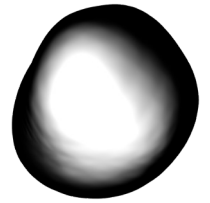


YOUNG N PRETTY



January 15-24, 2020

Opening: Tuesday, January 14, 7-10 pm

Open Mon-Fri, 5-7 pm

Fanny Josefina Behnkamp, Teresa Fischer, Alexandra Kahl,
Luis Kürschner, Dimitrios Vellis, Die traurigsten Cheerleader der Welt

**Oh, It's so easy in the night. It takes a while for our eyes to adjust to the light.
We're so young in the city. Our bodies are young and pretty.
And the world is old, old and freezing cold.
It needs our feverish heat in the street.**

In *We're Never Coming Home* Molly Nilsson sings of the exuberance of youth on a journey through the night, which is guided by expectant feelings and electrifying tension. While longingly declared as an exciting and ephemeral ideal state, being young above all marks states of permanent change and uncertainty, sometimes even fears.

The group exhibition YOUNG N PRETTY brings together six artistic positions that deal in different ways with the themes of identity, body and physicality, space, society, youth and pop culture. The title of the exhibition is on the one hand borrowed from Nilsson's pop song and on the other hand names one of the symbolic clichés of youth in general (being young = being beautiful / having to be beautiful). It contrasts in a playful and sometimes ironic way with the sincerity of the works in which the artists address individual questions.

Fanny Josefina Dehnkamp (*1992 in Hamburg, lives and works in Weimar) has been studying Fine Art with Björn Dahlem and Christine Hill at the Bauhaus University Weimar since 2016. In her performances, music videos, sculptures and paintings, her personal experiences in everyday life mix with elements from pop, YouTube and rap culture. Located between Post-Internet and Appropriation Art, the border between art and non-art becomes blurred. For this she uses various pseudonyms: *Pink Viagra*, *Amazon Crhyme* and *Polly Ost*. On YouTube, she has published the music videos *Bereit* [Ready] (2019), *Drehen* [Rolling] (2019) and *Audi* (2019) in collaboration with Spätkauf Pakila. The paintings *babe i.l.u.* (2019) and *slut HOE* (2019) and her most recent collages *WhatsFuck I* (2020) and *WhatsFuck II* (2020) reflect pornographic image types in social media and at the same time attempt to distance themselves from idealized bodies in sexualized society in the course of feminist self-empowerment.

Teresa Fischer (*1995 in Nuremberg, lives and works in Weimar) has been studying Fine Art with Christine Hill at the Bauhaus University in Weimar since 2016. Her works are records of past and contemporary queer culture and since 2017 they have been finding various forms of expression in her *Sappho's Daughters Project*. For her research into the dress codes and fashion history of lesbian and bisexual women, she has created an extensive archive with more than 300 photographs, which now preserves a part of queer women's history from 1890 to 1990 worldwide. The series *LOVE* (2020), which stems from the archive, shows three enlarged reproductions of selected photographs from the 1950s picturing middle-class American lesbian couples in love. *Butch Table for NOVA* (2020) stages further parts of the archive and assembles photographs of queer women from the 1920s in a distinctly male style of dress. The textile work *Lesbian Pants* (2019) is based on the first cut pattern of a woman's trousers from the early 20th century and takes up the theme of clothing as a medium of communication by making the embroidered kiss symbol of two women glow in the dark and thus become visible. The series *Label T-Shirts* (2018) plays with categorizations through clothing in relation to gender and sexuality by naming the wearer through printed terms and their definitions (such as „butch“), thus investigating the relationship between self-attribution and the ascription of others.

Alexandra Kahl (*1983 in Bochum, lives and works in Linz) has been studying Sculpture with Ali Janka and Tobias Urban (Gelitin) at the University of Art and Design Linz since 2015. Her works are fusions of lifestyle and high-quality trash, combining performance, installation, video, graphics and sound. The expansive installation *Cosy evenings with royal cornettos or ~?+ the rumble conflict* (2019) combines the contrasting materials plastic and steel with image motifs of

athletes and fast food, found in Google image search. The staging here can be described as “kayfabe”, a reference to professional show wrestling, i.e. the illusion that everything depicted is not staged and thus genuine and authentic. The images are presented on shower curtains suspended from the ceiling, from which water would roll off in drops like the sweat off of oiled bodies.

Luis Kürschner (*1995 in Bielefeld, lives and works in Berlin) holds a BA in Art History and Philosophy from Freie Universität Berlin and has been studying at the Hochschule für Bildende Künste in Braunschweig with Asta Gröting and Candice Breitz / Eli Cortiñas. His work is characterized by an experimental examination of things that we encounter in everyday life. With an art-historical view, he finds his material in the flood of images of the internet, which he dissects, processes and alienates. These fragments of reality are then brought to life in ever new contexts through computer-generated animations. In *190708_MeinRaumIsMySpace* (2019), for example, he constructs hypothetical but visual descriptions of a space of possibilities and pluralities. In doing so, he is interested in the norms and standards that determine our everyday life and asks questions about how this life would be different if certain parameters of the system were to deviate slightly.

Dimitrios Vellis (*1983 in Hannover, lives and works in Linz) is a graduate of the Prager Fotoschule, Linz, and has been studying Fine Arts and Cultural Studies at the University of Art and Design Linz since 2013. In his work he deals with topics of body, transformation and change, but also with his initial medium, photography. In *Tamara* (2017), for example, he documents both a physical transformation as well as the photographic process, in which he uses various photographic procedures, thus – in the age of photo filters and instagram – blurring any temporality in the image. The series *Lost* (2013-2019) shows various naked people in public space in the city of Linz. While the bodies are undressed, the faces are covered and the persons portrayed are therefore made anonymous. The video work *Book* (2015) is the animation of a diary-like sketchbook in which the artist has made collages over the course of a year.

Die traurigsten Cheerleader der Welt [The saddest cheerleaders in the world] are a seven-person performance-and-installation-collective devoted to the “unattractive or ugly shapes and movements” since spring 2016, assembling them in a spectacle of physical virtuosity. In an aesthetic tightrope walk between fiction and reality they indulge in world-weariness, inner emptiness and melancholy for the dissemination and establishment of an alternative, unaesthetic methodology of movement in pop culture. The video works of Nele Seifert and the Cheerleaders deal with

the cruelty of repetition and show that between excesses, empty apartments and listlessness there is an energy that is far removed from productivity and the search for meaning.

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