

KUNSTHAUS BAURS  
PARK

# TELL ME, GROUNDS

ART IN BAURS PARK



KUNSTBAURS  
HAUSPARK

# TELL ME, GROUNDS

**ART IN BAURS PARK**

SEPTEMBER 5–6 AND 12–13, 2026

## IMPRINT

### Published by

Ed. Teresa Minn  
Kunsthhaus Bours Park  
Mühlenberger Weg 33–35  
22587 Hamburg-Blankenese

**Exhibition:** *Tell me, grounds.* Art in Bours Park.

**Dates:** 5–6 and 12–13 September 2026

**Artistic Director:** Teresa Minn

**Assistant Curator & Production:** Giulia Busetti

**Translation:** Diana Perry Schnelle

**Design:** Simone Karl, Lisa Goebel

© 2026 KH Bours Park gGmbH, the artists and authors  
Simone Karl, Julia Nordholz, elena victoria pastor,  
The New Liquidity, Teresa Minn, Giulia Busetti

Programme as part of



## FIRST, THERE WAS THE PARK

An art institution does not necessarily begin with a building. We are driven by curiosity about the stories and questions surrounding a place, and by the desire to discover it together with artists and visitors.

And so the Kunsthau Baur Park programme kicks off with *Tell me, grounds* outside rather than inside the Katharinenhof building complex in Baur Park, whilst renovation on the museum is underway. The exhibition pays tribute to the unique beginning that Georg Friedrich Baur chose for his site when, in 1817, he first had the park laid out, before the construction of the neoclassical country house followed in 1829. Baur Park has always been a public gathering place for local residents and their guests. Now, the spaces amongst the old trees, the open-air paths and the memories stored within Baur Park, have become our first exhibition space. Here, art encounters a place whose history has taken many twists and turns and is now set in motion once more.

With the Kunsthau Baur Park, we aim to create a cultural space where contemporary art can be viewed as well as experienced and discussed. As a place of aesthetic and social reflection without walls, the Kunsthau requires diverse perspectives, openness, and care – as well as the freedom to allow questions to remain open-ended.

We would therefore like to extend our special thanks to the founder and property owner Jan Fischer and his family, who have initiated and made possible the establishment of this new institution in Blankenese. They have placed their trust in the future of art and in the power of public engagement. We would also like to thank the artists Simone Karl, Julia Nordholz, and elena victoria pastor, as well as Selma Boškailo and Anders Ehlin (The New Liquidity) for their new works and valuable insights. Our thanks also go to the interviewees from Blankenese, whose personal stories have been woven into the artworks: Joachim Eggeling, Dr Eva-Maria Hanebutt-Benz, Beate Hülsen, Dr Jan Kurz, Maren Kemmer, Dr Thomas Oberender, and Dr Petra Roettig.

We would also like to thank our small team – Giulia Busetti, Lisa Goebel, and Renée Krug – who have brought this first chapter to life with great care and energy.

We look forward to starting this journey together.

### **Teresa Minn**

Artistic Director and  
Managing Director,  
Kunsthau Baur Park

### **Börries von Notz**

Commercial Director and  
Managing Director,  
Kunsthau Baur Park

TELL ME,  
GROUNDS  
TERESA MINN

What does a place need in order to remember? And who decides what is worth remembering?

Before the future Kunsthau Baur Park even opens its doors in 2028, its story begins in the park. The Katharinenhof, the country house built for Georg Friedrich Baur in 1836, is currently closed for renovation. This means that the grounds on which the listed historic complex stands are even more accessible: Baur Park, which French architect Joseph Ramée began designing in 1817 in the style of an Anglo-Chinese landscape garden, remains a public space to this day. Its history reaches further back than the neoclassical architecture by Johann Matthias Hansen that shapes it today.

*Tell me, grounds* takes this unusual in-between state as its starting point. As part of the first Hamburg Art Week, *Crossing Currents*, and Hamburg's 2026 Open Monuments Days, the exhibition explores how memory comes into being, where it is stored, and which forms of life and knowledge have so far been underrepresented in our conceptions of history. It shifts attention from the built monument to the underlying ground, which is always open.

### Beyond Memories Etched in Stone

Traditional historic preservation is based on the idea that certain things are preserved because they bear witness to the past. A building, a monument, or a historic garden can become a vessel of collective memory. But what happens when history is inscribed not only in stone but also in living organisms?

