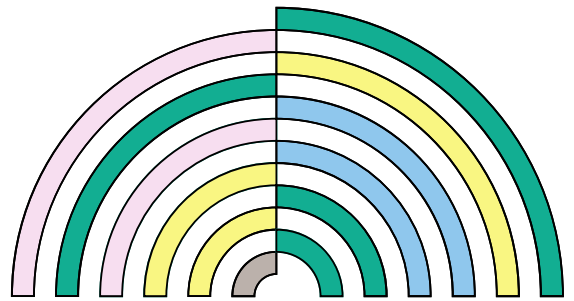


HAS
DER
KUNST

2024





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Content

Press Release

Programme Preview Spring / Sommer 2024

Cultural Education and Engagement

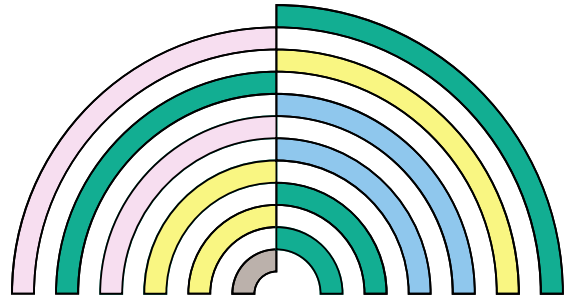
About Haus der Kunst

Image Sheet

Online resources

In the press area of our website: [Hausderkunst.de/presse](https://hausderkunst.de/presse)

High resolution images



Press Release

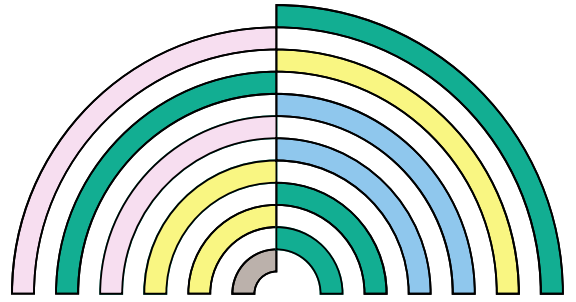
Welcome to Haus der Kunst in 2024

The programme for 2024 continues our process of interconnecting and bridging trans-disciplinary approaches, transnational outlooks, canon reevaluations, and intergenerational innovators. TUNE continues, Haus der Kunst's series of monthly sound and music residencies, so does our commitment to live and liveness in a growing digital world, and to learning and engagement – all fundamental instruments of the programme.

The theme of voice, a backbone for 2023, continues and expands. Language and new languages represent the next stage. Be it through installations, motored objects, moving bodies, and performativity, the visionary women artists who open solo exhibitions in 2024 orchestrate the interplay of bodies, machines, moving images, sound, and light in new and diverse languages, echoed across time and space. Through these artists, the building becomes a stage for their choreographies, and through its manipulation, the transformation into a new living organism continues.

We aim to give shape to an institution where everyone coming can understand themselves as a living community. We look forward to welcoming you at Haus der Kunst for this journey.

Andrea Lissoni and Emma Enderby



**Programme Preview
SPRING/SUMMER 2024**

**Luisa Balduher. Afterglow
23.2.–15.12.24 | Staff Entrance**

**Pan Daijing. Mute
9.3.–14.4.24 | Westgalerie**

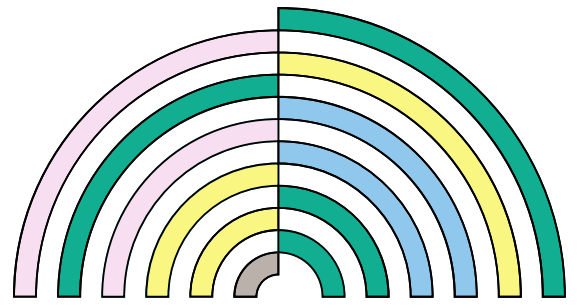
**Liliane Lijn. Arise Alive
5.4.–22.9.24 | Nordgalerie**

