

Media Dossier | 22 September 2017

Alice Boner in India – A Life for Art

23 September 2017 – 14 January 2018

The Museum Rietberg presents one of the most unusual and as yet little known Swiss artists of the twentieth century: Alice Boner (1889–1981) spent more than forty years of her life in the Indian city Varanasi, where she worked as an artist, patron, collector and art historian, as well as acting as a cultural ambassador with a wide range of interests.

The project provides fascinating insight into the many-faceted and eventful life of a headstrong, unconventional and courageous woman who was at home in two cultures. Traces of her unusual story reverberate throughout the Museum Rietberg, in Zurich and in India.

The Swiss artist has been closely associated with the Museum Rietberg for ages. She lived in the Park Villa Rieter from 1913 to 1919; afterwards she was active in the artistic circles of Zurich and Paris; and in 1935 she emigrated to Varanasi in India.

With her interest and her dedication, with her art, her publications and her collaboration with various artists, Alice Boner changed and promoted the understanding and awareness of Indian art throughout the world. Together with Uday Shankar, she contributed significantly to the renaissance and ongoing development of Indian dance.

Boner's close association with the Museum Rietberg led to the generous donation of her collection of Indian sculptures and miniatures. The most beautiful of the miniatures will be shown in their own exhibition in the Park Villa Rieter.

The exhibition is an in-house production and encompasses photographs, sketches, drawings, paintings and sculptures, as well as extracts from her diaries, her correspondence and her manuscripts. It marks at the same time the conclusion of the *Alice Boner Archive Project* at the Museum Rietberg, started in 2010, which in seven years has documented and edited her entire bequest.

After the exhibition with the title *Alice from Switzerland – A Visionary Artist and Scholar Across Two Continents* – curated by Andrea Kuratli and Johannes Beltz – was shown in Mumbai (CSMVS, from November 2014 to February 2015) and in New Delhi (National Museum, from September to October 2016), it will now be shown in the Museum Rietberg.

The Exhibition

Alice Boner in India – A Life for Art is arranged chronologically and includes the many facets of the artist's work and interests.

It extends from the exhibition rooms in the main building Smaragd [Emerald] to the Villa Wesendonck, where masterpieces from her collection of Indian sculptures are exhibited. A selection of her most beautiful Indian miniatures is exhibited in the Park-Villa Rieter, where she lived from 1913 to 1919.

In addition, her works can be seen in the Rieterpark and in other locations in Zurich and Baden.

The exhibits come mainly from her bequest, kept in the Alice Boner Archives at the Museum Rietberg.

Curatorial Staff and Authors

Andrea Kuratli: Research Assistant *Alice Boner Archive* at Museum Rietberg

Dr Johannes Beltz: Curator of Indian Art at Museum Rietberg

Partners

With the friendly support of the Boner Stiftung für Kunst und Kultur, Memoriav – Verein zur Erhaltung des audiovisuellen Kulturgutes der Schweiz, the Sophie und Karl Binding Stiftung, the Swiss Embassy in India, the Swiss Consulate General in Mumbai, Swiss International Air Lines, VFS GLOBAL, Monterosa Group, Hitkal Ltd., Schweizer Kulturstiftung Pro Helvetia, Star Worldwide Group, Dokumentationsbibliothek Davos.

Catalogue

A catalogue for the exhibition will be published in English with the title *Alice Boner – A Visionary Artist and Scholar Across Two Continents*, edited by Andrea Kuratli and Johannes Beltz, in collaboration with the Museum Rietberg Zurich, the National Museum in New Delhi and Chhatrapati Shivaji Maharaj Vastu Sangrahalaya, Mumbai.

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Texts and images can be downloaded at rietberg.ch/press

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Alice Boner Biography

1889 – 1925 Early Years

Alice Margareth Boner was born in the Italian city Legnano on 22 July 1889 and spent her childhood there. Her parents, Alice Katherine Brown (1868–1920) and Georg Boner (1862–1947), were Swiss. Her sister Yvonne Emma Charlotte was born in October 1893 and Georgette, her youngest sister, was born in February 1903.

Boner came from an affluent Swiss family. Together with Walter Boveri, her uncle Charles E. L. Brown founded the enterprise Brown, Boveri & Cie (BBC), today the multinational corporation ABB. Boner's father was a delegate to the board of directors and a member of management. Her sister Yvonne later married Boveri's son Theodor.

