

10/10/2026 – 24/1/2027, Euridice Zaituna Kala. *Daylighting: aber es ist Wasser, das spricht*, Kunsthalle Münster



Press release:

Daylighting: aber es ist Wasser, das spricht is the first solo exhibition by the Mozambican artist Euridice Zaituna Kala at a German institution. After initially being shown at La Criée centre d'art contemporain in Rennes in 2025, the exhibition moved to La Loge in Brussels in 2026. It has now reached what is, at least for now, its final location at the Kunsthalle Münster, where it occupies the premises of the former grain warehouse. The existing works have been supplemented by a new piece that the artist developed on site.

Euridice Zaituna Kala's work originates from an in-depth deconstruction, manipulation and reconstruction of cultural and historical metamorphoses. It invites us to engage with the historical and cultural transformations of personal and collective memory. A particular focus lies on the complex relationship between colonialism and post-colonialism, as well as post-colonial memory. In order to address the extensive history of erasure and silence, and trace the remnants of invisible subjectivities and communities, Kala examines the ambivalence of historical narratives and follows up on the constant rewriting of history and probes its gaps.

Kala combines the findings of her research with personal memories. In line with the concept of daylighting—the process of uncovering previously buried watercourses and restoring them to their natural, above-ground state—Kala unearths stories overlaid by other narratives, thus rendering them perceptible. She evokes memories embedded within the land and nature. She raises the question: what is revealed when a surface is cracked open? In her photographs, installations and sound works, she explores inherent connections between water, nature and human experience—with the aim of encouraging a reflection on ancestry, ecology and landscape as a living archive. The process involves both collective and individual experiences. Stories emerge from dialogues with ancestors, decolonial interpretations and the concept of “dérive”: an aimless journey through the city as a shaped space. *Daylighting: aber es ist Wasser, das spricht* poses the question: what kind of world emerges when we reveal the water that flows beneath our feet? This artistic quest opens up a space where one can delve into forgotten stories—whether individually or collectively—while simultaneously consider why these stories were forgotten in the first place, and what consequences this memory loss (whether conscious or unconscious) has entailed. The artist invites visitors to become part of a circle of shared stories.

The moment you step into the Kunsthalle Münster, you find yourself immersed in another world, created by the use of coloured light; an intervention impossible to disregard and through which the real surroundings fade into the background. You literally see everything in a different light, while your view of the outside world changes along with it—for the moment of the visit, at least.

Forming the backdrop to many of Kala's sculptural works on display at the Kunsthalle is the influence of architecture and urban planning on humans and nature. Starting point for the inquiry into this very specific topic was a research residency the artist undertook in New York in 2023, during which she examined the insatiability and violence inherent in the city's architecture. In New York, a metropolitan hegemony arose regardless of individuals or the ecosystem, and it remains to this day a model of socio-political organization. The city thus directly found its way into her works Architectures, Thin, and dreams I + II (both 2024) and Screens, waterfalling, subway (2024).

To which extent do human-made structures become forms of domination, on the one hand, of nature, and, on the other, of people? This question also underlies the first work in the exhibition Ailes, Serre, Palace (2024–2025), consisting of 52 glass plates suspended freely from a metal framework. With the title of the work, Kala alludes to the Crystal Palace, a structure built for the first World's Fair in London in 1851, made of iron girders and flat glass, whose construction allowed for the complete absence of load-bearing masonry. The building represented an architectural masterpiece and embodied the vision of a "new world". In both the 19th and 20th centuries, London's Crystal Palace served as a widely known venue for "human zoos". On the other hand, the artist's play with photographs taken on the banks of the river Vilaine in Rennes and framed in several of the glass panels, references the architectural qualities of the glass structure. Their materiality is reminiscent of the original function of what is termed "daylighting" in glass structures: natural light penetrates a material that protects the interior whilst imposing a new logic upon it—thereby creating a space in suspension between openness and control. Kala's object is presented in conjunction with her sound installation Le Trou Noir – Rituel, in which voices overlap, occasionally connect with one another and drift apart again. We hear the artist's voice as she remembers Maputo, Mozambique. Her words—resembling accounts of childhood memories—disclose the intergenerational scars Portuguese colonialization has left on human bodies and in nature, along with its enduring effects of subjugation and social humiliation. Her voice blends with those of her grandmother, her mother and her daughter. Here, the stories of women from different generations, including the ways these stories intersect, are brought to life. Simultaneously, possibilities of speaking and listening to one another are explored. In resistance to colonialism—an endeavour inextricably linked to capitalism and the failure of civilization—the voices of these women affirm both their heritage and their connection to the land.

