

\_\_\_\_\_ (*Subtle Haven*) (2023) by **Till Röttger** (\*1984 Dresden, lives and works in Weimar) created the initial situation for the opening exhibition *Episode 01 - where do we grow from here* at nova space in April 2023, which radically reduced and distorted the exhibition space of the Schiller-Museum. From this state, POWER HOUSE grows and now, for the second episode, spreads into other spaces of the building.

The site-specific spatial installation \_\_\_\_\_ (*Subtle Haven*) (2023) adds wall and ceiling elements to the existing architecture. The structure, which strongly alienates the original space and hardly allows any conclusions to be drawn about the museum architecture, at the same time 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 visitors, encouraging them to make their own interpretations and connections between the works on display.

**Hannah Alßmann-Staudt** (\*1997 Mannheim, lives and works in Weimar) is a master's student of architecture. In her practice, she is concerned with investigating and questioning the existing basic assumptions of architecture. At the center of these considerations is the human body, which, despite its importance for architecture, is mainly reduced to its function as a unit of measurement. In her work *The Morphing Body* (2023), she aims to expand this notion, highlighting the beauty of the morphing, the moving, the process, while attempting to raise awareness of the multiple, the intangible, and the miraculous. Visitors can move the transparencies on the projector and rearrange them again and again; at the same

time, Alßmann-Staudt also seeks to surrender to the process of fluidity in order to find new creative solutions to recurring questions.

**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, but 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.

**Moritz Eggert** (\*1997 Rostock, lives and works in Weimar and Leipzig) is a Fine Art student at BUW. In his photo-based works and installations, he deals with the absurdity of late capitalist aesthetics and how people find and locate themselves in its displaced romanticism. He travels with his camera to a wide variety of locations, capturing unstaged moments that express a subconscious tragedy that often only becomes apparent later in the photographs. The series *Slutet Samhälle (Closed Society)* (2023) shows motifs on a cruise ship that oscillate between luxury, kitsch, artificial scenery, and the reality of the back end, providing fleeting glimpses into an exclusive world, a closed society.

Many urban designs lack places that are created specifically for young people, where they can feel safe, withdraw and express themselves freely. "Jugendräume", spaces for adolescents, where appropriation by them is not only allowed but also valued. What do these spaces look like, ideally and in reality? Where are they found and, above all, by whom?

Why do they disturb, and why is it not possible to imagine a city without them? The two architecture students **Emma von Helden** (\*1999 in Nijmegen/Netherlands, lives and works in Weimar) and **Paula Pichler** (\*1999 Cologne, lives and works in Weimar) have jointly developed a magazine in the winter semester 2022/23, which deals with these questions in an interdisciplinary way on a scientific, photographic and architectural level.

The sculptures, installations and video works of **Sofia Hultén** (\*1972 Stockholm, lives and works in Berlin) usually have their starting point in discarded or found every-day objects, which the artist reworks or arranges in a new context. Through this process, she closely examines the traces found on the objects and derives chronologies about the "previous life" of the things, whose future she attempts to redirect or manipulate through sometimes minimal, sometimes excessive editing. In *Altered Fates* (2013), one watches her taking things out of a street skip and putting them back, slightly altered. A rope is knotted, a plastic bag is turned inside out, a hole is cut in a piece of plastic. With these gentle interventions she deals with the big question of the (spatial and temporal) order in this world and the place of all things in it.

**Charlotte Rohde** (\*1992 Aachen, lives and works in Amsterdam and Berlin) is an artist, (type) designer and author. She currently teaches as associate professor in the Department of Typography and Type Design at the Faculty of Art and Design at BUW. Her work across a diverse range of media explores contemporary feminist concepts in design and art, investigating intersections of typography, sculpture, femininity, and pop culture. The aluminum cut *You Loved An Image* (2023), like many of her works, plays with the

discrepancy between a (representative) image and reality, evoking the melancholy of an insurmountable boundary between the self and the other. The work thus also sheds light on the artificial imagery of social media, the effect of which can be decisive in determining the identity of teenagers in particular.

