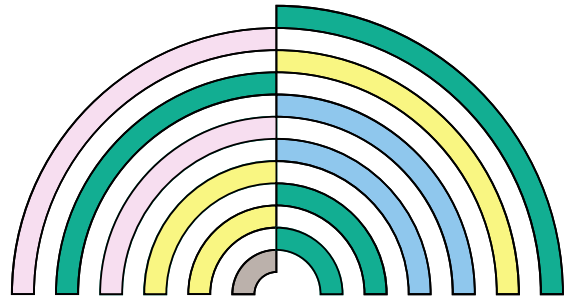


INSIDE OTHER SPACES



**Inside Other Spaces.
Environments by
Women 1956–1976**
8.9.23–10.3.24

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Pressebilder
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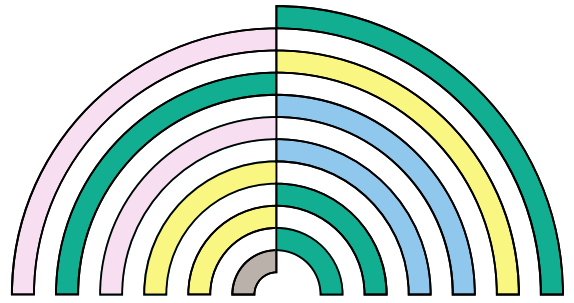
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Fact Sheet

Organiser

Haus der Kunst
Prinzregentenstr. 1, 80538 Munich

Curators

Andrea Lissoni and Marina Pugliese with Anne Pfautsch

Duration

8.9.23–10.3.24 | Ostgalerie

Press Conference

7.9.23, 11 am | Terrassensaal

Press

Claudia Illi

Opening hours

Mon | Wed | Fri | Sat | Sun 10 am–8 pm
Thu 10 am–10 pm
Tue closed

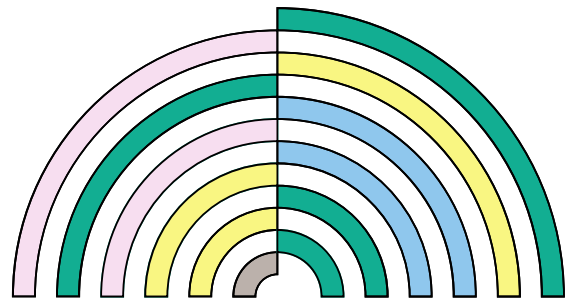
Open Haus

Every last Friday of the month admission is free from 4 pm–10 pm.

Admission

Hausticket 14 € | 10 €
Hausticket Youth 5 €
Hausticket Kids 0 €
Hausticket Family 24 € (2 adults + children / teenagers)
Journalists 5 €
365 Live 100 €
Haus der Kunst 365 50 € Single | 90 € Partner
Guided tours 3 €
Freunde HDK, Art students, ICOM,
Severely disabled with ID free

To take your time to explore the works, time slot tickets are necessary.
For press free tickets and time slot tickets please register via the press office:
presse@hausderkunst.de



Thanks to

Judy Chicago, Lygia Clark, Laura Grisi, Aleksandra Kasuba, Lea Lublin, Marta Minujín, Tania Mouraud, Maria Nordman, Nanda Vigo, Faith Wilding and Tsuruko Yamazaki

Studio Judy Chicago (Megan Schultz, Karl Hutchins), Studio Tania Mouraud (Amandine Mineo), Studio Marta Minujín, Lauryna Stravinskaitė-Gečienė

Agustina Blaquier, Laura Grisi Estate (Fausto Grisi, Brando Quilici), Barbara Ferriani, Nanda Vigo Heirs (Renata Knes, Francesca Cadeo, Pietra Cadeo), Archive Institute for Studies on Latin American Art (ISLAA) – (Lucy Hunter), Fondazione Lucio Fontana (Silvia Ardemagni), Estate of Aleksandra Kasuba (Guoda Burr) Estate of Tsuruko Yamazaki (Sari Takeuchi), Estate of Lea Lublin (Nicolas Lublin), The Associacao Cultural O Mundo de Lygia Clark (Alessandra Clark, Alvaro Edwards Clark, Julianio Werneck)

Getty Conversation Institute (Stavroula Golfomitsou), Institut of Contemporary Art Boston (ICA) (Alison Hatcher, Jill Medvedow), Los Angeles County Museum of Art LACMA (Michael Govan, Piper Severance, Megan Smith), Salta Art, Botschaft der Republik Litauen, Lithuanian Culture Institute (LCI)

Galerie Ceysson & Bénétière (Loïc Garrier), Lithuanian National Museum of Art (LNMA) (dr. Arūnas Gelūnas, Elona Lubyte, Aleksandras Kavaliauskas), Marian Goodman Gallery (Samantha Gregg, Philipp Kaiser), P420 Galleria d'Arte (Chiara Arenella, Benedetta Bigliardi, Chiara Tiberio), Take Ninagawa (Rie Kiuchi, Atsuko Ninagawa)

Freistaat Bayern

Gesellschaft der Freunde der Stiftung Haus der Kunst e.V

Alexander-Tutsek-Stiftung

Funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation).

Funded by the Beauftragte der Bundesregierung für Kultur und Medien (Federal Government Commissioner for Culture and the Media).

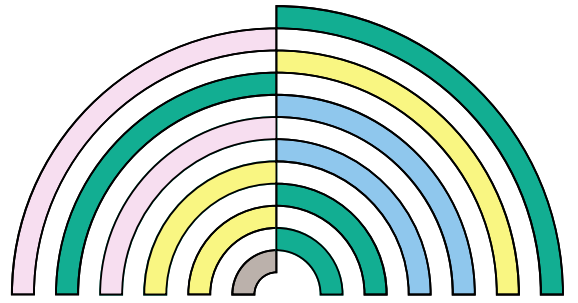
Ulli und Uwe Kai-Stiftung

Teiger Foundation

All departments of the Haus der Kunst

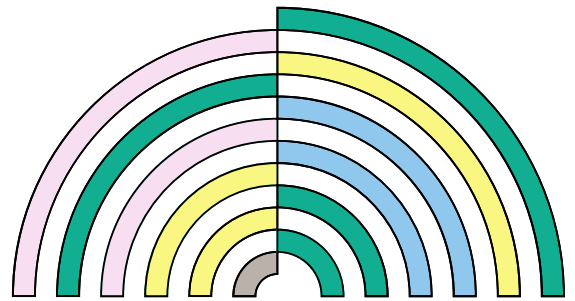
In cooperation with Kunst im Regenbogenstadl (Dreamhouse), Polling.

With the support of Martino Gamper, Occhio GmbH and Ziel-Abegg SE..



