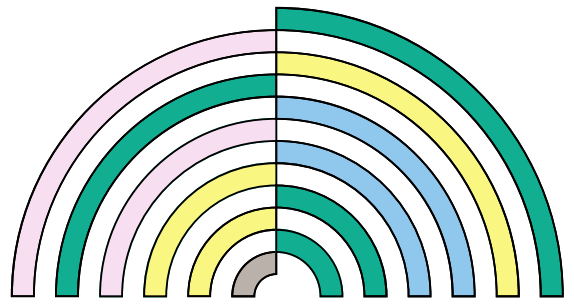


TOMAS
SARACENO
IN COLLABORATION



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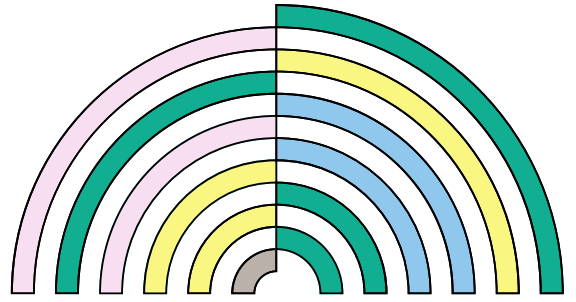
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hausderkunst.de/en/presse

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Fact Sheet

Organiser

Haus der Kunst
Prinzregentenstraße 1, 80538 Munich

Curators

Sarah Johanna Theurer & Andrea Lissoni

Duration

17.7.26 – 7.2.27 | Ostgalerie, Mittelhalle & Terrasse Ost

Press

Leonie Elena Friedmann

Press Conference

15.7.26, 12 pm | Terrassensaal

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.

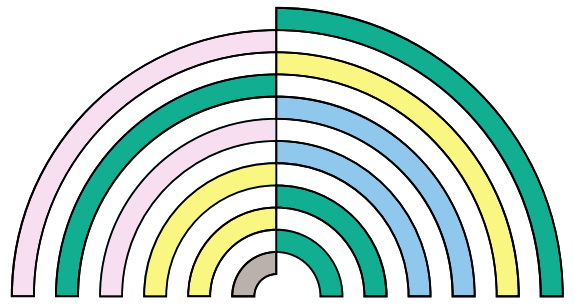
Admission

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



Exhibition Catalogue

The publication “Sanctuary of Water. Tomás Saraceno in Collaboration with Red Atacama” contains numerous photographs of the construction process and an essay by Tomás Saraceno tracing the political and personal genealogy of The Sanctuary of Water across two decades of collaboration with the Indigenous communities of the Salinas Grandes. It also includes texts by members of the Red Atacama network writing as lawyers, researchers and activists exploring the cultural, cosmological, ecological, and political dimensions of the project, situating *The Sanctuary of Water* within the broader history of Indigenous resistance, collective practice, and environmental justice. A travel essay by Andrei Fernández and Celeste Valero, along with contributions by Sarah Johanna Theurer and Andrea Lissoni, place *The Sanctuary of Water* within the context of collective practice in art history and in relation to the programme at Haus der Kunst.

Published by Haus der Kunst at Archive Books.

Edited by Sarah Johanna Theurer.

Design: Heimann + Schwantes.

With contributions by Miguel Casimiro, Andrei Fernández and Celeste Valero, Iván Arjona, Luisa Casimiro, Sarah Johanna Theurer and Andrea Lissoni

Exhibition Team

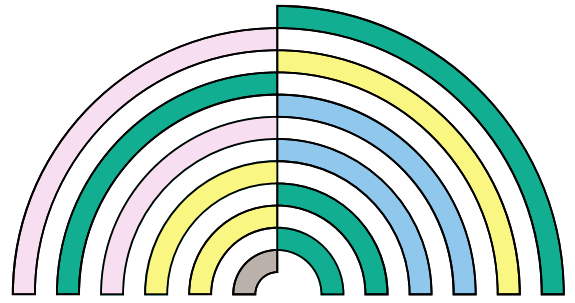
Sebastian Steinböck, Lena Breitmoser, Aditi Kapoor

