

Planetary Peasants

Agriculture, Art,
Revolution



Exhibition
Guide

English



Planetary Peasants

Agriculture, Art,
Revolution

Kunstmuseum
Moritzburg
Halle (Saale)

23.05.–14.09.
2025

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Gerechtigkeit 1525 ('Justice 1525') is the title of the Saxony-Anhalt state exhibition presented at multiple venues during the themed year marking Thomas Müntzer and the 500th anniversary of the Peasants' War. As part of this initiative, Werkleitz and Kunstmuseum Moritzburg Halle (Saale) turn their attention to the fate and legacy of *Planetary Peasants*.

Thirty contemporary artistic positions come together to imagine history, take stock of the present, and speculate on possible futures. The scope ranges from surrealist geographies to subversive rewritings of history, from agriculture 4.0 to ploughshares into swords, from human destinies to plant consciousness, from activism to miracles. 'Planetary' means being aware that the Earth is neither inhabited by humans alone nor made solely for us. It also means recognizing that actions taken here can have catastrophic consequences on the other side of the globe. Agriculture plays a significant role in this.

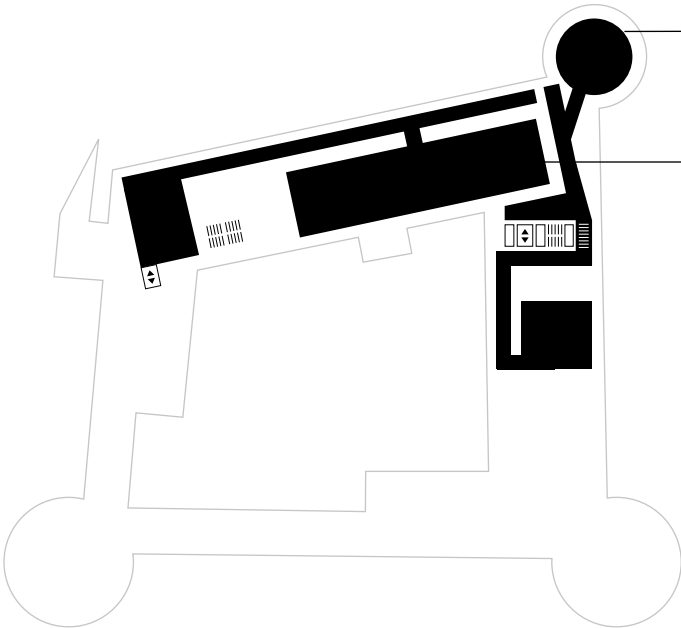
The exhibition brings Halle (Saale) and its surrounding region into dialogue with regions across the globe – from European neighbours such as France and Slovakia to south-eastern Anatolia, western India, China, and the Philippines; from Cairo and South Africa to the Mojave Desert, Louisiana, and the Amazon. The questions are the same here as they are there: What remains relevant today – or has become so again – in the events and demands of 500 years ago? What are the lived realities of farmers and peasants today? And not least at all: Could the rural realm once again become a seedbed for social transformation?

The artistic approaches explored in the exhibition will be examined further during the Werkleitz Festival (22 May – 3 June) and in an extensive international programme of artist talks, lectures, discussions, performances and musical contributions starting on 6 June.

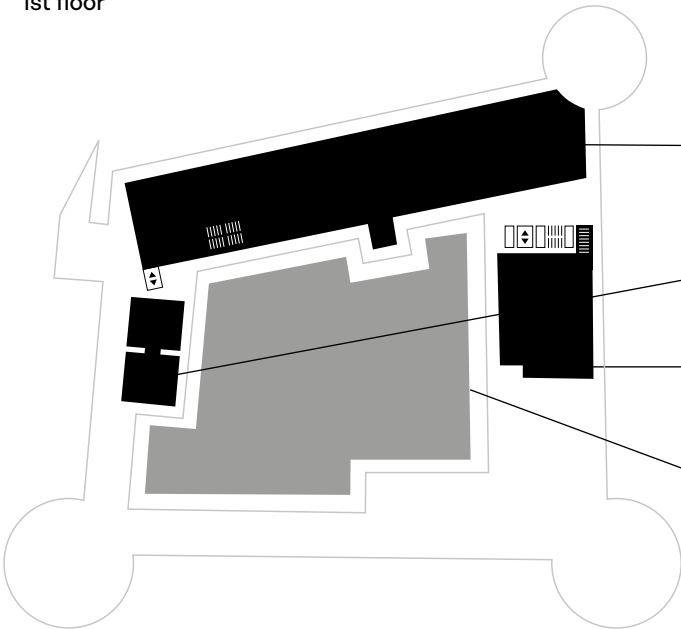


QR code Werkleitz Festival and
accompanying program

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1st floor



Participating artists and collectives

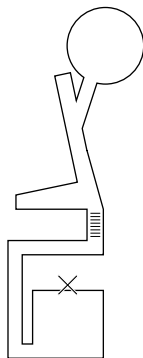
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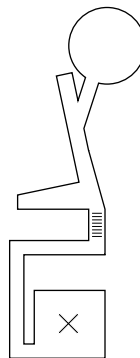
Anca Benera & Arnold Estefán (RO/AT)

Perpetual Harvest

2023–ongoing

In ancient harvest rituals, farmers would gather the final stalks of wheat left standing in the fields. Cut and woven into symbolic forms, these sheaves embodied the spirit of the harvest kept safe over winter. Come spring, the old seeds were mixed into the new planting, returning the good spirits to the land. As fields were sown with grain, so too were they marked by conflict. The installation *Perpetual Harvest* by Anca Benera (born 1977 in Constanța, Romania) and Arnold Estefán (born 1978 in Târgu Secuiesc, Romania; both are currently based in Vienna and Bucharest) comprises a series of ballistic missiles made from straw, reflecting on the weaponization of food and the entrenchment of global militarization. The work draws on both the recent Black Sea grain blockade (2022) and early European peasant uprisings, such as the Bobâlna Revolt (1437) and the Dózsa Rebellion (1514) in Transylvania, when agricultural tools like scythes and pitchforks were turned into makeshift weapons. The installation poses a pressing question: How can a perpetual state of crisis – be it military, climatic or economic – give rise to social change?

