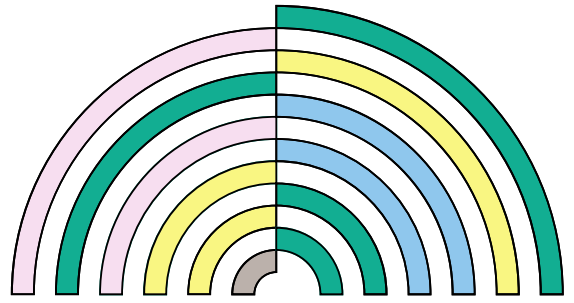


GILBIN
UNLU



Gülbin Ünlü.
Nostralgia
8.5.25 – 22.2.26

Claudia Illi
Head of Press & Media
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illi@hausderkunst.de

Press images
in the download area:
hausderkunst.de/en/presse

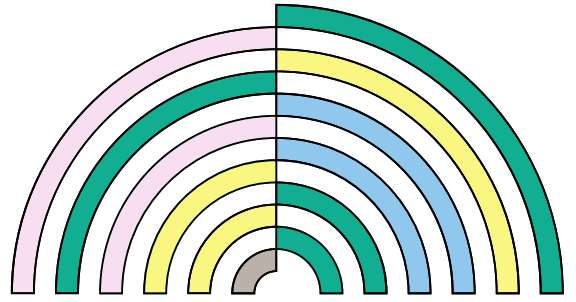
Content

Fact Sheet
Press Release "Gülbin Ünlü. Nostralgia"
Events in the course of the exhibition
About Gülbin Ünlü
Upcoming Exhibitions and Events

Online resources

In the press area of the website
hausderkunst.de/en/presse

High Resolution Images



Fact Sheet

Organiser

Haus der Kunst
Prinzregentenstr. 1, 80538 Munich

Curator

Lydia Antoniou

Duration

8.5.25 – 22.2.26 | Staff entrance

Press date

8.5.2025, 5 pm | Soft Opening, Staff entrance

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.

Nostralgia will be activated in the Staff Entrance on Open Haus dates. The portals can be viewed at any time during opening hours.

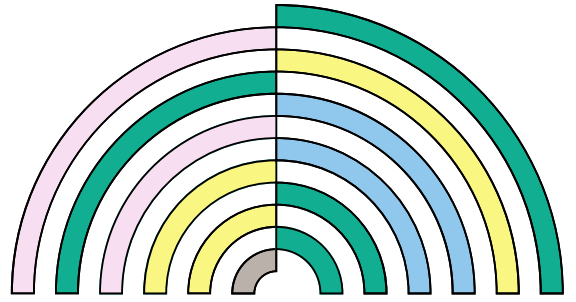
Admission

Hausticket Large 15 €
Hausticket Small 10 €
Hausticket Youth 5 €
Hausticket Kids 0 €
Journalists 5 €
365 Live 100 €
Haus der Kunst 365 50 € Single | 90 € Partner
Freunde HDK, Art students, ICOM, Severely disabled with ID free

For press tickets, please register via the press office:
presse@hausderkunst.de

Press Images

High res images can be found under:
hausderkunst.de/en/press



Exhibition planning and realisation

Tanja Eiler and Luca Overbeck Valls

Thanks to

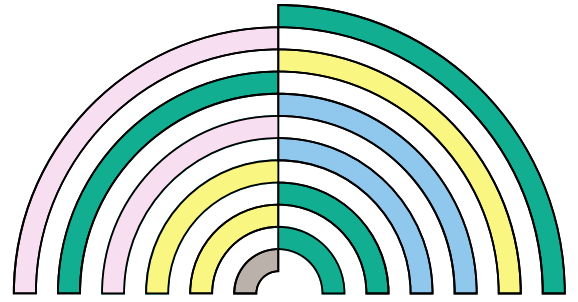
Freistaat Bayern

Gesellschaft der Freunde der Stiftung Haus der Kunst e. V.

Alexander Tutsek-Stiftung

Ulli und Uwe Kai-Stiftung

All departments of Haus der Kunst München



Press Release
Gülbin Ünlü. Nostralgia
18.5.25 – 22.2.26

At the edge of function and fiction, the new commission for the Staff Entrance of Haus der Kunst ***Nostralgia*** by **Gülbin Ünlü** unfolds in a space of suspension. With subtle interventions in the building's overlooked thresholds, the Munich-based artist invites visitors to navigate the Haus der Kunst through multiple inaccessible, yet fully present doors. For the Soft Opening on **8.5.25** during Various Others an activation of the installation will take place. What begins behind closed doors – faint pulses, flickering gestures – slowly seeps out.

