Walking Through a House Where a Family Has Live

A duo show featuring Are Blytt & Mathias Weinfurter

A house is never merely a building. It is a repository of memories, routines, desires, conflicts, and histories. Walls, corridors, thresholds, and objects accumulate traces of those who have inhabited them. *Walking Through a House Where a Family Has Lived* brings together works by Mathias Weinfurter (b. 1987, Germany) and Are Blytt (b. 1988, Norway) for the first time in this duo exhibition, exploring how personal experience becomes embedded in material forms, and how those forms in turn shape collective memory.

Installed throughout the interconnected rooms of DOD Gallery, a space built by its founders and marked by its own history of construction and transformation, the exhibition unfolds less as a sequence of individual works than as a passage through a lived environment. Rather than occupying a neutral white cube, the works engage an architecture already shaped by questions of making, dwelling, and remembering.

At the centre of the exhibition is Weinfurter's *Ankerstraße 11–19* (2023), a reconstruction of the residential high-rise in which the artist grew up. Distributed throughout the gallery corridor, the work invites visitors to move through the structure rather than simply observe it. What emerges is not a portrait of a particular building, but a reflection on architecture as a social framework. Residential buildings organise everyday life, structure relationships, and shape experiences of proximity, privacy, and community. By returning to a site from his own biography, Weinfurter opens a broader consideration of how personal histories become tied to places and how buildings function as repositories of collective experience.

Questions of construction, use, and transformation continue throughout his practice. In the installation *Angehörige* (2026), elements associated with industry and the built environment are brought together in a constellation of found and altered materials. The title, which can refer both to family members and to belonging, points toward the social and personal histories embedded within these objects. Echoing the exhibition's concern with how experiences accumulate within lived environments, the work reflects on bonds shaped by family, work, and place. Removed from their original contexts, the materials appear suspended between past and present functions, carrying traces of lives that extend beyond any single generation.

In another work, a red fence appears with its regular structure subtly disrupted. A familiar architectural element becomes momentarily unstable, as if its internal logic had shifted.

The work points to the role of boundaries in shaping both physical and social space. Fences define ownership, protection, and access, but they also establish forms of exclusion. Through a minimal intervention, Weinfurter exposes the fragility of systems that often appear fixed and unquestioned.

While Mathias Weinfurter approaches how built environments structure social relations and lived experience through architecture and material culture, Are Blytt investigates them through the relationship between language, image, and painting. His practice reduces language to fragments, repetitions, and shifts in order. Words move between legibility and image, so that reading is constantly interrupted by seeing. Meaning does not stabilise but remains in motion, produced through tension between surface, rhythm, and structure. Painting becomes a field in which language no longer explains, but generates instability.

These works hold a political and personal register without separating them. They respond to a condition in which language appears increasingly strained, overloaded, or insufficient in relation to contemporary realities, yet this is never directly represented. Instead, uncertainty is embedded in the pictorial structure itself.

This dynamic continues in the series *DIS ORDER*, where a single word is broken apart, rearranged, and repeated across multiple paintings. Repetition does not secure meaning but disperses it. Letters loosen their fixed order and begin to operate as visual units, suspended between sign and form. The works move between reading and seeing, holding language in a state of continuous reconfiguration.

In a new group of bronze sculptures titled *Torn*, forms derived from old, twisted rose bushes are reconfigured into dense linear structures that recall marks expanded into three dimensions. What begins as organic growth takes on an architectural quality, as if fragments of an exterior landscape had been absorbed into the interior framework of the house. The multiplication of thorns intensifies this shift, creating a tension between attraction and distance, fragility and defence. From afar, the works appear almost drawn in space; up close, they establish a physical presence that alters the viewer's relationship to their surroundings. Cast in bronze and reworked by hand, they carry processes of repetition, fragmentation, and alteration beyond the canvas. Rather than functioning as discrete objects, the sculptures subtly influence the rhythm of passage through the exhibition.

Although Weinfurter and Blytt work through different artistic languages, both are concerned with structures that shape human experience. Together, their works examine

how meaning is stored, transformed, and destabilised through the systems that organise everyday life.

By the end of the exhibition, the house emerges as more than a physical structure. It becomes a framework through which experiences are accumulated, organised, and transmitted. Moving through the exhibition means moving through shifting conditions of proximity, repetition, and resonance. What remains is the sense that what surrounds us is never neutral: it is shaped by what came before, and continues to echo in what is still taking form.