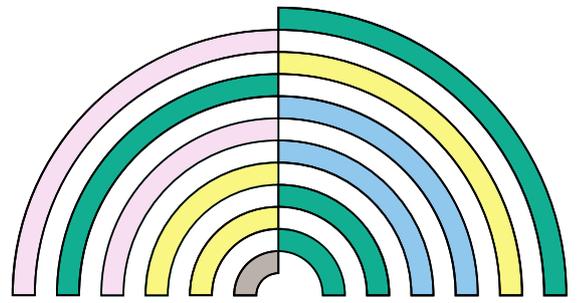


HAS  
DER  
KUNST  
2026



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Head of Press & Media  
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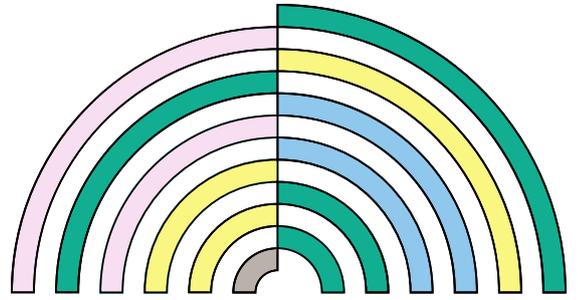
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## **Online Resources**

In the Newsroom of our website:  
[hausderkunst.de/en/presse](https://hausderkunst.de/en/presse)

High-resolution images



## Press Release

### Welcome to Haus der Kunst in 2026

With our 2026 programme, we move beyond exhibition-focused dialogue to reaffirm our belief that *everything is programme*. Exhibitions, sound, and live strands intertwine ever more closely with formats such as MMMHaus, Study Days, Super BOOKS, and Open Haus – a sandbox for inventive engagement formats and experimental presentations. Haus der Kunst continues its transformation into an open innovative space that facilitates encounters, learning, and long-term collaborative practices.

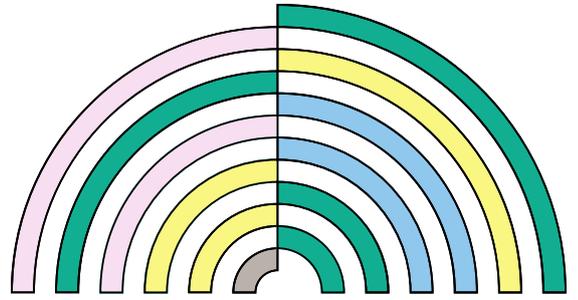
The exhibitions deepen our commitment to groundbreaking women artists working with technology and media, placing them in dialogue with younger generations. Water flows through the year both as theme and metaphor, connecting projects through ideas of monuments, ecology, interdependence, as well as our relation to the environment, technology, and embodied experience. Music remains a vital current, linking practices and geographies, while new forms of learning and engagement emerge in response to a world in transformation.

**Steina: Playback** presents the first major retrospective in Germany of the Icelandic trailblazer of video and media art. From early experiments to large-scale installations, her works explore perception beyond the human – voices loop, images stretch, and landscapes resonate in polyphonic motion. **Tomás Saraceno** bridges art, architecture, and science to imagine eco-social futures. The exhibition introduces his long-term research strands *Aerocene* and *Arachnophilia*, alongside a new commission created with Indigenous communities in Salta, Argentina, where lithium extraction threatens vital water cycles. **Diane Severin Nguyen** premieres a new body of work tracing the psychological and cultural imprints of war and migration. Expanding from her photographic practice into cinematic form, the exhibition asks how ways of seeing shaped by war come to define our realities.

Our live and sound projects remain the heartbeat of Haus der Kunst. The live exhibition **ECHOES. Skin Contact** invites audiences into sensorial spaces where desire meets doubt and sound becomes a medium for intimacy and play. Our **TUNE** sound residencies brim with energy and immediacy, creating new connections between pleasure and pain, emotion and sound – giving voice to the tensions, desires, and rhythms of our time.

*Everything is programme* – a living web of exhibitions and encounters that vibrate and amplify one another, shaping a shared experience of art, ecology, and exploration within an ever-more-interconnected world. We look forward to welcoming you on this journey of imagination, learning, play, and joyful experimentation.