The Boner children enjoyed an open-minded upbringing, and their parents encouraged an interest in art. In 1911 the family left Italy and moved to Switzerland. From 1913 to 1919 they lived in the Park Villa Rieter, which is part of the Museum Rietberg today, housing the exhibitions of Indian painting.

Boner spent the years from 1907 to 1911 studying painting and sculpture. In 1906 and 1907 she went to Brussels to study painting at the school of Ernest Blanc-Garin. Later she moved to Munich, where she attended courses in a private women's art school, as the state academies only admitted male students. Shortly afterwards she met Carl Burckhardt, the Swiss sculptor, in Basel, and studied with him for the following three years. He had a far reaching influence on Boner and her artistic work. She valued him highly and stayed in close contact with him until his death in 1923.

Subsequently she worked as an independent sculptor and a painter. Her first exhibition was held in the prestigious Kunsthaus Zürich in 1916. After her sculpture *The Pacing Woman* had been seen in Zurich in 1916 at the Kunsthaus Zürich, and in 1958 at the *Schweizerische Ausstellung für Frauenarbeit* [Swiss Exhibition for Women's Work] (SAFFA) in 1958, it made its way to Baden. Today it graces the park of the Langmatt Museum, formerly the grand residence of Alice Boner's relatives, the Brown family.

In 1919 Boner participated in two other exhibitions in Switzerland, one in Zurich (9 January–15 February 1919) and one in Geneva (10 May–10 June 1919). In Zurich her sculptures were shown next to sculptures by Rodin and paintings by Cézanne, Renoir and van Gogh. In Geneva contemporary Swiss and Belgian artists were exhibited.

In 1925 she moved into her own studio in the rococo pavilion Stockargut near the University of Zurich. She used the studio primarily for sculpting, working there until she moved to Paris in 1928. The young artist was particularly interested in movements of the body and focused on motion studies and portraits. The sculpture *The Awakening One* is today located in the garden of the Bodmerhaus in Zurich.

She also felt a close bond to the Swiss Alps and the spa town Davos. The Boner chalet, where her father Georg had spent his childhood, remained important to the family, especially since Boner's beloved aunt Anna continued to live there. In the coming years she was to stay there regularly.

1926 – 1935 A Time for Change – The Uday Shankar Dance Company

Boner's wanderlust led to several journeys, which she undertook with her cousin Charles Norbert Brown, called Charlie, who was ten years younger than she. The trained doctor often travelled to Morocco and knew it well. He later emigrated, working in Morocco as a cloth merchant and textile designer. In spring 1925 the cousins travelled round Tunisia for a month with Boner's friend Rita Berla. In 1926 and 1928 they visited Morocco. On all of these travels Boner in search of a simpler, more natural life, which she captured with her camera and her pencil. She felt too protected in her comfortable life at home, as though imprisoned behind a veil of ignorance. After returning from her second trip to Morocco, she began work on the sculpture *Der Kalbträger*, which was to become one of her most important works. One of her Moroccan photographs from 1926 served as the inspiration for the sculpture, which was completed in 1929.

Alice Boner met the Indian dancer Uday Shankar (1900–1977) in April 1926 at one of his performances in Zurich. At this point in time, Shankar had already left the troupe of the Russian ballerina Anna Pavlova and was on tour with the two Lanfranchi sisters, Adelaide and Rachel. When Boner saw him on stage, she was immediately fascinated by his elegant dance moves. She wrote in her diary, "In the evening Kursaal. A lot of kitsch – and a revelation, the Indian dancer."

She went up to him and persuaded him to visit her in her studio. They met several times after this first encounter, and talked about their common interest in art. Moreover, he danced for her in her studio, so that she could take photographs and make sketches of him.

The encounter with Shankar in 1926 marks the beginning of what she called her "first adventure" – Indian dance. She moved to Paris, where she kept company with other artists, writers and intellectuals and profited from the exciting creative atmosphere. She continued her sculptural work, using a variety of materials, such as clay, wax, wood, bronze and stone.

Happenstance led Boner and Shankar to Guruvayur in Kerala in May 1930, where she attended a Kathakali performance lasting three nights. At this time Kathakali – even in Kerala, where it had originated – had nearly fallen into oblivion. Boner became an important patron of the classical Indian dance, both in India and beyond.