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Liu Chuang (CN)

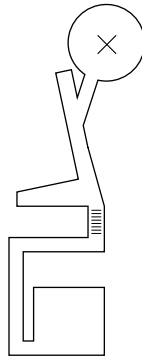
Lithium Lake and Island of Polyphony

2023

In his latest essay film, *Lithium Lake and Island of Polyphony*, artist Liu Chuang (born 1978 in Hubei Province, now based in Beijing, China), brings together two seemingly disparate references in the title: an alkaline metal best known for its use in smartphone batteries, and a once-forbidden musical form composed of two or more independent melodies. After his widely exhibited *Bitcoin Mining and Field Recordings of Ethnic Minorities* (2018), Chuang continues to interlace representations of the Earth with historical artefacts of colonial extraction, science fiction literature, popular cinema, and perspectives drawing on both economic and ethnomusicological theories. The link between the control of water and hegemonic power mirrors the entanglement of ecology and economics, as polyphonic singing is performed by Lithuanian folk singers and Mbuti women from the Congo. Fears of extinction and threats to diversity intertwine, culminating in the question: How and where will humans exercise their polyphonic potential?



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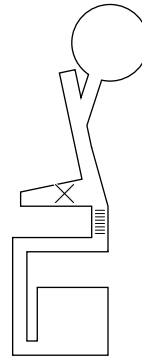
Chto Delat (RU/DE)

Falling – Rising A magical play after Werner Tübke

2025

Following Russia's invasion of Ukraine, several members of the Russian collective Chto Delat ('What is to be done?'), founded in St. Petersburg in 2003, emigrated to Germany, where they established the 'School of Emergencies' – a transdisciplinary educational initiative and platform for dialogue. The installation they created for *Planetary Peasants* centres on the video *Songs of Hope and Despair*, a musical fairy tale. During a performance in Hettstedt's market square, the magician Manuel Muerte transforms a group of Russian migrants into figures from Werner Tübke's monumental *Peasants' War* panorama *Early Bourgeois Revolution in Germany* and sends them off on a perilous journey. Rainer Werner Fassbinder's 1970 film *The Niklashausen Journey*, based on historical events in 1476, also tells the story of a preacher calling for social uprising. Chto Delat react to key scenes in the film with shadow interventions in the video performance *Watching 'The Niklashausen Journey'*. Hope and despair, revolution and defeat: Can miracles save us from today's hopeless situation?

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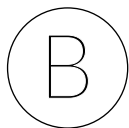


Mikołaj Sobczak (PL/DE)

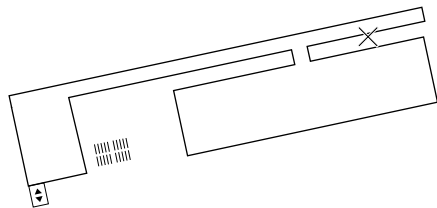
Solar Peasants

2025

At the heart of this mosaic created by Mikołaj Sobczak (*1989 in Poznań, lives in Düsseldorf) together with mosaic artist Paulina Garbiec stand corn, beans and squash – sacred crops in Indigenous agricultural traditions. Their cultivation method, known as Three Sisters, links a Native American agricultural practice with Anton Chekhov's play in which the characters long to escape their circumstances. In the mosaic, the sisters wear embroidered shirts from eastern Poland and Ukraine adorned with astrological sigils, blending peasant wisdom with cosmic rhythms. They appear alongside symbols of MST, Brazil's Landless Workers' Movement, and the rainbow flag of the Peasants' War. Also depicted are scenes of metal and rare earth mining, alluding to techno-feudalism and corporate billionaires. At the centre, the 'decapitated head' of Thomas Müntzer radiates a rainbow-coloured halo. Müntzer's vision of land and wealth redistribution recurs like an uroboros – a serpent devouring its own tail in a continuous cycle of destruction and renewal.



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Lara Almarcegui (ES/NL)

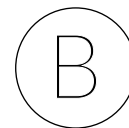
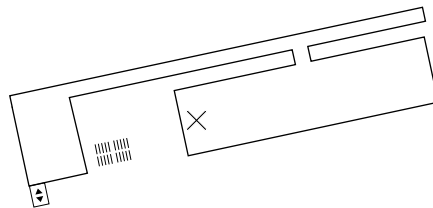
Die Halden in Deutschland

(Waste Heaps in Germany)

2025

What is the ground, what lies beneath it – and who has the right to use it, and for what purpose? Conceptual artist Lara Almarcegui (born 1972 in Zaragoza, Spain) explores the materials and processes of mining and urban development. While conducting research in her adopted home of Rotterdam, she discovered that the extraction rights to the entire subsoil of the city were held by a single company, the locally based oil giant Shell. This prompted her to begin acquiring and documenting the subsoil mining rights beneath various exhibition venues, using a series of artistic works to highlight this aspect of land use and ownership. For *Planetary Peasants*, she has reversed this approach. Instead of documenting existing ownership, she speculates on the possibilities of repurposing the surfaces formed by mining residues for, say, agriculture. Together with geologists from the RBFK Mansfeld Regional Society for Education, Research and Competence Development, she mapped the new surfaces produced by spoil heaps across Germany. Could they constitute a new kind of commons?