External Exhibition Team

Hans-Peter Frank, Ben Goossens, Michael Grudziecki, Jonas Gstatenbauer, Megan Vada Hoede, Carl Maria Kankowsky, Cris Koch, Christian Leitner, Alois Mahl (Electrics), Charlotte Marr (Lights), Analia Martinez, Lennart Möller, Till Rentop, Andrea Snigula, Nikolaus Steglich (Art Handling), Lola Sprenger, Stephan Strobl (Metalwork), Adrian Wald, Jonathan Werner (Painter), Magic Event- & Medientechnik GmbH, Malereibetrieb Schattenkirchner GmbH, Schreinerei Günther Schmid GmbH, Schrödl & Venhofen GmbH, Teichbau-München

Exhibition Graphics

Bureau Borsche



Tomás Saraceno in collaboration.
Ancestral Futures
17.7.26 – 7.2.27

The international multi-disciplinary artist, **Tomás Saraceno** bridges art, architecture and science in “**Ancestral Futures**”, which will be presented at Haus der Kunst München from **17 July 2026 to 7 February 2027**.

This exhibition traces a unique journey through Saraceno’s practice and marks a significant step forward in both its development and its understanding. It brings together two central strands of his long-term research – *Aerocene* and *Arachnophilia* – alongside the unveiling of a major new co-commission for a permanent work of land art, *El Santuario del Agua* (*The Sanctuary of Water*), developed by the artist in close collaboration with the **Indigenous communities of Red Atacama**, Las Salinas Grandes in Northern Argentina, advocating for the ancestral territories of the region.

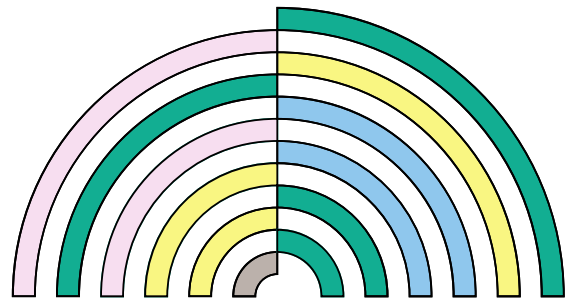
Extending across the building, the exhibition includes air-fuelled sculptures, shared multispecies habitats and spatial environments that transform how Haus der Kunst’s spaces are experienced, inviting visitors to reconsider ecological and social forces shaping energy transition.

Aerocene is an interdisciplinary community initiated by Saraceno in 2015, researching emission free modes of movement that is seeking to devise new modes of ecological activity. *Aerocene* sculptures use air, solar radiation, and infrared energy to imagine new forms of life on earth that are independent of fossil fuels. In 2020, the balloon flight of *Aerocene Pacha* in Argentina, achieved 32 world records, becoming the most sustainable flight in human history.

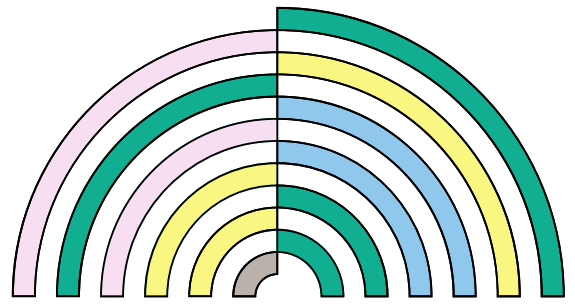
Arachnophilia examines material, behavioural and acoustic systems across species, building on long-term research into spider/web structures. The exhibition at Haus der Kunst includes new artworks, such as the immersive multi-media installation *Towards the Sanctuary of Water* featuring innovations arising from Saraceno’s decade long research into spider/web architectures, materials, modes of behaviour, leading to a substantial Learning and Engagement programme in collaboration with the *Aerocene* Foundation.

Andrea Lissoni, Artistic Director: “Haus der Kunst works with living artists to draw new lines in art history and to rethink how exhibitions are experienced today. With Saraceno, the building becomes a space to engage with ecological and social questions that extend beyond the exhibition itself. At Haus der Kunst, everything is programme, a living web of exhibitions, performances, concerts and encounters that amplify one another and shape a shared experience of art and ecology.”

