

the Stellwerk gallery in the Kulturbahnhof of Kassel to its original state: a waiting room. The public is invited to relax in a waiting landscape and embrace waiting as a collective moment.

www.guerillaarchitects.de www.nataliairinaroman.eu

#LumbungLounge

Lumbung Lounge Along the Lines and Guerilla Architects

The performative installation Lumbung Lounge transforms the Stell-werk gallery (in translation: interlocking tower) in the Kulturbahnhof of Kassel to its original state: a waiting room. The public is invited to relax in a waiting landscape and embrace waiting as a collective moment. It shall be asked if a shared waiting space can inspire us to experiment new forms of togetherness?

The context-specific installation by Along the Lines and Guerilla Architects runs from July 22nd until July 30th 2022 at the Stellwerk gallery in Kassel as part of the exhibition series "Seven things nobody told me about working in the arts". 27 video works by 31 international artists were selected through an open call to give more artists a platform to showcase their work. These videos exploring the topic of waiting from different perspectives and backgrounds are set in context by a video of a railway clock found in an actual disused interlocking tower of the Deutsche Bahn measuring the time at the exhibition site through a 24 hours loop. The interlocking tower had been forgotten ever since it had lost its function many years ago. Despite that the railway clock continued to work and still anchors its site into the here and now. Along the Lines and Guerilla Architects are currently collaborating on a research project on long-term artistic use for interlocking towers in Berlin, Brandenburg and beyond.

The performative installation Lumbung Lounge acknowledges the curatorial concept of Lumbung by Indonesian artists collective ruangrupa and relates one of its principles of sharing common goods to the practices of waiting as sharing time. Waiting is showcased as different forms of togetherness that can be perceived in very different ways. Sometimes it is an unbearable act that never seems to end and at other times we get lost in our own thoughts so that we completely forget about the act of waiting. Therefore, the video works selected through the open call are grouped in four general themes referencing different ways of waiting, different spaces of waiting or people waiting: (1) public transport and public space, (2) measuring time, (3) architecture and the in between, (4) artists waiting.

(1) Public transport and public space

One often associates waiting with public transport – we have all waited for a train (Hui Ye,"The moment I saw me") or for a plane to land (Fumi Kato, "Turbulence"). At times we have waited for the staircase to bring us up and down the stairs (Kathrin Alischer, Isabella Silva Altemani, Sebastian Voigt and Camilla Zeschick', "Zeitlaminate") or we have waited for time to pass by (Daniela Lucato, "SMOKE"). We can often witness people waiting in public space (Aleksandra Ianchenko, "Drawing People Waiting", Gabriele Worgitzki, "wedding_2") which is also a space that is heavily restricted for some people – especially women (Laure Catugier, "Chair").

(2) Measuring time

While waiting time becomes relative. Daniel McKleinfeld measures time ad literam with "Five Blinks" and Luisa Hübner extends it like chewing gum in "Home alone III". Dominik Lehmann's work "Warten" is an explicit search for the meaning of waiting, while Johana Mangold and Raphael Altse's work "Brunnen" displays a state of inactive waiting. Waiting is sometimes a quiet time when one stares at the window (Lise Kjaer, "So Little Time - So Much To Do") or one quietly waits for an event to begin (Geeske Janßen, "VENUS"). This section deals with internal processes that happen while waiting and gives form to states otherwise invisible (Anna Kautenburger, "Positivity").

(3) Architecture and the in between

Buildings are waiting too (Klara Schnieber, "Fassade/n"). Spaces wait for a construction site to end and to receive a new identity (Lars Preisser, "Time of the Last Wastelands") or for their eradication (Emanuel Mathias, "Emmaus"). Apartments can become places of unsettled futures (Jana Tost, "In Between Summer"). The spaces in between are often sites of waiting whether it can be the staircase of a housing block when there is nothing else to do (Karin Hochstatter, "Da, daneben") or borders (Mateo Vargas, "Someday It Will Fall") where many people wait to relocate to the other side.

(4) Artists waiting

Artists are waiting too in front of a museum (Julija Castellucci, "I AM WAITING FOR 15 MINUTES OF FAME"), at home for the entrance exam of the academy of performance art (Arnis Aleinikovas, "/////O") or literally for the answer of our Lumbung Lounge open call (Lisa Großkopf, "The Artist is Waiting"). Artists think about you in the audience and look you straight into your eyes (Aleks Slota, "All I think of is you"). They wait in their studios for the sprinkler system to start (Kai Fischer's "Safety Check 1") or talk about waiting itself (St. & St.'s "Aschenbechergespräche").

Lumbung Lounge is a cooperation between Along the Lines and Guerilla Architects.

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Behind the Scenes Along the Lines and Guerilla Architects

The initiative **Along the Lines** was created by freelance artist and city researcher Natalia Irina Roman with the aim of transforming former interlocking towers of Deutsche Bahn into art spaces for rail travelers. Part of Along the Lines is Natalia's artistic practice of space-making, which includes aspects of artistic research, art interventions, art in public space, video works, public discussions, open calls as well as university courses. With funding from the Capital Cultural Fund, Natalia has been exploring a working method in and around Berlin that allows for the transformation of interlocking towers through art that is visible from passing trains and train platforms.

