



What is the dream  
that makes you  
dream?

07/03–15/06/25

Marc Bauer

Dineo Seshee Bopape

Rivane

Neuenschwander

Sunna Nousuniemi

Radical Imaginaries

Studio

Tabita Rezaire

Sarah Ancelle

Schönfeld

Kunsthalle

Mainz

schweizer kulturstiftung  
prohelvetia

Ernst und Olga  
Gubler-Hablützel Stiftung  
Erna und Curt Bürgauer Stiftung





One morning Luna woke up and discovered that something very serious was happening. A news report on TV said that a small creature was attacking the whole world. The creature had the power to destroy people's senses. Looking into her parents faces, Luna realized that the situation was grave.

When the creature gets close to a person, that person becomes ill. But each one had a different symptom. Some lost their hearing: they didn't hear the warnings about the monster. Others lost their vision: they couldn't see an inch in front of their nose. They doubted the existence of the creature. They said it was merely an invention of those who had nothing to do. Sometimes the creature also took away people's sense of taste. The sour taste of lemon was gone. Nothing sweet about cotton candy. In other cases, it affected the sense of smell. Goodbye, the scent of flowers, the smell of wet earth after the rain, of popcorn popping in the pan!

But, of all the senses, touch was the most affected. And that made everyone sad. No one could touch each other anymore, to prevent the creature from getting bigger and bigger. No playing catch. Other games? Don't even think about it.

Unlike the bogeyman, who caught children, this creature preferred to run after older people.

In the worst case, the creature took their breath. That's what happened to Luna's grandmother, a wise and loving lady. She had already seen and experienced many things in life. But the sudden arrival of the creature was something else. One day the creature took her breath of life and the old woman was unable to resist. She became a star and went to live in the sky.

Those who became stars were even further away from their friends and family. And up from the sky, they tried to send messages to their loved ones on Earth. A shooting star was the sign that a relative wanted to communicate.

But, busy with the catastrophe that was devastating the world, people barely had time to look at the sky. The only way to get in touch with life from before was through dreams. In dreams, people could use their senses again and they could stay close to the ones who had become stars. In their dreams, they could hug each other, quench their homesickness, taste the flavor of things, smell the scent of flowers, see the colourful world again.

Until suddenly, overnight, people stopped dreaming! There were so many people who became stars, that the sky became all silver and shiny, like a gigantic piece of aluminium foil. The world became an endless day. It was impossible to sleep. And without sleep, there was no dream. The day and night hours became messed up and track of time was lost.

Very worried, Luna started researching stories about endless days. She discovered that this had already happened a long time ago with people from the Amazon Rain Forest, where there was only day and no one knew what night was.

So she decided to look for a great indigenous sage who lives in the Amazon, called Davi Kopenawa. Maybe he could bring the night back. However, there was a risk that he too would encounter the creature. So the only way to find the shaman was through dreams. But how? There was no night and Luna couldn't sleep! That's when Luna had a great idea!

She covered her dog's house with a very heavy blanket and went there to take a nap. Everything got so dark that Luna soon fell asleep. In the dream, she travelled to the Amazon Rainforest and met Davi, the shaman of the Yanomami people.

Davi heard every detail of Luna's report. When she finished, he said that he had already dreamed about it all and there was only one way to expel the creature and bring the night back. To do this, it would be necessary to talk to all the beings in the forest, not only to the animals, but also to the stones, the rivers, the trees, the grains of sand. "Because everything in the forest is alive. There is a reason why it is there. Nothing is just like that in the world. The time of dreaming is the only time to bring all creatures together."

But how to dream if no one sleeps?

It was then that Davi went to the middle of the forest and showed Luna the most beautiful tree she had ever seen in her entire life. It was *Mari hi*, the tree of dreams. It had green leaves, branches as long as thin fingers, a trunk firmly on the ground and roots that looked like feet. When *Mari hi's* flowers bloomed, dreams were sent to people.

Davi said that the sky had already fallen once and that it was thanks to the Yanomami shamans that it returned to its place. He explained that all the people of the world had to dream the same forest dream, because they all lived under the same sky, which was in danger of falling on their heads.

Luna didn't really understand how the Yanomami shamans did to hold the sky. In fact, she didn't even really know what shamans were. "This is another story...", Davi said.

Upon hearing Davi's voice, *Mari hi* bloomed its flowers and a wind took them to the four corners of the world. A shower of dream flowers fell from the sky and everyone fell asleep.

