

POWER HOUSE

EPISODE 01

where do we grow from here

from 01.04.23

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where do we grow from here

1. April —

Opening: Saturday, 1. April 2023, 8 pm

Mirsini Artakianou, Detel Aurand, Margrét H. Blöndal, Felix Deiters, Anna Miklavčič, Ioannis Oriwol, Leon Purtscher, Till Röttjer, Masami Saito, Martha Steinmetz, Rio Usui, Khashayar Zandyavari

EPISODE 01 - where do we grow from here is the first chapter of the exhibition POWER HOUSE, with which nova space, the university gallery of the Bauhaus-Universität Weimar, is a guest at the Schiller-Museum on the occasion of the 100th anniversary of the first-ever Bauhaus exhibition.

The starting point for this inaugural presentation is to briefly pause and reflect on the questions of where we stand and where we want to go. Never before have there been more people on our planet than now. Resources have never been more contested, space scarcer, environmental changes more palpable than in the present. Growth and development are ubiquitous terms, but where and how do they become visible?

The exhibition circles around aspects of physical, organic, but also mental, personal and digital growth. It considers the connection and discrepancy between measurable expansion (and the values and definitions we have set for it) and experienced, felt growth, and the impact of these apparent opposites on our living spaces. Icelandic writer and climate activist Andri Snær Magnason, for example, pointed out in his book 'Dreamland' (2006) that we judge a nation's success and prosperity almost exclusively by (measurable) factors such as economic growth or gross domestic product, without considering (non-measurable, experienced) aspects such as satisfaction or happiness within the population or the health of the environment.

Moreover, we are not even aware of many extensive growth processes because they take place on the smallest scale and are not visible to the human eye. The spread of fungi, viruses and bacteria, for example, is hardly perceptible to us, even though it is the basis of life for many species. Similarly, the inexorable increase in digital data volumes remains abstract and invisible, manifesting itself at best on full storage media, while space in the clouds continues to grow unabated.

where do we grow from here is a continuation of the question Walter Gropius posed in 1919 before founding the Staatliches Bauhaus: "How will we live, how will we settle, what forms of community will we strive for?" The exhibition also hints at African-American human rights activist and Nobel Peace Prize winner Martin Luther King Jr.'s manifesto titled 'Where do we go from here: Chaos or Community', which in 1968 addressed issues of social justice and belonging, among others. Now, in 2023, a new generation is raising the same questions about how we want to move forward from where we stand, how we want to develop, grow and evolve as individuals but also as a society, and what aspects play a particular role in that process.

The exhibition features works by five students of Bauhaus-Universität, four alumni, and three international artists who are already established. None of them provide final answers to these big questions, but open up individual perspectives on the topic of growth with their works and take a look at different aspects of it.

At the same time, POWER HOUSE is also conceived as a dynamic project. Starting from this first episode, it will continuously change, grow and shrink, spreading across the museum, the public space, and all the way to the campus.

Text / Curated by Katharina Wendler

In the 100th anniversary year of the first Bauhaus exhibition, nova space, the university gallery of the Bauhaus-Universität Weimar, will occupy the Schiller-Museum Weimar until the end of 2023.

Curator / Director:	Katharina Wendler
Curatorial assistance:	Laura Heimberg, Rio Usui
Technical assistance:	Till Röttjer
Head of Visual Communication:	Adrian Palko
Team Visual Communication:	Ossian Osborne, Marc Wöhner
Social Media:	Moritz Eggert

The exhibition will be accompanied by an extensive program of lectures, performances, screenings and workshops.

Dates in April 2023:	
12.04. 3-4 pm	Guided tour with curator Katharina Wendler
19.04. 7 pm	POWER ON! Performative event with Katrin Steiger and students
20.04. 10-11 am	Yoga at nova space
27.04. 10-11 am	Yoga at nova space

All dates: www.uni-weimar.de/university-gallery/calender
Free admission to all events.



uni-weimar.de/university-gallery

nova-space.org

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

A collaborative project between Bauhaus-Universität Weimar, University Gallery nova space and Klassik Stiftung Weimar

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The serially produced doormat *Burn them Bridges* (2022) by BUW product design student **Leon Purtscher** (*1997 Feldkirch/Austria, lives and works in Weimar) is a direct invitation to visitors to leave everything past behind when entering the space. The English proverb to „burn one’s bridges” (here grammatically incorrect and slang) refers to shedding old structures, letting go of the past, and radically turning toward the future. At the same time, artificial turf blurs the threshold between indoors and outdoors, adapting a classic outdoor material (grass) for indoor use (plastic), which is denied any growth.

