



English

TOMÁS SARACENO IN COLLABORATION

Map and Information

Tomás Saraceno
Ancestral Futures

 Haus der Kunst

The exhibition was curated by
Sarah Johanna Theurer and Andrea Lissoni
with the support of Aditi Kapoor

The exhibition is generously supported by Sergio Linhares
and Stefan Vilsmeier.

Exhibition partner



Media Partner

monopol

The Sanctuary of Water is being developed in collaboration
with Red Atacama and the Aerocene Foundation.

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our shareholders, the Free State of Bavaria, and the Gesellschaft der
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Bayerische Staatsregierung



FREUNDE
HAUS DER KUNST

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ALEXANDER
TUTSEK
—STIFTUNG



Beisheim Stiftung

The Ecological Handprint

The ecological handprint is the positive counterpart to the
ecological footprint – it doesn't ask what we consume, but
what we actively contribute to environmental protection.
The artist Tomás Saraceno champions interconnectedness,
community, the breaking down of boundaries between
humans and nature, and a world free from dependence
on fossil fuels.

Here are a few ideas on how we can put the concepts from
the exhibition into practice in our everyday lives:

- Strengthen community – share, swap or give things
away instead of buying them (repair cafés, food sharing
and libraries of things). Saraceno thinks in terms of
networks, rather than individualism.
- Share mobility – form car-sharing groups, use public
transport or jointly purchase cargo bikes – in the spirit of
a shared, slower way of moving through the world.

About the Artist

Tomás Saraceno (b. 1973 in San Miguel de Tucumán,
Argentina) is a transdisciplinary artist working across
architecture, science and traditional ecological
knowledge. At the heart of his work is a commitment to
ecosocial justice and the coexistence and communication
between all living beings. Through floating sculptures,
interactive installations, and a collaborative artistic
process, Tomás Saraceno initiates a dialogue between
all life forms.

About the Exhibition

This new exhibition brings together two central strands
of Saraceno's long-term research – *Aerocene* and
Arachnophilia – alongside a new co-commission
developed in close collaboration with the Indigenous
communities of Red Atacama, in 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.

Opening Hours

Wed – Mon 10am – 8pm | Closed on Tuesdays

Tickets

Hausticket Large

€15 regular | €11 reduced

€5 for students and pupils aged 12 and over

€ 35 Family and Friends

(2 adults and up to 3 children)

Open Haus

On the last Friday of every month,
admission is free from 4pm to 10pm

Guided Tours

You can find the current dates in the
'What's on' section on the website.

Guided tours for school classes and private
groups can be booked individually.

Please contact us at fuehrungen@hausderkunst.de

Haus Club

 Members receive free admission to all events –
as often as they like.

For more information on membership:
[hausderkunst.de/haus-club](https://www.hausderkunst.de/haus-club)

Haus der Kunst

Prinzregentenstr. 1

80538 München

www.hausderkunst.de

mail@hausderkunst.de

+49 89 21127 113

 Haus der Kunst

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On the east terrace stands the sculpture *Cloud Cities: Species of Spaces and Other Pieces, 2023–2026*, which provides a habitat for many animals. Like the Community Garden, which can be seen from there, the sculpture invites you to view urban architecture from a more-than-human perspective.

Would you like to get involved and become part of a gardening community? Then do come along to one of the Open Garden action days, every Thursday from 4.30 pm. There, you'll have the chance to meet new people and play an active part in the project.

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Fairclouds Swimwear, 2026

You can buy *Fairclouds Swimwear* at the bookshop.
The designs are inspired by the imaginative landscapes
observed by children in the clouds of Salinas Grandes
in Argentina.. The proceeds from the sale of the
swimwear support the Red Atacama network.





Mittelhalle
Museo Aero Solar, since 2007

The *Museo Aero Solar* is a solar sculpture made from reused plastic bags, built collectively by people from all over the world. It is not a finished work of art, but an ongoing collaboration; a transnational museum of experiences and a monument to collective action. It can fly using solar energy and thus proposes a vision of transport without fossil fuels.

The *Museo Aero Solar* will be on display in the Mittelhalle until end of October.

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Atelier
Starting mid-September, we'll be building a new solar sculpture every Wednesday and Sunday afternoon in the Atelier. Bring your plastic bags and join us in this collaborative venture!