In the dream, people got closer to each other and were able to see the world with all its most beautiful things: flowers and their colours, animals and their shapes, food with all its flavours. In that collective dream, everyone held hands and the strength of this hug was so great that it expelled the creature towards the sky, causing a great shower of shooting stars. The sky darkened again and each star that fell was a message from the old people to their relatives on Earth. "My dear ones, don't be sad, we are fine. Stay there on Earth, there are already too many stars in the sky!"

The strange creature disappeared, another sky appeared, a clear blue sky with sun and cotton candy clouds. The senses returned, and with them the smell of flowers, the sweet taste of chocolate cake! And the most important thing: people hugged each other again!

Exhausted with so much joy, people gradually fell asleep. Some managed to get home, others slept right where they were. That night, the world slept peacefully and dreamed again as before.

The day dawned. The sun appeared on the horizon.

And fear was no longer in their hearts.

At least for a little while...

Written by Hanna Limulja

Published by Ubu Editora

# Rivane Neuenschwander

*dream.lab*, 2024, room installation consisting of painted sheets, wooden frames, wooden tables, paper, pencils, shadow plays, disco ball, xylophone, chalk, chalkboard eraser, carpet  
Commissioned by the KinderKunstLabor für Zeitgenössische Kunst, St. Pölten, Austria  
Courtesy the artist and the KinderKunstLabor

In Hall 1, Rivane Neuenschwander's *dream.lab* invites visitors to join in and get dreaming. They follow a set route comprising panels with painted bedsheets, workbenches, and areas dedicated to shadow theatre. The painted motifs, some of which have been fashioned into paper silhouettes, are based on images from workshops that the Brazilian artist conducted with young members of the Children's Advisory Board and participants of an art ideas workshop in the Austrian town of St. Pölten. Inspiring children to engage in a multi-sensorial exploration of dreams and remembrance, these workshops included conversations about the participants' own dreams and introduced them to Hanna Limulja's book for young readers, *Mari hi – The Tree of Dreams*. The book tells of a myth among the Yanomami, the largest Indigenous group in the Amazon region. It explains the importance of dreaming not only to stay in touch with the world but also to maintain a link to much-loved people who have died. Luna is a girl who finds herself searching for the tree of dreams, and with it the way to reunite people and free them from their fears.

The silhouettes that Neuenschwander has created from the children's own drawings are so heterogeneous that they resemble a quilt, each side of which has been produced by various people, some of them working simultaneously and others at different times. The result is a communal piece that brings together numerous individual images of dreams. At the same time it recalls the structure of dreams, which are mostly fragmentary and collage-like, consisting of disjointed recollections, impressions, and emotional states. Adapting the work for shadow theatre reflects the ephemeral nature of dreams and their often unclear images and narratives.

Rivane Neuenschwander's activities with children have been shaping her artistic practice since 2023, inspiring her to create her own stories and to play with the potential of dream imagery. The artist is particularly interested in ways of expanding our powers of imagination through dreaming. Moreover, she addresses the significance of dreams for nature and politics, exploring how we can dream in harmony with nature and how these dreams can help to rethink the future – with respect not just to our environment but also to our ideas about politics.

An interactive activity for children takes place in the *dream.lab* every second Sunday (2–3 pm).



# Sunna Nousuniemi

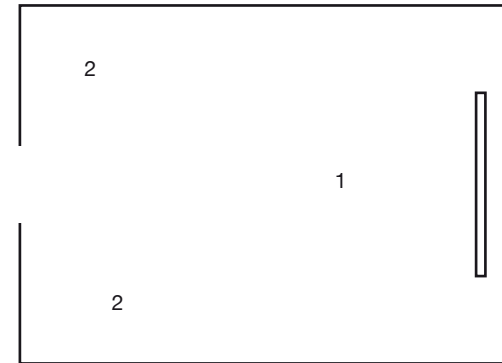
*100 Vuogi Dadjat Mii – Orrunsadji ASMR edition (100 Ways to Say We – Orrunsadji ASMR Edition), 2021, video (13:08 min.) with room installation, various materials and sizes*  
Courtesy the artist

In *100 Ways to Say We*, Indigenous activist and artist Sunna Nousuniemi explores complex forms of community, identity, and belonging. The video is an artistic reflection of language, memory, and collective experience – particularly from the standpoint of the Sámi, whose cultural heritage is closely bound with nature, oral tradition, and spiritual worldviews. This ASMR video piece refers to the many different potential modes of expression for defining “we”.