Andrea Lissoni and Xue Tan



## **Programme 2026**

### **Open Haus**

Every last Friday of the month | Various locations

Next dates: 27.2. | 27.3. | 24.4. | 29.5. | 26.6.26

### **TUNE. Sound and Beyond**

Monthly | Various locations

Next dates: 27. & 28.2. | 27. & 28.3. | 17. & 18.4. | 14. & 16.5. | 26. & 27.6.26

### **ECHOES. Skin Contact**

30.1.–8.2.26 | Westgalerie

### **For Children. Study Days**

20. & 21.3.26 | Terrassensaal

### **MMMHaus. Meet Make Move**

30.4.–2.5.26 | Various locations

### **Steina: Playback**

12.6.–7.12.26 | Nordgalerie

### **Tao Schirmmacher's Collection. Eisbach Treasures**

26.6.26–7.2.27 | Archiv Galerie

### **Maria VMier**

26.6.26–7.2.27 | Various locations

### **Tomás Saraceno**

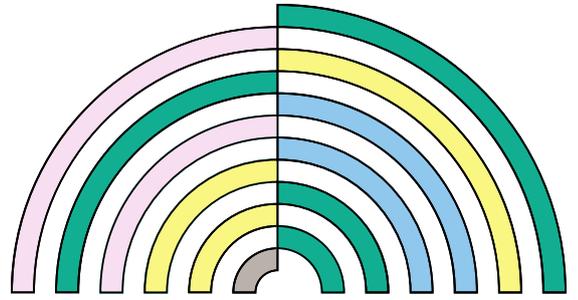
17.7.26–7.2.27 | Ostgalerie & Mittelhalle

### **Super BOOKS 7**

30. & 31.10.26 | Mittelhalle & Terrassensaal

### **Diane Severin Nguyen**

20.11.26–16.5.27 | Südgalerie & Mittelhalle



### **Still Running**

**Gülbin Ünlü. Nostralgia**  
until 22.2.26 | Staff Entrance

**Cyprien Gaillard. Wassermusik**  
until 22.3.26 | Südgalerie

**TUNE Installation**  
**Beni Brachtel. ATTACK DECAY SUSTAIN**  
until 10.5.26 | Terrassensaal

**Sandra Vásquez de la Horra. Soy Energía**  
until 17.5.26 | Nordgalerie

**For Children. Art Stories since 1968**  
until 31.5.26 | Ostgalerie, Mittelhalle, Terrassensaal

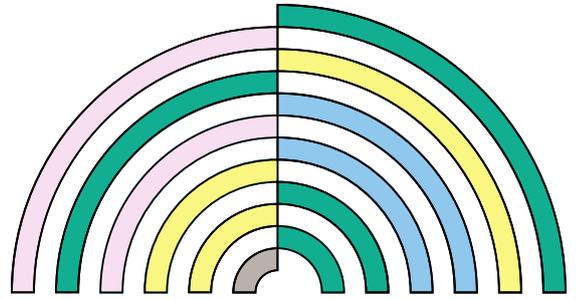
**KEKS**  
until 31.5.26 | Archiv Galerie

### **Haus der Kunst on Tour**

**Inside Other Spaces. Environments by Women Artists 1956–1976**  
5.5.–29.11.26 | Leeum Museum of Art, Seoul

**Shu Lea Cheang. KI\$\$ KI\$\$**  
until 15.3.26 | Ludwig Forum Aachen

**Para Crianças: experiências com a arte desde 1968**  
30.5.–18.10.26 | Pinacoteca do Estado de São Paulo



### **Open Haus** **Monthly | Various locations**

Every last Friday of the month, we open our doors free of charge from 4 to 10 pm. This monthly event offers a diverse and experimental programme including workshops, performances, tours, talks, and DJ sets. Open Haus is dedicated to the democratic principles dear to our institution: expanding access to the enjoyment of art and creative processes in the Open Atelier while building bridges between audiences, their lived realities, and the responses that artists and their practices can offer. Open Haus is an opportunity to connect and encounter different perspectives.

Since May 2025, the Munich-based music label Public Possession has been supporting the Open Haus programme with “BONUS”, a platform dedicated to sound, design, and togetherness.