Score

*You are entering a new experience.
First of all, feel comfortable.
You will encounter twelve artworks.
They are all unique and they all require different behaviours
Each can suggest a different position: you can enter, you can stay, you can walk,
you can sit, you can dance, you can discover, you can experience freely
You can touch everything, yet.
Treat them with care, they are delicate.
They may challenge you,
Take all your time.
Listen to yourself.
Look Everywhere.
Move through, around, observe.
Share your experience.
Become a cat.*



Press release
Inside Other Spaces.
Environments by Women Artists 1956–1976
8.9.23–10.3.24

Following three years of research and development, Haus der Kunst München will present a landmark exhibition as part of its ongoing re-examination of overlooked histories. **Inside Other Spaces. Environments by Women Artists 1956–1976** opens on **8 September 23 and runs until 10 March 24.**

Spanning three generations of artists from Asia, Europe as well as North and South America, the exhibition reframes the accepted artistic canon by presenting women's fundamental role in the development of immersive art, which has gone on to have a lasting impact in the field of visual art.

The exhibition features full scale reconstructions and documentation of 12 key works by Judy Chicago (b. 1939), Lygia Clark (1920–1988), Laura Grisi (1939–2017), Aleksandra Kasuba (1923–2019), Lea Lublin (1929–1999), Marta Minujín (b. 1943), Tania Mouraud (b. 1942), Maria Nordman (b. 1943), Nanda Vigo (1936–2020), Faith Wilding (b. 1943) and Tsuruko Yamazaki (1925–2019).

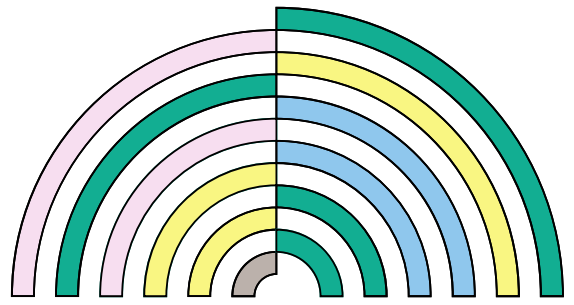
Situated at the threshold between art, architecture and design, the term environments was adopted in 1949 by the artist and founder of Spatialism, Lucio Fontana, to define a new type of artwork that actively involved its audience. Over the years, environments became a major feature in the international art world, however the historic narrative focuses almost exclusively on the works of male artists.

Andrea Lissoni, Artistic Director, Haus der Kunst, said: "Given the experimental nature of environments – most of them were destroyed right after their display – their art historiography is characterised by a sense of loss. Therefore, the erasure of the fundamental contribution of women is a double loss. The reconstruction of these historical and to-be-historicised environments as close to their original condition as possible aims to bridge the gap between then and now and let the works of women artists come to the fore."

Inside Other Spaces will be the first show of its kind to painstakingly reconstruct the immersive art works, following a three-year research process, supported by the help of conservators and researchers digging deep into archival material, such as photographs, architectural plans, reviews, materials' lists and providers' invoices. The exhibition continues to 1976, the date of the first historic review of these experiential works with the exhibition *Ambiente/Arte dal Futurismo alla Body Art* curated by Germano Celant for the 37th Venice Biennale.

The twelve iconic artworks featured in the exhibition include amongst others:

- Trailblazing feminist artist **Judy Chicago's** iconic *Feather Room* (1966–2023), described as "a soft feminine space, an architecture that disappears".

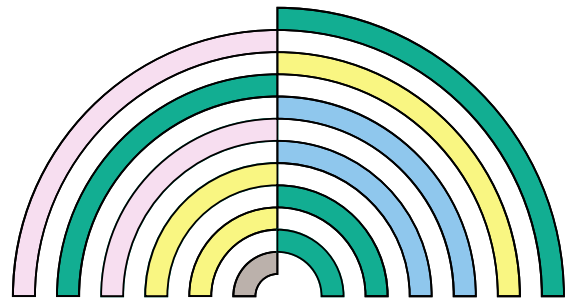


- **Lygia Clark's** *A casa é o corpo. Penetração, ovulação, germinação, expulsão* (1968), in which viewers undergo physical experiences examining perceptions of the body.
- **Marta Minujín's** irreverent work dating from 1964 *Revuélquese y viva!*, an inhabitable multi-coloured mattress structure.
- Visitors who enter **Tania Mouraud's** room *We used to know* (1970–2023) experience intense light, sweltering heat and are described as being “engulfed in a feeling of inexorable anxiety”.
- **Faith Wilding's** *Crocheted Environment* (1972), referred to as “womb room”, was originally part of the 1972 exhibition *Womanhouse*, organised by Judy Chicago and Miriam Schapiro, co-founders of the California Institute of the Arts Feminist Art Program.

Inside Other Spaces. Environments by Women Artists 1956–1976 is curated by Marina Pugliese and Andrea Lissoni with Anne Pfautsch, and funded by the German Federal Cultural Foundation and the Federal Government Commissioner for Culture and the Media. The exhibition will be accompanied by a comprehensive catalogue, featuring contributions by specialists from across the world. It is one of a series of exhibitions at Haus der Kunst which have focused on the work of major women artists including Joan Jonas, Fujiko Nakaya, Heidi Bucher, Phyllida Barlow and Katalin Ladik.

As part of the programme for the exhibition, in a groundbreaking collaboration with the Getty Research Institute, Haus der Kunst will host a **Symposium on Sat, 11 November 23** on new forms of exhibition making, new approaches to conservation and transmission. That evening Tania Mouraud will premiere a live electronic music composition inspired by family history and the history of Haus der Kunst itself.

Inside Other Spaces is installed alongside and in dialogue with the futuristic world of American artist **WangShui** (b. 1986) to provide a contemporary perspective on today's environments, advanced by the introduction of machine learning and artificial intelligence simulation. **WangShui. Window of Tolerance** is their first institutional solo show in Europe. The centrepiece is a new video sculpture *Certainty of the Flesh* (2023), incorporating artificial intelligence simulation to develop real time movement and dialogue. The work questions how humans will appear and communicate in a technologically supported future. Curated by Sarah Johanna Theurer and Teresa Retzer.



Curatorial Dialogue

*Conversation between Andrea Lissoni and Marina Pugliese,
Co-Curators of "Inside Other Spaces. Environments by Women Artists 1956–1976"
at Haus der Kunst München*

Andrea Lissoni Do you recall when we began the research that would have led to *Inside Other Spaces*?

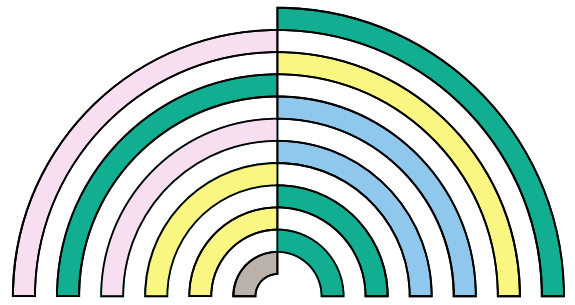
Marina Pugliese In 2020 you wanted to assess the possibility of a group show on the history of the environments and you reached out as I did the first survey of Lucio Fontana environments at HangarBicocca in Milan in 2017 and I was researching at the Getty on an exhibition project on environments in the form of corridors and labyrinths. We started the first survey with a timeline in mind, 1949–1976 and when met we distributed on a big table all possible sources and environments. We would deepen and deepen – all this ended up in the Visual Timeline section of the catalogue - and drafted a first list of well-known and not enough-seen works.