ASMR (autonomous sensory meridian response) describes the experience of a pleasant tingling sensation on the skin, spreading out from the back of the scalp to the neck and shoulders. It is regarded as relaxing and supposedly makes it easier to fall asleep. Nousuniemi uses this effect with whispering, rustling, and tapping to generate a familiar, calm atmosphere, a collective space for sounds, and simply “a place to be”. Visitors are invited to engage with the aural and emotional power of the Northern Sámi language through the gentle whispering and the visual and tactile perception of objects. Nousuniemi’s hands touch *duodji*, the traditional Sámi handicrafts: they make a *liidni* (silk scarf) rustle, tap on a leather pouch adorned with beads, stroke a red and yellow *báddi* (woven band) and the reindeer skin of a *goikket* (winter boot). These sounds recall noises from the natural world: silk rustles like a bear in the grass, while tapping on leather resembles steps on a tree trunk or gravel thudding onto the surface of a frozen lake.

Nousuniemi shares the tonal presence of these objects with us and blends personal aspects with those relating to the planet. The video invites visitors to look for the dreamscape of “we”, the place where you can just be the way you are, where you can relax and dream – until your own dreams become reality. Everyone is welcome in *Orrunsádji* – a space where power structures are absent.

Warning: the video contains intense noises and is not suitable for visitors with misophonia.



- 1 Sarah Ancelle Schönfeld, *Detergency (Antibacterial Groundreading)*
- 2 Marc Bauer, *The Default Brain*

## Sarah Ancelle Schönfeld

*Detergency (Antibacterial Groundreading), 2025, activatable oracle, mixed media, liquid cleaning agents and detergents, hoses and remote-controlled pumps, variable sizes*  
Courtesy the artist

Sarah Ancelle Schönfeld’s installation *Detergency (Antibacterial Groundreading)*, invites us to imagine and dream of visions for the future. Pumps drive detergent through pipes, allowing colourful pictures to be created. At the same time, the harsh, strong-smelling liquids refer to consumer culture and cleaning as a universal ritual. But rather than looking back nostalgically at bygone healing rituals, this work creates space for potential present-day and future opportunities.

The pumps are activated by a message to the artist. Visitors can use their mobile phone to ask her personal questions that they might have about the future, for example. Schönfeld then regulates the pumps virtually via an app that controls the liquids. Then the resulting pictures are read and interpreted by a specialist in psychology who is on site at the exhibition at specific times. The visitors are inspired to dig down deeper into their subconsciousness and read their futures using an oracle. A similarly amplified production of knowledge and realities that weaves its way through the past and the present day also takes place while dreaming because knowledge is generated in a less constrained manner. Schönfeld’s experimental approach to natural and unnatural materials enables her to reveal scenes of hormonal unconscious processes which

normally take place unknowingly within people's bodies. She visualises invisible processes like hormones, bodily fluids, and other substances reacting to each other, as well as what is created by these reactions, which are in some cases of a chemical nature. In *Detergency (Antibacterial Groundreading)*, a chemical reaction is interpreted visually and spiritually and then transposed to visions for the future. Any and all perceptible indices play a role in the picture that is created, such as the way in which the fluids meet, flow into each other, or repel each other. What kind of smells, colours, and shapes can be recognised? What can we interpret from them and to what extent do they help us to expand our powers of imagination?

*Detergency (Antibacterial Groundreading)* is activated every second Sunday (1–4 pm).

Warning: While the work is active and for a short period afterwards the smell of detergent is very intense. Please ask our visitor service for masks if required.

## Marc Bauer

*The Default Brain*, 2025, wall drawing, charcoal and pastel crayons, dimensions variable

*The Default Brain*, 2022, soundscape composed by Thomas Kuratli, The Pyrit, stereo (20 min.), loop  
Courtesy Thomas Kuratli, The Pyrit

*The Default Brain*, Dream / Mother / Dog / On the Armchair, 2022, charcoal and oil on canvas mounted on dibond, each 160 x 120 cm