Boner's friendship with Shankar deepened during this time. She recognized the latent potential of the dancer and decided to promote him. Together they planned an extensive tour of India, where they hoped to find inspiration, musicians, dancers and financial support for the dance troupe they envisaged. In the end Boner personally provided the financial means for the European tour of the Uday Shankar Troupe. It was the beginning of a longstanding collaboration: Boner supported and led the troupe from 1930 to 1935 as its impresario, manager and adviser. She worked on costumes and posters and became an indispensable part of the troupe family.

After travelling for nine months, they returned to Paris in October 1930 with the newly founded *Uday Shankar Hindu Dance and Music Troupe*. It consisted of eleven members, most of whom were friends and family members of Uday Shankar, including his youngest brother Ravi Shankar, who was later to become famous as one of the best sitar players in the world.

After their first performance at the Théâtre des Champs-Élysées in Paris, the Uday Shankar Troupe set out on a successful European tour. More guest appearances followed, for example in the United States and in India.

Boner and Shankar were co-directors. While she took care of organizational matters and provided generous financial support, he was the artistic director. His choreography had its sources in various Indian dance traditions, among them Kathakali, Bharatanatyam and Kathak.

For Boner, Kathakali was one of the purest forms of art. She studied the symbolic hand gestures (*mudras*) of the classical Indian dance theatre: "I do not believe that you can still find anywhere in the world dramatic art of such completeness as here, where it encompasses in insoluble unity drama, dance and music." (1934)

1935 – 1940 Alice in Her Indian Wonderland

After she had dedicated five years of her life to the success of the Uday Shankar Troupe, setting aside her artistic work, Alice Boner decided to return to her own art.

The search for an inspiring home led her back to the holy city of Varanasi. Already on her first visit in 1930, she had been fascinated by the colourfulness and the great variety of bustling activities of the city. She wrote in her diary that she felt like she was in a wonderland.

When she set off for India in 1935, she still intended to return to Europe one day and to settle permanently there. Varanasi, however, offered her everything she longed for: inspiration, good friends and a new home. The war brewing in Europe also made her decision to stay easier.

The house that she found at Assi Sangam was the hub of her new existence in India, and she filled it with life. Her rooftop terrace became a stage for artists and a meeting point for the fast-growing network of her friends and visitors.

Artistically, Boner worked as she had in her early years. Inspired by her surroundings, she recorded her impressions with the camera. The resulting photographs subsequently served as templates for her drawings and paintings. But she eventually gave up sculpting, as it was too time-consuming and too arduous in the hot climate; nor did she find it adequate for capturing the colourful and brisk life there.

Half a year before the outbreak of World War II, Boner planned a trip to Europe. However, the political situation there frightened her to such an extent that she seriously considered giving up her travel plans. "We are standing under the tempestuous sky of European events. After Hitler has annexed Czechoslovakia and occupied Memel, too, one does not know what will happen in the coming weeks or months. War seems inevitable." (1939) She believed that war could not be avoided and was afraid of being stuck in Europe and having to experience another one, especially since she was so contented with herself and her situation in India that she did not want to leave her so-called "haven of happiness".

Throughout her life Boner was fascinated by the impressions the holy city of Varanasi made on her and the life on the banks of "Mother Ganges". "I am connected to 'reality' here: to the river, to the vast, endless country before me, to the sun that works its way out of the horizon with lightning rays in the morning, to the people who are squatting on the earth, living off it directly as on the first day of creation, this 'reality' enters me." (1940)

A Large Network

From her early years on, Alice Boner cultivated a large network of contacts with whom she corresponded regularly, among them Ernst Ludwig Kirchner and Joseph Szigeti.

In India, thanks to her exceptional situation as a foreigner living in Varanasi, she met numerous intellectuals, artists, scientists, travellers and spiritual leaders from all over the world.

Among them were Rabindranath Tagore; the Swiss Sadhu Swami Jnanananda Giri; and Anagarika Govinda, the German painter, poet and teacher who had converted to Buddhism. On 28 December 1937, Boner managed to lure Carl Gustav Jung into her house. It must have been a remarkable evening, for Jung mentioned it eight years later in a letter to her sister.

Thanks to her extensive network, Boner supported, sponsored and promoted numerous Indian artists, musicians and dancers. Her contacts extended to the highest levels of the Indian Government. Thus, on 23 August 1954, she approached Prime Minister Jawaharlal Nehru, whom she had met earlier with Uday Shankar, in order to promote the career of the dancer Shanta Rao.