Trees lend themselves to this question in a special way. They grow, age, regenerate, and transform their surroundings without leaving them. Their annual growth rings form a different kind of temporality from human chronology. By recording information about climate, damage, and growing conditions, they force us to consider whether we only ever recognise memory where it appears in human language or cultural artefacts.

Julia Nordholz's *Parliament of Trees (Blankenese)* takes this as a starting point. The work grants trees a voice without equating their perspective with that of humans. The 'parliament' is less a claim that trees can speak for themselves than a speculative institutional framework: what happens when those who are usually the voiceless objects of political decisions are themselves conceived as political actors?

By doing so, the work touches on a central question of contemporary ecological thought: how can we envision a public sphere that does not consist exclusively of humans? Approaches rooted in 'more-than-human' and multi-species thinking have expanded the anthropocentric order in recent decades, urging us to rethink our notions of agency, relationships, and political belonging.

### Sanctuaries and Thresholds

Simone Karl's *Schutzmantel (Protective Cloak)* also oscillates between the interior and the exterior, between vulnerability and resistance. The object's form evokes both the shell of a chestnut seed pod and a weapon. Here, protection does not appear as a static state, but rather as something that the vulnerable body forms around itself.

The seed pod protects by not yet revealing what lies hidden within it. It signifies a state of becoming in which what is to come is already present but not yet visible. In this respect, *Schutzmantel* serves as a symbol of the future Kunsthau itself: the building is not accessible and yet it is already in the process of becoming.

The state of 'not yet' is a productive state – a moment in which possibilities are still open and transformation is in full swing. The exhibition takes this metamorphosis seriously. Rather than attempting to conceal the building's absence, it turns that absence into the focus of a different form of public space – directly within sight of the construction site.

### Knowledge in Motion

In *Unfolding Knowledges*, elena victoria pastor transfers photographic motifs from the Amazon region onto textiles and relates them to the trees in Baur Park. The work shifts between different landscapes and forms of knowledge without losing sight of their differences.

This is particularly relevant because the history of the European landscape garden has always been a history of collecting, organising, and appropriating. Plants were transported across continents, catalogued,

and placed within new aesthetic and economic contexts. As a result, the landscape garden emerges not only as an idyllic natural space, but also as an expression of a specific European conception of how nature can be observed, organised, and made accessible.

*Unfolding Knowledges* contrasts this arrangement with alternative perspectives. Instead of merely serving as a backdrop, the park becomes a counterpart. Through the concept of the 'rights of nature', the work also touches upon a political shift: when rivers, forests, or other non-human entities are conceived as legal entities, it is not only our relationship with nature that changes, but also our understanding of law, responsibility, and community.

The textile and photographic 'skin' that appears between the trees gives these questions a spatial dimension. The work is simultaneously an image, a material, and a threshold: a semi-permeable surface that connects two places without eliminating the distance between them.

### **Circulating Memories**

The New Liquidity takes this shift from building to location a step further in a unique way. The hybrid soundwalk *Beyond the Walls: The Lawn that is My Chest* transforms the inaccessibility of the Katharinenhof into a storytelling method.

At first glance, a closed building is a paradox for a public art institution. A museum or art space promises access, to art, knowledge, history, and encounters. But what if access is blocked? What happens when one experiences a place not through its rooms, but through voices, memories, and the imagination?

The soundwalk responds to this with a different form of closeness; as participants walk and listen, they circumnavigate the building. Memories shared by people from Blankenese, historical research, and speculative narratives overlap. As a result, the place appears not as a fixed historical fact, but as something that is constantly retold by different people and thus continually recreated.

In this work, history is not a sealed archive. It is a practice of selection, transmission, and updating. Whoever tells the story helps determine what is seen and heard – and what fails to secure a place in the collective memory of a location.