Courtesy the artist and Galerie Peter Kilchmann, Zürich/Paris

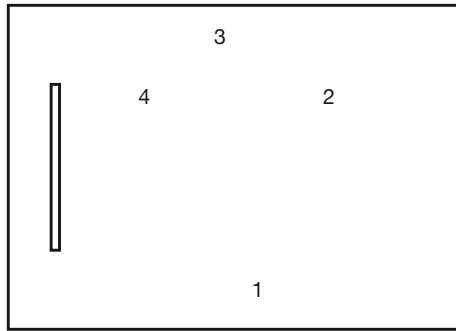
In Hall 2, Marc Bauer invites us to daydream, exploring those unproductive in-between moments and being inspired by them. Building on his investigation of history and remembrance as well as its haziness, his body of work *The Default Brain* opens up a new door in our subconsciousness. The default mode network, which inspired the title, is a neuroscientific term referring to various modes of perception in a particular part of the brain that can be stimulated by passive subconscious procedures. These are the intangible moments between being asleep and awake when we daydream, have recollections, when our thoughts stray and we cannot

control our ruminations about the past and the future. Reflecting about oneself and others as well as our emotions is also connected with this state. What do we think about ourselves? What do others think about us? How do they feel? And what are ethically right or wrong assessments of social situations? Remembering the past and ideas about the future similarly belong to this largely unfocused, dreamy state of perception.

Bauer expresses this in-between state in a large-format charcoal and pastel wall drawing, linking narrative and associative elements with moments from the present and from history, ecological crises, the history of art and pop, and biographical experiences. The result are spaces full of imagination that transcend time and place, spaces that connect us to the world and contemporary events, spaces that have shaped us and influenced our mental state.

Alongside images of nightmarish catastrophes, environmental destruction, migration and patriarchal violence he focuses on representations of resistance, assistance, care and affection. These are glimmers of hope, political resistance, struggles for climate justice, humane migration policies and rights for marginalised communities, all indicating optimism for a better world. Bauer also asks himself why queerness and queer encounters – in all their joy, their celebrations and their fluidity – can illustrate ways of looking after each other. He questions how we can breach violent systems of power that endeavour to exploit and control nature and people alike.

A sound installation by composer Thomas Kuratli, *The Pyrit* supplements the visual works, creating an immersive experience that tempts visitors to lose themselves in Marc Bauer's world.



- 1 Dineo Seshee Raisibe Bopape, (*Raisibe Dreaming*): *Flowers and Light, flowers and light*
- 2 Dineo Seshee Raisibe Bopape, (*ka pheko ye ... (Kgoro 1)*)
- 3 Dineo Seshee Raisibe Bopape, *Raisibe Dreaming Scent*
- 4 Tabita Rezaire, *Orbit Diapason*

Dreams can have various interpretations depending on their cultural context. Particularly in Indigenous traditions they are often characterised by a close spiritual connection to nature and are regarded as possessing healing qualities. In Hall 3, visitors can immerse themselves in Dineo Seshee Raisibe Bopape's work, which tells of dreams that induce healing and generate a proximity to nature. Her works engage in discourse with the French Guianan and Danish artist Tabita Rezaire, who, in her capacity as a healer, has also explored links between the present, mythology, nature and the future.

## Dineo Seshee Raisibe Bopape

*(Raisibe Dreaming): Flowers and Light, flowers and light*, 2023, neon installation, coloured LED, variable dimensions  
 Courtesy the artist and Sfeir-Semler Gallery, Hamburg/Beirut

*(Ka) pheko ye... (Kgoro 1)*, 2023, soil, soil bricks, stone, wood, paper, light, variable dimensions  
 Courtesy the artist and Sfeir-Semler Gallery, Hamburg/Beirut

*Raisibe Dreaming Scent*, 2023  
 Courtesy the artist and Frantsila

As far as Bopape is concerned, dreaming constitutes a link between the subconscious and suppressed aspects of both the self and of life itself. Dreaming makes it possible to evoke collective memories and establish connections to other living creatures and to nature. It renders a person's own position visible and palpable within these associations, such that an

individual acts like an endless river, engaged in a process of constant exchange with the environment and subject to its influence; various eras and realities collide, become intertwined and effect each other. Bopape uses natural materials such as clay, earth, and plants to integrate the ancient knowledge stored in nature into the exhibition space. In her works, memories and dreams become a kind of political rebellion, a call for suppressed stories not to be forgotten, especially those that have fallen victim to a Western-influenced and colonial historiography.