Another notable personage she knew was the American Gertrude Emerson Sen, the Asia expert and founding member of the Society of Women Geographers. Around 1940 she became friends with Bhagavan Das, who was involved in establishing two universities in Varanasi.

Boner had met the French musicologist, artist and man of letters Alain Daniélou (1907–1994) in Paris in 1929. Together with his partner, the Swiss photographer Raymond Burnier (1912–1968), he headed for Varanasi shortly after Boner moved there. Daniélou set up the Harsharan Foundation in 1969 in order to foster dialogue about and research into Indian culture, religion and language. After his death the foundation was renamed FIND – India-Europe Foundation for New Dialogues. Today the foundation continues the work of Alain Daniélou and Alice Boner, making Indian artists known to an international audience.

1941 – 1962 Indian Sacred Art and the Discovery of the Principles of Composition

Although Alice Boner felt perfectly contented in her house in Varanasi, she travelled regularly, mostly with her companion Montu Mitra. She visited cities, places of interest, temples and festivals all over India. In the hot summer months, she traded Varanasi for the cooler climate in the hills of northern India.

These travels led to her "second adventure" – the analysis of Indian sacred sculpture. She thereby satisfied her interest in the history of Indian art, collected it and got a deeper insight into Indian mythology and philosophy. Subsequently, she processed her knowledge of cosmological perceptions and a cyclical concept of time in a series of paintings. In the course of the decades, this developed into her artistic magnum opus, the triptych *Schöpfung (Prakriti) – Bewahrung (Vishvarupa) – Zerstörung (Kali Samhara)* [Creation – Preservation – Destruction].

Indian temple sculptures fascinated her especially, as a trained sculptor herself. In 1941 she had a vision in the Ellora cave temples and began to develop her own theory of the principles of composition in Hindu sculpture. She maintained a cross-cultural exchange with intellectuals from all over the world. More than twenty years were to pass before she finally published her theory.

Her best-known sculpture, *Der Kalbträger*, was exhibited at the SAFFA (Schweizerische Ausstellung für Frauenarbeit) in Zurich in 1958. Since about 1960, a bronze casting of it, financed by the City of Zürich, can be seen in the Rietter Park below the Museum Rietberg.

1959 – 1981 Alice's "Third Adventure" – Indian Temple Architecture

In 1965 Alice Boner published her study *Zur Komposition des Shiva Nataraja im Museum Rietberg* [About the Composition of the *Shiva Nataraja* at the Museum Rietberg] in the prestigious journal *Artibus Asiae*. In her contribution she applied her theory of composition to the bronze sculpture and shone a light on the deeper meaning of the composition of the figures. The systematic analysis of Shiva's movements, posture and gestures revealed his cosmic activities: "In dancing, Shiva manifests his omnipresence. All the powers of his being become apparent in the immeasurable fullness of the manifestations coming from him. He remains, nevertheless, unimpressed and untouched in the centre of this cosmic game, which at the end of the cycle returns to its true origin. The dance is therefore pure bliss – *Ananda Tandava*."

The restless woman was still not satisfied and set off on what she called her "third adventure", Indian temple architecture. She devoted her time and energy particularly to research on the Sun Temple of Konarak. Her book *New Light on the Sun Temple of Konarak* appeared in 1972.

Towards the end of her life Alice Boner finally received the recognition she richly deserved. In 1969 the University of Zurich conferred an honorary doctorate on the eighty-year-old woman for her scholarly research. However, the greatest honour was accorded to her in 1974, when she was awarded the third-highest Indian civilian award, the Padma Bhushan (Lotus Award) for her outstanding contribution to the understanding of Indian art.

In 1978 Boner returned to the country of her birth for reasons of health. A fracture of the hip forced her to remain in Switzerland. She lived with her sister in Zurich, and was never to see India again.

In 1979 she made a bequest to the Bharat Kala Bhavan Museum in Varanasi. The Alice Boner Gallery was opened there ten years later.

1981 – 2017 Endowment

Alice Boner died in Zurich on 13 April 1981. She was cremated and part of her ashes were taken to Varanasi and strewn in the Ganges by Pandit Sadashiva Rath Sharma according to the traditional rituals. Boner's sister, Georgette Boner, and close friends accompanied her on this last journey.