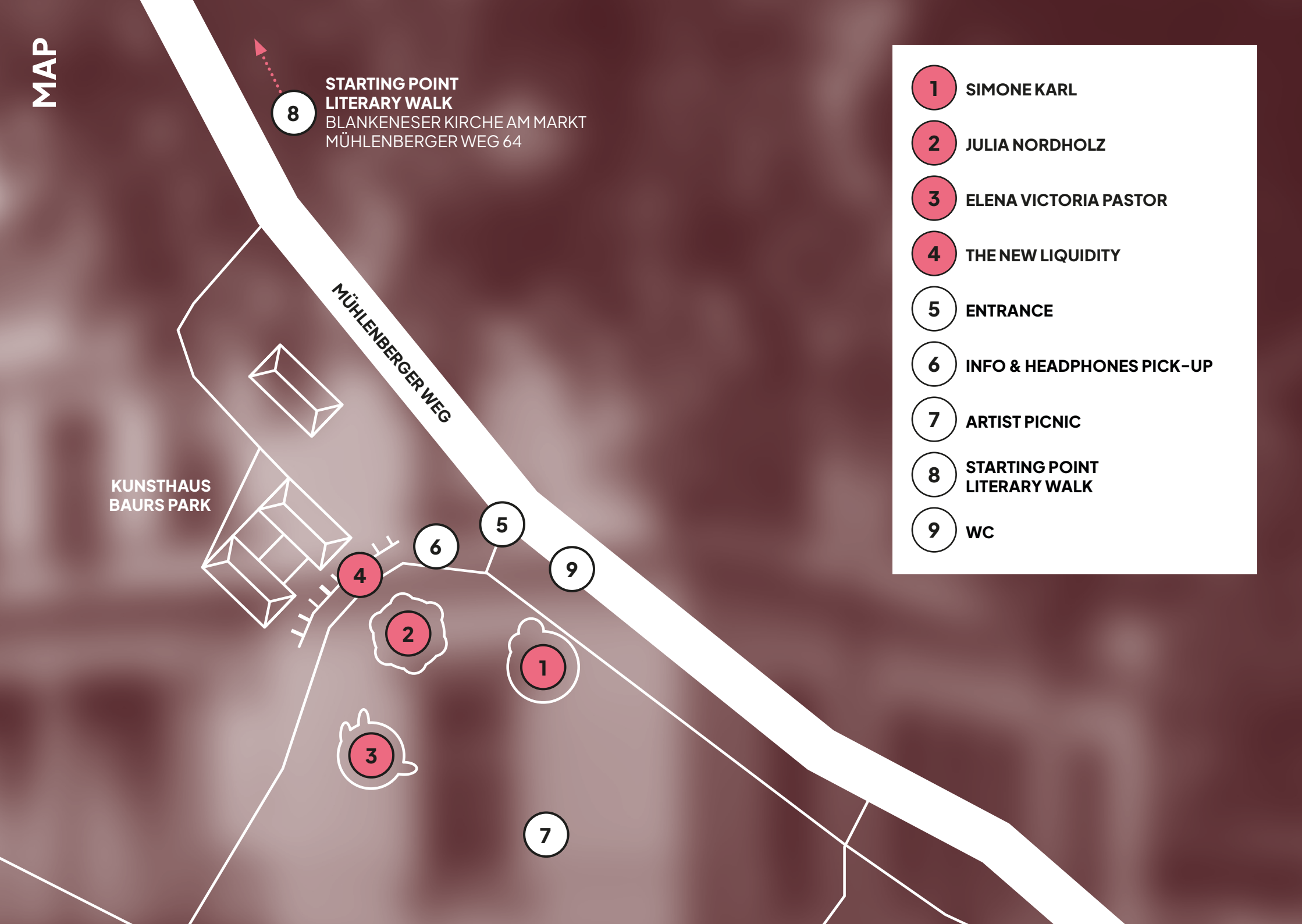
### **Kunsthhaus without a house**

The four artworks are therefore united less by a common theme than by a shared movement: they shift the focus from the building to the ground, from the landmark to the living, from the archive to the voice, from looking to listening, from nature as object to questioning its own agency, and from the established institution to an institution in the making. Tell me, grounds is the first opportunity through which we can explore what the Kunsthhaus Baur's Park might become.

An art institution is not created primarily through architecture. It emerges through relationships between artists and the site, between the past and the present, between different forms of knowledge, and through the possibility of challenging one another whilst remaining together in one place.

Perhaps the public sphere does not begin with a shared perspective, but with a willingness to perceive things together.

