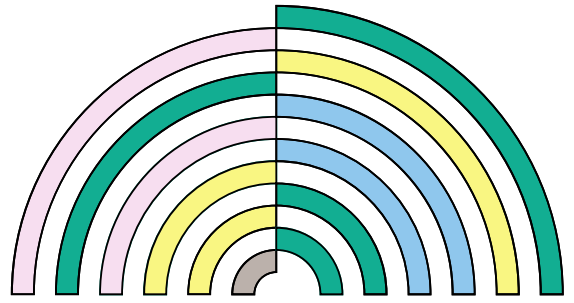


HAS  
DER  
KUNST  
2025



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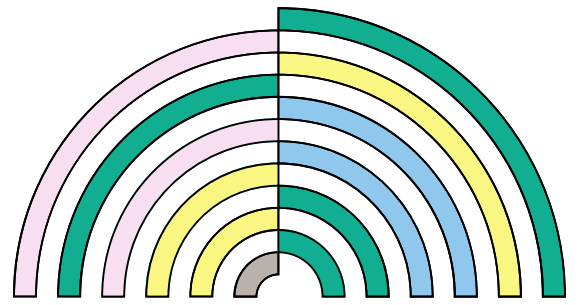
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## **Online Resources**

In the Newsroom of our website:  
[hausderkunst.de/en/presse](https://hausderkunst.de/en/presse)

High-resolution images



## Press Release

### Welcome to Haus der Kunst in 2025

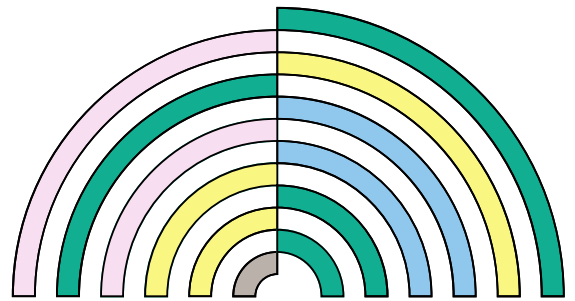
Haus der Kunst is changing fast. The focus is on working with living artists, on generating new lines in art history, and on questioning canons and stereotypes. With a view to the future, we have conceived intertwined exhibitions, live events, and engagement-oriented formats, to include all visitors. This shared experience is key to our dialogue with an open, diverse, and growing community.

Following Philippe Parreno's radical exhibition shaped by artificial intelligence (AI) and machine learning, and conducted by human and non-human voices, our themes for 2025 extend to "language" and "play" in the arts, inviting all to participate in forms of learning. Through the yearly live exhibition ECHOES, we dive into digital worlds as interpreted by the emerging generations of experimental artists we support. The end of borders between real and digital worlds is further stressed in the interactive landscape of digital compost daringly imagined by Shu Lea Cheang. The group show "For Children. Art Stories since 1968" presents art explicitly made for children, highlighting their role in today's societies and opening up our building to its surroundings. Cyprien Gaillard's exhibition questions the geological time of monuments, their often contradictory references, and our own perceptions, focusing on both Haus der Kunst and the city of Munich. Sandra Vásquez de la Horra brings decades of multidisciplinary artistic practice rooted in polyphonic Indigenous cosmology to her multilayered displays.

Alongside these exhibitions, we maintain our commitment to formats reinforcing participation (Open Haus, MMMHaus, Super BOOKS), to new memories (LSK-Galerie, Archiv Galerie), and to cooperative projects (DANCE Festival München, ars viva, SPIEL-ART Theaterfestival). Last but not least, we continue to offer new and unexpected sonic encounters through the monthly series TUNE, echoing themes from the exhibition programme and opening new horizons in sound and music.

As we push for innovative forms of engagement and challenging artistic practices, we invite you to join us on this journey.

Andrea Lissoni and Xue Tan



## Programme Preview 2025

**TUNE. Sound and Beyond**  
Monthly | In various locations  
28.2. & 1.3.25 | Valentina Magaletti, Nídia, Moin  
4. & 5.4.25 | life is beautiful  
9. & 10.5.25 | Limpe Fuchs  
*Further concerts to be announced in Spring 2025.*

**ECHOES. Plot Twist**  
30.1. – 2.2.25 | Westgalerie

**Shu Lea Cheang. KI\$\$ KI\$\$**  
14.2. – 3.8.25 | Nordgalerie

**MMMHaus – Meet Make Move**  
1. – 3.5.25 | In various locations

**Gülbin Ünlü. (n)orient**  
8.5.25 – 22.2.26 | Staff entrance

A cooperation with **DANCE Festival München**  
24.5. – 1.6.25 | In various locations  
*Programme details to be announced in Spring 2025*