AL We knew that it was a mostly untold story, so we focused on conventional sources – magazines, publications – major events, and main institutions whilst we started trying to organise, making categories, or typologies.

The first main problem emerged: the American lineage – brilliantly generated by the visionary Allan Kaprow in his work and his texts. And then so like many other lineages, it starts looking like a Western history, associated with the Californian Light and Space movement (artists like James Turrell, Robert Irwin, Larry Bell, John McCracken, Doug Wheeler,...) and in Europe with the artist group ZERO, yet ...

MP Something unexpected happened: we noticed a lineage we didn't consider, environments made by women artists. There were not only many remarkable works, but also game-changing, due to their unique use of materials, their size, the high and diverse engagement with the audiences. I think in particular of two environments, *La Menesunda* (*Mayhem*, 1965), by Marta Minujín and Rubén Santantonín, and *Hon - en katedral* (*SHE - a cathedral*, 1966), by Niki de Saint Phalle, in collaboration with Jean Tinguely and Per Olof Ultvedt. We decided to ask ourselves if it was worth continuing in this direction, deepening the research, in view of an exhibition only featuring women artists.

AL Indeed, we were unsure. Would it have made sense to open an exhibition of only women artists in 2023 at Haus der Kunst? Would that have been perceived as incoherent, or belatedly tokenising? We reached out to colleagues and specialists, in particular to Maristella Casciato, senior curator of architectural collections at the Getty Research Institute and Francesco Guzzetti, senior Lecturer of modern and contemporary art at the University of Florence who, already in the first closed-doors



workshop highly encouraged us to move forward. We came up with a title, that highlights the question of different spaces. We shall emphasise spaces, shouldn't we?

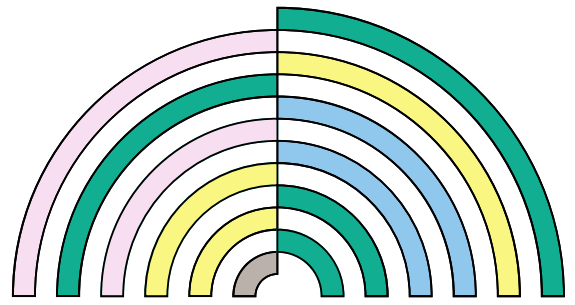
MP Yes, Space is the key. In fact, the room is a matrix with environments, which are immersive artworks created by the artist to modify the given space. In the case of women, there's an idea of ephemerality and nomadism ... As if building shelters is vital more than building walls. Every environment in the show could be seen as transparent, complex yet open, visible, and perceivable from the outside as well as from the inside. We nevertheless worked for three years on the exhibition, why do you think it took so long?

AL We wanted to research in depth. We involved the conservator Barbara Ferriani, who is an expert in material sources and forensically worked on researching the environments of Laura Grisi, Lea Lublin, Nanda Vigo and Tania Mouraud (three of them reconstructed for the first time since their appearance), and set a working team composed by ourselves, Hanna Kriegleder, the Head of Exhibition organisation and production at Haus der Kunst, Anne Pfautsch (preceded by Monika Senz), curatorial fellow and for each artist we tried to reach out to scholars who already conducted research in the past, therefore we extended the collaboration to colleagues all over the world, from Brazil and Argentina to Japan and Lithuania.

Also, we involved Giovanni Rubino who collaborated with us on the timeline and the bibliography. The checklist took its first shape, and we began asking for some loans and studying replicas. We intensified our research on the environments by Judy Chicago, Tania Mouraud, and Marta Minujín, with whom eventually we worked in collaboration. We also asked for loans we couldn't unfortunately obtain such as Yayoi Kusama's *Infinity Mirror Room (Phalli's Field)*, 1965, and Carla Accardi, *Triplice Tenda*, 1969-71. We knew that the accessibility to the work was crucial to us, and of course, this brought to choices in the case of original artworks or historic replicas. Here comes also the first clarification, defining the differences between a reconstruction, a replica, and a loan.

MP A reconstruction is basically the remake of an environment staged for the first time after the artist's death. In case of an artwork rebuilt by the artist or under her close guidance, it is indicated as a "replica." In the end thanks to the extensive research carried out, *Inside Other Spaces* presents two environments never reconstructed before: Nanda Vigo, *Ambiente cronotopico* (1967) and Aleksandra Kasuba, *Spectral Passage* (1975).

Three reconstructed with relevant changes in dialogue with the artist or their estate: Lygia Clark, *A casa é o corpo. Penetração, ovulação, germinação, expulsão* (1968); Laura Grisi, *Vento di Sud-Est (Wind Speed 40 Knots)* (1968); Lea Lublin, *Penetración/Expulsión (del Fluvio Subtunal)* (1970). And three replicas produced in collaboration with the artists themselves, two of which updating the original environments on the basis of their requests: Marta Minujín, *¡Revuélquese y viva!* (1964); Judy Chicago, *Feather Room* (1966–2023); and Tania Mouraud, *We used to know* (1970–2023). Additionally, four



environments are loans: Tsuruko Yamazaki, *Red (Shape of Mosquito Net)* (1956); Lucio Fontana and Nanda Vigo, *Ambiente Spaziale: "Utopie", nella XIII Triennale di Milano* (1964); Maria Nordman, *FILMROOM EXHALE 1967–PRESENT* (1967–Present); and Faith Wilding, *Crocheted Environment (Womb Room)* (1972). But how would you define an environment?

AL An environment, is an immersive artwork isolated from the surrounding space. Following the definition that Allan Kaprow gave in *Environment, Assemblage & Happenings*, New York, 1966: "... Environments must be walked into [...] In any event, a fuller involvement with actual space is important [...] expanding the work, until it fills an entire space or evolves one, thus becoming an environment. [...]".

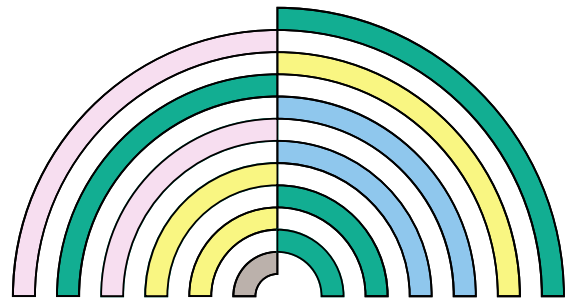
MP We always wanted this exhibition to be an experience. An experience of a different kind. We had ongoing conversations with Hanna Kriegleder – who worked on the exhibition design with her team – that we extended eventually to Learning and Engagement and Visitors Service teams to get to the point of generating a unique experience: notably, we wished visitors' memories not being jeopardised by taking in and out shoes nor queueing in front of the artworks for the sake of a holistic and harmonic journey.

