

# Expanded Ground

## Public Programme

What happens when the institution’s keys are handed over? Which objects can be accessed and which should remain restricted to technical areas? How can university and city become more connected? Who belongs to the university?

If we regard the campus as an extended institution that connects the Kunstraum to the city of Lüneburg, some of the questions posed by *Seven Works* become an invitation to test different practices that reflect how the university institutes gathering gestures. Inspired by a seminar on institutional practices, the Kunstraum is open to activities that coexist, interfere, respond, or renegotiate Celestino’s scores.

These activities make the Kunstraum archive visible, introduce other collective frequencies and temperatures to the campus, and expand the connection between the university and the city through local and collective initiatives. At the end, a workshop organized by students invites the community to reflect collectively on other ways of belonging to the university. The suggestion of each gesture expands our understanding of what an art space at Leuphana University could be as an open question on an ongoing basis.

The public programme developed in conjunction with the exhibition *Seven Works* is part of Ana Druwe’s ongoing practice-based research as a fellow at the Leuphana Institute for Advanced Studies (LIAS) in Culture and Society.

OPENING DOORS  
*Kunstraum archive*  
Every Tuesday until 8 July, 2-4pm  
Building 5, Room C5.014

SLOWING DOWN THE CAMPUS  
*Taijiquan with Sifu Niklas Schmidt*  
17 June, Tuesday, 6-7pm  
Open class in front of Kunstraum

HEATING THE SPACE  
*Maberu & The Sound Republik Band*  
8 July, Tuesday, 6-7pm  
*Kunstraum*

Follow updates at  
*kunstraum.leuphana.de*

Wisrah C.V da R. Celestino’s work is also presented at Halle für Kunst Lüneburg in the group exhibition BE/HOLDING curated by Marie-Sophie Dorsch and Lisa Deml in cooperation with Kunstraum Leuphana Lüneburg.

BE/HOLDING  
11June-20July 2025  
Opening hours:  
Wednesday to Sunday, 2-6pm  
Reichenbachstraße 2, 21335 Lüneburg  
Direct buses from the campus:  
5012, 5020, 5600

# Seven Works

## Wisrah C. V. da R. Celestino

Spaces are shaped by both materiality and trust. *Seven Works* brings together a set of works by Wisrah C. V. da R. Celestino exploring agency and complicity within institutional systems. In dialogue with the Kunstraum Leuphana Lüneburg and Halle für Kunst Lüneburg, the seven score-based pieces address contingency, transparency, and responsiveness, proposing particular operations that shape the terms of visibility, authorship, and access.

With a deep interest in contractual language in the legacy of conceptual art, Celestino builds a vocabulary that highlights the manifestations of the works in the spaces as the result of a set of negotiations. In this operation, pre-existing conditions such as local rules, available services, and the organization of the institutions with which the artist is working are active agents in the transactionality of making art. In the show, the act of exhibiting is inseparable from the structures that make the exhibition possible.

Founded in 1993 as an independent art institution, the Kunstraum emerged as a space for pedagogical practices and experiments in institutional critique. Artists who developed projects in the past, such as Andrea Fraser, have addressed institutional critique as a methodology in which the institution becomes materiality for artistic intervention, evidencing the self-responsibility of the complicity, compromise, or censorship that shapes the field of art as a social universe. According to Fraser, we often speak of institutions as if they were external to us. Yet when institutional critique fails to recognize its own embeddedness, it risks disavowing the very complicity it aims to expose.

By recognizing our participation within institutional dynamics, the real question then becomes which practices and contracts become institutionalized and how the institution might be compelled to accommodate

differences in ways that produce sustained, collective critique. As Fraser noted, it is not about being against the institution, as art in itself has become an institution. We are *also* the institution.

These gestures, therefore, trick their meanings. Celestino’s works inform what happens in the space through operations and contracts that shape the exhibition but do not limit what an institution can be. By being rooted in rigorous, formal research on institutionality, *Seven Works* offers visitors enough instrumentality to reconstruct the paths that paved the way for the negotiations exhibited, leading to embracing potential action or simply refusal.

Ana Druwe

Wisrah C. V. da R. Celestino (Brazil, 1989) lives and works in Berlin, Germany. Through scores, sculptures, texts, sound, and video, the artist addresses the structures remaining from the transatlantic colonial project, with a focus on institutional critique, language, and objecthood. Celestino was awarded the ars viva 2025, Pampulha Grant 2024, and the Duca-to Prize 2023. Among the projects in 2025 are solo shows at GDA (São Paulo), Kunstraum Leuphana in collaboration with Halle für Kunst Lüneburg, and the Between Bridges Foundation (Berlin), as well as group exhibitions at Haus der Kunst (Munich), Kunst Raum Mitte (Berlin), and Palais Populaire (Berlin).

