



Annual Preview 2026

NEW EXHIBITIONS:

Regenerative Design: the Weltmuseum as a Lab for the Future

From 6 February to June 2026

SUPERFLUX: The Craftocene

3 March to 16 August 2026

CANCELLATION due to the current geopolitical situation (war in Iran) and associated logistical challenges

K-Toons

3 June to 6 September 2026

Raining Blood: Photography and Arms Trafficking

30 September 2026 to 18 April 2027

Njola Impressions: Kiteezi

Theseus Temple, Volksgarten

29 May to 11 October 2026

CURRENT EXHIBITIONS:

Who's Wearing the Pants?

Until 1 February 2026

Colonialism on the Window Sill

Until 25 May 2026

The Colours of the Earth. Modern Textile Art in Mexico

Until 6 April 2026

Indah Arsyad. The Ultimate Breath

Until 25 May 2026



***Regenerative Design:
the Weltmuseum Wien as a Lab for the Future***

February to June 2026
Weltmuseum Wien

In collaboration with the University of Applied Arts Vienna, the Weltmuseum Wien is reinterpreting the ethnological museum as not merely a repository for silent artefacts, but as a laboratory for future, globally sustainable lifestyles. By learning from diverse knowledge systems, museum collections can become tools for sustainable design strategies.

As part of the Design Revolution Now! design theory course at the Regenerative Design Lab of the University of Applied Arts, students are examining around 25 objects from the Weltmuseum Wien collection to derive regenerative design principles. The focus is on how humans, animals, non-human organisms, and nature collectively create worlds.

The pop-up exhibition presents regenerative design as an approach that goes beyond exploitative colonialist practices. Whether an antelope mask from Burkina Faso or symbolic objects from other regions of the world, these artefacts refer to societies in which design is inextricably linked to responsibility towards surrounding nature, natural resources, traditional practices, and long-term thinking.

In four thematic 'islands', traditional views of the Global North on knowledge, time, object status, and purpose are questioned and challenged. Contributions from the fields of design, transformational psychology, environmental law, and performance broaden our perspective, inviting us to radically reconsider our approach to consumption, design, and progress.



SUPERFLUX:
The Craftocene

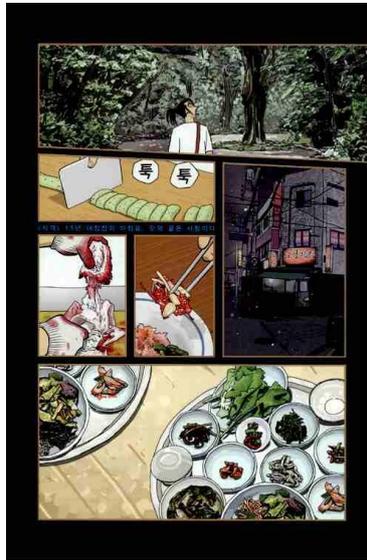
3 March to 16 August 2026
Weltmuseum Wien

Founded in 2009 by Anab Jain and Jon Ardern, the London-based design studio and future lab SUPERFLUX is one of the most influential international players in the field of speculative design. Through its immersive, research-based projects at the intersection of art, technology, and society, SUPERFLUX invites us to view the future as a collaborative space for creation.

Taking place as part of the Vienna Climate Biennale 2026, the exhibition underlines the Weltmuseum Wien's commitment to addressing fundamental questions about the future and engaging in the conversation.

Drawing on SUPERFLUX's term 'Craftocene', the exhibition explores how craftsmanship, technology, and ecological intelligence can be combined to create new forms of coexistence. It encourages us to question our current production and consumption practices and the myth of progress. It invites us to explore new forms of relationships between humans, animals, and other-than-human life forms, moving beyond an anthropocentric perspective.

For *The Craftocene*, SUPERFLUX has brought together three of its key pieces: *Refuge for Resurgence* (2021), first presented at the Venice Architecture Biennale; *Nobody Told Me Rivers Dream* (2025), most recently shown at the Design Museum in London; and *Relics of Abundance* (2026), developed for Vienna. A selection of objects from the collections of the Weltmuseum Wien, curated by SUPERFLUX, expands this dialogue between past and future. With *The Craftocene*, SUPERFLUX creates a space characterised by craftsmanship, care, and a deep longing for ecological redress.



K-Toons

3 June to 6 September 2026

Weltmuseum Wien

CANCELLATION due to the current geopolitical situation (war in Iran) and associated logistical challenges

In summer 2026, the Weltmuseum Wien, in collaboration with the National Asian Culture Centre Foundation (ACCF), will invite visitors to embark on a visual journey of discovery. The exhibition *K-Toons: Scroll the Story* will showcase how *Manhwas* (Korean comics) and webtoons, with their digitally published format optimised for vertical scrolling on mobile devices, have transformed global visual culture from paper to smartphones. Originally often published for free on Korean platforms such as Naver and Daum, they have gained international popularity through online services such as WEBTOON and have become a significant source of inspiration for K-drama and film adaptations.

