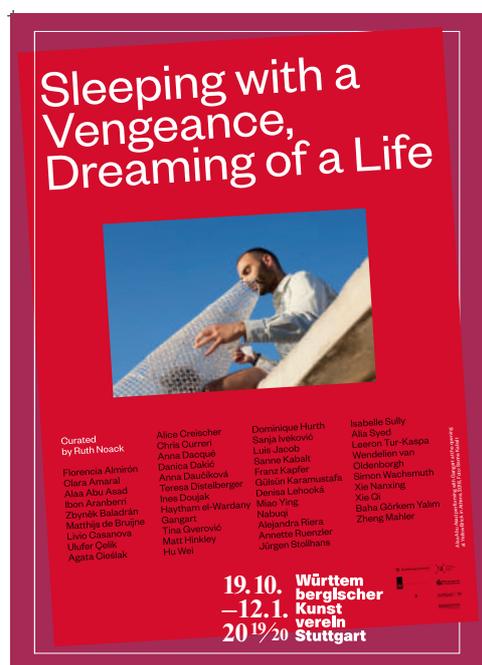


# Württembergischer Kunstverein Stuttgart

## PRESS RELEASE

### SLEEPING WITH A VENGEANCE, DREAMING OF A LIFE

October 19, 2019 – January 12, 2020



### Artists

Florencia Almirón, Clara Amaral, Alaa Abu Asad, Ibon Aranberri, Zbyněk Baladrán, Matthijs de Bruijne, Livio Casanova, Ulufér Çelik, Agata Cieślak, Alice Creischer, Chris Curreri, Anna Dacqué, Danica Dakić, Anna Daučíková, Teresa Distelberger, Ines Doujak, Haytham el-Wardany, Gangart, Tina Gverović, Matt Hinkley, Hu Wei, Dominique Hurth, Sanja Iveković, Luis Jacob, Sanne Kabalt, Franz Kapfer, Gülsün Karamustafa, Denisa Lehocká, Miao Ying, Nabuqi, Alejandra Riera, Annette Ruenzler, Jürgen Stollhans, Isabelle Sully, Alia Syed, Leeron Tur-Kaspa, Wendelien van Oldenborgh, Simon Wachsmuth, Xie Nanxing, Xie Qi, Baha Görkem Yalim, Zheng Mahler

Curated by  
Ruth Noack

An exhibition by  
Württembergischer Kunstverein Stuttgart



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October 19, 2019 – January 12, 2020

**Press conference:** Friday, October 18, 2019, 11 am

**Opening:** Friday, October 18, 2019, 7 pm

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From October 19, 2019, to January 12, 2020, the Württembergischer Kunstverein is showing the most comprehensive version of the exhibition *Sleeping with a Vengeance, Dreaming of a Life*, which was previously sketched out in Greece, China, and the Czech Republic. The project's curator, Ruth Noack, has invited more than 40 artists from different cultural contexts to negotiate contemporary politics of sleep and dreaming. In recent decades, sleep has been turned into a resource, tied to production, consumption, warfare, and biopolitics, while people are simultaneously enticed to sleep less and to sleep more productively. How, then, can we keep dreaming?

The curatorial model of *Sleeping with a Vengeance, Dreaming of a Life* posits itself against an art industry's paradigms of efficiency and production, which stand in no relation to real conditions of production and often deprive exhibitions of their potentiality. The exhibition is instead taken as a medium, which gives us an opportunity to share knowledge and create new meaning.

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## INTRODUCTION

From October 19, 2019, to January 12, 2020, the Württembergischer Kunstverein is showing the most comprehensive version of the exhibition *Sleeping with a Vengeance, Dreaming of a Life*, which was previously sketched out in Greece, China, and the Czech Republic. The project's curator, Ruth Noack, has invited more than 40 artists from different cultural contexts to negotiate contemporary politics of sleep and dreaming. In recent decades, sleep has been turned into a resource, tied to production, consumption, warfare, and biopolitics, while people are simultaneously enticed to sleep less and to sleep more productively. How, then, can we keep dreaming?

Yet history shows that sleep can turn resistant, for instance when someone sleeps while they should be working or sleeps where they are not supposed to, say in public space. And to dream can be seen as an act toward imagining the good life, as in Martin Luther King's famous sentence: "I have a dream . . ."

The curatorial model of *Sleeping with a Vengeance, Dreaming of a Life* posits itself against an art industry's paradigms of efficiency and production, which stand in no relation to real conditions of production and often deprive exhibitions of their potentiality. The exhibition is instead taken as a medium, which gives us an opportunity to share knowledge and create new meaning.

Begun in 2018 as a series of exhibition sketches, supported jointly by the smallest of institutions, by the curator and the artists who themselves contributed sketches, time, and know-how, *Sleeping with a Vengeance, Dreaming of a Life* continually evolves with each iteration. At each station, new sketches are added and old ones further fleshed out. Besides the presentation of works, which are developed further, new productions will also be shown at Württembergischer Kunstverein. In addition, the works of the past stations will be presented in an archive in the exhibition room. The memory of the exhibition travels from place to place and is presented in the same way as the new works.

This is not a classic traveling exhibition, but a work in progress. It changes with each respective location and its conditions. It learns from people and from the works of art. Within this open framework, we ask: Can sleep be reclaimed from the clutches of late capitalism? Can it gain subversive force? Can the acts of sleeping and dreaming be imagined as a resistant political deed? Would the sleeper be able to dream up a better life, a better future?

## WORKS SHOWN IN THE EXHIBITION

Courtesy, if not otherwise stated: The artists

### // Florencia Almirón

\*1982 Buenos Aires (AR), lives in Buenos Aires (AR)

#### *Like Life, 2018*

Work clothes from a truck driver saved after a cross country trip of 2100 miles from St. Louis to Chicago to New York



The sketch, which aims at the exploitative working conditions of the infrastructure of the art world, serves to prepare *Dual Band*.

