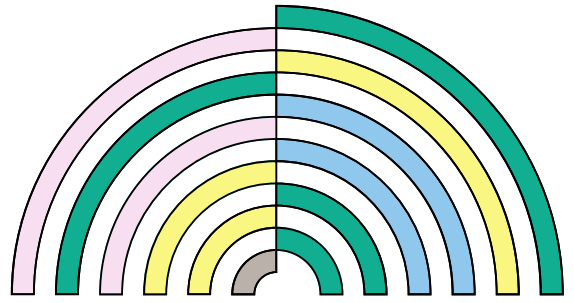


PAIN  
DRAINING



**Pan Daijing.  
Mute**  
9.3.–14.4.24

Claudia Illi  
Presse & Kommunikation  
+ 49 89 21127 115  
illi@hausderkunst.de

Pressebilder  
im Downloadbereich:  
Hausderkunst.de/presse

## **Content**

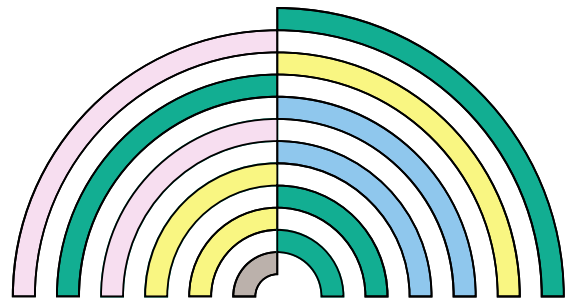
Fact Sheet  
Press Release “Pan Daijing. Mute”  
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Cultural Engagement and Education  
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## **Online resources**

In the press area of the website  
[Hausderkunst.de/presse](https://hausderkunst.de/presse)

High resolution images  
Wall text  
Essay from the catalogue “Morphic Traits”



## Fact Sheet

### Organiser

Haus der Kunst  
Prinzregentenstr. 1, 80538 Munich

### Curators

Sarah Johanna Theurer with Lydia Antoniou, Emma Enderby and Andrea Lissoni

### Duration

9.3.–14.4.24 | Westgalerie, Auditorium, Columns at the entrance of the building

### Press Conference

8.3.24, 6 pm | Terrassensaal

### Press

Claudia Illi

### Opening hours

Mon | Wed | Fri | Sat | Sun 10 am–8 pm

Thu 10 am–10 pm

Tue closed

Open Haus

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

### Admission

Hausticket Small 10 €

Hausticket Youth 5 €

Hausticket Kids 0 €

Journalists 5 €

365 Live 100 €

Haus der Kunst 365 50 € Single | 90 € Partner

Guided tours 3 €

Freunde HDK, Art students, ICOM,

Severely disabled with ID free

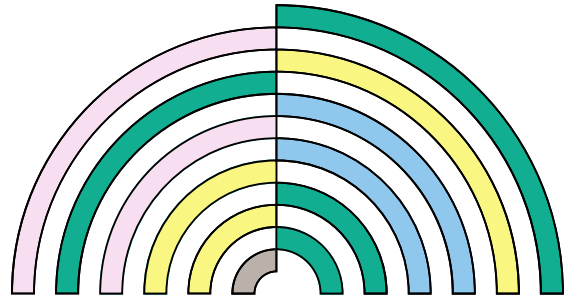
For free press tickets, please register via the press office:

[presse@hausderkunst.de](mailto:presse@hausderkunst.de)

### Press Images

High resolution images can be found under:

[Hausderkunst.de/presse](https://hausderkunst.de/presse)



### **Exhibition Catalogue**

In conjunction with the exhibition, a monograph on Pan Daijing will be published in collaboration with Tai Kwun Contemporary. This book is the artist's first monograph and anchors her work in the dynamic zone straddling music and visual art. It includes rarely seen images, poetic reflections and essays that pay witness to Daijing's sprawling body of work, which may well end up defining a new genre. Edited by Sarah Johanna Theurer with contributions by Emma Enderby, Donatien Grau, Mark Harwood, Andrea Lissoni, Raimundas Malašauskas, Lemohang Jeremiah Mosese, Xue Tan, Sarah Johanna Theurer. Publisher: Spector Books Verlag, Design: Lamm & Kirch, Berlin/Leipzig.

