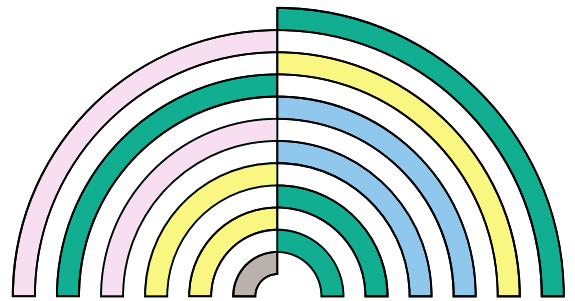


MARTINO
GANNER



Martino Gamper. Sitzung

28.7.23—1.4.24

Claudia Illi
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Pressebilder
im Downloadbereich:
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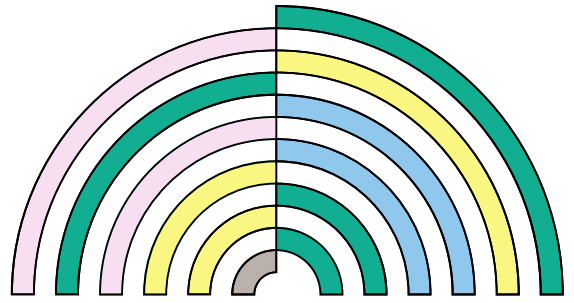
Content

Fact Sheet
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Cultural Engagement and Education
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Online resources

In the press area of the website
<http://www.hausderkunst.de/presse>

High Resolution Images



Fact Sheet

Organiser

Haus der Kunst
Prinzregentenstraße 1, 80538 München

Curator

Developed in cooperation between Martino Gamper, the curatorial team and the engagement and learning team at Haus der Kunst München (Andrea Lissoni, Emma Enderby, Hanns Lennart Wiesner, Camille Latreille).

Duration

28.7.23—1.4.24

Press Conference

27.7.23, 19 Uhr, Mittelhalle / Südgalerie

Press

Claudia Illi

Opening hours

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

Open Haus

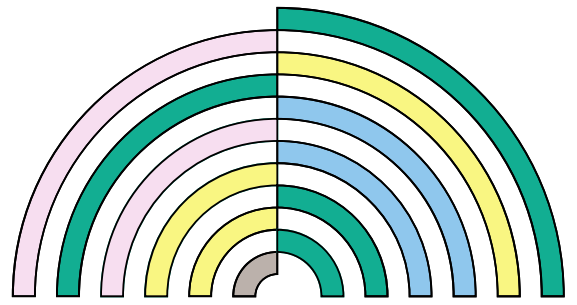
Every last Friday of the month admission is free from 4 pm–10 pm.

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

Exhibition graphic

Bureau Borsche



Thanks to

Martino Gamper

Jesse Beagley, Francesco Feltrin, Lea Hailer, Felix Scheuermann, William Shannon.

Occhio GmbH

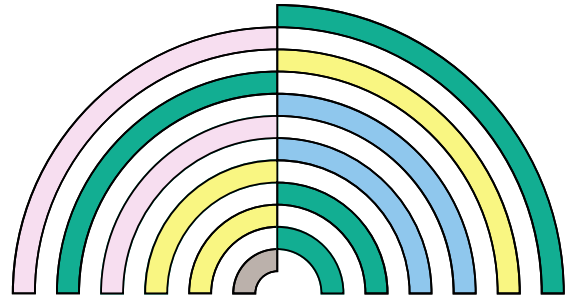
Erica d'Amico, Aurora Bonetti, Wiebke Dobers, Francesco Feltrin, Elodie Lavoignat, Fabian Moraw, Alexandra Paal, Aya Sone, Hanns Lennart Wiesner

Freistaat Bayern

Alexander-Tutsek-Stiftung

Freunde Haus der Kunst: Vorstand und Team

Alle Abteilungen des Haus der Kunst



Press Release
Martino Gamper. Sitzung

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**, opening on **27 July 23** and continuing until 1 April 24.

Martino Gamper will be in residence at Haus der Kunst, creating a series of newly designed chairs, a development of his celebrated long-running project “100 Chairs in 100 Days”. During the run of the exhibition, the new chairs will be freely reconfigured by the public and the staff — to gather, to rest, and to play — turning the Mittelhalle into a vibrant, constantly changing social space. The reconfigurations will be based on a series of rules that Gamper will deliver at the beginning of the project, defining a choreography that will transform the appearance of the whole space weekly. Alongside furniture, Gamper will create a new light design that will change the atmosphere of the Mittelhalle from a usually transitory space to one of gathering.