2nd floor

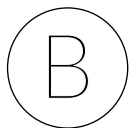


Mabe Bethônico (BR/CH)

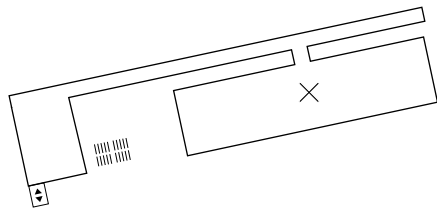
Soil Stories: Chapter 17: Roots

2025

Life in the soil is hugely diverse – and essential to life above it. At the centre of both realms are plants. Like pumps, they drive the exchange of matter between ecosystems. They connect the teeming mass of small and microscopic organisms below with the larger, more familiar life above. What might they tell us – if only we could understand them? Geneva-based artist Mabe Bethônico (born 1966 in Belo Horizonte, Brazil) gives symbolic form to roots in her sewn fabric sculptures, which resemble dolls and appear to have emerged above ground to engage with the world. The multilayered patterns on her large-format prints reflect fundamental subterranean processes of exchange, and are based on linocuts that the artist made from plant samples she cultivated herself. Videos made in collaboration with students from Geneva School of Art and Design and the Berlin-based puppet theatre Das Helmi playfully stage the lives and motivations of the soil's protagonists.



2nd floor



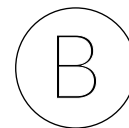
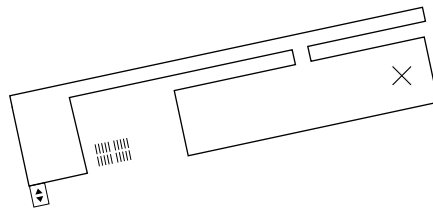
Tega Brain (AU/US) & Sam Lavigne (US)

Xeno Computer 0.1: Cybersyn 2.0

2025

Contemporary computation has evolved within the very frameworks of competition and growth that lie at the heart of growing inequalities and our ecological problems. But suppose, ask New York-based artists and media activists Tega Brain (born 1982 in Sidney, Australia) and Sam Lavigne (born 1981 in San Francisco), computers would enact different economic principles. Could they be tools for imagining radically different ways of distribution and action? For *Planetary Peasants*, they examine cases of „xenocomputing“, including *Cybersyn*, a cybernetic computer system developed in 1971 to administer Chile’s planned economy, and the *DivLab*, a computer network envisaged by Ursula Le Guin in the novel *The Dispossessed* to run an eco-anarchist community. Brain and Lavigne develop a computer that proposes new labor distributions for the U.S. population using real names and occupations from voter records. Rather than relying on so-called AI to automate decisions about who should do what, the system adopts randomness as its primary logic.

2nd floor



Viktor Brim (DE)

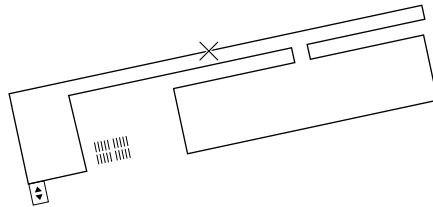
Saline Operations

2025

In *Saline Operations*, Cologne-based artist and filmmaker Viktor Brim (born 1987 in Tashkent, Uzbekistan) turns his attention to the Mojave Desert in the southwestern United States. Once ancient salt lakes, now desiccated, their geological strata record the climate of millions of years. Today, these sites are used to harvest solar salts, important components in various agricultural and industrial processes. The rugged terrain evokes an extraterrestrial landscape. Brim immerses it in data-driven colour using an NDVI filter, rendering concealed tectonic layers, vegetation zones and human-made infrastructure starkly visible in what Brim describes as an “operational view” of the landscape. Presented across several screens arranged in the exhibition space, which is structured like a map using geodesic grids, and accompanied by an AI-generated four-channel soundtrack, *Saline Operations* foregrounds the complexity of a geography that’s in constant flux, shaped by both natural forces and extractive human activity.

B

2nd floor



Alice Creischer (DE)

Fragebogen für Arbeiter:innen – Antworten aus der Landwirtschaft

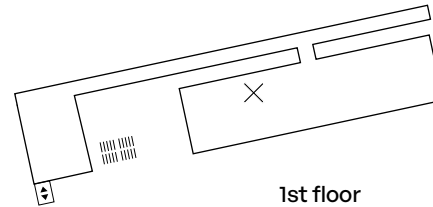
(A Workers' Inquiry – Responses from Agriculture)

2025

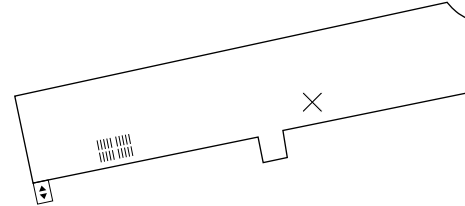
The artistic practice of Alice Creischer (born 1960 in Gerolstein, lives in Berlin) revolves around socio-political and economic issues. In her interdisciplinary projects, the use of text plays a primary role – not only as a medium of communication or aesthetic-linguistic artwork, but also as a visual medium in its own right. For her current project, the artist interviewed farmers, including in the Mansfeld region, about their living and working conditions. Her point of departure was the historical *A Workers' Inquiry* used by Karl Marx in 1880 to investigate the conditions of the French working class. Drawing on excerpts from her interviews, alongside historical sources and a fictional dialogue with a domestic pig, Creischer creates lyrical texts. These are presented as posters both within the exhibition and in public space, and can also be accessed via QR codes on the Werkleitz website: “there and back again and there and / morning and evening and morning / and in between the hours counted / that remain uncounted for us ...”

