

Rebecca A. Layton's *The Drummer* is a bold exploration of time, movement, and physical boundaries. The film documents an intense drum solo by a young man, captured from a fixed camera perspective, free from distractions. The focus here is on the essential essence of time. The duration of the solo is preserved and brought back to life through projection, while the drummer's physicality and gradual slowing of the tempo reveal the raw, unadulterated reality of the passage of time. The minimalist style is filled with inexhaustible potential and aims to encourage the audience to contemplate the profound connection between the human body and the fleeting nature of existence.

Nikola Kekerovic's work *Hard Core* presents an impressive representation of the return of revolution to everyday life. It is an expression that combines strength, endurance, determination, and vulnerability, creating an object that is powerful and nuanced at the same time. The cement and stone from which each object is made affirm Kekerovic's ability to extract everyday objects from their familiar environment and create art that is profound and accessible.

In the art of **Francis Kamprath**, one delves into the metamorphosis of wedding dresses, from intimate symbols to marketed constructs. Through careful selection, he shapes an extensive archive of thousands of images extracted from internet sales platforms. Those images mutate into autonomous works of art.

The audience encounters the veils of anonymization finely woven by the sellers, while the images, boldly and unequivocally, reveal a play on the boundaries of public and private. Seizing the moment, they peer into the quivering of personal identity, societal expectations, and the intertwining of the individual and the market. Kamprath's project *Brautklie[d] [xxx] Brautkleid* invites us to reflect on the complex fabric of our commercialized world, where even the most precious possessions are continually negotiated between the poles of our public and private identities.

Thibaut Henz upends traditions. His photographs blur and merge between representation and abstraction, forming an undefinable whole that reconfigures our connection to the world. Henz's photographs contain abysses that captivate us with their ambiguity and enigma. Through the skillful use of various photographic techniques, he creates profound works that transcend the boundaries of conventional photography. Henz emphasizes the significance of the non-existent as well as the visible, reminding us that a photograph is more than a mere representation—it is a tangible object with its own characteristics and limitations.

Samira Engel presents *In der U alle gleich*, sculptures that transform everyday objects into something new and invite the viewer to question the role of objects in our lives. While the everyday reference is never absent, her works are familiar yet strange, infused with a touch

of realism that captivates the viewer. Engel's use of film and video adds a touch of absurdity, transforming objects into actors. Her sculptures also explore themes of different forms of corporeality and often possess elements of performative art that evoke a reaction from the viewer. Engel's objects, often cold and metallic, retain their original forms (such as prams, walking aids, straps, and bars) but undergo a sculptural transformation or compression, becoming aesthetic signs and dysfunctional objects. These objects evoke marginalized and subterranean atmospheres and are complemented by filmed material presented on banner-like screens. These metal objects, labeled as "assistants" or "companions", resemble prosthetics and question functionality. Engel's art prompts us to question the role of objects in our lives. Through its unique aesthetics, it reminds us that even the most mundane objects can be transformed into something extraordinary.

Bring Shelter II by **Charlene Hahne** presents landscapes through two fabrics that suggest a horizon. Tubes of paint, color strips, and mixed rainbow palettes create a visual representation of a horizon line, a mountain ridge, and rocks. The focus is on the painting itself as Hahne questions and expands the boundaries of the medium. The images adhere to painting traditions and play with texture, surface, frame, and rectangle. The absence, as well as the return of painting, are central themes in Hahne's work, with the limitation of frames becoming increasingly unnecessary.

Jakob Wirth's *Penthaus a la Parasite* questions the negative connotation associated with the term "parasite". This 3.6 m² wooden frame house covered with reflective steel takes over roofs in cities and emphasizes the creative value of parasites and their role in introducing new forms into systems. The penthouse uses the languages of real estate, lifestyle consumerism, legal strategy, cultural organization, and visual art to negotiate strategies with a society marked by crises, to adapt and survive within it. Labeled as guerrilla intervention, Wirth's art should never be shown in a museum context.

Through **Holger Wilkens'** portrayal, the breathtaking beauty of *Polli[a] Condensata* is revealed with impressive technical perfection. In his composition, he captures the harmonious interplay of colors and textures, revealing the hidden treasures of this unique fruit. The vibrant blue shades and the skillful play of light and shadow enchant our senses in a magical way. With his artistic perspective, Wilkens transforms the initially inconspicuous *Polli[a] Condensata* into a radiant jewel, reminding us of the wonders nature carries within. Each observation opens a new dimension, presenting us with the intense colors that symbolize the infinite beauty of the visible world. In doing so, Wilkens deliberately emphasizes the apparent paradox between technical sobriety and artistic expression.