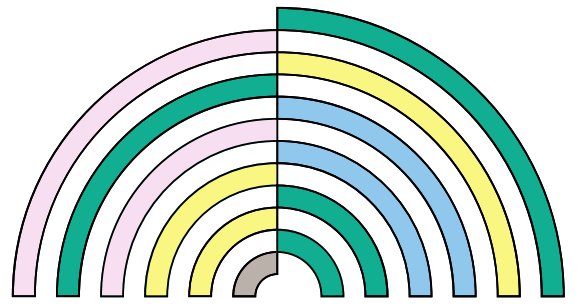
Andrea Lissoni, Artistic Director, Haus der Kunst, said: “The Mittelhalle of Haus der Kunst is an extraordinary space. This collaboration between Martino Gamper and our curatorial and education teams gives us an opportunity to experiment with this important space, inviting everyone to be involved in literally creating their own space.”

Speaking about the project, **Martino Gamper** said: “For Haus der Kunst, the furniture will be made in a variety of ways including craft and industrial processes, using a huge range of materials. The chairs will be experimental, fit for purpose but imperfect, rather than products they are vehicles to explore seating as a sculptural object.”

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.

Martino Gamper (b. 1971, Merano, Italy) is internationally recognised for his groundbreaking work “100 Chairs in 100 Days”, which he embarked on in 2006 to systematically collect discarded chairs and to then spend 100 days reconfiguring the design of each one in an attempt to transform its character and/or the way it functions. Gamper’s practice challenges boundaries between design and visual arts. Constantly looking for new ways to engage with and activate design within our everyday lives, Gamper’s work sits across art, design, performance, and curation.

A cooperation between Martino Gamper, the curatorial team and the mediation and education team at Haus der Kunst (Andrea Lissoni, Emma Enderby, Hanns Lennart Wiesner, Camille Latreille). Martino Gamper’s “Sitzung” at Haus der Kunst Munich, illuminated by Occhio.



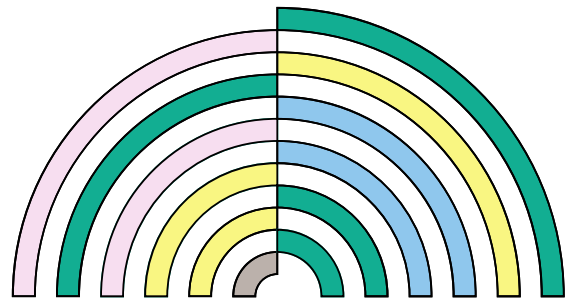
Performance

July 27, 23, 7:30 p.m. // July 28, 23, 6:00 p.m. | Admission free

Martino Gamper will develop a choreography around and with his exhibition objects in collaboration with performers. The choreography will follow a crescendo principle and will extend over all exhibition months. To ensure that the participatory aspect of Gamper's artistic approach comes to fruition, the performative activations of the "session" will be held as part of the monthly Open Haus (last Friday of the month) at Haus der Kunst.

With: Erica d'Amico, Aurora Bonetti, Wiebke Dobers, Francesco Feltrin, Elodie Lavoignat, Fabian Moraw, Alexandra Paal, Aya Sone, Hanns Lennart Wiesner

Martino Gamper's *Sitzung* at Haus der Kunst Munich, illuminated by Occhio.

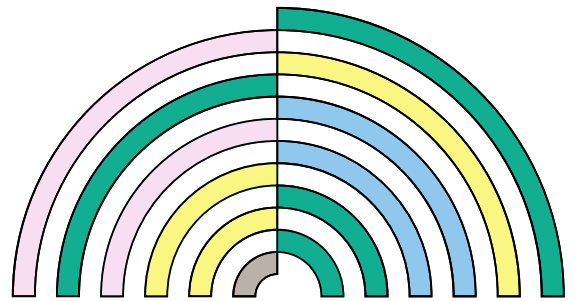


About Martino Gamper

Martino Gamper lives and works in London. Starting as an apprentice with a furniture maker in Merano, Gamper went on to study sculpture under Michelangelo Pistoletto at the Academy of Fine Arts, Vienna. He completed a Masters in 2000 from the Royal College of Art, London, where he studied under Ron Arad. Working across design and art venues, Martino Gamper engages in a variety of projects from exhibition design, interior design, one-off commissions and the design of mass-produced products for the cutting edge of the international furniture industry. Gamper has presented his works and projects internationally, selected exhibitions and commissions include:

Solo exhibitions of 'Hookaloti', Michael Lett, Auckland (2019); 'Tabula Rasa', Museo del Risorgimento, Torino, 'Round & Square', Brompton Design District and 'Middle Chair', The Modern Institute at Pollock House, Glasgow (2017); 'Below Stairs', Sir John Soane Museum, London, UK (2016); '100 Chairs in 100 Days', MIMOCA, Marugame, Japan (2015); 'design is a state of mind', Serpentine Gallery, London (2014); 'Period Room', Palais De Tokyo, Paris; 'Tu casa, mi casa', The Modern Institute, Glasgow (2013); '100 Chairs in 100 Days', Benaki Museum, Athens (2013); 'Bench Years', London Design Festival commission, V&A Museum, London (2012); 'Gesamtkunsthandwerk' (Karl Fritsch, Martino Gamper and Francis Upritchard), Govett-Brewster Art Gallery, New Plymouth – New Zealand (2011); Project for Café Charlottenborg, Kunsthall Charlottenborg, Copenhagen (2011); 'Bench to Bench', public street furniture in East London in collaboration with LTGDC (2011); 'A 100 chairs in 100 Days', 5 Cromwell Place, London (2007); 'Wouldn't it be Nice...Wishful thinking in Art & Design, Centre d' Art Contemporain, Genève (2007); 'Confronting the Chair', Design Museum, London (2007); . 'Chairs for Walking-Chair', Walking Chair Gallery, Vienna (2006)

Gamper was the recipient of the Moroso Award for Contemporary Art in 2011, and the Brit Insurance Designs of the Year, Furniture Award in 2008 for his project 'A 100 Chairs in 100 days'. He was awarded an OBE for his Services in Design in the King's Birthday Honours list in June 2023.



Cultural Engagement and Education

Current education programme

In 2023, Haus der Kunst will launch a new programmatic strand focused on engagement. Complementing the existing art educations series, this new programme will work with artists, educators, and curators to position the house as a meeting place that invites reflection, exchange, experimentation, and joy.

Open Haus

Since January 2023, Haus der Kunst opens its doors for an “Open Haus” every last Friday of the month. Admission to the Open Haus is free from 4 pm, so that even more families can take advantage of the offer. In the course of the year, the new programme for cultural education will surprise visitors to the Open Haus with various offers related to the exhibitions.

Next Open Haus:

Fri, 28.7.23, 4 pm to 10 pm

In July, Haus der Kunst once again offers an extensive programme at the Open House, open and intergenerational for all visitors:

4.30 pm family guided tour on "Katalin Ladik"

5 pm Talks & Tours with Paul Valentin through his exhibition Lost Arc

5.30 pm short guided tour on "Katalin Ladik"

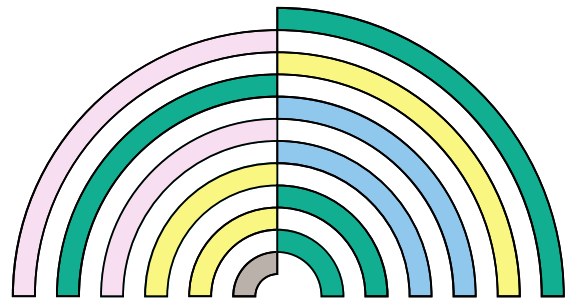
6 pm participatory performance in the exhibition “Martino Gamper. Sitzung”

6.30 pm short guided tour on "Karrabing Film Collective. Wonderland"

7 pm short guided tour of "Karrabing Film Collective. Wonderland"

In the Open Atelier, Martino Gamper's workspace can be visited to see where and how his chairs have been created over the last two weeks.

All dates can be found in our calendar: [Hausderkunst.de/kalender](https://hausderkunst.de/kalender)



Upcoming Programme

Inside Other Spaces. Environments von Künstlerinnen 1956 – 1976 **8.9.23—10.3.24**

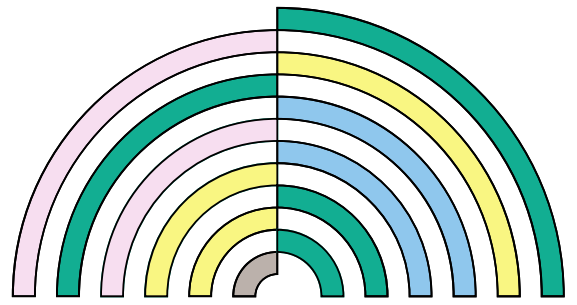
The group exhibition “Inside Other Spaces. Environments by Women Artists 1956—1976” focuses on the history of environments in the period from the late nineteen fifties to the late nineteen seventies, highlighting women’s fundamental contributions to the field. It features the work of eleven female artists spanning three generations from Asia, Europe as well as North- and South America: Judy Chicago, Lygia Clark, Laura Grisi, Aleksandra Kasuba, Lea Lublin, Marta Minujín, Tania Mouraud, Maria Nordman, Nanda Vigo, Faith Wilding, and Tsuruko Yamazaki.

