

[EN]

IN/SOMNIA

THE POLITICS OF REST AND RESTLESSNESS

30.03. – 11.05.2025

Opening: 29.03.2025

HALLE

I cannot enter sleep if I do not cast myself off and hand it over; I cannot wake if I do not find my way back to reality. Insomnia is the failure to accept the change necessary for crossing over the borderline; it is the failure to let drop the reins and move into an unselfed world. Or is it the attempt to enter into sleep without accepting its conditions?

(Haytham El Wardany, *The Book of Sleep*, 2020)

In a world marked by exhaustion, rest not only serves as a means of regeneration, but also holds a subversive potential. More than an expression of passivity and inertia, the works brought together in the group exhibition **IN/SOMNIA** consider it a self-determined space for action and imagination. As such, rest does not contradict the waking state, but rather expands and reorganises it, essential for maintaining our bodily functions and strengthening social relations. On the one hand, rest is associated with socio-economic privileges that often require the labour of others; on the other hand, it testifies to vulnerability and trust and describes a profound experience of communality.

The exhibition designed by **Gloria Jurado** is situated in the liminal space between waking and sleeping. It opens up an ambivalent sphere in which the perception of time becomes increasingly blurred and architectural certainties are suspended. Like a soft cocoon, the white cube may invite us to pause, yet it does not really allow us to rest.

Similarly, **Mariona Berenguer's** video work *La Siesta* (2023) portrays an animalistic creature struggling to sleep. The title of the work evokes the image of an afternoon nap on a hot summer's day, a fleeting moment of respite from the stifling heat. An intimate close-up documents the restless activity of an eye, where experiences and emotions are relived and processed in dreams. The eye marks a threshold between inner and outer worlds, where consciously and unconsciously experienced realities blend and whose interplay manifests itself in the dreaming body.

Line Chevalley's installation *In the Boredom of my Bedroom's Ceiling* (2021) invites visitors to let their thoughts wander under a protective sail. The white sheet stretched across the room conveys a notion of rest, both as a retreat from everyday life and as a projection screen for our fantasies. Here, the feeling of boredom is not an expression of loneliness or confinement, but an impulse to explore new (imaginary) worlds.

For the sound installation *Bedtime* (2021), **Karolina Grzywnowicz** has recorded lullabies that parents sing to their children in refugee centres. Across cultural boundaries and language barriers, lullabies are constructed similarly in melody and rhythm, and slow the heart and breathing rate in children and adults alike. In an environment of both external and internal unrest, which defies the human need for a place of retreat, the intimate act of sleeping is shifted into a communal space.

The installation *Calm* (2022) by **Mahmoud Khaled** encourages visitors to lie down on a daybed and relax with the help of a meditation app. However, poignant interventions in the script question the neoliberal appropriation of rest as a means to increase productivity. In this context, regeneration becomes a strategic resource to be optimised in order to meet the demands of a capitalist labour market. In contrast, the photograph *I Can't Sleep Without You Anymore* (2022) holds the traces of an intimate encounter and manifests a sense of restless desire.

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MARIONA BERENGUER (Spain, 1992) lives and works in Berlin. Through sculpture, graphics, textiles and installations, she examines the role of (artistic) labour in today's society and its underlying systems of values and beliefs. She recently exhibited at Galerie im Saalbau (Berlin, Germany, 2024) and at Kunst & Co (Flensburg, Germany, 2023).

LINE CHEVALLEY (Switzerland, 1993) lives and works in Zurich. In her artistic practice, she reflects on the mechanisms of language and the emergence of narrative spaces between concretely experienced realities and imaginary worlds. Her works were recently shown in the project spaces evidently chickentown (Zurich, Switzerland, 2024) and 13Vitrine (Lausanne, Switzerland, 2024).

KAROLINA GRZYWNOWICZ (Poland, 1984) lives and works in Berlin. In her research-based practice, she draws on archival materials, oral traditions and bibliographic records to address histories shaped by exile and migration. Her work has been exhibited at the Kronika Centre of Contemporary Art (Bytom, Poland, 2024) and the Ujazdowski Castle Centre for Contemporary Art (Warsaw, Poland, 2021), among others.

GLORIA JURADO (Spain, 1990) lives and works in Berlin. She has a background in architecture, which continues to inform her work in artistic research projects, public installations and photography, through which she traces urban transformation processes. She recently presented her work at the Zentrum für Kunst und Urbanistik ZK/U (Berlin, Germany, 2024) and at the Haus der Statistik (Berlin, Germany, 2024).

MAHMOUD KHALED (Egypt, 1982) lives and works between Berlin and Cairo. Through photography, sculpture, sound and text, his artistic practice evokes human experiences of vulnerability and mortality, exhaustion and longing, as well as their philosophical and political dimensions. His work has been part of international exhibitions, including at The Mosaic Rooms (London, United Kingdom, 2022) and the Museum für Neue Kunst (Freiburg, Germany, 2020).

The exhibition is curated by Lisa Deml and Marie-Sophie Dorsch. We would like to express our deepest gratitude to the artists Mariona Berenguer, Line Chevalley, Karolina Grzywnowicz, and Mahmoud Khaled, as well as to Gloria Jurado for her thoughtful exhibition design and invaluable support in setting up the exhibition. Our special thanks go to Hans-Joachim Korfhage for his commitment and for always keeping a cool head. The programme of Halle für Kunst Lüneburg e.V. is driven and sustained by the dedicated work of its team and board, for which we are immensely grateful.

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