Hence, the idea of a soft floor across galleries was developed alongside an antechamber with benches and a hanging system with bags to contain visitors' shoes. In the first room, the audience encounters also the "score": what it is, and why did you want the public reading it at the beginning of *Inside Other Spaces*?

AL As well as a traditional introduction text, I wrote a short text that I intend as a tuning fork, an instrument that prepares the visitor for the mood we wanted to set. We would like the visitors to move differently, to think with their bodies, to take their time, not to follow the walls and reading, rather to move freely and experience. To become cats, that's the end of the text.

MP Why do you call it score?

AL I see it as a written representation of a loose musical composition, which is the exhibition. All parts are presented and arranged one below the other, the visitor is free to interpret recalling it. It might be also the secret music for a film, whose character are all 12 environments. Then comes the display, we wished to combine all works as a composition. We had spatial constraints – the galleries of the East galleries at Haus der Kunst and their peculiar very high ceilings and doors – we were keen to generate a unique interconnected experience featuring artworks visually in dialogue across galleries, but also not to blend substantial differences: we promised ourselves to respect individualities and always had in mind that this was a proposal rather than uniform group show.



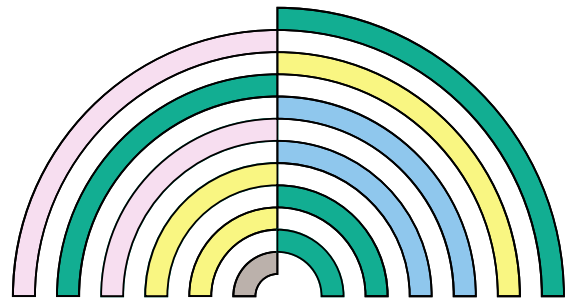
We humbly had some foundational models in mind, such as *This is Tomorrow*, Whitechapel Gallery, 1956, London, *Dylaby* in Amsterdam, 1962, *Luz Sonido*, *Movimeinto* in Bogota, 1969), all exhibitions that transformed the display of the individual works into an actual overarching environment.

MP Art history and new narratives are the backbones of the exhibition. As the whole history of the environments, the necessity of highlighting the fundamental contribution given by women artists, we were always convinced that the ending date would have been 1976. It's the year of the exhibition "Ambiente/Arte" curated by Italian critic and curator Germano Celant at the XXXVII Venice Biennale. The exhibition featured environments (Ambiente is the Italian word for Environment) and their precedents, and was divided into two sections – the forerunners (Jackson Pollock, Lucio Fontana, Yves Klein, Allan Kaprow, Piero Manzoni, and Louise Nevelson – and the contemporaries (among whom Vito Acconci, Michael Asher, Joseph Beuys, Daniel Buren, Dan Graham, Robert Irwin, Jannis Kounellis, Sol LeWitt, Mario Merz, Bruce Nauman, Maria Nordman, Blinky Palermo, and Doug Wheeler). It shall be noted that indeed there were three women artists in the exhibition – Louise Nevelson, Carla Accardi, and Maria Nordman – however, it is clear that the exhibition was Western-centric.

Nevertheless, it was crucial, not only because it was the first and perhaps the only group show on the history of the environments, but also because since the mid-1970s the word environment faded until it disappeared, taken over by the new word installation, that imposes itself since. It shall be noted that nowadays, every environment can be considered as an installation – albeit the word didn't exist until the late 1970s – whilst not every installation is an environment. We decided to render the new narrative that *Inside Other Spaces* proposes in the room dedicated to the *Timelines* gallery.

AL It's a room that through six projections aims to give as much context as possible to both the history of the environments and the research we conducted. We present a slideshow consisting of a visual timeline that features a selection of the environments exhibited around the world between 1956 and 1976, a second one showcasing the research we made to reconstruct or replicate the environments on display, a time-lapse of the installation of the exhibition and the 3D animations that guided our ideas of the display, the exhibition's video, with interviews to ourselves and the artists and, last but not least, the original films of *La Menesunda* (*Mayhem*, 1965), by Marta Minujín and Rubén Santantonín, and *Hon – en katedral* (*SHE – a cathedral*, 1966), by Niki de Saint Phalle, Jean Tinguely, and Per Olof Ultvedt, showing respectively the opening and the construction of both ground-breaking environments.

This room is a sort of visual catalogue, containing the research, the archival information, and the making of and behind the scenes of *Inside Other Spaces*. There are many and more specialistic details that are shared in the catalogue which we look forward to receiving in December. The wall texts are as accurate as possible, however, among the many stories that deserve to be told one is striking, the relationships between



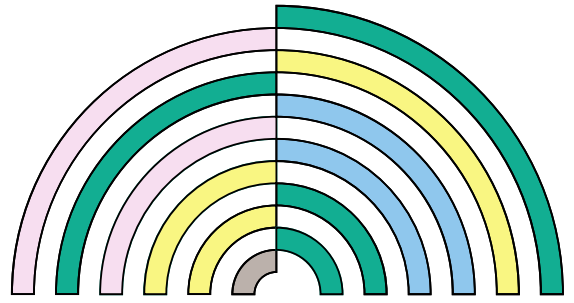
Lucio Fontana and Gutai, the triangle Italy-Japan-Latin-America in the 1950s, which all are the background for having presented two artworks by Nanda Vigo in the exhibition.

MP We begin the exhibition with an environment made in 1956 by Tsuruko Yamazaki, as the contribution of the Japanese group Gutai to the history of environments and performances comes very early and is crucial. The group founded by Jiro Yoshihara had a magazine, titled Gutai and used it as a vehicle to spread their research but also to invite other artists as Fontana, who had the cover with a work, as contributors. In Europe, Fontana was regarded by the ZERO group and the Gruppo T as a harbinger for his environmental research, and the Gutai were supported by the French art critic Michel Tapié who organised exhibitions for them. Nanda Vigo was part of that scene, as an artist and as she organised the first Nul exhibition in Milan, in the very studio of Lucio Fontana. On the other hand, the Argentinian scene was extraordinarily rich, original, and powerful, it nurtured a diverse and prolific panorama of fundamental artists. Within this landscape, Marta Minujín and Lea Lublin are extremely important artists, whose major relevance internationally and in art history is yet to be acknowledged.

We could continue for hours, but we do prefer to leave the rest of the talking to the wall texts in the exhibition and to the catalogue. I nevertheless have one more question: why do you think environments are so important nowadays? You always insisted that a historical exhibition was fundamental.