Environments are situated at the threshold between art, architecture and design, creating and transforming space but also inviting the spectator to enter, engage and interact with them. They became a major feature in the international art world, yet so far, their historiography centres almost exclusively on the United States, and partially Europe, as well as on the works of male artists. Since most environments were deconstructed or destroyed right after their display, “Inside Other Spaces” will be the first show of this kind ever realised, reconstructing the immersive art works, with the help of conservators, and based on archival material and heterogeneous sources such as photographs, architectural plans, reviews, materials’ lists and providers’ invoices. The outcome of a comprehensive three-year research process, “Inside Other Spaces” aims to signpost a different historiography, allowing for multiple, delocalised narratives through the lens of women artists, thereby bridging the gap between then and now.

As with several shows within this season at Haus der Kunst, “Inside Other Spaces” looks to re-examine stories and histories and to highlight those that are missing from historic narratives. This exhibition reframes the artistic canon by presenting women’s fundamental role in the development of environments, which have gone on to have a lasting impact in the field of visual art.

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

Curated by Andrea Lissoni and Marina Pugliese with Anne Pfautsch. The exhibition is funded by the German Federal Cultural Foundation and by the Federal Government Commissioner for Culture and the Media.

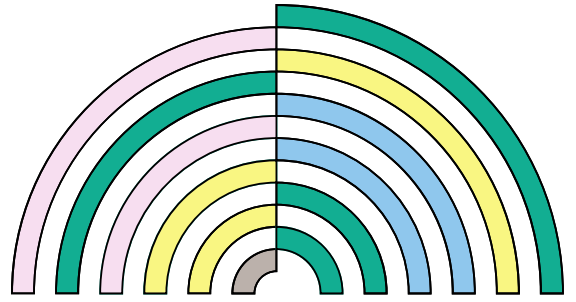


WangShui. Window of Tolerance
8.9.23—10.3.24

Haus der Kunst presents “Window of Tolerance”, the first institutional solo exhibition of WangShui (b. 1986) in Europe. WangShui develops sprawling socio-political narratives that integrate nature, technology and living beings. They work across video, sculpture and painting and often incorporate machine learning to create live installations.

The exhibition at Haus der Kunst simulates non-human bodies in a future where technologically supported extensions of the self transform interpersonal communication and corporeality. The exhibition includes three generations of ethereal paintings co-authored with AI, and the new installation *Certainty of the Flesh*, which consists of customised LED screens that are interwoven with each other and with the surrounding architecture of Haus der Kunst. Inspired by science fiction, ancient mythologies and scripts of contemporary reality TV, an algorithmically generated “artificial drama” develops in real time. WangShui’s work forms windows into virtual worlds. It is exhibited in dialogue with “Inside Other Spaces” and presents a contemporary perspective and lineage on the notion of the environment.

Curated by Sarah Johanna Theurer with Teresa Retzer.



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.

TUNE. TadleeH until 21.1.24

My Bed, My Rules is a new sound installation by Indian-Italian artist Hazina, commissioned by Haus der Kunst for the Terrace Hall. Under the name TadleeH, Hazina is heavily involved in the Milan electronic music scene.

With a background in Cinema Studies, Hazina is fascinated by the evolution of both diegetic and non-diegetic sound in film. From Foley artists using sizzling bacon to simulate the sound of a rainstorm, to the discordant sounds of broken instruments in a horror film, sound from unseen sources defines the atmosphere just as much if not more than the camera lens.

Hazina's sonic device is built from a combination of contrasting materials, including kitchen tools, a metallic fireplace chimney cleaner, and pieces of iron and wood. Through careful wiring of piezoelectric sensors, the physical instrument evolves into an electronic one, converting analog sounds into digital atmospheres. By skillfully utilising guitar pedals and digital effects, each small sound expands to encompass the surrounding space.

When space is enveloped in sound from an unseen source, the audience necessarily imagines what the source of the sound may be. Each person brings their own associations to this process, giving the sound a kind of autonomy. The absence of the artist creates the conditions for freedom in listening.

Next TUNE dates

6. & 7.10. Alex Zhang Hungtai & TadleeH

3. & 4.11. Joanne Robertson & kool music

1. & 2.12. Nivhek

Please find the complete programme listings 2023 under: hausderkunst.de/presse