2nd floor

B



1st floor



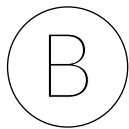
C

Yelta Köm (TR/DE)

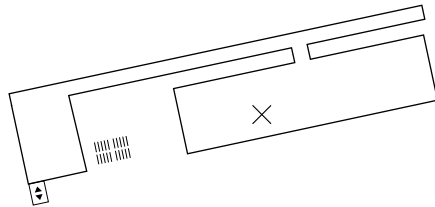
Cracks in the Soil

2025

Architect, artist and researcher Yelta Köm (born 1986 in Istanbul, now based in Berlin) presents a series of table-like landscape models – fragmented, layered, and dissected by infrastructures and borders – throughout the museum. Evoking surfaces from operating theatres or forensic investigations, each segment unfolds as a dispersed geography, inviting situated dialogues around land, memory and the commons. The Tigris and Euphrates, central to current debates on water scarcity and state control in western Asia, form the focal point. Archival materials, field recordings and speculative maps – collected in south-east Türkiye around these rivers – accompany the models, transforming them into living, evolving cartographies. Resisting singular narratives, Köm's work engages with ecological infrastructures, feminist counter-archiving, rural labour and spatial justice. His approach to counter-archiving aligns with Donna Haraway's notion of “staying with the trouble” – embracing complexity while cultivating care, resistance and speculative reimagination.



2nd floor



Ulrike Kuschel (DE)

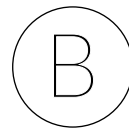
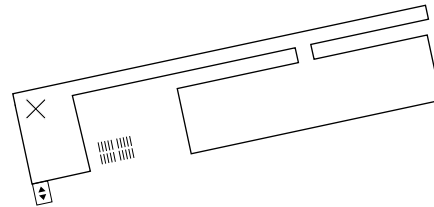
Mit Morgenstern und Regenbogenfahne – Zur Musealisierung des Bauernkrieges in der DDR

(With Morning Star and Rainbow Banner –
On the Museumification of the Peasants' War
in the German Democratic Republic)

2025

Ulrike Kuschel (born 1972 in Berlin) takes as her subject a curious collection held by the German Historical Museum in Berlin: dozens of replica peasant weapons fabricated in the former GDR. The Berlin-artist delves into their origins and exhibition history. The Thuringian Peasants' War and its leader, Thomas Müntzer (1489–1525), held a prominent place in historical propaganda of the GDR. The ruling SED (Socialist Unity Party) legitimized its authority by claiming that the demands of that era had finally been met in the GDR through the establishment of a state governed by workers and peasants. From the 1950s onwards, many memorials were erected in Stolberg, Allstedt, Heldrungen and Mühlhausen. However, exhibitions on the Peasants' War still face a curatorial challenge, as original artefacts from the period are largely absent. As a result, a profusion of replicas and imitations have been displayed – a practice that remains widespread today and that the historian Hartmut Boockmann has criticized as “retrospective historical revision”.

2nd floor



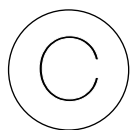
Iza Tarasewicz (PL)

Ruins and Promises

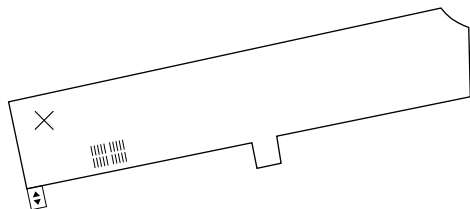
2022

Iza Tarasewicz (born 1981 in Białystok, Poland) grew up on a collectivized farm in north-eastern Poland and returned there in the last years. The fate of the land and the creatures that live on it has remained central to her artistic practice. *Ruins and Promises* brings together artefacts of a moribund pre-industrial agriculture with elements from a world powered by solar energy and steered by satellite. A fragile structure evocative of the International Space Station arises from an antiquated hay cart filled with a community of hand-like scythes climbing up. Calling attention to a crisis of resources, food production, and communal bonds, the work questions the messianic aims of techno-capitalism and how the colonization of the commons has expanded to outer space. At a time where supply chains are intimately tied to war, exploitation, and climate catastrophe, the work explores the future of agricultural labour and the power of community to resist.





1st floor



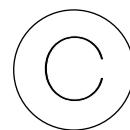
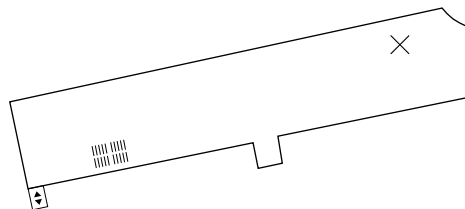
Fernando García-Dory & INLAND (ES)

A Shepherds' Assembly and Twelve Claims

2025

INLAND is a Spain-based collaborative agency for agricultural, social and cultural production, founded in 2009 by artist Fernando García-Dory (born 1978 in Madrid, Spain). It develops critical tools and applies them through experimental approaches to address environmental, cultural and economic challenges. As part of *Planetary Peasants*, INLAND revisits the contemporary significance of the *Twelve Articles* – the manifesto of 1525 that fuelled the Peasants' War – from the perspective of the commons and the ongoing struggles of the pastoralist movement, particularly in relation to the development of the European Shepherds Network. In conjunction with the exhibition, a collaboration with the German Professional Shepherds' Association will explore current political challenges and envision future possibilities. It will include a transnational shepherds' gathering and a shared reflection on the months-long action *Hirtenzug* ('European Shepherds March'), a project García-Dory first began developing for *documenta 13*, 2012.