### **Exhibition realisation**

Direction, composition, choreography, spatial design: Pan Daijing  
Cast: Chihiro Araki, Camilla Brogaard, Kelvin Kilonzo, Pan Daijing, Amie Jammeh, Leah Katz, Chan Wai Lok, Cary Shiu  
Sound mixing: Valerio Tricoli  
Light design: Charlotte Marr  
Architect: Celeste Burlina  
Technical realisation: CHaus der Kunst  
Videography: Pan Daijing, Kleber Nascimento, Dzhovani Gospodinov  
Video editing: Joshua Bonnetta, Liyo Gong  
Artist Studio: Taissa Fromme, Max Graef Lakin, Qusay Awad

### **Exhibition Graphics**

Bureau Borsche

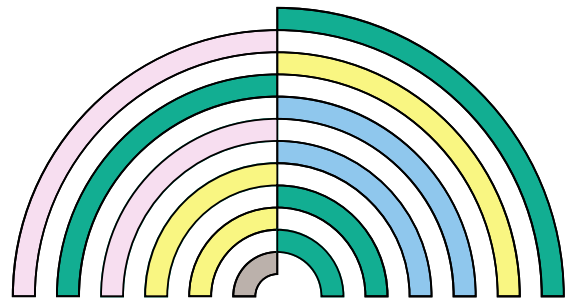
### **Thanks to**

For the works commissioned by Kunstverein Graz, Tai Kwun Contemporary and Gwangju Biennale the artists thanks the institutions and the curators, as well as long term collaborators Raimundas Malašauskas, Xue Tan, Ximon Lee, Bill Kouligas and Rashad Becker.

"Mute" is a work commissioned by Haus der Kunst München. With additional support from Y.D.C. and JNBY. The performance is additionally supported by the Kulturreferat der Landeshauptstadt München, the Goethe-Institut and the Kemmler Foundation, an initiative of Kemmler Kemmler GmbH.

Freistaat Bayern  
Gesellschaft der Freunde der Stiftung Haus der Kunst e.V.  
Alexander Tutsek-Stiftung  
Ulli und Uwe Kai-Stiftung

All departments of Haus der Kunst



**Press release**

**Pan Daijing.**

**Mute**

9.3.–14.4.24

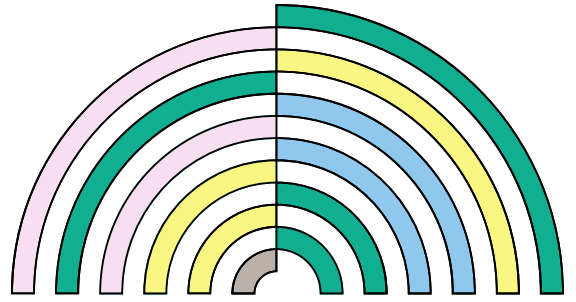
“I want *Mute* to speak to our inner voices. It should bring the eyes closer to the ears; our bodies to the ground and our minds to the sky [...] It will crack open thousands of miles below our feet, and the current will hold us.” – **Pan Daijing**

“**Mute**” is the largest solo exhibition to date by artist and composer Pan Daijing (b. 1991, Guiyang, China). The live-exhibition will occupy the entire Westgalerie of Haus der Kunst and adjacent spaces inside and outside the building. It invites the audience on a journey that encompasses architectural elements and unregistered spaces, manifesting as an ever-evolving environment. Pan Daijing’s work is dedicated to process: works from the last ten years are reinterpreted and supplemented by new productions.

Daijing’s works develop a symbiotic relationship with the spaces in which they unfold. The exhibition created for Haus der Kunst encompasses choreography, architectural intervention, sound, and video, rerouting the gaze and opening up unseen spaces. In a choreography exploring stillness and liveness, intimacy and distance, a performance ensemble activates a process of transformation. The durational performances throughout the six weeks of the exhibition aim to distort oppositions, such as the perception of inside and outside, or slow down the velocity of time. The audience is invited to immerse themselves, following or blurring the performer’s traces. In a world of increasing interdependencies and entanglements, Daijing’s work probes what connects us. It asks us to engage with our emotions. Every day, during the slow swing from day to dusk, several dancers animate the space. You may encounter them, or encounter their traces. There are countless ways to experience “Mute”.