Everywhere, the interlocking towers are currently losing their function in the railroad context and most of them, due to their proximity to tracks, cannot be used for other purposes. Along the Lines explores the artistic potential of disused DB objects and connects cultural practitioners with Deutsche Bahn employees through public discussions. www.nataliairinaroman.eu

Guerilla Architects is a multi-disciplinary artist collective based in Berlin. By focusing their work on spatial interventions and socio-critical art projects, they approach urban development by being "guerilla". This means that great value is not necessarily only created by building on a grand scale. On the contrary, by working with existing structures, it often only requires minimally invasive interventions in order to give new meaning to former invisible spaces. Guerilla Architects draw on the untapped potential of political, legal und spatial grey zones as well as the free resources which are available due to the abundance and overproduction of urban society.

The collective works cooperatively, research-based and site-specific as a critical spatial praxis with a special regard placed on social and environmental sustainability. Believing in the performative potential of architecture that can moderate diverging interests in open processes of design forms their shared creative basis. Furthermore, the active involvement in the socio-spatial development of their own living and working environment is an important source of inspiration.

Guerilla Architects work appropriative, flexible, informal, now, context-specific, performative, political, playful, in networks. Their work can also be described as "spatial activism" or "performative urbanism". www.guerillaarchitects.de

Video Works

Public Transport and Public Space

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,, The moment I saw me" Hui Ye



DURATION: 5:00

YEAR: 2015

COUNTRY: Austria

CAMERA: Franz Schubert

12 Public Transport and Public Space

Via a mesmerizing double projection, The moment I saw me generates the picture of a subject in continuous motion, always missing itself and finally encountering itself in a duplication situation where the figure is on the platform, while being in the train at the same time - a graceful and subtle parable of a nomadic being in search of itself.

ARTIST

Hui Ye (b. in Guangzhou, China) is an artist and composer based in Vienna. Her works use various media (semi-documentary, video, sound installations, and live sound performance) to address questions relating to individual social identity and its entanglements with different cultural and political contexts. In her recent projects, the artist focuses on sociopolitical aspects of the act of listening in contemplation of exploring diverse correlations between sound and the different social phenomenon in contemporary societies.

Ye is laureate of the Kunsthalle Wien Prize 2018 and a nominee of Follow Fluxus Wiesbaden Grant 2020. Currently, she holds the fellowship of Braunschweig Projects – a scholarship program for young artists hosted by the Kunsthochschule Braunschweig and the state of Lower Saxony. www.yehui.org

"Drawing People Waiting"

Aleksandra Ianchenko



DURATION: 04:38

YEAR: **2022**

COUNTRY: Estonia

SOUND: Alexander Trifonov

Drawing People Waiting features sketches which I have made in public transport places such as tram and bus stops and train stations in the countries of Estonia, Finland, Germany, and Russia from 2016 to 2022. Although nobody wants to get trapped there in waiting for a bus or tram, public transport stops and stations can be remarkable on their own as places with different histories, atmospheres, and scenery. Furthermore, they are also public spaces where people can see and be seen by others. Seemingly static, stops and stations are quite dynamic due to the circulation of people and vehicles. Trying to capture this dynamic, I use rapid linear sketching and notice that the experience of waiting at and for public transport is quite similar be it at the train station in Frankfurt am Oder, at the bus terminal in Tallinn, and at the stop of a Siberian tram. Perhaps, this experience is something that we all can relate to and be united by.

ARTIST

Aleksandra Ianchenko (b. 1988), is an artist who works with painting, drawing, performing in public space, and filmmaking and is interested in everyday urban life in public transport places and vehicles. Her artistic practice has become a basis for her current PhD research on the topic of atmospheres of the city and tramways. She is pursuing her joint degree at Tallinn University, Estonia, and Åbo Akademi University, Finland. She is also working on the project *Public Transport* as Public Space in European Cities: Narrating, Experiencing, Contesting (PUTSPACE) within which she curated the art&research exhibition Rabbits&Rails.

www.sasha-art.com



Escalator as gridded stage of waiting.

Through architectural elements, human beings shape the communal urban space and thus, at the same time, our moments of waiting. In public places, we circulate under calculated limits of spatio-temporal space, move along escalators and follow the roadmap. Time does not seem to move forward in a linear manner. We fall into a daily routine, with escalators taking us up and down again. At some moments we even have the feeling of walking on the spot and not making any progress. The steps of the city's running staircases frame our movements. The motion and materiality of the escalators play an integral role in the film narrative. The overlapping lines and grids of the metal steps seem to be a manifestation of structured time. Each escalator step forms a time lamination that divides our day into regular grids, enlivened by us. Here, the escalator becomes an intimate moment of collective waiting. Together, the escalator moves us through the time lamination of the city.

ARTIST

The audiovisual work Zeitlaminate is an interdisciplinary project created at the ABK Stuttgart. The film of the four designers explores the escalator as an urban element of waiting. The videographic work combines the disciplines of architecture, industrial and communication design for which the four designers are representative. The relationship between space and time is reflected in the architecture of space, the product of the escalator and the medium of the film. Kathrin Alischer (Industrial Design), Isabella Silva Altemani (Architecture), Sebastian Voigt (Communication Design), Camilla Zeschick (Communication Design). www.kathrinalischer.com

"Turbulence"

Fumi Kato



DURATION: **02:08** YEAR: **2022**

COUNTRY: Germany

The video installation Turbulence deals with a liminal state that feels eternal. The art work shows an animation of a plastic cup floating continuously in the air, in a room reminiscent of the inside of an airplane. This is accompanied by a silent monologue, appearing only as subtitles, by a person who is afraid of flying. It's unclear who this person might be.