The exhibition focuses on two artistic worlds: the legendary Korean comic artist Hur Young-man (허영만), born in 1947, whose epic *Sikgaek* (식객) celebrates culinary heritage and family ties; and the creators of *Solo Leveling* (나 혼자만 레벨업) from the Chugong studio (추공), a webtoon that has expanded worldwide into games, anime, and live-action films, thus becoming a multimedia universe.

Through immersive projections, interactive installations, and original drawings, visitors can experience the interplay of storytelling, technology, and imagination in the creation of a new cultural identity. The exhibition invites visitors to scroll through images, exploring the relationship between tradition, innovation, and the future.



Raining Blood
Photography and Arms Trafficking

30 September 2026 to 18 April 2027

Weltmuseum Wien

The exhibition *Raining Blood. Photography and Arms Trafficking* reveals the close intertwining of war, the firearms trade, and colonial power. It begins with a puzzling contradiction: historical photographs from around 1900 depict arms dealers with modern firearms, yet the museum's collection primarily comprises bows and arrows or, at most, ceremonial weapons from the nineteenth century. This conveys a colonial narrative of supposed 'primitivism'.

However, research clearly shows that, around 1900, communities in the Global South traded and produced firearms themselves in order to defend themselves and resolve their own conflicts. *Raining Blood. Photography and Arms Trafficking* uses the arms trade of this era as a lens through which to view war and armed conflict in all their complexity within the museum collection. The exhibition confronts visitors with the social reality of armed violence, exploring everything from spiritual protection practices to the global arms trade and the traces that wars leave behind in everyday life.

Historical photographs and artefacts from the collections of the Weltmuseum Wien, alongside contemporary works of art, engage in a critical dialogue that reveals how weapons simultaneously symbolise power, fear, and resistance. *Raining Blood. Photography and Arms Trafficking* invites visitors to question their preconceptions and reconsider the ambivalence of violence and its instruments within a museum context.



Njola Impressions
Kiteezi

29 May to 11 October 2026

Theseus Temple, Volksgarten, Vienna

In 2026, the Theseus Temple will once again be used by the Weltmuseum Wien as part of the WMW Contemporary series. *Kiteezi* is the first installation by Ugandan artist Nabukenya Allen, founder of the Njola Impressions studio, to be exhibited in Austria.

Following a tragedy, Nabukenya Allen transforms loss into renewal. Her installation, *Kiteezi*, which is adapted for the Theseus Temple and named after Kampala's most important waste disposal facility, is a symbol of identity, resilience, and hope.

In August 2024, a devastating landslide at the Kiteezi landfill destroyed homes in surrounding communities and claimed numerous lives. However, this disaster gave rise to a remarkable movement of reinvention: Boda-boda drivers – Kampala's marginalised motorcycle taxi drivers – began to create fashion items and sculptures from discarded materials. Building on this idea, Nabukenya Allen collects everyday objects such as helmets, clothing, and tools from the lives of boda-boda drivers, transforming them into new installations using materials she finds at the landfill.

In *Kiteezi*, waste becomes the language of renewal. Nabukenya Allen's work combines art, ecology, and social criticism. Her installations invite audiences to reconsider our throwaway culture and recognise creativity in resilience and dignity in survival.

Press Photographs

Press releases and images for up-to-date coverage of special exhibitions and projects at the Weltmuseum Wien are available for download free of charge from our press area:

<https://www.weltmuseumwien.at/en/press/>

Regenerative Design: the Weltmuseum as a Lab for the Future

Antelope mask: Noumtiri

Unknown master of the Kurumba

1960s

© KHM-Museumsverband, Weltmuseum Wien



SUPERFLUX. The Craftocene

Refuge for Resurgence

© Superflux



K-Toons

Excerpt from the Korean Manhwa (comic)

Sikgaek 식객

© Hur Young Man Inc.



**Raining Blood. Photography and Arms
Trafficking**

Bucharic arms dealer

Anonymous photographer

Before 1891

Weltmuseum Wien, Photo Collection

© KHM-Museumsverband, Weltmuseum Wien



Theseus Temple

© KHM-Museumsverband



Weltmuseum Wien

Exterior view

© KHM-Museumsverband





Opening times, tickets, entrance fees

www.weltmuseumwien.at/en/information

Additional information regarding your visit

Guided tours, bookings, and reservations for events

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Information, questions, and suggestions

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Exhibition programme and events

All events are listed online in the Weltmuseum Wien [event calendar](#).

Social Media

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#WeltmuseumWien

Journalist accreditation

Journalists visiting the KHM-Museumsverband for professional purposes are entitled to free admission to its exhibitions and locations. Please register at presse@weltmuseumwien.at at least two working days in advance.

Please identify your medium, specify the date of your visit and attach a scan of your valid press pass. Thank you!

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