“Mute” is commissioned by Haus der Kunst München. With the support of Y.D.C. and JNBY. With additional support for the performance by Kulturreferat der Landeshauptstadt München, Goethe-Institut; and Kemmler Foundation, an initiative of Kemmler Kemmler GmbH. In conjunction with the exhibition, Pan Daijing’s first monograph is published by Spector Books and in collaboration with Haus der Kunst and Tai Kwun Contemporary. The artist has also released 100 copies of a white label LP in conjunction with the exhibition.

Curated by Sarah Johanna Theurer with Lydia Antoniou, Emma Enderby, and Andrea Lissoni.



## **Events**

in the course of the exhibition

### **Opening with performative activation**

#### **8.3. & 9.3.24, 7 pm**

The live exhibition “Mute” opens with a performative activation. During the activation, visitors are invited to explore the exhibition space in the presence of eight dancers. Embedded in a composition that combines opera singing and electronic music, individual voices repeatedly emerge and fade away. Within this sonic continuum, the audience can move freely through the landscape created by the artist. We become part of each others landscape, as Daijing puts it: “Everything becomes music”.

The opening of “Mute” will be performed by Chihiro Araki, Camilla Brogaard, Wai Lok Chan, Amie Jammeh, Leah Katz, Kelvin Kilonzo, Cary Shiu, and Pan Daijing.

### **Daily activations**

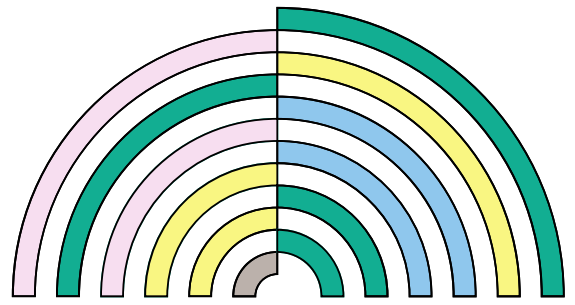
The daily activations will be performed by Chihiro Araki, Wai Lok Chan, and Amie Jammeh. The performers will be present weekdays from 3–7 pm and on weekends between 1–5 pm.

### **Closing Performance**

#### **13.4.24, 8 pm**

The live exhibition “Mute” will end with another large-scale performance which reunites the performers from the opening to bring the process of transformation to a temporary hold – until the next live-exhibition.

Performers: Chihiro Araki, Camilla Brogaard, Wai Lok Chan, Amie Jammeh, Kelvin Kilonzo, Cary Shiu, and Pan Daijing.



## **An Offering**

Conversation about the exhibition

*This text is an edited version of a conversation between Pan Daijing and Emma Enderby, Chief Curator at Haus der Kunst. In preparation of the exhibition "Mute" (9.3.–14.4.24) at Haus der Kunst they talk about scarred and haunted spaces, improvisation, and awe.*

### **Emma Enderby**

Talking about an exhibition to come is a funny process because we are talking about something that hasn't happened yet. So I imagine people will read this and then have to see the show and wonder what we were on to. But that's the process.

### **Pan Daijing**

I feel like the exhibition happened a thousand times in my head, but almost every time it is different. I want to be careful with what I reveal because it might change.

### **EE**

So yes, everything we say may not be real.

### **PD**

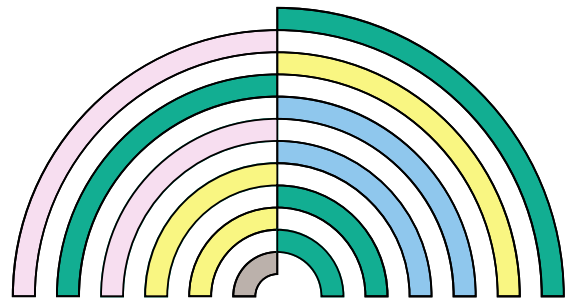
But I think it's also interesting to see the different stages, to expose the process – will there ever be a result?

### **EE**

Let's start with the site: the Haus der Kunst Westgalerie. It's a mirror space to the East Gallery, which is where we hold our big exhibitions. But it's like the upside down – like a distorted mirror space. It's not perfect, right, the skylights are broken, the walls aren't conditioned in the same way. There are fluctuating temperatures and light tones. I am curious to hear how you reacted when you first came into the space and how the site has guided you towards making the work *Mute*.

