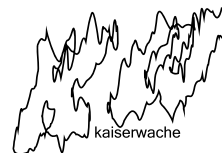


Mirjam Walter

gestohlen bleiben

Dec. 12, 2025–Jan. 11, 2026



Kaiserwache is delighted to present *gestohlen bleiben*, a solo exhibition by Freiburg-based artist Mirjam Walter. The show brings together new works on paper and cotton and several site-specific painterly interventions on glass, continuing Walter's exploration of the tensions between body image, perception, and gestural painting. At the heart of their practice is a constant struggle with figuration: an attempt at expression that simultaneously reveals itself as a failure. It is through this productive misunderstanding between artist and image that works emerge – works that favor detours and forge a path forward despite, or perhaps because of, doubt.

About the artist:

Mirjam Walter (*1993) lives and works in Freiburg. They studied at the Academy of Fine Arts Nuremberg and holds an MFA in Painting from the University of Fine Arts Hamburg (HFBK). Their work has been shown at venues including Luis Leu, Karlsruhe (2025); the Gallery for Contemporary Art, E-Werk Freiburg (2024); Forum Kunst Rottweil (2022); Kunstbunker Nuremberg (2021); and Kunsthalle Basel (2018). Walter has been involved in the development of various performances and collaborative projects.

In 2024, they co-developed the performance *I, A HYPHEN* with Julia Hainz (E-Werk Freiburg) and the exhibition and performance *Ich lache bestens* with Dominik Styk (Golden Pudel Club, Hamburg). Their first artist book, *I AM NO BODY LIKE A HOUSE IS NOT A HOME*, was published in 2021 by Hamman Von Mier Verlag, Munich.

About Kaiserwache:

The name Kaiserwache carries a historical irony. The building's proximity to Kaiser-Joseph-Straße and Kaiserbrücke—named after Emperor Joseph II's visit to Freiburg in 1777—points to the city's imperial past. The bridge itself was once adorned with bronze statues of historical figures such as Henry V and Frederick Barbarossa. During World War II, these statues were removed with the intention of melting them down for war production—a plan that was ultimately never realized. Due to high transportation costs, the statues remained unused after the war. To this day, the empty niches remain visible—just steps away from Kaiserwache.

Beyond this historical dimension, the building's original function as a public restroom adds another layer—perhaps a tongue-in-cheek reference to the throne of the king. The Art Nouveau structure has seen a turbulent past: damaged in both World Wars, used as a refuge for drug users in the 1980s, and evolving into a well-known cruising spot in the 1990s. Traces of this history remain visible—graffiti, phone numbers, and explicit inscriptions, which have been consciously preserved as artifacts of the site's unofficial past. Today, the building is under historical preservation and serves as an exhibition space since 2021.

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