

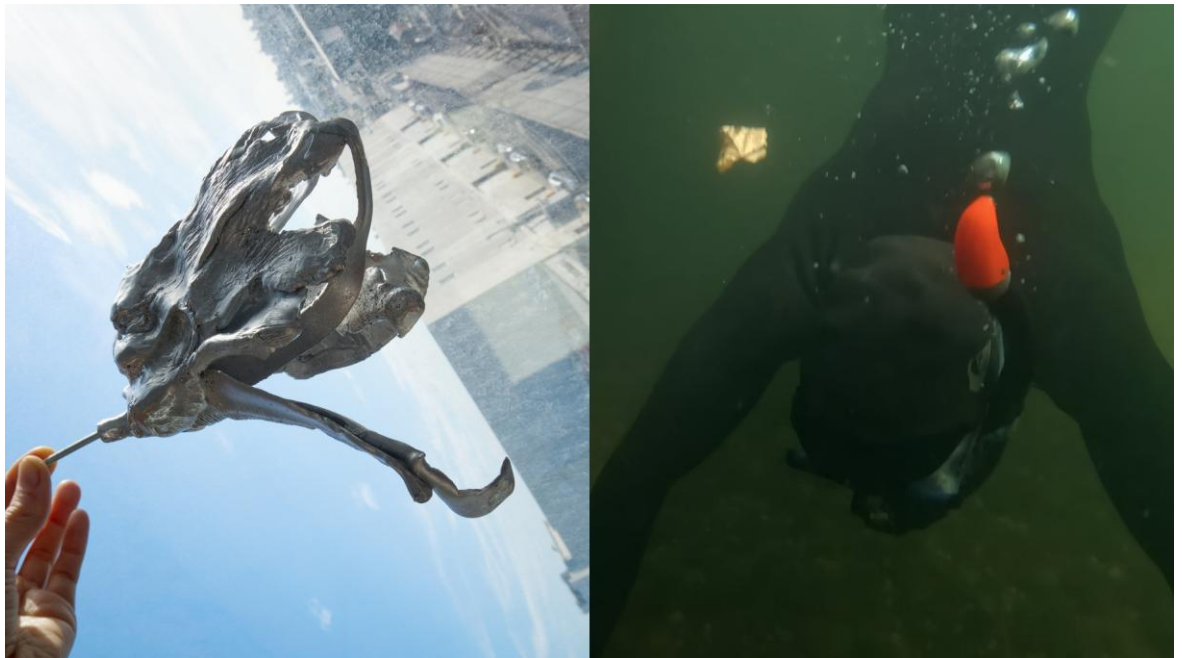
Maria VMier.
I follow the wind through the stone
26.6.26 – 7.2.27

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Tao Schirmmacher's Collection.
Eisbach Treasures
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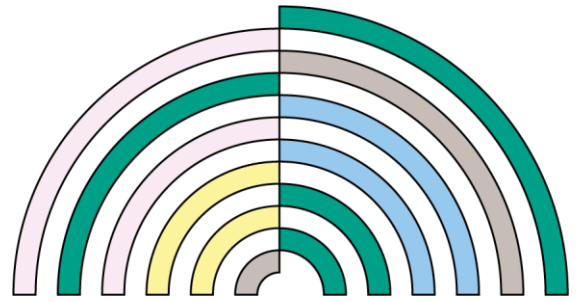
Beneath the Surface: Artist Maria VMier's New Commission Work and Tao Schirmmacher's Collection at Archiv Galerie



*Credit: Maria VMier, I follow the wind through the stone, 2026. Courtesy of the artist; Photo: Tao Schirmmacher.
Press release and photos at: hausderkunst.de/en/presse*

Haus der Kunst and the Eisbach River sit only a few metres apart. The former is a global centre for contemporary arts with a complex history; the latter, a tributary of the River Isar that flows through Englischer Garten, known well beyond Munich for its surf wave and the urban life along its banks. Both sites hold a memory of their own, alive in lost objects, worn surfaces, and the stories of those who know them well.

From 26 June, we open two special projects that trace this memory. Munich artist **Maria VMier** turns their gaze inwards with a series of new works *I follow the wind through the stone*, conceived as a journey into the immanent life of an art institution, particularly those parts that remain invisible and inaccessible to the public. For this three-part project, VMier collected stories and observations of the individuals whose work shapes the institution, convening their narratives into their work that uncovers new perspectives of learning and unlearning. With “**Tao Schirmmacher's Collection. Eisbach Treasures**”, the European champion in river surfing presents, for the first time in such breadth, the objects and artifacts he has been bringing back to the surface from the Eisbach since 2008. Each in their own way, Tao Schirmmacher and Maria VMier follow hidden paths through these familiar places, uncovering the many stories that lie beneath the surface.