### **PD**

It's really amazing to work with the space. But it was definitely not love at first sight. The first time I encountered it was difficult, because it's not the kind of space that you can just "have a look at" – it's not just one encounter – it has so many layers and it is actually very dynamic. Everything seems determined by elements outside of the space: what time you're entering, what's happening there at the moment... It didn't immediately resonate with what I had imagined. But as I started coming more often the space revealed itself to me in different ways and I was able to approach the building in a romantic way. I often work with large spaces, in which the architecture already has a loud voice. I feel taken by it. I imagine the space like a challenging lover. I make an effort to understand the beauty of it, and I am humbled by it. The way you described the West Gallery as a twin to the East Gallery resonates with the fact that I am working in the under-dressed, outsider version of the exhibition space. It is more raw, more beat, it's



distorted. And that really resonates with me and how I feel as a person. I'm not dressing or polishing the room. It's not about my work occupying a space; the space is the work. I spent a lot of time looking at architectural renderings but also in the space, exploring the basement, the roof, the woods around the museum... All of it helped me to understand the space as a person with a history: what has it witnessed over the years? What's its body like? How much weight has it been carrying?

### **EE**

The Westgalerie has its scars. You see them, and you feel them. It can be a difficult space, because it's not stable – normally with the white cube gallery space the condition is stability. Whereas here, slight things change, be it the time of day, or as you said the season, and the whole thing gets thrown. As you noted, it's completely connected and dependent on what's outside the building, as well. It's interesting that you talk about the space being a person. You also once described it as an “overall musical instrument.” Which connects to the idea of the body as an instrument. The actual exhibition also begins outside the space, even outside Haus der Kunst; it's a journey.

### **PD**

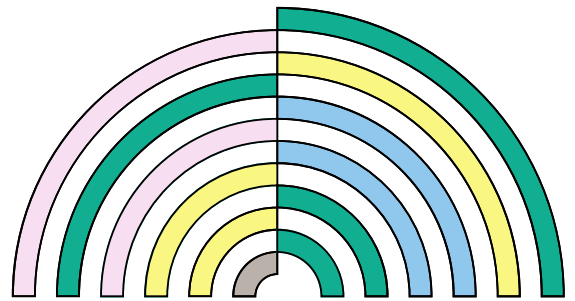
What interests me in architectural intervention is how we as bodies are able to merge with something that is larger than ourselves. I seek this kind of disorienting experience. Curiosity and excitement both relate to this feeling of uncertainty, which is also how I feel most of the time in life. I think for example the moment you realize the walls of a room may be a skeleton, an unrevealed opening, rather than a barrier.

I refer to this as zoom: zooming in and zooming out. Sometimes, the scale of a building can be intimidating, but come to think of it, we're not intimidated by the size of forests. When you walk into an empty building you might feel intimidated, because you see the border. With *Mute*, I want to expand the building; I want to suggest that what we see is not necessarily the end; there are no borders to the space. Of course, this expansion comes from our imagination, and it could be an illusion. I want to create this sense of safety, of closeness, that you might feel in the forest, that makes you willing to step a little bit further into this experience of uncertainty. In my work, it's often not clear what is being presented. I am not interested in the wall as a backdrop or frame – I want everyone to find their own viewpoint. As the artist, I make an offering, but I am not telling anyone where to look. I want *Mute* to be a public space, to be like a forest, a space that one could inhabit. And I should clarify this is not about being comfortable but about a sense of belonging.

This can be a very individual experience. For me, belonging often has a sad undertone. I call this “collective solitude”. With my performers, we're talking a lot about the idea of the gathering, which means being independent but in relation. This connects to my philosophy of improvisation.

Although *Mute* extends over many spaces, I don't envision a certain route for it. Some people might walk through all rooms and experience a physical journey through





space, others might prefer to be stationary and have a journey inward. I cannot predict how people are being taken by this encounter – and this is beautiful to me. I wouldn't say I'm an expert at playing any musical instrument. But I think the idea of an instrument is that it can be simply played. There is no one way to play. This is how I approached Haus der Kunst. There are countless ways to activate it. And I am an improviser playing that instrument.