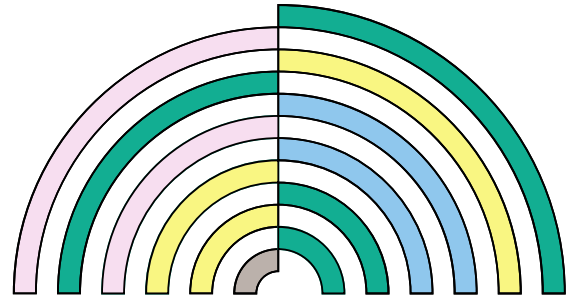
Gülbin Ünlü works with a range of mediums, weaving together different motifs. Her approach connects techno-orientalism with erased or sidelined cultural imaginaries. The portals of *Nostralgia* do not open, they pull us in. These doors remain closed to the body, but open to speculation. They are invitations to dwell – to remain in the tension between what is visible and what is withheld.

Nostralgia invites us to move through the building without a destination, to attend to the act of encountering. The work becomes a choreography of stillness, an exploration of the latent potential of spaces. Derived from the idea of portals in science fiction, this work opens up unexpected encounters with erased histories, alternate realities, and speculative futures. It outlines the building of Haus der Kunst as a speculative device: architecture not as a fixed structure, but a site where parallel worlds hover.

The site-specific commission series for the Staff Entrance was initiated in 2021 with the intention to support young local artists from the region during the pandemic, as well as to provide the team with an inspiring moment upon entering and leaving the building during challenging times. It continues as a support for emerging local artists.

During Open Haus, every last Friday of the month, Gülbin Ünlü invites the band TAF (Turkish-Armenian Friendship) to activate the portals through sound, movement, and presence.

Curated by Lydia Antoniou. *Nostralgia* by Gülbin Ünlü is supported by SAHA.



Events in the course of the exhibition

Soft Opening

8.5.25 | 5 pm | Activation, Staff entrance

The soft opening of *Nostralgia* is the beginning of a process, unfolding throughout the entire duration of the commission. As part of Open Haus, every last Friday of the month, Gülbin Ünlü collaborates with TAF (Turkish-Armenian Friendship) to activate the portals through sound, movement, and presence, unfolding across a series of performative events.

TAF. Step through

27.6.25 | 6 – 7 pm | Activation, Staff entrance

step through is a performance series by TAF (Turkish-Armenian Friendship), developed along side Gülbin Ünlü's commission work *Nostralgia* at Haus der Kunst. The 30-minute performance weaves sound, movement, and image into a slow transformation – part concert, part apparition, part interruption. It begins with happenings behind closed doors: a flicker, a sound, a shadow. Figures emerge like scenes from a fading film, barely perceptible, moving through the building's sealed thresholds. The Staff Entrance becomes a portal where fiction and presence collide. Neither fully inside nor out, the performers move through shifting states, connecting the enclosed architecture with the English Garden beyond.

The performance forms a surreal passage that confines the building to the openness of the outdoors. The transformation is physical, emotional, symbolic: from interior to exterior, from grayscale to full spectrum, from encoded histories to the unstable terrain of collective becoming.

TAF was founded in 2022 by Gülbin Ünlü and Veronica Burnuthian, later joined by Erol Dizdar and a circle of collaborators. In dialogue with Ünlü's commission, the band treats sound as a portal – like the sealed doors that gesture toward alternative narratives and unrealised realities. Within this framework, TAF becomes both a sonic and performative response: a refusal to remain locked inside imposed histories, a movement through and beyond the occidental gaze. Referencing DAF (Deutsch-Amerikanische Freundschaft), but rerouting its lineage, TAF blends post-SciFi Orient beats, diasporic residues, and contemporary pulses. Each performance is a new configuration – new rituals that insist on transformation.

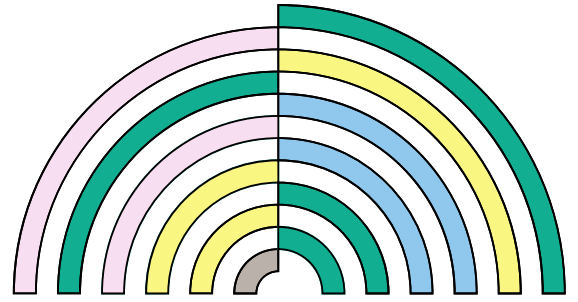
TAF moves in between: languages, scenes, systems. Not seeking resolution, but resonance. As Gülbin Ünlü reimagines the sealed doors of Haus der Kunst as openings into parallel realities, during each Open Haus, TAF extends the invitation: step through.