AL This has to do with the Haus der Kunst vision. My approach is based on strong continuity throughout the years across projects and exhibitions: we look at the present anticipating the future, and having the past in mind. Younger artists are more and more conceiving immersive works, using or not high-end technologies, they seem to anticipate spaces where borders between real and virtual space are blending, giving shape to multiverses. This is why we decided to present WangShui solo exhibition *Window of Tolerance* alongside *Inside Other Spaces*, in continuity with the 2022 sequence Fujiko Nakaya, Dumb Type, and Carsten Nicolai: not only all exhibitions are connected across galleries but also throughout time, as part of a holistic program in which everything echoes at resonates. There is a red thread that bridges Heidi Bucher, Fujiko Nakaya, Joan Jonas, Dumb Type, Carsten Nicolai, WangShui, and the live exhibitions *Echoes*, and *Inside Other Spaces*, bridge them all providing a historical background. In this sense, *Inside Other Spaces*, brings ideally together all strands: whilst looking back to the environments, we highlight what is missing from historic narratives as well as questioning canons and traditions to bring to the fore those voices historically set aside. On the other hand, we are keen on tackling contemporary visionary practices and fundamental social preoccupations.

August 2023



Exhibition Events

Artist Talks

Sat 9.9.23, 4 pm | Tania Mouraud with Marina Pugliese and Anne Pfautsch

In her practice of over six decades, French artist Tania Mouraud has worked in a wide variety of genres. Her works seek to foreground the contradictions of society while questioning the intro-spection of individuals. A conversation about the connection between philosophy and art and the experience of space.

tba. | Marta Minujín (scheduled for March 24)

A conversation between Marta Minujín and Andrea Lissoni that begins with *¡Revuélquese y viva!* (1964) and covers the career of the pioneering Argentine artist, with a special focus on her significant environments.

Performative Audiowalks

25.&26.11.23, 10.&11.3.24

"In Other Spaces. Environments by Women Artists 1956–1976" becomes the stage for the performance collective schubert-stegemann. In their performative audio walk "another space" they combine individual environments through an audio walk with performance and thus create, as it were, another installative (listening) space that the audience can experience through headphones.

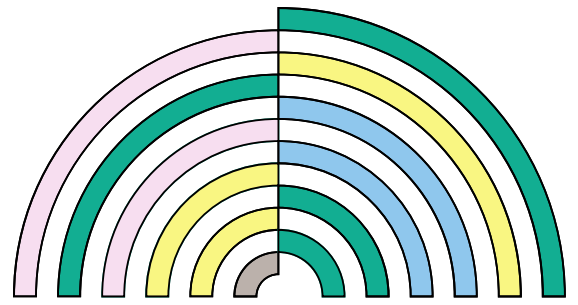
Symposium

Sat 11.11.23 | Symposium at Haus der Kunst

"Challenging the Narrative: Conservation and Replication of Immersive Artworks"

In conjunction with the exhibition, Haus der Kunst and the Getty Research Institute will host a symposium on new forms of exhibition making and new approaches to conservation and transmission. On the evening, Tania Mouraud will premiere a live electronic composition inspired by her family history and the history of Haus der Kunst.

All dates can also be found in the calendar on our website.



About the artists

Judy Chicago

b. 1939 Chicago, USA

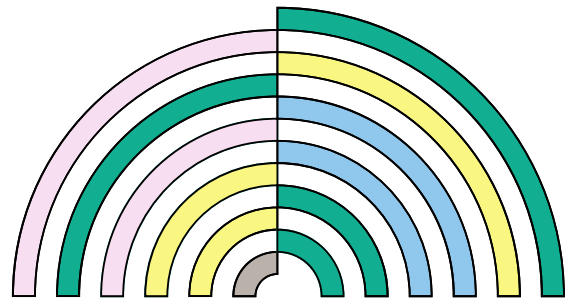
Judy Chicago is a visual artist, writer and art educator best known for her feminist art practice, which critically questions (male) power structures in society and the role of women. Across different materials and techniques, such as ceramics, plastics and paintings, she generates a unique imaginary that challenges dominant historical, societal and cultural narratives. In Chicago's artistic practice, the works function as a vehicle for social and political change, concentrating specifically on women's rights. Throughout her six-decade long practice, Chicago has always fostered collaboration and exchange: for example, she founded the first Feminist Art Program at California State University, Fresno, and together with Miriam Shapiro, initiated *Womanhouse* in Los Angeles, an exhibition space solely concerned with presenting works by women artists in 1972. In promoting a female quality in art, Chicago taps into the concept of essentialism. Being aware of that issue, she claims that foregrounding women's experiences is vital to change prevailing living realities, art histories and patriarchal narratives.

The environment *Feather Room* was conceived together with Lloyd Hamrol and Eric Orr with whom she was collaborating under the informal name Rooms Company. *Feather Room* was first presented at Rolf Nelson Gallery in Los Angeles in 1966. Playing with light and space, the public is invited to immerse itself in this soft and playful environment. For the show, the work will be replicated according to Chicago's initial conceptions: creating an infinite experience of light, materiality and texture.

Lygia Clark

b. 1920 Belo Horizonte, Brazil | d. 1988 Rio de Janeiro, Brazil

Lygia Pimentel Lins, known as Lygia Clark, was a Brazilian abstract artist, best known for her painting and sculptural works. She was associated with the Constructivist movement and a leading figure in the Neo-Concrete movement in Brazil in the 1950s, fostering the interaction with the spectator and the utilization of applied materials. In foregrounding the viewer's experience, Clark aimed to raise their bodily awareness through soft sculptures and sensorial objects and focused on the unconscious senses such as touch or hearing. Interested in participants' unconscious sensations and bodily memory, Clark interrogated the relationship between inside and outside as well as between self and world through masks and robes, which participants had to wear to enhance their experience of the self and of the others. *A casa é o corpo. Penetração*,



ovulação, germinação, expulsão (1968), is the only environment made by Clark and somewhat summarizes all her concerns towards the perception of the body as well as of the inner self. The process of physically experiencing the environment by pushing successively through spaces titled “Penetration”, “Ovulation”, “Germination” and “Expulsion”, allows the participants to replicate the experience of being conceived and then being born. In the later stages of her artistic practice, Clark’s focus shifted into the psychotherapeutic and she considered her work as being more in the realm of psycho-analysis than art, yet the node of the body as a house remained.

Laura Grisi

b. 1939 Rhodes, Greece | d. 2017 Rom, Italy

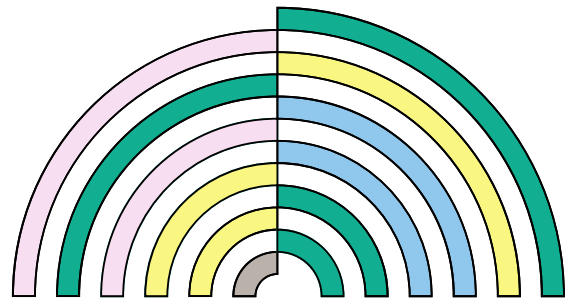
Born in Greece, Laura Grisi began her artistic career in Italy in the mid-1960s, challenging traditional forms and materials in art and involving the spectator in this scrutinisation. Associated with the Arte Povera movement, Grisi investigated themes of time, space, infinity and natural elements, exploring ecological concerns in depths. In 1968, she created a series called *Natural Elements* in which she artificially reproduced natural phenomena like wind, fog or air in enclosed spaces. With these immersive works, Grisi interlinked technological-scientific research with aesthetic-perceptive questions to trigger different sensations and reactions in the audience.

