

BE/HOLDING OF CARRIER STRUCTURES AND LEAKY CONTAINERS

HALLE

FÜR

12 JUNE – 20 JULY, 2025

OPENING:
11 JUNE, 2025

"While the work of supporting might traditionally appear as subsequent, unessential, and lacking value in itself, this is an attempt to restore attention to one of the neglected, yet crucial modes through which we apprehend and shape the world."

(Céline Condorelli / Gavin Wade / James Langdon (eds.), *Support Structures*, 2014)

The group exhibition **BE/HOLDING** turns our attention to what holds and carries, sustains and strengthens. Carrier structures and display elements 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 convey narratives and emotions, while at the same time defining the framework within which they 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 impose certain perspectives that affect aesthetic experiences and social encounters. 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.

The installation *Metod* (2025) by **Sanna Helena Berger** is composed of second-hand IKEA BILLY bookcases that bear traces of their previous uses. As both artistic material and subject matter, they gain 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. **Ceylan Öztrük** also focuses on everyday objects, which she translates and displaces into different media and materials. The starting point for her newly commissioned work *Protégé* (2025) is a carrier bag. A life-size photograph shows a person pulling the bag behind them. Its weight and content remain unknown, but its shapes and outlines give rise to speculation. Central to the image is the gesture of holding, manifested in the grip that connects human body and bag.

At a certain point, order becomes control and deviation turns into a form of self-determination. This tipping point is captured in **Flavia Trachsler's** three-part wall piece *proceed with the line* (2023). The artist uses handrails as frames for acrylic panels, criss-crossed by a dense grid and inscribed with figures. The grid seems to impose a normative body image, from which limbs break away and rebel against their confinement. The limiting and liberating effects of language are examined by **Wisrah C. V. da R. Celestino**. *Gift* (2024) presents a set of local plants that have spread across the world under colonialism and are known to disrupt ecosystems elsewhere. Disguised as a gift to local residents, the work draws attention to the historical and political context of its exhibition. In an effort to permeate institutional structures, *Keys* (2021) enacts an exchange of keys between Kunstraum der Leuphana University Lüneburg and Halle für Kunst Lüneburg and is exhibited at both locations. Rooted in a shared institutional history, the gesture extends the work's enquiry into trust, risk and access. Thus, the exhibition space reveals itself as a constructed and critical environment within which the eponymous play on words reverberates and calls on us to *be holding*.

KUNST

Public 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

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

BE/HOLDING is curated by Marie-Sophie Dorsch and Lisa Deml, together with Luisa Thorwarth. We would like to express our deepest gratitude to the artists Sanna Helena Berger, Wisrah C. V. da R. Celestino, Ceylan Öztrük and Flavia Trachsler. 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. Our special thanks also go to Ana Druwe for her openness and initiative.

The group exhibition is organised in cooperation with Kunstraum der Leuphana Universität Lüneburg, where Wisrah C. V. da R. Celestino's solo exhibition *Seven Works*, curated by Ana Druwe, will run concurrently (10 June – 9 July, 2025; open on Tuesdays and Thursdays, 12–4 pm). There is a direct bus connection from *Am Sande* (5012, 5020, 5600).

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.

Sanna Helena Berger 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. 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 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 internationally, 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 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. She presented her works 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 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 numerous exhibitions, including at Basel Social Club (Switzerland, 2023), Offspace (Zurich, Switzerland, 2022), Istituto Svizzero (Milan, Italy, 2020) and POST (Tokyo, Japan, 2019).



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