**ars viva 2025. Wisrah C. V. da R. Celestino, Vincent Scheers, Helena Uambembe**  
27.6. – 21.9.25 | Südgalerie

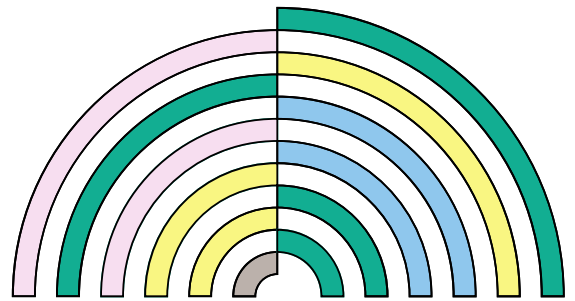
**For Children. Art Stories since 1968**  
18.7.25 – 1.2.26 | Ostgalerie, Mittelhalle, Terrassensaal

**Cyprien Gaillard. Retinal Rivalry**  
3.10.25 – 8.3.26 | Südgalerie

**Super BOOKS 6**  
25. & 26.10.25 | Westgalerie

**nora chipaumire. DAMBUDZO**  
30. & 31.10.25 | Westgalerie  
In cooperation with **SPIELART Theaterfestival**

**Sandra Vásquez de la Horra. Soy Energía**  
14.11.25 – 7.6.26 | Nordgalerie



### **Still on**

**Glamour and History. 40 years of P1  
until 23.2.25 | Archiv Galerie**

**Velvet Terrorism: Pussy Riot's Russia  
until 9.4.25 | LSK-Galerie**

**Luisa Baldhuber. Afterglow  
until 4.5.25 | Staff Entrance**

**Philippe Parreno. Voices  
until 25.5.25 | Ostgalerie, Mittelhalle**

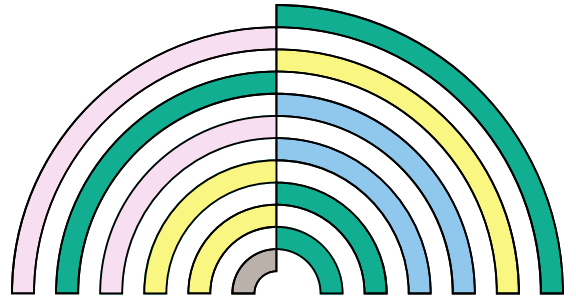
### **Haus der Kunst on Tour**

**Katalin Ladik. Oooooooooo-pus  
until 20.4.25 | Moderna Museet, Stockholm, Sweden**

**Liliane Lijn. Arise Alive  
until 4.5.25 | mumok, Vienna  
24.5. – 5.10.25 | Tate St. Ives, UK**

**Rebecca Horn  
22.5. – 9.25 | Castello di Rivoli Museo d'Arte Contemporanea, Torino, Italy**

**Dream Rooms: Environments by Women Artists 1950s – Now  
25.9.25 – 26.1.26 | M+ Hongkong**



**TUNE. Sound and Beyond**  
**Monthly | In various locations**

TUNE is a series of short sound residencies that explores the intersections of sound, music, and visual art. The invited artists move across genres, eras, and influences and generate sonic responses and exchanges with the wider programming at Haus der Kunst. The spirit of play and the evolving structures are two main threads running through this year's TUNE. Many of the sonic artists in our new programme create compositions and experiences from multiple sound sources and logic systems. In the interplay of these loosely connected assemblages, new meanings emerge.

TUNE takes place across venues of our building. Some highlights include drummer-composer Valentina Magaletti's collaboration with Afro-Portuguese artist Nidia, with their work exploring a diverse yet universal musical language through syncopated drum patterns, pulsating marimba lines, and melodic interludes. The collective *life is beautiful* stage performances that evolve from loose, improvised structures into unfolding narratives. The harnessing of the eight musicians' individual expression and creative play is greater than the sum, this being an essential motive guiding their process. The legendary musician Limpe Fuchs, a seminal influence on the *kosmische Musik* of the 1960s and 1970s and the psychedelic underground, creates her own instruments as part of her durational and unpredictable performances. Moving between electroacoustic music and the Arabic language in its sung form is a primary concern of the composer and musicologist Youmna Saba. Her work spans solo experimentation, collaborative compositions, and music for film, often centred around voice and her instrument of choice, the oud.

