

GÉRALDINE HONAUER

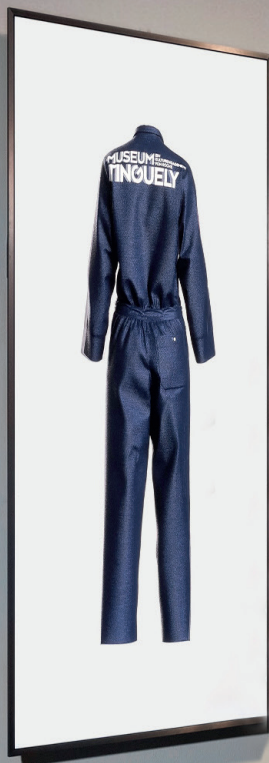
Is an artist whose work deals with the appropriation of materials, objects and language the functionality and value of which she destabilize.

Meta shift

3D Animation
Loop HD, 9:16
2022

Meta shift consists of a screen placed by the exhibition entrance, allowing audiences to access an NFT trading platform via a QR-code. Here, they encounter an NFT; a 3D animation of the work suit worn by artist Géraldine Honauer during her shift as a museum invigilator at the Museum Tinguely in Basel, Switzerland. When purchasing the NFT, you will be able to access a hidden link which allows you to place an order for a token, a digital twin of the work suit in a multiverse of their choosing.

Exhibition view: House of Electronic Arts (HEK), Basel (CH), 2023.





Shift captures

Work suit worn by artist Géraldine Honauer during her shifts as a gallery invigilator at the Museum Tinguely; hung on nail, exclusively on view when not in use. 26.11.2022 - 01.01.2023.

Shift captures a NFT serie that is a live report on the artists' work shifts, performed at Tinguely Museum, Basel, throughout the duration of the exhibition at the House of Electronic Arts in Basel (HEK), Switzerland. An NFT is created in real time whenever the artist is covering a work shift at Tinguely Museum. The live report is sent to all visitors who have shared their personal wallet key with the artist. In this way, Shift captures is transformed from a physical remnant of a practice - an artwork - into a tool through which one was able to purchase an artist's work. When the artist is off duty, i.e. not using her work suit, audiences at HEK will be able to see the work suit hanging on a nail in the exhibition. As such, the performance shifts spaces: when the work suit is displayed at HEK, it points to the absence of the work performance in the Tinguely Museum, and vice versa: the absence of the work suit at HEK indicates the presence of the artist at the Tinguely Museum.

Img.1 Exhibition view: House of Electronic Arts (HEK), Basel (CH), 2023
Work suit hung on a nail
Img.2 NFT *Shift Capture* on a visitor's iPhone wallet.
Img.3 Exhibition view: House of Electronic Arts (HEK), Basel (CH), 2023, Work suit hung on a nail
Img.4 Screenshot: Webpage Opensea, SCHEIN Collection, including the NFT serie *Shift captures*



Shift captures, 07.12.2022, 10:45 - 18:00

This NFT titled *Shift captures, 07.12.2022, 10:45 - 18:00* is part of an NFT series conceptualised by the artist Geraldine Honauer. The NFT series «Shift captures»





SCHEIN

Unique items 12 · Total items 177 · Created May 2022 · Creator earnings 10% · Chain Ethereum · Category Art

SCHEIN is the first NFT edition by artist Géraldine Honauer. Thanks to blockchain, it authenticates and extends her performative readymades into digitally traced and traded forms, unfolding e.g. as accumulated loan contracts and delivery notes etc. produced in the context of exhibitions and other art events by deliberately displacing found or borrowed objects.

See less ^

1 ETH -- -- 0% 24 14%
total volume floor price best offer listed downers unique owners

Items Analytics Activity



Status



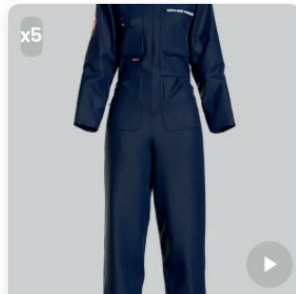
Price



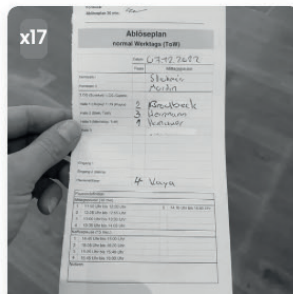
Quantity



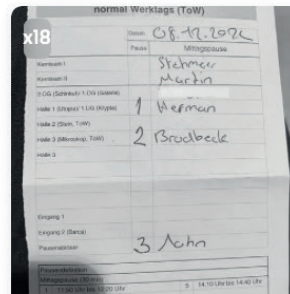
Currency



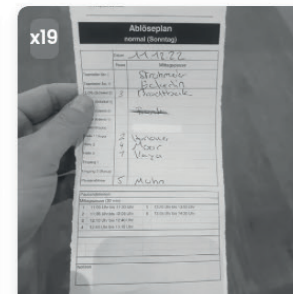
Meta shift



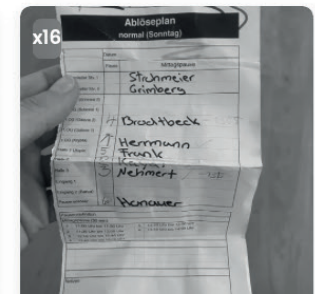
Shift captures, 07.12.2022,...



