

# KINDERKUNSTHAUS

A CREATIVE JOURNEY



„You can’t use up creativity.  
The more you use,  
the more you have.“

— **Maya Angelou**

# WELCOME!



2021 is a special year for Kinderkunsthaut. We are celebrating our 10-year anniversary and proudly looking back on how an idea has grown into a comprehensive concept and a unique place for creativity and encounters. From the very beginning, our vision was to create an open, cross-generational and cross-media creative workshop. We want to encourage children, young people, and adults to be creative by providing the space for personal development.

This is especially true for the socially disadvantaged children and young people who visit us regularly or attend online workshops as part of our support programs.

Children are curious. They want to discover the world – this applies to the world around them as well as to their own selves. The possibilities to create, to immerse themselves into spaces without boundaries is essential to their development. Art knows no right or wrong. Through nonsensical, value-free play with colors, shapes and materials, children are encouraged to forget time and space, stimulating their own self-confidence. Only then can they enter a magical world. A world where results aren't the main focus, but rather the creative process.

Due to the pandemic and the resulting numerous restrictions, the significance of artistic expression has gained momentum. We therefore quickly and massively expanded our digital activities on social media and digital platforms as early as spring 2020 – the aim being to continuously inspire long-term friends of Kinderkunsthaut as well as to enthuse many new ones. Online workshops are now as popular as the ones offered on-site. As of today, we have reached over a quarter million children, young people and adults, for whom Kinderkunsthaut – whether analog or digitally – has become an institution.

The reasons behind this success are complex. However, the broad range of programs and the high level of expertise our team have to offer were key. This magazine offers a glimpse behind the scenes. Here we report the highlights of our work, hear stories from our companions and guests, and show what creativity and artistic work mean for the development of young people.

We look forward to welcoming you and your children!

Alexandra Helmig  
Founder / CEO

Sebastian Zembol  
Founder / CEO



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# STAYING OPEN

WHAT DRIVES US



Just as every child, young person, and adult can rediscover themselves in the environment of Kinderkunsthhaus, Kinderkunsthhaus also constantly rediscovers itself. It is our aim to take the ever-changing socio-political environment into consideration, recognize trends at an early stage, develop new visions, and create appropriate offers accordingly. The pandemic confronted us with enormous challenges, but at the same time it released unforeseen strengths and ideas, enabling us to not only react to these special circumstances, but to shape them consciously and creatively.

In a world that is more and more digital, from early on we emphasized sensorial and immediate experiences with a focus on creating with one's own hands without excluding digital possibilities. On the contrary: meaningful connections between analog and digital techniques, such as self-made animated films, have always been one of our most popular offers here at Kinderkunsthhaus.

In terms of communication, we have always relied on the advantages online activities and other social media platforms offer us.



Today we reach our target groups through digital storytelling, having accumulated more than 40,000 followers on Instagram, TikTok, Facebook, LinkedIn and YouTube, through our website, a monthly newsletter, as well as through intensive community networking in the blogger scene in addition to traditional media announcements.

The strategic expansion of our creative activities online as an addition to our extensive program on site has been our vision for a long time – primarily based on the intention to reach people regardless of their location, even those who do not have the opportunity to personally visit Kinderkunsthhaus in Munich. Due to the curfews in place during the pandemic, our methodology had to change abruptly, and we were faced with a new challenge. Thanks to all the preliminary considerations and previous experience, we were able to expand the strategy of Kinderkunsthhaus practically overnight with new, digital, low threshold offers.

From the first day of lockdown, we posted free, bilingual (German/English) DIY arts & crafts ideas on Instagram, Facebook and TikTok every day – all of them practically barrier-free and with the possibility of creating small works of art from everyday objects at home.

## Digital offerings as response to the pandemic

We consciously work with punchy photos, because pictures know no borders and no language barriers, work across countries and for all generations. Art and culture are more than just a leisure activity or a pastime. Art is stimulating. Art is diverse. Art asks questions. Art is meaningful, unifying and provides, especially in times of upheaval, inspiration, confidence, resilience, relaxation, and exchange.

All of this is brought into our online workshops, as well as the hands-on experience and the experience of being active and creative yourself. Since November 2020, we have been offering up to 80 online workshops per month, for which we mail all participants a material package specific to the workshop in advance. Thus, we could also proceed with our teacher training online. In addition, Kinderkunsthhaus continues to provide social facilities in Munich, for example women's shelters, children's homes, and accommodations for refugees, with art kits and digital offerings for the children.

The new digital offerings will remain a firm part of our program even after the pandemic, although we love continuing to be an "open house" for all generations. Full of excitement and curiosity, we are looking to future challenges and to remain open to new ideas which we hope will continue to surprise you in the future. And us, again and again.





# THE OPEN PROGRAM

COME JOIN US!



“Look what we can do here, Grandpa!” , little Leni shouts out full of excitement as she looks around the Kinderkunsthaus. Finally, Grandpa is ready. He just bought two admission tickets at the reception and has hung up their jackets in the cloak room. A warm welcome to Kinderkunsthaus in Schwabing, the heart of Munich. From Tuesday until Friday afternoon, as well as on weekends, the doors are open for children of all ages as well as their adult chaperones – Mums, Dads or ... Grandpas. Together with your children you will spend some wonderful, creative hours. Spontaneously, without the need to make a prior reservation.

## Being creative together – spontaneously

The topics in the program vary daily. There are always different creative activities on offer, at several working stations. Kinderkunsthaus crew member Dana kindly explains to our new visitors what is on the menu for today: free painting, the printing technique monotype, drawing insects with China Ink, building houses with cardboard, filming animated videos, drawing on a tablet, and much more. Leni and Grandpa can decide for themselves how they’d like to start and how long they will stay. They snatch a free seat at the drawing table and before they know it, they are deeply immersed, dunking their bamboo reed pen into small ink pots and discussing insects with other artists. “Finished!” , Karl, aged 9, shouts, proudly presenting his special stag beetle. Leni and her grandpa are more than amazed. Karl took small glimpses of the inspirational photo on the table – but used his imagination for most of it. Thus, he equipped his beetle not only with the typical antlers, but also with a jet propulsion – “so it can fly faster”.



“Come on, Karl, we can make a plasticine model of it!”, his friend Milan, 10, suggests. The two friends want to film their own stop motion movie using a laptop and a camera. The start of the movie will be the newly created “Stag Beetle Jet Guy”. “It’s not difficult at all!”, Milan explains. “And when we have finished the film, we can watch it on YouTube.” Giggling and buzzing with ideas they disappear toward the animation desk where stage settings can be painted and characters for the movies can be made with modelling clay. All animation films are uploaded, if desired, on the Kinderkunsthhaus YouTube channel and can be viewed by their young filmmakers at any time.

“Oh no!”, someone shouts from the large painting table. Ida, aged 6, was about to paint a horse with a paintbrush and watercolor at the easel, but unfortunately the paint is so runny it drips down, and instead of a horse’s head there is only a fat green blob on the canvas. “Don’t worry!”, crew member Levin comes running, laughing. “We intentionally thinned the colors with water today so you can paint pretty, colorful pour paintings, see?” Hearing that, Ida picks up her paintbrush again, cheerfully dabbing several bright, dripping blurs of color next to each other. “A flower meadow!”, she finally shouts, beaming. “Or lots of balloons”, her Mum, who’s also working on a pour painting next to her, enthusiastically suggests.

Our art educators instruct without indoctrinating and encourage individual experimentation. The main focus is to be active. In a world that’s becoming more and more virtual, Kinderkunsthhaus places special focus on the sense of touch.