The work Louise Kuling, Why be born a slave (2024) is based on a negative the artist transferred onto glass. The image features Louise Kuling, a free American woman, whose photograph was taken in Paris in 1864 as part of an ethnographic portrait series for the French Museum of Natural History. Kala's work depicts Jean-Baptiste Carpeaux's sculpture *Pourquoi naître esclave?* [Why Born Enslaved!] (1868), which portrays an anonymous slave woman whose body is bound in chains and whose breasts are exposed. In the course of her research, the artist identified the subject as the abolitionist "Louise Kuling. Born in Norfolk, Virginia (USA), daughter of parents from the Congo. Brought to France by Commander Louvet." The work carries forward Kala's inquiry into absence in archives and the persistent projections that Western perspectives impose upon Black bodies. The work is extended by a performative gesture: In front of the picture, Kala has placed a bowl containing offerings for the ancestors.

Daylighting: aber es ist Wasser, das spricht echoes the voices of various struggles—ecological, feminist, indigenous and postcolonial—and links them to Kala's own history as well as that of the places where her works were created or are on display. It is a dialogue between inner and the outer worlds, between objective and subjective elements, stories and images; it is a vivid, sensual and radiant homage to the forces of life. Here, the cyclical also plays a significant role as structuring element, and overlapping (knowledge) systems that endure through the ages come into focus. This becomes particularly evident in her new work We didn't hear it, we couldn't hear it (2026), which is inspired by her

on-site research in Münster, in particular the astronomical clock (1540–1542) in St. Paul's Cathedral. What makes this clock unique is that time is displayed anti-clockwise. The clock also indicates the positions of the stars, the phases of the moon and the sun's position in the zodiac. In this sense, it fits in with the artist's approach which sometimes provokes unexpected connections and suggests a kind of pluriversalism. Through this, she reminds us of how important it is to take all perspectives into account. On the panes—made of antique and cathedral glass, whose distinctive texture serves as a reference to Münster's many churches—one can see photographs the artist took of windows and their designs during a stay in the Ruhr region several years ago. As she wandered through various cities, she started to notice an arrangement of plants, memorabilia, drawings, artefacts on display as if to establish a form of communication between those inside and those outside.

The concept of “derive” also plays an important role in the artist's exploration of the river in the context of her large-scale installation Eutrophê: la vague (the wave) (2025). It is a form of discovery that goes beyond systematic mapping and surveying; rather, it is a form of listening that transcends the vast urban complexes beneath which rivers and waterways have been buried, thereby radically disrupting the relationships between humans and their original natural environment and obliterating cultural practices. This work consists of industrial and hand-blown glass set in metal frames. The glass panels are placed directly on the floor, much like large windows. These windows—or rather screens revealing as much as they obscure—are one of the characteristic forms found in Kala's artistic practice. In Münster, the wave spreads throughout the entire space, inviting the viewer to immerse themselves in it. The glass is printed with transparent and opaque images: some of the panes are coated with acrylic paint containing grasses, seeds or leaves, while others bear enigmatic inscriptions that seem to whisper stories. Commissioned for the exhibition in Rennes, Eutrophê: la vague (the wave) deals with the issue of eutrophication—a state of excessive nutrient enrichment—and the river Vilaine, which had been filled in after being classified as unhygienic due to human activities in the surrounding area. The hand-blown glass vessels serve as bowls containing old seeds of native species, collected by Thao Ngo, a nursery owner from Rennes committed to the conservation of wild plants. They symbolize longevity and the continuity of life, the eternal cycle of renewal.