Open Haus is supported by Giorgio Armani and Armani/Silos.

**Next dates: 27.2. | 27.3. | 24.4. | 29.5. | 26.6.26**

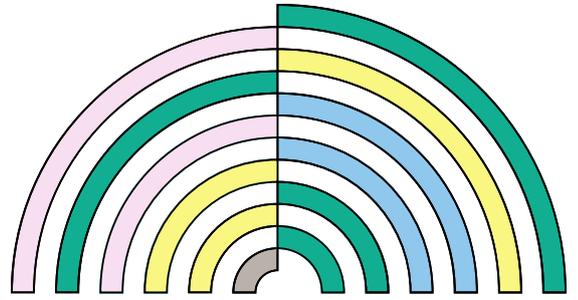
### **TUNE. Sound and Beyond** **Monthly | Various locations**

The 2026 edition of TUNE is brimming with spirit and energy. In this series of short sound residencies, invited artists work across genres, with influence and ideas spanning generations. TUNE brings us to the present moment, the right here and right now, for an exhilarating experience of live music, with artists singing of both pleasure and pain in the face of the peculiar time that defines our present.

Nestled within the ECHOES programme, **Lechuga Zafiro** presents his wide and complex rhythmic-timbral universe, **7038634357** offers emotive and ambient songwriting, and **Damsel Elysium** conjures ancestral knowledge and the unconscious through visceral and embodied performance. **NEW YORK**, a music project by the artists Gretchen Lawrence and Coumba Samba, combines a dry take on the maximalist sounds of electro with a vocal style that is both intimate and nonchalant to create a dizzying soundtrack set to digitally mediated urban existence. Composer and multi-instrumentalist **Angel Bat Dawid** creates the stage as a portal to a higher dimension and a place for her vibrant and transformative approach to music-making. **Arto Lindsay** brings noise, dissonance, repetition, and a love of trance-inducing Brazilian carnival sounds, as well as his long-time legendary collaborator **Melvin Gibbs**, a bassist and composer. **Florian Hecker** feeds energy back into the system, treating the medium of sound as an active agent just like the trailblazing video work of Steina.

Artists include Lechuga Zafiro, 7038634357, Damsel Elysium, NEW YORK, Angel Bat Dawid, Eiko Ishibashi, Jim O'Rourke, Authentically Plastic, Arto Lindsay, Melvin Gibbs, and Florian Hecker.

TUNE 2026 is supported by UNITEL Musikstiftung. Curated by Sarah Miles.



**Next dates:**

**27. & 28.2.26 | NEW YORK**

**27. & 28.3.26 | Angel Bat Dawid**

**17. & 18.4.26 | Eiko Ishibashi, Jim O'Rourke**

**14. & 16.5.26 | Authentically Plastic, Ritournelle x Blitz**

**26. & 27.6.26 | Arto Lindsay, Melvin Gibbs**

**ECHOES. Skin Contact**

**30.1.–8.2.26 | Westgalerie**

Our annual live exhibition ECHOES continues to explore the interplay of the human body and mediated reality, it returns with two multi-year research projects and a rich programme of performances, concerts, talks, and live video installations. Alongside the exhibition “For Children. Art Stories since 1968”, the fourth edition “ECHOES. Skin Contact” turns to coming-of-age in a world shaped by digital technologies and asks how we connect with one another, and with humans and non-humans alike.

Across two weekends, artists invite audiences into spheres of deep reflection with AI infants, amphibian oracles, spectral avatars, and voices of remembered kin, evoking the heightened emotions of coming-of-age: desire and doubt, yearning and uncertainty, solitude and self-discovery. As part of this, the artist and chef Angel Dimayuga will host an intimate moment, the artist Damsel Elysium will present a performance centring on the four elements, and the musician Lechuga Zafiro invites visitors into his wide and complex rhythmic-timbral universe of field recordings from across South America.

Artists include: 7038674567, Gabriel Abrantes, Ed Atkins, Kara-Lis Coverdale, Angel Dimayuga & Guests, Damsel Elysium, Fine, Invernemuto, Adam Linder, Malibu, OMSK Social Club, PILLBERT, STILL, and Lechuga Zafiro.