**Rebecca Horn
26.4.–13.10.24 | Ostgalerie**

**Samaneh Atef – Belén Sánchez – Desmond Tjonakoy. euward9
17.5.–14.7.24 | Südgalerie**

**TUNE. Sound and beyond
All year | Westgalerie, Terrassensaal, Auditorium**

**Martino Gamper. Sitzung
extended until 27.10.24 | Mittelhalle**



Luisa Baldhuber. Afterglow
23.2.–15.12.24 | Staff Entrance

“Afterglow“, by artist Luisa Baldhuber (b. 1994, Munich), references the design of Munich’s English Garden and transposes it as an installation composed of light and wall painting in the staff entrance of Haus der Kunst. The English landscape gardens of the 18th and 19th centuries reflected the principle of a natural landscape. Despite their intended closeness to nature, these gardens are ultimately artificial parks, based on the aesthetic of landscape painting and an idealised view of nature. In this sense, the English Garden also stands for the human desire and need for a natural landscape in an increasingly industrialised and technological environment. The sharp contrast between the “wild” and romantic natural park and the Neoclassical architecture of Haus der Kunst, built at the time of National Socialism, will also be consciously addressed in the installation “Afterglow“.

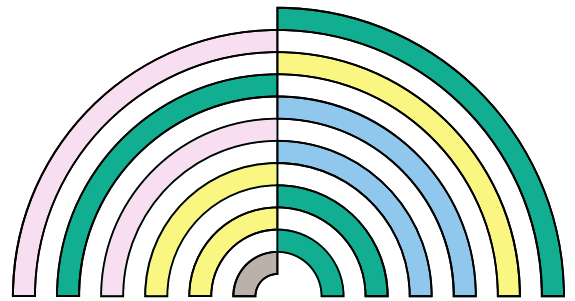
Baldhuber’s expansive installations, in which the artist works with the interaction of coloured light and wall paint, are aimed at overcoming the spatial boundaries of an architectural space. In doing so, she draws attention to the original architecture, questioning notions of our world that manifest themselves in buildings. The abstract ceiling picture for instance takes up the minimalistic style of the Light and Space movement that originated in Southern California in the 1960s, which is an important reference in Baldhuber’s artistic work. Through the optical expansion of the space and the shifting coloured moods, “Afterglow” rouses memories of being under the open sky and lets us dream for a moment.

Curated by Anna Schneider.

Pan Daijing. Mute
9.3.–14.4.24 | Westgalerie

The live-exhibition by artist and composer Pan Daijing (b. 1991, Guiyang, China) encompasses choreography, architectural intervention, sound, and moving images. Her largest solo exhibition to date will manifest as an ever-evolving environment. It invites the audience on a journey that spans the entire Westgalerie and adjacent spaces inside and outside the building.

Daijing’s works develop a symbiotic relationship with the spaces in which they unfold. At Haus der Kunst the artist creates a series of installations that integrate architectural elements of the building, reroute the gaze, and open up unseen spaces. In a choreography exploring stillness and liveness, a performance ensemble activates a process of transformation. The durational performances throughout the six weeks of the exhibition aim to distort oppositions between inside and outside and the perception and velocity of time. The audience is invited to immerse themselves, following or erasing traces left by the performers.



Mute commissioned by Haus der Kunst München. With support from Y.D.C. and JNBY and additional support for the performance by the Kulturreferat der Stadt München, Goethe Institut and Kemmler Foundation. In conjunction with the exhibition, a monograph on Pan Daijing will be published in collaboration with Tai Kwun Contemporary. Curated by Sarah Johanna Theurer with Lydia Antoniou, Emma Enderby and Andrea Lissoni.

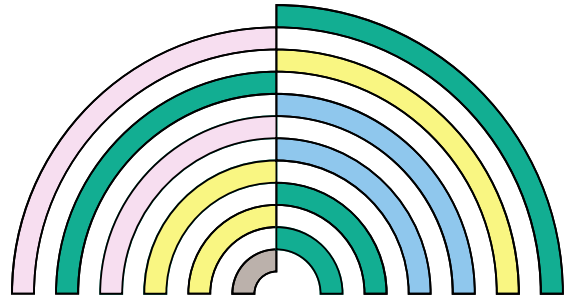
Liliane Lijn. Arise Alive
5.4.–22.9.24 | Nordgalerie

For over six decades, Liliane Lijn (b. 1939, New York, USA) has focused on the intersection of visual art, literature, and scientific thought, creating an extensive array of works that include sculpture, site-specific installations, paintings, and moving images. Her body of work reveals a connection with Surrealist ideas, ancient mythologies, and feminist, scientific, and linguistic thought. A key focus of Lijn is considering how to visualise the invisible, using the latest materials and experimenting with reflection, motion, and light, as she explained, she wanted to “see the world in terms of light and energy”. She conducted research into invisibility, using and exploring the visualisation of electronic waves, forces, vibration, light, and sound. As Lijn noted, “I wanted people to see sound”.