Curated by Sarah Johanna Theurer and Andrea Lissoni



Tomás Saraceno in collaboration. Ancestral Futures
17.7.26 – 7.2.27
Haus der Kunst | Mittelhalle, Ostgalerie, Terrasse Ost
Prinzregentenstraße 1, 80538 Munich
hausderkunst.de | [@haus_der_kunst](https://www.instagram.com/haus_der_kunst)



Shapes of Vibration

Essay by Andrea Lissoni

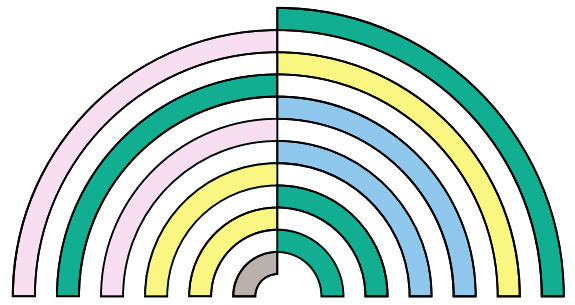
“Ancestral Futures” emerges from a trajectory that has shaped Haus der Kunst over recent years. A point of origin can be found with Fujiko Nakaya’s exhibition “Nebel Leben” in 2023. During that show, fog fell down from the rooftop and snuck out from the open doors as a living material, connecting the galleries to the Eisbach and the Englischer Garten beyond. The world outside entered the building and the Haus der Kunst’s internal worlds spilled out. Water became literally atmosphere. During the preparation of that project, our local spiders became a relevant part of the conversation. What began as a practical exchange – finding spiders living in the building for the installation *Ride a Wind and Draw a Line* (1973) – developed over time into a broader dialogue with Tomás concerning webs, vibrations, permeability, and the possibility of conceiving an exhibition as systems of relations rather than an architecture of artworks and information.

The encounter with Tomás arrived at a moment when we were already rethinking Haus der Kunst’s role. Increasingly, the team had begun to understand itself through connections rather than boundaries, trusting that visitors, too, come to know the institution through experiences that accumulate over time and remain active long after a visit ends. If a traditional art collection preserves objects, the programme of Haus der Kunst attempts to build something more intangible: a collection of experiences and memories, carried by visitors as they move through exhibitions, concerts, performances, sounds, conversations, spaces, and returns.

In this sense, memory itself becomes a medium engaging with an architectural body that is presented as an archive but which in truth is a score. “Ancestral Futures” enters this conversation at a particularly significant moment. Few artistic practices have returned to the relationship between memory, transmission, and interconnectedness with the persistence of Tomás Saraceno’s.

“Ancestral Futures” begins from a simple proposition: everything is connected. For more than two decades, Tomás Saraceno has explored webs (literal and figurative), atmospheric systems, aerosolar structures, and collective forms of organisation as ways of understanding how relations produce meaning. The exhibition’s title itself suggests that futures are not invented from nothing: they emerge from inherited knowledge, from existing connections, and from our ability to recognise forms of coexistence that have often remained overlooked. Whether working with spiders, scientists, architects, environmental activists, or, increasingly, Indigenous communities, Tomás consistently returns to the same question: *what can be sensed when we shift our attention from individual entities to the relationships that sustain them?* Much of his work suggests that the most significant forces often remain unseen.

This exhibition finds one of its clearest expressions in *Algo-r(h)i(y)thms* (2019), installed precisely where Nakaya’s fog once dissolved the distinction between architecture and landscape. Developed through long-term exchanges with researchers working in bioacoustics and animal behaviour, the installation is inspired by the sensory world of spiders. Visitors traverse a network of suspended ropes that functions as a vibrational



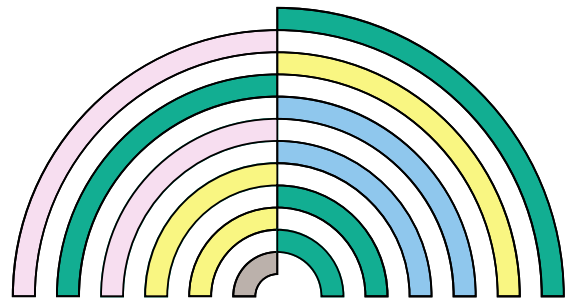
environment. *Algo-r(h)i(y)thms* invites us to experience a world organised through vibration rather than sight. For spiders, vision plays a secondary role: they perceive through oscillations travelling across their webs. For them, the web is a sensory organ, a way to receive the world through oscillation. *Algo-r(h)i(y)thms* translates this condition into a unique form of bodily perception, inviting visitors into a world where experience depends on resonance and transmission. *Algo-r(h)i(y)thms* also offers a key to reading the exhibition itself: every artwork, and every body of knowledge, acquires meaning through its connection to others. What appears separate reveals itself as interconnected.

