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BE/HOLDING

Of Carrier Structures and Leaky Containers

Group exhibition, 12 June – 20 July, 2025

Opening: 11 June, 2025, 18–21 h

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Sanna Helena Berger, *Metod* (Detail), 2025. Courtesy of the artist.
Photo: Katarina Sylvan, Antics.

The year 2025 marks the 30th anniversary of the Halle für Kunst Lüneburg, on the occasion of which we shed light on the administrative processes, institutional structures and personal relations that have sustained both its programme and its public over the last three decades. Following the group exhibition *IN/SOMNIA*, which explored the regenerative function and subversive potential of rest in a world marked by exhaustion, **BE/HOLDING** is dedicated to those structures and elements that hold and carry, support and strengthen.

Carrier structures and display elements such as shelves or vitrines are not only considered functional here, but appear as autonomous objects and bodies in spatial and sensory networks of relations. In both a concrete and metaphorical sense, they act as transmitters and repositories for narratives and emotions, while also defining the framework within which these can unfold.

This tension between holding and containing is also reflected in the exhibition title, which refers to the verbs *to hold* (to support) and *to behold* (to look at, often with particular attention or a sense of wonder). On the one hand, carrier structures and display elements are essential for presenting artworks and maintaining institutional order; on the other hand, they prescribe certain perspectives that affect aesthetic experiences

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and social encounters. Thus, **BE/HOLDING** not only displays objects in themselves, but also considers how they are shown, to what extent the context of the exhibition influences their interpretation, and what positions are assigned to the spectators. The assembled works investigate this interplay between artistic practice and curatorial presentation and shed light on visible and invisible forms of collaboration that become manifest in an exhibition.

Display elements are both working materials and thematic subjects in **Sanna Helena Berger's** installation *Metod* (2025). It is composed of second-hand IKEA BILLY bookcases, which bear traces of their previous uses and acquire new value and esteem in the context of the exhibition. By re-staging everyday objects, the artist draws attention to the value systems and power structures in which they are embedded. Her installations often originate in interaction with texts, whose performative readings open up a further level of reflection and question institutional conventions and rehearsed patterns of perception. On the occasion of the exhibition opening, Berger will present a new text that traces the transposition of the installation *Metod* from Stockholm to Lüneburg.

Everyday objects are also the focus of a newly commissioned installation by **Ceylan Öztürk**, who translates and displaces them into different media and materials. The starting point for her work is a carrier bag, which is dissected in various formats: a life-size photograph shows a person pulling the bag behind them—its contents remain unknown, but its shape gives rise to speculation. All that remains in the exhibition of the bag itself is the handle, which is placed on a pedestal and thus assigned the status of a work of art. While the handle evokes the act of holding, the absence of the object to be carried becomes painfully apparent. With this playful gesture, Öztürk questions the function and functionality of artworks and unravels connections between the artist and the spectator, between the art object and its representation.

The tipping point at which order shifts to control and deviation to self-determination becomes visible in **Flavia Trachsler's** works. The artist draws on materials that have a normative or even exclusionary function in everyday life and juxtaposes them with forms and figures that deliberately defy the given structures. In the three-part wall piece *proceed with the line* (2023), handrails serve as frames for acrylic panels crisscrossed by a dense grid in which fragments of bodies are inscribed. The grid seems to impose a normative body image, from which, however, limbs break away and rebel against their confinement.

The institution- and situation-specific works of **Wisrah C. V. da R. Celestino** examine the limiting and liberating effects of language, through which organisational structures may be consolidated as much as disintegrated. *Gift* (2024) presents a set of plants native to Germany that have spread across the world with colonialism and are now considered invasive in many places. Disguised as a gift to local residents, the work draws attention to the historical, political and social context of its exhibition and the hegemonic power structures in which the institution hosting it is entangled. In a bid to perforate institutional structures, *Keys* (2021) initiates an exchange of keys between the Kunstraum der Leuphana University Lüneburg and Halle für Kunst Lüneburg, thus performing a gesture of trust. Here, the exhibition space reveals itself as a constructed

and critical environment in which the eponymous play on words resonates and calls on spectators to hold and to carry.

