself to an intensive study of the history of portrait painting. "If you don't engage in a broad, profound examination of the past, you'll hardly be able to contribute anything to the present" – of this he's quite convinced. In *Chamber II*, the past and the present also come face to face in the same exhibition space. People from Egil's own milieu here "meet" historical figures through having their portraits juxtaposed. Egil has dedicated an entire series to the writer Marcel Proust, who is represented twice here (→ 19 and 25).

Egil's situation differs from that of historical portrait painters in that his commissions don't compel him to produce a portrait that is flattering or even true to life. Instead, he's free to experiment with forms, colours and expressions and is thereby able to reinvent a face time and again. And yet, despite all this freedom, he still aims to get close to a person. To Egil, portraiture means "approaching a personality through a collection of visual phenomena. It's a process of consolidation".

16 Raphael Egil, *Elia*, 2007, oil on canvas, courtesy of YveYANG, New York
17 Johann Friedrich Kunz (1868–1947), *Gemälde, Porträt Emilie Epprecht (1873–1932)*, 1902 (dated by the artist), oil on canvas, Museum Burg Zug (permanent loan from the Canton of Zug)
18 Raphael Egil, *Claudio*, 2025, oil and tempera on canvas, courtesy of YveYANG, New York
19 Raphael Egil, *Marcel Proust (XIV)*, 2025, oil on canvas, courtesy of CASSIUS&Co., London
20 Raphael Egil, *Me*, 2025, oil and tempera on canvas, courtesy of CASSIUS&Co., London
21 Raphael Egil, *Portrait Sandra*, 2010, oil on canvas, courtesy of the artist
22 Raphael Egil, *Neda*, 2023, oil and tempera on canvas, courtesy of CASSIUS&Co., London
23 Raphael Egil, *Neda*, 2023, oil and tempera on canvas, courtesy of CASSIUS&Co., London
24 Raphael Egil, *Roter Oddone*, 2023, oil and tempera on canvas, courtesy of CASSIUS&Co., London
25 Raphael Egil, *Marcel Proust (VIII)*, 2025, oil on canvas, courtesy of CASSIUS&Co., London

26 Raphael Egil, *Chess Player*, 2026, oil and tempera on canvas, courtesy of YveYANG, New York
27 Raphael Egil, *Bücher*, 2013, tempera on canvas, courtesy of CASSIUS&Co., London; courtesy of YveYANG, New York
28 Franz Joseph Menteler (1777–1833), *Gemälde, Porträt Ignatius Bell* (born 1792/1793), 6 February 1805 (dated), oil on canvas, Museum Burg Zug
29 Raphael Egil, *Watteaus Gemälde im Louvre 3*, 2020, oil and tempera on canvas, courtesy of YveYANG, New York
30 Raphael Egil, *Frau mit Handspiegel*, 2023, oil and tempera on canvas, courtesy of YveYANG, New York
31 Raphael Egil, *Oktopus*, 2023, oil and tempera on canvas, courtesy of YveYANG, New York
32 Raphael Egil, *Handspiegel*, 2023, Öl und Tempera auf Leinwand, courtesy of the artist
33 Raphael Egil, *Zwei Frauen*, sich kämmend, 2003, oil on canvas, courtesy of YveYANG, New York
34 Raphael Egil, *Mann im Morgenhimmel*, 2005, oil on canvas, courtesy of YveYANG, New York

Chamber III

Sonne und Mond (Sun and Moon → 37), *Natürliche Elemente* (natural elements → 38), a *museum* and floating gloves (→ 36, 39): the images in *Chamber III* are enigmatic. What links the natural sciences with art? And why is a museum glove floating above a model-like room as if by magic?

This inscrutability points to another aspect of the title of this exhibition, *Chamber, Chamber*, for its repetition is somehow reminiscent of a magic spell (such as "Mirror, mirror on the wall ..."). And creating images has in fact always had something magical about it, for it can make things visible that we cannot see with the naked eye, and it can create worlds that exist only on canvas.

Our concern here is not just images on canvas, but those that we make of our world. Egil's compositions, with their floating elements and their play of light and shadow, are reminiscent of scientific models. His prime concern is the "free, joyful creation of an illusionistic reality within the pictorial space", his purpose being to present a "stage" for us to view his "models". He says: "In contrast to precise scientific models, my pictures offer an open conception of the world".