In many ways, “Ancestral Futures” extends a wider trajectory that has shaped the programme of Haus der Kunst: it follows the atmospheric and collective worlds of Fujiko Nakaya (2023), the bodily propositions of Rebecca Horn (2024), the future-oriented imagination of Philippe Parreno (2024), and the reconsideration of engagement and embodiment explored through the group shows “Inside Other Spaces, Environments by Women Artists 1956–1976” (2023), and “For Children. Art Stories since 1968” (2025). Each of these projects aimed at expanding the field of what an exhibition could be. They challenged stable distinctions between art work and environment, between visitor and participant, between experience and knowledge. Tomás pushes these questions further. The exhibition becomes a site for new forms of perception and collective learning.

This understanding resonates strongly with one of Munich’s most visionary architectural propositions: Frei Otto’s Olympiapark (1972). Conceived in deliberate opposition to the monumental architectural expression of National Socialist power, Otto’s project proposed openness as a social principle. His transparent canopies stretch lightly across the landscape without defining rigid boundaries or forming enclosed interiors. The architecture and the park are part of the same continuous environment. The whole site functions as an interconnected terrain designed for free movement and encounter. Inspired by cable networks, soap films, and spider webs, Otto demonstrated how minimal structures could produce maximal openness.

Inevitably, the significance of the Olympiapark extends far beyond engineering. Otto imagined another relationship between architecture and society: rejecting the monument in favour of the landscape, privileging circulation over control. The stadium project reaffirmed public space as a place of encounter rather than representation. More than fifty years later, this trajectory remains powerfully contemporary, shaping not only the vision for Haus der Kunst, but also supporting Tomás’s desire to return to many of these questions under different conditions.

At Haus der Kunst, this takes the form of an ongoing effort to democratise the arts as a horizontal cultural field. In Tomás’s practice, this resonates in experimental forms that create conditions for shared authorship. The interconnected forms of *The Sanctuary of Water* appear to grow from the landscape, as if absorbing and expanding the natural formation of salt crystals. *Algo-r(h)i(y)thms* transforms the galleries into a web of relations rather than containers for the display of objects. Both projects suggest that openness is not an aesthetic



quality alone. It is a political one. The exhibition translates this proposition into spatial terms. This dialogue manifests where the building encounters the land scape, where the Ostgalerie opens towards the Eisbach, exactly where Fujiko Nakaya's fog once drifted outside and where KOO JEONG A's sculpture *HAUS DER MAGNET* (2023) has been inhabited by skaters who have transformed the architecture through evolutions, scratches, and wear. The exhibition draws energy from its surroundings: water, wind, architecture, and public life all enter into entangled and resonating relations.

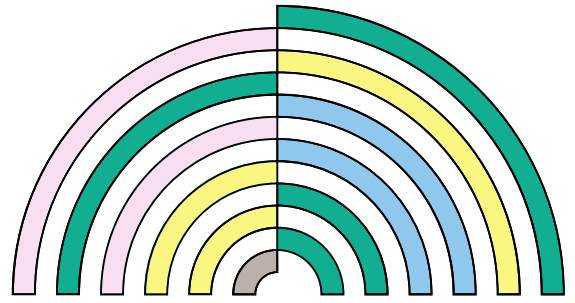
"Ancestral Futures" also aims to experiment with a different exhibition syntax: artworks are interspersed with rooms devoted entirely to knowledge, so that scientific research, Indigenous knowledge, environmental realities, and community testimony inhabit spaces of the same scale and importance as the artworks themselves. These rooms do not provide background information or educational supplements, but function in stead as interpretative chambers, with galleries functioning as extended wall texts. A certain room may illuminate an artwork encountered several galleries before, another may shift the meanings of what comes next. Knowledge is woven into the form of the exhibition itself.

