

Portfolio Rosa Luckow

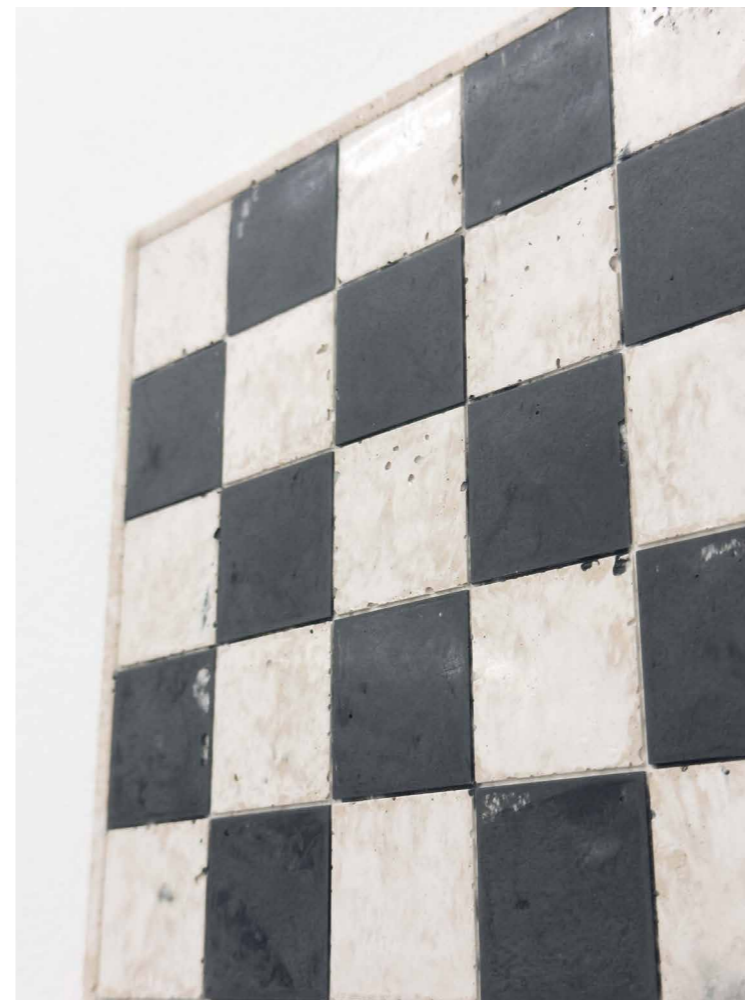
rosaluckow.de

works

- 2 *Dour*, 2026
4 *Huy Héron*, 2026
- Serie Objekte unter Spannung, ongoing
6 *Pfeil, Bogen*, 2026
8 *Nagel, Feder*, 2025
- 10 *untitled (sphere)*, 2025
12 *Series of gifts to develop a work, in reverse order of appearance: grapes, brass, rabbit glue, double sided screw, postcards.*
Va(a)ds, Tbilisi, 2025
- 20 rosi, live music/band project, ongoing
22 *de vant hors dans*, 2025
Wehrhahn, 2025
- 24 *January can never be June*
26 *untitled (corridor)*
28 *Cuting and more*
32 *Garten*
35 *to tony (Stahlstange)*
16. Rischart project, Munich, 2025
- 36 *at tony (Stahlstange)*, 2025
- 38 *The Man I'll Love After The Man I Love*, 2025
- 40 *A collection of letters to a specific person, written from different perspectives, with different emotions over a certain period of time, covered by a photograph, you are not allowed to read.*, 2024
- ∴
- 42 *You have a lot to write about anything*
48 *Anlage 1*
Lothringer 13 Halle, Munich, 2024
-
- 50 whose words formed difficult curves
Kassenhaus Olympiapark, Munich, 2023
- 60 *stand by for further information*, 2023
- 66 *what seen*, 2022
- 74 *untitled (collaboration)*, 2022
- other recent collaborative projects
- [inhabilia](#), Thalia Theater Hamburg, 2026
- ab/fm*, live radio station, 93.8 MHz, Kunstakademie Duesseldorf Rundgang, 2025
- ∴, [interelliptic.info](#), residency- and exhibitionproject, Albania, Kosovo, Munich, 2024, co-curated
- [KOIR](#), choir project at Kunstakademie Duesseldorf, co-running 2024/25
- [Jour Fixe](#), lecture series, Adbk Munich, co-running 2022-2025

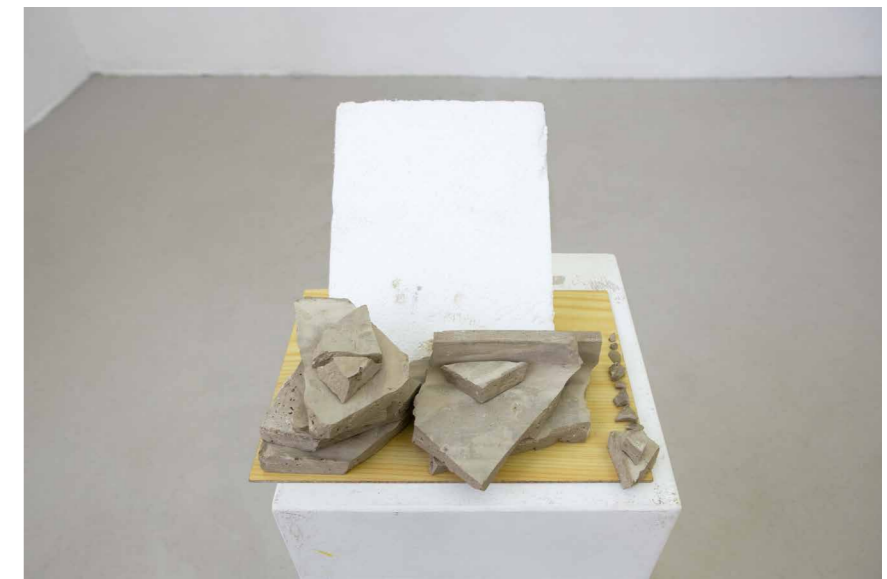
Dour, 2026

plaster, pigment, wood
31 x 31 cm



Huy Héron, 2026

plaster, pigment, laminat, styrofoam
17 x 30 x 23 cm



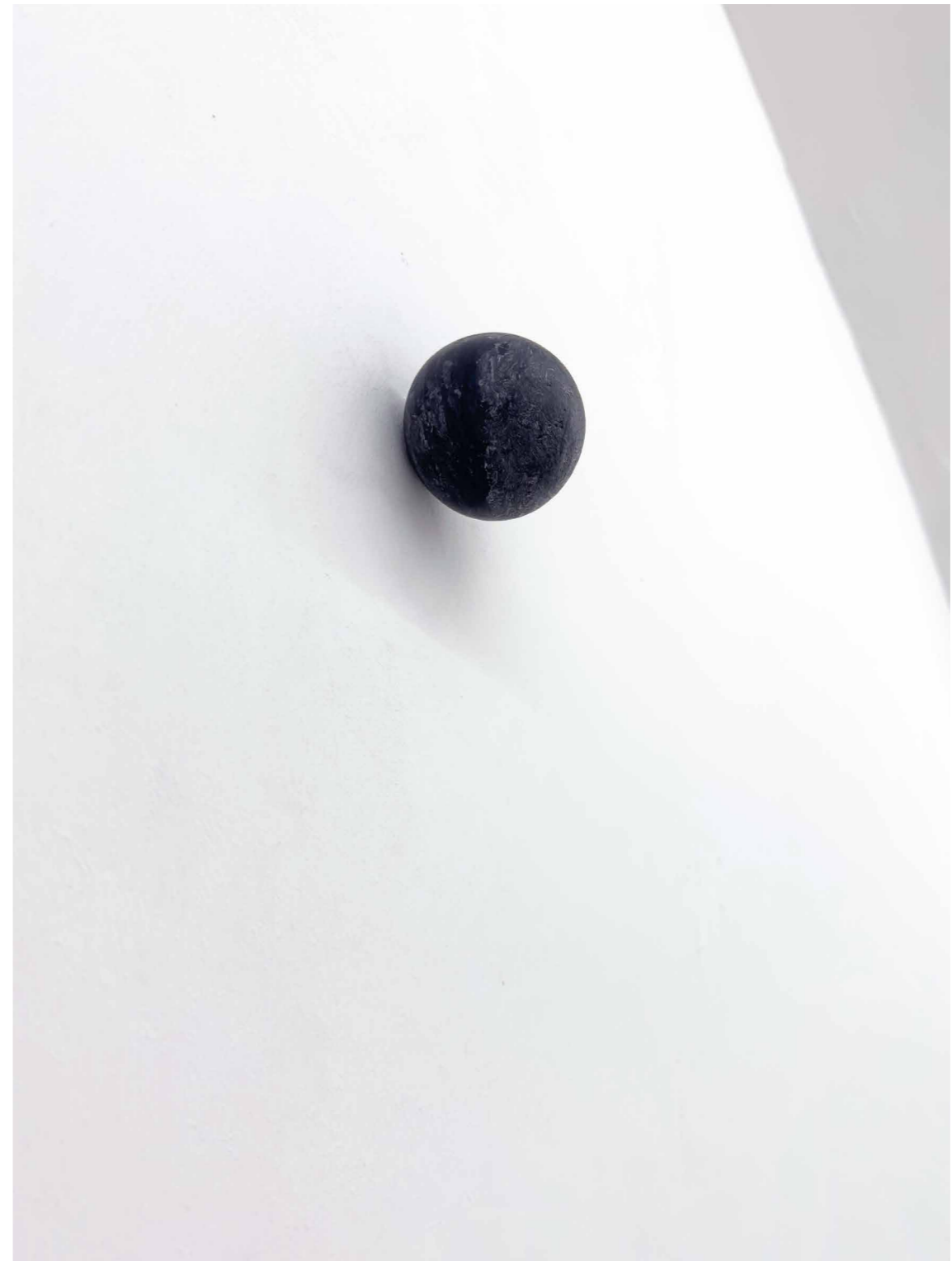
Pfeil, Bogen, 2026
branch, nylon thread, skewer
variabel