1

The hand-woven blankets in the communal lounging and seating area are loaned to the exhibition by the eleven communities of Red Atacama, an Indigenous socio-political network in northern Argentina that works closely with Saraceno. Salinas Grandes, a salt desert in this region, features in greater detail later in the exhibition. Armin Linke's three-part photograph of the Eisbach alludes to the associated theme of water.

Note for Room 2: The next room is very dark and covered by a large body of water. Walk along the left wall to avoid stepping into the water.

7

Left side:
Printed Matter(s), *The Dust Series 1*, 2018

The prints show images of cosmic dust – particles from outer space, photographed by NASA. The ink they were printed with consists of soot particles extracted from the air in Mumbai. Dust from our everyday lives. Dust from the cosmos. Both are the same, only on different scales. The works connect the celestial and terrestrial, the present moment with the history of the universe.

8

You can find information about the other works in the room in the wall text.

9

From Arachnophobia to Arachnophilia, 2025

In the Western imagination, spiders are often seen as threatening, and some people find their webs repulsive. However, spider webs are not mere traps – they are an extension of the spider's senses. In Somié, in Cameroon, spiders appear as oracles, consulted by the Mambila people. Through a web portal, the local diviners now offer their services to the world.

Ask the spider a question: nggamdu.org

2

Towards the Sanctuary of Water, 2026

The reflective water surface evokes the landscape of Salinas Grandes, where the sky mirrors on the salt surface and the boundaries between sky and earth seem to dissolve. The water's surface, the planet-like forms, photographs of a solar eclipse, and images of spiders connect microscopic and cosmic dimensions. The shadows cast on the walls form a soft net that envelops everything in a unique environment and invites us to view the Earth as a living network of interdependent relationships. The title of this new installation refers to the project *The Sanctuary of Water*, developed by Tomás Saraceno in collaboration with the Indigenous communities of the Red Atacama.

