

Peter Bauhuis • Ding

S. 3/7

Votive, Terrakotta, etruskisch, ca. 6. Jh. v. Chr., Villa Giulia, Rom

S. 8

Goldohrstecker in Kreuzform  
Industrieprodukt, Pforzheim ca. 1980

S. 9

Quirin Egid Asam: Kloster Weltenburg,  
Detail der Decke, Stuck, 1721

S. 11

„Strange Hearts“, Broschen 2000,  
Feinsilberguss, 25 - 35 mm

S. 13

Eingussringe 1998, Kupfer, Silber und  
Gold

## Gefäße

S. 14/15

Gefäße 1998, Kupfer, Silber und Gold,  
Höhe 2-12 cm

S. 16/17

Gefäß 2000, ø 8 x 16 cm, Außenschale  
Feinsilber, innen Sterlingsilber

S. 18/19

Gefäß 1999, Kreuzschale, ø 10 x 7 cm,  
Kupfer, Sterlingsilber

S. 21

Gefäß 2000, ø 5 x 12 cm, Außenschale  
Kupfergold (Shakudo, 5% Gold), innen  
Gold-Silberlegierung (ca. 60% Gold)

S. 22

Kugeloehrstecker (defekt), Gold 8 Kt.  
Industrieprodukt, Deutschland, späte  
70er Jahre des 20. Jh.

S. 23

Charivari und Trachtenschmuck, dt.  
Industrieware, ca. 1960 - 80

P. 3/7

Votives, terracotta, etruscan, ca. 600 B.C.,  
Villa Giulia, Rome

P. 8

Earpins in the shape of a cross, industrial  
product, Pforzheim, ca. 1980

P. 9

Quirin Egid Asam: monastery Weltenburg,  
Detail of the ceiling, plaster, 1721

P. 11

Strange Hearts, brooches 2000, cast, pure  
silver, 25 - 35 mm

P. 13

Cast rings, 1998, copper, gold and silver

## Vessels

P. 14/15

Vessels 1998, various silver and gold  
alloys, height 2-12cm

P. 16/17

Vessel 2000, ø 8 x 16 cm, pure silver,  
sterling silver

P. 18/19

Cross bowl, vessel 1999, ø 10 x 7 cm,  
copper, sterling silver

P. 21

Vessel 2000, ø 5 x 12 cm, outside copper  
gold (shakudo, 5% gold), inside gold silver  
alloy (60% gold)

P. 22

Ball ear pieces (defective), gold 8 ct.,  
industrially made in Germany in the late  
1970ies

P. 23

Traditional bavarian costume jewellery, so  
called „Charivari“, industr. ca. 1960-80

## Euskope und Betrachter

S. 25

Kleines Euskop, 1999, Feinsilber, Silber,  
Optik, ø 15 x 18 mm

S. 26

Radieschenbetrachter, (Augenrevolver),  
Euskop mit 6 Bildern, 1999, Feinsilber,  
Sterlingsilber, Optik, Mechanik,  
52 x 51 x 47 mm

S. 27

Bauchnabelbetrachter, 1995, Gummi,  
Optik, Elektrik, ø 110 x 90 mm

S. 30

Hermann Jünger schaut Norman Weber  
in die Tasche, Foto Otto Künzli

S. 31

Hosentaschenbetrachter, 1995, Silber,  
Optik, Elektrik, Batterien, 72 x 85 x 45 mm

S. 32

Kleine Welten 5, Handprojektor 1999,  
(Nabelwerfer), Kupfer, Silber, Optik,  
Elektrik, 75 x 37 x 40 mm

S. 35

Schild im Wald, Landkreis Bad Tölz,  
Grötzerholz

## Schaumgold

S. 37

Brosche 1999, Silber 925,  
25 x 48 x 23 mm

S. 38

Brosche 1999, Gold 800,  
40 x 22 x 18 mm

S. 39

Ringe 1999, Gold 750, Gold 600, Silber 925

S. 40

„Why Rhizomes?“ von Helen Britton,  
2000. Der Text ist im Internet zu finden  
unter [www.artfree.de/rhizome](http://www.artfree.de/rhizome)