The work was originally conceptualized for an exhibition in a lift in Leipzig, which was never realized due to the pandemic. During the process of making the work, the artist drew from her own fear of flying and the existential anxiety, experienced by herself and her young colleagues, while also considering feelings of being locked up and the many moments, in which one asks oneself when will it be finally over?

ARTIST

Fumi Kato (b. 1985, Tokyo) studied fine art in Tokyo, Dresden, and Leipzig, graduating in 2019 from the Academy of Fine Arts Leipzig. In her installations and audiovisual works, she often plays with the question: which narratives or images could (or couldn't) be shared by different people, through different times or between different places?

Currently, Fumi Kato lives and works in Leipzig. www.fumikato.com

"SMOKE"

Daniela Lucato



Smoke is a reflection during COVID about our concept of space. How do we feel it when we are forced to use space in a different way? How are our feelings changing, the way we also perceive time in the same space?

I titled this work Smoke because it is the image that comes to my mind when I think about this moment: symbolically it represents the unclear way we look now at the world, it is a temporary vision but it changes the way we perceive everything. Which kind of projections do we have about us in relation to our environment: are our longings changing? Or are we the same people with a different consciousness?

Who are we in this new constellation?

ARTIST

Daniela Lucato started playing theatre in Padua (Italy) parallel to her studies at the university. After her degree in Philosophy she moved to Rome, Wellington and finally Berlin where she works as an actress/filmmaker. The Birthday (2014), her first short film written/directed in mandarin/english language, has been officially selected from 25 international festivals (among these Micgenero, Frameline, ShanghaiPride where the film was also nominated for the best cinematography). In 2015 she founded Connecting Fingers Company. For the time being (2018) received the award as best international short film at DUAF/ Tribeca Film Center. In 2019 she wrote/directed the experimental short film Vieni and in 2020 the narrative short Mamma dorme (Mommy's sleeping). During Covid-19 she wrote/performed/ directed the short film My name is Sami. www.daniela-lucato.de

,, wedding_2" Gabriele Worgitzki

DURATION: 9:00 YEAR: 2012

COUNTRY: Berlin, Germany

Gabriele Worgitzki develops images and videos that approach the phenomenon of time. We are in rooms with people and somehow the time of the protagonists and their environment seems to be out of sync. One rushed, the other resting, the environment raging.

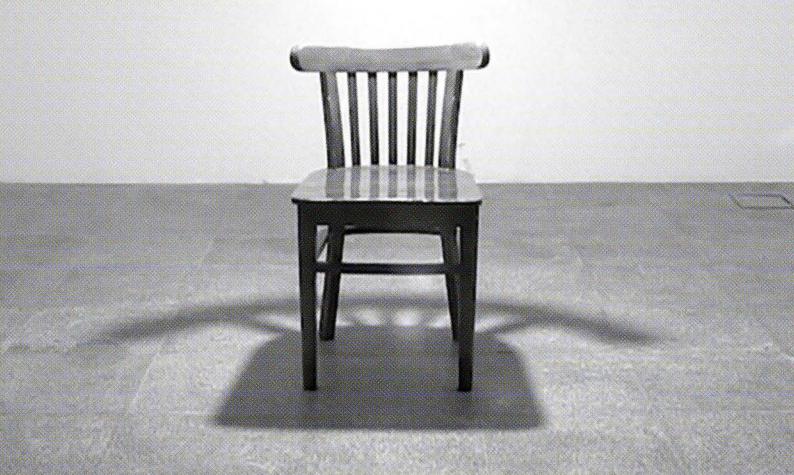
Qualities of time that overlap, meet in one place and have not been aligned. Speeds are depicted and passages of time that mingle and yet do not touch, for which a question or an action is required. Excuse me, what time is it? Gabriele Worgitzki shows us images of isolation in the common. She makes us aware in a powerful and lasting way that there is no present, only present that overlap in places but rarely run in unison. The difference in speeds is equal to the distance between me and you, the city and us.

All we can do is meet on the stage of speeds for a short trip. Defining a beat to follow, for a moment or a duration. Then racing becomes a journey and standing still becomes a pause, a moment becomes a monument.

ARTIST

Gabriele Worgitzki (b. 1973, Berlin) first studied at the Saar University of Fine Arts and then graduated as a master student with Katharina Sieverding at the Berlin University of the Arts. She has contributed numerous works to national and international exhibition projects. Parallel to photography, series of drawings, paintings and video works are created. She lives and works in Luckenwalde and Berlin. www.worgitzki.com

"Chair" Laure Catugier



DURATION: 03:12 YEAR: 2019

COUNTRY: Tehran, Iran

In Iran, women are not allowed to dance in the public space. For this reason, they occupy most of the benches and chairs at street concerts. The sound was recorded during a session of Zurkhaneh, a traditional Iranian fighting sport reserved for

Through this work I'm exploring the relationships between space, image, and sound; playing with the viewing angles. I'm questioning the occupation of space in relation to emptiness; investigating the sound and mental landscapes.