#### *Dual Band, 2019*

HD video, 50'43''



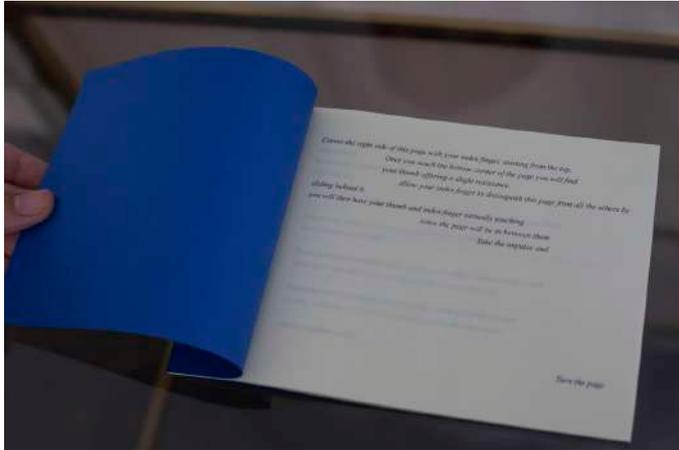
In her film, Florencia Almirón accompanies a truck driver across Argentina. Sleep deprivation is a common feature of the driver's poor working conditions, part of the hidden costs of a consumer society. Instead of merely documenting the situation, the artist herself falls under the spell of the long journey.

// Clara Amaral

\*1984 Lissabon (PT), lives in Amsterdam (NL)

*The Distance Between Your Voice and My Voice is What Your Eyes Can Read But I Can't Say*, 2018

Book



This work is a script for the inner voice of the reader. This script gives the voice, that is present while reading a text silently, the role of the protagonist. Allowing (an)other voice to resonate within our body, creates a space of intimacy between the written and the reader. Occupying someone else's inner voice as an immaterial practice in order to experience intimacy otherwise.

// Alaa Abu Asad

\*1989, lives in Maastricht (NL)

*Ulufer Beneath A Full Moon Eclipse*, Arnhem 2018

Untitled, Jerusalem 2013

Untitled, Biella, 2018

Three inkjet prints on Hahnemüle FineArt bamboo paper (recycled paper), 21 x 29,7 cm each



***I Love, I Touch, I Sleep, Therefore I Am, 2018***

Inkjet print on paper ,14,9 x 21,1 cm and 22,1 x 30,1 cm

Is there mere beauty to be found in sleeping and dreaming?

***How Long Is This State Gonna Last? 2019***

inkjet print on fine art paper, 162 x 42 cm



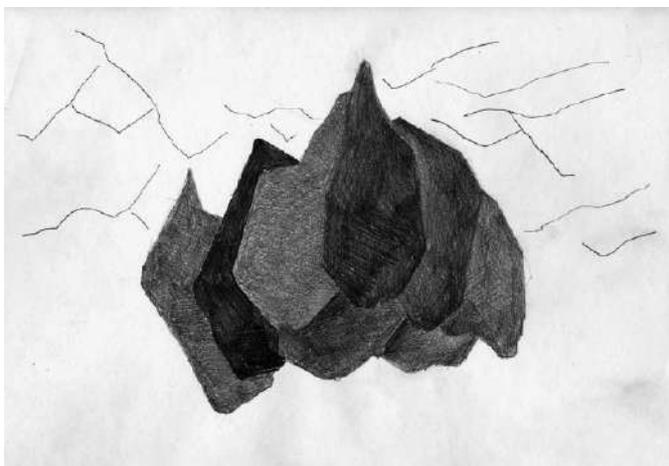
The installation of the work *How Long Is This State Gonna Last?* in a public space in Vienna caused hostility against the artist this year. Alaa Abu Asad even received death threats as a reaction. The English term "state" stands for a condition on the one hand, but also for a nation. At the Württembergischer Kunstverein, different versions of the work are exhibited.

**// Ibon Aranberri**

\*1969 Itziar (ES)

***Miniopterus and Rhinolophus, 2003***

Five drawings on paper, each 21 x 29,7 cm



The depiction of bundles of sleeping bats materializes deep sleep in an eerily material way. Ibon Aranberri came upon the bats during an extended research about the role of the cave in the struggle of the Basque people for autonomy from Spain. The research process culminated in a huge site-specific sculpture. The bat drawings are a residue of that.

***From this Void, 2019***

Video, 6'38''



Ibon Aranberri refers to his older work *Miniopterus and Rhinolophus* on the mythical dimension of Basque identity. At that time he had closed off a cave in the mountains not far from San Sebastian - only a round hole for the bats living in the cave was left out. Now he shows us an impossible picture, because no one can look out of the closed cave into the world, not even the blind bats. But maybe they dream of what we think we see?

**// Zbyněk Baladrán**

\*1973 Prague (CZ), lives in Prague (CZ)

***Diderot's Dream, 2014***

Video installation, two HD videos, 16:91, 11'05, 2'24''



If dreaming is to be key to political change, we must do more than come up with analysis and/or utopia. In Baladrán's words: "Our social conditions do not improve our dreams."

// Matthijs de Bruijne

\*1973, lives in Amsterdam (NL)

*A Thousand Dreams, 2007-2008*

Website ([www.1000dreams.org](http://www.1000dreams.org))



Matthijs de Bruijne collected dreams about aspirations, hardship, disillusion and persistence from people from different regions in China. Read the fragments of the dreams, *listen to them*, and share them with the people you know.

*Liquidacion.org, 2003*

Website, light box, audio with projected translation, 80 x 110 cm, 14'05"



When the Argentinean crisis hit around 2001, the so-called cartoneros (cardboard collectors) from the suburbs of Buenos Aires collected paper and cardboard from the trash to survive. In the first place, de Bruijne collected strange objects with them and sold these objects through the website. Later, he also recorded the dreams of the cartoneros and helped them sell the photos online.

// Livio Casanova

\*1989 Siat (CH), lives in Siat and Bern (CH)

***Places Other Than Itself, 2018***

Sculpture, 30 x 30 x 20 cm



A string tightly wraps around blue fabric and debris from Athens, which all together form Livio Casanova's small performative object. Here, this friendly bondage allows for the liminality of dreams to take shape.

***a.m.blanket.p.m.blanket, 2019***

Blanket, embroidered, various dimensions



"Dear exhibition visitor,  
If you look for a place to unwind or doze, no matter at what time of the day, you are kindly invited to take off your shoes and make yourself comfortable.  
Warmly yours,  
blanket"

// **Ulufer Çelik**

\*1992 Istanbul (TR), lives in Rotterdam (NL)

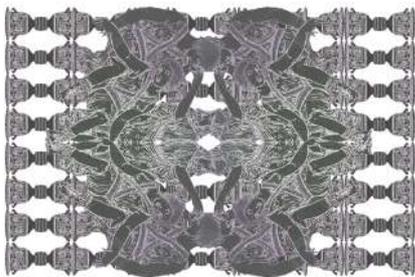
***Dreaming Ruins I, 2018***

Text on LED-screen



***Dreaming Ruins, 2018***

4 prints on paper, each 21 x 14,8 cm



The digging up of old artefacts by archaeologists often serves the artificial construction of essentialist nationhood. Ulufer Çelik spirits the goddess of vengeance into an account of excavation which calls upon the magic of a dream. She thus transposes the myth of nationhood by feminist means.