35 Raphael Egil, *Franco*, 2025, oil and tempera on canvas, courtesy of YveYANG, New York
36 Raphael Egil, *Museum*, 2016, oil on canvas, courtesy of the artist
37 Raphael Egil, *Sonne und Mond*, 2016, oil on canvas, courtesy of the artist
38 Raphael Egil, *Natürliche Elemente*, 2016, oil on canvas, courtesy of the artist
39 Raphael Egil, *Museumshandschuhe*, 2016, oil on canvas, courtesy of the artist

Chamber IV

In *Chamber IV*, the works of Raphael Egil and Kyra Tabea Balderer encounter each other for the first time. Their colours, forms and compositions here enter into a surprising dialogue. At first glance, Balderer's photograph *STRICH* (Stroke → 42) seems to link up directly with Egil's paintings. But this impression is misleading, because what might look like a painterly gesture is in fact an object that the artist has constructed, staged and photographed. It's a deliberate play on our perception and on our expectations of the photographic medium.

When photography first emerged in the 19th century, it promised to capture reality with a precision that had hitherto remained unattainable. William Henry Fox Talbot, a British pioneer of photography, described it as a "Pencil of Nature". And indeed, people even became worried that this new technology might make the art of painting superfluous. But as we now know, such concerns were unfounded.

People in any case soon came to question the very notion that photography might offer a faithful representation of reality. Nor do Balderer's photographs simply depict any given, "natural" situations, but rather carefully constructed visual realities.

40 Raphael Egil, *Selbstportrait des Künstlers als denkendes Wesen*, 2016, oil on canvas, courtesy of the artist
41 Raphael Egil, *Holz*, 2023, oil and tempera on canvas, courtesy of CASSIUS&Co., London; courtesy of YveYANG, New York
42 Kyra Tabea Balderer, *STRICH*, 2019, photography, C-print, hand-printed, courtesy of the artist
43 Kyra Tabea Balderer, *OHNE TITEL I–II*, 2019, photography, C-print, hand-printed, diptych, courtesy of the artist

Chamber V

Today, all it takes is the press of a button to take a photo. But Balderer begins working on an image long before she presses the shutter. Using cardboard, wood, mirrors and self-made objects, she creates three-dimensional compositions that only become images when she photographs them. Many decisions about material, form, light, space and perspective have to be made as she proceeds from her initial idea to the finished image. She says: "Analogue, large-format photography in particular needs you to work very slowly in a focused manner. For me, this stands in contrast to our fast-paced, hectic world".

Before analogue photography became Balderer's preferred medium, she was a painter – and this background was especially evident in her early works (→ 45). She meanwhile works increasingly with sculptural objects – creating models, casting them in bronze and subsequently employing them as props in her photographs. The resultant images thrive on tension-filled contrasts between organic and inorganic, opulence and vulnerability, beauty and pain.

But Balderer's staged photos don't end at the margins of her pictures. How her works are perceived is also determined by their coloured frames and the walls on which they hang, along with her unusual ways of hanging them. In this manner, her work as an artist extends beyond the surface of her images into the actual exhibition space.

44 Kyra Tabea Balderer, *THERE IS SOMETHING REVOLVING*, 2020, photography, C-print, hand-printed, courtesy of the artist
45 Kyra Tabea Balderer, *OHNE TITEL*, 2018, photography, C-print, hand-printed, courtesy of the artist
46 Kyra Tabea Balderer, *OHNE TITEL*, 2018, photography, C-print, hand-printed, courtesy of the artist
47 Kyra Tabea Balderer, *APPARAT*, 2022, photography, C-print, hand-printed, courtesy of the artist
48 Kyra Tabea Balderer, *SPION*, 2022, photography, C-print, hand-printed, courtesy of the artist
49 Kyra Tabea Balderer, *KNOTEN*, 2022, photography, C-print, hand-printed, courtesy of the artist
50 Kyra Tabea Balderer, *GEFÄSS*, 2022, photography, C-print, hand-printed, courtesy of the artist
51 Kyra Tabea Balderer, *RESERVOIR I*, 2023, photography, C-print, hand-printed, courtesy of the artist
52 Kyra Tabea Balderer, *ZUNGEN*, 2026, photography, C-print, hand-printed, courtesy of the artist
53 Kyra Tabea Balderer, *PORTRÄT*, 2026, photography, C-print, hand-printed, courtesy of the artist

"I was always also interested in photography as a machine of illusions. Issues of perception constitute a core topic in my work".