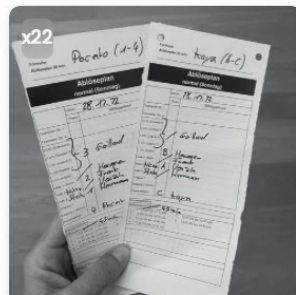
Shift captures, 08.12.2022,...



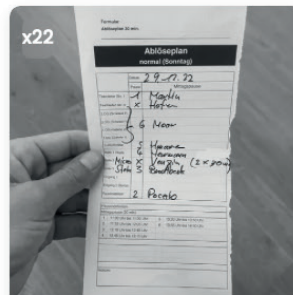
Shift captures, 11.12.2022, ...



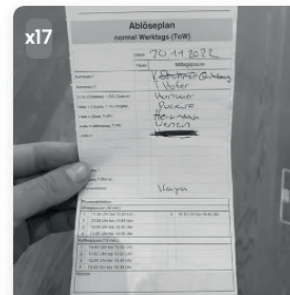
Shift captures, 27.11.2022, ...



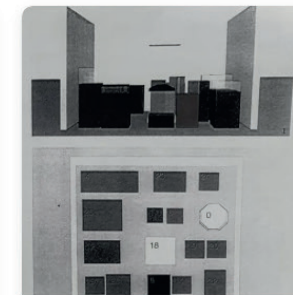
Shift captures, 28.12.2022,...



Shift captures, 29.12.2022,...



Shift captures, 30.11.2022, ...



Display cases on loan fro...

Last sale: 1 WETH



20 museum folding chair...

METASolutions LTD

Request letters to galleries
webpage metasolutions.pro
2023

A series of art galleries with an online location are contacted by post. The letter sent by the artists promotes the services of a variety of digital employees available for hire: Front of House Coordinators, Gallery Invigilators, Building Managers, and Facilities Managers.

The work aims to start a conversation with the contacted galleries on the fact that their online location relies on a different workforce than their physical space. The brick-and-mortar venue will usually employ individuals who are meant to be in direct contact with audience members, whereas digital spaces rely on programmers to fix bugs. In the online spaces the social dimension in the delivery of the programme is overlooked. The work prods at the dehumanisation phenomenon occurring in digital gallery spaces and how they rely on automation. The artists aim to challenge these norms by proposing digital employees performing in real time in the virtual gallery spaces.

Please Note that the execution of the work may take a different direction/form depending on how the galleries respond to the letters. The documentation of the communication with the gallery is key to the realisation of the work.



11 January 2023

[GALLERY NAME]
[GALLERY ADDRESS]

To whom it may concern,

We visited [GALLERY NAME]'s online venue with great interest and would like to propose our services for the space. Our team comprises of a variety of employees available for hire with the ability to work flexibly, including weekends and occasional evenings.

Our *Front of House Coordinators* are flexible, good at problem solving, calm under pressure and have excellent communication and interpersonal skills. They are aware of the different groups of visitors and their needs, they help all visitors to feel safe, comfortable, and enjoy their visit. They can provide information on the building and its history as well as the organisation and its programme. They maintain the professional appearance of the reception and gallery areas and ensure the smooth running of all front-of-house operations.

Our *Gallery Invigilators* deal effectively and promptly with any problems. They will ensure the safety and security of artworks on display by making sure visitors remain at a safe distance from any vulnerable works and will report any issues to the Gallery Front of House Coordinator. They provide a warm and welcoming environment to your visitors, ensuring they get the most from their visit. They are the first point of contact for visitors and answer any queries. They are trained to manage large crowds, especially in evacuation situations.

Our *Building Managers & Facilities Managers* ensure the maintenance and upkeep of your grade one listed premise. They oversee planned preventative maintenance, testing/inspections, and reactive repairs across all building services including but not limited to plumbing, electric wiring, HVAC, lifts, fire alarm, emergency lighting, fire extinguishers and suppression systems, intruder alarm, CCTV, access control, pest control, etc., within budget. They guarantee that the building is always well-presented, clean, and aesthetically fit. They are responsible for Health and Safety, including health and safety policy, fire strategy, and risk assessments covering all areas of the building and ensure disabled access provisions across the premises are in good working order.

Our staff members have a minimum of 5+ year of experience working at prestigious institutions. We offer different pricing plans depending on your personal requirements. We are happy to answer your specific queries, don't hesitate to get in touch with any questions you may have.