Bopape's neon-light installation (*Raisibe Dreaming*): *Flowers and Light, flowers and light* takes us along on a multisensory journey into a dream state. This work in particular highlights her interest in the relationship between a place where you feel at home, a place for belonging, and a place for womanliness. The curved line below the flowers could be interpreted as a uterus, as a place for creation and gathering. Its shape also recalls a bowl, or hands that receive and send flowers in a circulating motion. Both the bowl and the flowers symbolise the feminine aspect and its cosmic healing powers. The flower is a recurring motif in Bopape's works, referring to her physical – and collective – grandmothers and their experiences. The name of Bopape's grandmother, Raisibe, in the title of the work emphasises the link both to the ancestors and to what happened in the past.

In a dream state we often find ourselves in a stage between wakefulness and sleep, between the external world and the dream world. Bopape's *kgoros* pick up on this interplay and link what is on the inside with what is outside. *Kgoro* or *lapa* (which means home or family in SeTswana) is an Indigenous African architectural form, a kind of interior courtyard or intermediate space that also serves as a place for gatherings, work or prayer. It also symbolises spending life outdoors and indoors in warm climates. Bopape's *kgoros* are abstracted versions of this architecture, inspired by the internal courtyards in her home town of Polokwane in South Africa. The *kgoros* store memories of the various activities that have taken place there and their form varies in each case depending on their function and historical influences.

The ground plays a crucial and fundamental role in Bopape's work, storing knowledge, memory, and potential opportunities. A mixture of water from the River Rhine and soil from the Ober-Olmer woodlands has been applied to the walls of Hall 3. Both substances belong to the natural memory of this region, having nurtured, supported, and accompanied the inhabitants for centuries. In this respect, the wall coating incorporates not only ancient knowledge but also an ancient relationship between people

and the land on which they live. It represents our link to the nourishing power of water and earth.

A scented oil has been created that imitates the smell of rain in South Africa; this is distributed around the room as a way of tempting visitors to succumb to a dream state. It unites woody, tarry notes with the purifying fragrances of rosemary, thyme, lavender and rue, enabling visitors to employ multiple senses as they take an introspective journey through their dreams and recollections.

## Tabita Rezaire

*Orbit Diapason*, 2021, two-channel video installation (44:44 min.), dome (wood), medicinal fabric (hand-dyed cotton)  
Courtesy the artist and Goodman Galerie

Tabita Rezaire views herself not just as an artist but also as a healer. She uses art as a means to trace the links between organic, electronic, spiritual and scholarly phenomena. Moreover, she explores mystic concepts and scientific issues and digs up colonial continuities that shape our relationship to Earth and the cosmos. Rezaire connects the threads of the present with speculative mythologies of the future in the honeycomb-shaped dome structure of Hall 3, whose fabric surfaces have been tinted with medicinal plant-based dyes. The immersive two-channel projection is almost hallucinatory in the way it touches upon complex subject areas such as collective organisation, the role of bees, and Ubuntu philosophy, which views humanity, altruism, and community spirit as the basis for a harmonious society. The artist sees community, dance, and music as means for individually and collectively processing trauma and healing. Issues concerning collective trauma and the human proclivity for expansion, imperialism and destruction blend with the desire to interact with extra-terrestrial life and the quest for habitats in a future when Earth's resources have been depleted.

Rezaire proposes healing rituals that strengthen the community and promote a harmonic bond with nature and its resources, such as the responsible coexistence with all living creatures that already exists in Bantu tradition. As an activist she calls for reconciliation between our electronic, organic, and spiritual heritage.

Both Bopape and Rezaire entreat people to question colonial historiographies and utilise the healing potential of dreams to expand the imagination and envision new future realities. Both appeal to the Indigenous healing traditions from various cultures and feel that dreaming connects them to nature and the cosmos. In the process, Rezaire expands the relationship to future realities and those that lie beyond the Earth as we consciously experience it.



# Rivane Neuenschwander & Mariana Lacerda

*Eu sou uma arara [I am a Macaw]*, 2023, film (28:27 min.), with thanks to *The Floresta de Cristal*  
Courtesy the artists

In tower level I visitors can watch the visually intense film *I am a Macaw* by Rivane Neuenschwander & Mariana Lacerda, which contemplates and criticises deforestation in the Amazon rainforest and its influence on Brazil's Indigenous population. Its scenes include footage of the protest planned by the artists which involved activists and artists dressed as examples of Brazilian flora and fauna marching through the streets of São Paulo. The group consisted of activists from *Reviravolta de Gaia* together with Indigenous Brazilians, whose shared goal is to achieve political change to overcome the ecological and social crises in their country. They are united in a protest against the government, against restrictions on Indigenous land rights, against the legalisation of mining and livestock breeding in their territories, against the former nationalist president Jair Bolsonaro, against the military and the assassination of the feminist left-leaning activist Marielle Franco.