1st floor

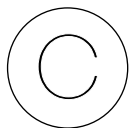


Gauri Gill & Rajesh Vangad (IN)

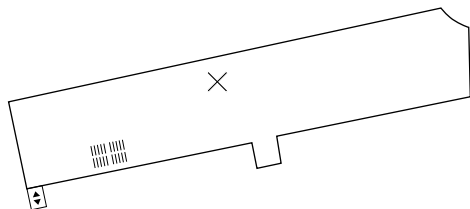
Dawning, Dwelling, Dissolution

2025

Despite living in the metropolis of Delhi, photographer Gauri Gill (born 1970 in Chandigarh, India) maintains close ties to rural life. In her work, which is both artistic and documentary in nature, she regularly revisits marginalized groups, including Indigenous peoples, migrants, nomads and small farmers. Warli artist Rajesh Vangad (born 1975 in Ganjad, India) grew up in the countryside of western India. He is one of the foremost practitioners of the traditional painting technique of the Warli tribe. Gill and Vangad have been collaborating closely since 2013 to co-create painted photographs that marry different knowledge systems. The intricate overpaintings expand the present tense of the photograph to include vivid autobiographies and intangible mythologies, as well as transformations wrought by industrial civilization. In the triptych from the series *Fields of Sight* produced for *Planetary Peasants*, images from Ganjad merge with impressions gathered last year during Vangad's sojourn in Halle and the surrounding area, creating a seemingly surreal glocal landscape.



1st floor



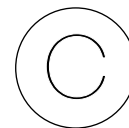
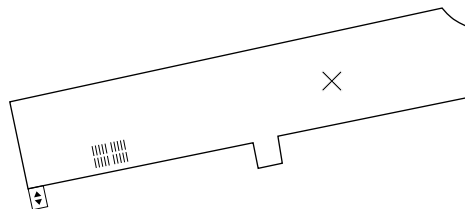
Luisa Keintzel (DE)

Covered

2024–2025

Heavy protective netting covers bales of straw stacked beneath a grey sky. Winter on the farm appears colourless and bleak – an atmosphere that Luisa Keintzel (born 1996 in Berlin), a graduate of Burg Giebichenstein University of Art and Design in Halle, captures in her photographs and accompanying texts. Her project *Covered* links agricultural conditions to the story of Persephone from Greek mythology. The daughter of Demeter and Zeus, Persephone was abducted by Hades and taken to the underworld. Her mother secured a pact permitting Persephone to return cyclically to the surface of the earth; she now only had to remain in the dark underworld for a quarter of the year. This was how the barrenness of winter was explained. In contrast, Persephone's return to the world symbolized spring and the renewal of nature. In fictional letters, Keintzel reanimates the mother–daughter relationship from a feminist perspective. Would we be living in an everlasting paradise if Persephone had never been captured?

1st floor



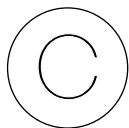
Lutz & Guggisberg (CH)

Schollen aus der Vogelschau

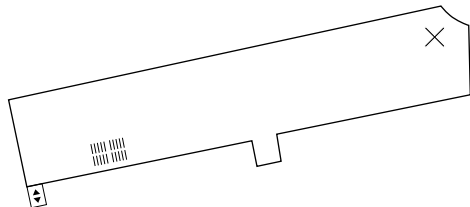
(Plots from a Bird's Eye View)

2025

Zurich-based artist duo Andres Lutz (born 1968 in Wettingen, Switzerland) and Anders Guggisberg (born 1966 in Bienne, Switzerland) have been enriching the art world for almost thirty years with their exuberant installations. Drawing from an ever-growing pool of used, everyday and archaic materials, they transform these components in an almost alchemical process into sculptural and model-like worlds. Humour and philosophical depth are inseparable in their work. *Schollen aus der Vogelschau* consists of several miniature landscapes positioned at knee height, inviting inspection from above. A 1950s heating unit is transformed into a modernist church tower, a gutted kitchen fan into a futuristic pavilion, and the thatched roof of a birdhouse into a piece of monumental architecture. Wooden beads, sponges and dried moss are combined with aerial photography and video footage from the Halle district to simulate industrial sites, urban landscapes and dystopian wastelands. In these unexpected juxtapositions of discarded materials, we see poetic potential and the understated appeal of ecological sustainability unfold.



1st floor



Edgardo Navarro (MX/DE)

Planetary Mandala Cycles

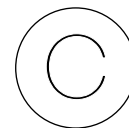
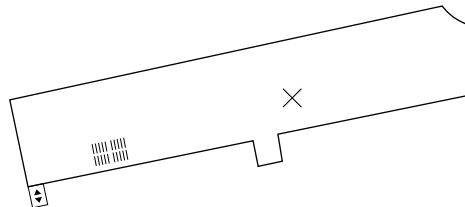
Bauernkalender 1-8

(Peasants' Calendar 1-8)

2025

The work by the artist Edgardo Navarro (born 1977 in San Luis Potosí, Mexico; lives in Paris) draws on Latin American liberation theology. This movement within the Latin American Catholic Church centres on the 'liberation of the oppressed'. It gave rise to grassroots ecclesial communities campaigning for land reform, labour rights and democratic governance. Like the German peasant revolts, they were inspired by readings of the Gospels that saw the spiritual realm as inseparable from revolutionary action. The mandala is made of earth collected in Mexico and around Halle, mixed with pigments from naturally clay-rich soils in various colours. Small tempera paintings on paper and an oil painting incorporating soil enter into a complementary dialogue. By combining Indigenous imagery with notions of social interdependence, the works evoke a planetary condition – one in which spirituality and politics must find a way to coexist. A single grain of salt from Halle has also been added.