This approach reflects a broader ambition at Haus der Kunst. Over recent years, we have worked towards forms of engagement that move beyond participation alone. The Mittelhalle has become one of the clearest manifestations of this vision. Through projects by Christine Sun Kim, Martino Gamper, and Ei Arakawa-Nash, it has evolved into a shared space shaped through encounter and use. *Museo Aero Solar* enters this context naturally. It is activated by visitors and sustained through collective action. It behaves like a living proposition in which the public encounters the artwork and brings it into existence through their engagement, accumulating the memory of every hand that helped to build it.

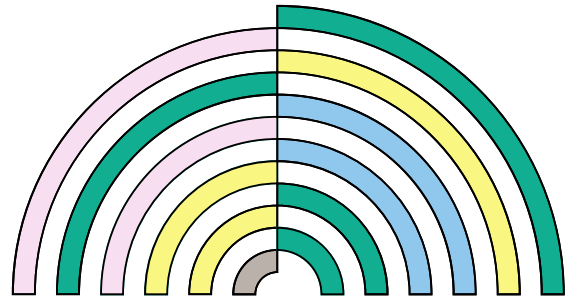
This vision of connection extends far beyond Munich. In Argentina, in Salinas Grandes, Tomás's collaboration with the communities of Red Atacama unfolds through long-term processes of dialogue, attunement, trust, and co-authorship. *The Sanctuary of Water* takes form through assemblies and collective decision-making. Its future belongs to those who imagined it together. From the beginning, the entire project has eschewed the limitations of institutional ownership. As Haus der Kunst, we contribute to a structure that remains in the hands of the communities who developed it alongside Tomás. Its centre of gravity remains where the knowledge originates – with the communities of the Salinas Grandes.

Visitors entering *Algo-r(h)i(y)thms* encounter a world held together by vibration, "Ancestral Futures" offers another way of attending to these connections. The exhibition asks what can be sensed when we stop looking at isolated objects and begin paying attention to the connections between them. In this sense, it resonates with the ongoing collective effort we strive for at Haus der Kunst: to imagine the organisation as an open structure, connected to its public, and to forms of knowledge that extend beyond its walls. Here, futures happen because they are made together.

About the artist



Tomás Saraceno (b. 1973, Argentina) is an interdisciplinary artist whose work includes spider/webs, floating sculptures, and participatory interventions. In 2015, he founded the Aerocene Foundation, a movement for eco-social justice that has developed aerosolar sculptures towards fossil-fuel-free flight, setting thirty-two world records in Salinas Grandes, Argentina, in 2020. With *Arachnophilia* (2018 – ongoing), Saraceno has been collaborating with spiders, diviners, scientists, and philosophers to dialogue with spider/webs through artistic, scientific and Traditional Ecological Knowledge/s. His works have been presented internationally in solo institutional exhibitions, including at the Serpentine Galleries, London (2023), The Shed, New York (2022), the Palais de Tokyo, Paris (2018) and the SFMOMA, San Francisco (2017). His works are held in the collections of the Museum of Modern Art in New York and the Nationalgalerie in Berlin, among others. Saraceno has held residencies at MIT in Cambridge, Massachusetts, the CNES in Paris and at the International Space University. He has given talks at the World Economic Forum, TED and Harvard University and has staged interventions as part of COP20, COP21 and COP26.



Events in the course of the exhibition

Opening

Thu, 16.7.26, 7 pm

Introduction by Andrea Lissoni, Artistic Director, followed by a conversation between Andrea Lissoni, Tomás Saraceno and Sarah Johanna Theurer