## Eusopes and Viewers

P. 25

Little euscope 1999, pure silver, sterling-  
silver, optics, ø 15 x 18 mm

P. 26

“Radieschenbetrachter“ (Eye revolver)  
euscope with 6 pictures 1999, pure silver,  
sterling silver, optics, mechanics,  
52 x 51 x 47 mm

P. 27

Navelgazer 1995, rubber, optics, electrics,  
ø 110 x 90 mm

P. 30

Hermann Jünger peeps into the pocket of  
Norman Weber, photo: Otto Künzli

P. 31

Pant pocket peep show, 1995, silver, optics,  
electrics, batteries, 72 x 85 x 45 mm

P. 32

Little Worlds V, handprojector 1999,  
copper, silver, optics, electrics  
75 x 37 x 40 mm

P. 35

sign in the forest “Grötzerholz“ near  
Bad Tölz

## Foamy Works

P. 37

Brooch 1999, silver 925, 25 x 48 x 23 mm

P. 38

Brooch 1999, gold 800, 40 x 22 x 18 mm

P. 25

*Euscope* (Gr.; good-viewer) EU- + -SCOPE  
eu- prefix repr. Gr. eu-, comb. form of Gr. (Epic)  
eús good brave, use in n. form eû as adv. 'well';  
-scope terminal el. repr. L.-scopium - Gr. skôpi-  
on f. skopein observe (see prec.); extended in  
medL. - use in *microscopium* Microscope and  
*telescopium* TELESCOPE, on the model of which  
have been formed terms denoting scientific  
instruments for enabling the eye or the ear to  
make observations, e.g. *stethoscope*. The corr.  
adjs. end in -scopic, with advs. in -scopically  
and nouns of action in -scopy

S. 42  
Brosche 1999, Gold 800, 43 x 35 x 18 mm  
Brosche 1999, Gold 800, 46 x 30 x 10 mm  
Brosche 2000, Gold 800, ø 32 x 14 mm

S. 43  
Schaumherz 1998, Gold 750, 52 x 49 x 20 mm

S. 44  
Rückseite Schaumherz

S. 45  
Rhizom, Bild entnommen Meyers  
Lexikon, Leipzig 1928

S. 47  
Grantschmuck, Gold 333, Tierzähne,  
aus einem Herstellerkatalog, dt. ca.  
1970

#### **Ausblick und Aussicht**

S. 49 - 54  
Aussicht, Installation in der Akademie  
der Bildenden Künste, München 2000

P. 39  
Rings 1999, gold 750, gold 600, silver 925

P. 40  
"Why rhizomes?" by Helen Britton, 2000,  
see box at bottom

P. 42  
Brooch 1999, gold 800, 43 x 35 x 18 mm  
Brooch 1999, gold 750, 46 x 30 x 10 mm  
Brooch 2000, gold 600, ø 32 x 14 mm

P. 43  
Foam heart, brooch 1998, gold 750,  
52 x 49 x 20 mm

S. 44  
Foam heart from behind

P. 45  
Rhizome, picture found in Meyers  
Lexikon (encyclopedia), Leipzig 1928

P. 47  
"Grant" folk jewellery pins, gold 333, deer  
teeth, from a producer's catalogue, ca. 1970

Footnotes for the text of Helen Britton p. 40 and 41:

\*This piece of writing is clearly influenced on the work of Gilles Deleuze and Felix Guattari, in particular pages 3 - 25 of the following book:

Deleuze, Gilles and Guattari, Felix (1987) *A thousand plateaus: capitalism and schizophrenia*, Minneapolis: University of Minnesota Press.

\*In German these "FoamyWorks" are called "Schaumgold" translated as "Foamgold" and this word has at least several earlier interesting rumoured uses: 1. Leaf gold was used by medieval dentists to stuff into holes in teeth, and was apparently almost as effective as contemporary fillings and was called "Schaumgold". 2. "Schaumgold" also referred to a fake gold leaf that was usually brass and was used to cover such objects as Sculptures. 3. "Schaumgold" also refers to a form of jewellery produced in the mid 19th century that consisted of a very thin romantically decorative casing of pressed gold sheet (often red gold) filled with a stabilizing pitch.