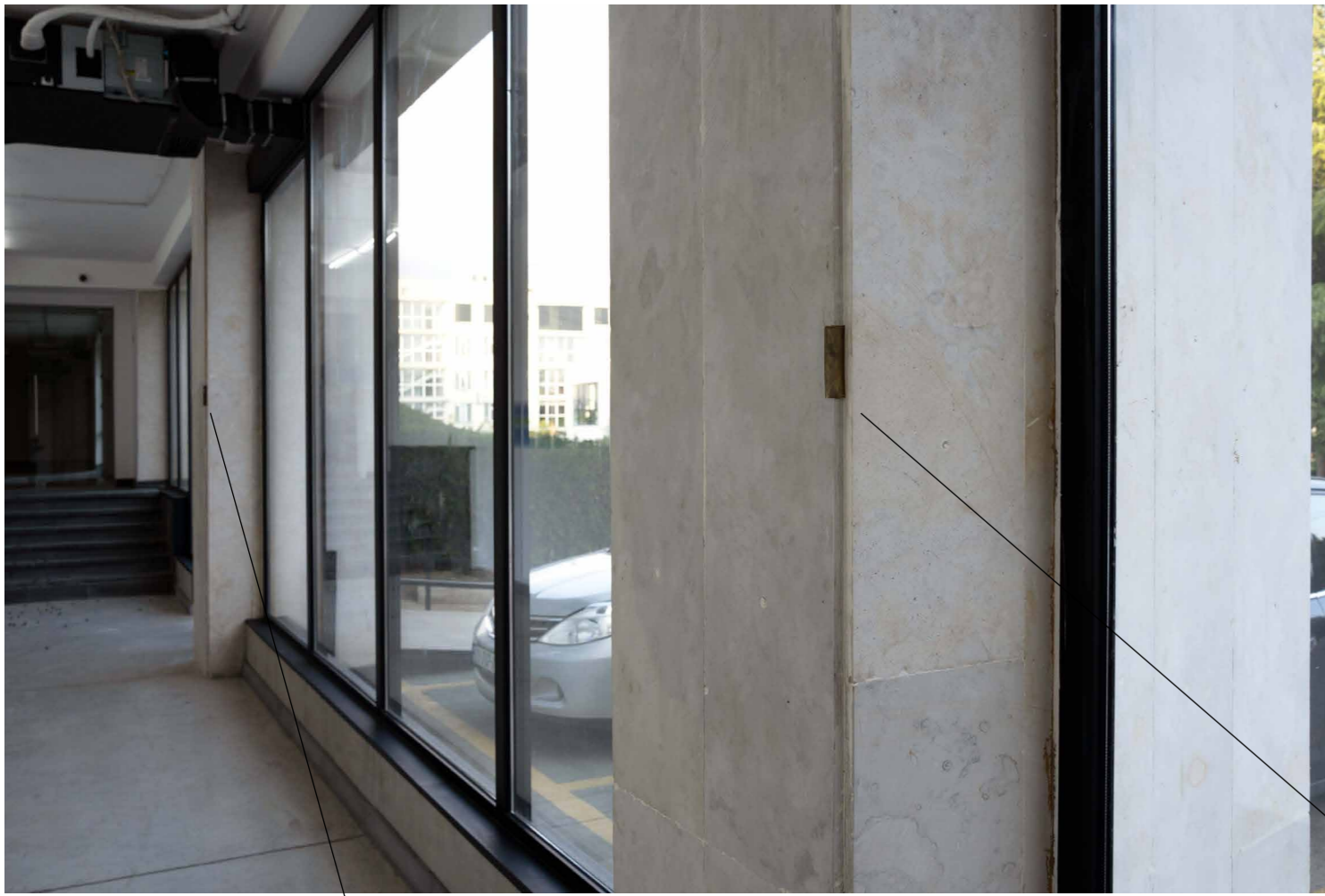
untitled (sphere), 2025

plaster, pigment, rabbit glue, doublesided screw
7 x 7 cm

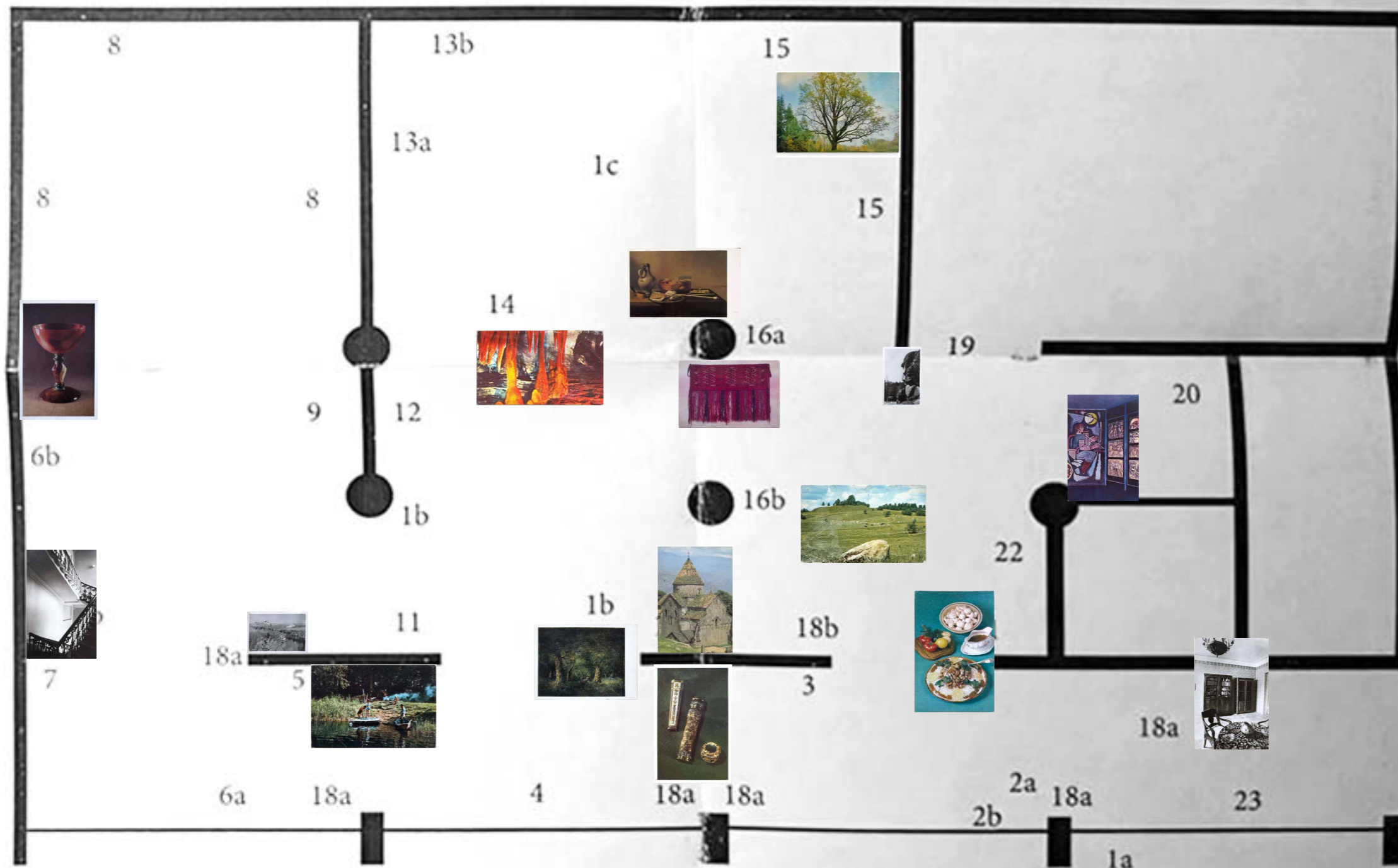


grapes, brass, rabbit glue in pill box, double sided screw, postcards
variable









The postcards were situated throughout the exhibition, each in relation to an exhibited work by the other artists.

rosi

rosi is an live music/band project open in its ensemble and outcome. It incorporates an experimental use of instruments and improvisation, while the participants or instruments are considered like parallel audio tracks that play individually yet in relation, with and against each other. Elements that initially appear incompatible form connections, dissolve again and are then sought anew.

It was awarded the „Leonard und Ida Wolf-Gedächtnispreis für Musik 2024“. The capital letters notate the playing ensemble.

JJR, republik, Munich, 2026

R + Sebastian Giussani, Favorit Duo, Favorit Bar, Munich, 2026

R, de vant hors dans, Sparta Kunstakademie Düsseldorf, 2025 + [Tape](#)

[JR, Wehrhahn, Museum Brandhorst, München + Großer Wasserspeicher, Berlin, 2025 + CD](#)

[JJR, Bethanien, Berlin, 2025](#)

[JJJR, Favorit Bar, Munich, 2025](#)

[JJMNR, ABFM radio, Düsseldorf, 2025](#)

JJMLR, Forum Freies Theater, Duesseldorf, 2025

JKLR, Lothringer 13 Halle, Munich, 2024

Intervention at Te Plepat surrounded by the bazaar of Prishtina, 2024

Hani i 2 Robertëve, Prishtina, 2024

Galeria e Bregdetit, Vlora, 2024

Kunstverein München, Munich 2024

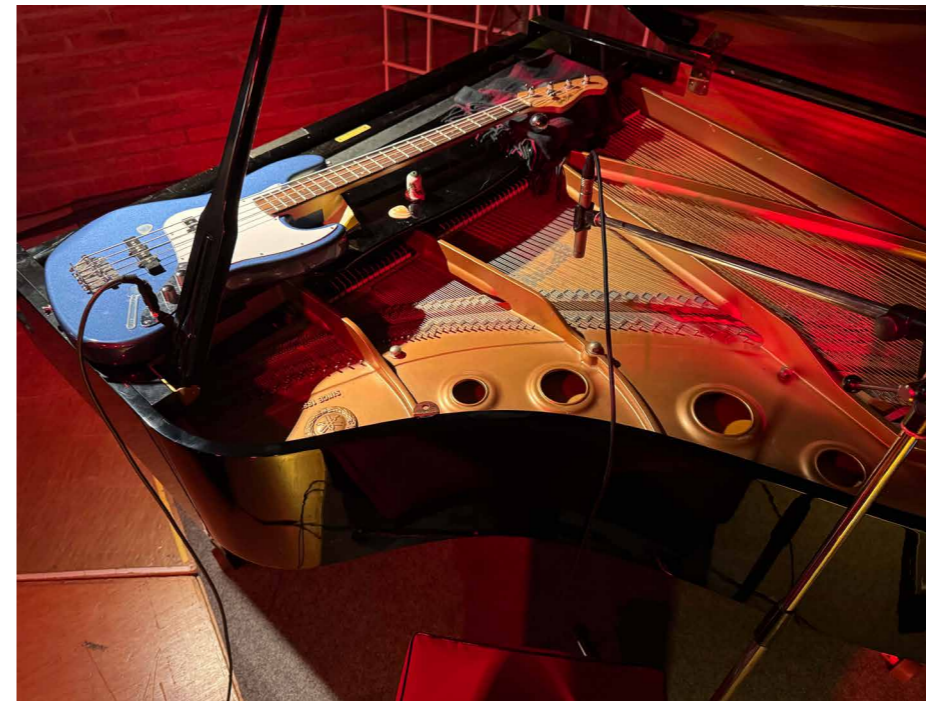
Kapitel Bollwerk, Bern, 2024

Brautone, Zurich, 2023

[Wohnzimmerkonzert, Munich, 2023](#)



1. R (bass guitar, zither, kalimba, tools), Favorit Duo, Favorit Bar, Munich, 2026



J (grand piano keys) R (grand piano strings, bass guitar, tools) J (windcontroller), Republik, Munich, 2026



3. J (windcontroller) J (piano) R (bassguitar, kalimba), Bethanien, Berlin, 2025



4. J (windcontroller) K (piano) L (guitar) R (bassguitar, livecode), Lothringer 13 Halle, Munich, 2024

de vant hors dans, 2025

bass guitar, toy ukulele, bow, tools, timer



Wehrhahn, 2025

List of words as score, two instruments, timer

One-minute improvisations separated by short intermissions, interpret a sequence of words containing the syllable 'wehr'.

They converge through the anagram 'abwehren – bewahren' (defend – preserve) and respond to the folk song *Young Hunting/Earl Richard/Love Henry/Henry Lee/The Proud Girl*.

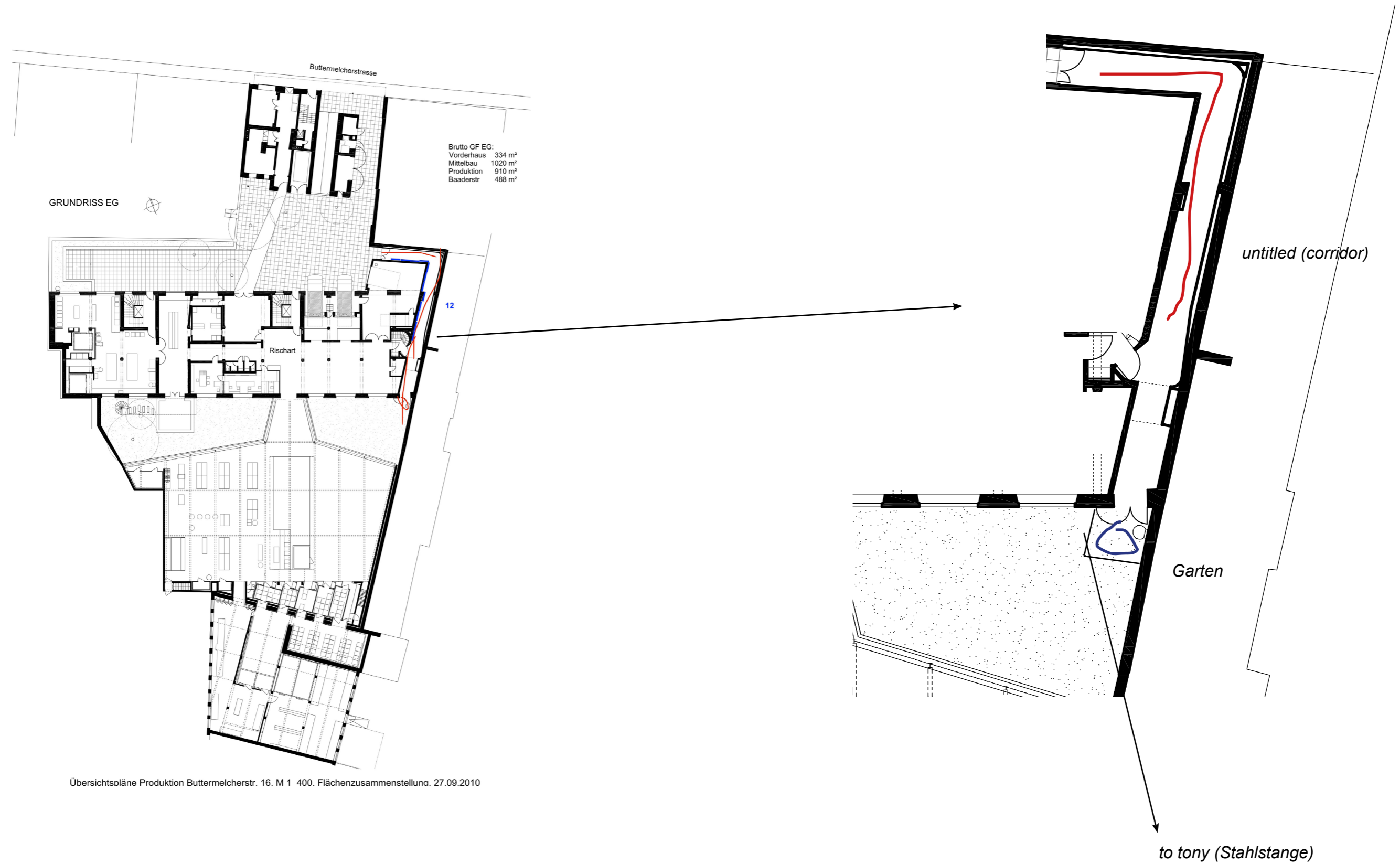
The piece was performed live at Museum Brandhorst, Munich, and Großer Wasserspeicher, Berlin by the duo constellation of *rosi*, with Julian Borngläber on wind controller and Rosa Luckow on bass guitar.

A recorded version was released in a compilation of SOUND AND EXPERIMENT (the class of Florian Hecker).