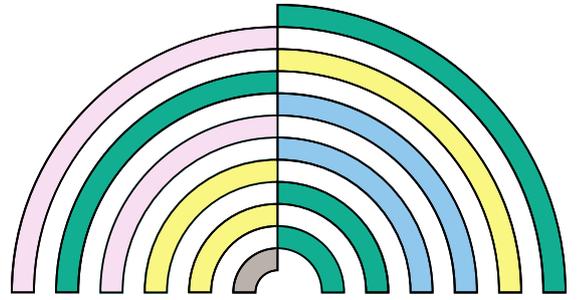
Curated by Sarah Miles and Sarah Johanna Theurer.

**For Children. Study Days**

**20. & 21.3.26 | Terrassensaal**

This symposium offers an opportunity to delve deeper into the themes of the exhibition “For Children. Art Stories since 1968”. The two-day programme will feature panel discussions, performances, and workshops, bringing together participants from around the world to share local and global perspectives on how artists have been addressing children and young audiences since 1968.

How has the growing emphasis on audience participation influenced their artistic practice? To what extent has it shaped the work and self-understanding of art institutions worldwide? And what roles do artists and institutions play in creating new spaces and communities today?



The programme is conceived by Lydia Korndörfer with Andrea Lissoni and Emma Enderby, in collaboration with Lars Bang Larsen, Kabelo Malatsie, and Kefiloe Siwisa.

**MMMHaus. Meet Make Move**  
**30.4.–2.5.26 | Various locations**

MMMHaus is entering its third year and offers a diverse programme for children and young people. We look forward to exciting workshops and events – from music and singing to skating, drawing, crafts, and screen printing. There will be something for everyone. All workshops are led by artists who are eager to share their passion and skills. The entire programme is free of charge for all. On 1 May, MMMHaus will celebrate a big party organised by Public Possession.

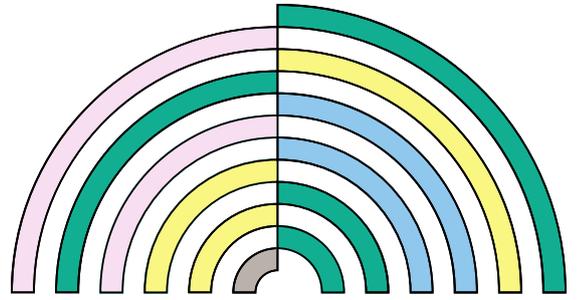
Curated by our Learning and Engagement department in collaboration with Public Possession and realised with various contributors.

**Steina: Playback**  
**12.6.–7.12.26 | Nordgalerie**

“Steina: Playback” is the first retrospective in Germany of Steina (b. 1940, Reykjavík, Iceland), a trailblazer of video and media art. A classically trained violinist, Steina turned to video in the late 1960s and approached the medium with musical sensitivity. In her practice, sound generates image or vice versa. Video becomes vibration, a current that translates elements into environments. Carrying rhythm and resonance into her electronic experiments, Steina treats the signal as a medium, transforming perception into something mutable and alive.

Spanning from early documentary experiments to expansive multichannel installations, the exhibition traces Steina’s lifelong pursuit of what she calls “machine vision”: a playful, non-anthropocentric perspective that stretches perception beyond the human. Her practice moved from the landscapes of Iceland into the experimental infrastructures of New York and Buffalo, before resonating across European contexts in dialogue with the most formative institutions of media art.

“Playback” attunes with our programme that listens across generations, where sound and music form a polyphonic backbone to exhibition-making. Steina’s environments unfold like scores: voices fractured into loops, images stretched across rhythmic intervals, landscapes resonating in counterpoint. Each work composes itself in relation; shifting, displaced, polyphonic. Steina’s works remain open, never resolved, carrying their rhythms forward, as echoes in an ongoing score, where art and perception listen, adapt, and are continually reorchestrated.



This exhibition is organised by the MIT List Visual Arts Center in collaboration with the Buffalo AKG Art Museum. It is co-curated by Natalie Bell, MIT List Visual Arts Center, and Helga Christoffersen, Buffalo AKG Art Museum. Coordinating curators for the Haus der Kunst edition of the exhibition are Lydia Antoniou and Marlene Mützel.

