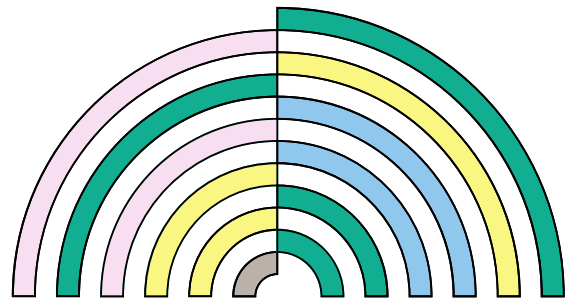


MARIA
WINNER



Presse
+ 49 89 21127 150
presse@hausderkunst.de

Press Images
In the Download Area:
hausderkunst.de/presse

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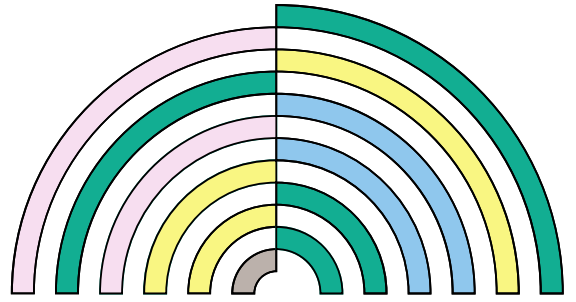
In the press area of the website

hausderkunst.de/en/presse

High Resolution Images

Check list

Wall text



Fact Sheet

Organiser

Haus der Kunst
Prinzregentenstraße 1, 80538 Munich

Curator

Xue Tan

Duration

26.6.26 – 7.2.27 | Staff Entrance, Passage, Mittelhalle & Entrance Area

Press

Leonie Elena Friedmann

Press Date

26.6.26, 11 am | Archiv Galerie

Opening

26.6.26, 7 pm | Archiv Galerie & Mittelhalle

Welcome by Andrea Lissoni, Artistic Director, followed by an Introduction between curator Sabine Brantl and Tao Schirmmacher at the Archiv Galerie.

Curator Xue Tan invites visitors to join a guided tour on Maria VMier's installations at Haus der Kunst.

Opening hours

Wed – Mon 10 am – 8 pm

Tue closed

Open Haus

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

Admission

Hausticket Large 15 € | 11 € reduced

Hausticket Large Students and pupils age 12 and over 5 €

Hausticket Large Family and Friends 35 €

Hausticket Small 10 € | 8 € reduced

Hausticket Small Students and pupils age 12 and over

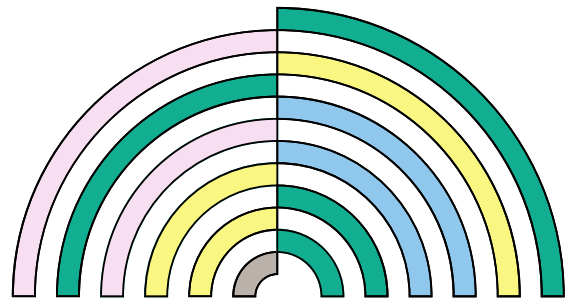
365 Live: 100 € | Haus der Kunst 365: 50 € Single | 90 € Partner

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 available for download hausderkunst.de/en/presse



Artist's book

XX Hole in wall, 2026

4c laser print on velum, acetate, and paper, 26.5 x 20.5 cm, 50 pages, edition of 50

An artist book "XX Hole in wall" (2026), produced by Maria VMier and their long-term collaborator The New York Board of Taste documents the openings and crevices identified by the artist around the public space, and is on view and available at the Walther König bookshop.

Exhibition Realisation

Lena Breitmoser (Project Management), Stefan McDonnell, Tanja Eiler, Robert Szabó, Stephan Strobl, Lea Hailer, Felix Scheuermann

Companies

S. Strobl GmbH Artworks Metallbau, Jonathan Werner Holz- und Bautenschutz, Elsimas Elektroanlagenbau GmbH, H&D Digitaldruck GmbH

Exhibition Graphics

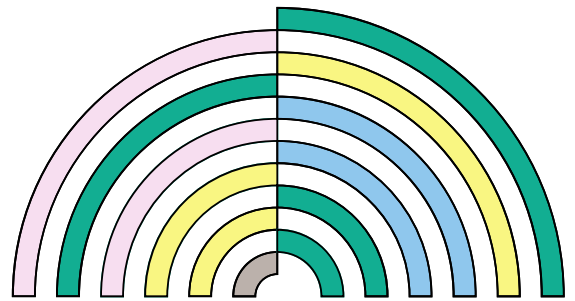
Bureau Borsche

Thanks to

This commission project is generously supported by Sabine and Thomas Bachmaier.