1st floor



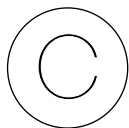
Total Refusal, Sarah Fichtinger
& Nikola Supukovic (AT)

Minuswelt

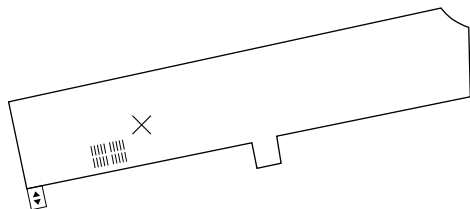
(Minus World)

2025

Playing, quite literally, the Austria-based artist collective Total Refusal (founded 2018 in Zagreb, Croatia) exposes the ideological structures lurking behind the hyperrealistic simulations of contemporary video games. For *Planetary Peasants*, in collaboration with Vienna-based artist Sarah Fichtinger (born 1990) and with support from computer game modder Nikola Supukovic (born 1991), they intervene directly in the digital fabric of *Kingdom Come: Deliverance 2*, an early 2025 release. Marketed as a particularly historically accurate game, it's set within the peasant society of the late Middle Ages. Inspired by recent historical research, *Minuswelt* focuses on representations of women and utopian spaces in the early modern period. The privatization of the commons, the marginalization of women, and the relegation of their labour to the domestic sphere were all essential mechanisms underpinning the rise of early capitalism. How are the roles of women and their lived realities at that time portrayed in today's mass medium of video games?



1st floor



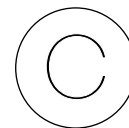
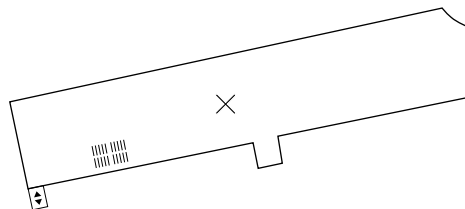
Dread Scott (US)

Slave Rebellion Reenactment

2019

The work of artist Dread Scott (born 1965 in Chicago; currently based in New York) explores how the past shapes the present and persists within it in new ways. His conceptual actions confront the foundations of modern society – slavery, colonialism and extractivism – cutting to the core of historical narratives. This is powerfully embodied in *Slave Rebellion Reenactment*, in which hundreds of Black and First Nations participants restaged the 1811 German Coast uprising in Louisiana, the largest revolt of enslaved people in US history. ‘Commemorated’ by a modest road sign at a busy intersection, this pivotal moment was preserved primarily through activist scholarship. Initiated by Dread Scott and filmed by John Akomfrah, the reenactment became a landmark act of collective remembrance and community empowerment, reclaiming a revolutionary chapter in US history inspired by the Haitian Revolution of 1791. Although the 1811 revolt ultimately failed to seize New Orleans and abolish slavery, it paved the way for many powerful forms of future resistance.

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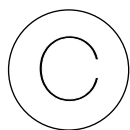


Helena Uambembe & Lindokuhle Nkosi (ZA)

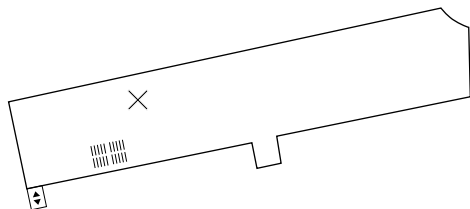
Birds of the Skies

2025

The immersive visual, sonic and performative environments by Helena Uambembe (born 1994, based in Berlin and Pretoria) explore the residual lingering architectures of violence, indifference, and the affective emotional triggers embedded in the everyday. Raised in the militarized, semi-forgotten enclave of Pomfret, South Africa – home to exiled Angolan soldiers and their families – Uambembe’s practice arises from an intimate reckoning with displacement, fractured memory, and geographies of erasure. Her installation for *Planetary Peasants* reflects on the formative roles of violence and religion in shaping social order. *Birds of the Skies*, a sonic collaboration with writer Lindokuhle Nkosi, departs from the Protestant missionary project as a colonial instrument, tracing its subtle, coercive impositions across the South African landscape in the wake of the 1652 Dutch settlement at the Cape.



1st floor



Waman Wasi (PE)

Calendario Comunal de la Biodiversidad

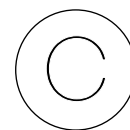
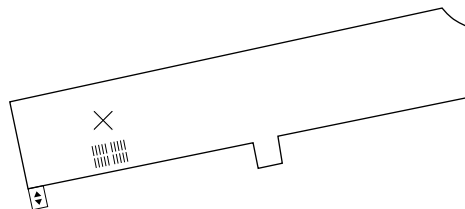
(Community Calendar of Biodiversity)

2018–ongoing

Waman Wasi is a small NGO in the San Martín region of the Peruvian Amazon founded in 2002 that has dedicated itself to intergenerational education, ancestral knowledge, and nurturing networks of solidarity for ecological sustainability. Their *Calendario*, first featured in the Pavilion of Peru at the 18th International Architecture Exhibition of Venice Biennial, 2023, demonstrates how local initiatives can have planetary reach, fostering better communication between humankind and the land. First discussed as a matrix of knowledge and then drawn collectively, calendars act as time-shift technology for villagers, outlining shared responsibilities within the community and across four interconnected living spaces – house, *chakra* (garden), forest and water – attuned to solar and lunar cycles.

The presentation was created alongside Waman Wasi in Lamas to secure the community approvals. The Pavilion of Peru curators Alexia Leon and Lucho Marcial generously shared their image archive and the documentary video *Shifting, Slash and Burn: Voices* (2023).

1st floor

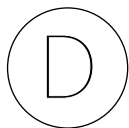


Michael Wang (US)

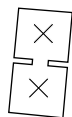
Green Wonder

2025

During the Peasants' War, incidents of severe weather and rare astrological phenomena were interpreted as divine portents – 'astral omens' that were widely reported in records and pamphlets of the time. In light of today's resurgent authoritarian ideologies and an apparently renewed popular desire to escape the narratives and ideological frameworks of modernity, New York-based artist Michael Wang (born 1981 in Olney, USA) asks why we look upwards in times of earthly upheaval. For the opening of the exhibition, Wang will use drones to create a modern-day apparition in the sky above Moritzburg Castle. Meanwhile, in a video essay – the projection of which is distorted by a meteorite shard – he depicts engravings drawn from apocalyptic predictions published shortly before the outbreak of the Peasants' War. Using an LED text display, he creates a reflective arc from the ancient gods of antiquity to modern space exploration.