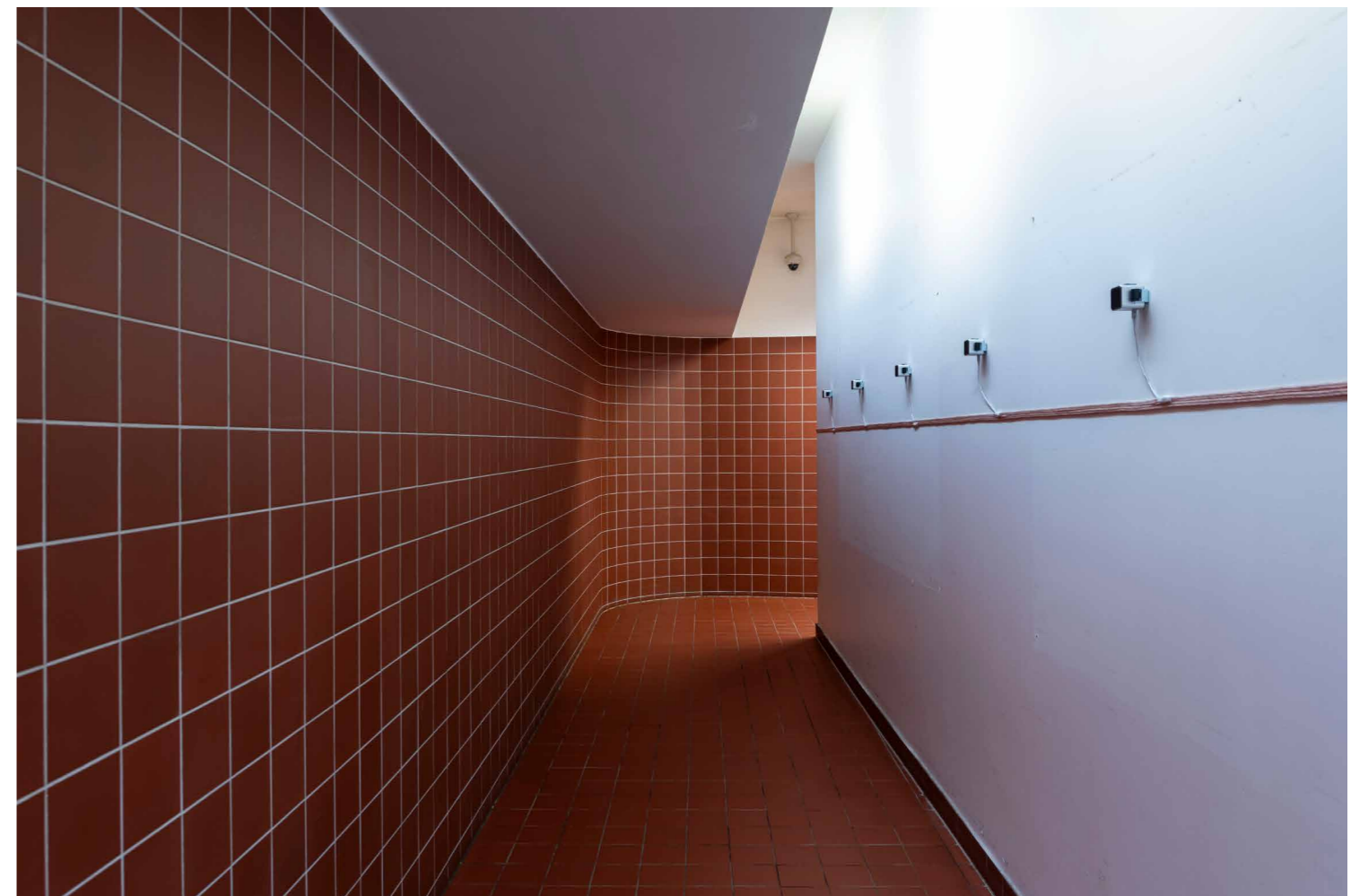
Wehrhahn
bewehrt
gewehrt
umwehren
wehrend
erwehrend
Nadelwehr
Wehrsamen
Wehrvogel
Entwehrgung
Unverwehrt
Verwehrgung
Sprungwehr
Wehrpfeiler
abwehrendes
bewahrendes

is a work complex containing: *untitled (corridor)*, *Garten*, *Cuting and more*, *to tony (Stahlstange)*. It was conceived and exhibited as part of the 16. RischArt project, Munich 2025.



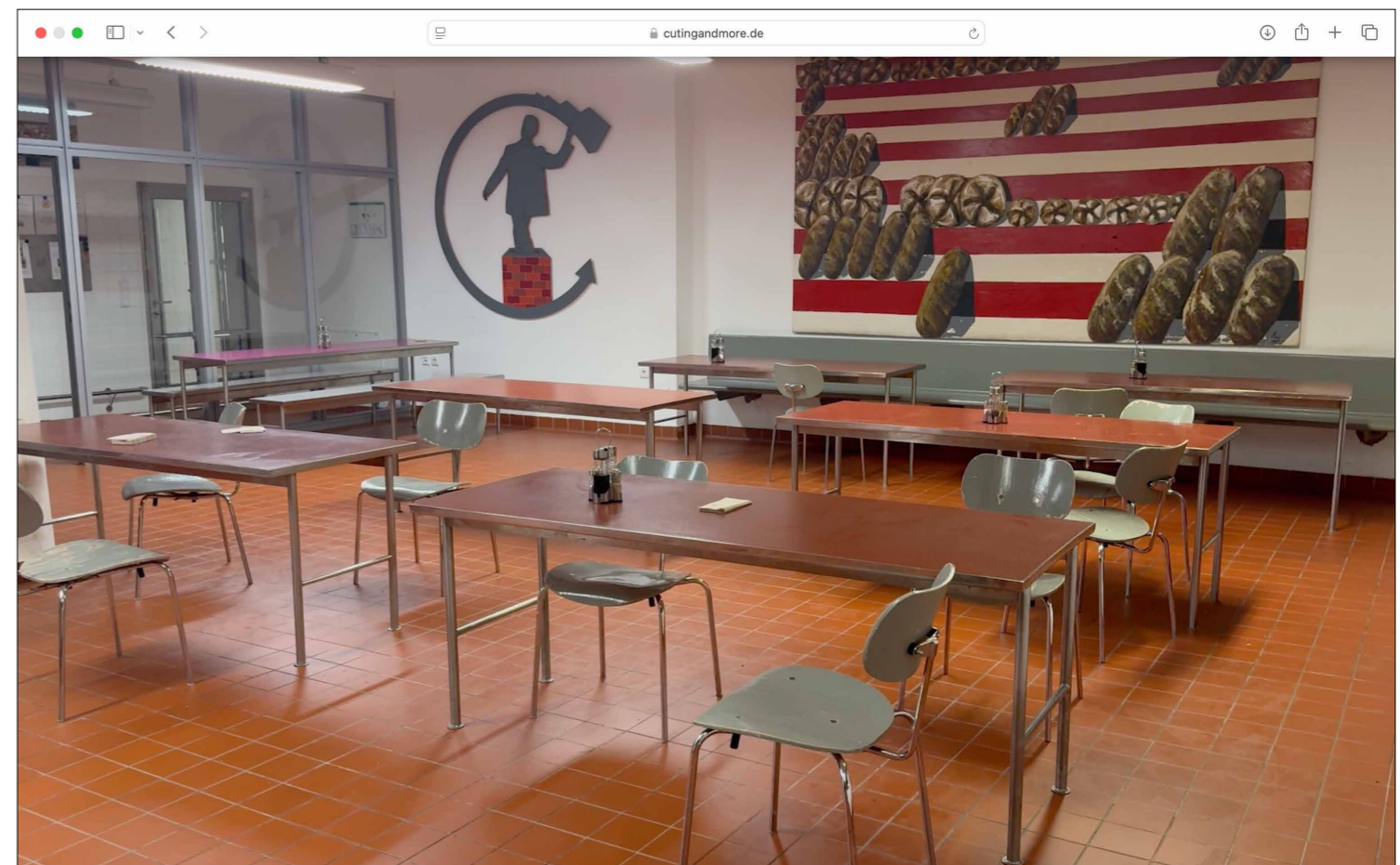
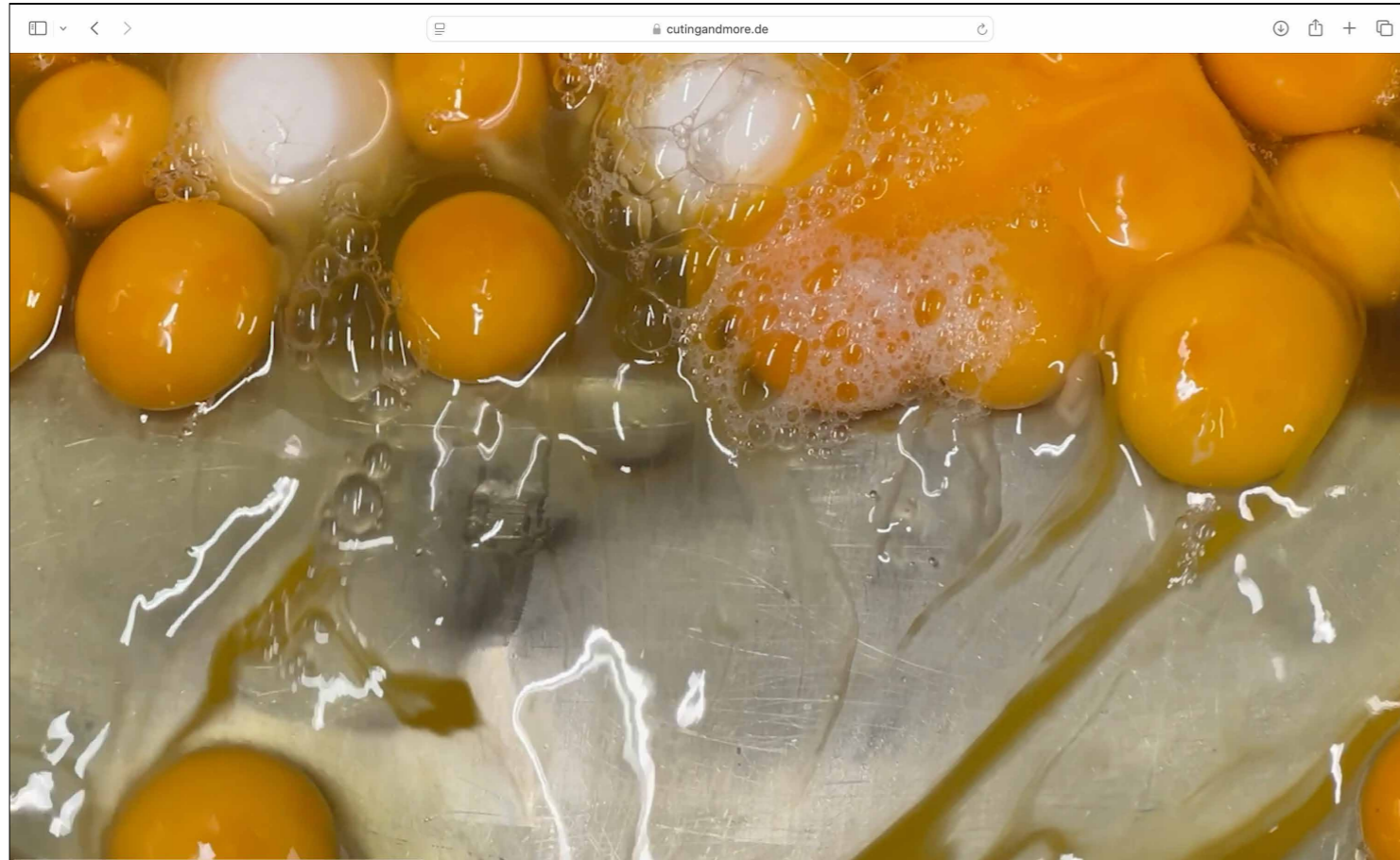
untitled (corridor), 2025

tiled corridor, speakers, sound recordings, power supply system, broom holder, neon tubes



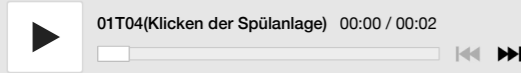
Cuting and more, 2025

HD video (color, silent), looped, 33'44" on website: cutingandmore.de
67 audio samples, released on Routes (Bandcamp, 2025)



Cuting and more

by Rosa Luckow



Digital Album

Streaming + Download

Includes high-quality download in MP3, FLAC and more. Paying supporters also get unlimited streaming via the free Bandcamp app.

Download available in 16-bit/48kHz.

Buy Digital Album name your price

[Send as Gift](#)

- ▶ 1. 01T04(Klicken der Spülanlage) 00:02
- ▶ 2. 01T05(Reinigungsgerät) 00:03
- ▶ 3. 01T06(Brezzen-Fließband arbeit) 00:05
- ▶ 4. 01T07(Teigdreh-Maschine) 00:01
- ▶ 5. 01T12(Spülraum Atmo) 00:07
- ▶ 6. 01T13(Fließband) 00:04
- ▶ 7. 01T14(Atmo+kratzen) 00:04
- ▶ 8. 01T15(Fließbandarbeit Mohnschnecken+Gespräche) 00:04
- ▶ 9. 01T16(Spülmaschine) 00:06
- ▶ 10. 01T17(Hydraulik-Hebebühne) 00:08
- ▶ 11. 01T18(geschobene Bleche mit Backwaren) 00:02
- ▶ 12. 01T18(geschobene Bleche mit Backwaren)1 00:03
- ▶ 13. 01T18(geschobene Bleche mit Backwaren)2 00:08
- ▶ 14. 01T19(Drehende Maschine) 00:19
- ▶ 15. 01T19(Drehende Maschine)0.1 00:13
- ▶ 16. 01T19(Drehende Maschine)1 00:05
- ▶ 17. 01T19(Drehende Maschine)2 00:05
- ▶ 18. 01T20(Atmo Kühlraum-versch. Arbeiten)beat 00:01
- ▶ 19. 01T21(Atmo Kühlraum:Mehlsäcke werden geschichtet) 00:03
- ▶ 20. 01T21(Atmo Kühlraum:Mehlsäcke werden geschichtet)1 00:08
- ▶ 21. 01T21(Atmo Kühlraum:Mehlsäcke werden geschichtet)2 00:03
- ▶ 22. 01T22(Hydraulik-Düse) 00:14
- ▶ 23. 01T23(Atmo große Backstube)45s 00:52
- ▶ 24. 01T23(Atmo große Backstube)atmoloop 00:05
- ▶ 25. 01T23(Atmo große Backstube)blubb 00:03
- ▶ 26. 01T26(Hydraulik-Spritze:Düse) 00:07
- ▶ 27. 01T27(große Teigknetmaschine) 00:04
- ▶ 28. 01T27(große Teigknetmaschine)1 00:05
- ▶ 29. 01T27(große Teigknetmaschine)2 00:05
- ▶ 30. 01T27(große Teigknetmaschine)3 00:08
- ▶ 31. 01T28(Teigmaschine Laufband) 00:16
- ▶ 32. 01T28(Teigmaschine Laufband)1 00:07
- ▶ 33. 01T29(große Teigmaschine) 00:03
- ▶ 34. 01T29(große Teigmaschine)1 00:01
- ▶ 35. 01T29(große Teigmaschine)2 00:03
- ▶ 36. 01T30(scharben des großen Teiggessels) 00:18
- ▶ 37. 01T30(scharben des großen Teiggessels)1 00:01
- ▶ 38. 01T30(scharben des großen Teiggessels)2 00:03
- ▶ 39. 01T32(Hydraulik-Maschine) 00:03
- ▶ 40. 01T35(Sahne-Spritzmaschine-Hydraulik)schlag 00:01
- ▶ 41. 01T36(Rührmaschine-Hydraulik) 00:05
- ▶ 42. 01T36(Rührmaschine-Hydraulik)1 00:04
- ▶ 43. 01T36(Rührmaschine-Hydraulik)2 00:08
- ▶ 44. 01T36(Rührmaschine-Hydraulik)handy 00:05
- ▶ 45. 01T38(Ei-Maschine+drone) 00:04
- ▶ 46. 01T40(Ei-Maschine) 00:06
- ▶ 47. 01T40(Ei-Maschine)1 00:05
- ▶ 48. 01T41(fahrender Rollwagen) 00:06
- ▶ 49. 02T04(Hydraulik)diamant 00:05
- ▶ 50. 02T05(fahrender Rollwagen) 00:07
- ▶ 51. 02T06(Flambier-Gerät)frag mich doch nicht 00:02
- ▶ 52. 02T07(Sahne-Schlag-Maschine) 00:10
- ▶ 53. 02T07(Sahne-Schlag-Maschine)1 00:01
- ▶ 54. 02T07(Sahne-Schlag-Maschine)2 00:02
- ▶ 55. 02T07(Sahne-Schlag-Maschine)3 00:01
- ▶ 56. 02T07(Sahne-Schlag-Maschine)4 00:05
- ▶ 57. 02T07(Sahne-Schlag-Maschine)5 00:04
- ▶ 58. 02T10(Lüftung+Arbeiten) 00:04
- ▶ 59. 02T12(Lüftung+Arbeiten)ton 00:12
- ▶ 60. 02T20(Lüftung+Arbeiten)wasser 00:13
- ▶ 61. 02T21(geschobener Rollwagen) 00:04
- ▶ 62. 02T22(Fließband) 00:04
- ▶ 63. 02T24(Sahne-Schlag-Maschine) 00:04
- ▶ 64. 02T24(Sahne-Schlag-Maschine)1 00:06
- ▶ 65. 02T27(Sahne-Schlag-Maschine) 00:01
- ▶ 66. 02T29(Apfelmaschine Hydraulik) 00:10
- ▶ 67. 02T34(Öfen+Unterhaltung)gesang 00:05