**Tao Schirmmacher's Collection. Eisbach Treasures**  
**26.6.26–7.2.27 | Archiv Galerie**

Since 2008, Tao Schirmmacher, a European champion in river surfing, has been diving to the bottom of Munich's Eisbach River to bring lost objects back to light. What began with one luxury gold ring has since grown into an impressive collection of found objects and artefacts: jewellery, car keys, watches, cartridges and air pistols from the Second World War, devotional objects, tools, telephones, cameras, film recordings, and more.

Like the objects themselves, their stories seem to have been forgotten, hidden deep beneath the surface. Yet it is not their material worth that makes them valuable, but their emotional and personal significance. An object becomes precious as it carries memories, tells stories, and forges ties to people, places, experiences, or meaningful moments. The display of this collection was born from a desire to return these objects to their stories – or to create new ones. This exhibition forges new connections and associations between Haus der Kunst, the Eisbach River, and Englischer Garten.

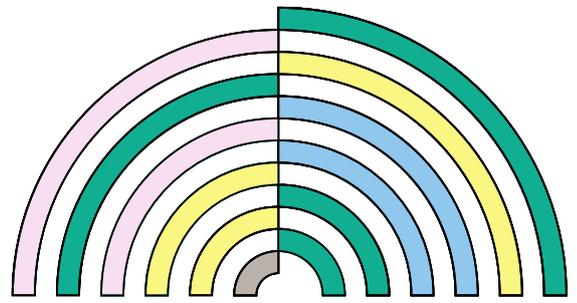
Curated by Sabine Brantl.

**Maria VMier**  
**26.6.26–7.2.27 | Various locations**

Artist Maria VMier (b. 1985, Passau, Germany), based in Munich and New York, creates a new commission unfolding across multiple sites within the building of Haus der Kunst. Informed by the oral histories of staff members who have worked at the institution for decades, VMier works in situ to produce a constellation of interconnected artworks: a site-specific installation in the Staff Entrance, parasitic sculptures, a new series of works on paper, and an artist book produced for the occasion.

Painting lies at the core of Maria VMier's practice, evolving from writing gestures and intricate, idiosyncratic mark-making into complex formations that remain in continual motion. For VMier, painting is not only a site of embodiment or expression, but also a practice of research, experience, and (un)learning. Her wider practice encompasses context-specific and community-oriented work, as well as installations, artist books, and objects. Central to her work is the body as a tool of knowledge – a site of political struggle and joy. Recurring themes include the conditions of artistic labour, dynamics of power and desire, institutions as malleable structures, and an engagement with nature, the invisible, and the unknown.

Curated by Xue Tan.



**Tomás Saraceno**  
**17.7.26–7.2.27 | Ostgalerie & Mittelhalle**

Tomás Saraceno (b. 1973, San Miguel de Tucumán, Argentina) bridges art, architecture, and science to imagine possible eco-social futures. This new exhibition brings together two central strands of Saraceno's long-term research – *Aerocene* and *Arachnophilia* – alongside a new commission developed in close collaboration with the Indigenous communities of Las Salinas Grandes in northern Argentina. Their ongoing struggle against lithium extraction, and the pressure it places on the region's water cycles, becomes the starting point for an artwork that reaches beyond the exhibition space.

At Haus der Kunst, these ideas materialise in air-fuelled sculptures, shared multispecies habitats, and spatial environments that invite new forms of attention. Together, these works create a platform for rethinking forms of coexistence across human and non-human worlds. They also open a wider dialogue about the ecological and social forces shaping the global energy transition.

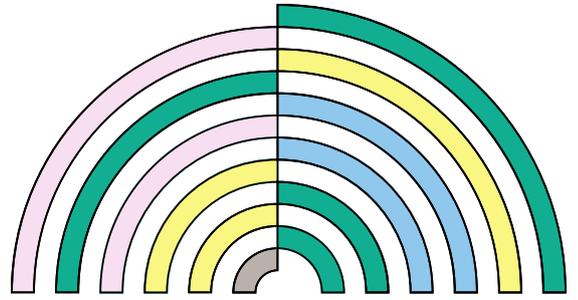
With many collaborators that shape the installations and learning programme, the exhibition transforms the building into a space for planetary attunement. It is an invitation to inhabit the museum differently. In dialogue with other programmes, this exhibition highlights new ways of sensing, imagining, and living within the entangled systems that sustain us.