*Tell me, grounds* is therefore less an exhibition about Baur's Park than an invitation to pay attention to it. Rather than providing clear-cut answers, we collectively keep open the questions of who a place belongs to, who remembers it, who is allowed to speak within it, and what forms of community might emerge. A desk beneath the trees, a conversation on a picnic blanket, or a sound experience in the park can transform a place. This is where our Kunsthhaus begins: on the ground that precedes it, and for the purpose of re-examining it together, to turn it into a home without walls, through the people who come together here.



**STARTING POINT  
LITERARY WALK**  
BLANKENESER KIRCHE AM MARKT  
MÜHLENBERGER WEG 64

- 1** SIMONE KARL
- 2** JULIA NORDHOLZ
- 3** ELENA VICTORIA PASTOR
- 4** THE NEW LIQUIDITY
- 5** ENTRANCE
- 6** INFO & HEADPHONES PICK-UP
- 7** ARTIST PICNIC
- 8** STARTING POINT  
LITERARY WALK
- 9** WC

KUNSTHAUS  
BAURS PARK

MÜHLENBERGER WEG

## SATURDAY – 05.09

### 11 AM – 8 PM

Exhibition  
in the park

### 2 – 4 PM

**Workshop (16+)**  
*Parliament of Trees*  
– *Between Perception*  
*and Memory*  
An auditory-lyrical  
exploration with  
Julia Nordholz, Martin  
Muth, and Matthias  
Schubert

## SUNDAY – 06.09

### 11 AM – 8 PM

Exhibition  
in the park

### 6 – 7 PM

**Artist Picnic**  
with Simone Karl  
and The New  
Liquidity:  
*On protection,*  
*boundaries, and*  
*the encounter with*  
*a place that you*  
*cannot enter.*  
With delicacies  
from Feu Fou

## SATURDAY – 12.09

### 11 AM – 6 PM

Exhibition  
in the park

### 2 – 4 PM

**Children's  
workshop**  
*Future Seeds*  
Textile painting  
with elena victoria  
pastor  
on the theme  
'Rights of Trees'  
(ages 7+)

## SUNDAY – 13.09

### 11 AM – 6 PM

Exhibition  
in the park

### 11:30 AM – 2 PM

**Literary walk**  
with a reading by  
Marion Gretchen  
Schmitz

### 2 – 4 PM

**Children's  
workshop**  
*Future Seeds*  
Textile painting  
with elena victoria  
pastor  
on the theme  
'Rights of Trees'  
(ages 7+)

### 5 – 6 PM

**Artist Picnic**  
with Julia Nordholz  
and  
elena victoria pastor:  
*Landscapes as collecti-*  
*ons: Who speaks for the*  
*trees?*  
With delicacies from  
Feu Fou

### Information about the Literary Walk

**Meeting point:**  
Blankeneser Kirche  
am Markt. From there,  
the route leads past  
the Fischerhaus to the  
Kunsthaus Baur's Park.

**Note:**  
The event is not wheel-  
chair accessible.  
For the 'Treppenvier-  
tel' area, we recom-  
mend comfortable  
shoes.

In cooperation with the  
Blankeneser Kirche am  
Markt, the Evangelische  
Gemeindeakademie,  
and the Buchhandlung  
Wassermann



## **SCHUTZMANTEL (PROTECTIVE CLOAK)**

2026, BRONZE SCULPTURE

A bronze object hangs from a chain in a tree in the park. Its shape is reminiscent of both a chestnut seed pod and of a morning star – an organic protective structure as well as a weapon.

The work uses the seed pod as a model of a protective space: before a seed can germinate, it is enclosed in a resilient shell that shields it from external influences. This shell is produced by the seed itself, develops with it, and protects its fragile core. Self-protection thus appears not as isolation but as a physical strategy between the inside and the outside, between vulnerability and resistance.

The work captures the state of ‘not yet’, the very moment of transformation in which the object is in limbo. We often wait for the result, thereby failing to recognise the potential of the transformation itself. Our impatience is always directed towards what comes next. *Schutzmantel* draws attention to the power of metamorphosis. Both the object and the building before which it hovers germinate in their own time, simultaneously powerful and temporarily sealed.