**EE**

You are blurring the boundaries. Of course, the blurring between the inside and the outside happens because the space isn't fixed. But in your work, there is also this blur with the notion of mediums... Sound could be sculpture, the building can be an instrument, some of the objects are performative, drawings are performances. You are constantly blurring this idea of what the work can be, which is reflected in the space that is as much part of the show and the work as the objects that you're bringing into it.

**PD**

The definition of a genre is not important to me. I was never trained in anything I do. So, in a way, doing is the way to define something. For example, when I compose, I just “do” and wait for this click to happen in my head. It requires a lot of preparation to make sure when that click happens, it's clear.

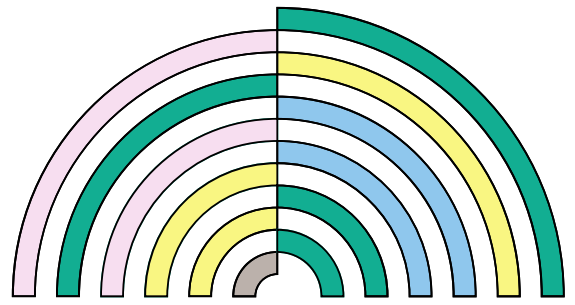
We often have to address an idea with words. But I do believe that the work would speak for itself. One shouldn't be biased about what the instrument should sound like or how it should be played. I compose space and music, I choreograph movement and materials; they all are, in a way, no different than sound. If we look at it this way, it's so obvious that the medium should be blurred. It's experimental storytelling. For example, a video is a video, but if I zoom out to see the video in the space, it becomes a fragment of a choreography. Placing a video is not different from choreographing movements.

**EE**

I don't make art, but I know exactly what you mean; it's that intuitive moment. Making the music for *Mute*, you hadn't thought of the sound before you came to the space, right? Did you have a visual language or world playing out for you when you were crafting it? It seems very interconnected. How do you make the sound for *Mute*?

**PD**

If I see a movement, that's kind of music and at the same time, when I write music, I see something in my head. So the visual and the sonic are never separated but amplify each other. [...] I just love the feeling of being humbled by something that's larger than ourselves; be it nature, be it music. Very often I feel I'm not creating, I'm just revealing what my artistic filter detects in this ocean of possibilities. Space to me is not dead, it's never still. It's just that we as humans don't see it moving. I create a moving landscape to reveal how the space could be alive, like a sleeping monster. A wall might be a concret



surface, but what's behind it, we don't know. Nothing is ever still; everything is always in motion, changing, and I find hope in this. Filming helps me to grasp this motion.

From the very beginning of our conversation we were talking about this idea of the survey. So, I wouldn't say I write the music for *Mute* specifically for the space. I've spent many years working with operatic voices, composing, recording and treating them and I am now trying to select from these materials that express how I feel about the building. I'm trying to make a dance with the space rather than placing a piece of music there. It should sound as if the space itself is playing it.

**EE**

You mention the survey, and it's true the show includes objects that you've shown before, or not even objects but relics of performances. And then there's remnants that are left behind from the opening performance that grow through the run of the exhibition. It is a twist on the traditional idea of a survey.

**PD**

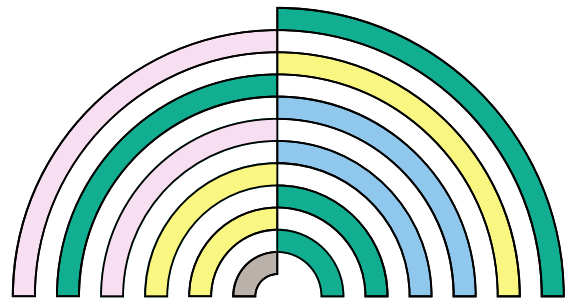
A survey is looking back, but here we are looking back at something that's almost ungraspable. I mean – what are we looking at? What's left? It's a huge privilege to look back at these moments and experiences and reassemble those feelings, those memories through familiar or unfamiliar appearances. *Mute* should feel like a *déjà-vu*. It's an invocation of scores, which is the spirit of past work. It introduces the idea of hope again; although many people think my work is related to pain and trauma, what I'm trying to project is this radiating hope.