ARTIST

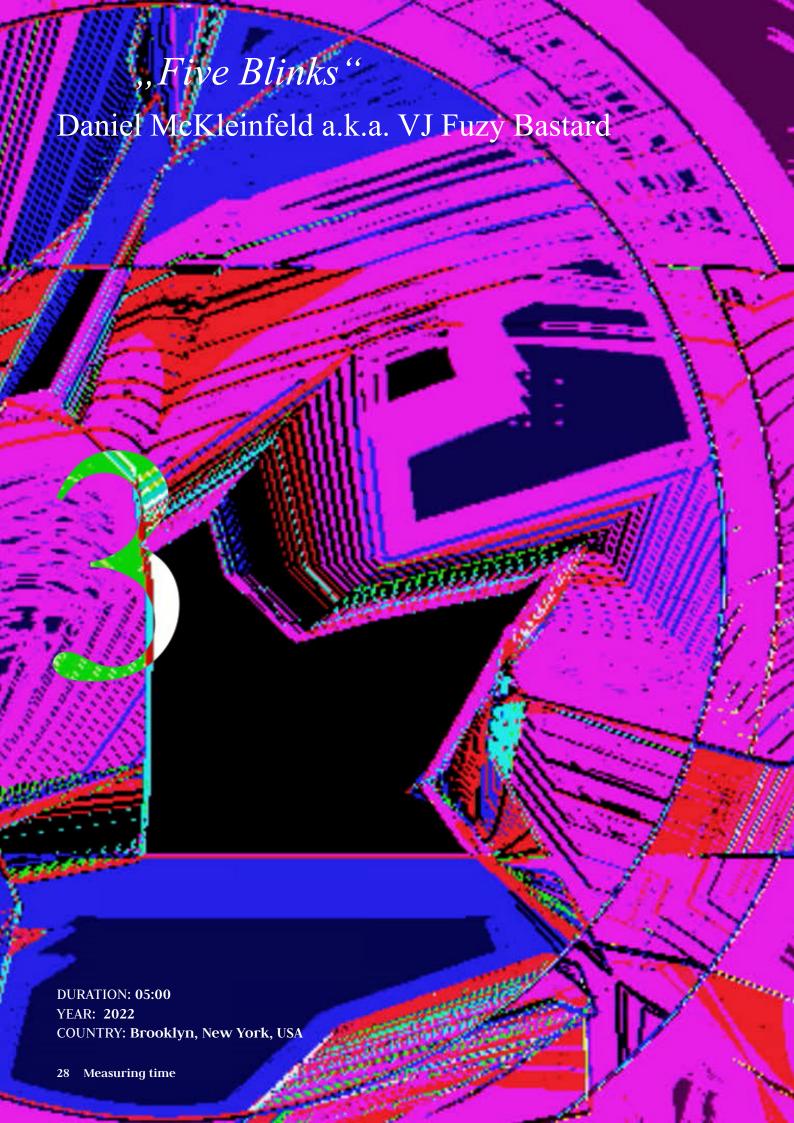
Laure Catugier (b. 1982, Toulouse, France) lives and works in Berlin. She graduated from the École d'Architecture de Toulouse and the École des Beaux-Arts de Toulouse. As an artist with a background in architecture, Catugier's work conveys the geometric language of modernism. Through diverse media such as photography, video or performance, she questions the perception and representation of spatiality. She examines the functionality of modernist architecture and urban spaces and researches on the global standardization of construction. Since 2015, she has received several residency grants, awards, and her work has been exhibited internationally. More recently, she is focusing on public art projects.

www.laurecatugier.com

Video Works

Measuring Time

28	Five Blinks
	Daniel McKleinfeld a.k.a. VJ Fuzy Bastard
30	Home Alone III
	Luisa Hübner
32	Warten
	Dominik Lehmann
34	So Little Time - So Much To Do
	Lise Kajaer
36	VENUS
	Geeske Janßen
38	Brunnen
	Johanna Mangold & Raphael D. Aletsee
40	Positivity
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This piece is a clock. Its hands are a 2D eye, which blinks repetitively every 60 seconds. But beneath that, a 3D landscape erupts in impossible yet strangely plausible geometries and colors, framed and altered by the flat eye. I like setting the lushness of the random against the strictness of linear time, framing impossible shapes with natural bodies, a real hand displaying an abstract symbol. I hope to provide an engaging way to pass five minutes, where travelers may lose themselves, but not lose track of time.

ARTIST

Daniel McKleinfeld makes video art mixing algorithmic abstraction with remixed samples, using controllers that preserve the handmade element. In addition to his video paintings, he makes projections for theater and performs live with musicians as VJ Fuzzy Bastard. www.instagram.com/vjfuzzybastard



DURATION: **07:46**YEAR: **2022**

COUNTRY: Austria

We are killing time and we are bored to death. What happens when someone's trapped in between meaninglessness and desire? What is the relationship between boredom and duration?

Trying to fill the void and to reclaim control we often fall into the trap of doing things for no other reason than to pass the time. As an objectophile turned artist I am mainly working with sculpture, photography and video - capturing minimalistic "on-camera-only- performances" with material on and in relation to my body. The aim of this process is to reproduce and to ritualize experiences of bodily alienation. While aestheticizing the weird, the visual imagery shifts between flesh colored advertising and surreal nonsense resulting in ambivalences of humor as well as melancholy.

When repetitive play becomes obsessive, time stretches like chewing gum.

ARTIST

Luisa Hübner studied at the Schule Friedl Kubelka for Artistic Photography and since 2016 at the Academy of Fine Arts Vienna. She took part in exhibitions such as Parallel Vienna art fair. Her work has been published internationally, for example in the Fresh Eyes Talens 2021 Edition for new European photography. In 2022 Luisa received the Koschatzky Award Grant.

She is a member of the Kuenstlerhaus, Association of Austrian Fine Art, lives and works in Vienna/Austria. www.luisahuebner.com

,, Warten"



Warten (Wait) is a documentary that explores the meaning of waiting in a portraitjourney. The documentary finds its way through a combination of science, literature and poetry.