The exhibition at Haus der Kunst is Lijn’s first institutional solo exhibition of this scale, presenting her painting, drawing, sculptural, film work, and installations. The show centres on her sculptural works from the 1980s, as well as a survey of her oeuvre, showing works from the late 1950s and today. Influenced by the second wave of feminism and her own experiences as a woman, Lijn became increasingly focused on the human form and specifically the female body. In her sculptures from the 1980s, Lijn presents futuristic and female archetypes, part machine, part animal, and part plant, constructed from soft feather dusters, synthetic fibers, and industrial materials such as piano wire, steel, and optical glass prisms. These works reflect her ongoing exploration of a new, feminine form.

The exhibition is developed in cooperation with the mumok – Museum moderner Kunst Stiftung Ludwig Wien. In conjunction with the exhibition, a monograph on Liliane Lijn will be co-published with mumok.

Curated by Emma Enderby with Teresa Retzer.



Rebecca Horn
26.4.–13.10.24 | Ostgalerie

Spanning six decades, the multimedia oeuvre of Rebecca Horn (b. 1944, Germany) deals with the theme of existence, and the blurring of boundaries between nature and culture, technology and biological capital, and the human and the non-human. Whether one describes the artist as an inventor, director, author, composer, or poet, she sees herself first and foremost as a choreographer. Horn describes her artistic practice as carefully calculated relationships of space, light, physicality, sound, and rhythm, which come together to form an ensemble. In her performative, sculptural, and film works, the acts of becoming a machine, becoming an animal, or becoming the Earth present life as a visible, tangible, and audible existence that can be experienced through the body.

The exhibition “Rebecca Horn” is focused on performativity, from the artist’s earliest works to her most recent productions. Horn uses the idea of incorporation to create corporeal interconnectedness, from the first works on paper in the 1960s and the early performances and films of the 1970s, through to the mechanical sculptures of the 1980s and the spacial installations of the 1990s to the present. Virtuously interwoven references to literature, art history, and film run throughout her body of work. Horn’s practice is a lifelong and topical exploration in the decentralisation of humanity.

The exhibition is supported by the German Federal Cultural Foundation. The catalogue is published by Spector Books.

Curated by Jana Baumann with Radia Soukni.

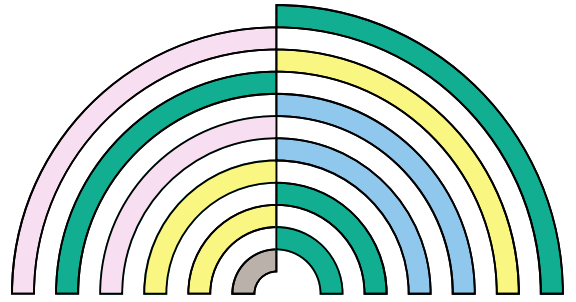
Samaneh Atef – Belén Sánchez – Desmond Tjonakoy. euward9
17.5.–14.7.24 | Südgalerie

In 2024 Haus der Kunst will again welcome the winners of the euward European Award for Painting and Graphic Arts. Since 2000, the Augustinum Foundation has awarded the prize every three years to help artists working in the context of intellectual disability to gain visibility and recognition within the exhibition world.

Samaneh Atef’s (b. 1989, Bandar Abbas, Iran) intense pen and ink drawings address her own experiences as well as female history. As an Iranian woman and artist, she has a clear message: equality for women in her home country and around the world. Since leaving Iran, Atef has lived in the south of France.

The work of the Spanish multimedia artist Belén Sánchez (b. 1972, Madrid, Spain) includes not only drawing and collage but also sculpture, photography, film, and performance. The focus is on her own body, with which Belén Sánchez tells stories of aggression and healing.

Desmond Tjonakoy (b. 1993, Amsterdam, Netherlands) is of Ghanaian-Surinamese descent. Using pencil and fine liner, he works on visual themes related to Black



culture, music history, and religion. Recently, Desmond Tjonakoy draws on political themes that are addressed by Black emancipatory movements.