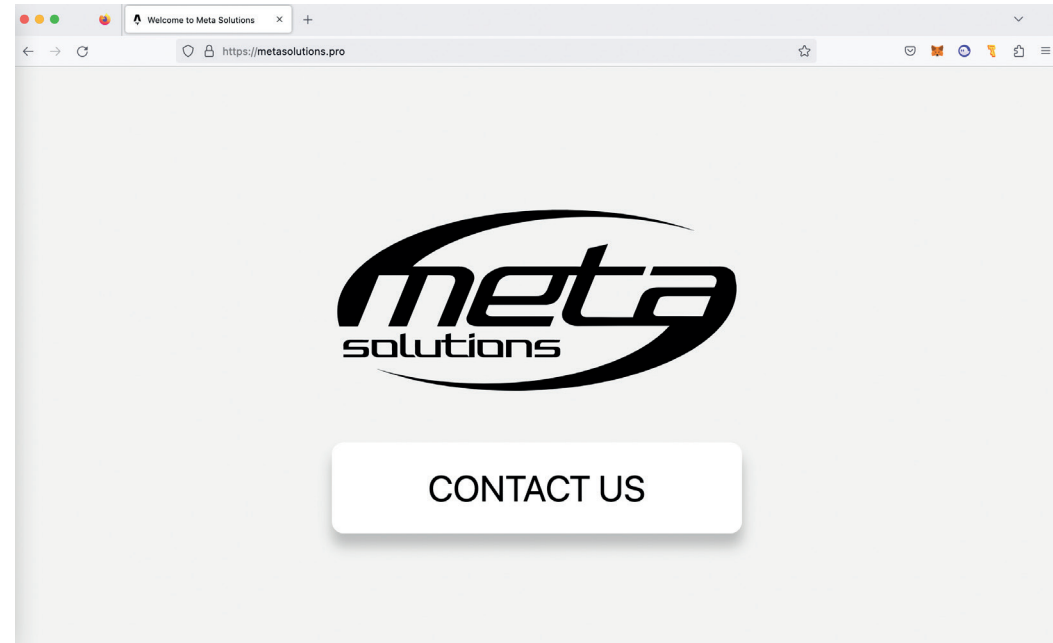
Looking forward to hearing from you,

METASolutions Ltd Team

metasolutions.pro
clients@metasolutions.pro

A handwritten signature in blue ink, appearing to read 'James Selman'.

EDITION 01 / 32



Img.1 Request letters to the Galleries

Img.2 Screenshot: metasolutions.pro

Img.3 QR code leading to webpage



This work is made in cooperation with Plicnik Collective

delicate situation, 2022

Display cases on loan from the Swiss National Museum
dimensions variable, adapted to given conditions.

The collection Centre of the Swiss National Museum comprises
more than 860,000 objects.

Exhibition view, Swiss Art Award, Art fair Basel (CH), 2022.

This work is also archived as an NFT in the blockchain.

The original loan contract of the display cases was in auction on opensea.io during the show of the Swiss Art Award and accessible via a QR code that was applied to one of the showcases on site. The NFT «SCHEIN, *Display cases on loan from the Swiss National Museum, 23.05 - 20.06. 2022*» is listed as a own piece in the following pages.



SCHEIN, Display cases on loan from the Swiss National Museum, 23.05 - 20.06.2022

NFT, Loan contract in auction on opensea.io during the exhibition of the Swiss Art Award.

This NFT consists of one copy of the original loan contract signed by the artist and the lender, for various displays cases shown at the Swiss Art Awards exhibition.

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Abb1. Exhibition view, Swiss Art Award, Art fair Basel (CH), 2022. **Image description:** The NFT «*SCHEIN, Display cases on loan from the Swiss National Museum, 23.05 - 20.06. 2022*» was in auction during the show of the Swiss Art Award and accessible via a QR code that was applied to one of the showcases on site.

Please scan the QR to see NFT that was sold.



CHAIN, an exhibition by Géraldine Honauer with Vidya Kélie

Composed in 3 parts: 1. ***Museum folding chairs on loan from the Aargauer Kunsthaus***, 2. ***L.A.M.P*** (Büro International, Basel/ Symbiont Space, Basel) by Vidya Kélie, 3. ***CHAIN, a symposium with Johannes Gees and Oliver Fuhrer*** on the 14.06.2022

All 3 parts were developed in close exchange with the invited guests. Their contributions created a framework around the space in which they linked, referred to or complemented each other. As such, the chain emerges in close dialogue with the individual guests and the co-authorships intermingle depending on the contribution or collaboration.

With you scan the QR code on this page, you can access the NFT «*CHAIN, a symposium by Géraldine Honauer with Oliver Fuhrer and Johannes Gees*» which was generated within the framework of the performative actions of a symposium led by digital culture practitioner Johannes Gees. The total NFT edition number is equal to the number of signed up participants. In the symposium, subscribed participants were introduced to the world and basic practice of non fungible tokens, while sitting on standard folding museum chairs, specifically borrowed through a contract established with a Swiss art institution. The symposium was organised as a part of «*CHAIN, an exhibition by Géraldine Honauer with Vidya-Kélie*» during Art Basel at Büro International.