ARTIST

After training as a foreign language correspondent, Dominik Lehmann began to study media art in Weimar. He is co-founder of the film collective Studio Goldfisch. Dominik's focus is on writing scripts and concepts for feature films and documentaries.

In 2018, he was nominated for the Bahnbulle Krutzchoff book Young Screenwriter Award, at the German TV Crime Festival. With the BKM-funded documentary film Waiting - Longing for the Green Wave, Dominik dealt with the topic in an essayistic way. He currently works full-time as a documentary film producer in Leipzig.



So Little Time - So Much To Do is a three-minute video of a scratched window with a washed-out world behind. A tiny red spider appears from time to time, busy moving from one side to the other. It seems on to something important, yet it is hard to decipher why it would be anything other than pointless and mundane. In this way, the spider's tasks become a metaphor for waiting. In a situation of waiting for something, we often find ourselves in a space of seemingly nothingness, yet in that abyss lies also the potential for reflection and meditation on the seriousness of our daily lives, and perhaps the seeds to a sober questioning thereof.

ARTIST

Lise Kjaer is a Danish artist, who lives and works in New York. She received an MFA with Distinction from the Academy of Fine Arts in Warsaw, Poland. Kjaer has exhibited in Denmark, Finland, Germany, Poland, and the United States. She has been a fellow of NIFCA, a Nordic artist in residency program in Helsinki, Finland; The Danish Art Council's Residency on Hirsholmen; The Danish Art Studios, Copenhagen; Hollufgaard Artist Studios, Odense; and The Danish Visual Artists' Berlin Residency Program. Kjaer has also received a Ph.D. in Art History from the Graduate Center, The City University of New York, and teaches twentieth century and contemporary art at the City College of New York. www.lisekjaer.com

"VENUS" Geeske Janßen DURATION: 03:24 YEAR: 2019 **COUNTRY: Germany** 36 Measuring time

Oversized bodies and details of body parts. Goose bumps, caressing of the shoulder, waiting - a nervous struggle. Pictures and movies are made. The experience of the erotic fair itself isn't important anymore. The memory and the documentation is the important part. The visitors of the erotic fair don't live in the moment, they take images home to climax later.

ARTIST

Geeske Janßen studied Media Art at the Academy of Visual Arts in Leipzig and KHK Kassel, Performing Arts at the Braunschweig University of Art, Fine Art at the Universidad Politécnica de Valencia. She was given e.g. the travel stipend from the Cultural Foundation by the State of Saxony (2022), working stipend of the Stiftung Kunstfonds/Neustart Kultur (2020), stipend of the VG Bildkunst (2022). Her works were shown in the Kunstverein Kassel, Halle 14/Leipzig, Stadtmuseum Oldenburg, FOTOHAUS|PARISBERLIN/Arles, Kunsthalle Wilhelmshaven, Kunstverein Speyer.

www.geeskejanssen.com

,, Brunnen" Johanna Mangold & Raphael D. Aletsee

DURATION: **06:53** YEAR: **2019**

COUNTRY: Germany

Brunnen tells of a dystopian vision of the future. The well is a symbol of the source of eternal life, but also of fate, and in fairy tales it often marks the connection to the underworld or to a place of uncertainty. We as a society seem to be moving towards such a "place of the unknown". For many people, this threatening state leads to a kind of inner rigidity in which there is no more space or power for action, but only inactive waiting is possible, an observation of the demise of this very non-eternal life of humanity on earth.

The video shows a form reminiscent of a well. A slow movement can be perceived, the form straightens up, the well transforms into a human figure with its arms stretched out wide and then it transforms back into a well. The movement suggests an opening, a rising and then sinking back into itself, an awakening and then a tiring. An inhalation and an exhalation.

ARTISTS

Raphael D. Aletsee (b. 1987, Kempten, Germany) is a self-taught experimental musician. For his compositions, he uses classical instruments and synthesizers as well as sounds from nature and everyday life, which he collects with a field recorder and then samples in his studio.

Johanna Mangold (b. 1984, Kempten, Germany) studied at the Academy of Fine Arts in Stuttgart. Drawing, painting and object art are as much a part of her artistic means as sound, video and virtual reality and she is interested in connecting analogue and digital or virtual aspects within work cycles.

www.johanna-mangold.de



How Stop Worrying and Start Living and the The Happy Self Journal, are only two titles of numerous books about positive thinking. Within social media as Instagram there are accounts which persistently post positive quotes to provide help in everydaylife. As a result, fear, diseases, grief and death are being degraded to trivialities even though they are a part of our life.

The work was created in response to my father's cancer, who at the time was in the process of dying. The waiting became a long process in which feelings such as hope for a cure, rejection of the disease, temporary acceptance and a long goodbye were reflected. Corona played a noticeable role, as physical closeness was at times impossible, so as not to endanger him.

ARTIST

Anna Kautenburger studied Fine Art at HBK Saarbrücken, Germany. Since 2011 she is working as a visual artist. www.annakautenburger.de

Video Works

Architecture and the in between

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	Lars Preisser
14	Emmaus
	Emanuel Mathias
14	Da, daneben
	Karin Hochstattei
14	Algún día caerá
	Mateo Vargas
14	Dazwischen Sommer
	Jana Charlotte Tosi



A net covers buildings - conserved and in motion - a state of floating. Fassade(n) is a video work that observes and questions materiality and time. The soundscape carries through different imaginary worlds.