**Elisa Breyer** (\*1995 Berlin, lives and works in Munich) completed her bachelor's degree in Visual Communication at BUW before moving on to the art academy in Munich in 2021. Her paintings of the series *Platonic Romance* (2020) were created during the time of the first Corona lockdown, when one's home as well as one's relationship to fellow human beings took on a completely new meaning. The paintings focus on representations of interpersonal closeness and intimacy, which at the time existed at best in photographs or in memory: The embrace of a dear person, affectionate gestures between friends or family members – physical contact and the feelings of security associated with it had become a rarity, even though they could have been crucial in alleviating suffering, creating hope and overcoming crises.

**Mailand/Innenhof** is the artistic collaboration of Günther Mailand (\*1988 Ludwigsburg, lives and works in Leipzig) and Hans Innenhof (\*1989 Augsburg, lives and works in Leipzig), which has been in existence since 2015. By means of actions and interventions in public space, the duo moves in an interdisciplinary way at the interface of visual and performing arts. They are particularly interested in theoretical questions of political economy, materialist social theory, and aesthetics in capitalism. The ongoing video series *Satisfying Needs* (2016–present) deals with social life in a world shaped by capital interests, which is becoming increasingly absurd. In order to still be able

to satisfy needs as a human being in this world, the protagonists of the videos try to adapt to the world they find in an equally absurd way.

**Katrin Steiger** (\*1982 Schmalkalden, lives and works in Berlin and Weimar) is a conceptual artist and artistic associate at the Chair of Art and Social Terrain at BUW. Her textile wall piece *HOT* (2023) is part of a series begun in 2020, for which she photographed graffiti in peripheral urban spaces (in this case on the outskirts of the small town of Hohenstein-Ernsttal on the Sachsenring, license plate HOT) and translated it into textile. Here, she is less concerned with decoding the (often illegible) signs than with engaging with a local (youth) subculture and translocating an otherwise locally bound drawing in public space. By transferring the concrete façade into delicate fabric, not only does the aggregate state of the wall drawing change, it equally becomes an object for the interior, forever archiving a snapshot of the outside.

**Mara Kossira** (\*2001 Leipzig, lives and works in Weimar) and **Esther Betz** (\*2002 Leimen, lives and works in Weimar) study product design at BUW. Their interests focus on issues of sustainability and resource conservation, not only in the production of the objects they design but also in how they function. Their goal is to find creative solutions to make everyday processes more ecological. This is how their joint project *MAÏMA* (2022) was born, a clothes rack that offers an aesthetically pleasing way to hang worn clothes to air instead of immediately putting them in the wash. *MAÏMA* thus takes up aspects of sustainability and at the same time solves the problem of order and sorting.

In his installations, **Ian Kiaer** (\*1971 London, lives and works in Oxford) assembles found objects and mostly used materials such as cardboard,

plastic, and foam into architectural models and fragmentary narratives. They often have their point of departure in the ideas and projects of utopian thinkers, architects, and artists who have presented alternatives to prevailing dogmas and ideologies. The two-part work *Endnote, ping (de Bretteville/Asimov)* (2019) deals with architectural concepts from the West Coast of the USA in the early 1970s, whose protagonists formulated ideas on communal living. For example, the architect Peter de Bretteville worked together with the screenwriters Richard Simon and Dyanne Asimov on a residential building that was intended to explore the possibilities of communal living and, at the same time, autonomous living for the individual residents. In addition to a model, the work shows a video of a lecture by de Bretteville projected onto the inside of an inflatable object that can itself be read as a biomorphic body for a residential architecture.

**Negar Rahnamae** (\*1997 Mashhad/Iran, lives and works in Weimar) studies media architecture at BUW. In her video work/desktop documentary *Diasporic Minutes* (2023) she deals with her own experiences in a foreign country, with homesickness, but also with the worry about friends and family and the shock about the struggle and violence that accompany the protests in her home country Iran. For this, she collages self-shot footage from her everyday life in Thuringia with photos and films from the lives of acquaintances in Tehran as well as videos of the protests, which went around the world through the coverage on the Internet and television. The film gives a personal insight into life in the diaspora, which gathers all those who live as a religious, national, cultural, or ethnic community detached from their traditional homeland in a foreign land and are sometimes scattered over large parts of the world.