Due to the accelerated growth of digital technology, the notion of prediction can change the perception of present and future time. In this symposium, Géraldine Honauer speculated on the use of technology to build prediction tools for meteorology, climate change, and cryptocurrencies alike. Olivier Fuhrer and Johannes Gees transpose the artworks by Géraldine Honauer and Vidya-Kélie into a common discursive space.





Exhibition views: *Büro International*, Basel (CH), 12.06 - 20.06.2022

Abb1. In his talk, Olivier Fuhrer (meteorologist and climatologist) emphasised the contrast of physical and coded spaces by demonstrating cloud modelling and measurement systems, Abb2. *SCHEIN*, 20 museum folding chairs on loan from the Aargauer Kunsthau Aarau, 10.08-20.08-2022, Abb3. Viday Kélie, *L.A.M.P.*, 2022, Abb4. Johannes Gees installs with the participants an NFT by Géraldine Honauer, Abb5. (NFT) *CHAIN*,



***SCHEIN, 20 museum folding chairs on loan from the
Aargauer Kunsthaus Aarau, 10.08-20.08-2022***

Original loan contract on NFT auction during the duration of CHAIN, an exhibition by Géraldine Honauer with Vidya Kelie. The museum folding chairs were in use during the exhibition, partly for a symposium and partly for discussions with visitors during opening hours.

Exhibition view: Büro International, Basel (CH), 2022

Please scan the QR (top left) to access the NFT «SCHEIN, 20 museum folding chairs on loan from the Aargauer Kunsthaus Aarau, 10.08-20.08-2022» This NFT consists of one copy of the original loan contract signed by the artist and the lender, for the folding chairs used by the audience during a performative symposium accompanying «CHAIN, an exhibition by Géraldine Honauer with Vidya-Kélie» at the Büro International held on 15.06.2002, featuring invited guest Johannes Gees and Oliver Fuhrer and accessible via a [QR code](#) on site.

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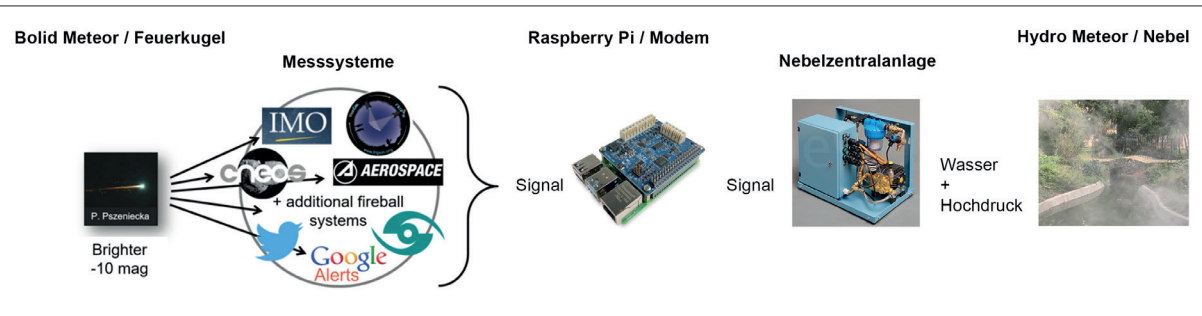


Meteorologizing Cosmic Data

Fog landscape triggered by atmospheric events,
Bolid (meteor) measurement data, fog system
dimension variable
2021 (work in progress)

The first steps of this work have been developed in the framework of a competition invitation for an artwork in public space at Gartenanlage zur Sandgrube in Basel.

Project visualizations: Abb1. NeMO, Near Real Time Fireball Monitoring System, online database (not publicly available).
Abb2. Schematic representation. Abb3. *Gartenanlage zur Sandgrube*, ÜbaX V (smoke partitions for flow tests), 2021.



The artistic research project *Meteorolizing Cosmic Data* aims at exploring the modalities of atmospheric data measurement, and its mapping and transposition into fog as a tangible and materially adequate artistic medium. Atmospheric events, measured, processed and modeled via complex systems of abstract data clouds, are being rendered as controlled and tangible meteorological phenomena in a poetic artistic landscape to be experienced. The project conceptually addresses the increasing issue of selective bias in Big Data analysis, and of how to represent atmospheric, climate and weather related observations beyond abstract imagery, while providing an encounter of visceral/embodyed co-corporeality to participants via ‘soft displays’ of controlled fog. Carried out in conjunction with Meteor Research Group of ESA and NeMO (near real time fireball monitoring system) *Meteorolizing Cosmic Data* is intended to develop non-conventional aesthetic displays and strategies beyond metaphoric visualization only, and to search for pars-pro-toto metonymic ways of representation, rendering meteors as meteorology. Drawing on historic definitions of ‘meteorology’ since Aristotle and until the late eighteenth century, when it meant the study of ‘meteors’ defined as any element from the atmosphere including shooting stars/meteoroids and hailstorms/hydrometeors in the ‘celestial sphere’, the aim is to draw attention to the paradox that despite the ever more sophisticated the immersive interactive visualisations, direct visibility has been fully replaced by measurability. *Meteorolizing Cosmic Data* therefore aims to select bolide measurement data, and to develop scalable fog generation systems to present such data – from, in the first step, experimental indoor prototypes, to larger scale landscape installations, inspired by English 18th-century landscape architect Capability Brown.