Curated by Sarah Johanna Theurer and Andrea Lissoni.

**Super BOOKS 7**  
**30. & 31.10.26 | Mittelhalle & Terrassensaal**

Our annual independent art publishing fair Super BOOKS is taking place for the seventh time. This two-day event brings together over seventy regional and international artists, designers, publishers, and institutions, including universities, to present their latest productions.

Super BOOKS focuses on publications that question and rethink the boundaries of the book medium, with themes, formats, and techniques that are constantly expanding. Advocating the ethics of accessibility, which is practised through pricing and direct distribution, alternative publishing provides a counterweight to the conventional format of the publishing market. Through direct exchange with artists and producers, audiences get to know diverse forms of artistic practice, which also shape the understanding of our programme. In addition to the book presentations, there are workshops for all ages, as well as a programme of talks, performances, and sound events by Radio 80000.



Super BOOKS is a cooperation project between Haus der Kunst, AAP Archiv Künstlerpublikationen, Bayerische Staatsbibliothek, Akademie der Bildenden Künste München, and Kunsthochschule Kassel.

Curated by Sabine Brantl (Haus der Kunst) with Hubert Kretschmer (AAP Archiv Künstlerpublikationen), and Dr. Antje Goetzke (formerly Lilian Landes) (Bayerische Staatsbibliothek).

**Diane Severin Nguyen**  
**20.11.26–16.5.27 | Südgalerie & Mittelhalle**

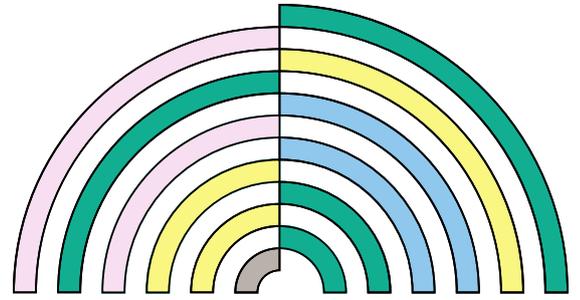
Vietnamese-American artist Diane Severin Nguyen (b. 1990, California, USA) premieres an entirely new body of work centred on a new film and accompanied by photography, sculpture and a participatory kinetic installation. The exhibition extends Nguyen's inquiry into the politics of victimhood and what the artist calls "the double bind of the sentimental gaze" where brutalised subjects are simultaneously encouraged and punished for expressions of vulnerability. She asks how perceptions of war and violence become part of contemporary selfhood.

At the core of Nguyen's practice lies an urgency to invent new aesthetic languages. For her, the question is not how to escape images, but how to live through them. "We make life through images," she notes, proposing beauty, affect, and fantasy not as evasions of truth but as ways of constructing it.

The new film takes flight as the viewer is caught between sky and ground in a moving pursuit. Sentiment merges with machinery and music becomes a force. One is suspended within an atmosphere where compassion and domination are no longer opposed, but continuous. The exhibition brings this instability into physical space, placing us inside the mechanics of witnessing itself.

The film is commissioned by Haus der Kunst München, Hessel Museum of Art at the Center for Curatorial Studies, Bard College, New York, and The Vega Foundation, Toronto.

Curated by Xue Tan with Lydia Antoniou.



## Learning and Engagement

Haus der Kunst is a space for encounter – inviting experimentation, dialogue, and joy. Projects are developed in collaboration with experts from various artistic disciplines as part of our overall artistic programme.

The focus is on dialogue – with visitors, collaborating partners, and participants. We understand our programme as a continuous, reflective, and dynamic process in which Haus der Kunst is developing more and more into an open, experimental space that facilitates encounters, learning, and collaborative creation.

### Open Haus

Every last Friday of the month, we open our doors free of charge from 4 to 10 pm. This monthly event offers a diverse programme of workshops, performances, short tours, talks, and DJ sets. Since May 2025, the Munich-based music label Public Possession has been supporting the Open Haus series with “BONUS”, a platform dedicated to sound, design, and togetherness. Open Haus is supported by Giorgio Armani and Armani/Silos.