**EE**

I think liveness can *be* hope. The way you've treated the space, for me, is also akin to *jamais-vu*, which is the opposite of *déjà-vu*, where familiarity suddenly feels unfamiliar or strange. And then there's also the *déjà-vu* feeling, as you are bringing in materials from the basement, like the old slabs of marble flooring. We've talked about Mark Fisher and hauntology, this idea of a kind of persistent ghosting or returning that exists in a space like Haus der Kunst and is really prevalent in *Mute*.

**PD**

Unfamiliarity is eerie. We can think about this both from a psychoanalytic and a spiritual angle. The world we're living in right now has a lot to do with our relationship with ourselves. I think we often neglect the uncomfortable, the eerie within ourselves, we have very little means to accept, confront, or allow access to all those things within ourselves, the individual self but also society. If we become more comfortable with our own unfamiliarity, for example, through the experience of art and music, we may be able to find means of transformation.



**EE**

*Mute* might open a crack that one can choose to push further open and transform – or not. During the run of the show, the performers introduce different moments of intensity and rhythms. Do you see them as extensions of the building? How do you interpret these physical bodies within this environment that you're making?

**PD**

I always think in metaphors that put the performers in relation to the larger landscape. The music would be the sky and the building itself the land, the environment I'm building is what's on the land, and the performers shift, everytime they are something different. They could be a passing train or a kite flying in the sky. In *Mute*, I see them as a metronome, as the invisible motion of the rhythm of life.

Their movements will be subtle, asking for patience. The choreography is centered around emotional bonds that we form with ourselves and with others: the temperature of skin, the closeness of bodies...But the performers are not the center of attention, not the focus of the experience. All members of the audience are also bodies in the space as they stand in each other's landscape. So they become part of something bigger.

**EE**

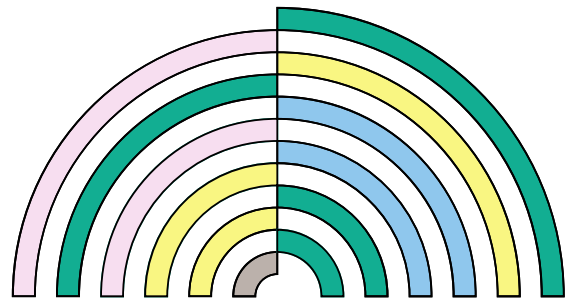
How choreographed versus improvised is the performance? Do you give instructions, or how much do you control the performance? How much freedom do the performers have to respond to different triggers or modes or to the audience members?

**PD**

This is a big question – what is improvisation?

I don't usually use the word control, because the goal is to let go, but at the same time my choreographies are very strictly scored. My way of choreographing focuses a lot on studying and observing the performers and finding their limits. I'm the conductor, and I conduct the ensemble through my movements. I don't introduce rules, but during rehearsal we all develop some sort of "micro-habits" that allows everyone to go to their vulnerable places. And through this, the performers really become the work. It's much more than performing a work for someone. I always have a very long audition process because it's important that the performers are echoing with the voice of the work. I am very grateful to have always found people who are willing to embark on this emotional journey with me.

Through the exhibition, the philosophy of improvisation will allow us to observe a natural process, which eventually illustrates why the duration of an exhibition and the process of breeding in this environment feeds into the works that come after. If the



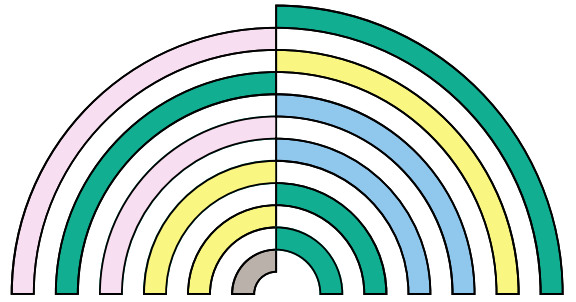
choreography was scripted in a more narrative way, I'd lose this feeling of uncertainty, and the audience's reaction to it. Observing and studying it allows me to generate new work and I feel I need to hold on to all of these very sensitive details.