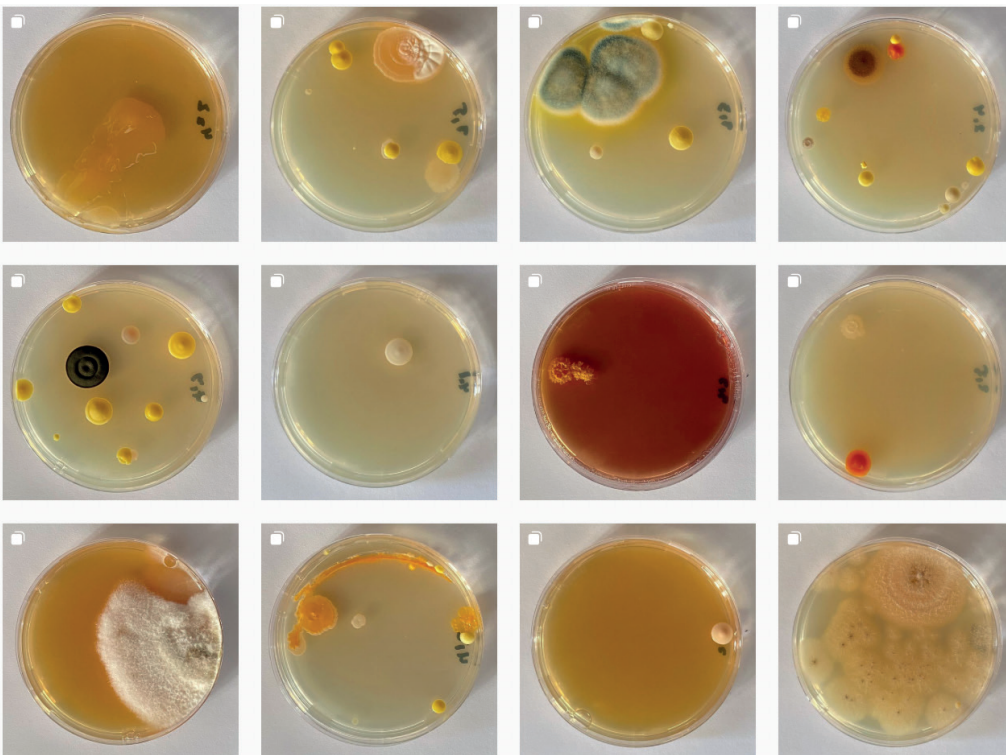


Microorganisms in the Salle Poma, 15.11.2020

46 bacterial colonies, 10 fungal colonies

Based on guidelines on sampling site number (DIN EN ISO 14644-1), [Dirk Benzinger](#), systems biologist, exposes 60 petri-dishes with three different solid growth media (Sabouraud dextrose, lysogeny broth, and MacConkey agar) evenly distributed in the room to the ambient air for 1h and incubates them at 22 °C for 5 days, making the microorganisms in the Salle Poma visible by letting them multiply.

This work appears as a work description in the booklet of the exhibition and on the work description on the exhibition wall.



With *Microorganisms in the Salle Poma*, Géraldine Honauer draws a microbiological portrait. However, the artist removes the aesthetics of a visualised growth process of invisible life forms from the viewer by reducing her analysis to the details of the work. After 5 days of incubation, only isolated colonies have grown. The absence of proliferating microbial life forms could also be read as a sign of our times, the closing of art institutions and the disappearance of our audience. Text by Stefanie Gschwend

Documentation view: Abb.1, Dirk Benzinger exposing samplings in the *Museum Centre Pasquart* for the work *Microorganisms in the Salle Poma*, 15.11.2020. Abb.2, Screenshot of [Dirk Benzinger's](#) Instagramaccount. (Photographs considered as documentation)

Saturday Night Fever, 2021

ft. La Bretelle, Motel Campo, La Gravière, L'Usine, La Cave 12
Disco balls on loan for the duration of the exhibition *it almost felt like the voice of a close friend*, 18.03 - 16.04 2021

This work appears as a performance on a sunny day.
Loan contracts remain from the work shown.