Furthermore, coinciding with the "For Children" exhibition, TUNE presents the work of artists who have worked with children, regrounding music in the experience of play, including Laraaji, Tarek Atoui, Beni Brachtel, and Nicolas Becker.

Artists invited for 2025 include Valentina Magaletti, Nidia, Moin, life is beautiful, Limpe Fuchs, Hanne Lippard, Laurel Halo, Youmna Saba, Benjamin Brachtel, Laraaji, Nicolas Becker, Tarek Atoui, and Quentin Sirjacq.

Curated by Sarah Miles with Marlene Mützel.

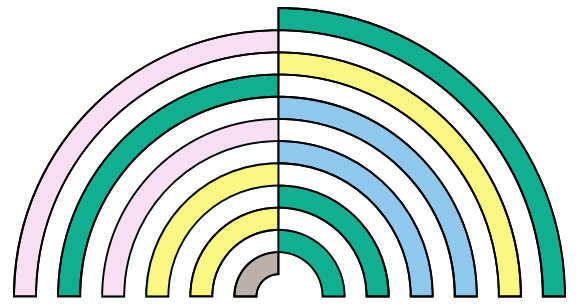
**Next dates:**

**28.2. & 1.3.25 | Valentina Magaletti, Nidia, Moin**

**4. & 5.4.25 | life is beautiful**

**9. & 10.5.25 | Limpe Fuchs**

*Further concerts to be announced in Spring 2025.*



**ECHOES. Plot Twist**  
**30.1. – 2.2.25 | Westgalerie**

The annual live exhibition ECHOES explores contemporary media: the digital and the body. We ask what live and liveness mean in our increasingly digitalised world.

The third edition is dedicated to language and play. “Plot Twist” explores how we communicate and create sense, how human language is just one part of the story, and how non-human voices add unpredictable layers of meaning. Like a sound wave that is reflected from a distant surface, ECHOES reflects the overarching themes of the year. Through music, dance, and conversations, ECHOES blends ancient myth and contemporary technology. During four days in the darkest time of the winter, ECHOES is an invitation to be present and to reflect together on eco-fictions, human-machine relationships, and other demons.

ECHOES begins with a performance by Hanne Lippard, who inaugurates TUNE with a new installation commission in collaboration with Laurel Halo. This opening work creates a beautifully serene timbre, playfully testing the malleability of bodies and words. On Friday, the mood evolves into a contemplative, hypnotic tone that may at times become unsettling and extends into late evening, inviting release and dance. Saturday is about “choose your own adventure” as ECHOES culminates in the outstanding new production *Dimanche* by Anansi’s Web, a spectacular performance developed through deep research into Afro-Caribbean music traditions and carnival characters. On Sunday, Pussy Riot is back to close ECHOES with their powerful performance combining music and political commentary, extending their exhibition into a live concert format.

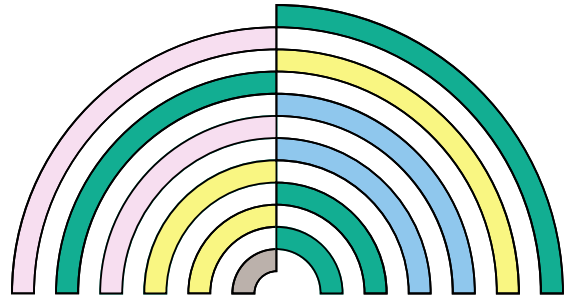
With Anansi’s Web (Curtly Thomas & Nelta Kasparian), Hanne Lippard & Laurel Halo, Invernomuto, Layton Lachman, Lucy Liyou, Pavel Milyakov & Martyna Basta, Pussy Riot, Rully Shabara, and Sarah Friend.

The premiere by Layton Lachman is commissioned in collaboration with the Goethe-Institut London. The project by Invernomuto is made possible thanks to the Italian Council programme (2024). The performance by Anansi’s Web is co-produced with the Roskilde Festival.

Curated by Sarah Johanna Theurer with Sarah Miles and Marlene Mützel.

**Shu Lea Cheang. KI\$\$ KI\$\$**  
**14.2. – 3.8.25 | Nordgalerie**

The first institutional survey exhibition of Shu Lea Cheang (b. 1954, Tainan, Taiwan) takes the artist’s first feature film *Fresh Kill* (1994) as a starting point, presenting the artist and filmmaker’s world-building practices and updating works from the past three decades.



Cheang moved to New York in the 1980s, where she joined the vibrant scene of independent cinema and started experimenting with video, live TV, and network technologies. Since the 1990s, her work has challenged and furthered our understanding of digital culture. Cheang anticipated the advance of alternative currencies, investigated gamified societies, and probed biotechnologies. Her works often develop over several years through different stages and media, including video, installation, performance, and various forms of cinema.