***Dreaming Ruins IV, 2019***

HD video, 9'55''



Continuing her first sketches, Ulufer Çelik still dedicates her feminist investigation to the phenomena of ritual and repetition, mythology and religion. She traces the often invisible but central figure of the mother. Is she the one who watches over our sleep?

**// Agata Cieślak**

\*1990 Łódź (PL), lives in Beirut (LB)

**Part of the series *It Reminds Me of Something but I Can't Tell You What*, 2018**

Banknotes, sugar, nail polish



Agata Cieślak considers dreams with the concept of waste. Each work in the series is made from recycled materials. This part is an old one dollar bill and a celebratory zero euro bill (bought for four euros for a birthday). They are covered with sugar and conserved with nail polish.

**// Alice Creischer**

\*1960 Gerolstein (DE), lives in Berlin (DE)

***Der Hut spricht, der Rechen spricht, es flüstert die Sense zum Ohr im Gras* (The Hat Speaks, the Rake Speaks, the Scythe Whispers to the Ear in the Grass), 2019**

Paper, collage, 30 x 40 cm



Alice Creischer's collage joins Camille Pissarro's sleeping (striking) agricultural worker with other uprisings, such as the Paris Commune of 1871 or the London Riots of 2011. External forces such as state power or financial speculation may have an impact on a working life, but here in the hot midday sun speculation is of a different kind... and what is so poetically dreamed up stretches its feelers far beyond the mis-en-scene.

Der Hut spricht, der Rechen spricht  
es flüstert die Sense  
zum Ohr im Gras:

8760 Stunden hat das Jahr.  
1200 Stunden verbraucht ein Arbeitsplatz.  
40 Jahre arbeiten  
bei 80 Jahren Lebenserwartung  
sind 48.000 Stunden.  
Das Leben hat aber  
700.800 Stunden  
in Deutschland  
in Deutschland  
ist der Anteil der Arbeitszeit  
am Leben  
nur 7 Prozent.

Zum Ohr im Gras spricht der Hut  
der Rechen spricht  
es flüstert die Sense zum Lid:

Given the speed of light in fiber

it is possible  
to send  
an order from New York to Chicago  
and back in 12 milliseconds.  
It gives the occasion to be  
the first to exploit  
the discrepancies between  
prices in Chicago and prices in New York.  
A millisecond is a thousandth of a second  
A tenth of the time it takes you  
to blink your eyes,  
if you blink  
as fast as you can.

Zum Lid zischt die Sense  
pass auf, du,  
denk bloß nicht, du  
dass du das verstecken kannst  
unterm Deckel aus Haut  
den Traum im Schlaf  
und die Augen die laufen darin  
umher wie die Vögel tun

vor dem Wirt  
der anschreibt  
genau und genau  
deinen Anteil von Arbeit  
im Leben  
an die Tür  
mit unauslöschbarer Kreide

und denk bloß nicht,  
dass du das auswedeln kannst  
mit deinem Wimperngeklimper  
und lass die Augen stehn  
still in der Mitte  
reglos  
gefroren  
vom Schreck mir zu lauschen im Gras

Und denk bloß nicht  
Und untersteh dich  
du!  
zu denken ich sei eine Grille

Text sources: Peter Hartz: Die Job Revolution, Frankfurt 2003  
Michael Lewis, Flash Boys, A Wall Street Revolt, New York, 2014  
Image sources : Camille Pissarro, Le repos, paysanne chouchée dans l'herbes, 1882  
Maximilien Luce, A Street in Paris in May 1871, 1903 – 1905  
Photos: London Riots, 2011

**// Chris Curreri**

\*1978 Toronto (CA), lives in Toronto (CA)

***Insomniac, 2018***

Chromogenic printing, 29 cm x 33 cm



Chris Curreri examines the reflection of one's own self by observing the look of the beheaded sheep. Does one find absolute peace not in sleep, but only in death?

**// Anna Dacqué**

\*1964 Vienna (AT), lives in Berlin (DE)

***I Sleep, Therefore I Am, 2018***

Chromogenic print, 31 x 24,5 cm



It requires courage and trust to enter the defenceless state of closed eyes. Children sometimes do this to pretend they are asleep. They do it because they are willing to dream.

They might do it because they hope that as soon as they open their eyes you will anchor them in the world with the encounter of your glances.

*hosting works that belong in this exhibition, 2019*

... Camille Pissarro's *Le repos, paysanne couchée dans l'herbe* (1882), repro print, 48 x 59 cm

... Rokeya Sakhawat Hossain's *Sultana's Dream* (1905), sound

... Gülsün Karamustafa's *Prison Painting 6* (1972) from the series *Prison Paintings* (1972–1978), repro print, 56 x 52,5 cm

Anna Dacqué is acting as a host to three reproductions of other works: A painting of a sleeping (and striking) farmworker from 1882 by Camille Pissarro, a painting by Gülsün Karamustafa depicting female political prisoners sharing a duvet and the audio reading of an early feminist utopia by Rokeya Sakhawat Hossain, written in 1905. All three works connect sleeping women to politics, either via political struggle or by dreaming up the good life.

// Danica Dakić

\*1962 Sarajevo (BA), lives in Düsseldorf and Weimar (DE)

*Lullaby*, 2018/2019

Linoleum print, each 14,8 x 21 cm



NINA NANA  
SVOGA PEHLIVANA  
POLA VLAHA  
POLA MUSLIMANA

In this lullaby<sup>1</sup>, a Bosnian grandmother rocks her baby to sleep. Like a rope-dancer, the baby swings not only between her arms but also between two affiliations, Christian and Muslim. Both are a given and come with stereotypes that need to be balanced carefully in order to perform the future rope-dancing act. At later stages in life we begin to create our own spaces more actively, appropriating and shaping them according to our own ideas. In LULLABY, such mark-making takes place on the gallery wall. Cut out from linoleum by hand and then stamped onto the wall, the lullaby's lyrics turn into a slogan-image that, while informed by intimate moments, can potentially be repeated and disseminated endlessly. The lullaby-turned-graffiti-slogan thus negotiates the way personal and collective memories

might have direct influence on our personal and cultural identities and at the same time also structure spatial surroundings on a larger scale. (Text: Xenia Schürmann)

<sup>1</sup> The grandmother rocks/  
Her rope-dancer/  
Half Christian/  
Half Moslem

An updated version is exhibited in the exhibition.