In the late 1960s, Grisi began measuring wind during her extensive travels around the world and filming the action of measuring. “Inside Other Spaces” presents an environment originally conceived by Grisi for the Galleria la Tartaruga in Rome: *Vento di Sud Est (Wind Speed 40 Knots)* confronts the public with a sudden flux of strong air in an enclosed dark space. The wind speed ensures a powerful, poignant, yet intimate experience: the public has to brave the natural element and at the same time align body and sensations with it.

Aleksandra Kasuba

b. 1923 Šiauliai, Lithuania | d. 2019 Albuquerque, USA

Best known for her large-scale works in public spaces and her architectural textile installations Aleksandra Kasuba studied sculpture and textiles at the Kaunas School of Arts in Lithuania. In 1944, as a consequence of the Nazi and Soviet occupations, she fled the country with her sculptor husband, ending up in a displaced-persons camp in Germany until 1947, when the couple moved to New York. Her multidisciplinary practice moved on the threshold between design, architecture and art, constantly experimenting



with materials and scale and included sculpture, writing and poetry, in particular. Kasuba's *Space Shelters*, environments made of fabric and without ninety-degree angles, testify to her desire to harmonise people, nature and technology. Kasuba's artistic practice was based on exchange and collaboration with fellow artists; for instance, her *Live-In Environment* (1971–72) featured works by colleagues like Silvia Heyden's yak hair unit or Emanuel Ghent's computer-generated sounds. Her research has had a profound impact on a younger generation, including for example emerging Lithuanian artist Emilija Škarnulytė.

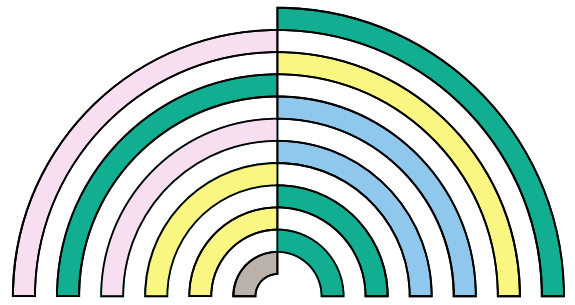
Still not enough known, the work of Kasuba was the subject of a retrospective in Vilnius at the National Art Gallery in 2020. Reconstructed for the exhibition at Haus der Kunst is *Spectral Passage*, a large-scale Environment, first presented at the M. H. de Young Memorial Museum in San Francisco in 1975. It consists of six self-enclosing colour structures that are connected and invite the public to meander through, accompanied by Gustav Holst's orchestral suite *The Planets*. The colours of Kasuba's environment correspond with different energies, movements, feelings and symbols and thus, create a unique immersive experience.

Lea Lublin

b. 1929 Brest, Belarus (former Poland) | d. 1999 Paris, France

Lea Lublin was an Argentine-French visual artist whose artistic practice was shaped by feminism and psychoanalysis. She is widely known for her large-scale environments and installations, performances and sculptures. She began her artistic career as a painter but quarreled with the medium's self-referentiality of inevitably referring back to other paintings. Having grown up in Argentina, Lublin moved to Paris in 1965 where she embarked on what she termed "proceso a la imagen" – a process to the image – that incorporated any form and material suitable to scrutinise the social and political conventions of art. For example, with the series *Voir clair*, repainted reproductions fitted with a water balloon and windscreen wipers, Lublin invited the public to rethink their relationship with art in a participatory manner.

In 1969, she moved back to Buenos Aires where the Instituto Torcuato di Tella had become the epicenter of innovative experiments in the field of environments. At the institute, Lublin installed her first immersive installation, *Terranautas* in 1969, followed by the commission of *Fluvio Subtunal* in Santa Fe in the same year. Since the early 1970s, feminist and psychoanalytical questions guided her artistic practice: notions around participation and the physical and symbolic penetration of images and spaces became core themes in her oeuvre. For Lublin, art was political, analytical and communicative for



which the active participation of the audience was essential. In “Inside Other Spaces”, visitors can actively engage with artworks that deal with the topic of vision, transparency and procreation. By moving through *Phallus Mobilis*, a hanging forest of inflatable cylinders and entering in *Penetración/Expulsión*, an over 20 meters long inflatable plastic tunnel, the public experience the act of procreation meandering with the notion of seeing and being seen.

Marta Minujín

b. 1943 Buenos Aires, Argentina

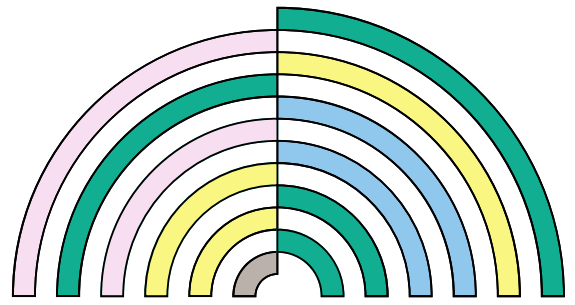
Marta Minujín is one of the most acknowledged post-war artists whose conceptual and performative practice is spanning over six decades. Championed as a pioneer of happenings, performance and pop art, she foregrounds the participation and experience of the public. By creating intense, surprising and sometimes uncomfortable situations, Minujín aims to tease out the visitors’ curiosity and evoke feelings. After receiving formal training in Buenos Aires, she went to Paris where she staged her first happenings, most notably *La Destrucción* where she burned the works that had previously been shown in an exhibition.

In 1963, Minujín began producing a series of soft sculptures named *Colchones* – inhabitable structures consisting of amongst others, mattresses and blankets. “Inside Other Spaces” presents *¡Revuélquese y viva!*, an environment that Minujín created in 1964 when she returned from Paris. She created a room that invited the spectator to sleep, to think, to dream and to make love. This active participation was sought to impact on their emotions and perceptions. After having moved back to Buenos Aires, Minujín produced two large scale walkable environments that gave the artist huge international visibility: *La Menesunda (Mayhem)* inspired by street life in Buenos Aires, together with Rubén Santantonín, and *El Batacazo (The Long Shot)* at the Instituto Torcuato di Tella.