[Share / Embed](#) [Wishlist](#)

supported by

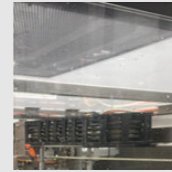


routes

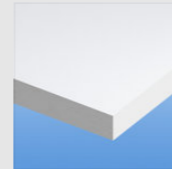
Munich, Germany

[Following](#)

discography



[Cuting and more](#)
Mar 2025



[anker / quark](#)
Dec 2024



[Untitled](#)
May 2024

contact / help

[Contact routes](#)

[Streaming and Download help](#)

[Redeem code](#)

[Report this album or account](#)

- ▶ 35. 01T29(große Teigmaschine)2 00:03
- ▶ 36. 01T30(scharben des großen Teiggessels) 00:18
- ▶ 37. 01T30(scharben des großen Teiggessels)1 00:01
- ▶ 38. 01T30(scharben des großen Teiggessels)2 00:03
- ▶ 39. 01T32(Hydraulik-Maschine) 00:03
- ▶ 40. 01T35(Sahne-Spritzmaschine-Hydraulik)schlag 00:01
- ▶ 41. 01T36(Rührmaschine-Hydraulik) 00:05
- ▶ 42. 01T36(Rührmaschine-Hydraulik)1 00:04
- ▶ 43. 01T36(Rührmaschine-Hydraulik)2 00:08
- ▶ 44. 01T36(Rührmaschine-Hydraulik)handy 00:05
- ▶ 45. 01T38(Ei-Maschine+drone) 00:04
- ▶ 46. 01T40(Ei-Maschine) 00:06
- ▶ 47. 01T40(Ei-Maschine)1 00:05
- ▶ 48. 01T41(fahrender Rollwagen) 00:06
- ▶ 49. 02T04(Hydraulik)diamant 00:05
- ▶ 50. 02T05(fahrender Rollwagen) 00:07
- ▶ 51. 02T06(Flambier-Gerät)frag mich doch nicht 00:02
- ▶ 52. 02T07(Sahne-Schlag-Maschine) 00:10
- ▶ 53. 02T07(Sahne-Schlag-Maschine)1 00:01
- ▶ 54. 02T07(Sahne-Schlag-Maschine)2 00:02
- ▶ 55. 02T07(Sahne-Schlag-Maschine)3 00:01
- ▶ 56. 02T07(Sahne-Schlag-Maschine)4 00:05
- ▶ 57. 02T07(Sahne-Schlag-Maschine)5 00:04
- ▶ 58. 02T10(Lüftung+Arbeiten) 00:04
- ▶ 59. 02T12(Lüftung+Arbeiten)ton 00:12
- ▶ 60. 02T20(Lüftung+Arbeiten)wasser 00:13
- ▶ 61. 02T21(geschobener Rollwagen) 00:04
- ▶ 62. 02T22(Fließband) 00:04
- ▶ 63. 02T24(Sahne-Schlag-Maschine) 00:04
- ▶ 64. 02T24(Sahne-Schlag-Maschine)1 00:06
- ▶ 65. 02T27(Sahne-Schlag-Maschine) 00:01
- ▶ 66. 02T29(Apfelmaschine Hydraulik) 00:10
- ▶ 67. 02T34(Öfen+Unterhaltung)gesang 00:05

released March 19, 2025

"Cuting and more" is part of the installation "January can never be June", conceived and exhibited as part of the RischArt project, Munich 2025. The audio and video files were recorded in the former Backstube, Buttermelcherstraße 16, Munich.

The files are to be looped.

[cutingandmore.de](#)

Thank you Leo, Katharina, J, Caroline, Hubert, Konrad, Severin, Lara Fritz, Peebee, Fiona, Kirsten, Lilian and Matthew Zapruder

audio recorded by Konrad Wehrmeister
Cut and produced by Rosa Luckow

video recorded by Rosa Luckow
Cut by Lara Fritz

website code by Severin Brunnhuber

elektrotechnical support by Hubert Sedlatschek

Some rights reserved. Please refer to individual track pages for license info.

Tags

[electronic](#) [abstract](#) [bakery noise](#) [Munich](#)

Garten, 2025

voice, contrafact of Bing Crosby's June in January (orig. by Ralph Rainger and Leo Robin, 1934), tiled patio, speaker in ashtray, seat no. 67, fire escape
2:25', mp3



Jan Jun
After June in January

On clouded sky high I see it differently
January can never be June
yet it is blue
And I can see through, Jan Jun
Through spring. It seems due to you
Its blue

Jan Jun in differentness
Will I, part of you

Spring, sea in her, I belong
around and within
Her Feeling for white cold
Pain, in thought, feel
She is a song, bend and break
through silence

The night is cold
The trees left bare
Nothing has changed and yet, I see it differently

Jan Jun in differentness
will I, part of you
Pain in thought, this I am, as part of you

Work with butter and eggs
for a time, Higgins said
„maybe said to complete in
itself“, In shadow
High to heaven, next to you
working, to name want
One dark red, one checkered black
yet it is blue

Oh the night is cold
All the trees left bare
I have my hand with me, and yet, I cannot see

Jan Jun in differentness
Will I, part of you
Pain in thought, this I am, parting of you

June in January
Bing Crosby sings Leo Robin, Ralph Rainger

A clouded moon creeps across the clouded sky
Winds of January sigh and moan
And yet it's June
I can see a sky of blue
Dear the miracle is due to you
Just you

It's June in January
Because I'm in love

It always is spring in my heart
With you in my arms
The snow is just white blossoms
That fall from above
And here is the reason, my dear
Your magical charms

The night is cold
The trees are bare
But I can feel the scent of roses in the air

It's June in January
Because I'm in love
But only because I'm in love with you

Oh the night is cold
All the trees are bare
But I can feel the scent of roses in the air

It's June in January
Because I'm in love
But only because I'm in love with you



to tony (Stahlstange), 2025

steel rod





1. Steel rod at Skulpturenpark Waldfrieden shot in Dezember 2024.



2. Photoshoped artwork label

The Man I'll Love After The Man I Love, 2025

voice, contrafact of *The Man I Love* by George and Ira Gershwin, piano version by Alan Feinberg, mp3 player, closed dynamic headphone, laserprinted paper, stapled
3:59', mp3

Listen to it [here](#).



*The Man I'll Love
After The Man I Love*

One day he came along
The man I'll love
Not how I thought but just
A man I'll love
The he. I'm not. The one,
who understands from sight alone

We both not say a word
Would you, who would
He looked at me and smile
As understood
Although I know - It feels
unsure, we both won't say a word

Through melody in mind
Although I fear
Through glance in tone
Although I hear
I hear his voice - it draws
me in so firm, I'll never leave again

Maybe I shall tell
Maybe not
And if you tell what then
The words alone
won't feel what we can say
in thought - just meant for two

Maybe I shall tell it this day
Maybe that, maybe not,
Don't, He knows it in his own way, I
just wish he understands the right way

And in a little while,
Beneath that smile
I wish, He'll take my hand,
All else above
See it, as meant for two
I'm thinking of that man I just

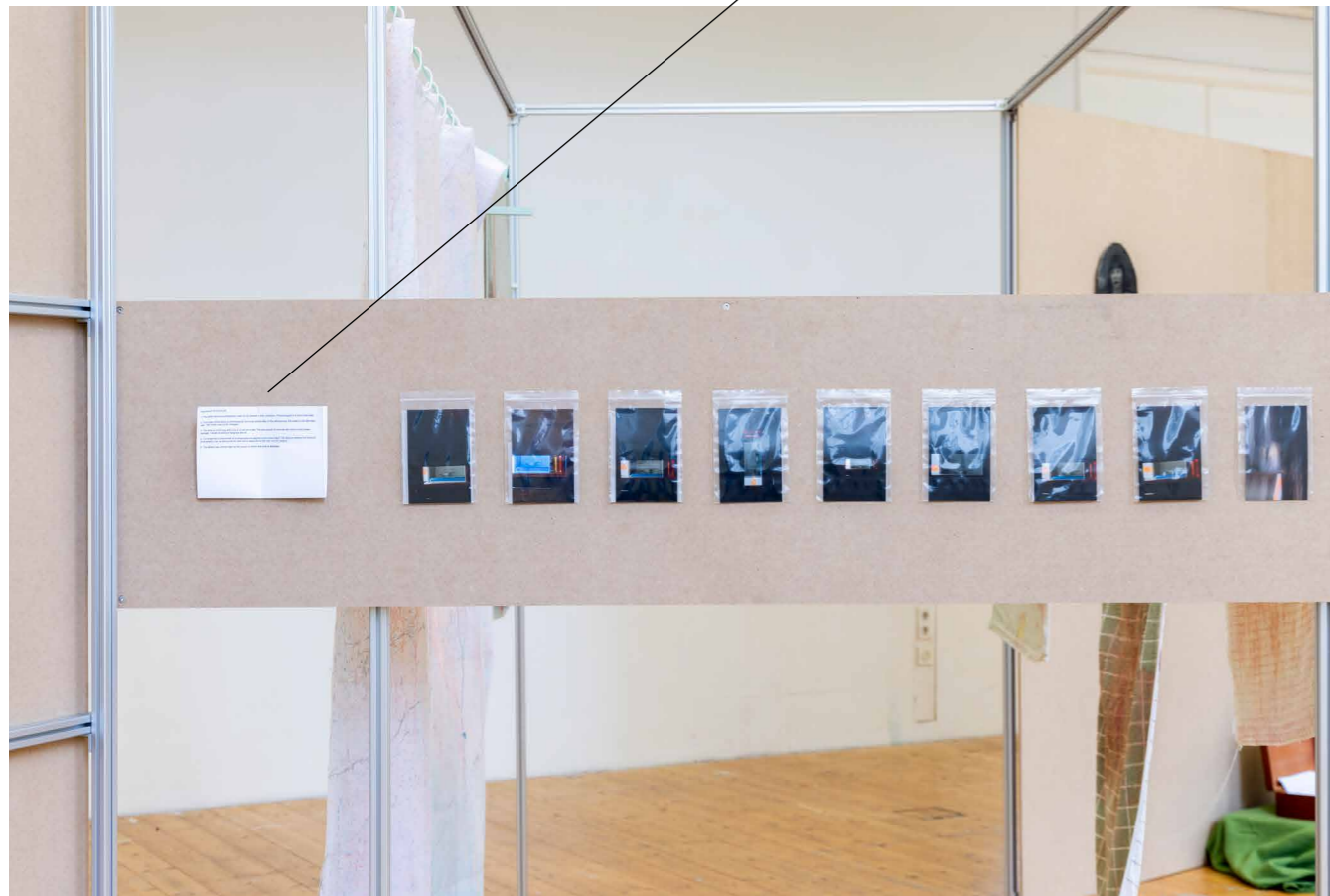


A series of letters to a person, written from different perspectives, with varying emotions over a certain period of time, covered by a photograph, you are not allowed to read., 2024

Transparent paper, instant photographs, siplock bags, pins
9x 18x12cm

Instructions for use:

1. The letters and the photographs must not be altered in their correlation. The photograph is in front of the letter.
2. The order of the letters is chronological: the most recent letter on the left-hand side, the oldest on the right-hand side. This order may not be changed.
3. The work is to be hung with pins in a row on a wall. The pins should be removed with care to avoid greater damage.
4. It is essential to ensure that all photographs are aligned at the same height. The distance between the individual photographs can be determined by feel and in response to the room and the hanging.
5. The letters may only be read by the person to whom the work is dedicated. The work is dedicated to FF.



