

**Kestner Gesellschaft**  
Press Release, 19. March 2025

**Spring 2025 Exhibition Program**  
Saturday, 26 April – Sunday, 20 July 2025

**Jack O'Brien**  
*Cue the Cue*

**Som Supparinya**  
*The Rivers They Don't See*

**Göksu Kunak**  
*Don't Let Them Shoot the Kite*

**Passage**  
Architecture by Assaf Kimmel

**Press Preview**  
Thursday, 24 April 2025  
10.30 am

**Opening**  
Friday, 25 April 2025  
6 pm

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**A passage is not merely a transitional space**—it is a realm of transformation, a place of upheaval and resistance. At its threshold, certainties dissolve, meanings shift, and new orders emerge.

In spring 2025, **the exhibition program at the Kestner Gesellschaft** is dedicated to the dynamics of passage, exploring how changes become visible. The featured artists **Som Supaparinya**, **Jack O'Brien**, and **Göksu Kunak** investigate how political, economic, and ecological forces drive processes of transformation: in landscapes altered by massive human interventions, in consumer cultures that shape desire, and in cities where migration continually reshapes social structures. The Kestner Gesellschaft is placing a stronger focus on the areas of archives, art education, and public programming. A central element of this commitment is the new, barrier-free space **Passage**, designed by architect **Assaf Kimmel** for Exhibition Hall 5—an open place for exchange, discourse, and learning.

In her first institutional solo exhibition in Germany, ***The Rivers They Don't See***, Thai artist **Som Supaparinya** directs attention to rivers as sites of local cultures, natural resource extraction for industrial development and urban security, and resistance against human-induced ecological upheavals. The video work of the same title forms the centerpiece of the exhibition, addressing the complex interconnections between water usage, resource politics, and environmental consequences. In her artistic practice, Supaparinya acts as a cartographer of the invisible, combining documentary research with video, photography, installations, and sculpture to reveal the environmental impacts of economic growth and colonial continuities. The exhibition is co-curated by Natalie Keppler in collaboration with the DAAD Artists-in-Berlin Program.

**Jack O'Brien's** first institutional solo exhibition in Germany, ***Cue the Cue***, examines the entanglement of consumer culture, desire, and queer identity within capitalist power structures. The title itself alludes to a loop of staging and repetition. By deconstructing the aesthetics of desire and its commercialization, he recodes found objects—magazines, pianos, street lamps, everyday items—by covering them with industrial materials such as plastic films and nylon nets, thus abstracting them. In the central stage installation created within the exhibition spaces of the Kestner Gesellschaft, he addresses imbalance, transformation, and decay. Alongside the exhibition, the first publication on Jack O'Brien's work will be published by Bierke Verlag.

**Göksu Kunak's** ***Don't Let Them Shoot the Kite*** unfolds as a performative intervention between Goseriendeplatz, the facade installation, and the interior of the Kestner Gesellschaft.

The logo for Kestner Gesellschaft, featuring the words "kestner" and "gesellschaft" in a bold, white, sans-serif font, stacked vertically on a black rectangular background.

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Kunak's new performance in a public space engages with the history of the diaspora from Turkey in Hanover, combining sound, urban choreography, and symbolic layering to reflect on societal mechanisms of adaptation, migration experiences, and visibility. The site-specific performance will take place in front of the Kestner Gesellschaft during the opening.

Designed by architect **Assaf Kimmel** in collaboration with the Kestner Gesellschaft, the space in Hall 5, titled **Passage**, is being transformed into a dynamic transitional space for collective exchange. It connects art education, workshops, archives, and events with a continuously evolving presentation of limited-edition works, as well as a collection of archival materials and ephemera from the history of the Kestner Gesellschaft. Conceived as a space for discourse and collaboration, it will continue to evolve through ongoing dialogue with artists and experts.

The exhibitions are curated by Alexander Wilmschen, Interim-Director and Curator of the Kestner Gesellschaft.

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