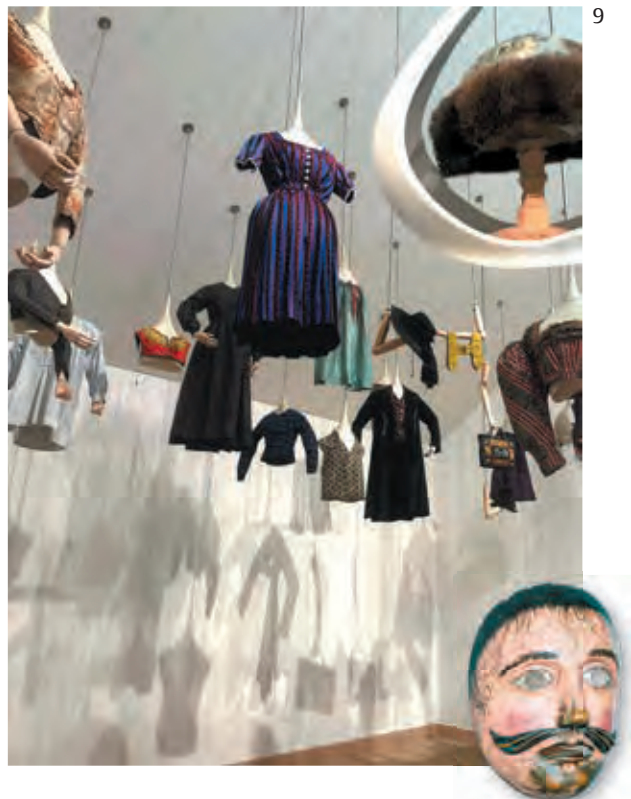




10



9

Things

'Thousands of Objects and even more (Hi)stories' is an exhibition that celebrates things, the passion for collecting and the cultural history museum itself – that very institution which has been declared obsolete time and again – as an exciting space in which we can enjoy ourselves, marvel at and discover new things, and smile and laugh.

The exhibition is accompanied by an extensive programme of events.



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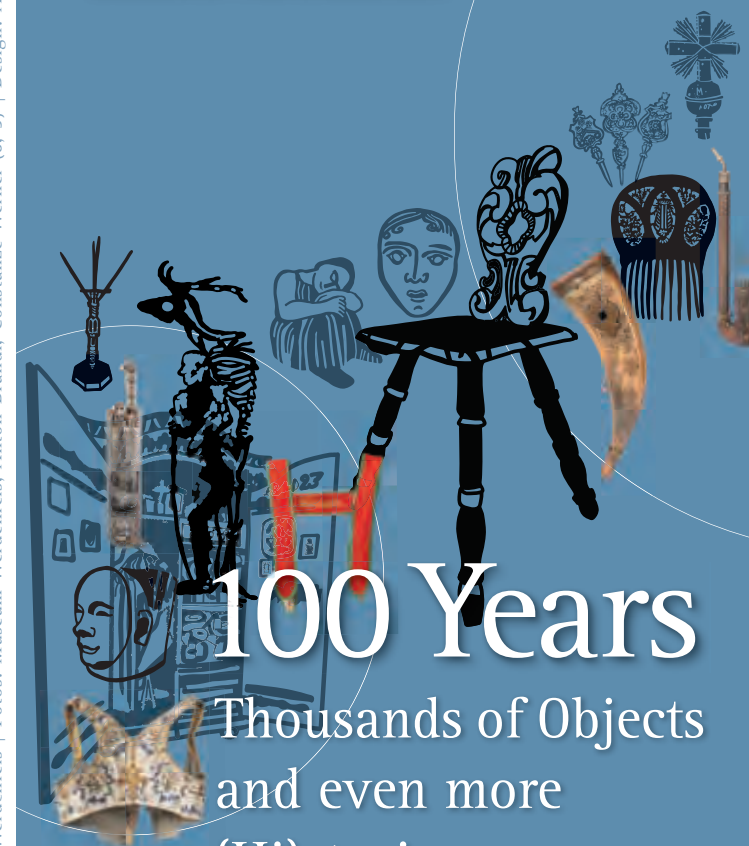
- 9 Special exhibition room
- 10 Church mask, Werdenfels, around 1685
- 11 Luis Höger, *Lara*, 2024, carved spruce, chalk
- 12 Portrait of the merchant's wife Maria Anna Kirchmayer, around 1800
- 13 Charivarius, 19th century
- 14 Stephan Hann, *Passion Forever* (celluloid), fragment of a processional doll 1770; belt 19th century