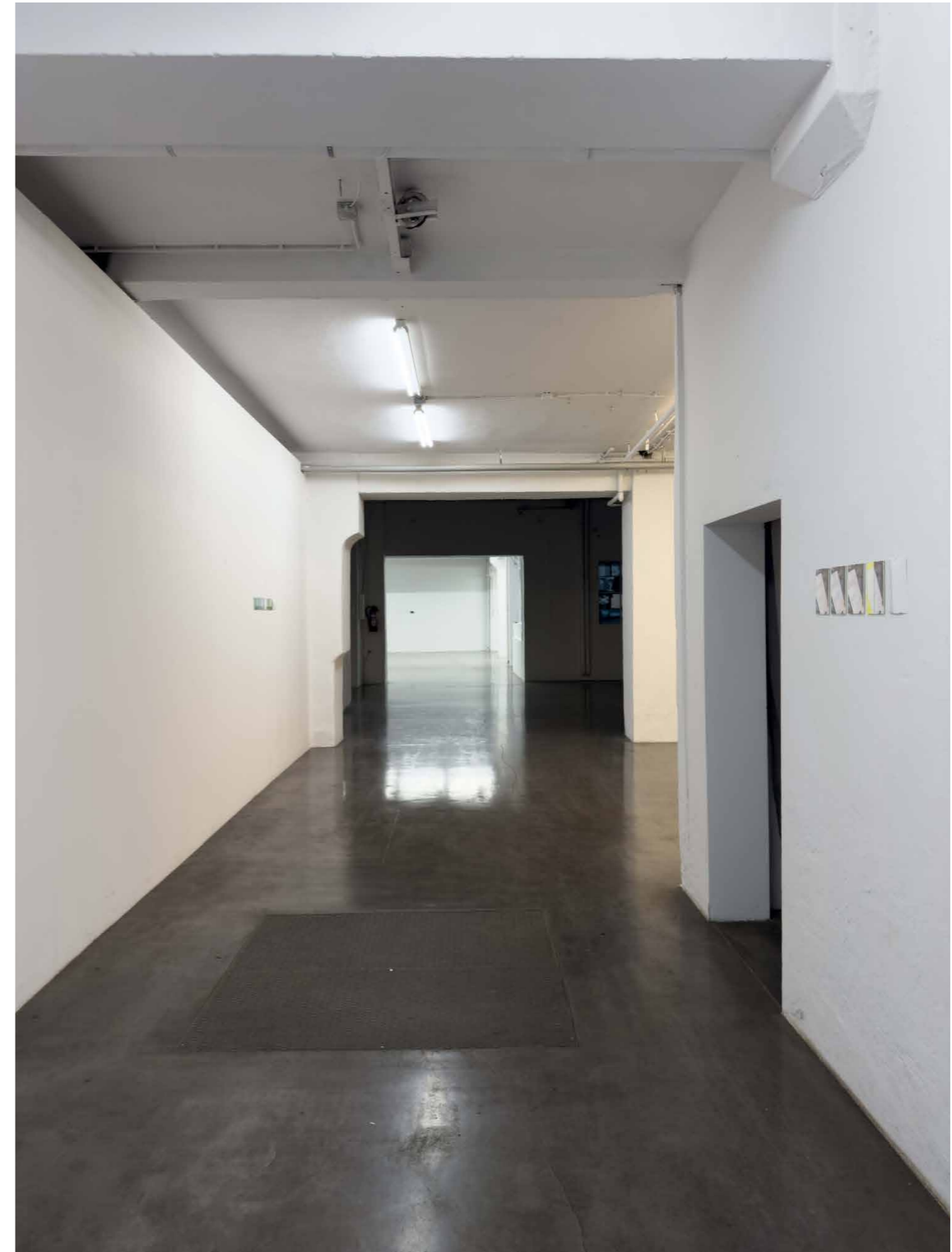
You have a lot to write about anything, 2024

Bewegungsabfolge (movement sequenz) 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11a, 11b, 12, 13

c-print (Sofortfoto), museum glass (uncut), float glass (cut), wire nails

38x 10x15cm

In the frame of interelliptic.info.



1. Floorplan B1-13, Lothringer 13 Halle, Munich

2. Exhibition view B1, B2, in the back B12, Lothringer 13 Halle, Munich



3. Exhibition view B1, Lothringer 13 Halle, Munich



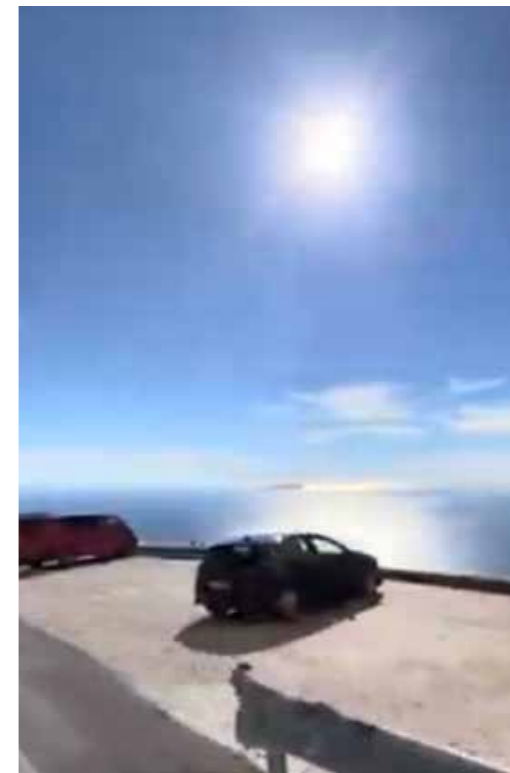
4. Exhibition view B2, Lothringer 13 Halle, Munich



5. Exhibition view B3, Lothringer 13 Halle, Munich



6. Exhibition view B10, B13, B11a, Lothringer 13 Halle, Munich; 7. B13 Foto and text image



Es wie I bild you, I am over E someflow¹¹
 der Text ist kein Kommentar zu den Bildern. Die Bilder sind keine Verbilligung des Textes¹²
 genauso die unterschiedlichen Sinnen,
 es soll eher verstanden werden wie
 ein Schwarm im Sehen, ein damit einhergehender Sinnverlust durch das Zurücktreten der Zeichen,¹³
 sodass sie zu dem werden was sie sind, die so bedeutungslos, emotionale nichts,
 - Ich habe dir nichts zu sagen, außer nichts¹⁴
 die sprache die sich selbst inliert¹⁵

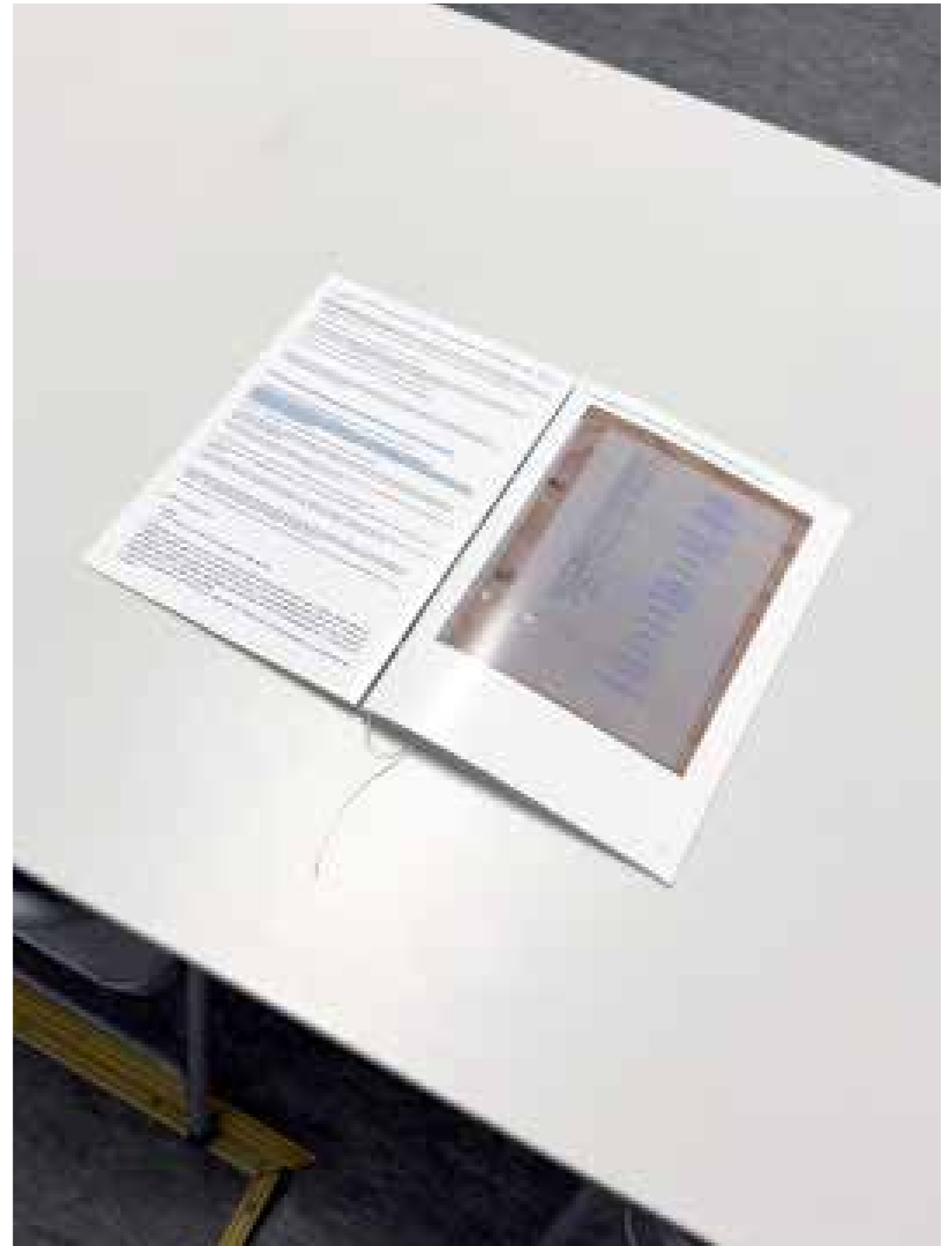
Sie sind was sie sind, sind sie?

BMO_1741.PNG¹⁶

Anlage 1

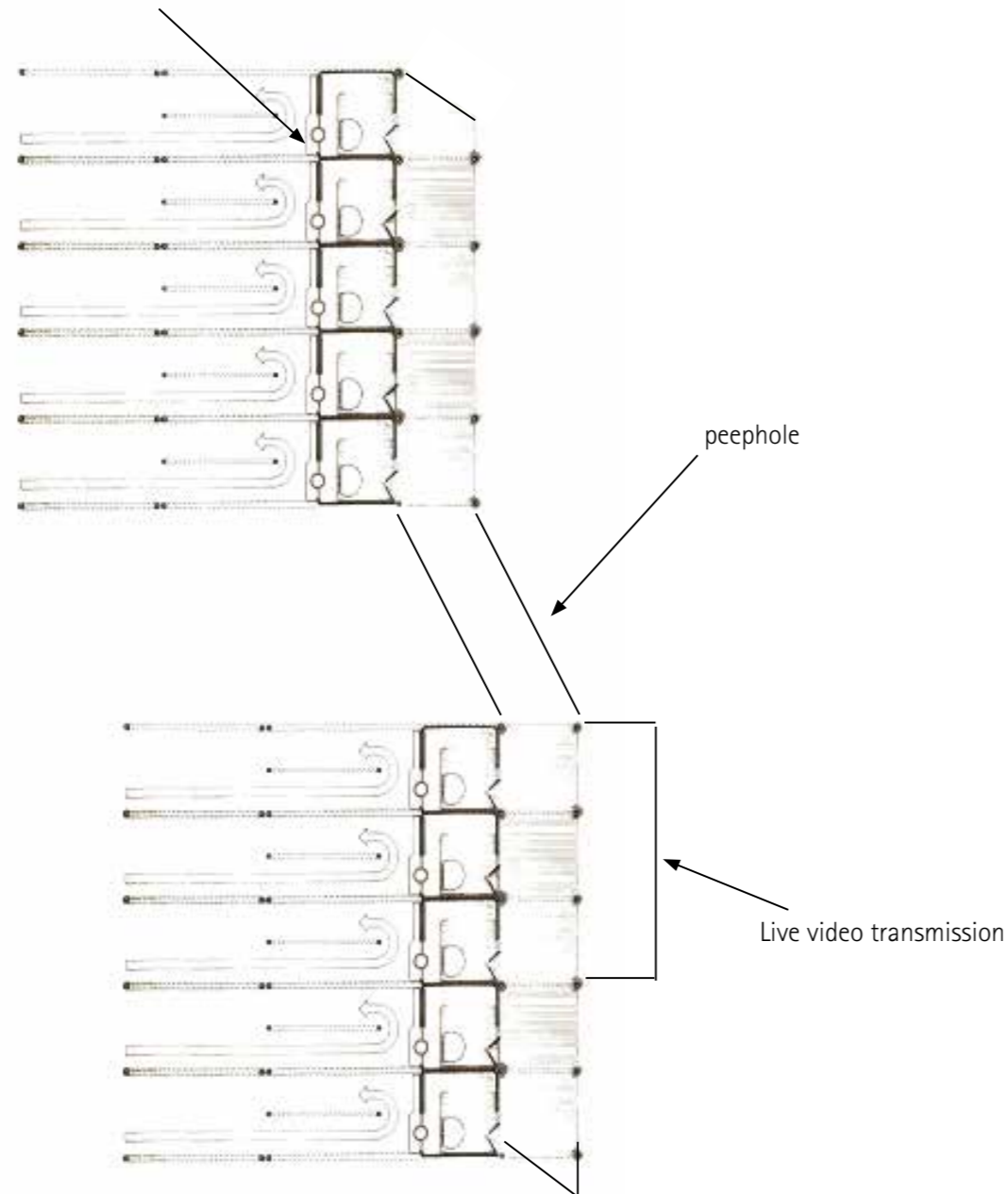
2024

paper, laserprint (colour), thread binding, acrylic glass, table, chair
36x33x7,5 cm



Kassenhaus am Wilhelm-Dörpfeld-Weg, Olympiapark (48.1707396, 11.5440918)

sound installation
10 voice messages* audible through the metal slits,
numbered 1-10



* with
Anastasia Akhvlediani
Lara Freimuth
Kurt Fritsche
Steph Holl-Trieu
Hanne Kaunicnik
Lilian Mikorey
Phuong Thao Nguyen
Will Spendlove
Basti Wallner
and text passages from 'Touching Feeling' by Eve Kosofsky Sedgwick, Duke University Press, 2003

From a distance, a murmur of voices can be heard, which fans out into individual voices and their stories as one approaches and leans forward towards the three metal slits. (Image 2, 3) These are voice messages from nine people close to me talking about a moment of shame, as well as parts of the chapter 'Shame, Theatricality, and Queer Performativity: Henry James's The Art of the Novel' by Eve Kosofsky Sedgwick, Duke University Press, 2003, read aloud. The text served as a frame for the shame that was to be addressed here. In addition, an intensive exchange took place with all the people involved in order to sharpen and reflect on this moment.