A special thank you to Deborah Schamoni.

For their annual support of the programme, we would like to thank our shareholders, the Free State of Bavaria, and the Gesellschaft der Freunde der Stiftung Haus der Kunst München e. V. Our special thanks go to our major supporter, the Alexander Tutsek-Stiftung, for its generous support of our work. We also thank the Ulli and Uwe Kai-Stiftung for its long-standing commitment. In addition, we thank the Beisheim Foundation for funding the "Third Place."



Maria VMier.
I follow the wind trough the stone
26.6.26 – 7.2.27

Since 2021, Haus der Kunst has each year commissioned a site-specific work by an artist for the staff entrance and the spaces beyond it. What began as a gesture during the pandemic, offering the team a moment of inspiration as they enter the building each day, has become a way of accompanying artists from Munich and the region through a formative phase of their work. Cyrill Lachauer, Jan Erbeling, Paul Valentin, Luisa Balduher and Gülbin Ünlü have realised the commission in previous years.

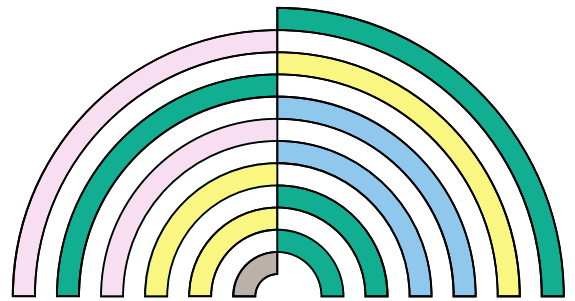
With *I follow the wind through the stone*, New York-based artist **Maria VMier** (b. 1985 in Passau, Germany) realises the annual commission project at Haus der Kunst. From their encounters with the building and the people who shape it, a constellation of interconnected works has emerged, unfolding from the staff entrance through the Passage and into the Mittelhalle.

Beginning at the staff entrance, VMier has reassembled the large outdoor letters that once stood as the institution's facade signage (2011 – 2020) into a new phrase, "Bauch der Kunst" (the belly of art), paying tribute to those who sustain the space. In the Passage, a new space for solo projects adjacent to the auditorium, two large drawing installations take the building itself as a tactile archive, translating its surfaces into dense brushwork on paper, as a way of opening up the solid grounds. In the Mittelhalle and in the entrance area, a new series of small cast aluminium sculptures emerges from the corners and crevices in the marble pillars, inspired by the water lily fossils embedded in the Saalburg marble. The material was chosen to lend the Mittelhalle grandeur, at a time when the space served National Socialist propaganda in the 1930s. Somewhere between facial features and organic growth, the sculptures read like a subtle eruption of resistance within the monumental interior. Accompanying the work, a specially produced artist's book captures the details VMier has traced throughout the building, available at the Walther König bookshop at Haus der Kunst.

Xue Tan, Head of Programme and Exhibitions, Chief Curator: "It's extraordinary how deeply Maria VMier goes into the unknown histories of the institution – on one hand acknowledging the people who sustain it, and on the other giving voice to its unspoken stories. VMier's work opens up unexpected points of access to the history of Haus der Kunst, revealing the institution as a living, layered organism."

Curated by Xue Tan.

Maria VMier.
I follow the wind trough the stone
26.6.26 – 7.2.27
Haus der Kunst | Staff Entrance, Passage, Mittelhalle & Entrance Area
Prinzregentenstraße 1, 80538 München
hausderkunst.de | [@haus_der_kunst](https://www.instagram.com/haus_der_kunst)



Letter by Maria VMier

Dear Jan,

Ever since I was invited to create a site-specific work at Haus der Kunst, I have been carrying a light-red brick in my mind, imprinted with the word UTOPIA.

The chief curator at Haus der Kunst, Xue, had sent me a photo of this brick. She told me how, over a decade ago, while building a museum on the grounds of a former colonial prison in Hong Kong, they discovered these bricks in the walls, marked with the word UTOPIA. The prison cells were tiny and accommodating up to three inmates, mostly Chinese and Vietnamese immigrants who had committed petty crimes. This brick became a motto for me – dreaming in a difficult and impossible place, the material itself seems to protest the purpose of the architecture.