Martha Steinmetz (*1999 Frankfurt am Main, lives and works in Weimar) studies Fine Art at BUW. Her video work *noise1* (2023) shows a blue-and-white structure that, to the rhythm of a melody in the background, spreads across the wall, tentatively at first, then faster and faster. The lines and shapes swim around in a jumble, sometimes reminiscent of growing cell cultures in time-lapse, sometimes of streams of water or derailed graphs of the stock market index. The images are generated using TouchDesigner, a node-based visual programming language, and are put out algorithmically. The soundtrack of the work is by Italian composer and musician Caterina Barbieri, whose music explores consciousness and the psychoacoustic effects of repetition.

Till Röttjer (*1984 Dresden, lives and works in Weimar) studies Fine Art at BUW. For nova space @ Schiller-Museum, he conceived the site-specific installation _____ (*Subtle Haven*) (2023), which supplements the existing architecture with wall and ceiling elements. The structure, which strongly alienates the original space and hardly allows any conclusions to be drawn about the museum’s architecture, creates a collaborative approach by creating unusual spatial situations that incorporate the works of the other participating artists. The space is thus augmented, utilized, and reinterpreted by the ideas and works of others, while posing visual and narrative puzzles to the exhibition’s visitors, encouraging them to make their own interpretations and connections between the works on display.

_____ (*Subtle Haven*) (2023) creates the starting situation for the opening exhibition *where do we grow from here*

at nova space, which initially radically reduces and distorts the exhibition space of the Schiller-Museum. From this state, the POWER HOUSE program will expand, grow, and change over time, spreading organically into the other spaces of the building.

The sculptural installations and drawings of **Margrét H. Blöndal** (*1970 Reykjavik, lives and works in Reykjavik) seem fragile, fleeting and yet animated, like alien species that have quietly yet noticeably settled in the exhibition space. In her drawings, a border of olive oil nestles around the delicate structures formed with watercolor, giving each sheet the effect of growth and expansion on paper. The motifs themselves are often reminiscent of the view through a microscope, yet their origins and essence remain abstract and uncertain.

Fine Art alumna **Masami Saito** (*1984 Fukushima/ Japan, lives and works in Erfurt) explores the concept of “a consciousness of organs” in her installation practice. Her work *Candida Candy* (2022-23) revolves around the yeast fungus *Candida albicans*, which normally lives quietly and inconspicuously in the intestines and other organs. However, it can become active under certain circumstances, such as when too much sugar is consumed, and cause physical as well as psychological health issues. The installation thus visualizes our view of the world through the microorganismic ecology of the inner body, which is often a reflection of our external condition, and vice versa.

The cross-media work of **Detel Aurand** (*1958 Frankfurt am Main, lives and works in Berlin) is a manifesto for the fact that the spiritual and the material world, humans and nature and in general all existing things are interconnected. Many of her works take their starting point in phenomena of nature that are closely connected to humans and their cultural practices. The multi-part ceramic series *Four and Eight* (2021) and *Alphabet* (2021) examine repetitive shapes, colors, and surfaces of a wide variety of natural occurrences and relate them to typographic signs or ornaments, such as those that have been common in Islamic art for hundreds of years.

The wall drawing *Petal, magnified 60 times* (2023) by **Felix Deiters** (*1997

Nuremberg, lives and works in Berlin) stems from a series of five drawings that originate in plant parts, which the Fine Art graduate documents and archives through a pocket microscope as an ongoing part of his artistic practice. In doing so, he focuses on organic structures and their repetitive appearance, such as in pollen, petals, or (injured) human skin. Zooming in on these fragile motifs, the strong magnification as well as the act of drawing become an attempt to escape social norms and are at the same time a game with scales and the process of visualization.

Khashayar Zandyavari (*1987 Khorramabad/Iran, lives and works in Weimar) graduated in architecture from the National University of Architecture and Civil Engineering of Armenia before studying Fine Art at BUW as well as at the Academy of Fine Arts Munich. In his conceptual practice, he conceives the grasping of a space as an active action in direct relation to physical needs. The instruction piece *Tilt* (2022) connects the situational perception of the viewer with the spontaneous production of an image. At the same time, it encourages us to think about what everyday life would be like if our physical condition were different.