### **EE**

You say the performers are the work, but you are the work, too. There's your own constant rethinking and reevaluating and the fluidity that comes from that. When you were talking, it made me think of your last show in Graz and the relationship between the performance and the videos in your work. At first, the videos felt like individual works and suddenly they all connected, visually. When they synchronized, I understood that there's this duality playing between the individual image and how they are part of the network. And this relates so much to the way that you make your shows and your environments because, going back to what you said earlier, it's always an individual experience, but it's nested within this collective framework or feeling. That goes for the audiences but also for the relationships of the performers as well.

### **PD**

This moment of synchronization, for me, is the voice of the work calling. In *Until Due Time Everything is Else*, it was a light coming through the clouds, piercing through all the layers. I remember twelve years ago, I was sitting in a Tibetan temple. Through the sound of horns and chanting, I had intense visions. I was flowing in this dark hole and suddenly the sound of a bell drags me back, making me solid again. My inspiration and my methods draw on first-hand experience, and this specific experience inspired me to study this "calling", this moment of synchronization that brings us together, somehow reassuring our existence, and allowing us to go to a brighter or darker place, together. It will continue to happen in *Mute*.



## **Cultural Engagement and Education**

Current education programme

### **Open Haus**

Every last Friday of the month Haus der Kunst opens its doors for "Open Haus". Admission is free from 4 pm and until 10 pm. Open Haus offers space for encounters and creative exchange. There are free guided tours for children and adults through the exhibitions, an open workshop for all generations, activations of artworks and other surprises.

**Next dates: 29.3.24 | 26.4.24**

### **Public guided tours without registration**

The current dates of the public exhibition tours: [hausderkunst.de/kalender](https://hausderkunst.de/kalender)

### **Family workshops**

#### **Every second Saturday from 2–4 pm**

In our family workshops, all age groups are invited to get creative together with our experienced art educators. The workshops take place every second Saturday from 2 – 4 pm and explore various exhibitions. This time, the workshop is inspired by the exhibition "Sitzung" by Martino Gamper. Wood scraps will be recycled and transformed into something new through sawing, nailing, and crafting.

The group size is limited to 20 participants. Children from age 4 can participate with an adult. We recommend purchasing workshop tickets online in advance.

### **Easter holiday workshop for children between 8 and 12 years**

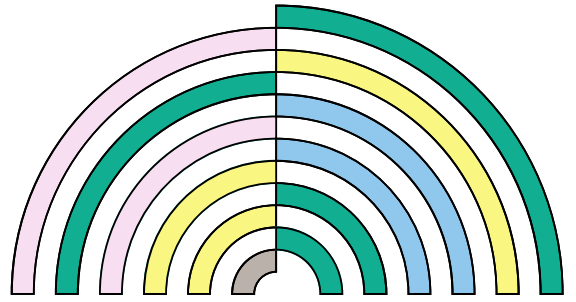
#### **25.3.24, 10 am – 28.3.24, 4 pm**

The focus is on artistic creative work. The children get the opportunity to try out different artistic techniques and get to know all current exhibitions in the house. Playing, having fun and movement in and around Haus der Kunst are also part of the programme.

The group size is limited to 20 participants. Children from age 4 can participate with an adult. We recommend purchasing workshop tickets online in advance.

### **Guided tours for private groups**

Guided tours for private groups – also in English and French – can be booked at any time. Appointments can be made under [fuehrungen@hausderkunst.de](mailto:fuehrungen@hausderkunst.de)



## Next dates and exhibitons

### **TUNE. Sound and beyond**

The series of short sound residencies TUNE is firmly established in the programme of Haus der Kunst, and continues in 2024. The invited artists work mainly with sound and present different areas of their work during the residency. The series moves between sound, music and visual art and creates sonic dialogues with the exhibition programme at Haus der Kunst. Curated by Sarah Miles.

### **TUNE. Puce Mary, Leila Bordreuil**

**Fr, 22.3.24, 20h Concert | Sa, 23.3.24, 18h Artist Talk, 20h Concert**

Puce Mary is the solo project of Danish-born experimental musician, composer and sound artist Frederikke Hoffmeier, with a long career in experimental electronic music. Leila Bordreuil is a Brooklyn-based cellist, composer and sound artist from France. Her cello playing is often improvised and uses her instrument as an abstract resonating body.