In another narrative, we encounter a film by **Vincent Brière**, con-

sisting of twelve static shots with minimal movement, accompanied by three voiceovers occasionally interrupted by the presence of the woman's husband. Strangely, the residents deny any connection to their environment, which is in close proximity to the former concentration camp Buchenwald, attributing their presence to affordable rents and an undisturbed view of the forest. This unsettling film captures a confusing non-relationship and disturbing moments, such as a bus displaying the destination "BUCHENWALD".

The **Rundfunkorchester** redefines listening experiences. What was a revolutionary approach to sound production in the 80s with David Tudor, the ability to capture the immediacy of sound in works, continues in the hands of the Rundfunkorchester, which reinterprets such ideas and experiments in an exciting way. The *Funkstern plus* is an innovative, self-developed technology of the Rundfunkorchester. This fascinating object uniquely combines light and sound, opening up an entirely new range of creative possibilities for musicians. Through the use of the *Funkstern*, the Rundfunkorchester can manipulate and reshape archival recordings in real-time to create an eternal and adaptive sound spectacle that is simultaneously transmitted via radio waves. The Rundfunkorchester impressively demonstrates how the fusion of art and technology can lead to an unforgettable experience.

Max Broda skillfully uses photography as a medium and an object. However, his works are

dominated by a paradox: they present us with the familiar, yet a peculiar vacancy remains open. Through subtle traces and references, he deliberately disrupts the continuity of visual representation and encourages us to contemplate the meaning of conditioned photography. His art stimulates reflection on the influence of images on our perception and reality. The interactions between subjects and viewers invite self-reflection and question the supposed objectivity of photography. Broda's works expand our horizons regarding visual representation and art, subtly prompting us to explore the multifaceted meaning of photography.

Christian Roth's artwork reveals itself as a photo series documenting the shop windows of a toy store. However, the shop window is no longer depicted as a place of allure but as a space of loneliness and emptiness. The toys are stacked, soulless remnants of a bygone era of consumption. Through vivid colors, Roth's photographs depict the extent of abundance and its allure!

Isabelle Castera explores photographic signs and engages in a sensitive dialogue with the object of the materialized image. Through her exploration of the means of photography, she questions the concept of "movement" and the dynamic interactions of performative processes, using dance and nature observation as examples. She addresses the various aspects of the concept of movement in photographic studies, supplemented by sketches.

In a negotiation between withdrawal and fixation, Castera's works seek possibilities of representation.

MEDUSA is a performance cycle by **Denise Blickhan** that explores ambivalences in female self-images and external perceptions. The performer creates media images around her that blur the boundary between reality and representation while she remains physically present. Through movement and singing, she addresses an unidentified interlocutor, embodying both a modern variety artist and an ancient mythological figure. The performance examines power structures, especially the influence of images on women and the complexity of gender relationships in the digital age.

In **Matthias Pitscher's** work *mindful scrolling*, he critically examines social networks and online platforms. Through analytical yet humorous perspectives, he highlights the transformative power of digital media, which create filter bubbles and echo chambers that shape our reality. Pitscher subtly reveals that beneath the incessant stream of information, things, and people, economic and political interests are hidden, influencing our behavior. By criticizing the processes of self-optimization, Pitscher sheds light on how retreating into our own internet bubbles flattens public and political life, reducing nuanced opinions to simple likes and codes. In an intelligent and ironic manner, he questions our present and draws attention to the gap between our digital existence and social structure.

In the series *Since i've been gone* **Darko Velazquez** explores memory and home. After nine years, he returns to Sanlúcar de Barrameda in Andalusia. Absence changes his perspective, transforming the familiar place into a collection of memories. The photos show the stillness since his departure, marked by past years. Quiet scenes, seemingly insignificant but charged with happy memories: empty streets, courtyards, paths. A melancholic mood permeates the photographs. This work explores the interplay between reality and individual memory.

Anna Härtelt's series *Länderfaschistenverteilung* presents panoramic-landscape format ink works depicting arson attacks on refugee accommodations. The black-and-white artworks refer to underlying press photographs and masterfully utilize the particular possibilities of ink painting, especially the strong contrast between black and white. The range of drawings is broad, from abstract motifs to idyllic representations of rural life. It creates an eerie semantic slide between different images, old postcards, provincial architecture of the 1950s, and brutal neo-Nazi resistance against German refugee policies. Anna Härtelt's flowing ink combines these heterogeneous layers into an uncanny amalgamation.