*Three Rooms, Kitchen, Hall, Bath* (2017–2021) is a research project of several years by Prof. **Verena von Beckerath** (\*1960 Hamburg, lives and works in Berlin and Weimar; Chair of Design and Housing) and Prof. Dr.-Ing. **Barbara Schönig** (\* 1974 Neustadt an der Weinstrasse, lives and works in Weimar, Chair of Urban Planning). Within the framework of the project, questions about living in the future were formulated, negotiated and researched by means of the transformation of a vacant apartment in a listed building ensemble from the 1920s in Weimar. The apartment was used as a place for teaching, exhibitions and project evaluation until the first residents finally moved in in 2019. Decisive for the redesign of the spaces were questions about a more flexible architecture, which placed the communalization of the living space and neighborly activities at the center of the design.

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 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 consuming too much sugar, and cause health and psychological problems. The installation thus visualizes the view of the world in our everyday life through the micro-organismic ecology of the inner body, which is often a reflection of our external condition and vice versa.

**Christian Andrés Parra Sánchez** (\*1991 Roldanillo/Colombia, lives in Berlin and Weimar) studied industrial and product design and now teaches as artistic associate in the Art and Didactics program at BUW. His work moves between artistic interventions and objects of industrial production,

which often take on sociopolitical dimensions and raise questions about social justice. His spacious installation *Gute Nacht [Good Night]* (2022/23), which consists of pillows cast in concrete that extend across the foyer as well as the forecourt of the Schiller-Museum, addresses the lives of homeless people in precarious conditions on the streets. Although homeless people are part of the cityscape almost everywhere, they are rarely really visible; many cities and municipalities even devise strategies to drive them out of the inner cities altogether. The concrete cushions give symbolic visibility and thematize how we deal with this threshold between a home and no home, which has become more fragile than ever due to political unrest, fleeing, and rising prices for food and energy.

\_\_\_\_\_ (*Subtle Haven*) (2023) by **Till Röttger** (\*1984 Dresden, lives and works in Weimar) created the initial situation for the opening exhibition *Episode 01 - where do we grow from here* at nova space in April 2023, which radically reduced and distorted the exhibition space of the Schiller-Museum. From this state, POWER HOUSE grows and now, for the second episode, spreads into other spaces of the building.

# POWER HOUSE

EPISODE 02

no one belongs here more than you from 25.05.23

EN

## EPISODE 02 no one belongs here more than you

Opening: Thursday, May 25, 2023, 6–9 p.m.

Hannah Alßmann-Staudt, Verena von Beckerath & Barbara Schöning, Esther Betz & Mara Kossira, Elisa Breyer, Moritz Eggert, Emma von Helden & Paula Pichler, Sofia Hultén, Ian Kiaer, Mailand/Innenhof, Christian Andrés Parra Sánchez, Negar Rahnamae, Charlotte Rohde, Katrin Steiger

EPISODE 02 – no one belongs here more than you is the second chapter of the annual exhibition POWER HOUSE, with which nova space, the university gallery of Bauhaus-Universität Weimar, is a guest at the Schiller-Museum on the occasion of the 100th anniversary of the first Bauhaus exhibition.

In line with the annual theme of the Klassik Stiftung Weimar, POWER HOUSE also takes a look at various aspects of "living" and devotes its individual episodes to different thematic focuses. These flow into one another, have overlaps (in terms of content, time, and space), and think of the exhibition as an organic structure that spreads sometimes more and sometimes less throughout the museum and beyond.

While *Episode 01 – where do we grow from here* asked questions about growth and expansion, the second episode is dedicated to themes of belonging, identification (with living space, with one's own environment, with "Heimat") and security.