ARTIST

Klara Schnieber studies at Kunsthochschule Kassel in the Peggy Buth' studio of Intermedial Photography and Time-Based Media in the Artistic Field and in Jan Peters' studio of Film and Moving Image. She spent the last year at the Academy of Fine Arts in Prague studying with Milena Dopitová. Klara Schnieber deals with materialities, imagination and temporality. In her intermedial working process, she combines sculptural objects with media-based elements. The sensual experience is in the focus of her work. www.klaraschnieber.com

,, Time of the Last Wastelands" Lars Preisser

DURATION: 14:23 YEAR: 2019

COUNTRY: Germany

Waiting is the gap between something and something else.

A film strip is composed of a string of still images, interrupted by gaps. The fast motion of the film strip inside a projector creates the illusion of a seamlessly moving image. In Time of the Last Wastelands, by removing images in between, the gaps between the images are elongated artificially, creating a period of waiting in the film.

Berlin's urban wastelands, many remainders from WW2, are in a state of disappearance. Once like naturally occurring memorials, offering unique spaces of radical non-use, these gaps between buildings are being gradually closed by new constructions, seamlessly sealing the streets. With a customized 16mm camera I am creating my own archive of the remaining wastelands, and the memories I have of them. Wastelands posit a pause, a cut, and possibility for something other than that we are supposed to do.

Once like naturally occurring memorials in the urban wild, an analog moving image, like when a film suddenly stops and we wait for something to finally move again. The wasteland speaks about change, time, history, architecture and the ever changing nature of urban space.

ARTIST

Lars Preisser (b. 1984, grew up in Berlin) mainly works in drawing, weaving and film. He holds a BA degree in Textile Art from the Otago Polytechnic School of Art in Dunedin, Aotearoa/New Zealand and a Media Art Diplom (MA equivalent) from the Academy of Fine Arts Leipzig, Germany. In his work he often reveals concrete personal relations and layers perspectives: philosophical, technological and personal. His recent work mourns the disappearance of alternative spaces, thematises the acceleration of industrialization and contemplates possibilities of a reversal. www.larspreisser.de

,, Emmaus "
Emanuel Mathias

DURATION: 05:20 YEAR: 2007 COUNTRY: Germany

48 Architecture and the in between

Emmaus shows a static shot of a landscape. Only small movements in the picture let the viewer recognize that a film sequence and not a photograph is being seen. A village church moves slowly and imperceptibly through the seemingly uneventful picture. Since a lignite company is settling in the south of Leipzig, an entire village and its church have to give way to open-cast mining. The village disappears and the church is moved with the help of an expensive transport operation. The title of the film, Emmaus, is the name of the village church seen here and at the same time also a place in a biblical story. My interest is in the reinterpretation of the symbol of the church, which, due to its historical and symbolic value, stands for durability and permanence and is now falling apart. At the same time, the otherwise unspecified event is a questioning of the perception of cinematic reality.

ARTIST

Emanuel Mathias is a visual artist based in Leipzig, Germany. He studied Fine Arts in Photography at the Academy of Fine Arts in Leipzig and received his Fine Arts Diploma in 2009. In 2011 he obtained his Master's Apprentices in Fine Arts. Currently, he is a PhD. Candidate, holding a Bauhaus Doctoral Scholarship at the Bauhaus University in Weimar, Germany. He participated in numerous national and international solo and group exhibitions and received several awards and scholarships. www.emanuelmathias.com

"Da, daneben" Karin Hochstatter DURATION: 03:30 YEAR: 2010 COUNTRY: Italy 50 Architecture and the in between

Da.daneben (There, next to it) is a short film about waiting, an everyday situation observed at the entrance of an apartment building in Palermo in Italy. The cinematic levels intertwine between the viewer and the characters, fiction and reality, creating sparks of the comic. The video is part of a cycle of videos about viewing and being viewed.

ARTIST

Karin Hochstatter, is a Media artist and Sculptor and lives in Cologne. She is a Master-student at Düsseldorf Art Academy.

Scholarships a.o.: Casa Baldi, Villa Massimo | Ringenberg, NRW | Peter-Mertes-Grant, Bonner Kunstverein | Friedrich-Vordemberge-Prize, Cologne | London scholarship, NRW | Working residency Ekwc, NL | Bartels Foundation, Basel/Group Solo exhibitions a.o.: Bonner Kunstverein | Kunstmuseum Krefeld | Lehmbruck Museum, Duisburg | Kunstmuseum Zanders, Bergisch-Gladbach | Stiftung Insel Hombroich, Neuss | Kunstverein Mönchengladbach | Kunstverein Freiburg | Museum Papiermühle Basel | Museum Zündorfer Wehrturm | Stadtgalerie Pforzheim.

www.karinhochstatter.de

"Algún Día Caerá" Mateo Vargas



DURATION: 15:33 YEAR: 2021 COUNTRY: Mexico

Alqún día caerá (Someday It Will Fall) was shot from the mouth of the Rio Grande in the Gulf of Mexico to the beaches of Tijuana in Baja California. The video shows daily life separated by the militarized border wall while the natural landscape and ecosystems at each site affirm the absurdities of restricted migration and borders. Two girls play at the farthest reaches of the U.S. Mexico border thousands of kilometers apart. People meet at the wall to talk to their loved ones on the other side. Birds migrate over the wall at a leisurely pace while fishermen cast their nets in hope of a good haul. Aquatic plants wash up on both sides of the wall while waves erode the rusting barrier. Surveillance helicopters circle overhead on the U.S. side while gently swaying trees brush up against the dividing barrier on the Mexico side. The natural world patiently waits for the land to be made whole again.