### Holiday Workshops

In the first week of the Easter, Whitsun, Summer, and Autumn holidays, we offer workshops for children aged 8 to 12. These sessions encourage creative exploration through experimentation with colours and techniques, providing insights into the everyday life of an arts institution. Children are invited to make new friends and, above all, to have fun. The programme is designed to be inclusive and offers free participation for children living in low-income households, in collaboration with Kulturraum or Diakonie e.V.

### Exhibition Tours

Our public guided tours of the exhibitions take place on Thursday evenings and on Saturday and Sunday afternoons. We also offer curator-led tours, family tours, and “Baby Listens In” tours. Find all current dates in our calendar: [hausderkunst.de/en/whats-on](https://hausderkunst.de/en/whats-on).

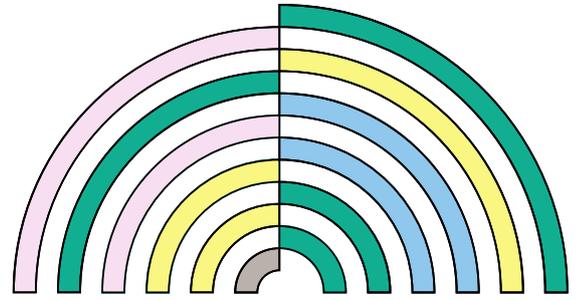
### Groups

- Offers for school classes: participative guided tours or workshops
- Guided tours for private groups
- Guided tours for senior visitors and/or people with dementia

Individual appointments can be made by sending an email to [fuehrungen@hausderkunst.de](mailto:fuehrungen@hausderkunst.de)

### Easy Language

We provide texts in Easy Language for inclusive participation. The aim is to explain the content of the exhibitions in a clearly visible place. Easy Language is a specially regulated simple language that is particularly accessible. The most important practical information and introductory texts to the exhibitions are also available on the website in Easy Language.



## Supporters

We thank our shareholders, the Free State of Bavaria and the Gesellschaft der Freunde der Stiftung Haus der Kunst München e. V., for their annual support of our programme. We further thank our major supporter, the Alexander Tutsek-Stiftung for their generous commitment to our work, as well as the Ulli und Uwe Kai-Stiftung and the Beisheim Foundation (for supporting the “Third Place”).

### **Free State of Bavaria**

The Free State of Bavaria is the owner of the eponymous property at Prinzregentenstraße 1 in Munich, which it has entrusted to the Stiftung Haus der Kunst gGmbH for its operation. It is also the foundation’s majority shareholder as well as the principal supporter of Haus der Kunst. For several years, Haus der Kunst has hosted a range of Bavarian State Ministry for Science and the Arts’ events celebrating the Bavarian cultural scene in its inspiring setting.

### **Gesellschaft der Freunde der Stiftung Haus der Kunst München e. V.**

The Gesellschaft der Freunde der Stiftung Haus der Kunst e.V. has been supporting Haus der Kunst for over 70 years with great dedication, providing both non-material and financial resources. Working in close exchange with the management and curatorial team, and in direct dialogue with artists and other art enthusiasts, its members actively help shape the institution’s cultural environment. As co-shareholders of the Stiftung Haus der Kunst gGmbH, they are committed to promoting contemporary art and to championing the vision of Haus der Kunst.

### **Alexander Tutsek-Stiftung**

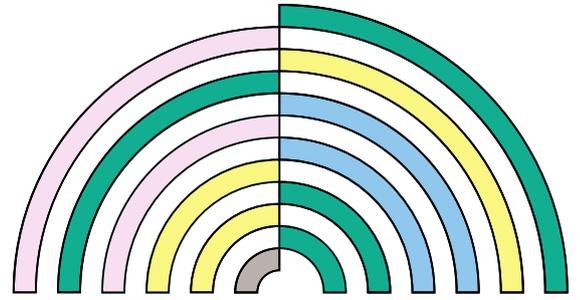
The Alexander Tutsek-Stiftung has been the main supporter of Haus der Kunst since 2016. The non-profit foundation supports a vibrant world of contemporary art and science through ambitious exhibition projects. At Haus der Kunst, in addition to its ongoing commitment, it supports innovative formats in line with its own exhibition and event programme at *BlackBox* and *BlackBox FirstFloor*, which are open to a broad public as platforms for interdisciplinary exchange.