Emil, aged 5, and his Dad are in the process of building a knight’s castle from cardboard. They have already erected the turrets and part of the castle wall. To make it stick, they glue all components together with a glue gun. After all, the castle will have to hold up against robber baron attacks in Emil’s bedroom. And in order to make it look beautiful, Emil paints the cardboard using oil pastels when they are done with construction. Meanwhile, his little brother Tim, aged 3, is deeply absorbed experimenting at the painting table, visibly enjoying the feel of the thick paint on his hands.

And if a paint pot is tipped over or if you have a hard time imagining how a few pieces of cardboard are supposed to become the house of your dreams, no problem. There is always a friendly team member at your side, helping you with problems and questions, with a whole lot of knowledge about art and design. Like Dana and Levin, the whole staff is made up of professional artists who are always happy to share their personal treasure trove of experience with guests. By respecting the ideas of young artists



and taking them seriously, the work of the Kinderkunsthhaus team also remains exciting and surprising. It is not uncommon for new program ideas to be inspired by the children.

The value put on children’s art is reflected within the premises every day. The interior design is contemporary, high quality with a calming vibe – a consciously open, aesthetic framework for the potpourri of activities taking place here.

The technical equipment of the house is state-of-the-art. Two round tables equipped with several tablets invite guests to experiment with different design and creative apps. If you like, you can have the digital work of art you just created projected onto the large split screen – an interactive picture frame, if you will. The media laboratory is also equipped with a professional green screen where you can dress up and project yourself into a variety of background films. The possibilities are endless – at the moment, a little Darth Vader is dancing with a tiger in the clouds. All multimedia-related creative offers at Kinderkunsthhaus have one thing in common: they encourage children to be active and realize their own ideas with the help of digital media instead of just consuming them passively.

It has made the whole team very happy that the concept of a cross-generational, open art and media workshop in the middle of Munich has worked so well. Art is elementary and fun, that’s the motto! Anyone who

## Space for art

finds joy in their own creative work discovers something new. In the end they realize that they have created something unique – which does not only strengthen their self-esteem far beyond the art experience itself, but naturally opens their eyes to art and culture in general.





# CLASSES AT THE KINDERKUNSTHAUS

In addition to the open program, we offer weekly courses for different age groups in painting, drawing, modeling, sawing, hammering, drilling, blobbing, scribbling and printing.



## DOTTY FOR AGES 2 TO 3

The Dotty class, aimed at children aged 2–3 and accompanied by a parent meets once a week.

All participants find space for artistic experiments and efforts with open results. For this purpose, Kinderkunsthaus provides the suitable ambiance and various materials. Thus, the little artists can be curious and acquaint themselves with and try their hands at different techniques in a protected space.

On the last day of class, the artwork is displayed and marveled at in a small, private viewing and after a round of applause, everyone proudly goes home.

“We have been part of the Dotty course for a long time and every Tuesday we look forward to seeing what’s there waiting for us.

I especially like that there is no pressure and no competition among the children. There is no rigid framework – they can all let their creativity run free. It’s simply about the little ones trying out different materials like clay, paint, or plaster and for them to create something new using their imagination. There are always different materials and unusual ideas, like painting with snow or making your own colors from different foods. The hour goes by far too quickly and we always look forward to the next time!”

— Cindy, mother of a 3-year-old participant







# POTTERY

FOR AGES  
6 TO 10

Tuesday, 4 p.m. The Pottery & Sculpture class meets in the Kinderkunsthaut workroom. There is space for a maximum of 8 participants aged 8 to 10. "I'm just going to see what happens today", says Leo, who has been in the class for some time and has begun shaping his piece of clay into a thick roll. Even the instructors are continually impressed with what the children conjure up from a piece of clay without overthinking it and the great creative potential this natural material inspires in everyone. In contrast to materials such as wood or metal, for which force is required in order to work with it, clay requires gentle finesse.



If squeezed too hard, it will become thin, crackly, or unstable and will collapse. Children in particular can have valuable, sensory experiences which are increasingly less self-evident in our digitalized world. Each lesson is dedicated to a certain topic in which the participants are taught a special technique. On the agenda for today: animals. After a short introduction and some tips and tricks on how to shape the clay, the young ceramists begin. Now they eagerly begin to knead, mix slip and shape. Anyone thinking about an atmosphere in meditative silence – far from it!

Casually they philosophize about all kinds of topics, debate heatedly or appraise what the person sitting next to them is doing. „Wow, that's a cute cat!“, Eve says. „Cat? That's a saber-toothed tiger, see?“, Arthur replies appalled. „Well, that's a cat, too. Just extinct“, Felix mediates. After a short time, the children are able to work independently with the clay. Everyone receives as much help and support as necessary, because in the end, all workpieces are supposed to come out of the kiln in one piece. On the shelf, the saber-toothed tiger now stands side by side next to the imaginatively shaped unicorns, crocodiles, a turtle and an elephant. In addition, other things nearby are modeled from the leftover clay, such as

**Let's see what  
will happen today!**

a designer chair, a name tag, a birthday cake, a bird feeder and a sink with a plug. The workpieces are then painted to their heart's content using colored engobe, then stored on a shelf where they dry for a week before being burned.

Our little artists leave satisfied and proud of what they have created. For next Tuesday, cereal bowls and thus the over-molding technique are on the agenda.

Once a month we offer "Pottery on Saturday". Children from the age of 6 can come for two hours, together with a parent or another adult chaperone, to do some pottery in a small, relaxed group. Similar to the children's course, each workshop is dedicated to a topic, which gives all participants a lot of artistic freedom. Biscuit jar, bowl or piggy bank – in the end every single workpiece becomes a personal and one-of-a-kind artwork. And what is even nicer than all the results? The shared creative time!



# CREATIVE CLASSROOM

GROUP PROGRAMS FOR SCHOOLS & CO.



“That was easy!”, Oscar shouts, grinning from ear to ear and you can see how proud he is. He and his 23 classmates have just made their first graphic reproduction. First, using a pencil, they carve drawings into a styrene plate – a material comparable with fine styrofoam. Then they roll their self-made printing blocks in blue ink. The scratched drawing remains white on a blue background. Next, the plate is carefully turned upside down onto a large sheet of paper, pressed firmly with the palm of their hand, the plate is pulled off and done! The children are thrilled. So is their teacher. “It looks like a linocut – but without any risk of injury. Brilliant!”, she says, laughing. In the beginning Oscar wasn’t so sure – he had his doubts if he would succeed in making his favorite animal and hesitated for a long time before he began. “I can’t draw, and certainly not a wolf”, he had said. Now he knows he can actually do it – what a great success story. His neat wolf is hung up on the drying racks, next to the other animals that were just created: cats, elephants, butterflies, hamsters, sharks, dolphins, hazel dormice and centipedes.

For school classes, kindergartens, daycare centers, preschools and similar institutions, group visits to Kinderkunsthhaus are possible in the mornings from Tuesday to Friday by appointment – an offer which is now fully booked one school year in advance. Depending on age and requirements, we provide a personalized one to two hour creative program in which the participants have our full attention. And plenty of room to be creative.

## Space for creativity

After a short snack break, class 3a continues with the printing technology Monotype and after a short introduction, the children are able to produce print after print on their own.

They enthusiastically produce the most varied motifs, because the artists choose the topic themselves. A „fire-breathing dragon who plays soccer with a rabbit“, or a „giant tomato who marries a pear” – are not uncommon. Kinderkunsthhaus is an ideal breeding ground for such great ideas, because there is no pressure to perform and no evaluation systems.