The exhibition updates works and artefacts into new landscape formations extending through four gallery spaces. Trash appears as a primary theme that leads Cheang's investigation into the entanglement of biosphere and technosphere. Each gallery is its own world in which internet-based installation, software interaction, and multiplayer performance invite the audience to explore and play.

"KIS\$ KIS\$" reimagines the exhibition as a transformative journey or a "machine of experience". From a different angle, but in dialogue with the ongoing exhibition of Philippe Parreno, Shu Lea Cheang's daring science-fiction narratives focus on non-human intelligences, both natural and artificial. Engaging with new and ancient technologies, the exhibition continues our engagement with contemporary transmedia art practices, following exhibitions by Dumb Type, Tony Cokes, and WangShui.

Curated by Sarah Johanna Theurer with Laila Wu.

### **MMMHaus. Meet Make Move** **1. – 3.5.25 | In various locations**

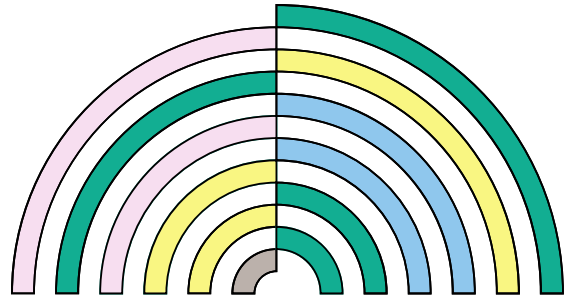
Initiated in 2024, the format MMMHaus is set to come back annually. This three-day free event for children, teenagers, and everyone with a young heart is a collaboration with the Munich music label Public Possession. During MMMHaus: Meet Make Move, the doors of Haus der Kunst are wide open, and a diverse, colourful programme awaits all visitors. This includes creative workshops on music and art, sports activities, interesting walks through the English Garden, communal cooking, as well as a concert and a big party. We look forward to inspiring encounters, exciting impressions, and engaging in dialogue with local artists who are passionate about their work.

Curated by Camille Latreille and Andrea Saul in cooperation with Public Possession.

### **Gülbin Ünlü. *(n)orient*** **8.5.25 – 22.2.26 | Staff Entrance**

The new commission at the Staff Entrance is created by Munich-based artist Gülbin Ünlü. Her work, titled *(n)orient*, proposes a speculative future where technology and identity coexist in more fluid, interconnected forms. This spatial installation unfolds as





an investigation into techno-orientalism, a critical take on the appropriation of imagery in visual culture, and the possible lost futures.

Ünlü works with a range of mediums, weaving together motifs and interlacing painting and prints into layered images that take on sculptural forms and performative possibilities. Her work often reveals layers of haunting presences, inviting viewers to explore an imaginative landscape shaped by echoes of past imaginaries and futures yet to come. With this work, she creates the post-sci-fi (*n*)*orient*, as a playful language to articulate futures that resist singular interpretation and embrace more nuanced, transcultural perspectives. Layered with references to Asian mythologies, sci-fi narratives, and fragmented cultural memories, Ünlü crafts a rich tapestry of meanings that linger between the familiar and the other.

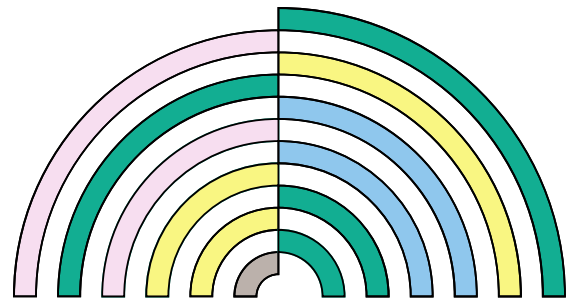
With this series of site-specific commissions, we open up our essential space of daily operation for encountering artists' work. Renewed each year, we invite artists from Munich to respond to this space and to conceptualise a new work. This year, Gülbin Ünlü transforms the passage into a liminal space. You are invited to envision other worlds viewed from a new perspective – post-sci-fi realms where narratives of alienness are reclaimed and redefined.

Curated by Lydia Antoniou.

**ars viva 2025. Wisrah C. V. da R. Celestino, Vincent Scheers, Helena Uambembe  
27.6. – 21.9.25 | Südgalerie**

With “ars viva 2025”, Haus der Kunst continues its commitment to support a new generation of artists and presents this year's prize-winners in an exhibition by Wisrah C. V. da R. Celestino (b. 1989, Buritizeiro, Brazil), Vincent Scheers (b. 1990, Duffel, Belgium), and Helena Uambembe (b. 1994, Pomfret, South Africa).

