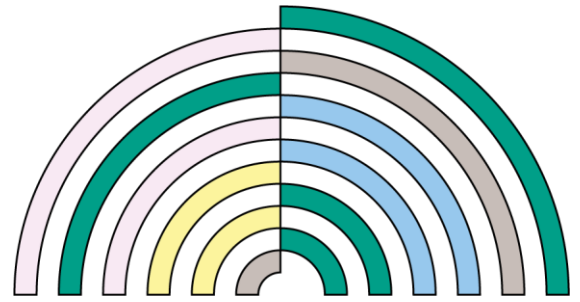


Tomás Saraceno.
Ancestral Futures
17.7.26 – 7.2.27



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Tomás Saraceno's brings together the fields of natural sciences, architecture and Traditional Ecological Knowledge in the largest exhibition of his work to be staged in Germany

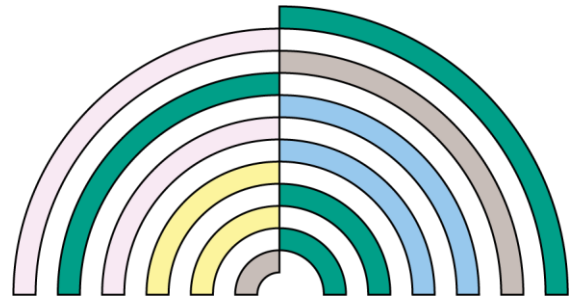


Credit: The Sanctuary of Water, Tomás Saraceno in collaboration with Red Atacama, 2026
Press release and images available for download at: hausderkunst.de/presse

"When the llama drinks from the stars and the spider weaves cycles of life, where the sky touches the earth and time expands like salt..." – a description by **Tomás Saraceno** of the exhibition "Ancestral Futures".

"**Ancestral Futures**", the largest exhibition to be staged in Germany by the international, multi-disciplinary artist Tomás Saraceno, brings insights from across the the fields of natural sciences, architecture and Traditional Ecological Knowledge (TEK), integrating intergenerational practices and beliefs that foster reciprocal relation between human and more-than-human communities. It opens at Haus der Kunst in Munich on 17 July 2026.

Inspired by the thought of the Indigenous Brazilian philosopher Ailton Krenak, the future is nothing we need to invent – it is already here, woven into the landscape like a river, Saraceno rethinks connections with the environment through his works to engage with other forms of life, and to imagine eco-social ways of living together on Earth. Tracing the unique journey throughout



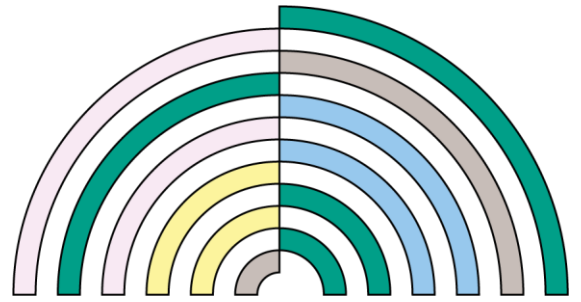
Saraceno's multi-disciplinary practice, the exhibition connects large-scale immersive installations, drawn from his research and collaboration with human and more-than-human communities, to small scale environments, featuring vibrations of spider webs and dust particles, to question relationships with the earth, water, air, and the cosmos.

Starting with the air-filled sculpture *Museo Aero Solar* (2022), a transnational work and wider community project that has developed collaboratively across six continents since 2007 and continues to grow as an open, process-oriented artwork. At the heart of the exhibition lies the expansive environment, *Towards the Sanctuary of Water* (2026), a reflection on the importance of water to life. The three adjoining galleries are dedicated to the cosmologies of the Indigenous Andean communities and establish a connection between northern Argentina and Germany. The exhibition further features a landscape of intricate spiderwebs from the work series *Webs of Attention* (2026) and the installations *Algo-r(h)i(y)thms* (2026) and *Sounding the Air* (2022 – 2026); the participatory project *Fairclouds* (2023 – ongoing) and the film *Fly with Pacha, into Aerocene* (2017 – 23) alongside stunning photographs by Tomás Saraceno taken on the Salinas Grandes salt flats, since his first visit in 2006.

On the initiative of the Red Atacama network, an alliance of Indigenous communities from the Salinas Grandes in northern Argentina, Tomás Saraceno is realising a permanent work of land art, *The Sanctuary of Water* (2026), continuing a collaboration in a region the artist has been visiting for the last two decades. Haus der Kunst is contributing directly to this project, enabling the exhibition to have an impact beyond its own walls. The structure, which is being built using traditional Andean methods, is due to be completed in autumn 2026. Once completed, it will belong to the Red Atacama communities and is intended to protect the salt lakes' water from contamination and evaporation caused by lithium mining in the region. More than just a work of art, *The Sanctuary of Water* (2026) will be a place to celebrate water, enabling the communities to generate income from ecotourism and draw attention to their critical situation. The exhibition explores ways in which we can maintain the balance of shared environments, encouraging a view of water not as a raw material, but as a living entity that deserves respect and care.

"Ancestral Futures" expands beyond the walls of Haus der Kunst, opening up to the Eisbach River with the newly created Community Garden Ostwiese and the sculpture *Cloud Cities: Species of spaces* (2023 – 2026) on the Terrasse Ost, providing seasonal spaces for communal habitats for various species, including birds, insects and spiders. Throughout the exhibition, the landscape of the English Garden will become an extended playing field with guided walks led by experts from Max Planck Society. On site, open workshops will see the creation of a *Museo Aero Solar*, built from repurposed plastic bags. Finally, in the autumn, an attempt will be made to launch the collaboratively created solar sculpture into the air.

The exhibition continues a programme shaped by Fujiko Nakaya's fog installations (2022), Philippe Parreno's *El Almendral* (2024) and, in particular, the current exhibition "Steina: Playback", in which landscape, atmosphere and the elemental forces can be experienced as living and



interconnected systems. Just as Nakaya's mist spread towards the Eisbach River and the English Garden, Saraceno too opens up the building to the surrounding landscape, blurring the boundaries between inside and outside, between human and non-human worlds.

Curated by Sarah Johanna Theurer and Andrea Lissoni.

Tomás Saraceno. Ancestral Futures

17.7.26 – 7.2.27

Haus der Kunst | Ostgalerie, Mittelhalle, Terrasse Ost

Prinzregentenstraße 1, 80538 Munich

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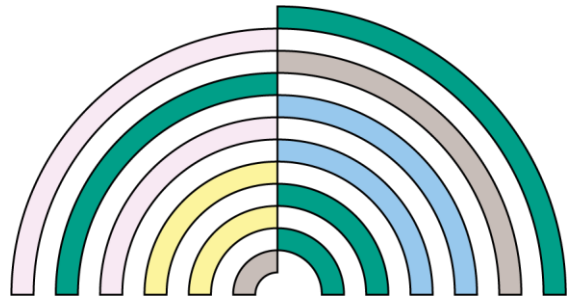
Event in the context of the exhibition:

Round Table | Friday, 17.7.26, 5 pm – 7 pm | Terrassensaal

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 Fernandez 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).

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.



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Press Preview: Wed, 15.7.26, 12 pm

Press Images: hausderkunst.de/press

Brainlab is exhibition partner for “Tomás Saraceno. Ancestral Futures“

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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.”