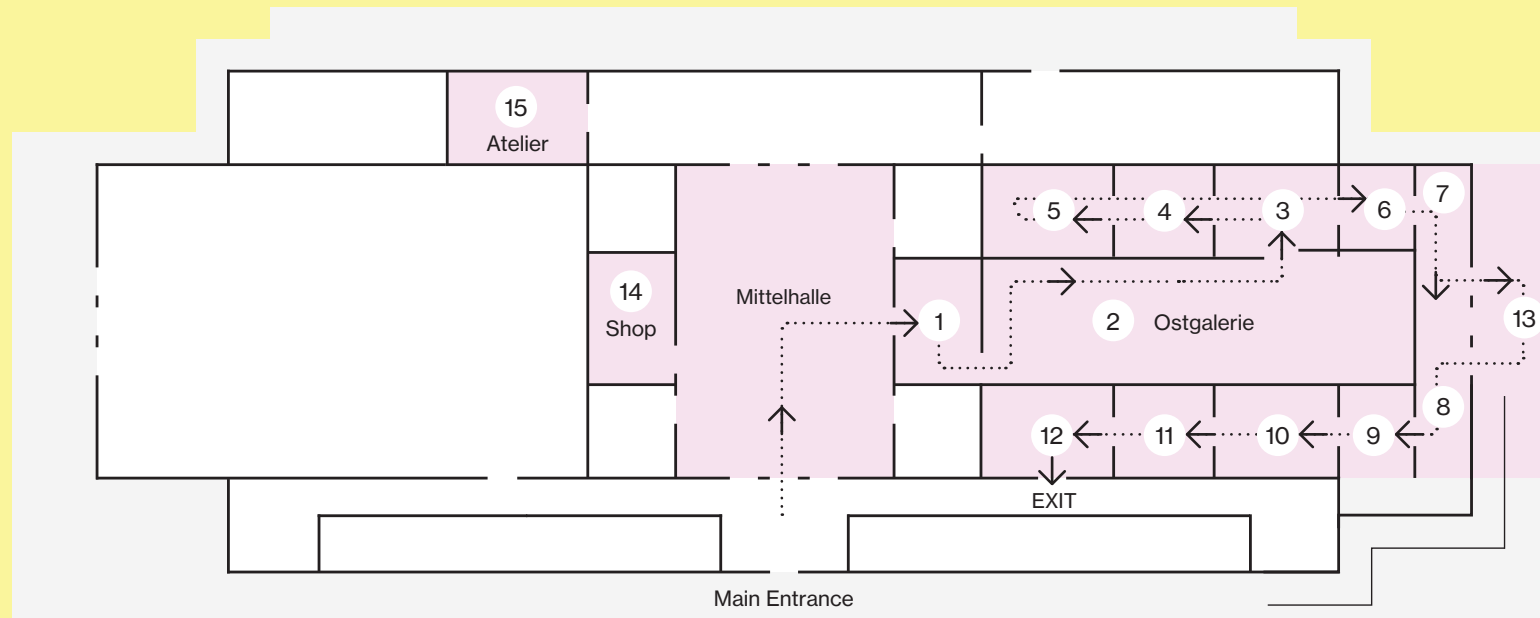
3

On the request of the Indigenous communities of Salinas Grandes, Tomás Saraceno is building *The Sanctuary of Water*, a large-scale artwork built from salt and water using traditional Andean techniques. The project emerges in solidarity with the communities'

resistance to lithium mining in one of the world's largest lithium-rich regions. Their struggle highlights the continuing legacy of colonial exploitation: While international corporations profit from resources such as lithium – essential for technologies including electric cars – the environmental and social costs are borne by local communities.

4

The film in this room documents a journey across various locations in Argentina, Chile, and Bolivia – undertaken alongside representatives of Indigenous communities – to understand the worldview of the Atacama people prior to the construction of *The Sanctuary of Water*. The film goes deeper into the issues faced by the communities regarding water scarcity and mining extraction and gives a direct glimpse into the reality on the ground in Salinas Grandes. The slideshow besides the film presents the progress on the construction of *The Sanctuary of Water*. Images are updated every four months to reflect the latest stages of the build. Come back throughout the exhibition to follow its progress, and to see the finished Sanctuary by the end of the exhibition!



Spiders live in close proximity to humans and feel the consequences of the climate crisis: toxins land on their webs and force them to abandon their silken homes. The mass extinction of species can only be understood if we see ecosystems as an interconnected web of relationships rather than as a collection of individual beings. Drawing on the thinking of philosopher Donna Haraway, Saraceno calls this inseparable unit "spider/web". Like the clouds of *Cloud Cities* and the salt flats of Salinas Grandes, spider webs are architectures of life that show how everything is connected.

Discover more on: arachnophilia.net

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Webs of At-tent(s)ion, 2015 – 2026

Having studied architecture in Buenos Aires, Tomás Saraceno has always been interested in different forms

of architectures that appear in the natural world. In especially prepared frames, the artist allows various spider species to build their architectural webs. Some artworks are made by a single spider, while others are the result of multiple spiders whose webs overlap and combine to form complex three-dimensional structures, created in collaboration with Tomás Saraceno. The creation process can take days, weeks, or even months.

You can find information about the individual spider species on the label on the wall leading to the next room.

11

How to entangle the universe in a spider web, 2018

In this installation, a red laser intersects a series of vertically positioned spider webs, each unique in its structure, revealing their intricate structures and making visible networks normally hidden from view as though the webs are alive and developing.

5

Fly with Pacha, Into the Aerocene, 2023

The film documents the long-standing collaboration between Tomás Saraceno, the Aerocene community, and the Indigenous communities of Salinas Grandes. They are fighting to protect their ancestral lands from industrial lithium mining. The film shows how pilot Leticia Noemi Marqués flew with an aerosolar sculpture made by Saraceno in 2020, and how the communities came together in 2023 to legally protect the rivers, lakes and mountains of Salinas Grandes.

The film is shown with alternating German and English subtitles.

6

Particular Matters, 2020

A beam of light falls into the room. Within it, tiny particles of dust become visible. Usually invisible to the eye, they now drift like countless suspended stars and planets. Every breath, every movement stirs them into motion. Through this simple gesture, Tomás Saraceno invites us to contemplate the cosmic within the everyday, and to consider how we are all made of the same minute particles – an invisible web connecting everything and everyone.

Community Garden
Ostwiese



While the previous room showcases the webs as still architectures, this installation reveals that the webs are alive and interconnected. The artwork asks what other cosmic, ecological, and social connections might exist beyond the limits of human perception.

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Sounding the Air, 2026

Sounding the Air consists of several threads of spider silk floating and vibrating in the air. The work is inspired by "ballooning" – a behaviour in which spiders use air currents to travel from one place to another. The silk threads act like the strings of a musical instrument, played by the atmosphere itself. A video camera tracks their movements in real time and translates them into sound. What generates the sound is constantly changing: the warmth of human bodies, the breath and movements of visitors, dust, heat, electrostatic force. In this way, every person in the room becomes part of the composition.