Exhibition view: *4 rue du Beulet*, Geneva (CH), 2019
it almost felt like the voice of a close friend, 18.03 - 16.04 2021



```

3578
3579 (function($) {
3580     let spinningdelay = 6000;
3581     let spinningtime = 7000;
3582     let spinnerEnabled = false;
3583     const $follower = $('<div class="follower"></div>');
3584
3585     function onSpinningWaitCursorDocumentMouseleave() {
3586         var styles = {
3587             display: 'none',
3588         };
3589         $follower.css(styles);
3590     }
3591     function onSpinningWaitCursorDocumentMouseenter() {
3592         var styles = {
3593             display: 'flex',
3594         };
3595         $follower.delay(100).css(styles);
3596     }
3597     function onSpinningWaitCursorDocumentMouseMove(e){
3598         var styles = {
3599             top : (e.clientY - 14) + "px",
3600             left : (e.clientX - 14) + "px",
3601         };
3602         $follower.css(styles);
3603     }
3604     function activatespinner() {
3605         if (spinnerEnabled) {
3606             var min = 2, max = 4;
3607             $("body").removeClass("normal-cursor").addClass("spinner-cursor");
3608             setTimeout(function() {
3609                 $("body").removeClass("spinner-cursor").addClass("normal-cursor")
3610             }, spinningtime);
3611             var rand = Math.floor(Math.random() * (max - min + 1) + min);
3612             setTimeout(activatespinner, rand * spinningdelay);
3613         }
3614     }
3615     window.initGeraldineHonauerSpinningWaitCursor = function() {
3616         if (!spinnerEnabled) {
3617             if (!$('.follower').length) {
3618                 $follower.appendTo('body');
3619                 $("body").addClass("normal-cursor");
3620             }
3621             $(document)
3622                 .on('mouseleave', onSpinningWaitCursorDocumentMouseleave)
3623                 .on('mouseenter', onSpinningWaitCursorDocumentMouseenter);
3624             $(window).on('mousemove', onSpinningWaitCursorDocumentMouseMove);
3625             spinnerEnabled = true;
3626             setTimeout(activatespinner, 4000);
3627         }
3628     }
3629     window.destroyGeraldineHonauerSpinningWaitCursor = function () {
3630         if (spinnerEnabled) {
3631             $(document)
3632                 .off('mouseleave', onSpinningWaitCursorDocumentMouseleave)
3633                 .off('mouseenter', onSpinningWaitCursorDocumentMouseenter);
3634             $(window).off('mousemove', onSpinningWaitCursorDocumentMouseMove);
3635             spinnerEnabled = false;
3636             $("body").removeClass("spinner-cursor").addClass("normal-cursor");
3637         }
3638     }
3639 })(jQuery);
3640

```

Spinning wait cursor installed on the website of the Swiss Art Awards, 01.08.2020-30.10.2020

114 lines of code, <https://swissartawards.ch>
2020

Photo: Screenshot, Code installed on the website.

18.04 - 15.05.2020 at Grand Palais

I wait. you wait. she waits. he waits.
it waits. we wait. you wait. they wait.

Géraldine Honauer

Link to the Exhibition

18.04 - 15.05.2020

FRI 5-9 pm | SAT 1-4 pm (a member of staff is present)

17.04.2020 7 pm Opening (CET)

The question of presence and absence is a constant in Géraldine Honauer's artistic work. In the exhibition *I wait. you wait. she waits. he waits. it waits. we wait. you wait. they wait*, physical access to the exhibition space is prohibited due to the current situation (Federal Council order to contain the corona pandemic). The Grand Palais will remain closed until further notice, the visitors on site are absent. Nevertheless, the show will take place. For the framing conditions of an art exhibition remain present. They refer to each other and function like hinges between the closed exhibition space and virtual space. The exhibition can be visited during the usual opening hours via [link](#). The virtual space is used by random visitors, who might encounter each other, perhaps stay for a conversation. Thereby, the audience observes its own absence in the closed exhibition space. A kind of "mise en abyme" is created – an open-ended loop that revolves between the space behind closed doors and our own four walls.

(Curator: Laura Bohnenblust)

I wait. you wait. she waits. he waits. it waits. we wait. you wait. they wait

18.04.2020 - 15.05.2020, FRI 5-9 pm | SAT 1-4 pm

Exhibition text published on a website with a link for virtual access to the exhibition, staff members are present during opening hours in the exhibition room Grand Palais Bern.

Documenation view: Smartphone screenshoot,
website <https://iwaityouwait.com>

***De-icing salt borrowed from Schweizer Salinen AG in Pratteln,
23.11.2019–19.1.2020***

salt
adjusted to the given space
2019

Exhibition view: *Kunsthalle Basel*, Basel (CH), 2019
Eine Karte -35 +65, 23.11 2019 - 19.01 2020
Photo: Philippe Hänger





BUCH
White A4 paper sheets continuously copied at the Kunsthalle Basel office until they are black
 Honauer, Géraldine (Künstler_in)
 Basel : Géraldine Honauer
 [2019]