Tania Mouraud

b. 1942 Paris, France

Tania Mouraud is a French visual artist who, as an autodidact, began her artistic career as a paintress, influenced by the connections forged during her time in Düsseldorf in the 1960s, amongst others Joseph Beuys and the artists of the ZERO group. In 1968, Mouraud publicly burned her paintings, which symbolised a radical shift in her practice. Subsequently, she began her psycho-sensory investigations, conflating philosophy and art. Her ‘initiation rooms’ were linked to the work of artists pertaining to the “Light and



Space” movement in California by Italian art critic and curator Germano Celant who described this type of environment as an “experience space”. Originally conceived as mediation spaces, they pose the question of introspection, allowing the visitors to retreat into the self. In her art works, Mouraud is interested in analysing the relationship between public and private; social encounters and individual experiences; past and present. With her interventions in the public space, she is specifically interested in bringing society’s inconsistencies to the fore, in either audio-visual installations or wall paintings.

Mouraud’s work, which is still too little known, was the subject of a retrospective at the Centre Pompidou-Metz in 2015. In 1970, Mouraud presented *We used to know* at the Galleria Apollinaire, with which she created an environment that is visually attractive, yet at the same time adverse to the public. A stainless monolith diffusing ultrasounds, stands in the middle of a room heated to 45 degrees, with flood lights in all four corners. The looped sound, four notes refracting against their own echo, adds to the sensorial atmosphere of the environment, evoking an intense and stimulating experience.

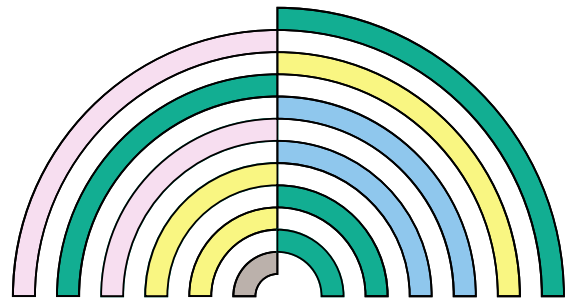
Maria Nordman

b. 1943 Görlitz, Germany

Maria Nordman is a German/US-American artist, predominantly working with photography, film and sculpture. She is known for her immersive environments in which darkness and natural light are in subtle dialogue, which is why Nordman is often allocated to the Californian “Light and Space” movement. Grown up in France, she trained in music, film, sculpture and art at the University of California Los Angeles, where she met Austrian-American filmmaker Josef von Sternberg and French director Jean-Claude Lubtchansky who influenced her understanding of film production and spectator engagement. Nordman’s practice is rooted in direct experience, which is why she attributes the public a “co-authorial role”. Her artistic practice interrogates questions of chance, time and space, which also finds its expression in texts and musical compositions.

Nordman’s work has been exhibited internationally, for instance at the SMAK Stedelijk Museum voor Actuele Kunst, Ghent (2013) or the Los Angeles County Museum of Art, Los Angeles (LACMA, 2011), or at the Museu de Serralves, Porto (2007). Furthermore, she participated in the documenta in 1977, 1982, and 1987.

“Inside Other Spaces” presents one of the artist’s earliest works *FILMROOM EXHALE 1967–PRESENT* – an environment consisting of a double projection divided by a wall, and featuring the same armchair the two actors interact with in both films. The two projections refer to different camera compositions and thus, aligns with the meeting of earth and water along the Los Angeles coastline.



room-sized environment deals with the socio-political history of the female body and points to the topics of motherhood and fertility as suggested in the title. At the same time, the handicraft nature of the work referenced the issue of feminist labour, a topic broached also by her famous monologue performance *Waiting*, issued as well at *Womanhouse* in 1972.

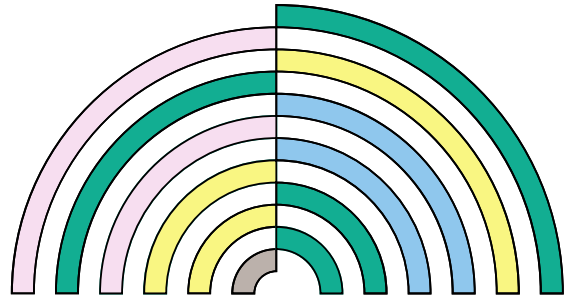
More recently, Wilding focuses on the ways in which bodily experiences, especially female bodies, are shaped by biomedicine and biotechnology. A main topic in her late career constitutes the concept of cyberfeminism through which she theoretically and practically tries to raise gender consciousness. In 1998, together with artist Hyla Willis, Wilding founded *subRosa*, a cyberfeminist organisation. She is Professor Emerita of performance art at the School of the Art Institute of Chicago.

Tsuruko Yamazaki

b. 1925 Hyogo, Japan | d. 2019 Hyogo, Japan

Tsuruko Yamazaki was a founding member of the Gutai Art Association, a Japanese avant-garde artists' collective in 1954 and remained active in the group until its dissolution in 1972. "Inside Other Spaces" presents her environment *Red* (蚊帳状立体作品) (*Red (Shape of Mosquito Net)*), that she created for the 2nd Outdoor Gutai Art Exhibition at Ashiya Park in Japan in the summer of 1956. Active both as a painter and an installation artist, in the Gutai years Yamazaki focused her practice on the topics of reflections and transparencies.

Red (蚊帳状立体作品) is the earliest environment of "Inside Other Spaces" and the only one conceived for outdoor spaces. The red vinyl cube is dangling a few centimetres off the ground, lit internally by red lights. Upon entering, the public becomes part of the pure redness transforming them at once into puppet shadows. The bleakness of post-war Japan defined by the grey and brown of rubble, prompted the artist to conceive this brightly coloured tent, in which the audience could soak up and immerse themselves in. The transparency of *Red* (蚊帳状立体作品) and its hovering create an interplay between inside and outside. After Gutai, Yamazaki was involved with the Artists Union (AU), and since the 1980s, she exhibited in solo shows. Yamazaki participated with former Gutai members in the 45. and 53. Venice Biennales in 1993 and 2009. Nevertheless, she did not receive international recognition until late in her life and so far, there has not been a major exhibition dedicated to her work.



Cultural Engagement and Education

In 2023, Haus der Kunst launched a new program with a focus on social participation. In addition to existing art education formats, new projects for the public will be developed together with artists, educators and curators. The house thus positions itself as a meeting place that invites reflection, exchange, experimentation and enjoyment.

Open Haus

On every last Friday of the month Haus der Kunst opens its doors for "Open House". Admission is already free from 4 pm and until 10 pm. Open Haus offers space for encounters and creative exchange. There are free guided tours for children and adults through the exhibitions, an open workshop for all generations, activations of artworks and other surprises.

The program of Open Haus is announced monthly in our newsletter and on our website.

Public guided tours without registration

Our public exhibition tours of "In Other Spaces" will take place on thursday evenings at 7 pm and saturdays at 4 pm.