In this series of new works produced for the exhibition, the three artists develop central concerns of their practice, while exploring new techniques. Conceptually drawing on biographical material and botanical cultural history, Wisrah C. V. da R. Celestino deals with cultural value systems and political power relations, employing research-based, conceptual aesthetics. Their works aim at questioning the power of institutions and highlighting the agency of the individual. Vincent Scheers, in turn, often uses found and industrially fabricated objects as well as organic material to create his sculptures. His works give rise to poetic images that seem to playfully defy the laws of physics and speak to the process of transformation and ephemerality. Helena Uambembe's haunting installations draw upon the history of her family, which is marked by the conflicts in Angola and those between Namibia and South Africa. By combining her personal memories with an investigation into collective memory through stories, images, and sound, she aims to open the potential for empathy, healing, and belonging.



This prestigious prize for young artists is awarded annually by the Kulturkreis der deutschen Wirtschaft and is being presented at Haus der Kunst for the second time. The exhibition is a cooperation with Kulturkreis der deutschen Wirtschaft.  
Curated by Anna Schneider.

**For Children. Art Stories since 1968**  
**18.7.25 – 1.2.26 | Ostgalerie, Mittelhalle, Terrassensaal**

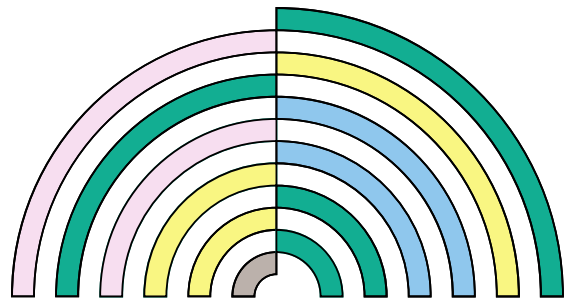
What happens when artists place children at the centre of their process? The exhibition “For Children” presents artists who have turned to young people, creating artworks specifically for children and adolescents from 1968 to the present. It explores universal themes – such as humanity, society, politics, economics, ecology, technology, and the future – that we first encounter as children and that continue to resonate in adulthood. While the works primarily address children, these fundamental subjects invite visitors of all ages to engage in an intergenerational dialogue.

The exhibition connects to our previous show “Inside other Spaces. Environments by Women Artists 1956–76” and highlights the influence of newly developed art forms, such as the “environment,” on subsequent generations of artists. Until the mid-20<sup>th</sup> century, artworks for children primarily involved designing toys, building sets, and children's furniture. However, from the late 1950s onwards, artists around the world began to create works that invited children to collaborate, treated them as equal and capable recipients, and encouraged autonomy and responsibility for their own actions. The exhibition follows this mindset and raises questions such as: “What is today's understanding of childhood?” and “How can children actively participate in world affairs and help shape the reality in which they will live as adults?”

“For Children” inhabits different spaces within the building and is conceived as a three-part exhibition. Two large installations frame the group show and open the space to the public sphere: the artist Ei Arakawa-Nash, inspired by the legacy of the avant-garde group Gutai, invites visitors to draw on the museum floor in his interactive installation (pre-opening: 3.7.25). While artist Koo Jeong A opens the building to the Eisbach River and the English Garden with a skateable sculpture. The exhibition continues the future-oriented approach of Haus der Kunst by challenging traditional narratives and the canon, while taking a step towards new ways of exhibition-making, from display to interpretation.

Artists include amongst others Koo Jeong A, Agus Nur Amal PMTOH, Ei Arakawa-Nash, Tarek Atoui, Yto Barrada, Antoine Catala, dis, Olafur Eliasson, Harun Farocki, Emily Floyd, Jan Peter Hammer, Eva Kofátková, Basim Magdy, Meredith Monk, Rivane Neuenschwander, Palle Nielsen, Lygia Pape, Rachel Rose, Afrah Shafiq, and Tromarama.

Curated by Andrea Lissoni, Emma Enderby, Lydia Korndörfer, Xue Tan with Lydia Antoniou, Laila Wu, and Pia Linden, Camille Latreille (Learning and Engagement).