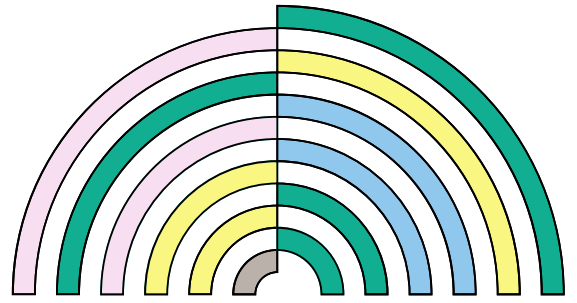
Later, I read on websites run by enthusiastic brick collectors that they were probably manufactured by the British company Aldridge Brick & Tile Co. Apparently, they were often used in air raid shelters due to their extreme toughness. I wondered at the coincidence: thousands of UTOPIA bricks shipped halfway around the world to become a prison, thousands of UTOPIAs now silently preserved in the walls of a new museum complex.

And so a brick bearing the word UTOPIA lies at the starting point of my work at Haus der Kunst, an ambivalent place where contradictions converge: the public and the hidden, the local and the global, the personal and the political, violence and hope. The building of Haus der Kunst, built nearly a century ago as a stone turned nazi-word, an art temple manifesting a fascist utopia. Today, Haus der Kunst, an internationally renowned museum for contemporary art, currently with a ticket counter bearing the inscription: WHERE THE FUTURE HAPPENS, it is a local institution in the city where I became an artist.

And we all know, luckily, no word is set in stone forever.

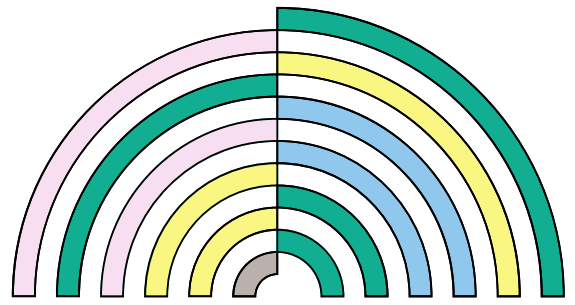
Maria VMier
11 January 2026

About the artist



Maria VMier (b. 1985, Passau, Germany) is an artist based in New York, USA and Munich, Germany. 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. VMier’s wider practice encompasses context-specific and community-oriented work, as well as installations, artist books, and objects. Central to Maria VMier’s 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.

VMier studied painting and sculpture at Bard College, the Munich Academy of Fine Arts and the Academy of Applied Arts in Vienna. They’ve had prominent presentations at MoMA PS1, Museum Brandhorst, and Pinakothek der Moderne (all 2024), amongst others. As their practice is grounded in community and collaboration, they regularly invite further artists into their work, they run the artists’ book publisher Hammann von Mier-Verlag with Stefanie Hammann, and are also part of the collective Ruine München with Leo Heinik and Jan Erbeling.



Learning and Engagement

Current education programme

With its education and participation programme, Haus der Kunst positions itself as a space for encounter – inviting experimentation, dialogue, and joy. In addition to established art education formats, projects are developed in collaboration with experts from various artistic disciplines for diverse audiences. The focus is on dialogue – with visitors, cooperation partners, and participants. We understand the programme as a continuous process, in which Haus der Kunst is developing more and more into an open, experimental place that facilitates encounters, learning, and collaborative creativity.

Open Haus **Monthly | Various locations**

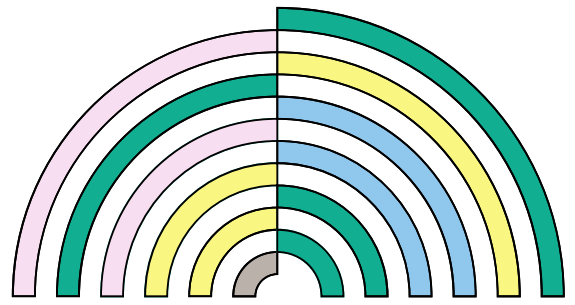
Every last Friday of the month, we open our doors free of charge from 4 to 10 pm. This monthly event offers a diverse and experimental programme including workshops, performances, tours, talks, and DJ sets. Since May 2025, the Munich-based music label Public Possession has been supporting the Open Haus programme with “BONUS”, a platform dedicated to sound, design, and togetherness. Maria VMier's commissioned work in the staff entrance will only be open to the public during Open Haus. Open Haus is supported by Giorgio Armani and Armani/Silos.

Upcoming dates: Friday, 26.6. | 31.7. | 28.8.

Open Atelier **Wednesday & Thursday, 2 – 7 pm | Atelier**

The *Open Atelier* is a workspace, a production facility and a meeting place at the same time, as well as a venue for exchange, collaborative learning and spontaneous improvisation. It offers a varied programme with thematic focuses based on current exhibitions and projects. This constantly generates new inspiration and points of reference for creative practice. The *Open Atelier. Sound* follows on the exhibition “Steina: Playback” and focuses on electro-acoustic technology. It's all about listening to and experimenting with sound using synthesisers, drum machines, effects and unusual microphones. The space offers opportunities for independent experimentation and artistic work: the focus is on sound design, field recording, the construction and design of electronic instruments, and music production on the computer.