# NEW METHODS FOR ART CLASS

TEACHER TRAINING AT THE KINDERKUNSTHAUS

We focus primarily on “only” the joy of artistic creation and less on result-oriented work, thus we often get to see particularly artistically valuable results. Does that sound paradoxical? It is not when you consider that creativity comes mainly from a playful and relaxed state. Curiosity and the joy of playing – both fundamental characteristics innate in children – are also essential for every form of artistic creation. This is exactly where we add art educators to the group program.

Many teachers use their visit to Kinderkunsthhaus to add value to their art class. There is often too little time for art in school. In addition to teaching various techniques that are in the curriculum, we can also arrange to include the work of specific artists in the workshops. For example, you will see Gerhard Richter’s squeegee technique paintings in the museum with completely different eyes, if you yourself have already enjoyed smearing blobs of paint on a large format sheet of paper with a long spatula. Besides painting, printing and sculpting, our guests can also collect valuable aesthetic experiences working creatively with digital media. Not only do we offer the group workshops “artist” and “printing workshop”, but also the “filmmakers” program, in which the participants can create their own animation movies. After a brief introduction to stop-motion technology, children paint sets and create their actors using plasticine, which they then bring to life with the help of laptops and photography cameras. At the final film premiere, we art educators are just as proud of the funny, fantastic and heartwarming results as the young creatives themselves. Our animation channel ([youtube.com/kinderkunsthhaus](https://www.youtube.com/kinderkunsthhaus)), on which all the films are uploaded, speaks volumes.

## Enrichment for Art lessons



For ten years now, school classes and other groups have been visiting us every morning with the aim of “making art”. The demand is huge, but the dates available are merely a drop in the ocean. As happy as we are about this, in light of this high demand we wanted to know what motivates teachers and educators to visit us. The answers to this question were quite diverse. While

## Art in the Classroom

some were looking for new input for their lessons, others enjoyed the spacious rooms and the workshop character. But most of them said that they visit us because we can teach their students content that has no place in the classroom. Either because the time allotted for art class is too short or the technical and material equipment is not available. These answers have inspired us to develop, in cooperation with the Bavarian Teachers’ Association (BLLV), a training program meant to encourage teachers to show children the great variety of artistic techniques available at Kinderkunsthhaus in their own classrooms. All techniques are chosen so that they take up little space, money and time.





In March 2021, we started offering online training seminars. We are now able to reach educators nationwide in order to share our experiences and pass on our knowledge of art education.

Based on the content that is laid down in the curriculum, we selected techniques teachers can use with little space, time and money, as well as demonstrating how the short instruction time available for the arts can be organized effectively and spent joyfully.

In addition to design techniques, we also cover – based on practical examples and experience reports – how creative activity and social skills like empathy, self-confidence and tolerance can be promoted and strengthened in art class.

The main focus is on craftsmanship, of making it yourself. A lot of it works wonderfully through the principle „do it yourself“ – without great logistical effort or too many material resources. In addition to practical skills, the creative process also strengthens self-affirmation and self-confidence.

We show that every picture is valuable and special, there is something beautiful and original about every work of art. All children can experience a sense of achievement, including those who wouldn't have had the confidence otherwise.

In our training courses, we emphasize everything related to art classes and what sets them apart from most other subjects: being free from any bias, the opportunity to be active, to experiment, the playful, manual, intuitive, discovering, formative, creative act ...

## Let them do it themselves

Art classes encourage and educate children in areas otherwise not easily accessible to them. Once a person has experienced that through activity and the joy of experimentation they can courageously dare to try something new – in order to realize their own ideas and turn them into unique results – skills they will be able to transfer onto other tasks later in life. They will remember that there is no need to be afraid of mistakes, on the contrary they learn that only through trial and error and a few unsuccessful attempts, can they finally reach their ultimate goal.

## Self-affirmation and self-confidence

„Thank you for the inspiring training day ... The materials in the Dropbox are a great reminder. They make me want to visit this wonderful studio with its great team more often ... :-))“

— **Sabine S.**  
teacher training participant January 2019



— **Simone Fleischmann**  
President of the Bavarian Teachers' Association

“Art is a language that has incredible power. It connects people all over the world, it permeates all socioeconomic statuses, it overcomes all boundaries. Especially in this day and age, art lessons are of great importance, because they contribute hugely to a successful participation of people in social life. Strengthening the artistic creativity of children means enabling them to develop their personality and thus have a lasting impact on future society. That's why the focus must be set on a holistic, educational approach with heart, mind and hand, so we can live up to this importance.“

picture: [www.bllv.de/presse/pressefotos/](http://www.bllv.de/presse/pressefotos/)





# YOUNG ADULTS

AT KINDERKUNSTHAUS

In addition to primary school students, we would also like to convey artistic expertise to young adults in intensive workshops. Our goal is to detect trends that teenagers are interested in which cannot be covered in everyday school life. Ideally, this pursuit will turn into a new hobby.

The wide range of topics can be seen in the variety of workshops that have already taken place: programming, goldsmithing, airbrush, wood carving, computer animation, long exposure photography, oil painting, multiple exposure photography, 3D printing, video special effects, model making and architecture, fashion design, pottery and staged photography. All workshops were fully booked in no time.

## ← PIXEL & GLITCH

In the „Pixel and Glitch“ workshop, digital „errors“ such as pixelated, solarization, moiré effect and glitch art are consciously used stylistic devices. Teenagers experiment with the craziest range of digital design techniques to evoke these effects. For example, originals were pulled from the scanner during the reading process, tiny images sourced from the web were printed extremely enlarged and Photoshop filters were used to distort images.

Well-known artists such as Ferruccio Laviani, Thomas Ruff and Man Ray served as inspiration, but also current phenomena, such as internet hype „Pretty Ugly“, were picked up and elaborated on.

# KINDERKUNST HAUSHALLE

We have been cooperating with the art gallery of the Hypo-Kulturstiftung since May 2015 and in that time we have provided an accompanying educational program for all exhibitions. The one-day workshops for children and teens include both a visit to the exhibition as well as a creative part. We are very happy about

this development and look forward to cooperating with them on every workshop.

„Peter Lindbergh - From Fashion to Reality” was one of these workshops.



“It was great to see how the teenagers were full of anticipation going into the exhibition. After the first, awestruck contact with Lindbergh’s large format black and white photographs, it didn’t take long until sudden movement came into the group, and they spontaneously started imitating the poses of the people in the images. Having brought along cameras, the kids started portraying each other in the exhibition, some made pencil sketches, pondered compositions, wrote notes and immersed themselves wonderfully in the subject. Full of ideas and zest for action, we went back to studio 23 where matching props next to an already assembled photo set were already waiting for us.”

— Jana Gertke, art educator, photography expert and instructor of the workshop “Peter Lindbergh – From Fashion to Reality”



“I loved the huge black and white photos. It was very cool that later in the workshop we could be in front of and behind the camera ourselves and take pictures with professional equipment.”

— Sophie, 13





# „CHILDREN OF ALL AGES CAN BE CREATIVE HERE“

INTERVIEW WITH DR. ROGER DIEDEREN  
DIRECTOR KUNSTHALLE MUNICH



picture: Kunsthalles München

Kinderkunsthhaus has been cooperating with Kunsthalles München since 2015. We spoke with the director of the art gallery, Dr. Roger Diederer, about the collaboration, about why art isn't just for adults and what we can learn from children.

**Why is it so important that children come into contact with art?**

Art gives children the opportunity to experiment, to express feelings and thoughts and to let their imaginations run wild. It's a wonderful thing that the Kinderkunsthhaus promotes this.

