



## Media Information

### GIVING MEMORIES A FUTURE

**At the center of Liz Bachhuber’s art are the aesthetic, narrative qualities of found materials: objects with biographical relevance, often in combination with natural components. In an ordinary archaeological sense, the found pieces become cultural artifacts. Her new book, »School’s Out!« is an overview of her on-site installations and works dating back to 1989, as well as a retrospective of her twenty-five years of teaching at the Bauhaus University in Weimar.**

Bielefeld/Berlin, February 18, 2020 – Liz Bachhuber’s (\*1953) art is that of “weaving”: her works create relationships and are about relationships—between things and other things, between things and people, as well as between people and other people.

Bachhuber’s art criticizes existing circumstances, while at the same time poeticizing reality. It loosens up firmly established, everyday conditions and replaces them with multi-faceted, richer layers of relationships. Once re-woven into a new mesh, things become “perceptible, which they always actually were, even though we were not always aware of them, and at the same time they become more than they were before, because they now appear in their comprehensive, fundamental relationality,” writes Michael Lüthy, professor at the Bauhaus University in Weimar, in his essay accompanying Bachhuber’s new monograph, *School's Out!*

This monograph, also symbolizes both the end of Bachhuber’s decades as a teacher at the Bauhaus University and her regained freedom. The elaborately designed publication—a companion to the exhibition at the ACC Galerie in Weimar—presents previously unseen artistic positions from Bachhuber’s own student days in Milwaukee, Wisconsin; Dusseldorf; and New York City. Alongside new, contextually related works, these pieces are open to reinterpretation, while also introducing other layers of time and meaning that look back at the past and forward to the future.

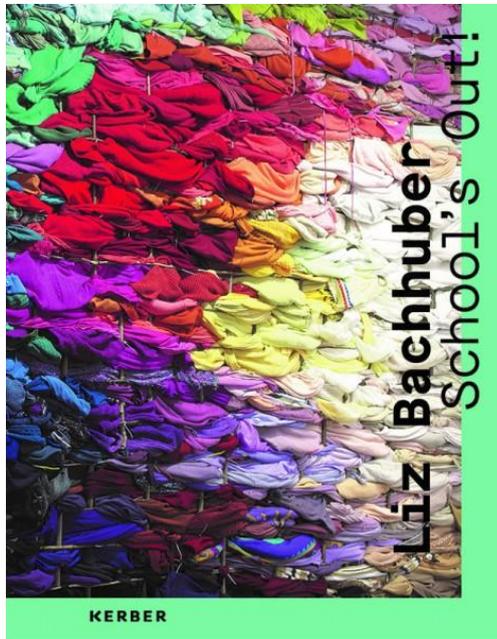
*School's Out!* reveals themes dating back decades and cover all phases of Bachhuber’s oeuvre, such as her continuing interest in ecological cycles, sustainability as an artistic practice, and her exploration of her own life.

For example, a rickshaw from the exhibit *Rickshaw II* carries parts of two earlier installations, which have been cut into firewood. “Recycling is a topic that the artist has dealt with in many different projects and international collaborations from a variety of economic, ecological, and cultural perspectives, ranging from the artistic to the political. Here, it becomes a kind of semantic upcycling in these reexaminations of her older works, because it is not primarily about the resource-saving reusage of discarded objects. Rather, it takes on an existential, autobiographical dimension, as a movement of retrospective progression and as a way of continuing to spin the thread that becomes the texture of an artist’s life,” writes Lüthy.

The installation *Philemon und Baucis IV* (2019), features a tree branch surrounded by necktie fabric, juxtaposed with a tattered pair of leather ice skates laced with glittering, golden shoelaces. The information accompanying the work informs us that these are “fatherly ties and motherly speed-skates.” This “double portrait” is evidence of what the daughter conceived of as her parents’ significant features. Thus, her mother’s ice skates (and probably her passion for the sport of speed-skating) were hung on a nail. The skates become the insignia of self-determination denied, and in this grouping, they create a

multi-layered “image” that tells in equal measure of obstructed dreams, societal conventions, family fortunes, and mythical notions of marital perfection. The journalist and art critic Amine Haase once said that, even in her early work, Bachhuber had begun giving her “memories a future.”

Bachhuber’s last catalogue appeared in 2001. School’s Out! is now a long-overdue, visually powerful monograph in the form of a bibliophilic treasure.



**Liz Bachhuber | School's Out**

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**PRESS CONTACT**

Sara Buschmann

PR & Marketing

+49 (0)521-95 00 814

[sara.buschmann@kerberverlag.com](mailto:sara.buschmann@kerberverlag.com)