Over 240 artists from 25 countries applied for euward9. In addition to the award winners, the following artists were nominated: Rudolf Bodmeier, Markus Buchser, Sven Freundt, Hannes Gaensslen, Wulf Golz, Torsten Holzapfel, Enes Icer, Sandrine Mbala, Sabine Münch, Jeroen Pomp, Paul Kai Schröder, Patrick Siegl, Jakob Ujvari, Rolf Waldvogel, Christian Wollert, and Magdalena Zehetner. Their works will also be shown in the framework of euward9.

Curated by Klaus Mecherlein (Augustinum) and Sabine Brantl (Haus der Kunst).

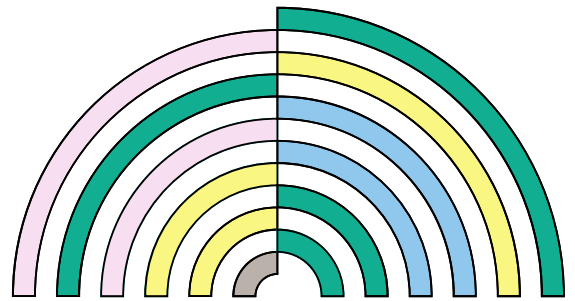
TUNE. Sound and beyond **All year | Westgalerie, Terrassensaal, Auditorium**

TUNE, a series of short sound residencies, is hosted at Haus der Kunst and explores the intersections of sound, music, and visual art. The invited artists move across genres, eras, and influences, and generate sonic responses and exchanges with the wider programming at Haus der Kunst.

The programme for 2024 moves between macro and micro experiences of sound, from the spiritual to the material, and from timelessness to the present. In resonance with the exhibition “Inside Other Spaces”, Ellen Arkbro and Marcus Pal will begin the TUNE-series. Both artists studied tuning systems with La Monte Young and Marian Zazeela, the duo who devised a series of permanent sound environments called *Dream Houses* – including an installation in Polling, outside Munich, and who believed that “The whole universe can be understood as just one single vibration...”. (Catherine Christer Hennix, *The Wire* 2018). Chord by chord and tone by tone, Arkbro and Pal tune sound to space with attention to acoustic and psycho-acoustic phenomena. They create environments where listening becomes an active process of creative participation, inviting the listener to gradually be absorbed into the sound itself.

Our interdependence with the natural world is also explored by the work of Meredith Monk, who alongside her survey exhibition “Calling” at Haus der Kunst, will perform, live, a selection of works from her oeuvre. Later in the series, voices, both human and nonhuman, are explored, as Jana Winderen uses advanced sonic sensing technology to investigate sound worlds hidden within the natural environment, opening audiences up to a new form of deep listening and understanding of the sounds that surround us. FUJI|||||||TA locates and elaborates on the previously unknown potential of his instruments, working with the timbre of different materials, including the natural resonances of water.

Alongside the performance programme, an artist is invited to make a new acoustic work to be installed in the Terrassensaal for nine months. The Terrassensaal is a transitional space, in which the sound installation can be encountered. It offers the possibility to critically engage with sound and music as layered art forms that carry histories and



meanings. The artist is also commissioned to produce sound for Haus der Kunst to use online to accompany digital content, and to play at live events. Their work becomes the voice of the museum.

Artists invited for 2024 include Ellen Arkbro, Marcus Pal, Meredith Monk, Puce Mary, Leila Boudreuil, Jim C. Nedd, Slauson Malone 1, Tabitha Thorlu-Bangura, Pavel Milyakov, Hanne Lippard, FUJI|||||||TA, and Jana Winderen.

Curated by Sarah Miles

Next dates:

26.&27.1.24 Ellen Arkbro and Marcus Pal

15.2.–17.2.24 Meredith Monk

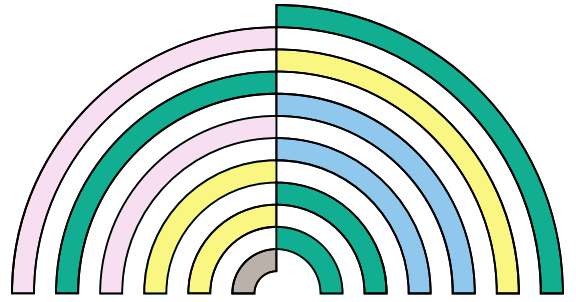
22.&23.3.24 Puce Mary

**Martino Gamper. Sitzung
extended until 27.10.24 | Mittelhalle**

The Mittelhalle of Haus der Kunst has become a constantly evolving social space of movement and encounters with the playful new work “Sitzung” by the acclaimed Italian designer, Martino Gamper OBE. Gamper was in residence at Haus der Kunst in July 23, creating a series of newly designed chairs. Throughout the course of the exhibition, the number of chairs will increase and be positioned according to layouts developed by Gamper. Through the different arrangements of the chairs, which are then in turn moved by visitors – to gather, to rest, and to play – various constellations of social dynamics become apparent, turning the Mittelhalle into a vibrant, constantly changing space. Until the end of the exhibition, self-brought food and drinks, as well as games, are welcome in the Mittelhalle. We call this “BYOE (Bring Your Own Everything)”. Everything (well, almost everything) is allowed.