Upcoming dates: Wednesday & Thursday, 25. & 26.6. | 1. & 2.7.



Upcoming Events and Exhibitions

TUNE. Arto Lindsay with Melvin Gibbs & Stefan Brunner

Concert, Talk & Installation

26. & 27.6.26 | Westgalerie

For this edition of TUNE, musician Arto Lindsay presents two live performances, one solo, and another with bassist/-composer Melvin Gibbs, together with long-time collaborator Stefan Brunner. A sound installation called *My Body is Unfinished, a Re-purposed Parade* will also be installed in the West Galerie for ten days following his residency. Lindsay has collaborated with Brunner for many years on a range of spatial installations developed for his concerts. Together, they created the first iteration of the sound installation at ECAL in Lausanne in 2022.

Curated by Sarah Miles.

Installation. Carlos Casas *KRAKATOA*

28.6. – 26.7.26 | Auditorium

A volcano is never only a mountain. It is a rupture in the earth's surface, a pressure system, an always imminent multisensory event, an archive of deep time. In *KRAKATOA* (2026), filmmaker and artist Carlos Casas approaches the Indonesian volcano as cinematic subject, ecological threshold, and living myth.

Carlos Casas will be at the opening of the installation on Sunday (free of charge), 28.6.26, at 6 pm at Haus der Kunst. He will also present his film in person at the film festival. Presented in collaboration with Filmfest München, *KRAKATOA* continues Haus der Kunst's engagement with the moving image as a spatial and sensory form.

This line echoes with Steina's electronic landscapes of signal, movement, and perception, currently on view, and extends into the forthcoming exhibition by Tomás Saraceno, with which *KRAKATOA* shares an attention to ecological systems, atmospheric forces, and forms of life shaped by interdependence.

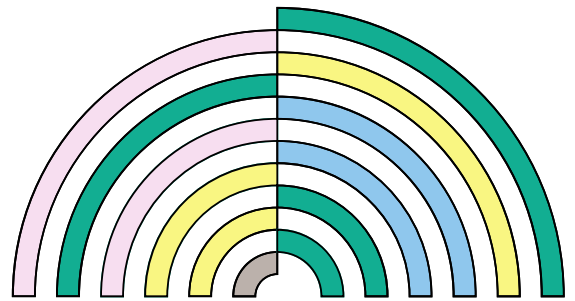
Conference. *Decoherence – The aesthetics and politics of quantum technologies*

1. & 2.7.26 | Academy of Fine Arts Munich

Haus der Kunst is collaborating with the Emergent Digital Media Class led by Hito Steyerl and Francis Hunger at the Academy of Fine Arts Munich for the conference *Decoherence – The Aesthetics and Politics of Quantum Technologies*. The event will take place at the Academy of Fine Arts in Munich.

This collaboration reflects our long-term commitment to younger generations of artists and cultural producers, and to the strong networks and exchanges that shape Munich's cultural and academic landscape.

The conference brings together artists, writers and physicists to explore the aesthetic and social relationships between art and quantum physics. We share the conviction that urgent questions such as those raised by quantum technologies are best explored where different forms of knowledge meet and challenge established ways of thinking.



The project also connects directly to the ongoing transformation of Haus der Kunst and to our support of experimental practices across disciplines. Through initiatives such as *HausCode*, the live exhibition ECHOES, and collaborations linking contemporary art, science, and technology, including that with the Technical University and the Academy of Fine Arts in Munich, we continue to foster an open ecosystem for transdisciplinary cooperation and artistic exchange.

Tomás Saraceno will participate in the second day of the conference ahead of his exhibition “Ancestral Futures”, opening at Haus der Kunst on 17.7.26.

Tomás Saraceno. Ancestral Futures

17.7.26 – 7.2.27 | Ostgalerie, Mittelhalle & Terrasse Ost

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.

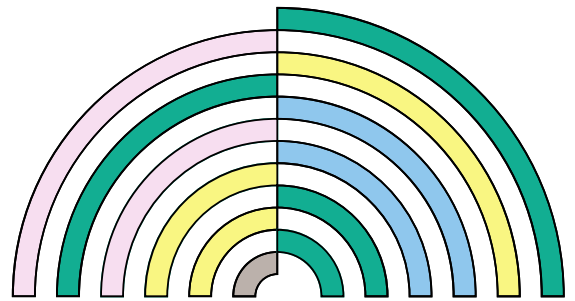
Curated by Sarah Johanna Theurer and Andrea Lissoni.

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.

The complete programme is available at: hausderkunst.de