**How did the cooperation between Kinderkunsthhaus and Kunsthalles München begin?**

We offer a free booklet for children with every exhibition in which the children are challenged to familiarize themselves with the original artwork. We'd love to do more in the art gallery itself, but unfortunately, we are missing the space for it. Then we came across Kinderkunsthhaus and this encounter resulted in a cooperation, which has now existed for over six years.

**What do you like most about Kinderkunsthhaus?**

I particularly like that children of all ages can be creative here. From painting to handicrafts to computer animation – there is something for everyone. It's also great that Kinderkunsthhaus gives children the opportunity to combine a visit to the museum with a workshop and are able to process and connect creatively what they saw there.

**What difference does it make when children experience art not only passively, but rather are creative themselves, animated by current exhibitions in your house?**

A big difference: the children perceive the exhibition very differently if they are active themselves after the experience. For our „Samurai“ exhibition, for example, there were subsequent drawing workshops or the possibility to create a little animation movie. Thus, the myth of the samurai became alive for the children. Inspired by the materials and the colors of the armor, the children could draw their version of a samurai manga-style and take their artwork home with them.



**What can we learn from the childlike, unbiased approach to art?**

Exactly that: the ability to approach art without a prefabricated opinion, to react to it to your heart's content, and have fun doing it.

**How are the art educators of Kinderkunsthhaus able to coordinate with the current exhibition?**

The art educators have the opportunity to visit the exhibition in

advance. Aside from that there is a detailed and richly illustrated exhibition catalog for each exhibition.

**Which exhibition has been particularly popular with children since the beginning of the cooperation?**

There was a lot to discover for children and adults in the exhibition „Joy of Deception“. Our „Samurai“ exhibition was also a highlight for families. In the „Samurai“ booklet children could help samurai student Yuki collect parts of his armor.



# HOLIDAY PROGRAM

FOR CLEVER CHILDREN



During the school holidays, Kinderkunsthaus offers a full-day, supervised holiday program for children aged six and up. It focuses on various creative topics: taking photographs at the Transportation Museum, goldsmithing, making animation movies, sculpting, building papier mâché, textile design, etching, bookbinding, making linocuts, painting outdoors, graphic experiments, sketching in the museum, pottery, creating plaster sculptures or sewing on the sewing machine.

All holiday workshops are organized by qualified employees and professionals in the applied arts and planned and prepared in consultation with the program management. When we organize the content and flow of the workshops, we pay close attention to make sure that the children aren't challenged too much or not enough. In addition to teaching the respective course content, fun is always front and center – after all, it's the holidays! We have lunch at the Italian restaurant around the corner and weather permitting, sometimes we venture outdoors.

“First we went to the flower beds, then to the forest area and finally to the cactus house. It was super hot, but nobody cared. I had all kinds of design techniques and activities planned out, however the children just wanted to draw. They did that in small groups distributed throughout the park. In the end it took a lot of persuasion skills to get the children back home.”

— Amelie M., instructor for the workshop  
“Drawing at the botanical gardens”



Since November 2020, we have been offering online art workshops for all ages during the holidays. Kids are sent an at-home material kit, which they will use during an online video workshop under the supervision of one of our art educators.



# SUPPORT PROGRAM

## INTEGRATION AND INCLUSION IN PRACTICE

Since the establishment of Kinderkunsthaus, the inclusion of children, adolescents, and adults in terms of artistic and creative support has been an important part of our concept. Over time, various institutions have visited us. We are very happy that some of these have turned into long-term collaborations and that quite a few groups now visit us regularly.

However, the journey to get to this point wasn't easy. Only rarely are we approached proactively. The first step towards each other is often an obstacle that needs to be overcome. It takes a lot of resilience, tactfulness and on the other side, a leap of faith, until a group visit to our facilities takes place.

To make the first visit easier for social institutions, we go out of our way to offer as many low-threshold activities as possible. By offering free or reduced-price admission and special aids, such as table attachments for wheelchair users, we try to avoid organizational hurdles as much as we can.

Understanding that socially committed institutions like Caritas, „Dein München e.V.“, the special needs education center Munich-North, and many more have more important things on their agenda than teaching their wards art, we make sure to point out right away that our offer is not a luxury, but that there's something completely different behind the idea.

### Art is not a luxury

After ten years of experience with almost three hundred support program groups and 4,000 children and adolescents, we can confidently say that the relaxed atmosphere, a change of scenery, the appreciative nature of our team, and new experiences without any pressure to perform is beneficial for people and creates a positive group experience.



We set a focus on the artistic process itself and the shared contemplation of the resulting works of art. The small moments of success in our group program bring joy and empower an often shaky self-confidence.

That most special needs groups that visited us were happy to come back reinforces our process. The reason for it was that during the introductory visit all concerns and reservations concerning language barriers, mobility or visual impairments would be removed so that a trusting relationship could develop. The range of special needs grew more varied from year to year, essentially encompassing learning, motor skills, social-emotional aspects, language and perception.

### A wide range of special needs

Specifically, this means that we can cater to people with special needs, e.g., people with reduced mobility and the hearing and/or sight impaired. But we also try to encourage and challenge oncology patients or people with trauma, autism or trisomy 21 personally with appropriate workshops. Of course, our institution is also open to visitors who would like to come via child welfare, homeless shelters, the Youth Welfare Office, the Federal Office for Migration and Refugees and others, already mentioned above.

In short, we welcome all institutions which provide aid for disadvantaged people and thus contribute to better social integration and inclusion!





# MORE CREATIVE, MORE ASSURED, MORE COURAGEOUS

ART AS THE SCHOOL OF LIFE: ANKE BOCKHOLT, TEACHER AT THE SUPPORT CENTER MUNICH NORTH ON HER PROTÉGÉS' JOURNEY

**Mrs Bockholt, you've been visiting Kinderkunsthau with your classes for 7 years now. How have these visits contributed to the development of your students?**

In our class there are a total of twelve boys and girls between eight and nine years who are given the time to complete the first two primary school classes in a span of three years. These children have a hard time concentrating, and that was also the case at the start of our monthly visits to Kinderkunsthau. They are now much calmer, more patient and, above all, no longer so sensitive to criticism.

Before, a picture was crumpled up and thrown on the floor, today the children want to improve and do better when they fail. They are more creative, more self-assured and more courageous.

**Does creative work promote resilience?**

Absolutely, especially if you have the feeling that you are in good hands. In familiar rooms, students encounter familiar people who treat them with kindness – this makes them take advice or criticism completely differently. The children benefit a lot, they have become much more resilient. And what we're particularly happy about: They can now also look at the other student's works of art with appreciation.

**That was harder for them before?**

Definitely. Most of the students at the support center have a learning disability, attention deficits or cognitive weaknesses compared to their peers. Many children come from socially disadvantaged families and immigrant families, and they sometimes hear derogatory comments from others.



When they are at Kinderkunsthhaus and they find out that they are able to succeed at something, it strengthens their self-esteem immensely. And their empathy too: they are not only happy about their own successes, but also about those of their classmates.

**Tell us about your visits to Kinderkunsthhaus.**

Once a month we take the subway from Hasenberg1 to Kinderkunsthhaus and stay there for a morning. The children are always very much looking forward to it, it is a highlight for all of us. The art educators always offer four stations, for example monotype, a color printing technique, or crafting little booklets. The children once created a fruit still life from plasticine, modeled after real fruits. The children then take their artwork home, which is a joy for the whole family. We also do small exhibitions at the school sometimes.