SEVENWORKS  
10June-9July 2025  
Opening hours:  
Tuesday and Thursday, 12-4pm  
Kunstraum Leuphana Lüneburg

1 *Keys* (2021)  
A copy of each key of every door lock of the exhibition space to be displayed on a stainless keychain as specified by the artist. Variable materials and dimensions.

2 *Belonging* (2022)  
A set of objects belonging to the institution, organization, gallery or space where the work is presented. Variable dimensions and materials.

3 *Ana* (2024)  
The ceiling of the exhibition space painted in one or more colors chosen by the artist’s mother. Variable materials and dimensions.

4 *Field* (2021)  
The longest wall of the exhibition space marked with the indication of its length, and a wall perpendicular to it marked with the length to complete the area of one acre, as specified by the artist. The marks should be made at the average height of a commercial ox. Variable dimensions and materials.

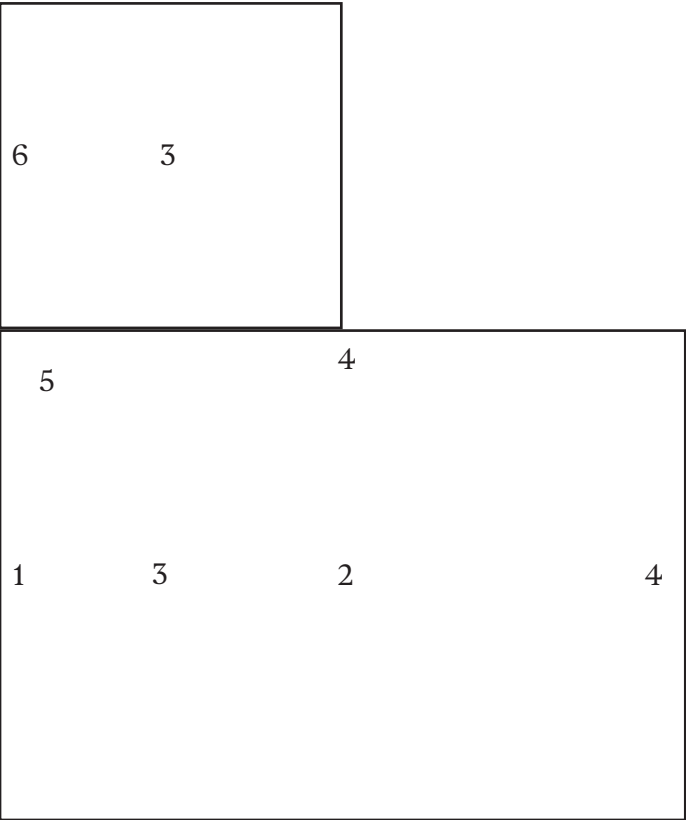
5 *Picks* (2022)  
A set of flowers, branches and bushes picked by the artist. Variable dimensions and materials.

6 *T.* (2025)  
One device indicating the temperature of the space. Variable dimensions and materials.

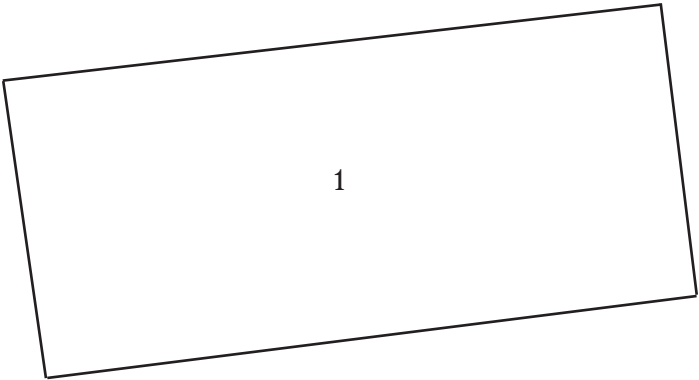
7 *Lot* (2022)  
A lot in the dimensions of the artist’s current or previous studio. Variable dimensions and materials.

*Keys* (2021) enacts a reciprocal exchange of keys between Kunstraum Leuphana Lüneburg and Halle für Kunst Lüneburg and is exhibited at both venues, where each institution presents the keys of the other. Rooted in a shared institutional history, the gesture extends the work’s inquiry into trust, risk, and access across the spaces of both organizations.