Open Haus

Every last Friday of the month

Activation | Staff entrance

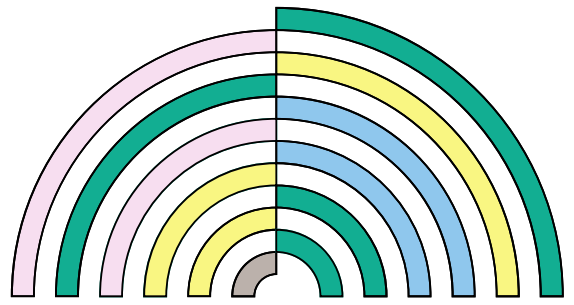
Nostralgia will be activated by Gülbin Ünlü and TAF during the Open Haus dates.



About Gülbin Ünlü

Gülbin Ünlü lives and works in Munich, where she began studying painting, drawing, sculpture, and performance at the Academy of Fine Arts in 2012 under Professor Markus Oehlen and guest professors John Jordan & Isabelle Fremeaux (Labofii), Simon Starling, and Kim Noble. She graduated in 2018 with a diploma that was awarded the Erwin and Gisela von Steiner Foundation Prize. Since 2016, Ünlü Gülbin has published several books and music albums, most recently a monographic catalogue released by Hamann von Mier Verlag. Her work has been shown at, among others, the Pinakothek der Moderne in 2020, the Artothek Munich in 2021, and the Berlinische Galerie in 2022. In 2021 she received the grant by the “Förderpreis für Bildende Kunst der Landeshauptstadt München” followed in 2022 by the Award. In 2023 she was honoured with the “Bayerischer Kulturförderpreis”.

Gülbin Ünlü’s artistic practice celebrates the mash-up. She consistently follows an interdisciplinary approach that includes artistic collaborations, photography, video, installation, performance, music, and painting. A distinctive feature of her work is a visual technique she developed herself – a hybrid of print and painting. Through this method, Ünlü not only merges analog and digital source materials, but also creates connections and overlaps between different thematic fields and genres. Her images can transform into sculptures, installations, and performances; various media interweave and interlock.



Upcoming Exhibitions and Events

TUNE. Live 2025

Limpe Fuchs. Listening to the Sound disappearing

9.5.25 | 8 pm | Concert | Westgalerie

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. Curated by Sarah Miles with Marlene Mützel.

The legendary Munich-based Limpe Fuchs creates her own instruments as part of her durational and unpredictable performances. Fuchs is a trailblazing German musician and composer, known for her experimental approach to sound and her unconventional use of instruments. For over 40 years, she has explored “no formalism” improvisational sound and visual performance using handmade instruments and sound sculptures. She works with a wide range of materials, from granite to wood, to create new sounds, as well as traditional instruments like the viola, drums, and flutes.

On the first evening of her TUNE residency at Haus der Kunst, Limpe Fuchs will present *Listen to the Sound Disappearing*, performing with four pendulum string instruments, a serpentinite stone Lithopone, viola, voice, percussion, and hard wood parquet, together with Tina Raithel and Gundis Stalleicher.

Limpe Fuchs & Hanna Bächer

10.5.25 | 6 pm | Artist Talk | Westgalerie

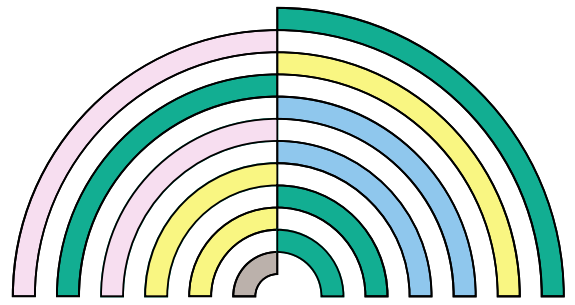
Hanna Bächer is a music enthusiast from Cologne, a passionate interviewer and concert goer. She studied sound engineering and musicology and co-founded Cologne’s self-organised FM radio station. For many years, she produced the “Fireside Chats” for RBMA Radio. Today, she organises events for the avantgarde series *reiheM*, contributes to the *Meakusma* Festival magazine, works at *a-musik*, and hosts music-related conversations.

Limpe Fuchs, Arve Henriksen, Pit Holzapfel

10.5.25 | 8 pm | Concert | Westgalerie

On the second evening, Limpe Fuchs presents *Trio Improvisation*, a concert with Norwegian trumpeter Arve Henriksen and musician Pit Holzapfel.

Next TUNE date: 6. & 7.6.25 | Youmna Saba



Ligia Lewis. study now steady

24.5. – 1.6.25 | Südgalerie

The live exhibition “study now steady” presents recent works by Berlin-based artist and choreographer Ligia Lewis (b. 1983, Santo Domingo, Dominican Republic), bringing insights into her practice as a key figure in redefining performance in museum and art galleries. Blending the formats of performance, durational live installation, and video, three of Lewis’s major works invite us to confront a confluence of processes that disrupt normative conception of the body. At the same time, her work interrogates the traces of family history, memory, and the unknown. For Lewis, choreography is the movement of ideas across bodies meticulously conceived, crafted, and directed, it is a political act and writing against the grain of the racial regime of representationalism and (black) erasure.