**// Anna Daučíková**

\*1950 Bratislava (SK), lives in Prague (CZ)

***Towards the Visa, 2018***

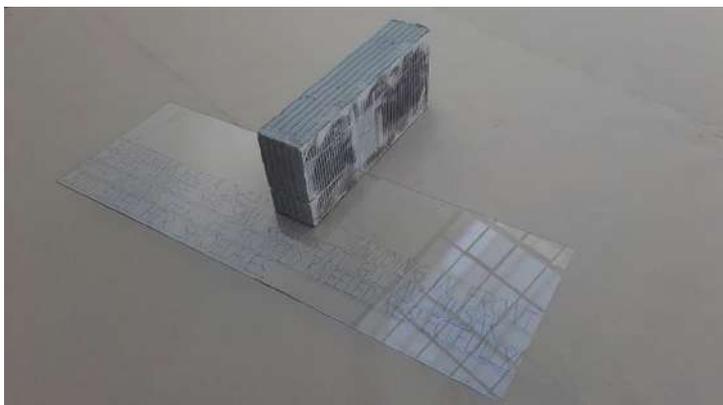
Collage, 25 x 30 cm



Prague 1968. Jekaterina A. Maximovič was subverting public order in by sleeping in public space. By remembering Anna Daučíková's is rousing a spirit of dissidence and of solidarity.

***Jekaterina's Dream, 2019***

Glass, titanium, concrete, print, 120 x 82 x 26 cm



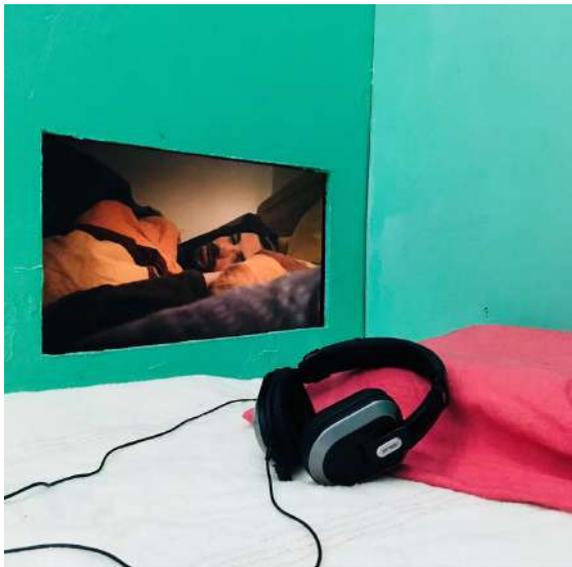
In her collage (*Towards the Visa*), Anna Daučíková remembered Jekaterina A. Maximovic, an old emigrée, whose friends, in 1968, brought her bed in front of the Swiss embassy in Prague, so that she could stay in the queue for a visa over night. In her present installation, the artists imagines Jekaterinas dream that night.

**// Teresa Distelberger**

\*1981 Vienna (AT), lives in Vienna (AT)

***I'm Not Going To Bed With My Computer, 2018***

Video installation



Teresa Distelberger interviews a friend, who is invested in making the world a better place, yet, like many of those doing creative work, cannot follow through when it comes to his own habits of sleeping and self-care.

**// Ines Doujak**

\*1959 Vienna (AT), lives in Vienna (AT)

***Untitled, 2018***

Collage, 31 x 24,5 cm



Ines Doujak conjoins a body (prone and busy with strange activities), an electric eel and hops, a strong narcotic often used against insomnia - to beautiful hallucinatory effect.

**// Haytham el-Wardany**

Lives in Berlin (DE) and Cairo (EG)

***The Book of Sleep, 2017***

Book

The exhibition uses quotes from Haytham el-Wardany's writings, in particular *The Book of Sleep*, which was first published in Arabic in 2017, soon to appear in English. It is a literary undertaking that complicates the narrative of sleep in manifold ways, seeking to free sleep from the stigma of passivity and to describe its possible connection to political awakening.

**// Gangart**

Founded in 1986, Vienna (AT), live in Vienna (AT)

***Mein Sohn (aus Brecht/Eisler: Wiegenlieder für Arbeitermütter IV) (My Son (from Brecht/Eisler: Lullabies for Worker Mothers IV), 2018***

Graphite on paper, 48 x 31,5 cm

***Du musst unaufhaltsam sein (aus Brecht/Eisner: Wiegenlieder für Arbeitermütter I) (You have to be unstoppable (from Brecht/Eisner: Lullaby for Worker Mothers I)), 2018***

Graphite and ink on paper, 31 x 48 cm

***Disquiet Speaker, 2018-2019***

Audio work

Although singing a lullaby seems the most intimate private exchange between a carer and a baby, many cradle songs already address the future national citizen. In their sound piece,

they riff on famous political poet Bertolt Brecht's cradle songs. The scores are accompanying visual materialisation of the audio files.

// **Tina Gverović**

\*1975 Zagreb (HR), lives in Zagreb (HR)

***Mechanization of Dreams, 2018***

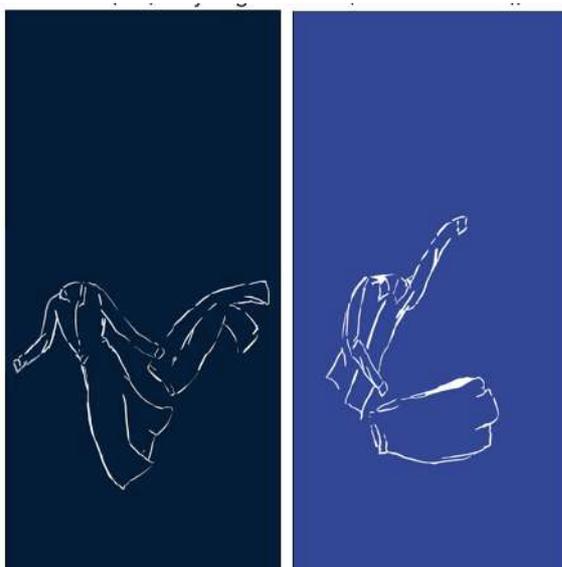
Series of gouaches on paper, each 38 x 55.5 cm



Tina Gverovic's gouaches of people sleeping in public space remind us that the right to keep one's intimacy private is tied to people's ability to perform their citizenship in economically and socially viable ways. Oftentimes laws literally outline who is allowed to rest where and how.