**Are there any design guidelines or are the children supposed to simply go ahead and get started?**

Structure is just as important as improvisation: the workstations are already prepared, and the art teachers show the children each step. In addition to the instructions, there is enough freedom for individual pottering about. Before, the children would fearfully ask: Is that okay, am I doing this right? Today they know: You are allowed to try something out, there is no wrong way.

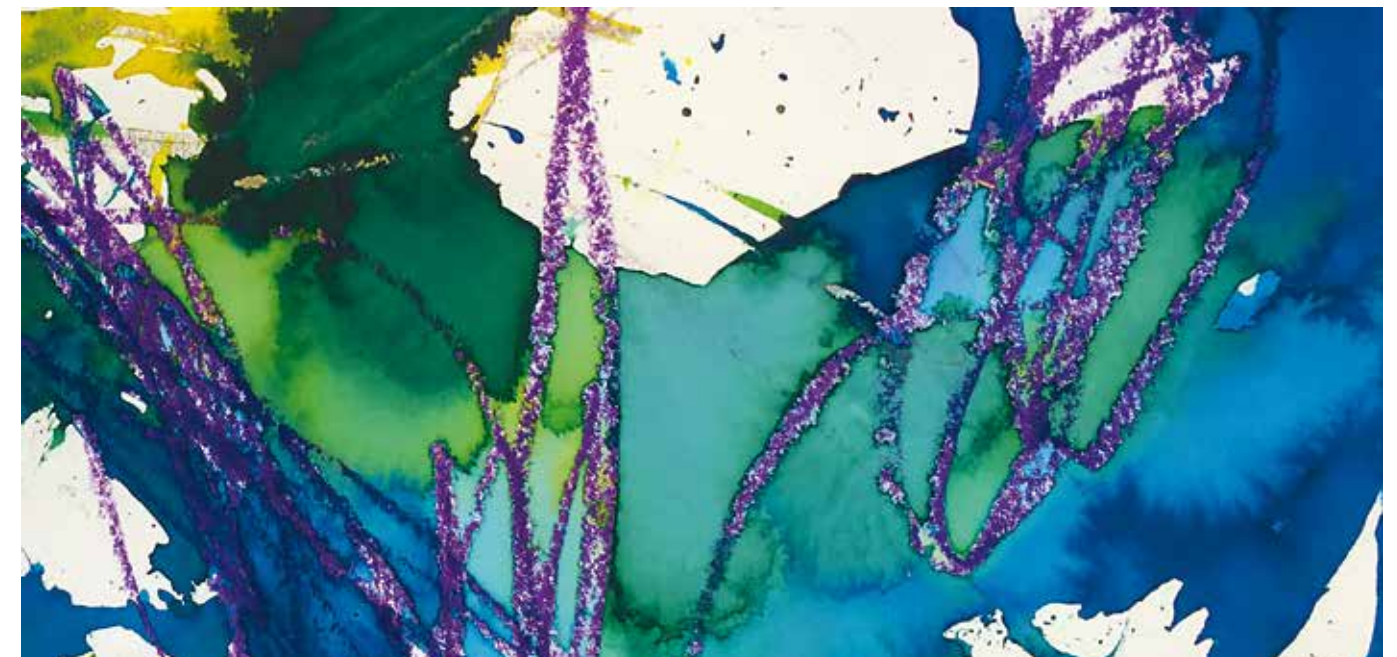
**GEE, I CAN DO THAT!**

**Are the boys just as involved as the girls?**

My colleague and I really think: For boys, the educational aspect of art is almost as important as for girls, who like to tinker with pearls or paint anyway. Boys thrive when they can try their hand at creative work. For example, we have a student in class who has many cognitive weaknesses - but as it turns out, he is a real artist. He has got to know himself from a completely different angle and has realized: I am good at something! He has found a new role in the class and has also developed a lot in other areas.

**For your students, time at Kinderkunsthhaus always ends after three years. What do you wish for the children?**

That they stay creative and thus continue to exploit their potential they discovered at Kinderkunsthhaus. To experience themselves as artists was like a starting signal for the children's development. Without this support program this would not have been possible for many of them.







# NEW THINKING

## UPCYCLING AND WASTE REDUCTION

**The conscious handling of re-sources also plays a major role at Kinderkunsthaus. Sustainability does not slow down the creative process, upcycling and waste avoidance are even part of the concept, as course instructors Katharina Raif and Angie Martin-Schütz report.**

**What role does “sustainability” play at Kinderkunsthaus?**

Sustainability is at the top of our list, from material donations to detailed waste separation. This does not slow down creativity. Quite the opposite – it inspires!

We have a very high consumption of paper and other materials every day, which we partly obtain from leftover stocks of different manufacturers. Our basement is a second-hand paradise. It's always fascinating to see what ideas come up when things are removed from their original purpose and then reassembled. The greatest works of art often come out of this.

**Why is it important to work with recycled material?**

We get a lot of material donations from Munich-based companies. That can be paper that is no longer needed, decorative material, fabrics, and accessories.

Our team collects recycling material such as egg cartons, milk cartons, shipping boxes, bottle caps, wine corks, plastic bottles, newspapers, cans, kitchen paper rolls, and much more. Approx. 70% of all creative workshops are made with recycled material. We educate the children in a very natural way that every commodity has value. Everything can be valuable and become art.

**Is it important for children what material they're working with?**

For children, the value of the materials does not matter. What matters is what they can make from it.

When wood scraps become robots, shipping boxes turn into airplanes and egg cartons into colorful fish, then the joy in the work of art is simply enormous. Animal heads made from egg cartons, a bird feeder made from a juice box and a very simple cardboard loom are also our followers' favorites on our Instagram channel.

**How do the parents react?**

The parents are happy when they get inspiration for what they can do at home. Regular visitors often bring us their collected recycled material.

A highlight was an art house evening on the topic „Sustainability“, where we made beautiful vases from old glass; tin cans, plywood, and leather scraps were turned into beautiful tea caddies and we sewed – to help reduce plastic waste – cloth shopping bags from fabric scraps. The evening was extremely inspiring.





# ARTHOUSE

## CREATIVE PROGRAM FOR ADULTS

For seven years now, we have been offering arthouse evenings regularly from October to July – our creative program for adults. Printing, painting, origami, cutting, sewing, woodworking ... every evening has a theme and deals with current and classic topics from art, design and craft. We aim to offer new creative activities that are inspiring for new as well as for experienced participants, activities which make you want to get started right away. We always put together a varied program. Here, too, the focus is on activating your own creativity, so we offer a variety of creative options. Appealing materials and color concepts are important to us, so that the DIY projects you create are enjoyable to you personally or can be given as a very unique gift. Everyone who would like to try new things or revive long-forgotten abilities is welcome. Since the end of last year, we also offer this class online and can therefore attract a larger number of participants from all over Germany.



„,,The wonderful thing about the arthouse evenings is: I can be creative with friends in a relaxed atmosphere. We simply take a seat at the prepared stations and let our imagination run wild. We always get into a wonderful flow and all stress falls away from us.“

— **Svenja Walter, Arthouse regular and blogger“**

“Hey Amelie, the class was really super cool. I had to spend a day in quarantine yesterday (...) so I just continued to do many more craft projects.”

— **Sophi, online class participant**



## POTTERY IS THE NEW YOGA

After moving to our new location, we have also expanded our program for adults:

Every Tuesday from 7 p.m. we open our large workshop for anyone who wants to work with their hands in a relaxed atmosphere. White clay can be formed freely to make figurines, salad bowls, plates, cups, bowls, spoons, and much more. Stamps, noodles, and other materials are available for decoration. Depending on your preference, the artwork can be finished with colored or transparent glaze. You don't need any previous knowledge for this class, our team provides competent and kind support. We always get feedback from our visitors who keep telling us what a positive, relaxing and beneficial effect working with clay has on them.