Daylighting: aber es ist Wasser, das spricht: depending on the position of the sun, the water in the Kunsthalle's premises likewise begins to whisper. At certain times of day, sunlight reflected from the water's surface outside penetrates the interior and begins to glisten on the ceiling. Even though, in this case, it is not a filled or forgotten river making itself heard, but an artificially created body of water, it too has a story to tell—about waterways, trade routes, interdependencies and connections.

Curator: Merle Radtke

Curatorial Assistant: Heiko Lietz

Biography:

Euridice Zaituna Kala (born 1987 in Maputo, Mozambique) lives and works in Maison-Alfort, France. Kala trained in photography at the Market Photo Workshop in Johannesburg from 2010 to 2012 and at the Asiko School in Maputo in 2015. Kala has staged numerous performances including *Ritual as March as Protest*, HKW Haus der Kulturen der Welt, Berlin (2023); *Sea(E)scapes: Listening Session*, Jeu de Paume, Paris (2022); *Tœtra*, Centre Pompidou, Paris (2021); *Stranger, Danger: Wait, it's just a prayer Room*, Centre Pompidou, Paris (2019); *Mackandal Turns into a Butterfly: a love portion*, La Galerie-CAC de Noisy-le-Sec (2018). Her recent exhibitions include *En quelques gestes: as if two suns were setting*, galerie anne barrault, Paris (2024); *Echos der Bruderländer*, HKW Haus der Kulturen der Welt, Berlin (2024); *Prémio Paulo Cunha e Silva*, Galerie Municipal, Porto (2023); *Indigo Waves and Other Stories*, Savvy Contemporary, Berlin (2023); *Sea(E)scapes DNA: Don't (N)ever Ask*, Galerie Salon H, Paris (2022); *Fata Morgana*, Jeu de Paume, Paris (2022); *This Is Not Africa - Unlearn What You Have Learned*, ARoS Museum, Aarhus (2021); *Je suis l'archive, I the archive*, Villa Vas-silieff, Paris (2020). In 2024, she was invited to participate in the exhibition *Passengers in Transit* as part of the 60th edition of the Venice Biennale.

Collaboration:

A touring exhibition co-produced with La Criée contemporary art centre in Rennes.

- Opening: → 9/10/2026, 6 pm
- Programme:
- 10/10/2026, 3 pm, Listening Session
 - 10/10/2026, 3:30 pm, Artist talk with Euridice Zaituna Kala, Sophie Kaplan and Merle Radtke
 - 08/11/2026, 3 pm, Guided tour through the exhibition Euridice Zaituna Kala.
Daylighting: aber es ist Wasser, das spricht with Heiko Lietz, Kunsthalle Munster
 - 03/12/2026, 6 pm, Guided tour through the exhibition Euridice Zaituna Kala.
Daylighting: aber es ist Wasser, das spricht with Heiko Lietz, Kunsthalle Munster
 - 24/01/2027, 3 pm, Curator's tour through the exhibition Euridice Zaituna Kala.
Daylighting: aber es ist Wasser, das spricht with Merle Radtke, Kunsthalle Munster

Kunsthalle Münster, Hafenweg 28, 5th floor, 48155 Münster, Germany

Opening hours: Tue – Sun 12 – 6 pm

<https://www.kunsthalle-muenster.de/en/>

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Press download: <https://www.kunsthalle-muenster.de/en/press/texts/> + <https://www.kunsthalle-muenster.de/en/press/images/>

Image: Euridice Zaituna Kala, *Eutrophê: the wave*, 2025, iridescent metal frames, transfers on glass and metal, writing, engravings, seeds, glass. Installation view La Criée centre d'art contemporain, Rennes, 2025. Courtesy the artist. Photo: Aurélien Mole

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