**Cyprien Gaillard. Retinal Rivalry**  
**3.10.25 – 8.3.26 | Südgalerie**

The city of Munich is one of the main locations of Cyprien Gaillard's latest film *Retinal Rivalry*, a landmark work that takes us on a journey of folded time and unreachable urban surfaces. This work expands Gaillard's stereoscopic motion pictures with a further exploration in their sculptural and psychedelic space, and subverts our perception of image and its convention. Starting this year off with reflection on public monuments and their concepts and meanings, we borrow views from Gaillard's long search for artefacts and architecture that have lost their original purposes. From there we ask how the building of Haus der Kunst serves as a monument to its troubled history and revitalise ourselves with new works by living artists. The exhibition presents this groundbreaking film installation that is based on an intense photographic scouting research, with a new series of site-specific works.

The Berlin- and Paris-based artist Cyprien Gaillard works across a range of media, including photography, film, video, collage, installation, and live performance. His extraordinary cosmos gives new form to such phenomena as civilisational upheaval and geological time. Concerned with the wreckage of modernity and the intersections between human artefacts, urban geography, and psychology, Gaillard's work embraces a poetry of entropy that rearranges history to shed new light on the present.

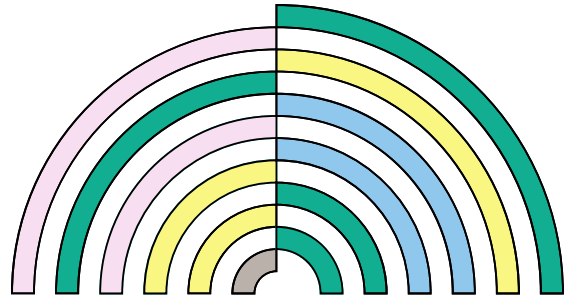
The film *Retinal Rivalry* is co-commissioned by Haus der Kunst and premiered at Fondation Beyeler in Summer 2024. By expanding the pictorial space and embracing the medium's spatiality as an organisational principle for the various subjects considered, the film leaves specific narration behind to focus on pure vision.

Curated by Andrea Lissoni and Xue Tan with Laila Wu.

**Super BOOKS 6**  
**25. & 26.10.25 | Westgalerie**

Our annual independent art publishing fair is taking place for the sixth time. This week-end-long event brings together around 70 national and international artists, designers, publishers, and institutions, including universities, to present their latest productions at Haus der Kunst.

Super BOOKS focuses on publications that question and rethink the boundaries of the book medium and whose themes, formats, and techniques are constantly expanding. Advocating the ethics of accessibility, which is practiced through pricing and direct distribution, alternative publishing forms a counterweight to the conventional format of the publishing market. Through direct exchange with artists and producers, visitors get to know diverse forms of artistic practice, which also shape the understanding of art at Haus der Kunst. In addition to the book presentations, there are workshops for all ages,



a programme of talks, performances, and sound events by Radio 80000 across the two days.

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 Lilian Landes (Bayerische Staatsbibliothek).

**nora chipaumire. *DAMBUDZO***  
**30. & 31.10.25 | Westgalerie**  
**In cooperation with SPIELART Theaterfestival**

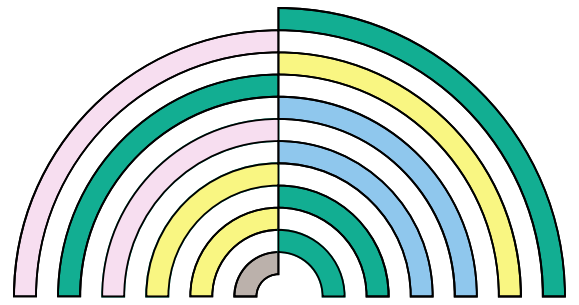
*DAMBUDZO* is a live anti-genre installation work by the artist, choreographer, and performer nora chipaumire (b. 1965, Mutare, Zimbabwe). chipaumire splits her time between Berlin, New York, and Harare. She studied dance in Africa, Cuba, and Jamaica before settling in New York, where she composes and performs “live art”, an art form made up of living elements and which takes on an evolving process; it seeks bodily experience and development of expression that languages seem to limit.

A collaboration with SPIELART Theaterfestival, *DAMBUDZO* transforms the Westgalerie with an installation, combining sound, painting, sculpture, and performance – continuing chipaumire’s exploration of the dissonance between knowledge and language specific to those educated under colonial projects. The artist explores the revolutionary potential of performance and confronts colonial legacies by featuring a Zimbabwean *shabini*, an informal bar set up in private homes, where people come together to imagine possibilities of resistance and insurrection against political powers. chipaumire draws inspiration from the meaning of the word “dambudzo”, which denotes trouble in Shona, also evoking the ideas of radical African thinkers such as Dambudzo Marechera. Through bodily expression, the artist explores a language that goes beyond words, seeking to transcend the limits imposed by language. She uses movement as a personal and universal means of communication, enabling a subtle and intuitive understanding.