We think: pottery is the new yoga!



# WORKSHOP DISCUSSIONS

BEING GROWN-UP. STAYING CURIOUS.

In 2017, a series of events for adults started with the “Workshop Discussions at Kinderkunsthhaus”. The guests were experts in education and positive psychology, genetic, brain, and futurology research, and documentary filmmakers and artists. Alexandra Helmig and Sebastian Zembol explain how this came about.



**A series of events for adults is not what you would initially expect at Kinderkunsthhaus. How did this idea come about?**

**AH:** We welcome more than 20,000 children and adults each year at Kinderkunsthhaus. Talks with parents at Kinderkunsthhaus, but also with friends who have kids, often revolve around developmental issues and about how to help kids live a happy life. Therefore, the idea of organizing events for parents, as well as educators, teachers, and ultimately all interested adults, came into life.

**How does such an event fit into the concept of Kinderkunsthhaus?**

**SZ:** Very well, we think. From the beginning we understood Kinderkunsthhaus as an open house for all generations, it has always been one of our aims to encourage openness, to give inspiration, to broaden horizons and incite curiosity.

**AH:** In an article about Kinderkunsthhaus a journalist coined the headline “Being a Child. Living Curiously.” And since curiosity has no age limit, we took that and have created the motto for our Workshop Discussions from it: “Being an Adult. Staying Curious.” For me, going through life with curiosity and interest is the key to happiness.

**How did you come up with the name Workshop Discussions?**

**AH:** The name was an idea of our deputy managing director and it fits perfectly. Firstly, the events take place in our workshop and secondly, the thought behind it is that it is not about the presentation of a perfect, final solution.



**SZ:** The talks are supposed to provide food for thought, which we can use to open ourselves and others to new things, to open your mind to important topics and make you think about your own lives and the world.

**Which topics are the focus and how do you deal with these issues?**

**SZ:** First of all, the state of scientific knowledge is changing extremely quickly. Here we try to give insight into current findings in research and discuss their effects on education, learning, school, and personal development. Secondly, our society is changing faster and faster, we are living in a time of upheaval. That is why we want to talk about the consequences for children and adolescents, what this means for learning and education and how we can prepare adolescents for a future that is still totally uncertain. And thirdly, the workshop discussions, like the whole Kinderkunsthhaus, are a plea for the importance of art and culture in society and especially in education – especially at a time of economization in almost all areas of life, in which aesthetic education faces a further loss of importance, even in schools.

## WELL INFORMED & SUITABLE FOR DAILY USE

But this may sound a little more academic than it is. Our events are not aimed at professionals, but primarily at “interested ordinary people” who we want to “inspire without upsetting experts”, like one of my former professors once put it very nicely. The subjects that we discuss, should be informed but above all suitable for daily use.



**Tell us about a Workshop Discussion in practice.**

**AH:** We are not fixed at all in terms of form. Mostly, however, we invite a guest from one of the areas of science, educational practice, or art and culture – someone who initially talks about his area of expertise before we start discussing it. Depending on the guest and the subject, however, the events can be very different, sometimes with a longer lecture, sometimes only with a brief encouragement from the guest, but we could just as well imagine a round table with several guests or joint activities with artists who inspire the audience not just to think for themselves, but who will also animate them to create something.

**The professionals you have invited so far were very different. On the guest list were genetic and brain researchers, experts in education and positive psychology, a mindfulness teacher, a futurologist, a Grimme Award recipient documentary filmmaker as well as an artist who came to fame by doing street art. Where are the similarities?**

**SZ:** Yes, there is a wide range, the choice of guests however is not arbitrary. In the early years we always had an overriding topic and invited guests who could shed light on various aspects of it. The subject for the first year of Workshop Discussion was the motto „Learning [for] Life“ and the focus of the three events were values, growth and relationships. The second year was the topic “Learning for the World of Tomorrow – Making Change”: with the question of what we might already know about the future and what and how children and teens today should learn to be prepared for it. Since all guests had found creativity to be the key competence of the future, this became our subject for the third year and we talked about what the motivation, the main impetus is to be creative, how we can promote creativity in ourselves and our children and what it means specifically, but also practically, to be creative. Especially the diversity of the guests and the different perspectives on one topic are what makes the workshop discussions so attractive.

**And how is the response from the audience?**

**AH:** Excellent, which has surprised us a little bit. At first we couldn’t quite assess how the workshop

## THINK-IT-YOURSELF & DO-IT-YOURSELF

discussions would be received, since you wouldn’t necessarily expect such an event at Kinderkunsthhaus. But right from the start almost all of the events were sold out and since then we have a loyal, regular audience, and depending on the topic, there are always new listeners. Naturally not every expert is received equally well by the audience, but the overwhelming majority of feedback we get is really very, very positive. We are especially pleased that after literally every discussion the guests get into deep talks with each other. After the events we serve snacks and drinks, and the conversations are carried on late into the night.



**Who has been your favorite guest so far?**

**AH:** There were a lot of interesting guests, but if I had to choose two of them: The neuroscientist Prof. Dr. Joachim Bauer, who illustrated his lecture with many art examples from Kinderkunsthhaus, was great. I and our team realized during the talk how much we have been getting right at Kinderkunsthhaus all this time, and now we know why, which was of course a wonderful compliment of our work. The second was the artist



Daniel Man, who was the star of our first „workshop private viewing“. The artwork “A Leap into the Void”, which Daniel had specifically created for our series of events on the subject of creativity, now hangs in the Kinderkunsthhaus entrance area and is a continuous source of inspiration for us.

**One last question: What can we expect from future Workshop Discussions?**

**AH:** Oh, we still have a lot of ideas about both the guests we would like to invite, as well as the nature of the event itself. While we have been offering series of events in the first three years with an overriding topic, we want to become even more flexible and variable in the future, in order to be able to take up current topics at short notice. Life is so diverse and so exciting and that’s exactly what we want to show – we certainly won’t run out of ideas. Right in our first Workshop Discussion I learned that we always become a little like the people we surround ourselves with. So, if you want to become curious about life – or want to stay curious – you should surround yourself with people who are curious. And our Kinderkunsthhaus, offering Workshop Discussions and other innovative concepts, is a great place for that.

## DIVERSE AND EXCITING



# THE LEAP INTO THE VOID

AN INTERVIEW WITH MUNICH-BASED ARTIST DANIEL MAN

Dear Daniel Man, when looking at your life and work, it doesn't take long until the image of the „wanderer between worlds“ comes to mind: Born in London, brought up in Hong Kong and Augsburg. Your first pictures were graffiti, today we can see very different works of yours – papercutting, wall paintings, space installations – in museums and galleries. And also at Kinderkunsthhaus.

Are there any differences between pop culture and high culture, between images created at Kinderkunsthhaus and images hanging in a museum?

First of all, for me it is basically absurd to make a difference between high and pop culture, even though I do understand that these categories are used for clarity, since art is also context sensitive. This applies to the observation as well as the creation of art. It makes a difference whether a commissioned work is created at an atelier or a picture is created at Kinderkunsthhaus, in the same extent as it makes a difference if you look at a picture in the museum or a mural in the street – as the view of the street, the urban environment, the architecture, even in parts of society that live in this part of the city is taken into consideration.



But if you take a closer look at the pictures, unpack them, as it were, and take away the context, then you can get to the core of this work and then the differences between high and pop culture dissolve, because in the end, it is all about the stories these works tell.