Familiar statements on the protest banners being held up are interspersed with more cryptic messages such as “Cosmic Dancer”, “Crystal Forest” and “The Enchanted”. This is the point at which the scene shifts away from being a typical protest and slips into a more dreamy and associative realm. Not only the content of the pictures but also the form they take illustrate how people, plants and animals have always co-existed. They provide a change of perspective from an extractivist approach to one based on all species living together collectively, as Indigenous peoples have invariably propounded. The soundtrack heard in the video was composed by O Grivo, a duo from Belo Horizonte. It blends noises of protests with natural sounds and musical instruments such as a shrill violin, a glockenspiel, and a gong.

Both the film and the *dream.lab* in Hall 1 present the artists' multimedia and interdisciplinary exploration of themes and narratives concerning art, nature, society, fear, language and time. What does it mean to dream in order to expand our powers of imagination so that we can visualise new realities for ourselves? How does dreaming influence politics? How can we, to take one example, use demonstrations to express our dreams of an ideal world and make them flourish?

Sound editing and soundtrack: O grivo  
Editing: Paula Mercedes  
Photography: Pio Figueiroa  
Color: Samanta do Amaral  
Camera: Fábio Braga  
Statements: Joana Amador, Mariana Lacerda and Rivane Neuenschwander  
Production: Ana Catarina Mousinho, Marco Antonio Mota and Maristela De Vasques  
Directed by Mariana Lacerda  
Animals: Rivane Neuenschwander  
Modeling and painting of the animals' heads: Marco Antonio Mota, Caroline Oliveira, Edson Thiago and Leon Henrico Geraldi

*The Floresta de Cristal*: Aislan Pankararu, Alcino Leite, Alessandra Sapoznik, Alexandre da Cunha, Alexandre Gabriel, Ana Cláudia Holanda, Ana Goldenstein, Ana Teixeira, Anders Hentze, Arthur Guedes, Antonia Ortega, Beatrice Gropp, Bernardo Zen, Cacá Mousinho, Cafira Zoé, Caia Amoroso, Camila Mota, Cristiana Rezende, Daniella de Moura, Déborah Dodd Macedo, Denilson Baniwa, Denis Russo Burgierman, Eduardo Ortega, Elaine Ramos, Ernesto Soto, Evandro Salles, Fabiolla Duarte, Fernanda Zerbini, Filipe Ferreira, Fiorela Bugatti, Gisela Domschke, Gisela Motta, Hannah Neuenschwander Volz, Haroldo Saboia, Heloisa Espada, Isabel Diegues, Isadora Gonçalves Calheiros, Isadora Fonseca, Jeanne Marie Gagnebin, Jefferson Damazio, Joana Amador, Joana Braga, João Fernandes, Jochen Volz, Jorge Soto, Juliana Calheiros, Juliana Pongitor, Juliana Russo, Karen Harley, Kekei Mesquita, Lais Myrrha, Laura Andreato, Laymert Garcia dos Santos, Lisette Lagnado, Livia Aquino, Livia Ortega, Lúcia Koch, Luís

Teixeira, Luisa Duarte, Magda Castagna, Marcelo Brodsky, Marcelo Gomes, Marcelo Zocchio, Márcia Fortes, Márcia Xavier, Marcius Galan, Marco Antonio Mota, Marcos Farinha, Maria da Penha Brant, Marina Sheetikoff, Maristela De Vasques, Michel Scherer, Mickael Viglino, Nélé Azevedo, Pablo Hércules, Patrícia Cornils, Patrícia Leite, Paula Francisquetti, Paula Janovitch, Peter Pál Pelbart, Rafaela Campos, Rafael Ferro, Rafael Matede, Renata Ursoia, Ricardo Heder, Rochelle Costi in memoriam, Silvana Maria Costa, Silvana Jeha, Sophia Pinheiro, Soraia Bento, Stella Senra, Suely Rolnik, Tania Rivera, Tatiana Achcar, Teresa Gonçalves Calheiros, Theo Neuenschwander Volz, Thiago Barbalho, Traplev, Valeska Soares, Virginia de Medeiros, Walter Gomes, Wanda Del Vechio, Canto Torto: Laura Andreato, João Rocha Rodrigues, Juliana Calheiros, Pio Figueiroa, Com [with] Alex Minami, Clerouak, Fernando Boi, Malu Maria, Nina Blauth, Renato Ihu, Brigada Estadual de Agitação e Propaganda MST - São Paulo: Luciano Carvalho, Carlos Eduardo Diniz Pereira, Daniel Henrique Andrade Silva, Ezequiel Barros da Silva, Fernanda Fernandes Bezerra, Giulia Mafort Lavratti, Jheniffer Vitoria Ferreira dos Santos, Kaleb Fernandes, Rodrigo Fernandes de Matos