***Night Weavers, 2019***

Rope, recycled clothes, prints on fabric, 450 x 780 cm



Tina Gverović's monumental installation is developed in relation to the idea of the

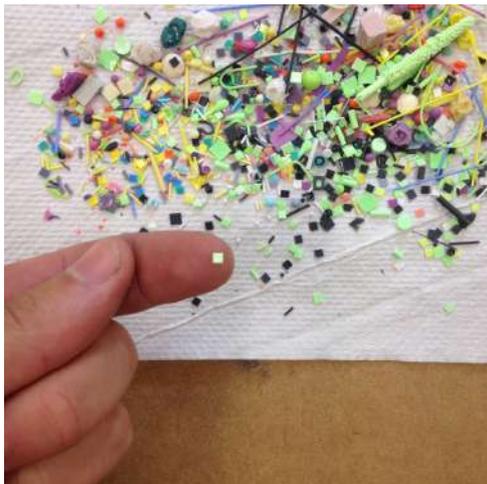
space/time of sleep as being possibly the only non economised moment of our contemporary life and therefore one with the potential of the political vision and re-invention

**// Matt Hinkley**

\*1976 Narrendera (AU), lives in Rotterdam (NL)

**Untitled, 2019**

Polyurethane, resin and pigment



There is a conversation to be had here, on the history of sculpture. Catch-phrases like anti-monumentality, deconstruction, post-conceptual objecthood, liminality and iteration would be a good start. But the fact is, that Matt Hinkley's hand-cast sculptural fecks also lend themselves to non-art musings. They allow the viewer to delve into the phantasmatic world of childhood toys, only to come up thinking of microplastics in drinking water. Fairy dust might give you dreams filled with beauty and waste.

**// Hu Wei**

\*1989, Dalian (CN), lives in Beijing (CN)

***Rehearsing the Therapy No.1, 2018***

Sound with translated text

If a person cannot get herself out of bed, like Oblomov, the hero of Ivan Goncharov's novel, who makes a passion out of resisting usefulness, and if this person then decides to turn the tables on herself, by bringing her work into her bed, is she just smart or succumbing to neo-liberal self-exploitation?

***A Market Without Ghost or Where Are the Ghosts, 2019***

One-channel video, 7'37"



The work reports of markets that carry the myth of being surrounded by (evil) spirits, like the ghost market in the Chinese western region of the Tang Dynasty. The market opens at one o'clock in the morning one day a week. Here forgeries are sold, objects of unknown origin, but also illegal goods.

// Dominique Hurth

\*1985 Colmar (FR), lives in Berlin (DE)

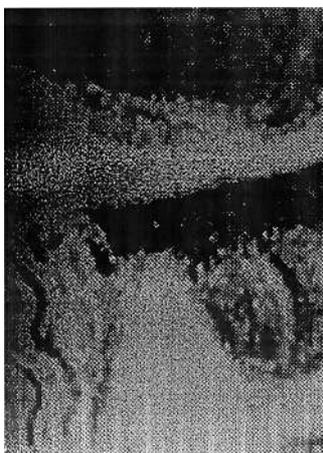
***One Must Lull Them to Sleep to Prevent Their Escapes, 2018***

Poster, fabric, cast object

Dominique Hurth disassembles the patriarchal gaze as it appears in the trope of the sleeping female body, zooming in on closed eyes and enabling us to start fantasising about the vast and autonomous realm that lies beyond those closed eyes.

***One Must Lull Them to Sleep to Prevent Their Escapes, 2019***

Double slide projection, 160 x 35 mm slides



Dominique Hurth continues her investigation of sculptures depicting women with closed eyes - either blind, perhaps dreaming, but lulled to sleep by their makers, all oscillating between a state of absence and presence - and zooms in and out of these images in the format of a slide projection.

// Sanja Iveković

\*1949, Zagreb (HR), lives currently in Zagreb (HR)

*You Probably Never Noticed Before, 2019*

Video



The length of this single take by Sanja Iveković, which focusses on a man sleeping on a bench, as well as the people around him, allows viewers to contemplate what is condoned proper behaviour in the public sphere and what is instead relegated to the status of invisibility, if not even outright persecuted. This belongs to a complex of works by the artists which deal with visual structures of injustice.

*You Probably Never Noticed Before, 2019*

Book



Sanja Iveković has created an artist's book for the exhibition about the uncomfortable benches in public places that are designed in such a way that one cannot sleep on them. In large cities, "hostile architecture" is used mainly against the homeless.

// **Luis Jacob**

\*1971 Lima (PE), lives in Toronto (CA)

**Album XV, 2018**

Image montage in plastic laminate, 10 panels, each 44,5 cm x 29 cm



The work consists of several photographic images collected from various books and magazines and compiled in the form of an "image database". The composition creates visual associations that open up various narratives: Desire, vulnerability and letting go, scenarios of sleeping in public and the permeable border one feels while dreaming: bodies that become objects and objects that transform into bodies.

// **Sanne Kabalt**

\*1989 Amsterdam (NL), lives in Amsterdam (NL)

**Father, Sleeper, 2018**

Prints on paper, 29,7 cm x 21 cm

Precipitated by a picture she took of her ill father, Sanne Kabalt contemplates on the gesture of photography in the light of death.

**Father, Sleeper, 2007 | 2018**

Photography, unfixed in its frame



The unfixed work in the frame shows Sanne Kabalt's sleeping, sick father on the couch.

// **Franz Kapfer**

\*1971 Fürstenfeld (AT), lives in Vienna (AT)

*Im Rücken die Ruinen von Europa (In the Back the Ruins of Europe), 2019*

Installation (wood, lacquer, iron), dimensions variable



Installation view: © Bildrecht Wien, 2019

Franz Kapfer takes on the topic of nightmares by making dream catchers using neo-Nazi symbols. His move calls the curatorial thesis of the progressive productivity of dreaming into question.

// **Gülsün Karamustafa**

\*1946 Ankara (TR), lives in Istanbul (TR)

**SOMNAMBULE, 2018**

Collage, 21 x 29 cm



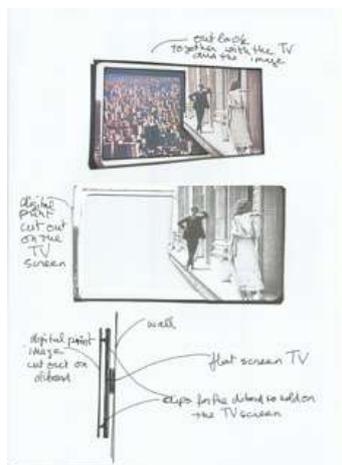
Bringing together discrete elements onto one picture plane, Gülsün Karamustafa reveals what might otherwise remain invisible: that by ignoring the real conditions of existence, for example in Istanbul in 2018, we turn into sleepwalkers.