*Public programme: Artist Picnic on 6 September, 6–7 pm · See programme*

© Simone Karl / VG Bild-Kunst, Bonn 2026

Simone Karl (\*1989 in Neumarkt i.d. OPf.) works with installation, sculpture, and objects. Her works explore the resilience of vulnerable bodies and the tensions between protection and threat, control and loss of control, desire and defence. After earning her Master of Fine Arts (2017), she undertook residencies in Italy, Poland, Portugal, Spain, and Slovenia, and received grants from the Claussen-Simon Foundation, the Sparkassen-Kulturstiftung Stormarn, and the Goldbekhof. In the winter of 2026, Simone is an artist-in-residence at the Fondation Fimenco in Paris. She has exhibited at venues including lokal\_30, the Kunsthaus Erfurt, the Kunsthaus Hamburg, the Kunsthalle Wilhelmshaven, the Michael Cacoyannis Foundation, and the Kunstverein Erlangen. She lives and works in Hamburg.

[www.simonekarl.de](http://www.simonekarl.de)

**PARLIAMENT OF TREES (BLANKENESE)**  
2026, SOUND INSTALLATION, GLASS OBJECTS

Julia Nordholz views trees as living archives. Her site-specific installation *Parliament of Trees (Blankenese)* brings together sound and language with glass and metal. Drawing on archival findings and conversations in Blankenese, she focuses attention on the trees of Baur's Park, among them the great weeping beech tree.

Visitors encounter voices and sonic fragments assigned to individual trees. The trees become narrative figures, the park a polyphonic space of many voices. In finding language to express the memories of these seemingly silent monuments, Julia Nordholz allows them to step out of their role as passive repositories and to speak for themselves on ecological and political questions.

The sound installations are complemented by glass 'tree seeds' that translate botanical forms into fragile objects suspended between preservation and possible loss. Glass itself becomes a vessel carrying memories: it emerges from sand and retains its form, yet remains breakable at every moment. While the house is closed, another archive opens in the park – one that is stored not within walls, but in roots, growth rings, and treetops.

*Public programme: Workshop on 5 September, 2–4 pm · Artist Picnic on 13 September, 5–6 pm · See programme*

Julia Nordholz (\*1988 in Lunestedt) works in a transdisciplinary approach with installation, sound, video, and sculpture. Her starting points are often specific landscapes, plants, bodies of water, and materials, whose ecological and social transformations she researches and translates into spatial, sensory situations. She explores landscape as a carrier of memory, asking questions about processes of disappearance and preservation, and the relationship between human and more-than-human worlds. Her works emerge from a dialogue with science, local initiatives, and site-specific knowledge. She has shown work in exhibitions and projects at the Hamburger Kunsthalle, the Deichtorhallen Hamburg, KINDL – Centre for Contemporary Art and ZK/U Berlin, Kunstverein Springhornhof, Künstlerhaus Lauenburg, and Schloss Agathenburg. She lives and works in Hamburg.

[www.julianordholz.de](http://www.julianordholz.de)

© Julia Nordholz



**WORKSHOP SATURDAY 5 SEPTEMBER, 2–4 PM**

*Parliament of Trees – Between Perception and Memory*

An auditory-lyrical exploration with Julia Nordholz,  
Martin Muth and Matthias Schubert



**CHILDREN'S WORKSHOP (7+)** SATURDAY 12 SEPTEMBER  
AND SUNDAY 13 SEPTEMBER, 14:00–16:00 EACH DAY

*Future Seeds* Textile painting with elena victoria pastor on the  
theme of 'The Rights of Trees' (ages 7 and over)

## UNFOLDING KNOWLEDGES

2026, DIGITAL PRINT ON TEXTILE, ORGANIC MATERIAL

With her installation, elena victoria pastor brings photographic materials and video mappings from the Amazon region into the trees of Baur's Park. Printed fabric panels hang between the trees, luminous traces of encounters in Peru and Brazil. They form a second, fragile skin between the treetops, mirroring the leafy canopy like an echo from a distant world.

They are joined by a panel made of Yanchama, a bark-based cloth that is handmade in the Amazon. Inscribed on its surface are fragments of testimonies from the 6th International Rights of Nature Tribunal, which elena victoria pastor attended in the context of COP30 in Belém, Brazil.