Öffentliche Führungen mit Anmeldung

- Curator's tour on 10.9. and 24.9.
- Baby listens | 1 x per month
- Guided tours in german sign language
- Guided tours for the blind and visually impaired
- Pop-Up-Yoga: Guided tour through the exhibition followed by a yoga class in an empty exhibition hall

All dates can be found in our calendar: hausderkunst.de/kalender

School Class programme

Guided tours for school classes can be booked at any time for an individual appointment. In addition to presenting individual works, the guided tour will also focus on photography history and technique.

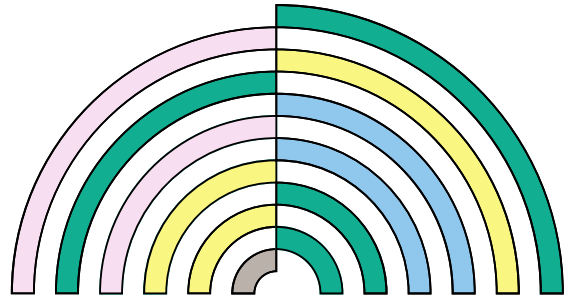
Guided tours for private groups

Guided tours for private groups can be booked at any time.

Guided tours for foreign languages

On request, we are happy to offer guided tours in English, French, Italian and Russian.

Information and booking: fuehrungen@hausderkunst.de



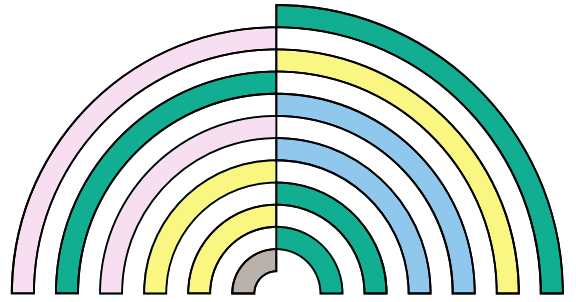
Upcoming Programme

Meredith Monk. Calling **10.11.23–3.3.24**

“Meredith Monk. Calling” is the most comprehensive survey to date of the celebrated American artist, presenting works from across the last six decades. Monk (b. 1942, New York City) seamlessly works across disciplines – pushing the boundaries of music, theatre, dance, video, and installation – while at the core, continuously exploring the evocative power and dimensionality of the human voice. She is considered a ground-breaking figure in site-specific performance, while her interdisciplinary approach has had a significant influence on subsequent generations of artists and performers.

While Monk is widely recognised in the worlds of music and theatre, the exhibition at Haus der Kunst will be the first exhibition in Europe dedicated to her immersive work. The show presents major works from her oeuvre as multi-sensorial, innovative installations, embracing the cross-disciplinary way in which she has worked throughout her career.

This first survey on the oeuvre of Meredith Monk is a collaboration in two acts at Haus der Kunst München and Oude Kerk, Amsterdam, together with the Hartwig Art Foundation. The exhibition is developed in close collaboration with Meredith Monk and The House Foundation for the Arts. Curated by Anna Schneider with Teresa Retzer.



Martino Gamper. Sitzung 1.7.23–1.4.24

The Mittelhalle of Haus der Kunst München will become a constantly evolving social space of movement and encounters with “Sitzung” (Meeting or Sitting), a playful new work by the acclaimed Italian designer Martino Gamper

The project highlights the path towards new forms of engagement and learning that Haus der Kunst started in 2023. It has been developed in cooperation between Martino Gamper, the curatorial team and the engagement and learning team at Haus der Kunst.

Developed in cooperation between Martino Gamper, the curatorial team and the engagement and learning team at Haus der Kunst (Andrea Lissoni, Emma Enderby, Hanns Lennart Wiesner, Pia Linden, Camille Latreille). Martino Gamper’s *Sitzung* at Haus der Kunst München illuminated by Occhio.

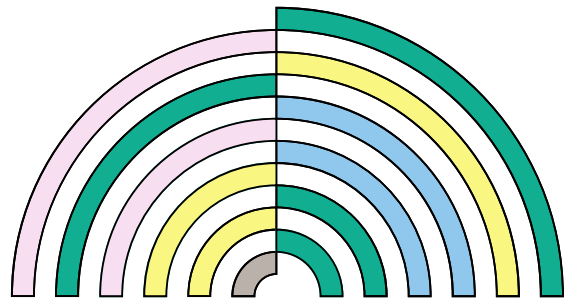
“Musical Chairs“. Activation of “Martino Gamper. Sitzung“

Influenced by Pina Bausch's work and the use of chairs in dance theater, Martino Gamper has developed a choreography around and with his exhibition objects in collaboration with performers. This choreography will follow a crescendo principle and will take place throughout the exhibition months. In order for the participatory aspect of Gamper's artistic approach to flourish, the performative activations of the session will be held as part of the monthly Open Haus (last Friday of the month, from 4pm–2pm) at Haus der Kunst.

With Guida Badalamenti, Alina Belyagina, Aurora Bonetti, Quirin Brunhuber, Christian Cucco, Erica D’Amico, Wiebke Dobers, Elodie Lavoignat, Fabian Moraw, Alexandra Paal and Aya Sone. No ticket or prior registration required.

The next dates:

29.9. | 27.10. | 24.11. | 29.12.23, jeweils each 6-6.30 p.m.



TUNE. Sound and Beyond

TUNE, a series of short sound residencies, is in its third year and firmly anchored in the programme of Haus der Kunst. The invited artists work primarily in sound and present different strands of their work in the form of performances of solo works and collaborations, screenings, and installations. TUNE is located between the realms of sound, music, and visual art. The artists move across genres, eras, and influences, and generate sonic responses and exchanges with the wider programming at Haus der Kunst. Curated by Sarah Miles.

Alex Zhang Hungtai & TadleeH

Fri 6.10. Concert 8pm | **Sat 7.10.** Concert 7pm & 8pm, Artist Talk 8pm.

Through a sonic practice that explores interconnectedness and transformation, Taiwanese-Canadian composer and musician Alex Zhang Hungtai creates music that transcends genre and medium. His *Dirty Beaches* project drew critical acclaim with the 2010 release of *Badlands*. Under other aliases he worked more improvisationally, reshaping various instruments and sounds into a form of ritual music.

For his TUNE residency, he will draw on the audio phenomenon of feedback, using a saxophone, gong and microphones, creating self-intensifying sonic spaces that underscore the plasticity of time and self.

On the first evening of the Tune Residency, he will present a solo performance. On Saturday, two performances in two different rooms of Haus der Kunst explore the dimensions of consciousness and autonomous sound. Artist TadleeH will perform in the Terrassensaal, where her sound work *My Bed, My Rules* is installed from 28.7.23–21.1.24. Alex Zhang Hungtai will then perform in the auditorium, and will end the evening with an artist talk with curator Sarah Miles.

The next TUNE dates

3.&4.11.23 Joanne Robertson & kool music

1.&2.12.23 Nivhek

Please find the entire **Autumn/Winter 23/24** programme at:
www.hausderkunst.de/presse