To ensure the continuation of her life work after her death, Boner early on took the necessary measures. She gave her art collection to public institutions for safekeeping and named the Austrian Indologist Bettina Bäumer (born in 1940) as her successor. Furthermore, she turned her house at Assi Sangam into the Alice Boner Institute.

From 1981 on, the Alice Boner Foundation for Fundamental Research in Ancient Indian Art maintained the house and supported several research projects on Indian art. After merging with the Georgette Boner Foundation in 2009, it now operates under the name of Boner Stiftung für Kunst und Kultur [Boner Foundation for Art and Culture] and continues to finance the caretaking of Alice Boner's endowment. In addition to that, since 2014, Boner's circle of friends has been committed to preserving the Alice Boner Institute in Varanasi.

As Boner had always been closely associated with the Museum Rietberg, it was only logical that, in addition to her art collection, the museum also received her photographic and artistic estate, her library, manuscripts and diaries.

This exhibition concludes a seven-year project, in the framework of which the new materials were catalogued. The *Alice Boner Archive* in the Museum Rietberg is now completely accessible to the interested public.

In 1950 Alice Boner endowed the Ethnographic Museum of the University of Zurich with twenty-four music instruments. She had acquired the instruments in India and wanted to transfer them to a museum collection in Switzerland. In addition, she helped the museum to buy sculptures in India, thus expanding its India collection.

In 1952 the City of Zürich founded the Museum Rietberg, which as a museum for non-European art sparked Boner's interest. Elsy Leuzinger (1910–2010), who was already in contact with her, was named director of the museum in 1956. Leuzinger was fascinated by Boner's research and published a comprehensive review of her *Principles of Composition* in the *Neue Zürcher Zeitung* in 1973. The friendly and regular contact between the two women and their mutual respect was a major reason that Boner later bequeathed numerous exhibits to the museum.

In 1970 Boner decided to donate her personal art collection to the Museum Rietberg as an endowment. With the help of the Swiss diplomat August Lindt (1905–2000), she negotiated the transfer. In July 1970 she received permission from the Indian Government to export the objects. In 1971 the art collection – consisting of 588 Indian miniatures and about 130 sculptures, masks and other art objects – arrived in Zurich and became an essential component of the museum collection.

Alice Boner

Sculptures in the Public Space

Alice Boner, *The Pacing Woman*, 1912/13

The Swiss artist Alice Boner (1889–1981) completed the marble sculpture *The Pacing Woman* from 1912 to 1913. It is the artist's first monumental, virtually architectural work and bears witness to her interest in proportions, balance, harmony and symmetry.

After *The Pacing Woman* was exhibited at the Kunsthaus Zürich in 1916 and at the Schweizerische Ausstellung für Frauenarbeit (SAFFA) in 1958, it found its way to Baden. Today it adorns the park of the Museum Langmatt in Baden, the former villa of the Brown family – Alice Boner's relatives.

Alice Boner, *The Awakening One*, 1928

Between 1926 and 1927 the Swiss artist Alice Boner (1889–1981) created the sculpture *The Awakening One* in the rococo studio situated below the University of Zurich. As photographs document, she fashioned a first version in plaster, and then the final monumental version in sandstone. It stood temporarily in the garden of the Florhof, the villa where her family lived.

The sculpture had a prominent place in the Schweizerische Ausstellung für Frauenarbeit (SAFFA) in 1928; today it stands in the garden of the Bodmerhaus and enjoys the view over Zurich.

Alice Boner, *The Calf Bearer*, 1929

A photo from her trip to Morocco in 1926 was the inspiration for this sculpture by the Swiss artist Alice Boner (1889–1981). She fashioned the model in plaster in 1929 and cast it later in bronze.

The figure was exhibited at the Schweizerische Ausstellung für Frauenarbeit (SAFFA) in Zurich in 1958, then placed here in the Rieter Park by the City of Zürich in 1960.

Alice Boner, *The Water Carrier*, 1937

The Water Carrier is a bronze figure by the Swiss artist Alice Boner (1889–1981), based on a photograph from her first trip to India.

It is the last sculpture that Alice Boner created after emigrating to India in 1935. Given the gruelling Indian climate, the artist gave up sculpting and concentrated instead on painting.

There are several castings of the figure. This bronze casting was left to the museum by Georgette Boner, the artist's sister. When the Park Villa Rieter – where Alice Boner had lived from 1913 to 1919 – was refurbished in 1994, the sculpture was mounted on this fountain.