The work asks what landscapes look like when nature is not exclusively understood as an aesthetically arranged object of human perception. Here the forest is not an image but a counterpart: an autonomous presence, a lingering gaze, a potential legal entity. *Unfolding Knowledges* examines the fragile connection between different systems of knowledge – across cultural and geographical borders, from root to root, from leaf to shadow, interwoven in a process of decolonisation.

*Public programme: Children's workshop on 12 and 13 September, 2–4 pm each day · See programme*

elena victoria pastor (\*1982 in Caracas) works with performance, video, sound, and installation in an interdisciplinary way, as well as with objects that emerge from her performative actions. Her practice navigates between Western and ancestral systems of knowledge: from a feminist and post-colonial perspective, she questions anthropocentric viewpoints and brings worldviews that have traditionally been understood as opposites into dialogue on equal terms. Her immersive works envision interconnected futures in which empathy and planetary care reshape how we live together. She has shown work in exhibitions and performances at Sammlung Falckenberg / Deichtorhallen Hamburg, Kunsthaus Hamburg, Kunstverein Harburger Bahnhof, Casa de América Madrid, Galería de Arte Nacional Caracas, PSi#28 Johannesburg, and Art Basel 2024 (FABRIKculture). She lives and works in Hamburg.

© elena victoria pastor

[www.elenavictoriapastor.com](http://www.elenavictoriapastor.com)

ELENA VICTORIA PASTOR

**BEYOND THE WALLS: THE LAWN THAT IS MY CHEST**  
2026, HYBRID SOUNDWALK

This site-specific soundwalk explores the Katharinenhof as a place in transition. While the historic building remains closed during its transformation into the future Kunsthaus Baur's Park, the work invites visitors to encounter the site from its threshold, through listening, walking, and sensory attention. Wearing headphones, visitors follow a route along the fence flanking the closed building and into the park, moving between the noises of the present surroundings and an unfolding sound composition that opens up different temporal and imagined layers of the site.

Rather than offering a static narrative of the building, the work approaches the Katharinenhof as a living witness whose identity has continuously shifted across different historical and social contexts. Memories, voices, sounds, mythology, and imagined futures overlap, allowing the site to emerge as something more than architecture: as a repository of lived experience and a space in the process of becoming. The work asks what remains within a place when its doors are closed, and how listening might allow its past and possible futures to resonate beyond its walls.

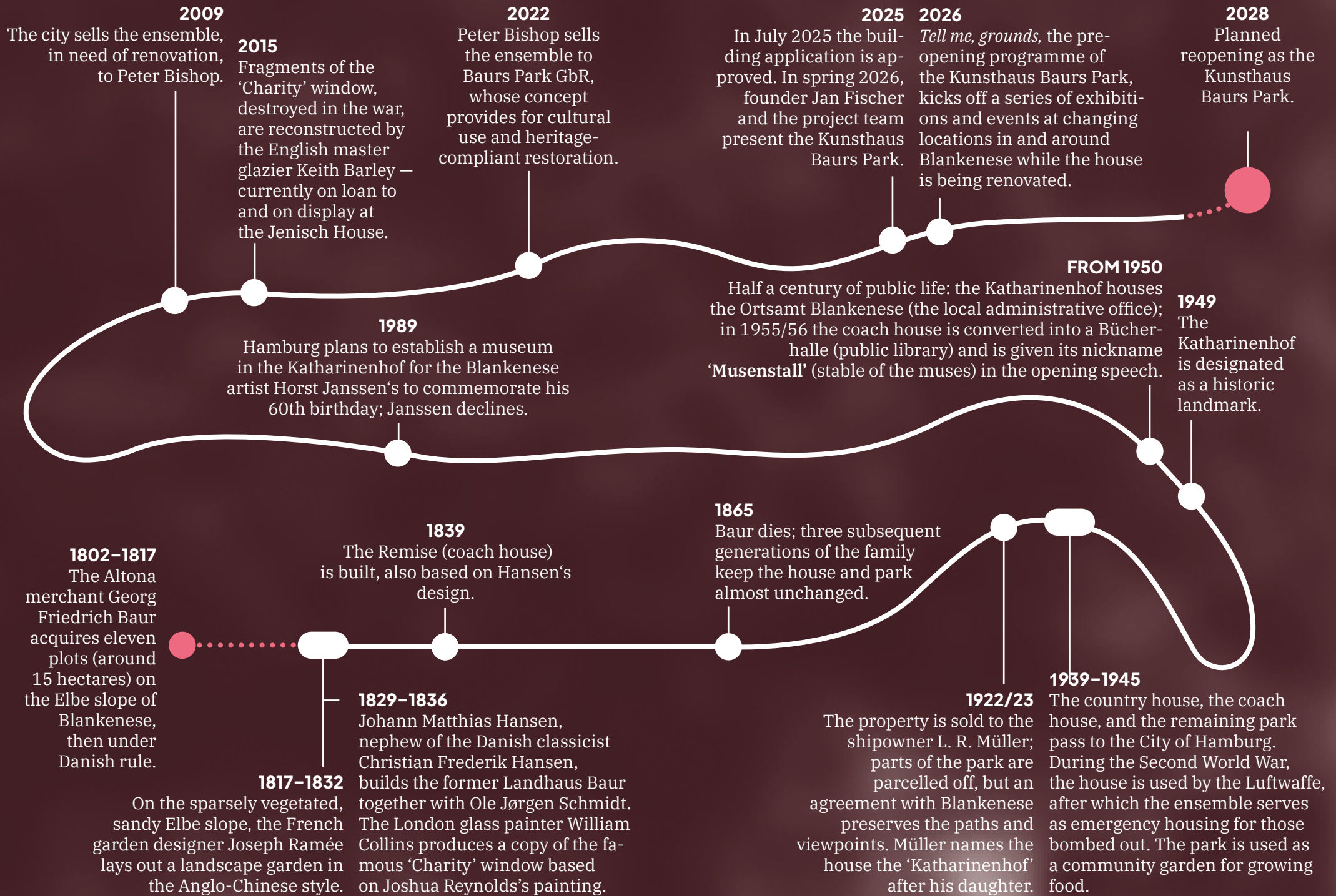
*Headphones at Position 6 on the map. The route can be walked at your own pace, guided by the recording. Duration 15–20 minutes; the number of headphones is limited and short waiting times are possible.*