ARTIST

Mateo Vargas (b. 1993) is a queer non-binary Mexican filmmaker and interdisciplinary artist based in Mexico City. Their multi media work focuses on the intersections of identity, borders, history and diaspora under the dual legacies of colonialism and late-stage capitalism. Their video art has screened internationally in festivals and galleries in Mexico, Japan, Russia, Colombia, Cuba, Argentina, Germany, Greece, Italy, France, Spain, the U.S. and U.K. www.mateo-vargas.com



A summer day in Berlin, everyone else is on summer holidays. Iris is in Berlin waiting for her flat situation to clear. The atmosphere in her flat is stressing her, she is hoping for a change.

Looking for some quietness and trying to forget the flat-related problems she escapes her flat in the city center for a day trip to the periphery of the city.

Dazwischen Sommer (In between Summer) explores how the general urban housing problems determine on ones personal every day life more and more. The attempt was to capture the feeling that comes from such a fundamental problem, which is nevertheless difficult to grasp, it rather hovers over everyday life. The resulting tension is present even on a beautiful sunny day.

ARTIST

Jana Charlotte Tost (b. 1990, near Frankfurt a.M.) holds a Bachelor of Arts in Visual Communication and is now studying Art and Media at the University of the Arts Berlin. She has been studying focusing on moving image in the classes of Prof. Thomas Arslan and Prof. Anna Anders. In the last years she realized many short films and video installations and has taken part in interdisciplinary projects. She is based in Berlin working in the fields of photography and film.

www.vimeo.com/janacharlottetost

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WATELING

For too long. Or too less. Waiting for something what might happen. Might

Might is a past tense of may.

When it became past if It's all about present.

Present simple or present continuous if we speak about process. We do.

Most of the time we speak about process.

So

waiting

Waiting for doors to be opened.

Waiting to press a button.

To move on.

Moving on.

Waiting it to stop.

Waiting.

Stopped.

Waiting to go out.

Going out.

Waiting.

Thinking what to do next.

Waiting.

Thinking.

Waiting.

Mind is lost. One step back. Moving. Now moving as usually.

Why am I not breathing?

Breath in. Breath out.

Waiting.

What's my normal tempo of breathing? Stopped.

Waiting.

Breathing.

It's not the same.

Waiting.

Breathing.

You have it now?

Waiting.

Ŵ

It's not comfortable to wait like this anymore.

DURATION: 02:33

YEAR: 2019

COUNTRY: Kaunas, Lithuania

/////O was created in 2019 in Kaunas (Lithuania). This was my entrance video for Academy of Performing Arts Prague. I had started creating this video from the sign on the TV, which said *No signal*. That led me to explore the state of waiting, through the lens of unknown. What do I do when I don't know what to do? What am I thinking is happening and what is happening in a physical reality while I wait? What are the mechanisms that me and other people are using while waiting?

In this video I am using my body in different positions at the office-like room. I stayed still for a longer or shorter period of time following my own individual mechanisms while waiting. All the media and images that I later layered on top of the physical one in this short film - are fragments of thoughts that crossed my mind while working on this project.

ARTIST

My name is **Arnis Aleinikovas**. I am Lithuanian interdisciplinary artist born in 1995. My main focus right now is in contemporary performance, media and writing. My interest varies from the concept of reality, quantum mechanics, AI to healing and somatic. B.A. in theatre and film acting (Vytautas Magnus University) and M.A. in alternative theatre directing (Academy of Performing Arts in Prague). During my artistic career (so far) I had an opportunity to work and present my works in Czech Republic, Poland, Germany (Cologne), Greece (Athens), and Lithuania.