The participatory aspect of Martino Gamper's practice is realised in form of performative activations that invite audiences to join in. The activations take place as part of the monthly Open Haus.

Developed in collaboration between Martino Gamper, the curatorial team and the team for cultural education and engagement at Haus der Kunst (Andrea Lissoni, Emma Enderby, Hanns Lennart Wiesner, Pia Linden, Camille Latreille).



Cultural Education and Engagement

The new programmatic strand at Haus der Kunst focused on engagement continues. Complementing the existing art educations series, this programme works with experts from various art disciplines to position the house as a meeting place that invites experimentation, exchange, and joy.

Open Haus

For the second year running, Haus der Kunst opens its doors for an “Open Haus” every last Friday of the month, with free admission from 4 pm. The open, intergenerational programme offers free guided tours, activations of artworks, and workshops in the Open Atelier.

Current education programme

Public guided tours without registration:

Our public guided tours of the exhibition take place on Thursday evening, Saturday afternoon and Sunday afternoon.

Public tours with registration:

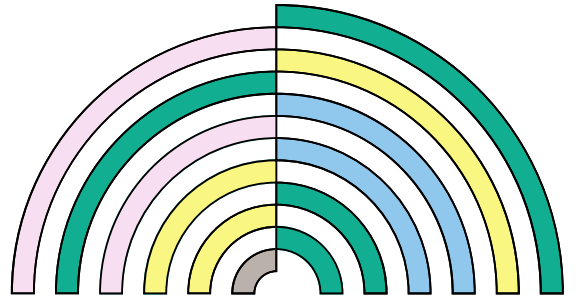
- Curator’s tour / monthly / German and English alternately
- Participatory family tours / 2x per month
- Open workshops / 2x per month
- Baby listens in / 1x per month
- Foreign language tours: English / French / Italian
- Guided tours in German sign language with museum signer Birgit Fehn
- Inclusive tactile 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

Guided tours for closed groups:

- Offers for school classes: participatory guided tours with practical part
- Guided tours for private groups
- Guided tours for senior citizens and/or people with dementia

Individual appointments under: Fuehrungen@hausderkunst.de



About Haus der Kunst

Haus der Kunst

Haus der Kunst München is one of the world's leading centres for contemporary art. It is dedicated to the exploration of the diverse histories of contemporary art based on a foundation of focused exhibitions, performance and music events, and education. It functions as a location for a younger generation of artists to experiment and develop new work alongside large scale exhibitions by key international figures of modern and contemporary art. The programme seeks to show the development of creative ideas across generations, juxtaposing the newest work with that of such ground-breaking figures of the older generation as Fujiko Nakaya, Heidi Bucher, Joan Jonas, Phyllida Barlow, and Katalin Ladik. It is a place of dialogue and knowledge transfer and invites visitors to immerse themselves fully, both mentally and physically, in the world of contemporary art.

"In a new era for Haus der Kunst, we want to sharpen the perspective of contemporary art by implicating many viewpoints, deploying multiple tools, and developing a critical context for the examination, articulation, illumination, and transmission of the historical dimension of contemporaneity." Andrea Lissoni, Artistic Director, Haus der Kunst.

Opening hours:

Mon | Wed | Fri | Sat | Sun 10 am–8 pm

Thu 10 am–10 pm || Tue closed

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

Admission:

Hausticket Large 15 € (11 € concessions)

Hausticket Small 10 € (8 € concessions)

Hausticket Youth 5 €, Hausticket Kids 0 €

365 Live: 100 €, Haus der Kunst 365: 50 € Single / 90 € Partner.

Contact:

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The **Programme Preview SPRING/SUMMER 2024** and high resolution images of the exhibitions can be found in the press area of the website under: hausderkunst.de/presse