The New Liquidity is a transdisciplinary research platform and a collective for artistic and curatorial practices, founded by the artist and curator Selma Boškailo (\*1985 in Mostar) and sound artist and composer Anders Ehlin (\*1978 in Kävlinge). They work at the intersection of sound and media art, with a focus on participatory and site-related methods. Central to their work is the series De-territorialized Listenings (since 2021), which is composed of site-specific binaural soundwalks that respond to the movements of participants and transform familiar soundscapes into immersive experiences. Another further focus of the collective is water as a living archive of geocultural, human, and non-human memory. The artists live and work in Berlin.

[www.thenewliquidity.com](http://www.thenewliquidity.com)

© The New Liquidity





## HOW TO GET THERE

Kunsthhaus Bours Park, entrance via Mühlenberger Weg 33–35  
22587 Hamburg-Blankenese

Take the S1 to Blankenese, then around 10 minutes on foot. Parking in the area is very limited, so we recommend coming by public transport. Vehicles are not permitted in the park.

## OPENING HOURS

Saturday 5 and Sunday 6 September 2026, 11 am – 8 pm  
Saturday 12 and Sunday 13 September 2026, 11 am – 6 pm

Admission is free.

## TOILETS

Composting toilets are available at the entrance, including an accessible one (Position 9 on the map). The access code is available at the info point.

## ACCESSIBILITY

The main path through the park is surfaced with gravel and can be used with a wheelchair; the lawns between the works are not consistently accessible. The park lies on the Elbe slope and is steep in places. A transcript of the soundwalk by The New Liquidity is available in German and English at the headphone point. An accessible toilet is available.

If you need any assistance, please ask – we are in the park throughout opening hours.

## PARK RULES

Bours Park is a public park and a dog off-lead area, including during the exhibition. Please do not touch the artworks and do not climb the trees. Bins are available near the benches. Open fires and barbecues are not permitted. Picnicking, on the other hand, is warmly encouraged.

## CONTACT

Kunsthhaus Bours Park  
Mühlenberger Weg 33–35  
22587 Hamburg

+49 (0)40 524705400  
kunsthhausboursark.de  
post@kunsthhausboursark.de  
@kunsthhaus.bours.park

# KUNSTHAUS BAURS PARK





KUNSTHAUS  
BAURS  
PARK