

## **URSULA OBERHAUSER & PETER WEISS: +**

**b5 studio - Contemporary Art Space**, Tirgu Mures / Romania / p-ta Bolyai nr. 5  
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### **Curator: Liviana Dan**

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In these confuse times, art is not a problem of language. Art is not a problem of research. But art remains a problem of imagination. The aesthetic moment acquired in the effect of illusion and of the subtleness of choice. Ursula Oberhauser and Peter Weiss use this topic as a working material. They discover a type of relation necessary at the limit between perception and emotion. They are both interested in simple objects, in infinity, in the different strategies of sensuous. Their objects involve, in one simple connection, the most unexpected moments. And everything is elegantly done, at the limit between perception and emotion.

I met Ursula Oberhauser when she was a resident artist at the summer residence of Baron Samuel Brukenthal in Avrig. She had worked and lived in the garden of the palace for three month. Peter Weiss joined her for a short while. [...]

From the beginning I was impressed (and the empathy later extended to Peter Weiss too) by her use of space and the ability in choosing materials. Their experience, close to those of Tara Donovan, Tom Friedman, Sarah Sze, Tim Hawkinson and James Siena extends back to the 1960's when artists had a certain affinity for the materials to be adapted to an artistic context.

The seduction of the materials is for Ursula Oberhauser and Peter Weiss a clear and rigorous method. Investigations are unique for each material. The way in which the materials absorb light will dictate the production method and the constructive techniques. Assembled according to a simple rule or often on the basis of a topologic scheme the accumulations are and remain sensorial. There is in the works of Ursula Oberhauser and Peter Weiss an incredible alchemy, put by them in these simple materials that transcend their own physical reality. There is a pragmatic rigor tensioning the domain of realm seduction. The physical characteristics undergo the inherent sublimation process of the object to be transformed into a work of art.

Ursula Oberhauser and Peter Weiss continue the discourse of minimalism. They create a system; they use a structure and repeat increasing units that may grow from limited to the attractive infinite. Polarities are continually reconfigured and ... nothing happens the expected way. There is a romantic conceptualism ... an aesthetically positioned self-reflection.

Affiliating these structures to a space is classical minimalist trait too. Space is not dominant, adjusted, specific, determined by the fragile character of the objects. The space is unimpressed by the fragility of objects.

What does "+" mean for Ursula Oberhauser and Peter Weiss? It means classical minimalism + romantic conceptualism + the seduction of simple materials + the sensorial alchemy of elegant silver objects.

*(Text: Opening speech by Liviana Dan, 06.11.2008)*