*Film still from Hal Roach's 'My Daughter is a Somnambule' 1920*

*A snapshot of the new Istanbul with flags, from the 6<sup>th</sup> floor of an apartment building.*

## **SOMNAMBULE (SCHLAFWANDLER), 2019**

Installation



The work is an installative development of the collage *SOMNAMBULE* from the year 2018.

**// Denisa Lehocká**

\*1971 Trenčín (CSK), lives in Bratislava (SVK)

**Untitled, since 2015**

Bed sheets and other textiles, plaster, acrylic paint, indian ink, pencil, cotton threads, ceramic beads, pvc transparent foils, stones, ready-mades



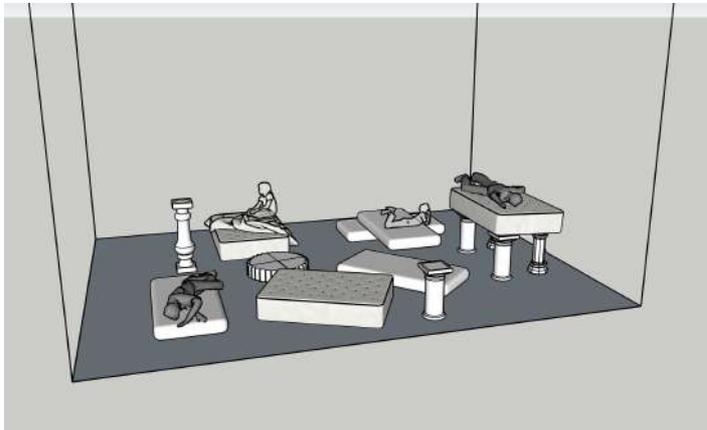
Denisa Lehocká's sculptures tend to hover uncannily between abstraction and literalness. Think of these tiny objects as dream drops.

### // Miao Ying

\*1985 Shanghai (CN), lives in New York (US) and Shanghai (CN)

### *You Can't Wake A Person Who Is Pretending To Be Asleep, 2019*

Prints on paper, DinA4



Miao Ying's sketch hones in on an ideology popularised under Xi Jinping calling for young people to dare dream and revitalise the nation. The artist asserts that both, her own anti-idealistic generation and the state, are caught up in a game of pretense of dreaming the Chinese Dream for the sake of each other. By proposing to hypnotise the exhibition viewers, ideology and life might finally be put into synchronicity.

// Nabuqi

\*1984 Inner Mongolia (CN), currently lives in Beijing (CN)

**1, 2, 3, 4, 5, 6....., 2018**

Prints on fabric, 150 cm x 220 cm



Nabuqi invites us to enter into a space of reverie, where we might look and think and dream, but which might also provide us with the seeds of social transformation. But then we have to leave again and re-enter another space, one in which we are called upon to act.

***A Nightmare, Slightly Pleasant, 2019***

Prints on fabric, 625 x 440 cm



The stripes of the curtain form the image of a mirrored parrot sitting on a palm tree in front of a dreamlike sea backdrop. The interruptions of the picture by the stripe sections provide irritation. The image of a paradise is broken, what is behind it when one walks through the curtain?

// Alejandra Riera

**Unfinished** (models-without-quality)

Date : first draft, 13 of May 2018, second, 23 of August 2018, dream from 2013.

Size: 2 sheets A 4 colored, colored pencils and watercolors.

**Original title:**

Two small drawings on a red background.

Sequence of two moments in the unfolding of a dream.

\*The stars and the poetic, multicolored strands of a dream of resistance "intertwined" with mutual support, beyond the walls of separation imposed on humans and nonhumans alike, written and brought to life on both sides.\*\*Then, the commingling and complexity that allows us to be close to anybody at all; and the rising of the landscape in its continuity, which is already shared in the cracks of the walls transformed into "places-of-connection. »

To be translated into sign language.

To be translated into minority languages.

To be translated into languages that have been banned (Kurdish, Catalan and others.)

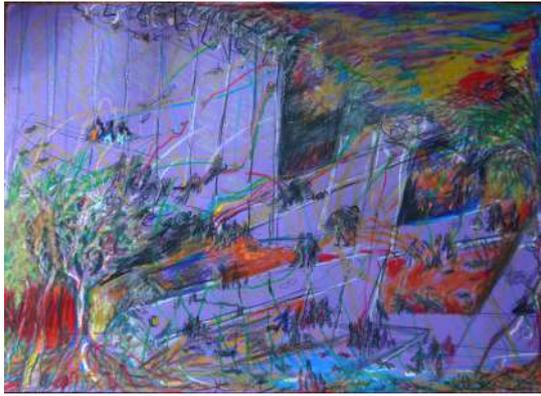
To be translated into language of gestures.



Alejandra Riera is projecting a dream into the future, casting a vision of a future in which it is possible for all beings to freely pass across borders in order to re-encounter each other. She is concerned with the question: Can we overcome what separates us?

« *inachevé, ...- fev.-juillet 2019-...* » ("unfinished,....- Feb.-July 2019-...."), 2019

Drawings on paper, DIN A4



**// Annette Ruenzler**

\*1971 Speyer (DE), lives in Berlin (DE)

***Konfliktsituation – Übersprungsschlaf* (Conflict situation – skipping sleep), 2018**

Portfolio, two sheets



Annette Ruenzler's drawings show a species of birds (*Wading birds*), which fall asleep instantaneously when they come under threat. It is as if they trusted in sleep's capacity to stop time