EPISODE 04 reframing the future

Opening: Thursday, August 15, 2023, 8 – 11 p.m.

Denise Blickhan, Vincent Brière, Max Broda, Isabelle Castera, Samira Engel, Anna Härtelt, Charlene Hahne, Thibaut Henz, Francis Kamprath, Nikola Kekerovic, Rebecca A. Layton, Matthias Pitscher, Christian Rothe, Rundfunkorchester, Darko Velazquez, Holger Wilkens, Jakob Wirth

reframing the future is the fourth episode of the POWER HOUSE exhibition at the nova space University Gallery. In this edition, the project "born to be bauhaus" takes center stage. It showcases works by 17 artists who were awarded in the "born to be bauhaus" project. Since 2017, a jury has annually selected up to five artists from the Bauhaus-Universität Weimar, whose works have been added to the university's custodial collection. The Modernist Archives at the Bauhaus-Universität Weimar now presents all the acquired works for the first time in a comprehensive view. To create an individual viewing experience, the exhibition is regularly redesigned and animated by a diverse accompanying program. In the form of a triptych, the first act starts with the immediate, followed by recognition, and ends with the last act of looking back. The evolving interplay of artworks constantly establishes new connections and encourages a change of perspective within the exhibition.

Act I: *Retrospective of the Present*
15.08. – 27.08.2023

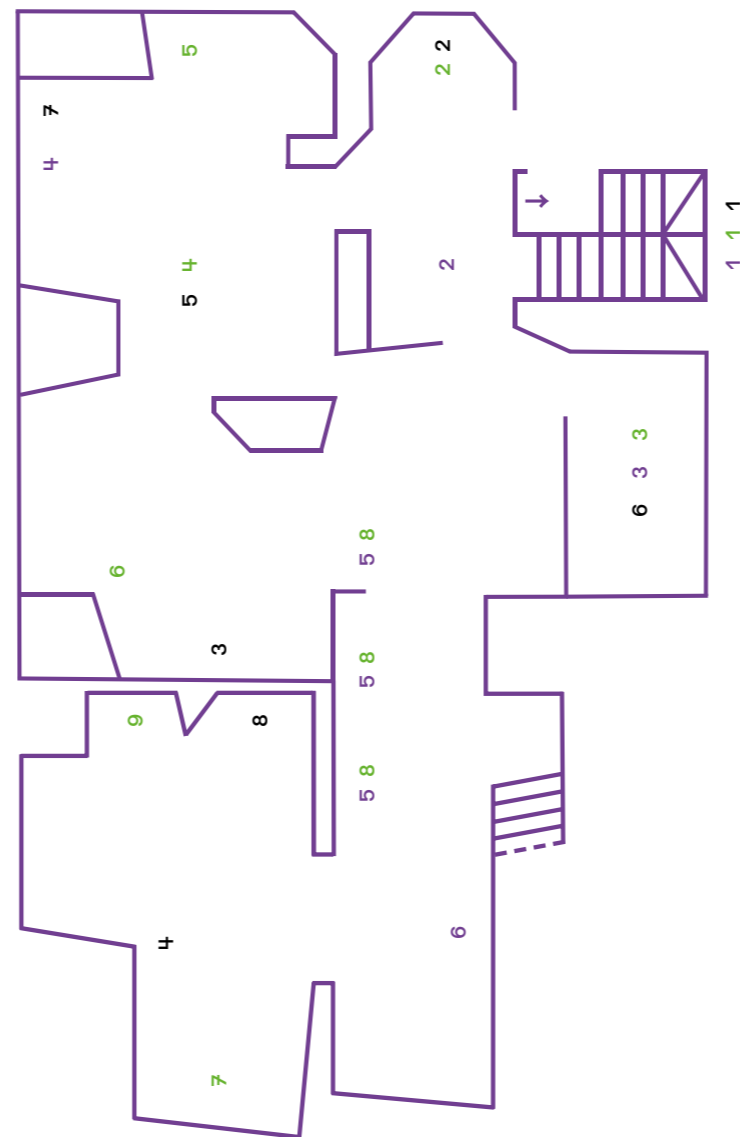
In the first act of the exhibition, the focus is on approaching the immediate. Visitors are invited to explore images that concentrate on visually perceived insights and escape the filter of language. The emphasis here is on the individual interaction between visitors and artworks. Snapshots that balance between ambiguity and promptness are intended to invite new associations and personal meanings with the artworks.