**Your remarkable and very versatile artwork: „The leap into the Void“ hangs in the entrance area of Kinderkunsthaus. The title was your answer to the question what creativity means for you. What drives you? How do you “Leap into the Void“?**

It’s as simple as it is complex to answer (laughs), because in the end there’s nothing to it and this “nothing to it” means an incredible lot.

We all have cultivated numerous constructs in the course of our socialization, we have been conditioned by society and have developed an ego that we also need, but which is a confinement at the same time.

My artistic work is all about getting to the point where a piece of work can originate entirely without a construct. I am not sure whether it is possible at all, it probably is not, but my aim is, in the moment I take a brush or a pen in my hand, to let go of everything. When I put the pen on paper, I don’t know where it’s going. This wandering of the pen is supposed to be as authentic as possible, which means that I don’t actually know what I’m doing.

**Are you yourself sometimes surprised by where this leap leads, by what develops in the course of the artistic process?**

Yes, that’s exactly why “The Leap into the Void“ is a very appropriate title for the work, because it’s about not knowing where to go. Only in that instance is all the attention focused on the moment. And this attention to the moment requires the greatest awareness. Maybe you can compare it to a wanderer who enters an unknown jungle. Each step, each moment requires full vigilance. And this is exactly what creates the spirit of invention, if you will, because you have to be completely in the moment. You are completely in the moment. That is the leap into the void. A leap of confidence.

**How much is intuition and how much is conceptual design? Is it an interplay of both?**

In a way, you can see it like a kind of pendulum swing between a „liberated mind“, but at the same time a constructed mind. The act of making, in itself, is a very controlled story.



Daniel Man was born in 1969 in London, where he spent the first four years of his life. He lived in Hong Kong until he was seven. Man spent his youth in Augsburg, where he jumped into the „scene“ as one of the first German graffiti sprayers and became known as „Codeak“. After completing a screen-printing apprenticeship, he started his own business working as a freelance graphic artist and as a commission painter. From 1999 to 2005 he studied fine arts at the Universities of Braunschweig (with Prof. Walter Dahn) and Munich (master class with Prof. Markus Oehlen).

Exhibitions in major museums and galleries among others in Bremen, Wuppertal, Silkeborg, Hamburg, Augsburg, Zurich, Leipzig and Munich show – being mostly space installations – the diversity of his work. For the last few years, he has been adding large-format wall pieces to his oeuvre.

I’m the one who draws and even when I say, now I will empty my head, then of course it is not like I am automatically completely free from concepts and conditioning. But when I draw, when I paint, then I am confronted with my conditioning, confronted with my constructs. And because of this there are always moments where I feel a rebellious force indicating a relapse into constructs, indicating that I have ventured into „conditioned channels“ and that I need a new kind of freedom.

It’s quite comparable with meditation. You can’t be at the point of total calm all the time, there are always some thoughts sneaking their way in. The process of creating art is very similar in the end. The work created is full of tensions. And the picture visibly reflects this tension for everyone to see.

**Does failure in art exist for you? And if so, how do you deal with it?**

It’s actually a failure all the time, but I wouldn’t want to see failure in such a negative way. The thought of failure often comes from having too many ideas about how something is supposed to be, expectations that cannot be fulfilled. In that moment, I have failed my own constructs, my wishes, and that is ultimately exactly the impetus „to wake up“ and wage the leap into the void again.

**You have three children of your own. Are your kids creative? What can you learn from them?**

Oh yes, these are exactly the moments when I realize they make it easy, this jumping spirit, that bubbling spirit, to say I’m doing this, I’m doing that and then, I’ll do that again. Some may see a dilemma in the fact that children aren’t often able to commit to something, but on the other hand you can also call that a searching, inventive spirit, that on the one side is very volatile, but also has an uncanny freshness, an uncanny fire to it and that’s what I learn from my kids.



**What do you focus on in your workshops at Kinderkunsthaus? What can children learn through art and their own creative process?**

Children are on their way to adulthood and see more and more pictures that they want to put on paper, or have a great desire to express their feelings, moods, experiences. And this visualization of ideas and feelings, of emotions is something you can help children with.

You meet them with openness and see what they are looking for, what do they want to express. And then it’s almost enough when you hand the kids the tools to express themselves, suggest directions and then the children find out for themselves, ah, that’s exactly what I am looking for.



# A CREATIVE JOURNEY

## A FOUNDING STORY

Kinderkunsthhaus Munich was founded in 2011 and is a charitable organisation run by Alexandra Helmig and Sebastian Zembol. It is a non-profit institution financed mainly by the Helmig family.

The extensive and long-term commitment is selectively complemented through individual donations, institutional sponsors and regular donations of materials. In this respect we would like to thank boesner art supplies, the Memminger MedienCentrum, the Mixtvision media company, the Serviceplan Group as well as all those who continuously support Kinderkunsthhaus so actively.

The aim of Kinderkunsthhaus is to teach children and young people the joy of artistic creation: without pressure to perform and with pleasure in experimenting. Within this protected space they can discover their creative potential, develop curiosity, question thought patterns, and develop their personality and their sense of aesthetic education.

The moment when a block of clay turns into a figure, when a story develops on a sheet of paper or an animated movie becomes a place of longing. Not knowing where the journey is going. Not having a plan but letting yourself drift in amazement.

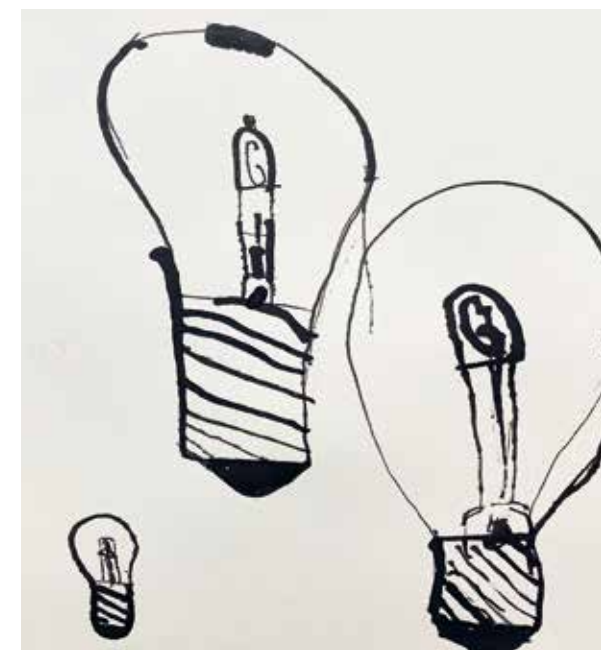
As simple as this may seem, there is so much more to it. To create something with your own hands is a sensual experience that enhances self-esteem in children. It turns them into doers and gives them strength, courage and hope.

There is a whole world in every creative act. The two founders also follow this philosophy in their artistic and entrepreneurial endeavours.

### THERE IS A WHOLE WORLD IN EVERY CREATIVE ACT.

It all started in a former bottle factory in a backyard in Schwabing. The premises were quickly expanded, and the offers diversified. The connection between classic hands-on creative techniques and new digital design options were the core of the

open creative workshop and the associated courses from the beginning – with the aim of developing children's curiosity and creativity sustainably in an increasingly digitized world and to stimulate them in an age-appropriate way.







# FOUNDERS

## 10 YEARS OF KINDERKUNSTHAUS

As managing directors and co-founders, Alexandra Helmig and Sebastian Zembol shape the strategic direction and add their professional experience to the collaboration with the creative team. They consider Kinderkunsthaus an analogue and digital meeting place, in which creative exchange, tolerance, and diversity are lived day in and day out. The support of the socially disadvantaged through numerous targeted support programs are very close to their hearts. The idea for Kinderkunsthaus as an open, cross-generational and cross-media creative workshop was born and developed in 2009 and modeled after the Children's Museum of the Arts in New York.