Maria VMier. *I follow the wind through the stone*
26.6.26 – 7.2.27 | Staff Entrance, Passage, Mittelhalle & Entrance Area

Since 2021, Haus der Kunst has each year commissioned a site-specific work by an artist for the staff entrance and the spaces around 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 Balduber and Gülbin Ünlü have realised the commission in previous years.

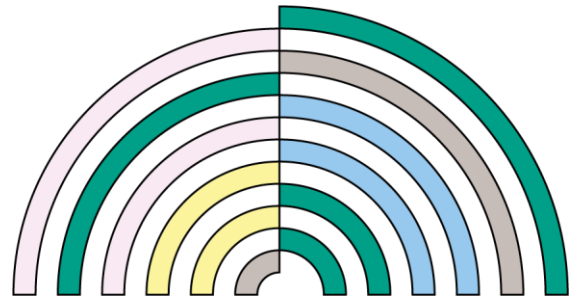
With *I follow the wind through the stone*, New York-based artist **Maria VMier** (b. 1985 in Passau, Germany) realises the annual commission project at Haus der Kunst. From their encounters with the building and the people who shape it, a constellation of interconnected works has emerged, unfolding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

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



Tao Schirmmacher's Collection. Eisbach Treasures
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"Down there is a different world altogether. While the chaos of the wave rages above, the silent witnesses of the city's history rest on the riverbed." – **Tao Schirmmacher**

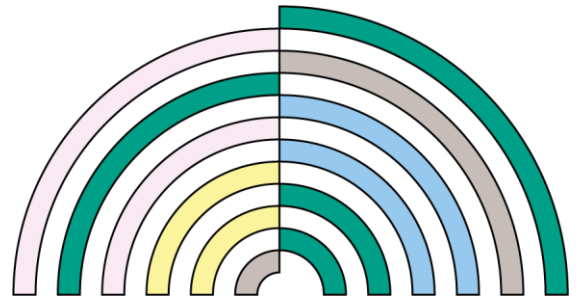
Since 2008, Tao Schirmmacher, European champion in river surfing, has been diving to the bottom of Munich's Eisbach River to bring lost objects back to surface. What began with a single gold ring has grown over the years into an extensive collection of found objects and artifacts: jewellery, car keys, watches, cartridges and air pistols from the Second World War, devotional objects, papers, tools, telephones, cameras and much more. The finds are as varied as the stories they tell. Where do they come from? Who did they belong to? Some seem lost and forgotten, hidden deep beneath the surface. Others offer a glimpse of their past, such as two wedding rings that clearly belong together due to matching details and engravings. Yet the finds never quite finish telling their stories.

These objects gain meaning not through their material worth, but through what resonates within them – memories and connections to people, places, and meaningful moments. The collection, which Tao Schirmmacher named "Lost and Drowned" in 2008, grew from a desire to give these objects back their stories, or to tell new ones. "Eisbach Treasures" thus forges connections between Haus der Kunst, the Eisbach River, and Englischer Garten.

"Eisbach Treasures" is on display in Archiv Galerie, the centrally located exhibition space that serves as a visual record of Haus der Kunst's complex history. The examination of architecture and legacy has been integral to the institution's programme since the mid-1990s, and the artists who exhibit here actively engage in this process. Over the years, the gallery has become a home for independent and subcultural archives. Hosted in this space, Schirmmacher's collection allows the memory of the city and that of the Haus to stand side by side for a moment.

Sabine Brantl, Head of Archive: "Tao Schirmmacher's collection offers an unusual perspective on the city and its people, told through the objects that came to rest on the bed of the Eisbach over time. In one of Munich's most famous waterways, in the immediate vicinity of Haus der Kunst, a hidden archive has thus emerged, preserving traces and records of urban life. The exhibition brings these artefacts to light, revealing what the city had long believed lost."

Curated by Sabine Brantl.



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Press Tour: Thu, 26.6.26, 11 am

Further press material and images

on Maria VMier: hausderkunst.de/presse

on Tao Schirmmacher: hausderkunst.de/presse

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