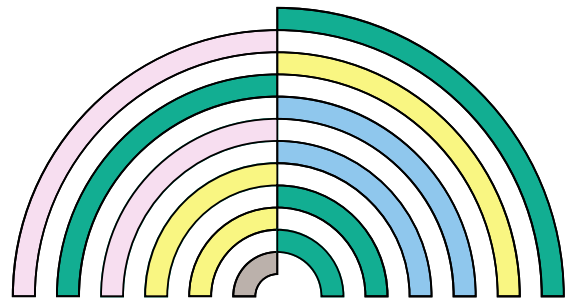
Round Table with Tomás Saraceno

Fri, 17.7.26, 5 pm

Round table with representatives of the Red Atacama network (Miguel Casimiro, Iván Arjona Acoria, Luisa Casimiro), human rights and environmental justice activist Gastón Chillier, artist and curator Andrei Fernández and Tomás Saraceno: a discussion on the long-standing collaboration between the artist and the Indigenous communities, the struggle for water in the Salinas Grandes and the growing pressure from international mining corporations, as well as the creation of the sculpture *The Sanctuary of Water* (2026).

Autumn Holiday Workshop on “Tomás Saraceno in collaboration. Ancestral Futures” 2. – 6.11.26, 10 am | Atelier

In this workshop for children aged 8 to 12 inspired by “Tomás Saraceno in collaboration. Ancestral Futures” the focus is on creative work. They will have the opportunity to try out different and new artistic techniques. At the same time, there will be plenty of room for play, movement and shared experiences in and around the Haus der Kunst.



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

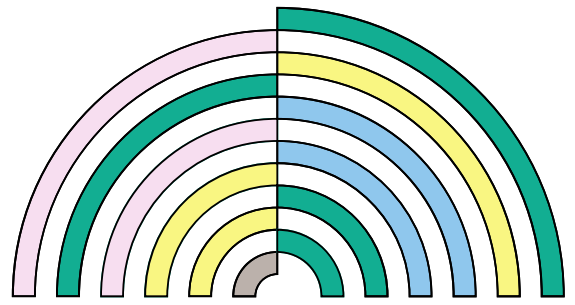
Upcoming dates: Friday, 31.7. | 28.8. | 25.9.

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. Starting in September 2026, the Open Atelier will become the workspace of the *Museo Aero Solar*. The *Museo Aero Solar* is both a sculpture and a flying museum. Its shell is made of plastic bags glued together, and it has been continuously expanding for many years through community participation. Each new iteration expands the existing *Museo Aero Solar* and, through the contributions of its participants, alters its form, dimensions, and meaning. The plastic bags collected during the exhibition will serve as the basis for collaborative work on a new expansion of the *Museo Aero Solar* in the Open Atelier. Visitors are invited to participate in the construction and thus become part of this ongoing, collective work of art. In addition, the space offers the opportunity to design and test other flying objects, such as kites or other lightweight structures.

Upcoming dates: Wednesday & Thursday, 16. & 17.9. | 23. & 25.7. | 30.9. & 1.10.



Community Garden Ostwiese

Since spring 2026, a community garden will be created on the lawn between Haus der Kunst and the Eisbach. The intention is to create a vibrant space for coming together, sharing and enjoying ourselves, one that will be built, shaped and maintained as sustainably as possible. During the course of several action days, we will learn about all aspects of the community garden and get together to take action. Together, we'll take care of the seedlings, the construction of the raised beds and the planting. We also want to dig into how we'll maintain it and what we need to build a sustainable community and practices.

Would you like to get involved and become part of a gardening community? Then please feel free to join us on one of the action days! There you'll have the chance to meet new people and get actively involved in the project.

Upcoming dates: Thursday at 4.30 pm, 16.7. | 23.7. | 30.7.

Public Tours:

Public tours of Tomas Saraceno can be found in our calendar.

All dates are updated monthly at hausderkunst.de/en/whats-on.

Special dates:

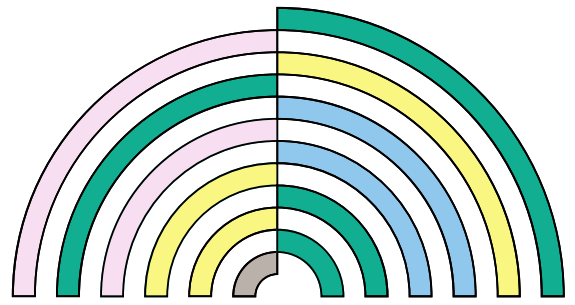
- Curator's tour on "Tomás Saraceno in collaboration. Ancestral Futures" in German. Meet the artistic director Andrea Lissoni and discover with him the exhibition, 22.7.26 at 6 pm
- Curator's tour on "Tomás Saraceno in collaboration. Ancestral Futures" in English, 19.8.26 at 6pm