Kyra Tabea Balderer

Chamber VI

Balderer has created several new works for the present exhibition, some of which relate directly to the collection of the Kunsthaus Zug. Her photograph *FLÜGEL* (Wings → 56) alludes to Heidi Bucher's work *Strong John (Hockey Hose)* (→ 55), whose latex-coated hockey shorts remind Balderer of wings. She takes up this association, but instead focuses on anatomical form. In Balderer's work, it's not pieces of clothing that become wings, but shoulder blades.

The art of the Baroque also echoes through *FLÜGEL* and other photographs. It's an era well known for its opulent draperies, dramatic forms and a sense of surface play. During this period, splendour and transience were closely intertwined. What at first glitters seductively also serves, in Balderer's work, to highlight the fragility of the body and the finiteness of life – very much in keeping with the Baroque tradition of vanitas.

Instead of framing her photographs in the traditional way, Balderer affixes her hand-printed photos directly to the wall using magnetic strips. This affords her images the quality of a concrete object themselves, turning them into part of a spatial installation. This effect is further heightened by Balderer exhibiting them in series, with their impact also determined by slightly altered angles, different distances and subtle changes in how she arranges them. As in Egil's paintings, the interplay of repetition and variation is here explored as an artistic principle.

54 Kyra Tabea Balderer, *OHNE TITEL*, 2026, photograph, C-print, hand-printed, courtesy of the artist
55 Heidi Bucher (1926–1993), *Strong John (Hockey Hose)*, 1977, latex, textile and mother-of-pearl pigment, Kunsthaus Zug, donated by Anne Rotzler, Hausen am Albis
56 Kyra Tabea Balderer, *FLÜGEL*, 2026, photograph, C-print, hand-printed, courtesy of the artist
57 Kyra Tabea Balderer, *OHNE TITEL I–III*, 2026, photograph, C-print, hand-printed, triptych, courtesy of the artist
58 Kyra Tabea Balderer, *OHNE TITEL I–III*, 2026, photography, C-print, hand-printed, triptych, courtesy of the artist
59 Kyra Tabea Balderer, *KNIE I–II*, 2026, photography, C-print, hand-printed, diptych, courtesy of the artist

Chamber VII

In her *STERNUM* series (→ 60, 61), Balderer imbues the ribcage with a distinctive dynamic of its own. The dancing bones remind us of the "dance of death" as found in depictions in Central Switzerland, and of the Baroque vanitas tradition. And we can also discern a surprising connection to Egil's fallen jockeys, who seem to be dancing in certain pictures.

The four photographs *PROGRESS I–IV* (→ 69) recall the dawn of the machine age and technological modernity. At the same time, they allude to the aesthetics of Expressionist cinema, such as Fritz Lang's *Metropolis* of 1927.

Balderer's metal forms are here contrasted with Hannah Villiger's photograph *Skulptural* (Sculptural → 68) from the collection of the Kunsthaus Zug. Skin and flesh here encounter skeletons of bronze and aluminium – thereby further emphasising all the more the fragility of the human form.

Balderer shows Villiger's work in its storage box, thereby raising questions about the relationship between image and object, body and sculpture – topics that had already occupied Hannah Villiger herself. "Over the years, photography became for me a kind of sculptural tool", says Balderer. She uses light, shadow, colour, reflections and degrees of blur and focus in her work on this sculpture, emphasising certain aspects while making others disappear.

Balderer now initiates yet another dialogue, this time with Meret Oppenheim's *Urzeit Venus* (Prehistoric Venus → QR code), opening it up and distorting its closed form (→ 64). Here, she contrasts traditional symbols of fertility with the consequences of heavy labour, including physical wear and tear and mental exhaustion.

60 Kyra Tabea Balderer, *STERNUM*, 2026, photography, C-print, hand-printed, courtesy of the artist
61 Kyra Tabea Balderer, *STERNUM I–II*, 2026, photography, C-print, hand-printed, diptych, courtesy of the artist
62 Kyra Tabea Balderer, *WIRBELSÄULE*, 2024, photography, C-print, hand-printed, courtesy of the artist
63 Kyra Tabea Balderer, *OHNE TITEL*, 2026, photography, C-print, hand-printed, courtesy of the artist
64 Kyra Tabea Balderer, *VENUS I–V*, 2026, bronze casting (sand casting), courtesy of the artist
65 Kyra Tabea Balderer, *GEMENGELAGE* III, 2025, photography, C-print, hand-printed, courtesy of the artist
66 Kyra Tabea Balderer, *ELLBOGEN*, 2026, photography, C-print, hand-printed, courtesy of the artist
67 Kyra Tabea Balderer, *FÜSSE*, 2024, photography, C-print, hand-printed, courtesy of the artist
68 Hannah Villiger (1951–1997), *Skulptural*, 1990–1991, C-print of a Polaroid on aluminium plate, Kunsthaus Zug, on permanent loan from the Canton of Zug
69 Kyra Tabea Balderer, *PROGRESS I–IV*, 2025, photography, C-print, hand-printed, series, courtesy of the artist