In her master’s thesis *Growth and Form* (2022), designer and BUW alumna **Anna Miklavčič** (*1995 Klagenfurt/Austria, lives and works in Graz) moves at the interface between design and natural science. Her hand-tufted works have their starting point in mycology, the science of fungi. Starting from the “living matrix” of a forest floor permeated by fungal mycelia, she investigates the organic forms and morphological structures resulting from their growth processes and translates them into textile objects.

The works of **Mirsini Artakianou** (*1987 Lesbos/Greece, lives and works in Leipzig) are located at the intersection of casual minimalism and critical thinking about gender issues. Her light, hand-woven textile works often evoke associations of lichen, moss, or a species gently taking possession of another plant, animal, or building. The organic forms function as vessels of meaning, alluding to aspects of female eroticism, gender stereotypes, and the sometimes fluid boundary between intimacy and distance.

Rio Usui (*1997 Tokyo/Japan, lives and works in Weimar) studies Fine Art at BUW. Her artistic practice has its starting point in painting but is strongly installation-based and always site-specific. The very fine brushstrokes of the work *Perception of Infinity* (2023) begin on canvas, then spread beyond it to the wall of the exhibition space, like particles that have taken on a life of their own and are making their way. The title even suggests the infinite spread of this violet structure, which seems to pass through different temperatures and merges with the space as it meanders through it.

Ioannis Oriwol (*1992 Berlin, lives and works in Weimar) studies Fine Art at BUW. His site-specific light installations create scenes that engender alternative physical regularities and liminal states in space. The work *Zona* (2023) creates a restricted area populated by luminous, organic structures. This area is not accessible; insight is granted solely by a viewing window, which at the same time exposes the viewers to the sphere of the light. Whether this barrier zone was established to preserve the inner life or to protect the outside world remains unclear.



LIST OF WORKS Episode 01 – where do we grow from here

1	Leon Purtscher Burn them bridges, 2022 Artificial turf, spray paint 2 x 60 x 90 cm	6	Ioannis Oriwol Zona, 2023 Fluorescent tubes, hose clamps, autopoies, ballasts, cables Dimensions variable	13	Felix Deiters Petal, magnified 60 times, 2023 Acrylic marker on wall Dimensions variable	21	Khashayar Zandyavari Tilt, 2022 Vinyl on wall 31 x 13 cm
2	Martha Steinmetz noise1, 2023 Video, sound 09:30 min Music: Caterina Barbieri, SOTRS (Important Records, 2017), courtesy of the artist and Outer Agency, Berlin	7	Margrét H. Blöndal Untitled, 2017 Pigment, watercolor, olive oil 35 x 25 cm	14	Detel Aurand Alphabet I/6, 2021 Ceramic, glazed 21 x 17 x 2 cm	22	Mirsini Artakianou Օրկսթոն (Okyroë), 2021 Yarn, brass Textile 500 cm Brass 180 x 20 x 78 cm each Courtesy of the artist
3	Anna Miklavčič Growth and form 2022 Yarn, cotton 150 x 125 cm	8	Untitled, 2020 Pigment, watercolor, olive oil 35 x 25 cm	15	Alphabet 3/6, 2021 Ceramic, glazed 21 x 17 x 2 cm	23	Rio Usui Perception of Infinity, 2023 Acrylic on canvas and wall Canvas 47 x 36,5 cm Wall drawing dimensions variable
4	Growth and form 2022 Yarn, cotton 110 x 85 cm	9	Untitled, 2012 Tube, cut, sticks, string 12 x 12 x 260 cm	16	Alphabet 2/6, 2021 Ceramic, glazed 21 x 17 x 2 cm		
12	Growth and form 2022 Yarn, cotton 190 x 150 cm	10	Untitled, 2017 Pigment, watercolor, olive oil 35 x 25 cm	17	Four and Eight 4/5, 2021 Ceramic, glazed 31 x 23 x 2,7 cm		
5	Masami Saito Candida Candy, 2022-2023 Wallpaper, foil, sugar, sugar cubes, artificial fur, wood, metal plate, petri dish with agar plate and fungi, magnifying glass Dimensions variable	11	Untitled, 2020 Pigment, watercolor, olive oil 35 x 25 cm <i>All works courtesy of the artist and Galerie Thomas Fischer, Berlin</i>	18	Four and Eight 1/5, 2021 Ceramic, glazed 31 x 23 x 2,7 cm		
				19	Alphabet 6/6, 2021 Ceramic, glazed 21 x 17 x 2 cm	24	Till Röttjer _____ (Subtle Haven), 2023 Wood, metal, wall paint Dimensions variable
				20	Alphabet 5/6, 2021 Ceramic, glazed 21 x 17 x 2 cm		