### **Ulli und Uwe Kai-Stiftung**

The non-profit Ulli und Uwe Kai-Stiftung, with its Chairman of the Board Dr. Günther Engler, is a reliable and generous supporter of Haus der Kunst. The foundation’s purpose is the promotion of art and culture, as well as the support of children and young people both domestically and abroad, and thus contributing to youth welfare.

### **Beisheim Foundation**

Since 2025, the Beisheim Foundation has been supporting the transformation of Haus der Kunst by fostering its development into a “Third Place”. With an approach defined by collaborative engagement and a focus on meaningful impact, the foundation is dedicated to helping every individual develop their potential and play an active role in their community.



Furthermore, we would like to thank our other supporters:

**Director’s Innovation Circle**

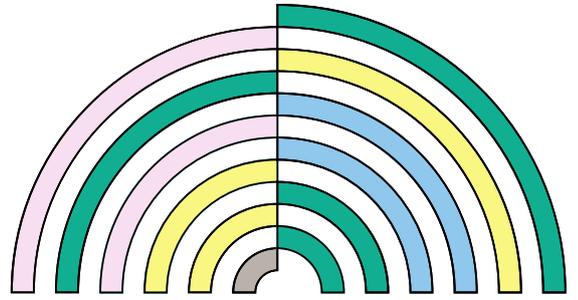
In 2025, Art Institutions of the 21st Century Foundation brought to life Director’s Innovation Circle, aimed at supporting our institutional digital transformation by bringing together innovation expertise and speculative thinking. In 2026, we jointly launched the creative research and development initiative *HausCode*, inviting digital creatives to engage with and reinterpret Haus der Kunst’s programme in unconventional ways.

**Armani/Silos**

Since April 2025, Armani/Silos has supported the development of Open Haus, a monthly participatory programme at Haus der Kunst. In its tenth year, Armani/Silos is a place where the world of Armani engages in dialogue with fashion, photography, cinema, architecture and design through temporary exhibitions and free accompanying programmes. Armani/Silos’ commitment to fostering new generations and creativity, as well as making culture accessible, is reflected in this targeted support of Open Haus as an inclusive element of Haus der Kunst.

**Supporting Friends of the Artistic Director and Chief Curator**

Friends of the Artistic Director and Chief Curator is a new initiative bringing together dedicated individuals committed to enabling bold, forward-looking programmes and international projects – endeavours that would not be possible otherwise.



## About Haus der Kunst

### Haus der Kunst Is Where the Future Happens

Haus der Kunst is changing fast. As a global centre for contemporary arts, we focus on working with living artists, drawing new lines in art history by reappraising canons and stereotypes. Based on a transdisciplinary, transnational, and transgenerational approach, the shaping vision behind our programme weaves projects into a story that evolves over time, creating a new context in which to understand our increasingly digitalised world. Haus der Kunst aims to take a lead in exploring the digital transformation and its impact on the arts. Our programme highlights visionary practices of artists from the recent past, linking them to the experimentation of the present. Dialogue with the public is established through interconnections across projects and new forms of display that address the body and all senses.

“Haus der Kunst strives to be a safe hub for exchange and encounter. We aspire to be an institution with a many-voiced personality, to inspire, stimulate, and serve as a porous, transparent interface with our public mission visible both online and on-site, inside and out.”  
– Andrea Lissoni, Artistic Director

### Opening Hours

Wed–Mon 10 am–8 pm || Tue closed

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

### Admission

Hausticket Large 15 € | reduced 11 € || Hausticket Kids & Youngsters 5 € || Hausticket Large Family & Friends 35 € || Hausticket Small 10 € | reduced 8 €

### Annual Cards

365 Live 100 € || Haus der Kunst 365 50 € Single | 90 € Partner

### Contact

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Prinzregentenstraße 1, 80538 Munich  
hausderkunst.de | @haus\_der\_kunst

### Press Enquiries

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The **Programme Preview 2025** and high-resolution images of the exhibitions can be found in the Newsroom of the website: [hausderkunst.de/en/presse](https://hausderkunst.de/en/presse).