

"When nonlocality guides our imaging of the universe, difference is not a manifestation of an unresolvable estrangement, but the expression of an elementary entanglement."
(Denise Ferreira da Silva, *On Difference Without Separability*, 2016)

HALLE

EN/COUNTERS

MATERIAL RECORDS AND SITES OF BELONGING

28.09. – 09.11.2025

FÜR KUNST

As we move from place to place, crossing language barriers and nation states, our motions are inscribed in the objects, stories, accents and friends that we gather along the way—as well as those that we leave behind. The group exhibition **EN/COUNTERS** brings together artistic works that trace such transcultural connections and confrontations and interweave personal experiences with collective ones.

The exhibition is marked by this polyphony, its echoes reverberating across continents and generations. Soft music drifts from a half-open wall cabinet, inside which everyday objects have been casually left behind, evoking a ghostly presence. Delicate drawings on found papers correspond with poetic text fragments in ever-shifting juxtapositions. Like a palimpsest, fine traces of glue adorn a scanned book page and seem to lend a sticky substance to the longing described therein. These are inconspicuous items that tell stories of farewell and arrival and convey a feeling of home – like a handful of stones that forge a connection across the Atlantic. In this way, the five international artists explore multi-layered forms of belonging.

In her artistic practice, **Sultan Çoban** draws on oral and visual traditions from her Kurdish heritage as well as pop culture of the 1990s and 2000s. Her installation *and then I left with and without a trace (bi xatirê te)* (2025) takes its starting point in a moment of farewell. After a two-year study visit to Amsterdam, the artist returns to Zurich—a decision that marks a transition from a before to an after, not only temporally and geographically, but also emotionally. A recurring alter ego—the singer and actress "Sultan Çoban"—acts as a vessel to share episodes from the artist's personal migration history. Çoban weaves together video, sound and objects from her everyday environment to weave a polyphonic narrative about the potential of parting and moving on.

In compositions of personal keepsakes, found objects, and cultural references, **Samuel Haitz** interweaves intimate and universal stories and histories. His newly commissioned work *Anthology (Collected Plays, p. 169–170, Crave) (Monologue)* (2025) continues his ongoing series of "anthologies." In this body of work, Haitz applies the principle of superimposition: scanned pages from a constantly growing personal literary

archive are overlaid with photographs from the artist's everyday life and overwritten with traces of the production process. The exhibited work recites a passage from the theatre piece *Crave* by British playwright Sarah Kane. In it, different voices encounter each other, their meeting marked by longing and desire, oscillating between hope and despair. The scan is overlaid with fingerprints, dust spots and traces of glue, in which the artist himself makes an appearance—not so much as the author, but rather as a commentator who becomes part of the narrative.

The collaborative installation *here we have it here we have not II* (2024/2025) by **Seda Mimaroğlu** and **Raluca Popa** is characterised by its openness towards other media and materials, as well as unfamiliar concepts and practices. Popa sketches works by the American artist Richard Tuttle on found scraps of paper, calendar pages and stationery, thus stepping into his post-minimalist world of ideas. Her drawings interact with Mimaroğlu's poetic and lyrical compositions. Type-written on thin and fragile paper, they capture fleeting impressions and fragmentary sensations that, like memories, seem to fade with time. The installation accumulates layers of paper testifying to its own history of presentation and recording their underlying ways of working together. *here we have it here we have not* was first shown in 2024 in an exhibition curated by STATIONS, Berlin, at Schleuse, Vienna. Thus, the artists' collaboration bears witness to various processes of translation—between artistic forms of expression, institutional spaces and languages.

In the video work *exterra* (2024), **Federico Protto** traces his own migration history from Uruguay to Germany—and back again. In doing so, he considers water (and in particular the Atlantic Ocean) as a living archive that connects us across continents and centuries and which holds individual and collective passages. The video is part of his ongoing artistic research project *MAPA *migración, ancestral, parentesco, activación*. While cartography traditionally refers to a method of creating maps, which has been employed in colonial contexts to control territories and to wage military warfare, this project redefines its purpose. Protto charts migration experiences and memories, thus opening up conversations about home and belonging.

Programme:

11 October, 2025, 11–13 h

Kinderclub

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

16 October, 2025, 17–18 h

Curatorial Tour

17 October, 2025, 18–20 h

Opening: *(H)Alle für Kunst!*

Duration: 18–19 October, 2025, 14–18 h each day

18 October, 2025, 15–17 h

Kunst & Kuchen

8 November, 2025, 11–13 h

Kinderclub

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

8 November, 2025, 19 h

Closing

EN/COUNTERS is curated by Lisa Deml and Marie-Sophie Dorsch. We would like to express our deepest gratitude to the artists Sultan Çoban, Samuel Haitz, Seda Mimaroglu & Raluca Popa and Federico Protto. The programme of Halle für Kunst Lüneburg is driven and sustained by the dedicated work of its team and board, for which we are immensely grateful.

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Sultan Çoban lives and works between Basel, Zurich and Rome. Through her performative and installation-based practice, she explores how cultural identity is constructed and staged. Her works have been shown at Eye Filmmuseum (Amsterdam, Netherlands, 2025), Schauspielhaus Zurich (Switzerland, 2024), Les Urbaines (Lausanne, Switzerland, 2024), and Gessnerallee (Zurich, Switzerland, 2024), among others. In 2023, she received the Kiefer Hablitzel Göhner Prize at the Swiss Art Awards in Basel.

Samuel Haitz lives and works in Zurich. His work considers the legacies and concepts of artistic practice as well as desire and its various projections. He often draws on existing materials to question the relevance of authorship and originality. He studied at the Berlin University of the Arts and the Zurich University of the Arts and exhibited at GROTTO (Berlin, Germany, 2024), Triangolo (Cremona, Italy, 2024), Cabaret Voltaire (Zurich, Switzerland, 2021), and Plymouth Rock (Zurich, Switzerland, 2019), among others.

Seda Mimaroglu lives and works in Berlin. Drawing on her studies in law, comparative literature, art history and philosophy, she interweaves literature, poetry, music and imagery in her artistic practice. Mimaroglu has participated in numerous exhibitions in various constellations and collaborations, including at stations (Berlin, Germany, 2023), Kunstraum Kreuzberg (Berlin, Germany, 2023), and daadgalerie (Berlin, Germany, 2022). She has also published the poetry collection *Loose Leaves* as an audio cassette (Wanda, 2019) and the book *Love Songs* (Blue Figure Press, 2021).

Raluca Popa lives and works in Berlin. The starting point for her artistic practice are often personal records that bear traces of their creation, use and preservation. In combination with other objects, Popa reveals their hidden documentary potential and acknowledges it through careful interventions of reconstruction. Her works have been presented at the 17th Jogja Biennale (Yogyakarta, Indonesia, 2023), the 8th Sinopale (Sinop, Turkey, 2022), Tranzit (Bucharest, Romania, 2020) and MG+MSUM (Ljubljana, Slovenia, 2020), among others.

Federico Protto lives and works in Brussels. His work encompasses choreography, music, text, textiles and installation, through which he explores transcultural and transgenerational narratives of migration and potential forms of cross-continental kinship. His projects have been presented at Laboratoires d'Aubervilliers (Paris, France, 2025), DeSingel (Antwerp, Belgium, 2024), Centro Cultural de España (Montevideo, Uruguay, 2023) and Volksroom (Brussels, Belgium, 2021), among others.