Chamber VIII

In *Chamber VIII*, Balderer continues her investigation of anatomical forms and the tension that exists between organic and inorganic. Spinal vertebrae are linked with hearts and leaves (→ 70). A white, twisted railing has a strange structure attached to it that even those trained in anatomy would barely recognise as a knee joint (→ 76). "Anatomical models fascinate me", says Balderer. "They possess a sculptural quality and a certain degree of abstraction, even though they replicate parts of our bodies quite precisely". This same knee joint appears again in *KOKON I* and *II* (Cocoon → 71). The prime matter of interest here is the similarity between anatomical forms and phenomena in Nature: "The boundaries between what is human and what isn't here become blurred – or, rather, we here realise that such boundaries don't actually exist at all".

Once more, Balderer's photographs and Egil's paintings enter into a dialogue with each other – though their respective artistic approaches remain unmistakably unique. All the same, diverse correspondences between them do emerge through their use of similar colours, related forms or the way in which they play with architectural ideas. As a result, a surprising formal kinship is even discernible between a head of cabbage (→ 75) and a depiction of a group of trees (→ 73, 74).

70 Kyra Tabea Balderer, *OHNE TITEL*, 2026, photograph, C-print, hand-printed, courtesy of the artist
71 Kyra Tabea Balderer, *KOKON I–II*, 2025, photograph, C-print, hand-printed, courtesy of the artist
72 Raphael Egil, *Drei Kieselsteine*, 2018, oil and tempera on canvas, courtesy of the artist
73 Raphael Egil, *Farbige Sonne*, 2025, oil and tempera on canvas, courtesy of CASSIUS&Co., London
74 Raphael Egil, *Farbige Sonne*, 2025, oil and tempera on canvas, courtesy of CASSIUS&Co., London
75 Kyra Tabea Balderer, *KOHLKOPF*, 2025, photography, C-print, hand-printed, courtesy of the artist
76 Kyra Tabea Balderer, *OHNE TITEL I–IV*, 2026, photography, C-print, hand-printed, series, courtesy of the artist

Chamber IX

We see a thistle made of bronze, carefully "staged" and then photographed. Balderer's *DISTEL* (Thistle → 77) here enters into a dialogue with Egil's *Walk in the Sun* (→ 78) – a juxtaposition that draws its strength from the formal and chromatic commonalities of the two works.

With its protective thorns and delicate blossoms, this thistle alludes to a core topic in this final *chamber*: a sense of protection and security, which also plays an important role in Egil's paintings. At the heart of them is the relationship between mother and child (→ 84–86), a motif that we find throughout centuries of art history. Egil subjects it to various pictorial variations to explore moments of intimacy and care, along with a shared discovery of the world.

Once again, we encounter a rider on horseback, thereby bringing us back full circle to where the exhibition began (→ 80–82). Is he now firmly back in the saddle after his fall – or is he only now leaping into it? These three images are reminiscent of a film sequence. With his hand raised, the rider seems to be waving goodbye to us. (or are there actually three of them?). And yet the link between rider and horse remains tenuous. Perhaps he remains in the picture while his horse gallops away behind him through the window.

The final exhibition room serves to remind us that the act of creating pictures is something utterly human. The seemingly effortless manner in which AI can generate images stands in contrast to the love of material and the unpredictability that both arise from a profound sense of artistic involvement and perseverance. A human, artistic approach opens up a unique perspective on the world that surrounds us. Images offer a vessel for our fundamental experiences and ideas, thematising fragility, transience, creativity and the significance of our social bonds.

