

EPISODE 03 is curated by the team of **marke.6**:  
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Osterkorn

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.

Director:	Katharina Wendler
Curatorial assistance:	Laura Heimberg, Rio Usui
Technical assistance:	Till Röttger
Exhibition assistance team:	Margarida Bolsa, Brooks Butler, Berta Colomer, Moritz Eggert
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](http://www.uni-weimar.de/university-gallery/calender)

[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.

nova  
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Bauhaus-  
Universität  
Weimar

KLASSIK  
STIFTUNG  
WEIMAR

**Maria Fabricius** (\*1994 in Bad  
Salzungen, lives and works in  
Weimar) has been studying Fine  
Art at Bauhaus University Wei-  
mar since 2018. In her drawings  
and sculptures, she explores the  
emergence of personal realities  
in life, especially in relation to  
faith and the associated impact  
on the perception of the world.  
She deals with themes from  
sociology, philosophy, psychol-  
ogy and religious studies and  
combines them in her work  
with biographical elements to  
create an individual mythology.  
In the works *INSIDE OUTSIDE*  
(2023) and *THE SKIN IS LIKE  
THE SKY* (2023) she deals with  
the relationship of the individual  
to the place of origin. She asks  
questions about the relationship  
between body and landscape,  
about home as a place of longing  
and a place of escape, family  
ties and the existence of an  
inner and an outer place.

**Hauke Scholz** (\*1996 in Olden-  
burg, lives and works in Weimar  
since 2019) studies Fine Art at  
BUW. In his works, he attempts  
to make his own structures of  
reality tangible by viewing his  
creative process as a superim-  
position of daring and trusting  
himself. This creates a kind of  
interference of probabilities and  
coincidences that can coagulate  
and take on concrete forms in a  
space of possibilities that cannot  
be directly observed. An exam-  
ple of this is his current three-  
part series *Wahrlichkeitswirk-  
scheinlichkeiten* (2023). In it, he  
uses blinds as a symbol for the  
boundary between the inner and  
the outer. In doing so, he refers

to the book "Laws of Form" by  
the polymath George Spencer  
Brown, which emphasises the  
importance of the boundary.  
Crossing this boundary is nec-  
essary in order to enter a new  
level from which the perspective  
is allowed to scan itself anew.  
At the same time, however, with  
each crossing it also requires the  
exclusion of certain aspects in  
order to consolidate forms and  
structures. Accordingly, in his  
work he combines the concept  
of the superposition of coinci-  
dences and probabilities with the  
emphasis on the border and its  
crossing.

**Juro Carl Anton Reinhardt**  
(\*1998 in Berlin, lives and works in  
Weimar) studies Media Art / Me-  
dia Design at BUW. In his work he  
deals with the unclassifiability  
of temporal and material condi-  
tions as well as the aesthetics of  
unnoticed places. He combines  
various media and disciplines:  
from craft work with physical  
materials to typography to the  
digital creation of sculptures,  
spaces and animations. What  
matters to him is the interweav-  
ing of spatial and social refer-  
ences, which always move in the  
blur of their medium. In *Schwellen  
[Thresholds]* (2023), digital and  
physical spatiality play together,  
with "the place" as an indeter-  
minate unit assuming multiple  
identities. The work only emer-  
ges with the interaction of the  
person viewing it, revealing -  
literally and figuratively - the  
different angles of observation.  
Theoretical elements by French  
Anthropologist and Ethnologist  
Marc Augé regarding non-places

as transitional places are recon-  
textualised through an exhibition  
context, exploring the threshold  
from the unnoticed and familiar  
to strangeness. The (synthesi-  
sed) smell of freshly cut grass  
also marks the transition from  
meadow to lawn to path. The  
volatile invisible scents act on a  
highly subjective individual level  
as well as directly for all visitors  
at the same time.

**Kyuhyun Kim** (\*1991 in Busan/  
South Korea, lives and works in  
Weimar) completed his bache-  
lor's degree in Painting in Seoul  
before switching to Fine Art in  
Weimar. In his work, he focuses  
on capturing everyday experien-  
ces and translating them onto  
canvas. In doing so, he is always  
on the lookout for ways to trans-  
late these moments into painting  
in order to be able to create dif-  
ferent pictorial spaces. The re-  
sult is an accumulation of layers  
that form on, in front of, behind  
or above the painted space.  
*Walk in the studio* (2023) refers  
to various reflections on the  
possibilities of representing reali-  
ty in painting. Using the example  
of meadows and trees drawn in  
nature, he considers how his  
own gaze translates onto the  
canvas and how the impression  
once gained is transformed.  
The work *It's good to have you*  
(2023) focuses on the painterly  
representation of private stories.  
Here, the speech bubble is an  
empty space, an opportunity to  
breathe. It connects stories and  
conversations that we have all  
already had together at the  
dinner table. It is empty, yet full  
of memories and narratives to

which each of us has a connec-  
tion.

**Buba Beboshvili** (\*1994 in Telavi/  
Georgia, lives and works in  
Weimar) has been studying Fine  
Art at BUW in Weimar since  
2021. In his works, he deals with  
the communication between the  
present and the unconscious. On  
one hand this involves acknow-  
ledging what already exists, and  
on the other, approaching and  
exploring the state of escapism.  
He expresses himself primarily  
through moving image, poetry  
and fashion. The video project  
*The trials and tribulations of ever  
shifting bodies* (2023) in parti-  
cular deals with gender and its  
fluidity. Disappearing, changing  
bodies. The transition into the  
unknown and the reflections of  
unconscious desires. The work  
presents a new space in which  
the chronology of memories  
loses meaning and forms an  
endless loop.