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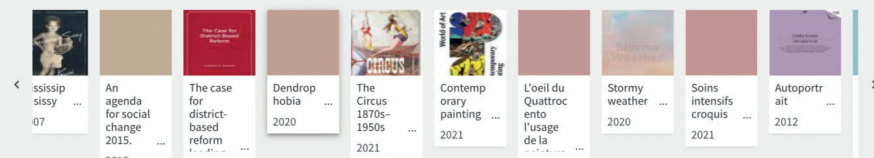
Details

Titel White A4 paper sheets continuously copied at the Kunsthalle Basel office until they are black
Verantwortung Géraldine Honauer
Publikation Basel : Géraldine Honauer
Ausgabe/Datum [2019]
Format 110 Blätter ; 30 cm
Sprache Deutsch
Anmerkungen "The original set of copies was entered into the library for the occasion of the exhibition Eine Karte -35/ +65 at the Kunsthalle Basel, 23/11/2019-19/01/2020, during which the first edition of 10 is available for sale in the Kunsthalle book shop."
Klassifikationen 700 (Dewey)
Publikationsform Bildband > Künstlerbuch >
Urheber_in Honauer, Géraldine (Künstler_in) >
Mitwirkende_r Kunsthalle Basel (Gastgebende Institution) >
Normeintrag GND Kunsthalle Basel

Links

Quelldaten >

Virtuelles Regal



White A4 paper sheets continuously copied at the Kunsthalle Basel office until they are black

110 B/W photocopies on copy paper
 21 x 29.7 x 1.5 cm, since 23.11.2019 in the library, can be borrowed
 2019

Online reservation possible on this link:

<https://swisscovery.sls.ch>

„The original set of copies was entered into the library for the occasion of the exhibition Eine Karte -35/ +65 at the Kunsthalle Basel, 23/11/2019-19/01/2020, during which the first edition of 10 is available for sale in the Kunsthalle book shop.“

Documenation view: Screenshoot of the Swisscovery website a national platform that brings together scientific information from around 475 libraries in Switzerland.

Übersetzung

found fluorescent tubes
dimension variable
2018

The German title *Übersetzung* can be translated into
the English word translation.

Exhibition view: *Aargauer Kunsthaus*, Aarau (CH), 2018
Auswahl18, 1.12 2018 - 6.01 2019



***Curtains borrowed from the neighbourhood and hung on
the gallery front window for the duration of the exhibition***

04.04.19 - 25.04.19

Exhibition view: *Unit1 Gallery*, London (GB), 2019
Groupshow «*Radical Residency III*»





Museum employees, commissioned by the artist, stitching the word «Souvenir» with the embroidery machine on the visitors' clothes during the exhibition «neoscope 19»

24. August – 20. Oktober 2019

Exhibition view: «neoscope19», Kunsthaus Zofingen, Zofingen (CH), 2019

«neoscope19» is a groupshow that reminds of the history of the happening «zofiscope», which took place in Zofingen in 1974.

Verlauf

gradient of floor color to ceiling color, Museum Centre Pasquart
1500 cm x 420 cm
2018

The German title *Verlauf* can be translated into English as
gradient or course.

Exhibition view: *Museum Centre Pasquart*, Biel (CH), 2018
Master of Arts in Contemporary Arts Practice, Degree Show



Verhältnisse

bronze sculpture showed in its storage order

bronze sculpture by Ernst Suter (1904-1987), Der Träumer, 1977,
loan from the Aargauer Kunsthaus Aarau.