Special Events

Kathakali Guest Appearances with the Sadanam Balakrishnan Troupe

Othello

Kathakali performance

Sat. 23.09.2017: 5 to 7.15 p.m.

Sadanam Balakrishnan, one of the most important contemporary masters of this old art form, will travel with his internationally recognized ensemble to Zurich for two performances, appearing exclusively at the Museum Rietberg. In this unforgettable theatrical performance Kathakali meets Shakespeare – the unusual encounter of a Western theatrical icon and a top artist of the Indian dance tradition. Introduction: Pavel Jiracek.

Smaragd, 2nd underground level, CHF 45/35 (children CHF 5), admission to the museum on 23.09.2017 included

Hanuman

Kathakali workshop

Sun. 24.09.2017: 3 to 5 p.m.

Taking centre stage will be the adventures of the Hindu monkey god Hanuman. The participants will not only find out how to put on makeup or costumes, but also the meaning of the facial expressions and pantomime. The workshop will be conducted by Sadanam Balakrishnan and his ensemble. Introduction and moderation: Johannes Beltz, Curator of Indian Art at the Museum Rietberg, and Harsha Vinay, Director of the Alice Boner Institute Varanasi.

Recommended age: 9 years and older, only accompanied by an adult

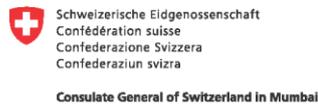
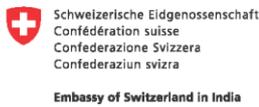
Smaragd, 2nd underground level, CHF 45/35 (children CHF 5), admission to the museum on 24.09.2017 included

The **Kathakali Guest Appearances are supported** by the Alice Boner Institute Varanasi, Asia Society Switzerland and the Accentus Stiftung, Elena Probst Fonds, as well as the partners and sponsors of the festivities of "70 Jahre Schweizerisch-Indische Freundschaft":



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Special Events (continued)

Yoga in Rieter Park

Alice Boner's Vision Becomes Reality

Sat. 30.09.2017: 11 a.m. to 12 p.m.

With Lisette van der Valk, Now Yoga Studio / Boner Chalet Davos

Soon the whole of Zurich will do Yoga exercises, and you will see people in the public gardens standing on their heads. – Alice Boner, Davos, 1952

As an homage to the Swiss artist Alice Boner, we shall let you stand on your heads. We invite you to come to the Zurich Rieter Park. Lisette van der Valk will stroll in the tracks of the artist in a special way – a vision becomes reality.

Rieter Park, free admission, reservations not necessary. Bring your yoga mats, no cloakroom. The event will only take place in good weather. Information from Fri. 29.09.2017 from 2 p.m. on at rietberg.ch/agenda

Into the Labyrinth

In the presence of director Riccardo Biadene, running time 78 min. (Italian / English subtitles).

The Italian director traces the journey of Alain Daniélou (1907–1994) – from Brittany to Paris, Berlin and Rome and on to India, where he met Alice Boner. The Indologist and musicologist lived from the 1930s to the 1960s with the Swiss photographer Raymond Burnier in India, initially in Varanasi and later in Chennai. Daniélou taught, among other subjects, music in Shantiniketan and at the Banaras Hindu University. After his return to Europe, he founded in 1963 the International Institute for Traditional Music in Berlin. Music, dance, religion and the dialogue between tradition and modernity are the co-protagonists of the documentary. alaindanieloudocfilm.com

Lecture Hall, Park Villa Rieter, CHF 10/5, 50% off museum admission on 11.10.2017

Guided Tours

Saturdays at 2 p.m. (length 90 min., including Park Villa Rieter, in German)

Art Education

Open workshop: "Indian Gift Cards". Using Indian wooden stamps, gift cards are printed and richly decorated envelopes are created.

Sundays, from September to 19.11.2017, 11 a.m. to 4 p.m., doors open at 10.45

From 5 years of age, accompanied, CHF 15 per person, no reservations

rietberg.ch/offenewerkstatt

Useful Information

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rietberg.ch | museum.rietberg@zuerich.ch

Opening Hours

Tues. to Sun. 10 a.m. to 5 p.m. | Wed. 10 a.m. to 8 p.m.

Admission

Adults CHF 18 | reduced CHF 14 | under 16 free admission

Directions

Tram no. 7 direction Wollishofen to "Museum Rietberg" stop (4 stops from Paradeplatz). No public parking spaces, disabled parking avail