BE/HOLDING is curated by **Marie-Sophie Dorsch** and **Lisa Deml**. The group exhibition is organised in cooperation with the Kunstraum der Leuphana Universität Lüneburg, where **Wisrah C. V. da R. Celestino**'s solo exhibition **Seven Works**, curated by **Ana Druwe**, will run concurrently.

The exhibition is funded by the Ernst und Olga Gubler-Hablützel Stiftung. The annual programme at Halle für Kunst Lüneburg e.V. is supported by the Ministry for Science and Culture of Lower Saxony, Lüneburgischer Landschaftsverband and Hansestadt Lüneburg.

Kunstraum
Leuphana Universität Lüneburg



Niedersächsisches Ministerium
für Wissenschaft und Kultur



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Biographies:

Sanna Helena Berger (*1983 in Sweden) lives and works in Berlin. Her artistic practice employs site-specific installations, situational aesthetics and post-institutional critique to analyse attributions of meaning and capital in the arts. Alongside this, she works in text form, which either accompanies her work discursively or stands alone as linguistic compositions. Thus, theory and aesthetics exist side by side and find their synthesis in exhibitions. Recently, her works have been shown at Antics (Stockholm, Sweden, 2025), Shahin Zarinbal (Berlin, Germany, 2025) and Philipp Zollinger (Switzerland, Zurich, 2024) as well as at Simian (Copenhagen, Denmark, 2025) and Centralbanken (Oslo, Norway, 2024).

Wisrah C. V. da R. Celestino (*1989 in Brazil) lives and works in Berlin. Using scores, sculptures, texts, photographs, sounds and videos, their artistic practice addresses the continuities of the transatlantic colonial project and its manifestations in institutional structures and linguistic patterns. Their works have been exhibited widely, including at Kunstverein Braunschweig (Germany, 2024), Museu Nacional da República (Brasília, Brazil, 2023) and Framer Framed (Amsterdam, Netherlands, 2022). In 2025, Wisrah C. V. da R. Celestino was awarded the ars viva prize.

Ceylan Öztrük (*1984 in Turkey) lives and works in Zurich. Her artistic practice combines sculpture, installation, photography and performance in order to examine normative mechanisms of knowledge production and hegemonic patterns of perception. In doing so, she explores the relation between spatial structures and social networks and the corresponding dimensions of proximity, distance and orientation. Recently, Öztrük's works have been exhibited at Gessnerallee (Zurich, Switzerland, 2023), as part of the Biennale de l'Image en Mouvement (Geneva, Switzerland, 2022) and FriArt Kunsthalle (Fribourg, Switzerland, 2022). In 2022 she received the Swiss Art Award.

Flavia Trachsler (*1991 in Switzerland) lives and works in Zurich. In her artistic practice, she engages with architectural structures and speculations and the normative body images and social orders on which they are based. Her works have been part of several group exhibitions, including at Basel Social Club (Switzerland, 2023), Offspace (Zurich, Switzerland, 2022), Istituto Svizzero (Milan, Italy, 2020) and POST (Tokyo, Japan, 2019).

Programme:

11 June, 2025, 18–21 h

Opening with a reading by Sanna Helena Berger at 19 h

19 June, 2025, 17–18 h

Curatorial Tour

21 June, 2025, 11–13 h

Kinderclub

Please register at vermittlung@halle-fuer-kunst.de

26 June, 2025, 17–18 h

Curatorial Tour

5 July, 2025, 15–17 h

Kunst & Kuchen

Please register at vermittlung@halle-fuer-kunst.de

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12 July, 2025, 15–16:30 h

Workshop: *Knoten, Knüpfen, Tragen – Taschen Herstellen*

Please register at vermittlung@halle-fuer-kunst.de

19 July, 2025, 19–22 h

Closing

Parallel to the exhibition programme for 2025, a project by **Florence Jung** is running over a period of twelve months. To mark the Kunstverein's 30th anniversary, the artist has developed three scenarios that explore different temporalities and visibilities. One scenario is permanently visible in the courtyard, while the other scenarios are accessible during regular exhibition opening hours.

As part of the outreach programme, the inclusive workshop series **(H)alle für Kunst!** will take place every Tuesday from 5–7 pm starting on 17 June. The format is open to everyone who would like to discuss art and develop their own creative work. The sessions will culminate in a joint exhibition – open, participatory and diverse. The aim of the workshop series is to create space for encounters, ideas and interaction.

For further information and images, please contact:

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