# POWER HOUSE

EPISODE 03

can't stop  
won't stop

from 29.06.23

EN

curated by  
marke.6

## EPISODE 03 can't stop won't stop

Opening: Thursday, June 29, 2023, 6–9 p.m.

Buba Bebohovili, Maria Fabricius, Kyuhyun Kim,  
Juro Carl Anton Reinhardt, Hauke Scholz

Is it possible to ever arrive?

While *EPISODE 02 – no one belongs here more than you* deals with themes of localization, belonging and identification in the context of living, *EPISODE 03 – can't stop won't stop* asks questions about arriving, movements, and the fleetingness of our lives. *EPISODE 03 – can't stop won't stop* is the third exhibition in the framework of the POWER HOUSE annual programme, with which the nova space, the university gallery of the Bauhaus-Universität Weimar, is a guest at the Schiller-Museum until the end of 2023. It is organized and curated by the student curatorial initiative marke.6.

Our lives are characterized by constant movement, dynamism, mobility, and fleetingness. The quick trip to the bakery before work, the subsequent wait for the underground. The unstoppable everyday life, structured by rushing to get up, waiting for transport, exhaustion after work. It is about a constant non-staying and temporal limitation. It is also about questioning one's own belonging, one's homeland, one's professional and personal future, as well as the hope for stability, rest and arrival, mark the inner restlessness and movement that accompany us throughout life.

We are always in a kind of transition, in transit, and thus we have an ephemeral relationship with the places we visit every day. Is it possible to ever arrive? Are the stability, security and belonging embodied by places like our home not all just socially constructed? Actually, we are in a constant transitory state, in which our being tries to master its own life in a perpetual process of adaptation.

How do we interact with volatility? How do we manage to feel and produce stability in this airy impermanence? *can't stop won't stop* asks these questions and shows how differently transit can manifest itself.

The exhibited positions deal with the interface between transit places and individuals. "Transit places", as defined by French anthropologist Marc Augé, describe the relationship to different places and spaces within our everyday lives. Also referred to as "non-places", they are spaces of passage that are not meant for lingering. These can be infrastructure, places of consumption, hotels and refugee shelters or slums, but also virtual spaces. Functional places of transit that have no meaning for the individual. These spaces mark the areas of transition, of the "in-between", which are ephemeral and non-commitment, as well as human in-betweenness. As a human being, one moves through these spaces as an anonymous passenger without fellow travellers. This results in a collective loss of identity. In this loss of identity, we are similar and at the same time lonely, uniform, and silent. We become more and more isolated and alienated from our surroundings. Some of the exhibited works on display discuss precisely this; they are about ambivalent relationships to home and how they influence our understanding of identity and belonging. The environment takes us into itself, and we take it into us. This shows the inevitable and constantly moving interrelations between the environment and the individual. The world in which we grow up leaves its mark on us. It can be a point of reference so that we do not lose our orientation outside it.

But transit also exists within: Who are we, what gender(s) do we embody, what gender(s) do we love? What if all imagined boundaries are not boundaries at all? Transit can also mean the inner state of the individual: longing to arrive and settle down, for more silence and stillness in a fast-moving world. That time would pass more slowly, that one could take a breath and for once live in the moment. This stress-related restlessness,

triggered by the constant flow of information, the meritocracy that always wants more, the struggle with family expectations, the waiting for recognition, success, love, or happiness.

Is it possible to ever arrive?

Some art works reflect on this question and show the fragility of everyday moments of calm. Life often raises more questions than it can answer. What are the ways of dealing with these voids? Other works are concerned with constantly changing perspectives. Because transit also means changing the point of observation, reinterpreting interpersonal spaces. Which perspective deserves to be called "real"? Who is the viewer and who is the image?

*can't stop won't stop* means dynamics. The movement that we encounter in various ways in life never ends. We must constantly adapt to new circumstances, new conditions, and new expectations. We flow with the river of time, which keeps us always in transit and cannot and will not stop.

Text by Shirin Dhear & Jonah Martensen



### LIST OF WORKS Episode 03 — can't stop won't stop

- |   |   |   |   |
|---|---|---|---|
| 1 | <b>Maria Fabricius</b><br>INSIDE OUTSIDE<br>Graphite and magnetite pigment on paper, white and black steel nails<br>322 x 310 cm  | 6 | <b>Hauke Scholz</b><br>Wahrheitswirksamkeiten, 2023<br>Three-part series:<br>Ww/S23/W18, 2023<br>Aluminium and plastic strips,<br>aluminium rivets, LED-Panel<br>100 x 100 cm   |
| 2 | <b>THE SKIN IS LIKE THE SKY, 2023</b><br>Plaster, silicone, basalt, felt-tip pen,<br>acrylic<br>84 x 65 x 65 cm   | 7 | <b>Juro Carl Anton Reinhardt</b><br>Schwellen [Thresholds], 2023<br>Tiles, grout filler, mortar, plaster-board, wood, screen, depth cameras, computers, odorous substances<br>21 x 75 x 131 cm<br>Technical realisation with the help of Lucas Hübner |
| 3 | <b>Buba Bebohovili</b><br>The trials and tribulations of ever shifting bodies, 2023<br>Sequence from experimental short film<br>03:00 min<br>4 flatscreens, headphones<br>Dimensions variable |   |   |
| 4 | <b>Kyuhyun Kim</b><br>Walk in the studio, 2023<br>Oil on canvas<br>135 x 210 cm   |   |   |
| 5 | <b>It's good to have you, 2023</b><br>Oil on canvas<br>100 x 100 cm   |   |   |