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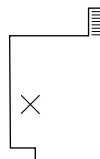
Enzo Camacho (PH/DE) & Ami Lien (US)

Langit Lupa

(Heaven Earth)

2021–2025

The multidisciplinary collaborative practice of New York-based artist duo Enzo Camacho (born 1985 in Manila, Philippines) and Ami Lien (born 1987 in Dallas, USA) revolves around questions of power, property and ownership at the root of the racial capitalist system. From a small community parcel in downtown Manhattan to the vast sugarcane fields of Negros, an island in the Philippines, they examine how hegemonic power asserts itself under and over land. They also reflect on the place and responsibility of artistic labour in the constellation of resistance. Their presentation in *Planetary Peasants* includes their recent film *Langit Lupa* (2023) alongside earlier and newly commissioned handmade paper works incorporating organic plant matter. *Langit Lupa*, the result of long-term research into the sugar plantation system of Negros, is an experimental documentary that centres around the story and impact of the 1985 Escalante Massacre, in which government paramilitary forces opened fire on a peaceful protest rally largely consisting of sugar workers.



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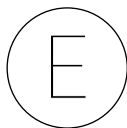


Tamás Kaszás (HU)

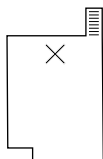
Demeter Atlas

2025

The presentation of images of agriculture collected by the Hungarian artist Tamás Kaszás (born 1976 in Dunaújváros, Hungary; lives near Budapest) can be divided into two categories: historical images reworked (from art history to propaganda to product packaging) and new paintings and collages. The latter can further be divided into critical images, which expose the fundamentally destructive ways in which we produce our food (monoculture, overuse of soil and toxins ...) and parallel the representations of these harmful extraction technologies with social problems of oppression and inequality. And good examples: futuristic images of sustainable ways of working the land that revive ancient ways of respectful agriculture. All the images oscillate between idealised depictions of heroic peasants, feeding the world through their work, and images of sorrow, portraying peasants as human forms of pure suffering. The installation can be seen as an educational vehicle for a new beginning, telling the story of agriculture to a small group of future apocalyptic survivors as a utopian scenario.



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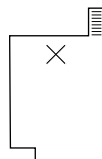


Olivier Guesселé-Garai (FR/DE)

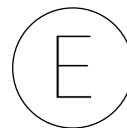
Barricade on the Fields

2025

The term “barricade” derives from the French “barrique”, the wine barrel into which sand and earth were poured to block the road. With their works, the artist duo Olivier Guesселé-Garai (born 1976 in Paris) and Antje Majewski (born 1968 in Marl) set up a barricade in the museum. Guesселé-Garai’s part is made by oak barrels, agricultural flails, sickles, shovels, tractor bodies, electronic components, milking stools, boots, vessels, wheels from the 19th to the 21st century. It blocks the path, but also allows you to go away from the beaten, hegemonic track. It recalls the conflictual and resistant peasant movements back in the days and today; popular protests, social conflicts, the resistance of serfs, proletarian uprisings and strikes, and the fight for social justice and the commons, also crucial in our world.



1st floor



Antje Majewski (DE)

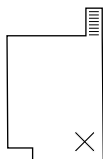
Barricade on the Fields

2025

Antje Majewski’s canvases are like *Fields*, made with earth pigments such as ochre, green earth and red earth, rabbit glue and linen oil – used since the earliest times. The compositions are based on a grid, which is both constraining and relieving. The imaginary proximity between the limits of the rectangular painting and an abstract agrarian landscape inspired the artist to make an installation of the painted fields rising up from the ground. The assembly of those fields, painted with the earth itself, situate us between a critique of the modernist drive to put order and geometry to the land and the necessity to collaborate with it; between the drive to liberation from ancient and modern serfdom, the ideas of ownership and patriarchy and the need to look for sustainable solutions. These topics are further developed in the film *Humus* through interviews with protesting German farmers.



1st floor



Ilona Németh (HU/SK)

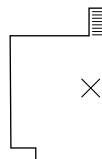
Crystallization Point

2025

Eastern Sugar Archive

2017–ongoing

Ilona Németh (born 1963 in today's Slovakia, lives in Bratislava) witnessed firsthand the collapse of the sugar industry after the fall of communism in her hometown of Dunajská Streda, where one of the most advanced sugar factories of the country was demolished in 2006. Her research into the history of sugar production, from the early nineteenth century to the height of globalization, was brought together in her project *Eastern Sugar*, which is shown in an interactive archive installation. As if under a magnifying glass, it reveals the profound upheavals and crises that have reshaped Eastern and Central Europe. The installation *Crystallization Point* builds on this project, using historical imagery, contemporary interviews and artistic works to draw connections between the fate of sugar factories around Halle and other radical transformations in (Eastern) European industrial societies in the wake of globalization. "We are witnessing the transformation of the world's established order," Németh declares, "a kind of crystallization process, the next phase of which remains unseen."