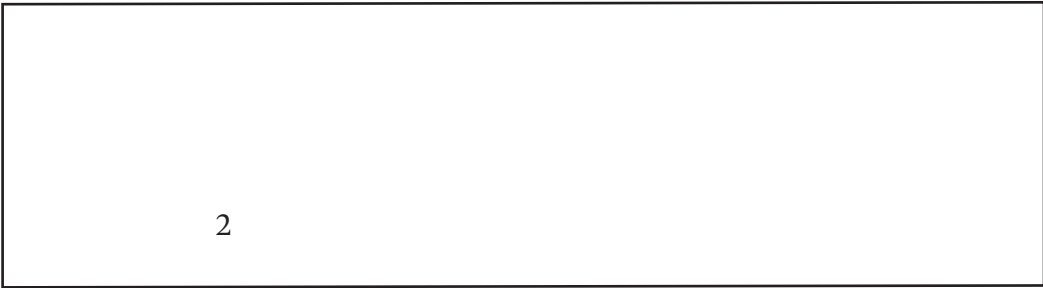
In this partnership, *Belonging* (2022) engages the existing archives of both institutions while reflecting on the production of *Seven Works* itself. While the archive selection provided by Halle für Kunst Lüneburg also considers interventions by the students of the seminar De/Konstruktion eines Archivs, the Kunstraum’s archive now includes the negotiations, contracts, and production costs related to the show.



*Kunstraum*

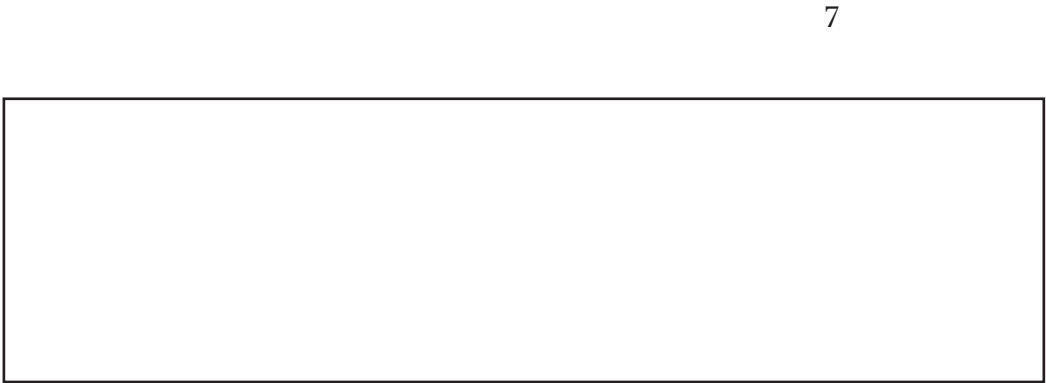


*Halle für Kunst Lüneburg*  
*Reichenbachstraße 2*



*Building 5*

*Leuphana Universität*



*Building 12*

*Contributors*

*Keys* (2021) was made possible with the help of Elke Zinner and Christoph Seidel. Interventions at the Halle für Kunst Lüneburg’s archive in *Belonging* (2022) by the students Luisa Bretter, Lenja Marie Fehrmann, Sahra-Lucia Vittinghoff-Gau, Laura Schulz, Mara Rotthues, Jona Liv Steinke. *Ana* (2024) was executed by Daniel Raschke. *Lot* (2022) was executed by Karl-Heinz Berens with the support of Daniela Wöbken, Oliver Günther, and Frank Sudfeld (Hausdienst und Gebäudemanagement of Leuphana Universität).

The public programme workshop, part of the seminar Institutional Praxis, features contributions from Anna Jo Dornbracht, Sina Korb, Philine Held, Gissu Zarandi, Marie Meyer, Helena Bamberger, Manja Jo Fackert, Marieke Wagner.

*Seven Works* by Wisrah C. V. da R. Celestino is curated by Ana Druwe in cooperation with Kunstraum Leuphana Lüneburg, Halle für Kunst Lüneburg, and Leuphana Institute for Advanced Studies (LIAS) in Culture and Society.

Production, Communication and Research by Jana Paim and Litha Sabelfeld (Kunstraum Leuphana Lüneburg). Special thanks to Maria Sophie Dorsch and Lisa Deml (Halle für Kunst Lüneburg), Ulf Wuggenig, Susanne Leeb, and Sabrina Bollhof.