Support: Fundação Serralves, Porto, Portugal

All efforts have been made to contact the bearers of rights for speeches, images, works and/or phonographs of synched music in this film.

# Radical Imaginaries Studio

*Sleeping Manifesto* – proposal for a society that sleeps, 2021/2025, booklet  
Courtesy the artists

*Time Strike Chapel*, 2024, sound installation and hammocks, variable dimensions  
Courtesy the artists

In tower level II an installation made of hammocks and a hauntingly meditative soundscape invites visitors to lose themselves in a space for calm and contemplation that is intended to connect us with our own dreams.

This immersive experience has been made possible by Radical Imaginaries Studio, which was created by Yollotl Gómez-Alvarado and Yael Salomonowitz as a way of bringing artists, thinkers and performers together in various combinations. As an interdisciplinary collective they work together with the general public to envision new models for co-existence. At Kunsthalle Mainz they present a small selection of their work with the *Time Strike Chapel* and the *Sleeping Manifesto*.

Visitors can lie in the hammocks and let themselves be carried away by a meditative soundtrack. The hammocks were produced in a Mexican prison by inmates who belong to the Indigenous Zoque community, as part of a workshop about dreaming. The Zoque regard sleep as being more significant than wakefulness because it can communicate inspiration and tasks for everyday life.

The *Sleeping Manifesto* contains proposals and visions for a society where sleep has been rediscovered as a communal, affective, and political practice. In an overstimulated world marked by constant light and an unbroken stream of images, dreaming reveals concealed spaces beyond what we can see. Radical Imaginaries Studio views sleep as our most vulnerable state at the same time as it is an act of resistance against the dictatorship of attention and exploitative logic.

The manifesto calls for dreams to be actively integrated into our lives as a practice that is self-explanatory in many traditional societies. It is inspired not only by Indigenous perceptions of dreaming but also by the ideas of major philosophers, artists, and thinkers from Western cultural history who have addressed the phenomenon; moreover, in the form of daydreaming it has been condensed into a compendium of collective notions about the theme.

# Dineo Seshee Raisibe Bopape

*Raisibe Dreaming*, 2023, herbal tea mixture with tea station, different materials, variable dimensions  
Courtesy the artist and Frantsila

At a uniquely constructed tea station, visitors can taste a herbal infusion created by the artist. The composition came about in collaboration with the Finnish herb farm Frantsila. The herbs used – blackcurrants, mullein, heather, rosemary, rye malt and hops – promote dreaming and encourage the drinkers to immerse themselves in the process and concentrate on how their body feels.

Dineo Seshee Raisibe Bopape sees dreaming as a way of getting in touch with the less conspicuous aspects of the self as well as with other people. In many cultures, dreamed experiences are regarded as an extension of reality that have a healing effect. Bopape concerns herself with the question of how we can achieve a state that enables us to dream and heal. What or who will we encounter there?

The tea mixture and scented oil are available from the Kunsthalle Mainz shop on the ground floor.

Kunsthalle Mainz  
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55118 Mainz  
T +49 (0) 6131 126936  
kunsthalle-mainz.de

Wed–Sun 10 am–5 pm  
21/04, 09/06 closed

Adults 8 euros  
Concessions 4 euros

Groups of 10 or more people  
6 euros per person

Groups of at least  
10 concessions  
3 euros per person

Children under 6  
Free admission

Families  
18 euros

Annual ticket  
30 euros

Tours and events included in the  
entrance ticket  
(unless otherwise stated)

Pre-booked tours for groups  
available upon request

Concessions (with proof)  
For trainees, unemployed, volunteers on an official scheme,  
schoolstudents, severely disabled, students, pensioners

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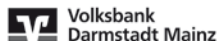
The exhibition *What is the dream  
that makes you dream?*  
is supported by:



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