***Konfliktsituation* (Situation of conflict), 2006**

Fineliner, silver lacquer, newspaper cuttings, 29,6 x 21 cm

***Übersprungsschlaf* (Sleeping as a displacement activity), 2006 - 2018**

Fineliner, silver lacquer, newspaper cuttings, 29,6 x 21 cm



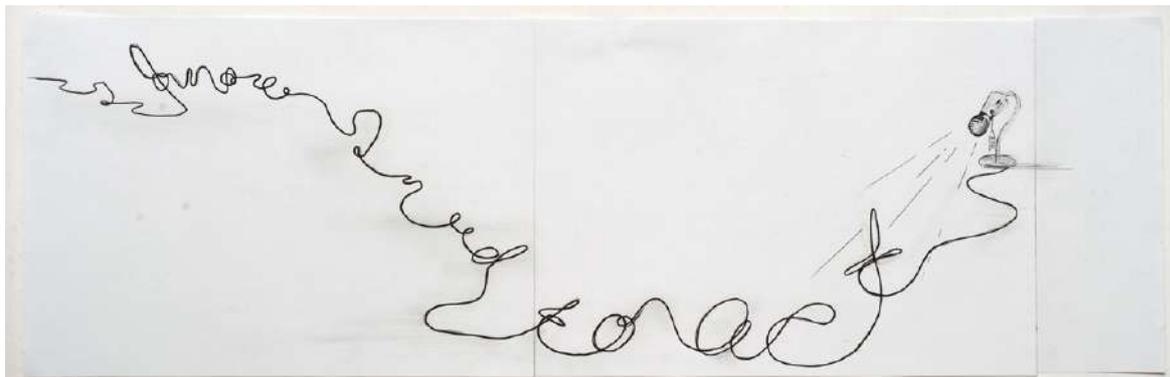
***Trionfo Finale*, 2018**

Collage (xerox copy, down feather, newspaper clippings, book cloth), 30 x 42,5 cm

"Im Fliehen Schlafen", the words that appear on the collage by Annette Ruenzler, mean "To sleep in flight". This image contains an ambivalence: Is the creature surrendering to a threat or creating an intelligent counter-action to the threat?

***I Know I Need to Act*, 2019**

Rope, lamp, light



A cable snakes on the ground. It could be the tangled cable of the vacuum cleaner which, when trying to clean the room, takes on strangely knotted formations and prevents you from getting to the last corner. The loops and windings form the words "I know I need to act".

**// Jürgen Stollhans**

\*1962, Rheda (DE), lives currently in Cologne (DE)

***China's Dream*, 2018**

Pastel on paper, 76 x 112 cm and 76 x 98 cm



Jürgen Stollhans is interested in government campaigns like the one for factory workers to take a nap in order to increase quality of production.

***Zéro de conduite. Jeunes diables au collège* (Zero for Conduct. Young devils at college), 2018**

Acryl on canvas, 124 x 160 cm



An afterimage from Jean Vigo's film of the same name as Jürgen Stollhans' work from 1933, in which the boys rebel - in the form of a pillow fight.

**Illustrations in the exhibition room sheet, 2019**

Paper

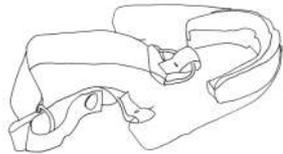
Jürgen Stollhans illustrates the exhibition room sheet given to the visitor of the exhibition. It contains a room plan, the titles, work specifications and brief descriptions of the exhibited works. The artist's illustrative vignettes complete the written text.

**// Isabelle Sully**

\*1991 Melbourne (AU), lives currently in Rotterdam (NL)

***Bodies That Walk in Public are Primed: Some Notes and Drawings on the Instrumentalization of Sleep, 2018***

Text and drawings



Strategies of self-optimization coincide with a new sleep industry, which promises more efficient sleep, simultaneously enabling and disciplining the individual body and mind. This is what Isabelle Sully's corporeal surrogates examine or might they be read as useful instruments in a latent resistance against being functionalised?

***Pacifier, 2018***

Cotton strapping, silicon, aluminium, medical elastic, plastic fasteners

***Muzzle, 2018***

Dental metal, silicon mouthguard, cotton strapping, medical elastic, plastic fasteners



This work is a further development of *Bodies That Walk in Public are Primed: Some Notes and Drawings on the Instrumentalization of Sleep*, which is materialized here. The constructions you strap around your head resemble muzzles.

**// Alia Syed**

\*1964 Swansea (GB), lives in London (GB)

## **Snow, 2019**

HD video



Alia Syed revisits hi8 videotapes shot by her late father in 1995/96 in a kind of dream/work, merging her desire to dream up her father with the effort of making her work - und thus herself - appear.

## **// Leeron Tur-Kaspa**

\*1991 Chicago (US), lives in Amsterdam (NL)

## ***In the Language of Interrupted Sleep, 2018***

Five hand embroidered pillowcases



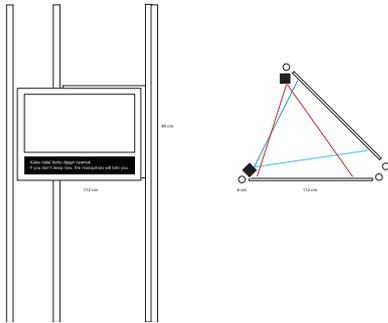
Leeron Tur-Kaspa merges the private realm of sleep with the public realm of legislation, dream interpretation with the real life effects of the law, by embroidering legal fragments that relate to the right to sleep onto pillow cases. Who is allowed to rest where, how, and under what conditions? This work is informed by feminist theory and recent activist practices of embroidery.

**// Wendelien van Oldenborgh**

\*1962 Rotterdam (NL), lives in Berlin (DE) and Rotterdam (NL)

***Sketch for Sleeping with Mosquitos, 2019***

Poles, plexiglass, two pocket projectors



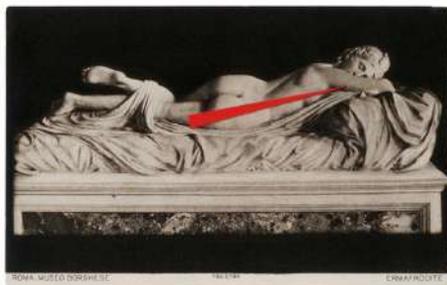
Wendelien van Oldenborgh's installation sketches out a future work on an Indonesian lullaby called *Nina Bobo*, which was popularised amongst the colonial Dutch.

**// Simon Wachsmuth**

\*1964 Hamburg (DE), lives in Berlin

***Model for the Design for a Chronometer, 2018***

Postcard



***Model for the Design for a Chronometer, 2018***

Wooden model with historical photograph and clock

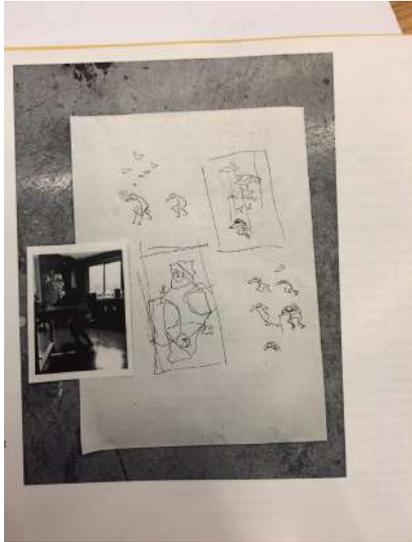
Carved from a rock, this hermaphrodite escapes asleep the moment of identification, enacting instead her-his true form - ambiguity. And so she-he is awaiting a time when clocks might run to another measure.