14.06 2018 - 19.06 2018

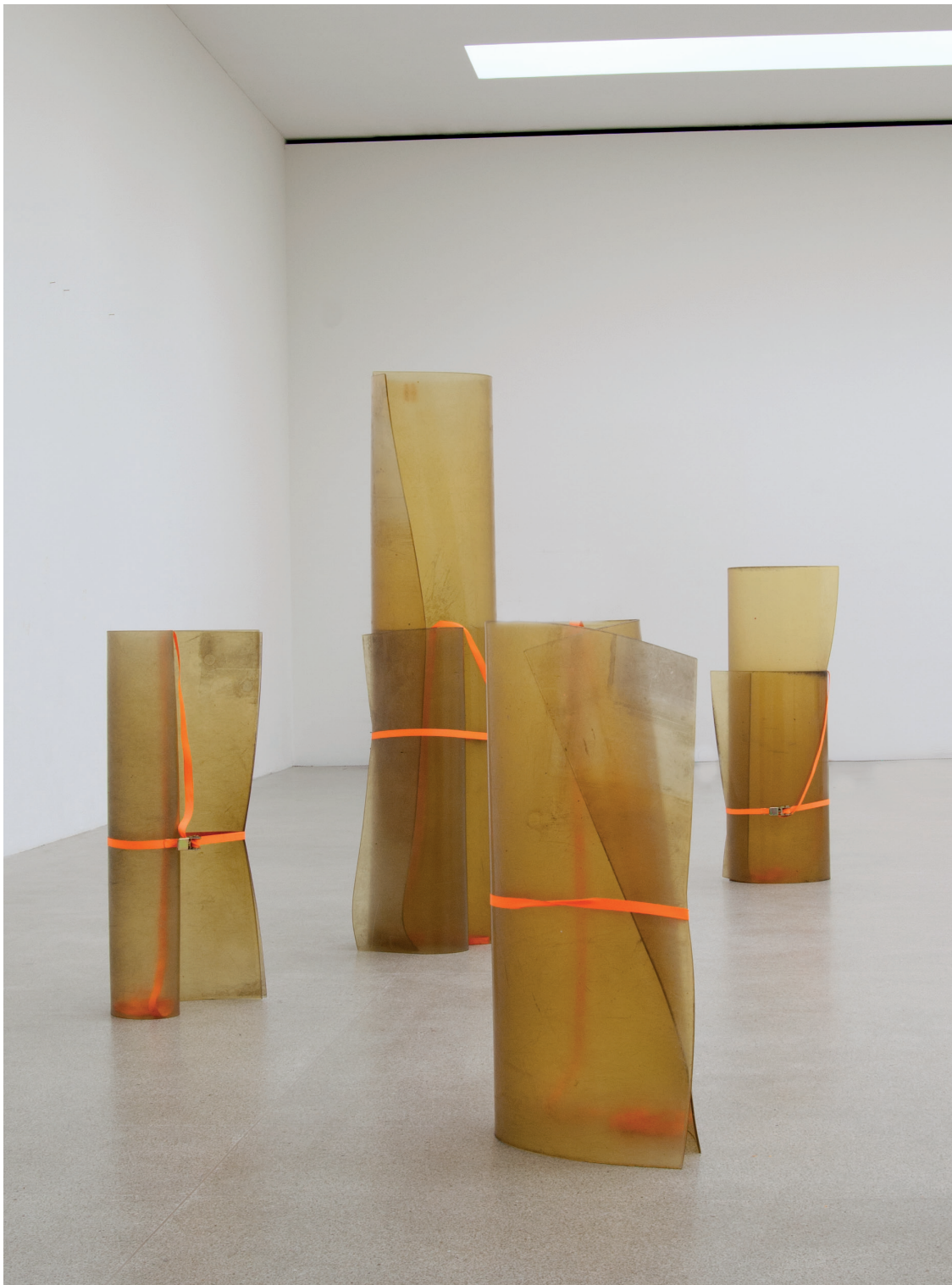
The German title *Verhältnisse* can be translated into English as
conditions or relations.

Until 2007, «The Dreamer», a bronze sculpture by the Aarau sculptor Ernst Suter, hovered on a four-sided column five meters above the ground on the station square in Aarau. Since 1972, the work was visible as art in public for everyone.

Due to the redesign of the station square, the sculpture was removed and another work was set in the square. Since then, «The Dreamer» is stored in the yard at the arsenal and no longer open to the public. At a random glance through the window in the arsenal, Géraldine Honauer first discovered only the bronze foot of the dreamer and immediately recognized the sculpture.

Exhibition view: *Museum Centre Pasquart*, Biel (CH), 2018
Master of Arts in Contemporary Arts Practice, Degree Show





Räume schreiben vor

office rubber mats, ratchet straps
approx. 190 cm x 45 cm each
2017

For the exhibition office rubber mats, which are usually used horizontally, are transformed. The German title „Räume schreiben vor“ means „rooms prescribe“. In German, a rubber mat is a colloquialism for an office clerk.

Exhibition view: *Museum Centre Pasquart*, Biel (CH), 2018



My Screensaver

A 10' Canon 5D video loop is offered to the staff of the exhibition space and installed as screensaver on all laptops and computers. This piece functions at least for the duration of the exhibition.

Exhibition view: *Kunsthaus Langenthal*, Langenthal (CH), *Cantonale Berne Jura*, 7. 12.2017 – 14.01.2018

Eventide

Roll down sun shading factory blinds
265 cm × 98 cm each
2017

Exhibition view: *Museum Centre Pasquart*, Biel (CH), 2017





Ridge

Borrowed wooden beam
20 cm × 24 cm × 1080 cm
2015

The wooden beam was borrowed from the next door building site and lifted into the museum with a crane. After the exhibition the wooden beam was used for the roof construction of the building next door.

Exhibition view: *Kunsthaus Langenthal*, Langenthal (CH), 2015, Bachelor of Arts, (BFA), Degree Show
Photo: Annaik Lou Pitteloud

The artist hires another artist to cross her name out of the invitation card during the opening of the exhibition

Invitation card, table, chair, marker
2014

Exhibition view: *Kunsthaus L6*, Freiburg (D), 2014
Void. Retreat. Here - Regionale 15, 7.12.2014 – 14.01.2015



Building deconstruction, 2012

The caretaker of the high-rise is commissioned by the artist to switch off the lights of the building floor by floor. One month later the building was torn down by explosion.

Documenation view: *Building deconstruction*, Aarau (CH), 2012
(Photographs considered as documentation)

