

"What goes around, goes around, goes around
Comes all the way back around"
(Justin Timberlake, *What Goes Around... Comes Around*, 2006)

HALLE
FÜR

UNDER/CURRENTS

PASSING THROUGH SALT AND WATER

12.04. – 24.05.2026

Water and salt constitute the geological, economic and symbolic resources of Lüneburg. While salt formed the basis of the Hanseatic city's prosperity, water presented both an economic lifeline and a substantial threat. The group exhibition builds on this layered material and metaphorical history.

The artists **Eda Aslan**, **Gosia Lehmann** and **Valerian Blos** examine these resources not only in terms of circulation processes and value chains, but also explore the often submerged social, historical, political and emotional dynamics associated with them. The exhibited works trace how raw materials and minerals circulate across historical periods and geographical boundaries, how they infiltrate ecological and physical systems in the process, and how social and economic power relations crystallise around them. Even if these currents are not apparent on the surface, they influence the formation of perception, agency and understanding.

In their ongoing artistic research project ***Substance of Power*** (2023–ongoing), **Gosia Lehmann** and **Valerian Blos** demonstrate that chemical matters are never neutral, but operate as instruments of power, domination and control. The starting point for their investigation is the story of the ancient Chinese emperor Qin Shi Huang (259–210 BCE) who drank an elixir of quicksilver in a bid to become immortal—but instead fell into a state of paranoia and depression caused by mercury poisoning. Nowadays, chemical poisoning has become ubiquitous: novel toxins such as microplastics are gradually seeping into all living organisms and bodily systems. These developments are closely linked to the dynamics of late-capitalist cycles of consumption, in which the extraction, circulation and disposal of chemicals not only leave their mark on the environment, but also affect social structures and shape political power relations.

For *UNDER/CURRENTS*, Lehmann and Blos turn their attention to the raw material lithium, which is used not only in batteries and energy storage systems but also in medicine to treat depression and other mental health issues. In nature, lithium usually occurs in the form of water-soluble salts and, given its importance for modern technologies, is also referred to as "white gold". The installation on display in the exhibition takes this up, exposing the grand promises of such powerful substances as a recipe for ruin.

Circulation and contamination, as forces that are as dominant as they are defiant, are also central to **Eda Aslan**'s work. For *UNDER/CURRENTS*, she has developed a piece that also marks a new chapter in her ongoing artistic research project ***It Was Their Dust That We Breathed In*** (2026). Dust is an invisible yet perilous presence in museums and archives. Given the vulnerability of their collections, Aslan examines the bureaucratic and chemical processes of circulation and transformation to which archival materials and cultural artefacts are subjected. Both on a molecular and a political level, these are permeated by toxicity: Toxic mercury chloride was long used for the disinfection and preservation of ethnological collections in European institutions—and gradually contributed to their decomposition. This attempt at chemical control stands in contrast to the uncontrollable dust storms that sweep from the Sahara across the Mediterranean to Europe, carrying with them nutrients essential to nature. For Aslan, this paints a striking metaphor: even as institutions attempt to contain the "other" through toxic preservation, they are inevitably permeated by the atmospheric infiltration of those other geographies.

In the exhibition, Aslan translates this into a visceral installation: using live weather data, a series of industrial fans simulates wind currents transporting Saharan dust towards Germany. As the artist demonstrates, migration is fundamental to the circulation of cultural artefacts as well as mineral resources, and a driving force behind both molecular and political processes of transformation.

PUBLIC PROGRAMME

11.04.2026, 16–19 h

OPENING

with performative offerings by
Gosia Lehmann & Valerian Blos

18.04.2026, 11–13 h

KINDERCLUB

Register at
info@halle-fuer-kunst.de

25.04.2026, 15–17 h

WORKSHOP

04.05.2026, 19–21 h

WORTKOLLEKTIV

10.05.2026, 14–16 h

KUNST & KUCHEN

with a reading by Eda Aslan

16.05.2026, 11–13 h

KINDERCLUB

Register at
info@halle-fuer-kunst.de

23.05.2026, 19 h

CLOSING

with a performative dinner prepared and presented
by Gosia Lehmann & Valerian Blos

UNDER/CURRENTS is curated by Lisa Deml and Marie-Sophie Dorsch. We would like to express our deepest gratitude to the artists Eda Aslan, Gosia Lehmann and Valerian Blos. Our special thanks go to Daniela Aparicio Ugalde, Pia Dittmer, Ulf Freyhoff and Bennet Schultz, without whose tireless support the installation of the exhibition would not have been possible. 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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Eda Aslan lives and works in Hamburg. Through sculpture, text, sound and research, her artistic practice explores how matter moves from geological formations to bureaucratic archives, thus transmitting, concealing and negotiating historical narratives. She has received numerous awards for her work, most recently the Max Pechstein Prize (2025) and the Karl H. Ditze Prize (2025). Her works have been shown internationally in various institutions and exhibitions, including at Kunstverein in Hamburg (Germany, 2024); the Jewish Museum of Franconia (Fürth, Germany, 2022); DEPO (Istanbul, Turkey, 2021); and Kunsthaus Hamburg (Germany, 2020).

Gosia Lehmann is a transdisciplinary artist, researcher, performer and chef based in Berlin. Drawing on techniques from film and theatre, she explores the interdependent relations between facts and beliefs. In this context, her current project focuses on the connections between chemical substances, toxicity and power. Her works have been part of international exhibitions and festivals, including at transmediale (Berlin, Germany, 2026); Tanzquartier Wien (Austria, 2026); Neun Kelche (Berlin, Germany, 2025); Rupert (Vilnius, Lithuania, 2025); Maison de la culture Janine-Sutto (Montréal, Canada, 2025); and Haus der Kulturen der Welt (Berlin, Germany, 2024).

Valerian Blos is a designer, educator and artist based in Berlin. His work explores the relations between humans, disasters and material cultures. Blos currently holds an assistant professorship at the Berlin University of the Arts, where he is investigating the concept of intermateriality. His recent exhibitions include projects at the Röhsska Design Museum (Gothenburg, Sweden, 2026); Tanzquartier Wien (Austria, 2026); and Haus der Kulturen der Welt (Berlin, Germany, 2024). He collaborates regularly with Gosia Lehmann, with whom he co-founded the project space Solaris in Berlin in 2020.



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