Architectural instructions engraved in the building that guide visitors to certain behaviors, such as steering through the railings or leaning forward to the lower window pane when originally buying a ticket, were taken up for the auditory installation. (Bild 9)

The title 'whose words formed difficult curves' is an allusion to the words 'the games must go on' uttered by IOC President Avery Brundage in 1972 after the attack on the Israeli Olympic team.

The font used for the numbering 1 - 10 of the ticket booths and the paratexts of the work is Rotis San Serif, designed by Otl Aicher for the 1972 Olympics.

The back of the building was connected to the front via two moments:
The 'peephole' (image 4, 5) directed the view to an open piece of sky towards the setting sun.
The live video transmission (image 6, 7) highlighted the tree, which replaced the separating central beam for the entrance and exit in booth 8, so that visitors were observed as they walked around the tree.

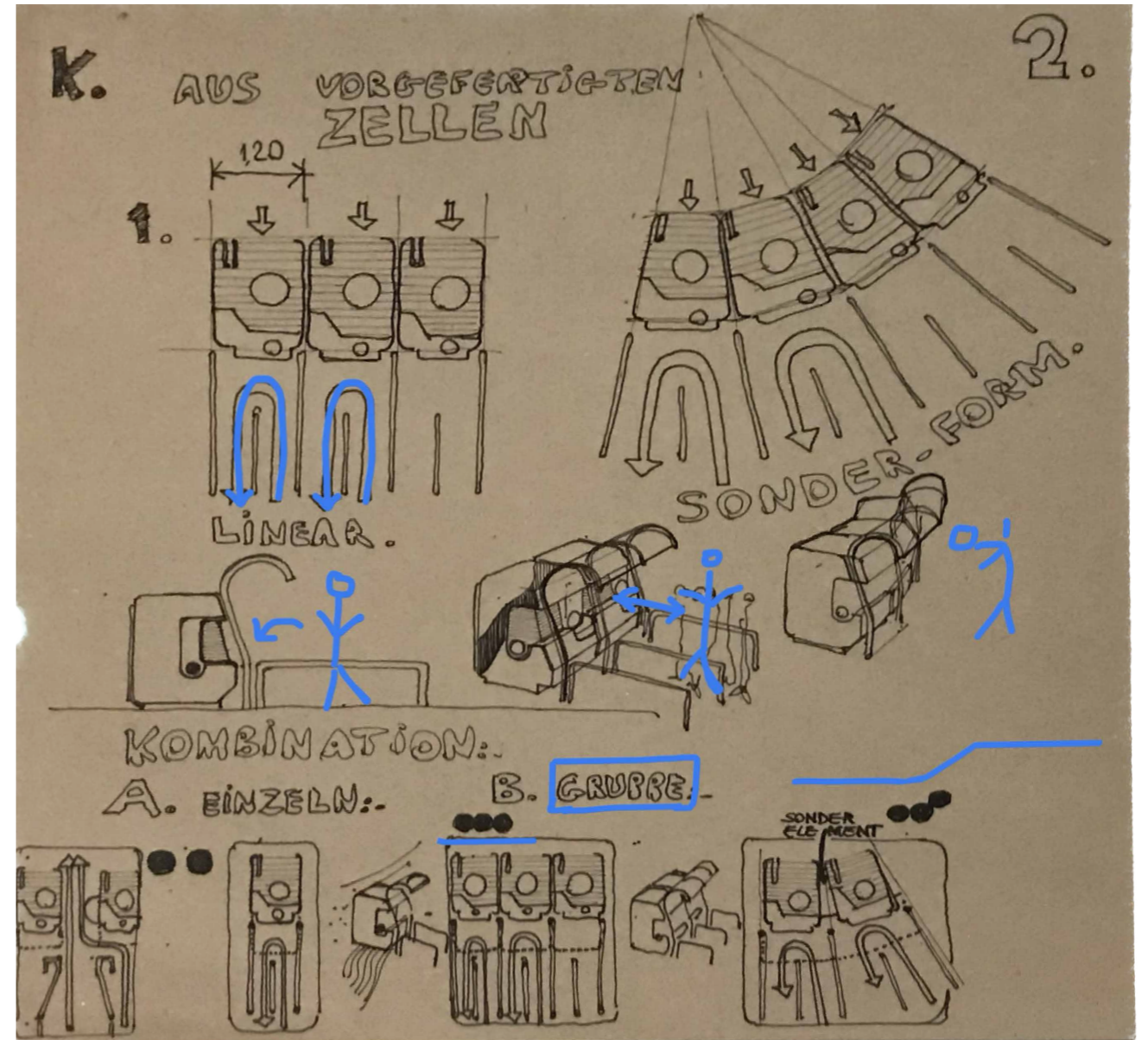
The work is part of the exhibition series FairPlay, curated by Carmen Arias.



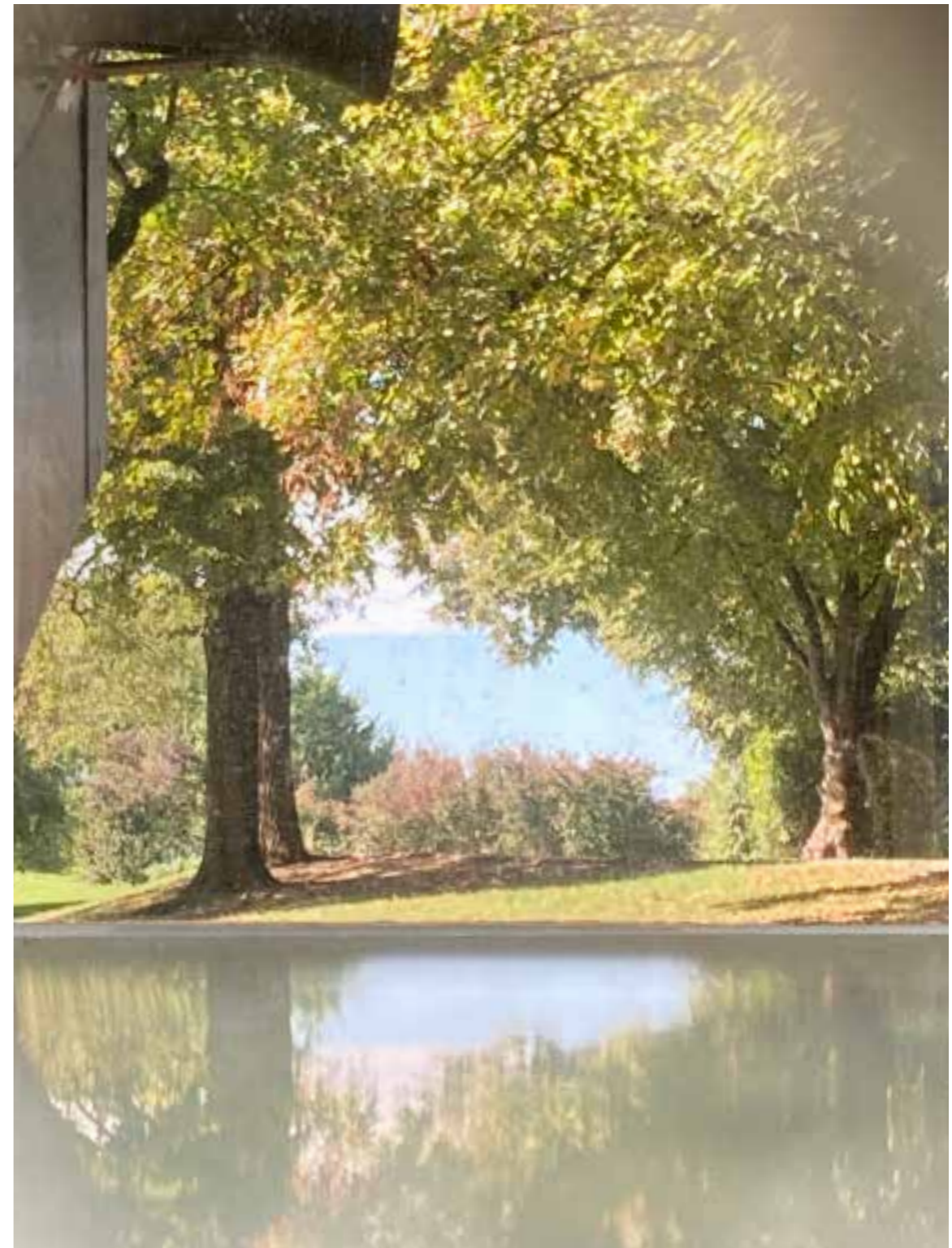
2., 3. exhibition view of the sound installation, 10 voicemessages through metal slits, numbering 1-10



4. numbering, font Rotis San Serif, designed by Otl Aicher for Olympia 72.



5. photo of an original design by the architect Jochem Jourdan, blue marked from myself





stand by for further information, 2023

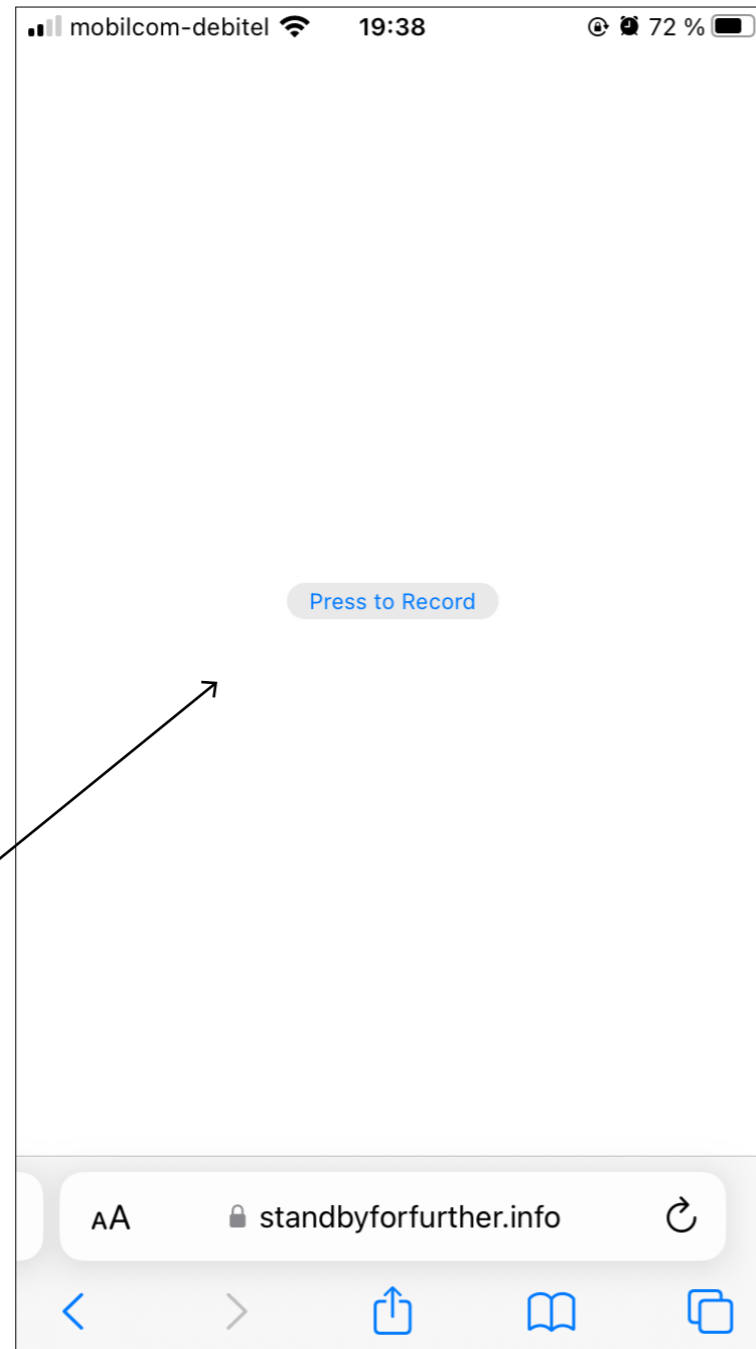
Hanne Kaunicnik Rosa Luckow

Website, Telephone, Power cable, Extension cable, Plexiglas plate, Window alarm, Business cards