77 Kyra Tabea Balderer, *DISTEL*, 2026, photography, C-print, hand-printed, courtesy of the artist
78 Raphael Egil, *Walk in the Sun*, 2026, oil and tempera on canvas, courtesy of CASSIUS&Co., London
79 Raphael Egil, *Lido*, 2025, oil and tempera on canvas, courtesy of CASSIUS&Co., London; courtesy of YveYANG, New York
80 Raphael Egil, *Be Background*, 2026, oil and tempera on canvas, courtesy of CASSIUS&Co., London; courtesy of YveYANG, New York
81 Raphael Egil, *Go with the Horse*, 2026, oil and tempera on canvas, courtesy of CASSIUS&Co., London
82 Raphael Egil, *Dance*, 2026, oil and tempera on canvas, courtesy of CASSIUS&Co., London
83 Raphael Egil, *Drei Bäume*, 2025, oil and tempera on canvas, courtesy of YveYANG, New York
84 Raphael Egil, *Mutter und Kind am Seeufer*, 2025, oil and tempera on canvas, courtesy of YveYANG, New York
85 Raphael Egil, *Mutter mit Kind*, 2025, oil and tempera on canvas, courtesy of the artist
86 Raphael Egil, *Walking (new sun)*, 2025, oil and tempera on canvas, courtesy of the artist

Biografien

Kyra Tabea Balderer, 2024 © Kyra Tabea Balderer. Photo: Carolin Jüngst

Kyra Tabea Balderer (*1984, Zürich)

Kyra Tabea Balderer is a Swiss artist who lives and works in Zurich and Berlin. Her artistic career is closely linked to Central Switzerland: having grown up in Lucerne, she first completed the preparatory course at the Lucerne University of Applied Sciences and Arts (HSLU). She then studied Fine Art at the Bern University of the Arts (HKB), where she completed her Bachelor's degree in 2008, and went on to complete the WORK.MASTER Master's programme at the Haute école d'art et de design Genève (HEAD) in 2012. In 2017, she completed her diploma in Fine Art, specialising in photography, at the Academy of Graphic Arts and Book Design in Leipzig (HGB) under Heidi Specker.

Balderer's works have been exhibited at renowned institutions and galleries in Switzerland and Germany, including the Kunstmuseum Luzern (SZENARIO, 2018/ZENTRAL!, 2024), the Kunsthalle Luzern (Surface.Fragment.Body, 2026) and Galerie Reiter in Berlin (ecstatic echoes, 2023). She has also held several solo exhibitions at Mayday in Basel (RECOVERY, 2023) and at Akku in Uster (dog barking in distance, 2021). She has received several awards and grants for her artistic work, including the main prize from the Canton of Zurich's Art Grants scheme (2024), the Freiraum grant from the Canton of Zurich (2023) and the Manor Art Prize of the Canton of Lucerne (2018).

Raphael Egil © Raphael Egil. Photo: Sandra Ulloni

Raphael Egil (*1975, Kirchberg SG)

Raphael Egil is a Swiss artist who lives and works in Lucerne. From 1995 to 2000, he studied at the Lucerne University of Applied Sciences and Arts (HSLU), where he obtained his diploma in Fine Art in 2000. Egil was a founding member of the Alpineum Produzentengalerie in Lucerne and was also involved in various cultural policy and institutional bodies, including as a member of the Lucerne Cantonal Commission for the Promotion of Culture and as a board member of the Kunsthalle Lucerne.

Egil's works have been exhibited at renowned galleries and institutions in Switzerland and abroad – including CASSIUS&Co. in London (2021, 2023, 2025), YveYANG in New York (2024), Michael Werner in Cologne (2018, 2020) and in Central Switzerland, for example at the Galerie Kriens (2018) and at the Winkelriedhaus of the Nidwalden Museum (2017).

The following publications document key phases of his work and exhibitions: In 2020, *Neue Bilder* was published in collaboration with Michael Werner, Cologne/Märkisch Wilmersdorf, followed by *Paintings* (2021) and *Readers* (2023), both published by CASSIUS&Co. in London. Finally, in 2025, *1995* was published to accompany the exhibition at the Kornschütte in Lucerne, as well as *The Head of Marcel Proust* by CASSIUS&Co. in London.

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WLAN

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Enjoy coffee, tea and other drinks at our self-service station (payment at reception via TWINT, in cash or by card). You can also find postcards, the current exhibition poster and a selection of publications relating to the exhibition in the museum shop.

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Our exhibition leaflet at the reception desk and the online events calendar provide an overview of all events. You can also save your favourites directly to your personal calendar online.

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!

Artworks for sale

Selected works by Kyra Tabea Balderer and Raphael Egil are available for purchase. Our team at the reception desk will be happy to provide information on prices. Works can also be reserved. The Kunsthaus Zug team will contact you personally regarding any potential purchase before the exhibition ends.

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