Museum Werdenfels | Ludwigstraße 47 | 82467 Garmisch-Partenkirchen
tel : +498821 – 751 710 | www.museum-werdenfels.de
Opening times: Tuesday–Sunday, 10am–5pm
Parking is available in the underground car park in Badgasse.
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DAS LANDKREISMUSEUM
GARMISCH-PARTENKIRCHEN



Culture, Art and Tradition
from 5000 BC to the present day

12 April – 9 November 2025

History

On 21 May 1925, the ‘*Werdenfelser Bezirks-Museum*’ – now the Werdenfels Museum in the district of Garmisch-Partenkirchen – first opened its doors. Since then, it has grown, moved buildings and been extended, and is now a focal point at the interface between tradition and the present.

The nucleus was a ‘collection of samples and antiquities’ comprising some 300 objects that had been assembled by the ‘*Partenkirchen District School of Drawing and Carving*’ from 1895 onwards. At the end of the first year after its opening in 1925, the museum had 1,946 objects. Over the past hundred years, the collection has since grown to more than 10,000 exhibits – both large and small.

We live in an age in which we are inundated by an overwhelming amount of non-material information, where smartphones hold sway – small entities that can call up nonentities at all times. The cultural history museum, on the other hand, often passed off as old-fashioned and boring, is the exact opposite: a very big entity housing a great many things that fascinate us precisely through their materiality.



The Exhibition

To mark our 100-year anniversary, objects in the collection have been placed in new contexts and illuminated from different perspectives. The whole museum is a place of knowledge and a lively experience to be marvelled at by the visitor. 200 items take centre stage: 100 objects that people can wear on their person and 100 objects with which rooms were filled and life-worlds created.

The focus is on the exhibits’ (hi)stories and meanings and the way they are perceived by the senses that goes beyond any mere explanation. In the temporary exhibition room, a unique exhibition of traditional costumes can be seen in which 100 objects – historical garments, hats, jewellery, belts, shoes and other things that people used to wear or carry with them – have been arranged as a large, room-filling installation. Both at floor level and from the bridge that spans the room, this exhibition can be accessed, experienced and seen from different perspectives – even through binoculars.

- 1 Rafting iron, 19th century, hand-forged iron
- 2 View into the attic
- 3 Foot and headboard of a bedstead, 1778, wood, painted (inv. no. 1)
- 4 Fatschenkind (Swaddled Child), 1st half 18th century
- 5 Stephan Hann, *Videodrom* (videotape); Caracao, c. 1850
- 6 Rita De Muynck, *Ausgewickelt (Unwrapped)*, steel, plaster, 2011
- 7 Hubert Nikolaus Lang, *Die Trauernde (The Mourner)*, c. 1960, majolica



Art Interventions

Through art interventions, exhibits have also been placed in new contexts in the museum’s historical rooms. The object artist Stephan Hann focusses on the garments in our collection, juxtaposing them with his own fashion objects and creating completely unexpected new contexts. In the installation ‘*Ausgewickelt (Unwrapped)*’ – *Follow the Girls*’, Rita de Muynck takes one specific object as her theme: the museum’s ‘Fatschenkind’ (Swaddled Child). In another installation, the artist offers visitors a synaesthetic experience with objects being perceived through the triggering of other senses. The point of reference for the work of the sculptor Marie Ostler, who explores the relationship between humankind and the environment, is the Zugspitze. In the historic bedroom, the painter Alejandro Valbuena explores the subconscious, while the subject of Michael Gene Aichner’s light art installation is Fritz Pfaffenzeller, the founder of the first museum in Partenkirchen, the ‘*Villa Orient*’. In addition, sound layers created by the two musicians and composers Michael Popp and Thomas Hoffmann can be heard in the background in five other rooms.

