

**Practicing the possible:**

**On Peter Bauhuis' „Avancen„**

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With his latest series „Avancen“ Peter Bauhuis drags the instant of amorous advances into the limelight, freezes it for a moment and lets its inner nature slowly glow into appearance. The movement involved in “making advances” not only belongs to the most ephemeral of human activities. Its perception and reflection are additionally complicated due to the fog of erotic tension and ambiguity in which it unfolds its strange glamour. Unambiguous however is the *will* that triggers off the process of amorous approach: the will to intimacy commanding the movement of the hand and engendering a strange “spiritualisation” of the fingers leading them into a state of suspension, in which they seem to have no physical weight anymore and seem to be no more than the sheer will to a disembodied exchange at the surface of a body. The pressure they would like to apply – by no means a dead weight but rather the desire to communicate a presence and a promise – detaches itself from the fingertips, flutters through the air and settles down on a body as a herald of intimacy and as one of these strange brooches of Peter Bauhuis.

The drama of approaching intimacy belongs to an intermediary sphere. The air is full of promise and the charm of imminence. The glances have not yet met, a touch is yet to take place, not a single fleeting thought of the nearing fusion has occurred. Instead a strange restlessness spreads out, as at the beginning of a journey, mobilising all that is asleep, dragging everything out of its prolonged submersion in itself and leading it into that state of suspended attention, which precedes all departure.

All travel requires an infrastructure: travel routes, transportation and lodging. For before the movement of travel can begin to unfold itself, the routes have to be fixed, which shall keep it within bounds and lead it towards its destination. Similarly the movement of amorous approach requires a kind of erotic infrastructure. All desire presupposes concrete routes of motion chalked out by the magnetism of its object, later to be followed by the movements of touch, caress and embrace. But before that can take place, the process of approach must have set in as an art of the possible, of possible glances and the possibility of touch.

Thus jewellery is meant not only to function as an arrow pointing towards the essence of its wearer. It is also meant to suggest the pathways leading on to the bejewelled being and its erotic perception. Peter Bauhuis' "Avances" thus reveal themselves as a somewhat amused enquiry into this specific dimension of the art of jewellery, which is not only meant to be a play of draping and revealing the human being and its body, but also to trigger off at any moment the process of "making advances" as an art of the possible.