### **Next dates**

**26.&27.4.24 | 24.&25.5.24**

### **Liliane Lijn. Arise Alive**

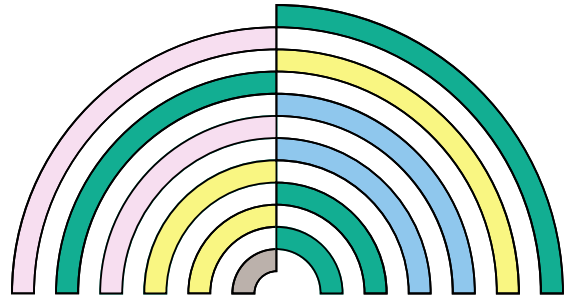
**5.4.–22.9.24**

First institutional solo exhibition of this scale for Liliane Lijn (b. 1939, New York, USA), surveying her career over six decades including her sculptural works from the 1980s, as well as her painting, drawing, film work, and installations from the late 1950s to today. Her body of work reveals a connection with Surrealist ideas, ancient mythologies, and feminist, scientific, and linguistic thought. A key focus for Lijn is visualising the invisible, using the latest materials and experimenting with reflection, motion, light, and sound. As she explained, she wanted to “see the world in terms of light and energy”. Reflexion, Bewegung, elektronischen Wellen, Vibrationen, Licht und Klang experimentiert. Curated by Emma Enderby with Teresa Retzer.

### **Rebecca Horn**

**26.4.–13.10.24 | Ostgalerie**

Spanning six decades, the multimedia oeuvre of Rebecca Horn (b. 1944, Germany) deals with the theme of existence, and the blurring of boundaries between nature and culture, technology and biological capital, and the human and the non-human. Whether one describes the artist as an inventor, director, author, composer, or poet, she sees herself first and foremost as a choreographer. Horn describes her artistic practice as carefully calculated relationships of space, light, physicality, sound, and rhythm, which come together to form an ensemble. In her performative, sculptural, and film works, the acts of becoming a machine, becoming an animal, or becoming the Earth present life as a visible, tangible, and audible existence that can be experienced through the body. The exhibition



is supported by the German Federal Cultural Foundation. The catalogue is published by Spector Books. Curated by Jana Baumann with Radia Soukni.

**Martino Gamper. Sitzung**  
**extended until 27.10.24 | Mittelhalle**

The Mittelhalle of Haus der Kunst has become a constantly evolving social space of movement and encounters with the playful new work “Sitzung” by the acclaimed Italian designer, Martino Gamper OBE. Gamper was in residence at Haus der Kunst in July 23, creating a series of newly designed chairs – to gather, to rest, and to play. Until the end of the exhibition, self-brought food and drinks, as well as games, are welcome in the Mittelhalle. We call this “BYOE (Bring Your Own Everything)“. Everything (well, almost everything) is allowed. Developed in collaboration between Martino Gamper, the curatorial team and the team for cultural education and engagement at Haus der Kunst (Andrea Lissoni, Emma Enderby, Hanns Lennart Wiesner, Pia Linden, Camille Latreille).

**WangShui. Window of Tolerance**  
**extended until 28.4.24 | Südgalerie**

WangShui’s practice explores various dimensions of human-machine entanglement through video, sculpture, and painting. The exhibition has been developed as a form of screenplay in which the machine has become the scriptwriter, applying countless variations of its training material. Featuring their newly commissioned live simulation *Certainty of the Flesh* (2023) alongside a selection of ethereal paintings etched into aluminium, Window of Tolerance reflects our symbiosis with the technologies that are now determining our lives. Curated by Sarah Johanna Theurer and Teresa Retzer.

**Luisa Baldhuber. Afterglow**  
**23.2.–15.12.24 | Staff Entrance**

“Afterglow“ by artist Luisa Baldhuber (b. 1994, Munich) references the design of Munich’s English Garden and transposes it as an installation composed of light and wall painting in the staff entrance of Haus der Kunst. The contrast between the park and the architecture of Haus der Kunst forms the basis for this site-specific and site-responsive installation. With it, Baldhuber draws attention to the original architecture, questioning notions of our world that manifest themselves in buildings. Curated by Anna Schneider.