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Charlotte von Stotzingen

Zurich Art Weekend, Zurich

Charlotte von Stotzingen is the Founding Director of Zurich Art Weekend, launched in 2018 to connect Zurich's art ecosystem and strengthen its international profile. She previously co-founded Thanks for Nothing (France, 2017), an art-driven social initiative, and Learning Lions (Kenya, 2015), a digital empowerment program for young adults in rural East Africa. She holds degrees in Business Management from France and Germany and studied Art History at the Courtauld Institute of Art. She lives and works in Zurich.

How would you describe what you do?

I work at the intersection of contemporary art, cultural strategy, and project development - creating frameworks that bring together artists, institutions, and audiences for meaningful encounters. This takes many forms: curating programs like Zurich Art Walks, shaping partnerships like the Tonhalle Orchester Zürich x Shedhalle, or building platforms like Zurich Art Weekend and Thanks for Nothing.

What does a "good day" in your practice look like?

A balance between thinking and exchange: quiet time to refine ideas, followed by conversations with artists, curators, or people devoted to the arts such as Trajal Harrell, Hendrick Folkerts, Fanny Hauser, Haro Cumbusyan, or Jacqueline Burckhardt, whom with we are working on the 2026 edition of the Zurich Art Forum, where something unexpected emerges. It's less about productivity and more about moments when conceptual, logistical, and human elements align.

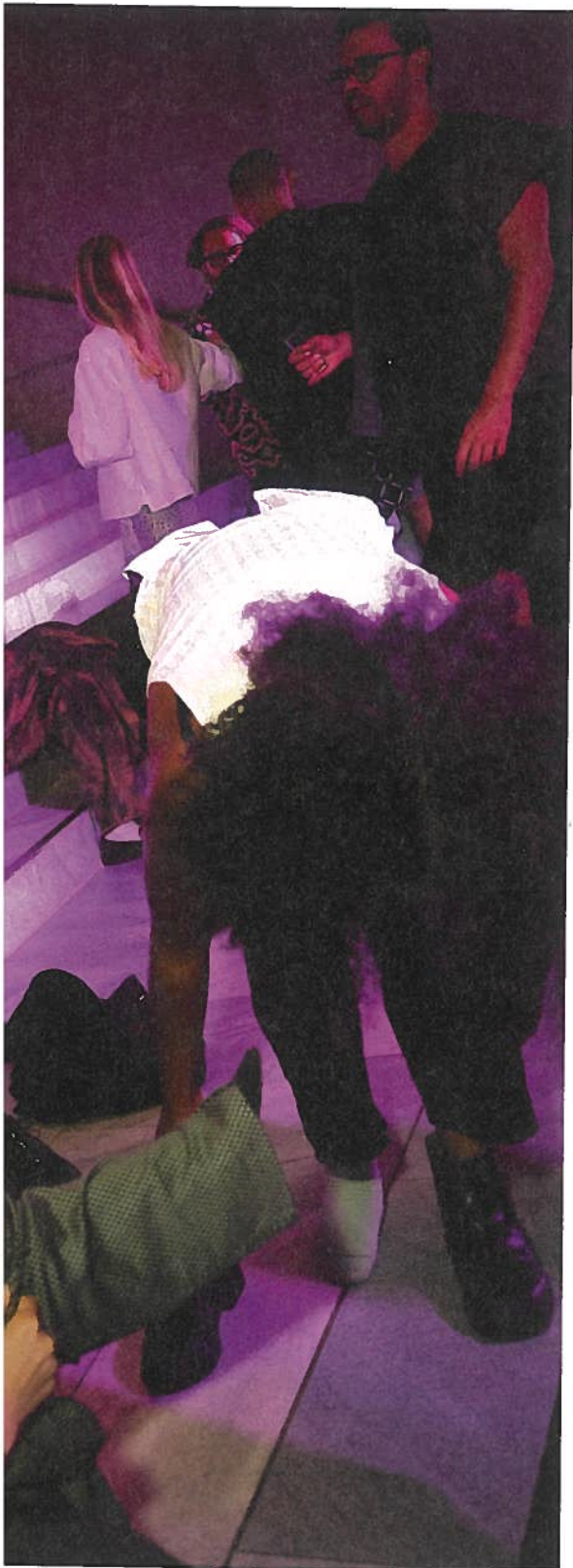
Why did you choose to live and work in Zurich?

Zurich offers a balance: calm and structured on the surface, with a dense cultural scene underneath. Its scale allows proximity between institutions, independent spaces, and networks, opening possibilities for how projects develop.

How does your environment shape your work?

Zurich's precision informs how projects are structured, while also generating a desire for more fluid formats — ones that blur boundaries or sit outside institutional frameworks. That tension drives projects like our collaboration with the Canton of Zurich's collection, which includes over a thousand performances we'll begin activating in coming years, and the Arts x Sciences talks, nine years running with partners including ETH Zurich,





Kunsthalle Zurich, and the Centre Pompidou.

What do outsiders misunderstand about the city?

It's often seen as overly orderly. But much of the experimentation happens quietly: small-scale, highly engaged, and very international, like the newly created Swiss Indian Arts Collaborative, launching its first events during Zurich Art Weekend 2026.

What is missing from the cultural landscape?

More permeability between disciplines and audiences. Zurich can feel segmented. I'd like to see more hybrid formats and collaborations that allow for risk without immediate pressure for visibility.

If someone could only have one Zurich experience, what would you suggest?

Zurich Art Weekend. It brings institutions, galleries, and independent spaces into a shared rhythm, each retaining its identity while contributing to something collective. In that convergence, the city becomes most legible.

ZAW25 Dinner at Kunsthau
Zürich. Performance, Undressed
by Alexandra Bachzetsis. Photo
by Urs Westermann. Courtesy of
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