This programme is realised in cooperation with SPIELART Theaterfestival.

**Sandra Vásquez de la Horra. *Soy Energía***  
**14.11.25 – 7.6.26 | Nordgalerie**

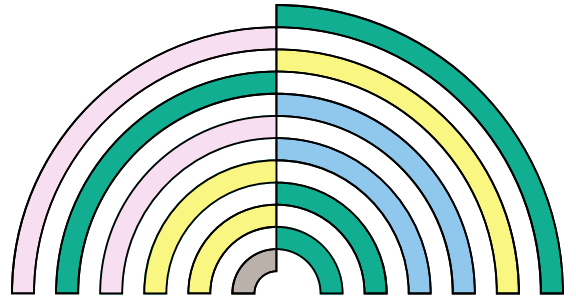
Chilean artist Sandra Vásquez de la Horra (b. 1967, Viña del Mar, Chile) combines transnational and Indigenous perspectives in her multidisciplinary artistic approaches. Her oeuvre, which primarily comprises drawing and painting, as well as film and performance, encompasses complex events, stories, rituals, and beliefs rooted in her upbringing in Chile as well as in her many years of living in Germany.



The first institutional survey exhibition of the artist in Europe, “Soy Energía” is dedicated to her experimental practice and focuses on her spatial, energetic, and global thinking. The multi-perspectivity of Vázquez de la Horra’s work is the starting point for an encounter with her spiritual cosmos, which reconciles human and nature. Her commitment to self-determination and to women’s and human rights is honoured and contextualised. Experiences of persecution, oppression, and migration play an essential role. Vázquez de la Horra is developing her own exhibition practice, based on working with organic materials, extending scenographic approaches into space, and conveying touching existential experiences.

Vázquez de la Horra made her first series of works during the Pinochet regime, from the mid-1980s to the 1990s, focusing on the body and its worldly embedding through signs, fragments, and language. She created drawings of fabulous hybrid creatures with human, animal, and plant features, revealing the incompatibility of history and morality. These works, soaked in beeswax, a technique she has been using since 1997, are woven into experimental hangings to create multi-perspectival stories and spatial installations. In parallel, she created video performances during her early years in Europe, now presented for the first time, where she processed not only biographical events but also historically significant ones, around themes such as loneliness, separation, and racism. This exhibition brings the artist’s work, with its rich historical dimensions, into contact with its new development in the present day.

Curated by Jana Baumann with Marlene Mützel.



## Learning and Engagement

Haus der Kunst is a place of encounter that encourages reflection, exchange, participation, and enjoyment. Together with artists, curators, and experts from various fields, we develop guided tours, workshops, and other participatory offers that not only take up artistic practices, but also promote creative and critical thinking, transcultural exchange, and audience participation.

### Open Haus

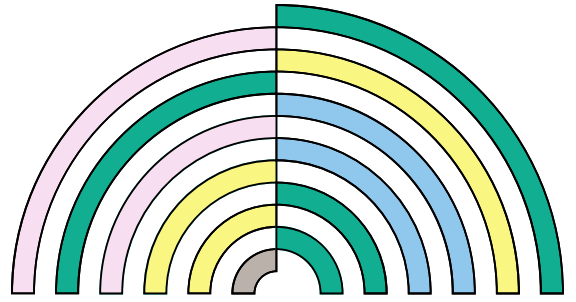
Every last Friday of the month, Haus der Kunst opens its doors free of charge from 4–10 pm. The monthly changing and transgenerational programme offers free guided tours, activations of artworks, and workshops in the Open Atelier.

### Youth Advisory Board

At the start of the 2024/25 school year, we established a Youth Advisory Board at Haus der Kunst, which meets twice a month. Participants gain exclusive behind-the-scenes insights, meet our team and artists, and closely follow the development of an exhibition. The board members are encouraged to contribute their own ideas and will have the opportunity to put them into practice. The results will feed into the planning of the upcoming exhibition “For Children”, set to open Summer 2025.

### Workshops in the Exhibitions or in the Open Atelier

- **Storytelling Workshop “Philippe Parreno: Voices”**  
This five-part workshop series for the whole family focuses on developing storytelling skills and mastering the tools of narrative creation. The exhibition, with its objects, places, and voices, serves as a rich source of inspiration for participants.
- **Radiowelle with Radio 80000**  
In this workshop series for children and teenagers, our young visitors gain hands-on experience in radio production.
- **Workshops for Pupils: “What does art have to do with democracy?”**  
The exhibition “Velvet Terrorism: Pussy Riot’s Russia”, displayed in the former air-raid shelter of Haus der Kunst, serves as a starting point of departure for exploring democracy and human rights with pupils. What does democracy have to do with art? Is artistic freedom a human right? What are the limits for artists? Through playful and performative methods, we encourage open discussion and active engagement.