Since January 2018, Kinderkunsthaus has found a new home in the Hohenzollernstrasse, a busy shopping street in Munich Schwabing and in this location it represents the relevance of art and culture in our society. The workshop with backyard charm has turned into a highly regarded institution in the heart of Munich.

The 50-meter long front window creates a connection to the outside world, carries the art outside and invites passersby to join in. A wall-filling split screen in the open concept digital lab showcases works of art. A reading corner serves as a place of retreat and relaxation and inspires children to read at the same time. Comfortable cushions invite them to browse, linger and take inspiration. At the multifunctional tables, our pottery activities are very popular. The in-house kiln, the upgraded wood workshop, the use of the premises as a lecture room and more space for workshops expand the possibilities of use.

The German Design Award winning Kinderkunsthaus was designed in close cooperation with the architect firm IAM, and was based on the ideas of the two co-founders. It was created to be inspiring, open and functional. A place to feel good and to experiment with creative techniques, to linger and meet. The concept of Kinderkunsthaus is unique in the German-speaking area.



**Alexandra Helmig** works as an author, musician, and actress.

Her plays, children's, and YA books have been translated into several languages and have won numerous awards (most recently nominated for the German Youth Literature Prize 2021). Under her stage name Ada Morghe, she is an internationally successful as a composer and jazz singer. Creativity, curiosity, and the desire to try new things characterize her versatile artistic work. Alexandra Helmig is involved in promoting literacy, among other things, and is a member of the board of trustees at Kinderkunsthaus.

**Sebastian Zembol** is the publisher and producer of Mixtvision. The media company he founded has won numerous national and international awards for its high-quality books, films, apps, and games (most recently awarded with the German Publishing

Award 2021). Curiosity, open-mindedness, and the courage for unusual perspectives shape the program at Mixtvision across different media outlets and age ranges. Sebastian Zembol is involved in promoting literacy, among other things, and was on the board of the Bavarian section of the Börsenverein of the German book trade for six years.



# TEAM



**Sebastian Zembol**  
Managing Director, Founder

**Amelie Martin**  
Deputy Program Manager,  
Social & Art Educator

**Marlene Schulze Buschoff**  
Human Resources, Media designer,  
Marketing manager

**Hannah Stolz**  
Deputy Program Manager,  
Art Educator, Marketing manager

**Nina Golüke**  
Deputy Managing Director,  
Communication scientist

**Alexandra Helmig**  
Managing Director, Founder

**Judith Silbereisen**  
Program Manager, Teacher Training,  
Cultural and media Educator, Designer

**Katharina Raif**  
Support program,  
Stage and costume designer

**Angie Martin-Schütz**  
Purchasing & Materials Procurement,  
Social Educator



# WHAT THE MEDIA SAYS ABOUT US

WE ARE HAPPY ABOUT ALL PRESS MENTIONS,  
IN CLASSIC AND DIGITAL MEDIA OUTLETS



**Carolyn Rottländer**

PR, Social Media and Cooperations

Carolyn has been responsible for public relations since the foundation of our non-profit creative workshop.

Contact: [presse@kinderkunsthhaus.de](mailto:presse@kinderkunsthhaus.de)

„The Most Creative House in the World“  
**Culture magazine Capriccio/BR TV**

„That Kinderkunsthhaus has become a meeting place for generations, a bright living room with splashes of color on the ground, a place that appeals greatly to children, families, and grandmas alike, is due to the carefully controlled open space for children, the beautiful rooms and the well thought-out program.“  
**sueddeutsche.de**



„You bring so much wild creativity to our rooms – a great partnership!“  
**Kunsthalle Munich, Facebook**

„I’ve been an elementary school teacher for more than 30 years, but I’ve never done something that wonderful with my students ever!“  
**From the Kinderkunsthhaus guestbook**

„The offers vary, the basic idea stays: Making great things using simple materials, trying your hands at something, being creative.“  
**From the book: Das Beste in München für Kinder (Best of Munich for kids)**

„At Kinderkunsthhaus the focus is on the act of making, not on the result.“  
**Magazin Schule**



„The atmosphere at Kinderkunsthhaus in Schwabing is relaxed, pressure to perform stays outside the door.“  
**Abendzeitung Munich**

„The online classes are awesome!“  
**@minimenschein, Instagram**

„A dream house where young and old can be creative together. There’s no limit to your imagination there.“  
**Claire Nizeyimana, Blog CappuMum**

## CREATIVE GODPARENTS

### ARTISTS AT KINDERKUNSTHAUS

Right from the start, experts and artists have joined us by doing workshops, readings and lectures at Kinderkunsthhaus. Topics like “Philosophizing with Children”, “Motivating Creativity”, “Photography in Art”, „3D Art in Space“, „Hirameki“, „Architecture and Design“, “Live Drawing for Interactive Readings” were created by philosopher Professor Dr. Julian Nida-Rümelin and writer Nathalie Weidenfeld, big wave world champion Sebastian Steudtner, photo artist Peter Neusser, artists Peng and Hu, architects Julia Schneider and Kirsten Scholz, author and artist Franziska Biermann, and many others. With their work, they continuously enrich our program and inspire us and our guests. Special thanks go to Judith Milberg and Stefan Wilkening, who are still with us today as ambassadors.



„Children are born artists in the truest sense of the word. The biggest challenge for all parents is to protect and preserve this precious, innate creativity as long as possible.“

**Judith Milberg**, Artist, taught the first recycling design workshop in 2013 and set the momentum for sustainability in art education in our house early on.

„The nice thing about children is that they don’t have to be introduced to art – neither to the performing, nor the applied arts. The most important thing is letting go. Children have this inside themselves. We adults can no longer do that.“

**Stefan Wilkening**, Actor, keeps enchanting our young audience with his exceptional reading performances.

# INTERIM BALANCE

## KINDERKUNSTHAUS IN NUMBERS

In 10 years we have

- Celebrated approximately 2,333 birthdays
- Sent out almost 80,000 info emails
- Taken care of 1,350 school classes and kindergarten groups in the mornings
- Welcomed 125,000 visitors in our creative work shop
- Used up about 1,600 kg of modeling clay
- Painted on 68,750 DIN A3 sheets of paper
- Taken care of 320 support groups
- Uploaded more than 14,000 animation films on YouTube
- Used up 18,000 oil pastels
- Used 1,000 liters of paint
- Held 400 holiday/weekend workshops
- Swept the floors for 4,500 hours
- Instructed 18 FSJ culture graduates
- Organized over 30 museum educational workshops

in cooperation with Kunsthalle Munich

- Put the stools on the tables and took them down 300,000 times
- Used up 47,500 googly eyes for craft projects
- Created about 2.1 Million artworks
- Used more than 2 tons of clay for pottery
- Packed more than 1,000 at-home creative kits since the Corona pandemic started
- Held almost 350 online workshops with more than 3,500 participants between January and April 2021

Currently we have about 40,000 followers on Facebook, Instagram and YouTube, more than 418,000 YouTube views on our videos and almost 2,500 subscribers to our monthly newsletter.

We would like to thank everyone who has contributed to the success of Kinderkunsthhaus, through donations, their commitment and their time.

## IMPRINT

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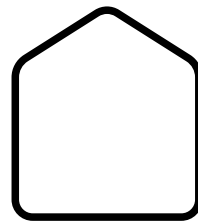
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