In the context of housing, these issues take on a particular urgency. One's own home, designed according to individual needs (but also according to budget, social status, and taste), can be the most important zone of retreat and well-being, the number one safe space. It can, however, also become a feared place, for example, against a background of domestic violence, poverty, or

political decisions to restrict human rights, especially women's rights.

With whom do we share our private space? Do we do it voluntarily or forced? How representative is our home for our personality? Where do we want to live and how can we identify with new places of residence if we have not chosen them ourselves (e.g. due to flight)?

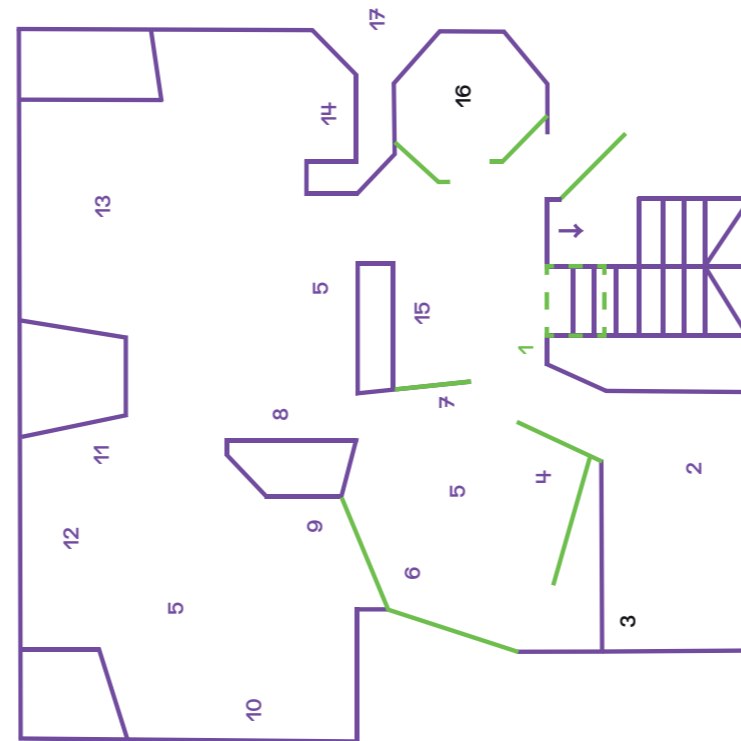
'No one belongs here more than you' can be read, on the one hand, as an expression of care and clear unquestionable belonging that conveys confidence and security. 'Here' can be a place, a city, an apartment, but also a group of people, the (chosen) family, the community, a social structure. On the other hand, the title takes on an almost cynical component when viewed in terms of homelessness, poverty, or flight. Against this backdrop, an already drastic situation seems unjust and hopeless; a phenomenon that, in the face of ongoing worldwide political unrest, wars and refugee movements, repeatedly raises the question of where and how people can seek out and find places of safety and identification.

The exhibition looks at these questions through the eyes of (media-)architects, graphic designers, product designers and artists. It shows works by students, teachers and alumni of the Bauhaus-Universität Weimar as well as external positions that deal with the (re)design of living space and thus seek the connection of architecture with the human body and its needs for location and belonging. Other works probe the boundary between private and public space and explore the question of who is actually allowed to be where. Yet other works detach themselves completely from the spatial context and refer to situations of social coexistence in which people can find security.

The title of the exhibition is taken from the literary debut of the American writer, director, actress, and performance artist Miranda July, who presented a collection of short stories of the same name in 2007.

These are about the seemingly insignificant moments of the everyday, which, however, essentially make up life: Encounters with other people, (quirky) behaviors, favorite places and those one likes less, as well as social interactions. The protagonists follow perhaps the most universal longing that affects us all equally: the search for a location of the self in this world.