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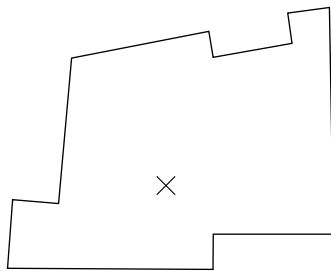


Elske Rosenfeld (DE)

Archive of Gestures: Circling

2022–2025

The installation by Elske Rosenfeld (born 1974 in Halle, lives in Berlin) traces a circular path through the upheavals and revolutions of 1989/90, moving backwards and forwards in time as it explores the embodied nature of revolt and protest. In one video, two friends circle around Tahrir Square in Cairo in 2012, a year after the uprising began. After a revolution, everything is different – yet it can feel just the same, as if in a perfect loop. Surveillance footage taken by GDR security forces on Halle's Market Square on 9 October 1989 follows. The artist, then 15, was passing by, but didn't dare get off the tram. A slideshow moves between 1989 and 2011, weaving together revolutionary gestures, dances and geometries, and entering into dialogue with selected works from Kunstmuseum Moritzburg Halle (Saale) presented as part of the installation. The *Archive of Gestures* captures the embodied experience of a moment of powerful yet incomplete emancipation – one that eludes dominant narratives of the 'fall of the Wall'.

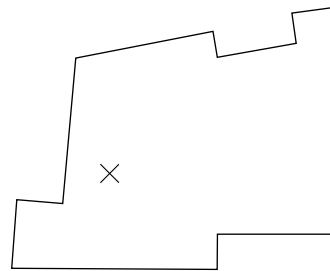


Andreas Siekmann (DE)

After Dürer

2019/2025

When Albrecht Dürer devised his *Monument to the Vanquished Peasants* in 1525, he sought to illustrate his theories of proportion and symmetry. The woodcut is included in his book on practical geometry; the monument itself was never meant to be built. Andreas Siekmann (born 1961 in Hamm; based in Berlin) reinterprets Dürer's column – composed of wheat sheaves, farming tools and a chicken coop, and topped by a slain peasant with the blade still in his back – by replacing the pedestal's allegorical animals with modern symbols. Stacks of tinned food, a cable drum wound with copper wire, a riddle tree, and a gun rack flank his polystyrene column like emblems of an economy that's both threatening and threatened. The sculpture lies toppled in the courtyard of Moritzburg Castle, reinforcing the crushing defeat of the rural population. Ironically, in Mühlhausen, about 150 kilometres away in Thuringia, a seven-metre-high bronze column based on Dürer's design was recently erected to commemorate the Peasants' War of 1524/25.



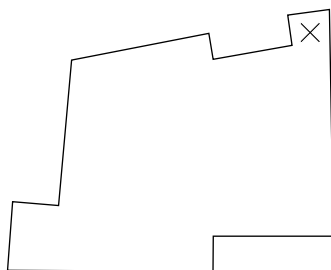
Åsa Sonjasdotter (SE/DE)
& Daniela Zambrano Almidón (PE/DE)

Los Testimonios de la Papa en defensa de la Tierra

(The Potato's Testimonies on the Defence of the Earth)

2025

Quechua artist and researcher Daniela Zambrano Almidón (born 1993 in Lima, Peru; lives in Berlin) and artist Åsa Sonjasdotter (born 1966 in Helsingborg, Sweden; based between Berlin and rural southern Sweden) share a vision of the potato as a powerful symbol of migration, care and earthly connectedness. Their ongoing collaborative research project *Papitas Taypuycha – Earthing Potatoes*, first shown at the Singapore Biennale 2022, honours the beauty of its cultivation as an ethical-aesthetic practice. In the courtyard of Moritzburg Castle, they've erected a walk-through monument to the politics of the potato. By cultivating plants and stories of *Papas/Potatoes/Kartoffeln*, it forges connections between the Central Andean region of Huánuco and central Germany, and beyond. Heirloom varieties cultivated in Europe since the colonization of Abya Yala (an Indigenous name for the Americas) grow at the base of each post in the circular installation. Bearing the colours of the rainbow, the potatoes appear like heraldic emblems, evoking both the German peasants' flag of freedom and the Indigenous Wiphala flag – signifying 500 years of resistance and the continuing struggle for the right to farm freely, fairly, and without oppression.



Mikołaj Sobczak (PL/DE)

The Vision

2022–2025

“I understood that Polish heritage and legacy are also my heritage and legacy, even if I profoundly disagree with them,” says Mikołaj Sobczak (born 1989 in Poznań, lives in Düsseldorf). His erudite and meticulously rendered counter-historical paintings challenge dominant narratives by reframing them through emancipatory lenses, including transgender and peasant perspectives. Art-historical references and moments from countercultural movements merge into an explosive and queer language of myth-making. In his reproduction of a fragment from Robert Warthmüller’s 1886 monumental historical painting *Der König überall* (‘The King is Everywhere’), Sobczak juxtaposes Frederick II inspecting a potato harvest with elements drawn from Ukrainian artist Alla Horska’s *Victory Banner* and one of her mosaics in war-torn Mariupol. Adorned with site-specific additions, the banner on the courtyard facade weaves a loop of recurring patterns – domination, exploitation, erasure – and highlights the enduring power of even the smallest acts of resistance.

Thanks

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Stiftung Deutsches Historisches Museum, Berlin

KOW Berlin

neugerriemschneider, Berlin

NOME Gallery, Berlin

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Bundesrepublik Deutschland – Sammlung Zeitgenössische Kunst

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Stadtmuseum Halle

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Unternehmensarchiv Südzucker AG

Gunia Nowik Gallery, Warschau

Museum Schloss Moritzburg Zeitz

HelpAge Deutschland e. V.

Walkers in Amazonia. The Calendar Project (Alexia León and Lucho Marcial)

Imprint

Exhibition guide to the exhibition**Planetary Peasants****Agriculture, Art, Revolution**

at Kunstmuseum Moritzburg Halle (Saale)

23 May – 14 September 2025

A cooperation between the Kulturstiftung Sachsen-Anhalt
and Werkleitz.

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