This exhibition continues Haus der Kunst’s programme of exploration into liveness in contemporary practices, connecting to the solo presentation of Pan Daijing and the various formats experimented at our annual exhibition ECHOES.

Ligia Lewis’s performance *deader than dead* will open the International DANCE Festival München **at 7.30 pm on 22. & 23.5.25**. The live exhibition *study now steady* will have its European Premiere on **24.5.25 at 4 pm** and is live following the schedule: 24.–31.5.25 from 4–7 pm, except 25.5.25 from 2–5 pm.

Curated by Xue Tan and Marlene Mützel. “Ligia Lewis. study now steady” is presented by Haus der Kunst in cooperation with International DANCE Festival München.

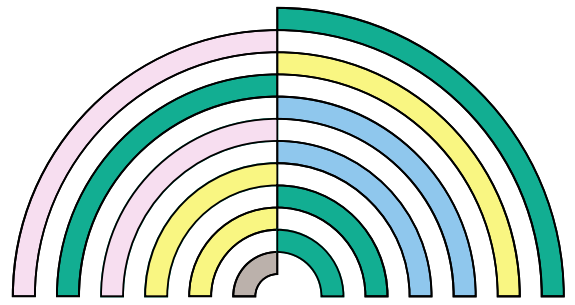
ars viva 2025. Where will we land?

27.6. – 21.9.25 | Südgalerie

Haus der Kunst continues its commitment to support a new generation of artists and presents this year’s prize-winners in an exhibition by Wisrah C. V. da R. Celestino (b. 1989, Buritizeiro, Brazil), Vincent Scheers (b. 1990, Duffel, Belgium), and Helena Uambembe (b. 1994, Pomfret, South Africa).

In this series of new works produced for the exhibition, the three artists develop central concerns of their practice, while exploring new techniques. Conceptually drawing on biographical material and botanical cultural history, Wisrah C. V. da R. Celestino deals with cultural value systems and political power relations, employing research-based, conceptual aesthetics. Vincent Scheers, in turn, often uses found and industrially fabricated objects as well as organic material to create his sculptures. His works give rise to poetic images that seem to playfully defy the laws of physics. Helena Uambembe’s haunting installations draw upon the history of her family, which is marked by the conflicts in Angola and those between Namibia and South Africa.

This prestigious prize for young artists is awarded annually by the Kulturkreis der deutschen Wirtschaft and is being presented at Haus der Kunst for the second time. The exhibition is a cooperation with Kulturkreis der deutschen Wirtschaft. Curated by Jana Baumann and Anna Schneider.



For Children. Art Stories since 1968

18.7.25 – 1.2.26 | Ostgalerie, Mittelhalle, Terrasse

What happens when artists place children at the centre of their process? The exhibition, “For Children. Art Stories since 1968” presents artists who have turned to young people, creating artworks specifically for children and adolescents from 1968 to the present. It explores universal themes – such as humanity, society, politics, economics, ecology, technology, and the future – that we first encounter as children and that continue to resonate in adulthood. While the works primarily address children, these fundamental subjects invite visitors of all ages to engage in an intergenerational dialogue. The exhibition connects to our previous show, “Inside other Spaces. Environments by Women Artists 1956–76” and highlights the influence of newly developed art forms, such as the “environment,” on subsequent generations of artists. The exhibition raises questions such as: “What is today’s understanding of childhood?” and “How can children actively participate in world affairs and help shape the reality in which they will live as adults?”

“For Children” inhabits different spaces within the building and is conceived as a three-part exhibition. Two large installations frame the group show and open the space to the public sphere: the artist **Ei Arakawa-Nash**, inspired by the legacy of the avant-garde group Gutai, invites visitors to draw on the museum floor in his interactive installation. While artist **Koo Jeong A** opens the building to the English Garden with a skateable sculpture. The exhibition continues the future-oriented approach of Haus der Kunst by challenging traditional narratives and the canon, while taking a step towards new ways of exhibition-making, from display to interpretation.

With Koo Jeong A, Agus Nur Amal PMTOH, Ei Arakawa-Nash, Tarek Atoui, Yto Barrada, Antoine Catala, Neha Choksi, dis, Olafur Eliasson, Harun Farocki, Emily Floyd, Jan Peter Hammer, KEKS, Eva Kořátková, Basim Magdy, Ana Mendieta, Meredith Monk, Bruce Nauman, Ernesto Neto, Rivane Neuenschwander, Lygia Pape, Rachel Rose, Afrah Shafiq, and Tromarama.

Curated by Andrea Lissoni, Emma Enderby, Lydia Korndörfer, and Xue Tan, with Lydia Antoniou, Laila Wu, as well as Sabine Brantl (Archive), Pia Linden and Camille Latreille (Learning and Engagement).