- **Holiday Workshops**

In the first week of the Easter, Whitsun, autumn, and summer holidays, we offer workshops for children aged 8 to 12. These sessions encourage creative exploration through experimentation with colours and techniques, providing insights into the everyday life of a museum. Children are invited to make new friends and, above all, have fun. The programme is designed to be inclusive and offers free participation for disadvantaged children, in collaboration with Diakonie e.V., a major social care organisation in Bavaria. In 2025, these workshops will focus on creating artworks for the exhibition “For Children”, working closely with the artists.

**Exhibition Tours**

Our public guided tours of the exhibitions take place on Thursday evenings and on Saturday and Sunday afternoons. We also offer curator-led tours, family tours, and “Baby Listens In” tours. Find all current dates in our calendar: [hausderkunst.de/en/whats-on](https://hausderkunst.de/en/whats-on).

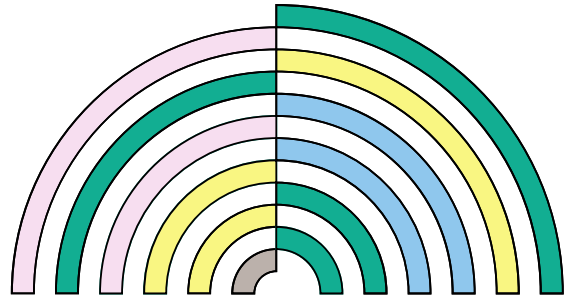
**Groups**

- Offers for school classes: participative guided tours or workshops
- Guided tours for private groups
- Guided tours for senior visitors and/or people with dementia
- 

Individual appointments can be made via [fuehrungen@hausderkunst.de](mailto:fuehrungen@hausderkunst.de)

**Easy Language**

We provide texts in Easy Language for inclusive participation. The aim is to explain the content of the exhibitions in a clearly visible place. Easy Language is a specially regulated simple language that is particularly accessible. The most important practical information and introductory texts to the exhibitions are also available on the website in Easy Language. Please note, that the Easy Language website is currently available only in German: [hausderkunst.de/en/leichte-sprache](https://hausderkunst.de/en/leichte-sprache)



## About Haus der Kunst

### Haus der Kunst

Haus der Kunst is changing fast. As a global centre for contemporary art without an own collection, we focus on working with living artists, drawing new lines in art history by reappraising canons and stereotypes. Based on a transdisciplinary, transnational, and transgenerational approach, the shaping vision behind our programme weaves projects into a story that evolves over time, creating a new context in which to understand our increasingly digitalised world. Haus der Kunst aims to lead on exploring the digital transformation and its impact on the arts. Its programme highlights visionary practices of artists from the recent past, linking them to experimentations of the present. Dialogue with the public is established through interconnections across projects and new forms of display that address the body and all senses.

"Haus der Kunst strives to be a safe hub for exchange and encounter. We aspire to be an institution with a many-voiced personality, to inspire, stimulate, and serve as a porous, transparent interface with our public mission visible both online and on site, inside and out." Andrea Lissoni, Artistic Director

We thank our supporters: Free State of Bavaria, Gesellschaft der Freunde Haus der Kunst e.V., Alexander Tutsek-Stiftung, Ulli und Uwe Kai-Stiftung.

### Opening Hours

Mon | Wed | Fri | Sat | Sun 10 am – 8 pm | Thu 10 am – 10 pm | Tue closed  
Every last Friday of the month admission is free from 4 – 10 pm.

### Admission

Hausticket Large 15 € | 11 € reduced || Hausticket Small 10 € | 8 € reduced  
Hausticket Youth 5 € | Hausticket Kids 0 €

### Annual cards

365 Live: 100 € Single | Haus der Kunst 365: 50 € Single | 90 € Partner

### Contact

Haus der Kunst  
Prinzregentenstr. 1, 80538 Munich  
hausderkunst.de | @haus\_der\_kunst

### Press Enquiries

Claudia Illi, presse@hausderkunst.de, +49 89 21127 115

The **Programme Preview 2025** and high-resolution images of the exhibitions can be found in the Newsroom of the website: [hausderkunst.de/en/presse](https://hausderkunst.de/en/presse).