**// Xie Nanxing**

\*1970 Chongqing (CN), currently lives in Beijing and Chengdu (CN)

**Untitled, 2018**

Sketch with photo



The painter lets us take a peek at his conceptual foundations via this sketch, which speaks of paintings that are absent. We see all, yet we see not much, as in a dream which is a form of thinking that cannot be taken too literal.

***Portrait of N, 2018***

Oil on canvas, 220 x 150 cm



Courtesy the artist, Thomas Dane Gallery and Galerie Urs Meile

The picture belonging to the sketch is part of a series of portraits from the artist's circle of friends. In *Portrait of N*, analogies can be drawn to Goya's etching *The Sleep of Reason Produces Monsters*.

// Xie Qi

\*1970 Chongqing (CN), lives in Beijing and Chengdu (CN)

**无暇之梦 A Stainless Dream, 2019**

Watercolour on paper, 77 x 58cm



Exhaustion is the remnant of the day.

// Baha Görkem Yalım

\*1987 Izmir (TR), lives in Amsterdam (NL)

***The Inside Which Is Merely the Fold of the Outside, as if the Ship Were a Folding of the Sea. 2019***

Video, 16'30''

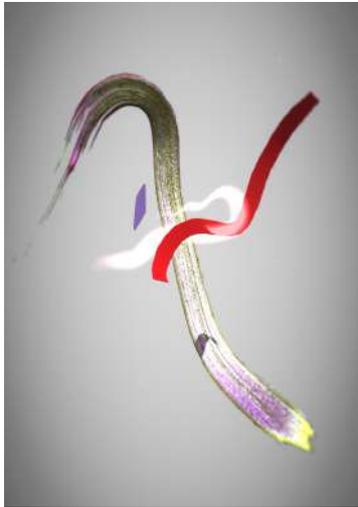


Baha Görkem Yalım's video unfolds scenes from the Museum for Anatolian Civilization into a dream landscape of dissolving binary files.

// Zheng Mahler

***N,N-Dimethyltryptamine*, 2018**

Digital prints on paper, 42 x 29,7 cm



Sleep deprivation leads to psychedelic effects, which supposedly enhance creativity. Zheng Mahler came across this phenomenon in the context of parents of newborn babies and took it upon themselves to test that theory in a VR sketching program *exquisite corpse* drawing.

***Eternity Global*, 2019**

Four fabrics, 200 x 100 cm



Zheng Mahler's work deals with the phenomenon of mass fainting attacks by textile workers in factories for international textile companies in Cambodia. It was created in collaboration with economic geographer Gavan Blau, who examines the impact of economic investment and global supply chains on the lives of Cambodian women workers.

Exhibition draft for *Sleeping with a Vengeance, Dreaming of a Life* at Württembergischer Kunstverein, 2019



## PROGRAM

### Press conference

Friday, October 18, 2019, 11 am

### Opening

Friday, October 18, 2019, 7 pm

#### **Welcoming remarks**

Martin Fritz (Chairman of the Württembergischer Kunstverein)

#### **Introduction**

Iris Dressler, Hans D. Christ (Directors of the Württembergischer Kunstverein)

Ruth Noack (Curator)

Performance

#### **Disquietspeaker**

Gangart

Followed by

Party / DJ

### Tour through the exhibition and talk

with Ruth Noack and the artists

Saturday, October 19, 2019, 1 pm

Performance

#### **Dreaming Ruins**

Ulufur Çelik

### Closing Event

with Ruth Noack and the artists Clara Amaral und Alia Syed

Sunday, January 12, 2020

Clara Amaral

**The distance between your voice and my voice is what your eyes can read but I can't say.**

Performance

Alia Syed

#### **Prya**

Film screening

### Free guided tours

Each Sunday, 3 pm

### Guided tours for families

Every 2nd Sunday of the month, 4 pm (November 10, 2019 / December 08, 2019 / January 12, 2020)

### Special guided tours

with Ruth Noack:

Sunday, October 20, 2019, 11 am

Sunday, January 12, 2020, 4:30 pm

with Iris Dressler and Hans D. Christ:

Wednesday, November 13, 2019, 7 pm

Wednesday, December 04, 2019, 7 pm

### **Individual tours**

(on request also in English or Russian)

60', fees: 60 Euro + reduced admission

Info + booking: Veronika Rühl

F: +49 (0)711-22 33 7-13, Mail: [ruehl@wkv-stuttgart.de](mailto:ruehl@wkv-stuttgart.de)

### **Mediation program for children, young people, school classes, teachers and families in the course of the exhibition**

Info+booking: Veronika Rühl, F: +49 (0)711-22 33 7-13, Mail: [ruehl@wkv-stuttgart.de](mailto:ruehl@wkv-stuttgart.de)

### **CREDITS**

#### **Sleeping with a Vengeance, Dreaming of a Life**

October 19, 2019 – January 12, 2020

#### **Curated by**

Ruth Noack

#### **An exhibition by**

Württembergischer Kunstverein Stuttgart

#### **Supported by**

Bundeskanzleramt, Austria

Generalkonsulat des Königreichs Niederlande

SAHA Association, Turkey

SV SparkassenVersicherung

Prolab Fotofachlabor GmbH

Ministerium für Wissenschaft, Forschung und Kunst des Landes Baden-Württemberg

Kulturamt der Stadt Stuttgart

### **PRESS CONTACT**

Veronika Rühl

F: +49 (0)711 - 22 33 713

Mail: [ruehl@wkv-stuttgart.de](mailto:ruehl@wkv-stuttgart.de)

#### **Press images and press release**

<http://www.wkv-stuttgart.de/en/press/2019/>

## **INFO**

Württembergischer Kunstverein Stuttgart  
Schlossplatz 2  
DE - 70173 Stuttgart  
Fon: +49 (0)711 - 22 33 70  
Fax: +49 (0)711 - 29 36 17  
info@wkv-stuttgart.de  
www.wkv-stuttgart.de  
www.facebook.com/wuerttembergischer.kunstverein  
www.instagram.com/wuerttembergischerkunstverein

### **Opening hours**

Tue, Thu–Sun: 11 a.m. - 6 p.m.

Wed: 11 a.m. - 8 p.m.

### **Admission**

5 Euro, 3 Euro (reduced) / WKV members: free