Act 2: *Prologue of the Past*
30.08. – 09.09.2023

In the second act, fundamental questions about gaining knowledge and communication are raised. Niklas Luhmann's text "Die Unwahrscheinlichkeit der Kommunikation" (1981) describes the success of communication as the third unlikely. Accordingly, it is unlikely that the information will be adopted as the premise of one's own behavior. In a world where this understanding is unlikely, it remains open who truly strives to be fully understood. This act invites exploration of the subtle intricacies of the everyday, the allure of consumption, and the delicate revelation of the private in public.

Act 3: *Memories from Tomorrow*
12.09. – 22.09.2023

The final part of the exhibition focuses on the horizon of the future. Themes such as longing, identity, and culture come together, generating self-reflection about our present existence. It offers an opportunity to question the structures that may shape the future, as the canvas of the creative yet-to-come is woven from the fabric of our past and present experiences. A retrospective glance into a future that can be reshaped with fresh insights and personal connections.



LIST OF WORKS

EPISODE 04 — reframing the future

- | | | | |
|--|---|--|--|
| <p>1 Rebecca A. Layton
The Drummer, 2018
Video</p> <p>2 Nikola Kekerovic
Hardcore, 2017
Plastic
Cement, Stones
80 x 120 x 14,4 cm</p> <p>3 Francis Kamprath
Gr-38-Corsagen-Brautkleid.jpg,
2015
C-Print, 54,3 x 84,1 cm</p> <p>4 Thibaut Henz
O.T. from the series Liaisons
Latentes, 2015
Fine Art Print</p> <p>5 Samira Engel
In der U alle gleich, 2020
Installation
Objects, Video</p> <p>6 Charlene Hahne
Bring Shelter II, 2017
Oil paint, oil pastel, colored pencil,
and felt-tip pen on cotton
150 x 175 cm</p> | <p>1 Jakob Wirth
Penthouse a la parasite, 2019
Video documentary</p> <p>2 Holger Wilkens
Pollia Condensata, 2014
C-Print
100 x 140 cm</p> <p>3 Vincent Brière
Home, 2018
Video
12 min</p> <p>4 Rundfunkorchester
Funkstern plus, 2021
Radio transmitter, archive re-
cordings, Oscillator</p> <p>5 Max Broda
Akt, 2019
Digital Print
100 x 140 cm</p> <p>6 Christian Rothe
Spielwaren Schössler, 2016
C-Print
100 x 125 cm and more photos
from the series "Schaufenster"</p> | <p>7 Isabelle Castera
Untitled, 2019
Pigment print on barite paper
45 x 30 cm</p> <p>8 Samira Engel
In der U alle gleich, 2020
Installation
Objects, Video</p> <p>9 Thibaut Henz
O.T. from the series Liaisons Latentes, 2015
Fine Art Print
30 x 40 cm</p> <p>1 Denise Blickhan
MEDUSA, 2021
Video documentary</p> <p>2 Matthias Pitscher
Mindful Scrolling, 2017
https://mindfulscrolling.net/</p> <p>3 Darko Velazquez
from the series "Since i've been gone",
2016
C-Print, medium format, analog
30 x 30 cm</p> | <p>4 Anna Härtelt
Länderfaschinenverteilung,
2016/2017
Ink on paper
20 x 40cm</p> <p>5 Rundfunkorchester
Funkstern plus, 2021
Radio transmitter, archive re-
cordings, Oscillator</p> <p>6 Vincent Brière
Home, 2018
Video</p> <p>7 Isabelle Castera
Untitled, 2019
Pigment print on barite paper
45 x 30 cm</p> <p>8 Jakob Wirth
Penthouse a la parasite, 2020
C-Print, 140 x 100 cm</p> |
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In the 100th anniversary year of the first Bauhaus exhibition, nova space, the university gallery of the Bauhaus-Universität Weimar, will occupy the exhibition space of the Schiller-Museum Weimar until the end of 2023. For this, nova [shared] space collaborates with external curators and various initiatives of the Bauhaus-University Weimar, in the case of EPISODE 04 - *reframing the future*, with the Modernist Archives.

Curatorial direction: Andreas Lenz
Curatorial assistance: Isabelle Castera
Head of Visual Communication: Adrian Palko
Assistance Visual Communication: Marc Wöhner

The exhibition will be accompanied by an extensive program of lectures, performances, screenings and workshops. All events are free of charge and open to the public.

All dates: www.uni-weimar.de/university-gallery/calender

uni-weimar.de/unigalerie

nova-space.org

[instagram.com/nova_artspace](https://www.instagram.com/nova_artspace)

www.uni-weimar.de/btbb

A collaborative project between Bauhaus-Universität Weimar, the university gallery nova space, Modernist Archives and Klassik Stiftung Weimar