\*You will be hearing more about this from us very soon!!

\*Deleuze, Gilles and Guattari, Felix (1987) *A thousand plateaus: capitalism and schizophrenia*, Minneapolis: University of Minnesota Press.

\*For a fully developed discussion about the interaction between us and objects please read Bruno Latour. Here are some references:

Latour, Bruno (1979) *Laboratory Life*, New Jersey Princeton: University Press

Latour, Bruno (1987) *Science in Action*, Bristol: Open University Press

Latour, Bruno (1991) *We Have Never Been Modern*, New York: Harvester Wheatsheaf

S. 49

Schnitt durch den Gang, Zeichnung  
Andreas Eichlinger

S. 61 - 63

Ausblick, Installation in der Bayrischen Akademie der Schönen Künste in der Ausstellung „Friedrich Ludwig von Sckell, Gartenlust und Stadtbaukunst“ September bis Dezember 2000. In den Ausstellungsräumen der Münchner Residenz, die zum Schutze der Originale v. Sckells verdunkelt waren, stellten die „Ausblicke“ den Kontakt zum Außenraum wieder her, indem sie unvermittelt Verbindungen mit markanten Punkten der Innenstadt knüpften.

S. 61/63

Ausblick I: teleskopischer Blick auf das Denkmal Max I. Josef, als dessen Hofgartenintendant von Sckell den Englischen Garten entworfen hatte.

S. 62

Ausblick 2-4: Frauenkirche, Theatinerkirche, Salvatorkirche, bekannte Stadtansichten im geführten Blick

## Appendix

S. 66/67

Schaum, Polyurethan, ca. 1990 und Ringe, Pforzheim, 2. Hälfte des 20 Jh.

S. 72

“Several Appearances of Mouth and Nose“  
Selbstportraits 2000, <http://www.artfree.de>

S. 74

[www.artfree.de](http://www.artfree.de)

S. 78/79

„Ding“, rituelles Kochgefäß, Bronze, China, ca. 11. Jh. v. Chr., Sackler Collecton, Washington

Chines. Schriftzeichen für „Ding“ (ein Gefäß mit drei oder vier Beinen und oft zwei Griffen) der mittlere Teil bedeutet Auge, die umfassenden Teile sind Sinnbild für die schützenden Hände.

„Handle with Care“, Icon, 90er Jahre des 20. Jahrhunderts

## Outlook

P. 49 - 54

“Aussicht“, Installation in the Academy of Fine Arts, Munich 2000

P. 49

Sectional drawing through the academy building by Andreas Eichlinger

P. 61 - 63

“Ausblick“, Installation in the residence building in the “Bayrischen Akademie der Schönen Künste“ for the exhibition „Friedrich Ludwig von Sckell, Gartenlust und Stadtbaukunst“, September until December 2000.

To protect original drawings of the 18th century the exhibition rooms were darkened. The installation reinstated the contact to the outside of the building, creating unexpected sights.

P. 61/63

Ausblick I: telescopic view to the monument of Max I. Josef

P. 62

Ausblick 2-4: Towers of city icons as immediate sectioned views.

## Appendix

P. 66/67

Sponge polyurethane, 1990th and rings, 2nd half of the 20th century, industrial production, Pforzheim

P. 72

“Several Appearances of Mouth and Nose“  
selfportraits, 2000, <http://www.artfree.de>

P. 74

[www.artfree.de](http://www.artfree.de)

P. 78/79

“Ding“: ritual cooking vessel, bronze, China, ca. 11th cent. B.C., Sackler Collection, Washington

Chinese character for “Ding“, a vessel, with three or four legs and mostly two handles. The sign in the middle means “eye“, and is surrounded by protecting hands.

„Handle with Care“, Icon, 1990th