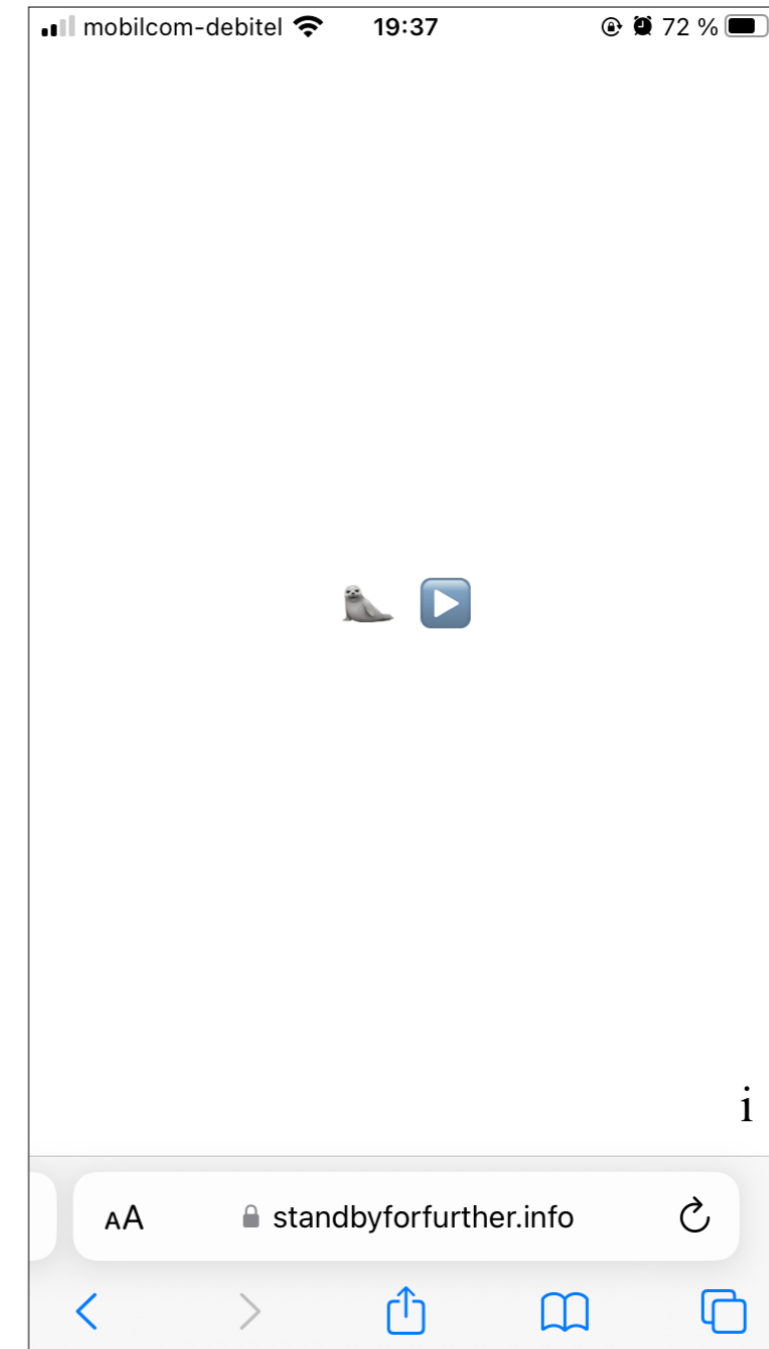
The website standbyforfurther.info is the only form of conversation between Hanne Kaunicnik in Prague and myself in Munich to bridge our spatial separation during Hanne Kaunicnik's six-month stay in the Czech Republic. The exclusively spoken messages linger in the room through repetition until the other person's answer appears.

As part of the KLASSEN exhibition series in the Kunstarkaden in Munich, the semi-public space between the exhibition area and the toilet was filled with the conversation, which was conducted over a distance of 300 km (image 3., 4.). The installation was removed by the cultural department (co-user of the space in between) for reasons of fire protection and noise pollution (image 5., 6.).

The website was developed by Severin Brunhuber and me.



1. side to record (only H. Kaunicnik and me having access to that)



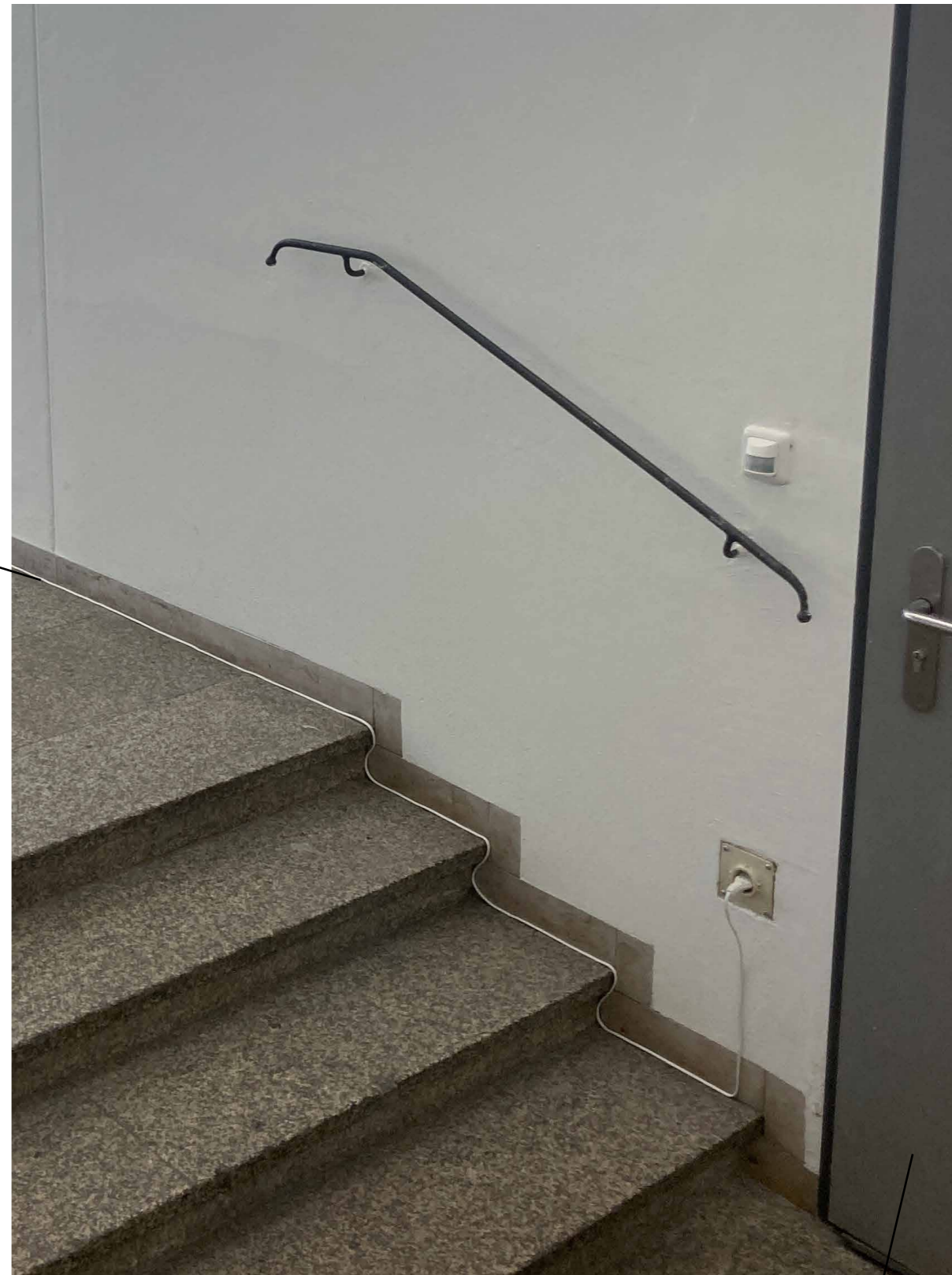
2. website view



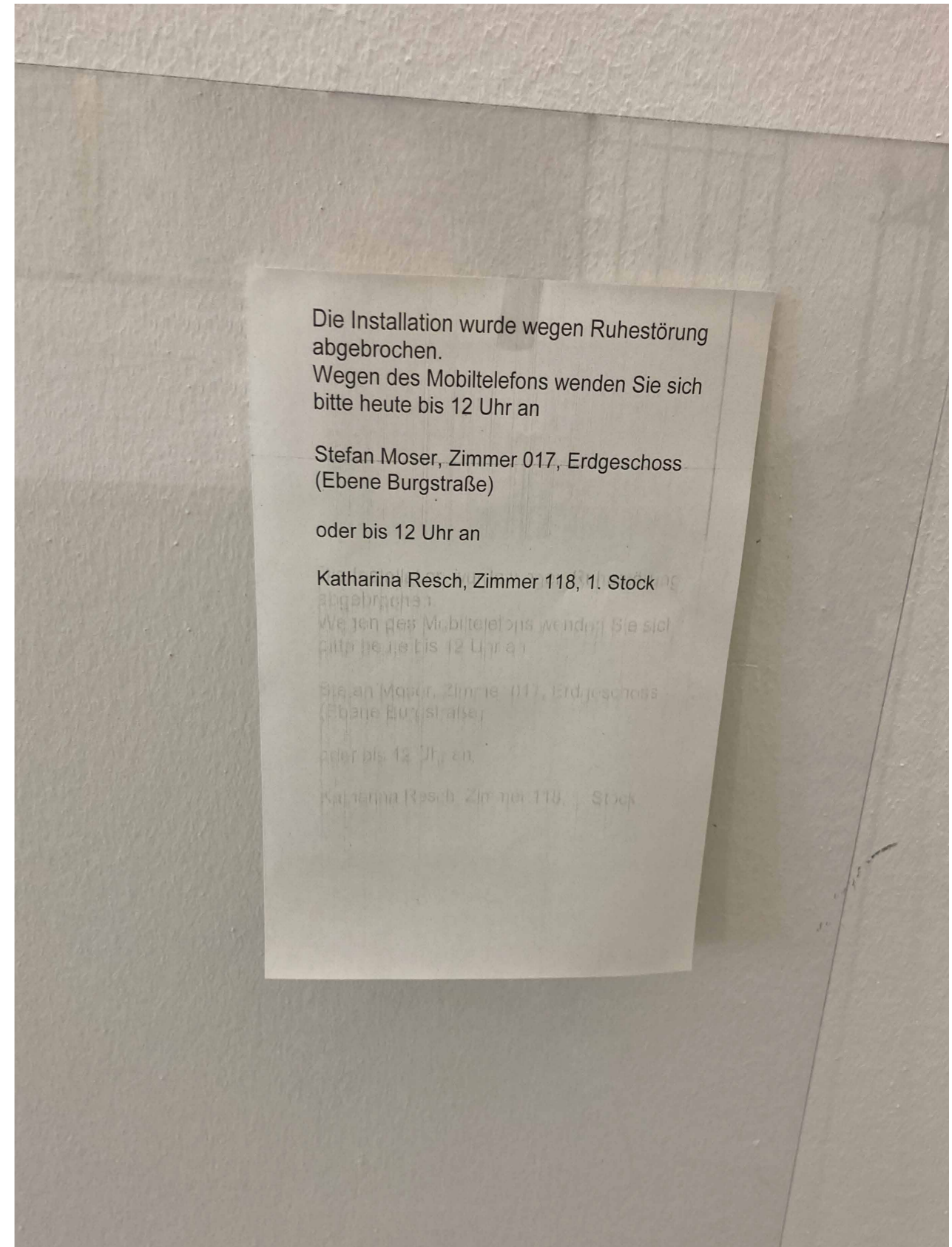
cable

plexiglasplate

the website standbyforfurther.info is open on the phone, the sound of the running voice message echoes throughout the room



door to the exhibition room





what seen, 2022

Material: Group exhibition, 2 exhibition rooms (second floor), entrance area, 16 artworks, 8 USB cameras, 8 Raspberry Pi cameras, 8 Raspberry Pies, Mac Mini, indoor monitor, outdoor monitor, WIFI, 10 power cables, 8 USB cables, 8 ribbon cables, 3 CCTV warning signs

Each of the 15 works by the participating artists in the exhibition *Collisions* at Muffat Studios, Munich, has a camera attached to it by me (image 2, 3).

The cameras observe the viewer (1) out of the artwork perspective, transmitting the live footage from the exhibition spaces on the first floor to an outdoor monitor opposite the entrance (4). The outdoor monitor shows all 15 perspectives live on a 16x split screen (4).

The last camera perspective in the bottom right corner of the split screen shows the viewers of the outdoor live stream with a delay of 8 seconds (alluding to Dan Graham's *Time Delay Room*, 1974).

After the opportunity to observe other visitors consuming art, the viewers are automatically reminded of their own observation behavior, which in turn can be observed by the visitors on the second floor (5) to break through any hierarchies.