Walks in Cooperation with the Max Planck Society

As part of the 'Education and Participation' programme accompanying the exhibition "Tomás Saraceno in collaboration. Ancestral Futures", interdisciplinary discussions with experts from the natural sciences, scientific and artistic perspectives are brought together. These encounters take the form of guided walks leading from the museum into the urban space – or, in this case, the English Garden. On site, participants can experience first-hand what climate change, resilience to extreme weather and responsibility for nature actually mean. Together, the group will discuss the implications this has for both cultural institutions and civil society actors.

- A walk with expert Prof. Dr. Peter Fratzl on spider silk, 30.8.26 at 4 pm
- A walk with expert Dr. Franziska Glassmeier on clouds & climate, 18.10.26 at 3 pm

If you are interested in a guided tour for a private group or school class please contact our visitor service at fuehrungen@hausderkunst.de.



Upcoming Exhibitions and Events

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.

TUNE Installation | Miriam Adefris. *A hundred vast proximities*

22.7.26 – 15.1.27 | Terrassensaal

Harpist and composer Miriam Adefris has a special interest in textures and the relationship between sound and its environment. She is both classically trained and deeply rooted in London's rich experimental and jazz music scenes, and works with the sound of the analogue harp and electronic processing. As well as her solo pieces, she has worked on a number of collaborations with artists including musician Floating Points, singer Ganavya, and multi-instrumentalist Shabaka Hutchings.

For the Terrassensaal sound commission she takes inspiration from feelings of vastness and intimacy, and how they can coexist in the same time and space. Through sound she explores how there can be intimacy and detail within vastness, and how these contrasting states of being can evoke similar feelings within us, such as fear, vulnerability, serenity, sublimity, and connectedness.

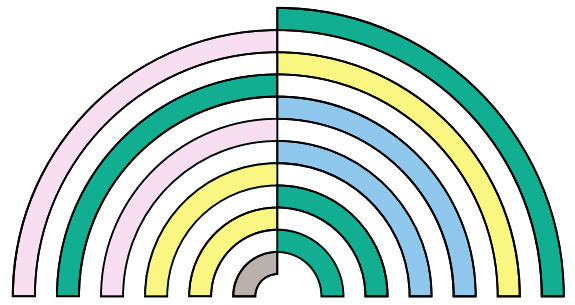
Super BOOKS 7

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.

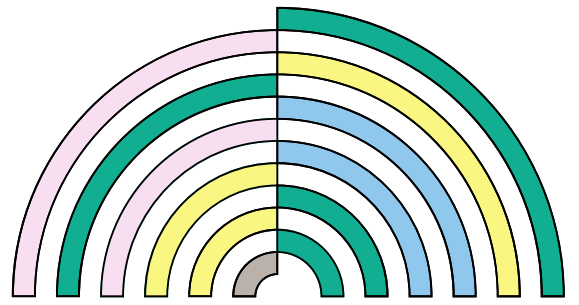
Curated by Xue Tan with Lydia Antoniou

Haus Club

Launching in autumn 2026

From autumn 2026, Haus der Kunst will introduce Haus Club, its new membership format. More than an annual pass, Haus Club connects people with contemporary arts, the diverse programme of Haus der Kunst, and one another. Unlimited exhibition admission is complemented by special events, opportunities for open exchange, and behind-the-scenes insights. Haus Club is designed for everyone who wants to return to Haus der Kunst regularly and discover, explore, and rethink its programme together—whether they live in Munich, visit the city frequently, or are discovering it for the first time.

With Haus Club, Haus der Kunst is evolving its annual pass into a membership format that strengthens the relationship between art, audiences, and the institution, inviting people to become part of the future of Haus der Kunst. From its launch, the first members will become part of the Founding Member generation. Further information about Haus Club and its different membership options will be announced in autumn. Those interested can



already subscribe to the Haus der Kunst newsletter to receive the latest news about the launch.

The complete programme is available at: hausderkunst.de