Text / Curated by Katharina Wendler



### LIST OF WORKS

Episode 01 — where do we grow from here | Episode 02 — no one belongs here more than you

- |   |   |   |  |    |   |    |  |
|---|---|---|--|----|---|----|--|
| 1 | Till Röttger<br>(Subtle Haven), 2023<br>Wood, metal, wall paint<br>Dimensions variable  | 6 | Sofia Hultén<br>Altered Fates, 2013<br>Video, sound<br>9:33 min<br>Courtesy of the artist and Galerie Nordenhake, Berlin/Stockholm/Mexico City   | 10 | Katrin Steiger<br>HOT, 2023<br>Digital print on cotton silk satin<br>321 x 372 cm   | 14 | Negar Rahnamae<br>Diasporic Minutes, 2023<br>Video, sound<br>4:00 min  |
| 2 | Hannah Alßmann-Staudt<br>The Morphing Body, 2023<br>Ink, water on foil<br>15 black and white prints<br>29,7 x 21 cm each                      | 7 | Charlotte Rohde<br>You Loved An Image, 2023<br>Aluminum<br>27 x 70 cm  | 11 | Untitled, 2023<br>Dust balls from private household, wool<br>120 x 80 cm  | 15 | Verena von Beckerath & Barbara Schöning<br>Three rooms, kitchen, hall, bathroom, 2017–2021<br>Fine art prints, publication<br>Prints 48,3 x 32,9 cm<br>Catalog 327 pages, 24 x 17 cm<br>Photos: Andrew Alberts |
| 3 | Rio Usui<br>Perception of Infinity, 2023<br>Acrylic on canvas and wall<br>Canvas 47 x 36,5 cm<br>Wall drawing dimensions variable             | 8 | Elisa Breyer<br>Platonic Romance Vol. III, 2020<br>Oil on canvas<br>120 x 100 cm<br>Courtesy of the artist and private collection, Berlin  | 12 | Esther Betz & Mara Kossira<br>MAIMA, 2022<br>Steel pipe, spray paint<br>140 x 70 x 30 cm  | 16 | Masami Saito<br>Candida Candy, 2022–2023<br>Installation<br>Dimensions variable  |
| 4 | Moritz Eggert<br>Sluret Samhälle (Closed Society), 2023<br>Inkjet prints, photo wallpaper<br>Prints 88 x 59 cm each<br>Wallpaper 225 x 150 cm | 9 | Mailand/Innenhof<br>Satisfying Needs, 2016–ongoing<br>Videos<br>Part 1: Hunger, 5:00 min<br>Part 2: Recognition, 7:02 min<br>Part 3: Change, 5:41 min<br>Part 4: Social Intercommunication, 2:21 min<br>Part 5: Space, 3:30 min<br>Part 6: Freedom, 4:40 min | 13 | Ian Kiaer<br>Endnote, ping (de Bretteville/Asimov), 2019<br>Installation<br>Plastic, fan, speaker, mini projector, media player, film, wood, cardboard<br>Inflatable 70 x 180 x 50 cm<br>Model 16 x 122 x 39 cm<br>Overall dimensions variable<br>Courtesy of the artist and Galerie Barbara Wien, Berlin | 17 | Christian Andrés Parra Sánchez<br>Gure Nacht [Good night], 2022–2023<br>Polymer concrete<br>25 x 75 x 55 cm each   |

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.

Curator / Director:  
Curatorial assistance:

Katharina Wendler  
Laura Heimberg,  
Rio Usui

Technical assistance:

Till Röttger,  
Ioannis Oriwol  
Margarida Bolsa,  
Brooks Butler,  
Berta Colomer,  
Moritz Eggert

Exhibition assistance team:

Head of Visual Communication:  
Assistance Visual Communication:

Adrian Palko  
Marc Wöhner

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

All dates: [www.uni-weimar.de/university-gallery/calender](http://www.uni-weimar.de/university-gallery/calender)  
All events are free of charge and open to the public.

[uni-weimar.de/unigalerie](http://uni-weimar.de/unigalerie)

[nova-space.org](http://nova-space.org)

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



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

Bauhaus-  
Universität  
Weimar

nova  
space

KLASSIK  
STIFTUNG  
WEIMAR