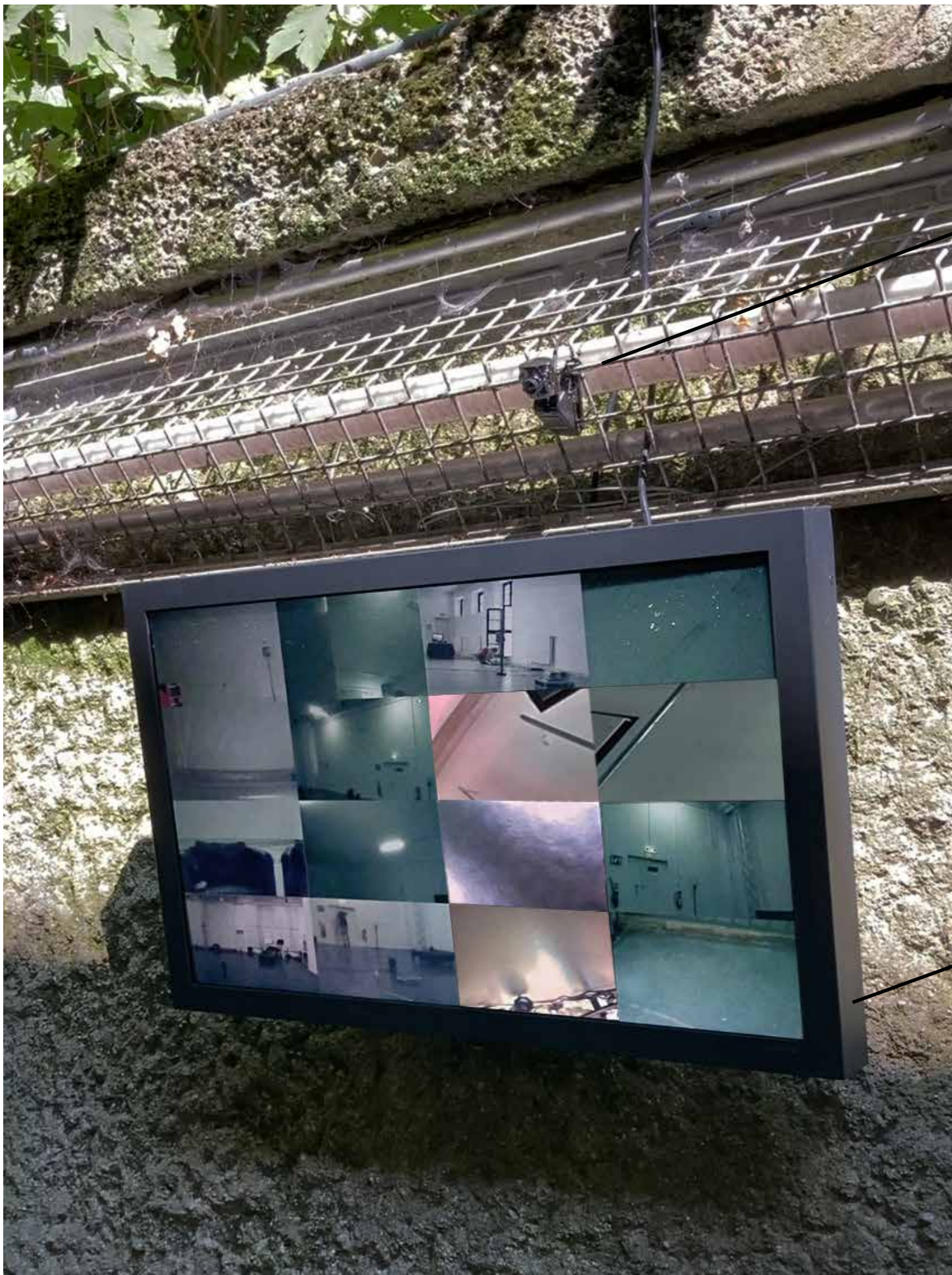
Raspberry Pi camera

Ribbon cable



USB camera

Raspberry Pi

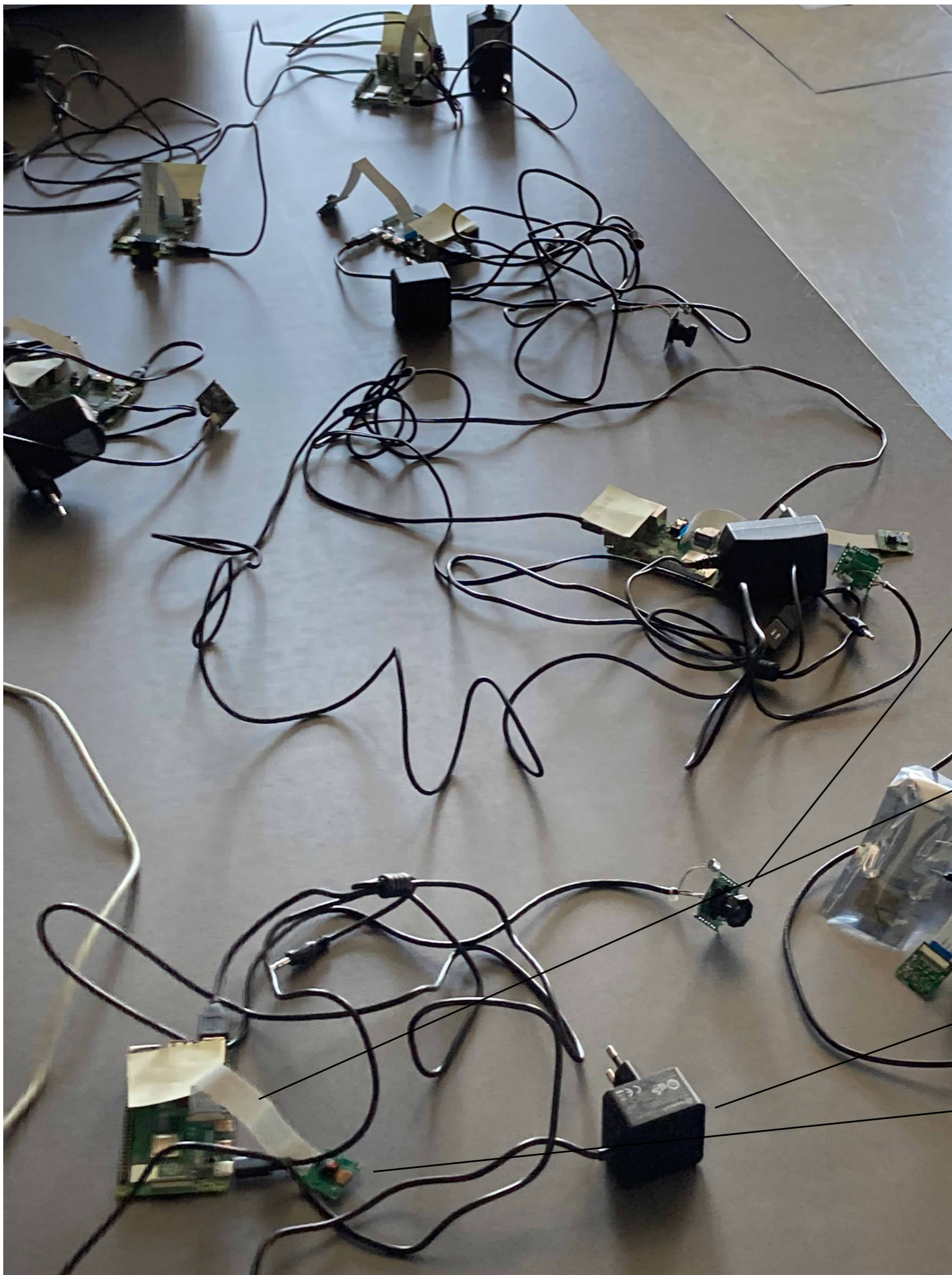


4. Installation view of the outdoor monitor with 16x splitscreen and top-mounted USB-camera

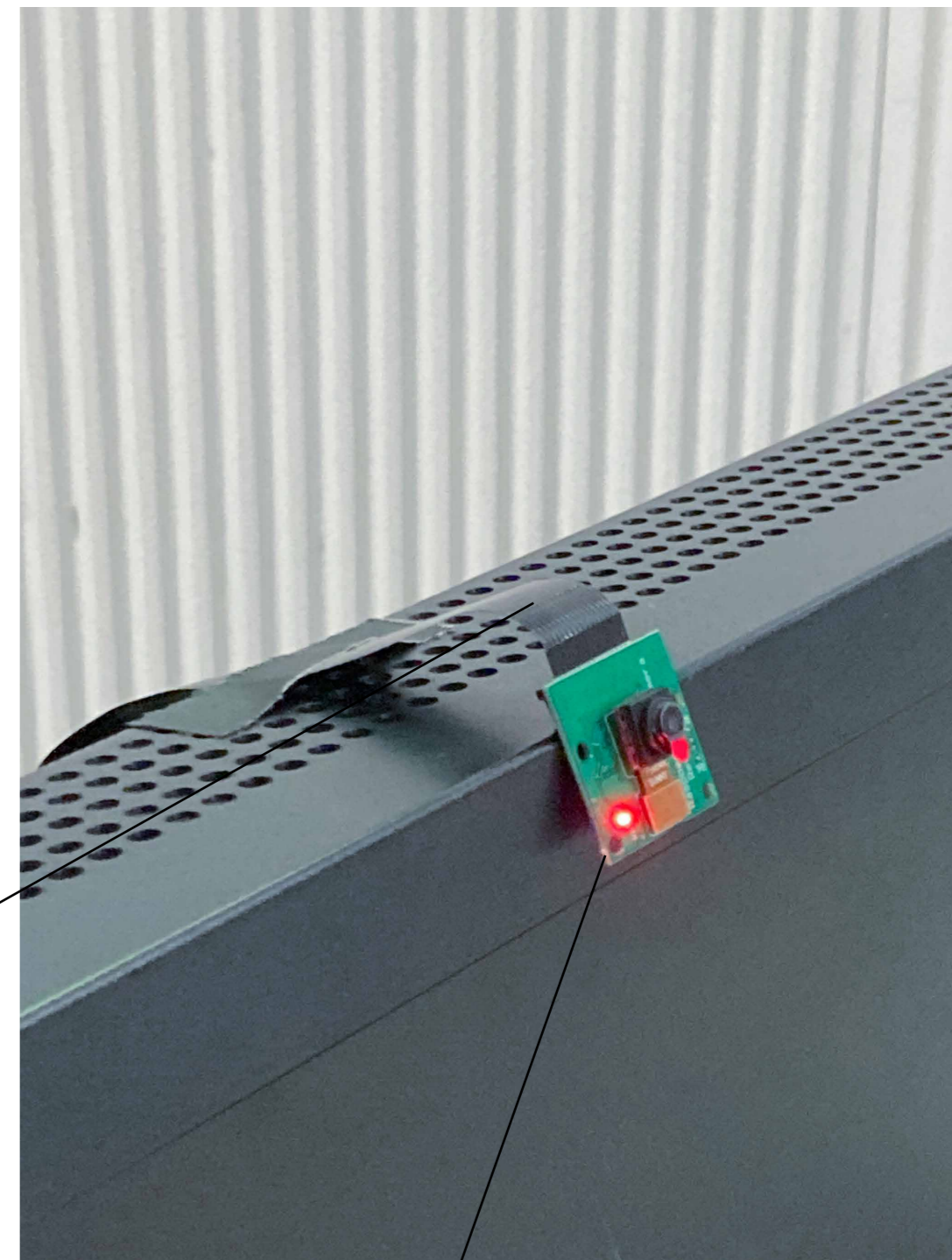
USB camera



5. Inside monitor that shows the last timeshifted camera perspective of the splitscreen



6. 8 Module, each made out of 1 Raspberry Pi, 1 USB-camera, 1 Raspberry Pi-camera and 1 power cable



USB camera

ribbon cable

power cable

Raspberry Pi camera

7. close-up of the Raspberry Pi-camera

untitled (collaboration), 2022

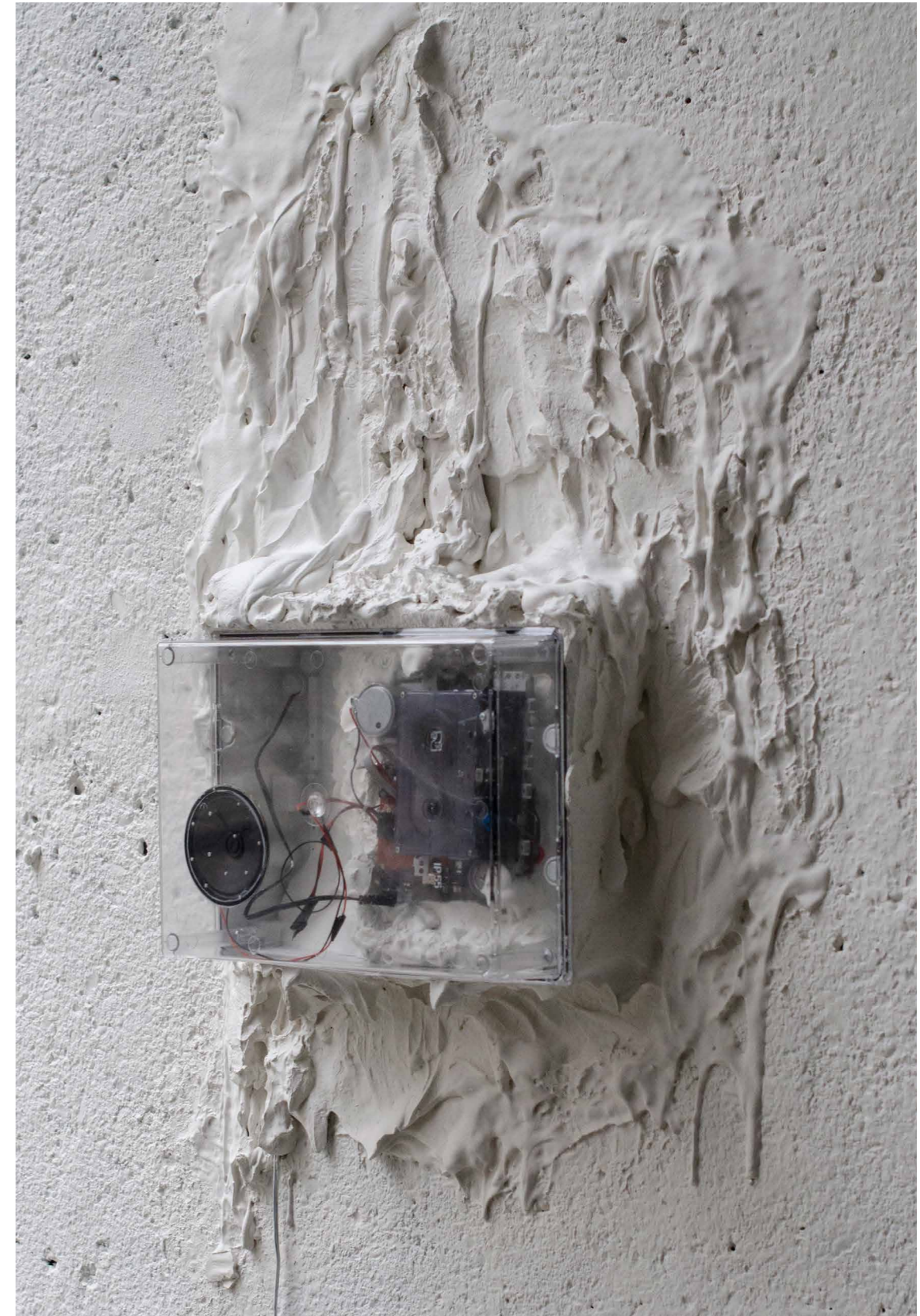
Plaster, plastic housing, tape, tape recorder, loudspeaker

9'00 min

80x40cm

Installation that was shown in the Lassitude exhibition at the Goethe-Institut Paris. An impermeable industrial housing embedded in plaster is mounted on a rather neglected wall next to the basement exit of the exhibition space. The tape played a 9-minute sound piece for three months, which inevitably led to wear and tear on the device. External and internal influences such as the weather or condensation caused by the drying of the interior plaster contribute to this.

The sound resounds around the courtyard in a repetitive, mechanical way, as if a window had been left open next to a construction site.



1. close-up of the condensation process; 2. close-up of the installation