www.arnisaleinikovas.com

"I am Waiting for 15 Minutes of Fame" Julija Castellucci

DURATION: 03:15 YEAR: 2022

COUNTRY: North Macedonia

CREDITS: Dušica Nastova, Danica Djordjević, Riste Stavrevski

60 Artists Waiting

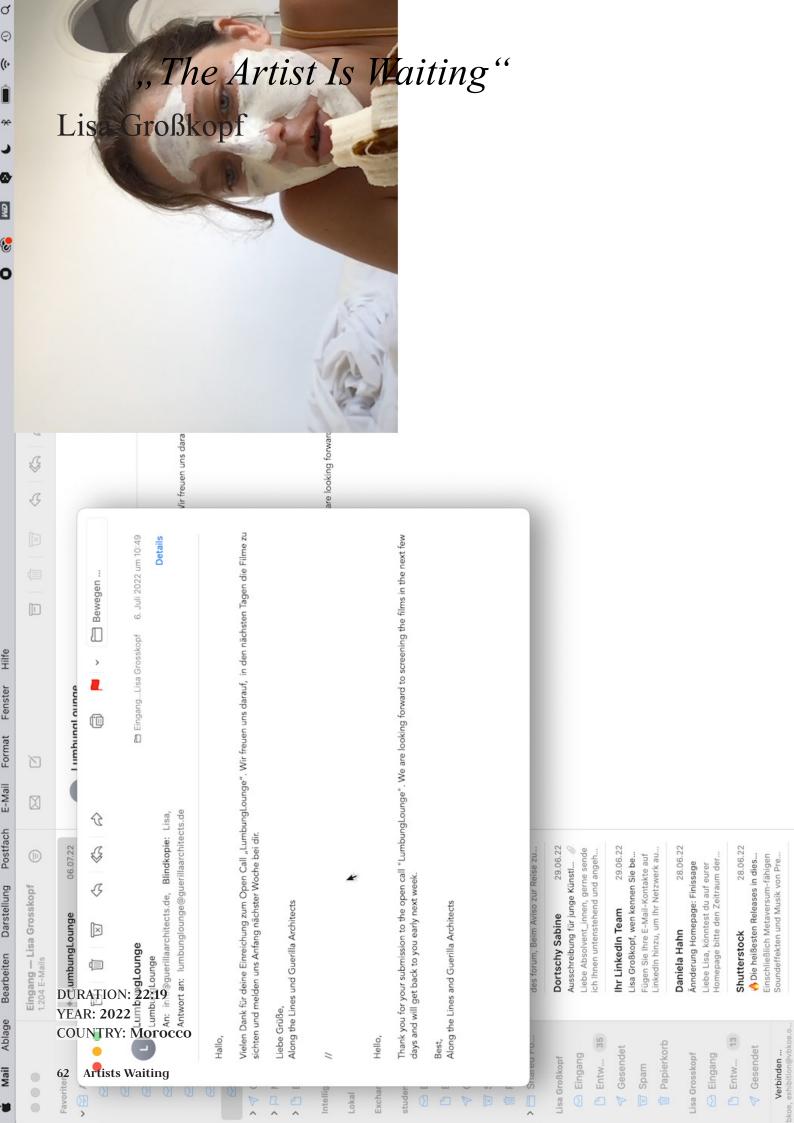
I am leaning against the Museum of Contemporary Art in Skopje attempting to establish a dialogue between the artist and the institution. The dialogue in the piece becomes quite literally physical, aiming to embody the only option left, and in this way becomes a symbolic gesture not just for myself, but for all aspiring artists. The head-through-walls position references a forceful attempt to enter, born out of impatience, but also contains an element of Sisyphus and a meaningless action. The position is also reminiscent of prayer, which often is a spiritual element accompanying hopeless waiting, and thus conveys what ultimately becomes the only option - pray and wait.

I chose the title for the piece based on a famous sentence by Andy Warhol, because I'm waiting for my whole life for his prophecy to come true. Tired of waiting. Now, I am ready to be famously tired for 15 minutes.

ARTIST

Julija Castellucci (b. 1993) is a vocal and conceptual artist. She works in the field of temporal and spatial art whose immersive approach includes sound art | voice | video | installation | intervention in space in the form of sonic sculpture. She writes music for theatre performances based on atmospheric, monochrome plane, tonality and atonality, mainly using sound in its fundamental form. Currently based in Skopje and Belgrade.

www.instagram.com/digitalimovina



Open calls have become an integral element of the international art world. Writing applications is part of everyday studio life for many artists. Once an application has been submitted, the unofficial phase 2 of the submission process begins: Waiting for acceptance or rejection. The self-referential video work The Artist is Waiting visualizes all the waiting that comes along with making submissions. By depicting the banal everyday routine of an artist, Lisa Großkopf de-romanticizes the romanticized topos of the artist's studio.

ARTIST

Lisa Großkopf (b. 1989, Vienna | lives and works in Vienna) studied at the University of Applied Arts Vienna and the Academy of Fine Arts Vienna as well as at the Art University Linz. heteronormativity. Her works were shown at the Organhaus (Chongqing, CN), at the CCA (Tel Aviv, IL), at Krinzinger Projekte (Vienna, AT), the Museum for Applied Arts (Frankfurt/Main, DE), the Preus Museum (Horten, NO) and many more. For her work, she was awarded the grant for emerging artists by the Federal Chancellery, the Gabriela Heidecker Prize and the Fred-Adlmüller grant.

www.lisagrosskopf.net

"All I'm Thinking of is You" Aleks Slota DURATION: 25:06 YEAR: 2016 **COUNTRY: Poland** Artists Waiting

The performance All I'm Thinking of is You explores the relationship I have with the viewer. Throughout the video I try to think intently and focus on who I think the audience is. At the same time I ask the viewers to suspend disbelief and forget the technological and time barriers that separate them from me, time and space collapse.

For the duration of the performance I'm waiting and hoping for a connection to happen, considering the obstacles this is perhaps an absurd goal, but I think one worth pursuing.

Wherever and whenever this video was created I was thinking of the audience here and now. If you are watching I'm thinking of you.

ARTIST

Aleks Slota (b. 1978, PL, based in Berlin, DE) is a multidisciplinary artist working primarily in the mediums of performance and sound. He has presented his work in traditional and alternative spaces such as: Galerie Thaddaeus Ropac (FR), Musrara Mix Festival (IL), Acción!MAD festival (ES), Performance Crossings (CZ), Giardini Pubblici Cagliari (IT), Kunstquartier Bethanien (DE), Rucka Residency (LV), SWAB art fair (SP), Sophiensaele (DE), and at Excentricités VI festival (FR). Slota created sound performances for Tempting Failure festival (GB), Tulsa Artist Fellowship (US), DAF (CH), Primal Uproar (DE), Arteles (FI), and Fylkingen (SE). www.aleksslota.com



COUNTRY: Poland/Germany

Aschenbechergespräche (ashtray conversations) is a video project of St. & St. which started in 2020. In their videos the artists interview one another and only the interviewed person is visible, in front a still life consisting an ashtray and some cigarettes. The frame is always similar and just shows the hands and parts of the torso. The interviews originate invariably spontaneous without any preparations or agreements. There are no cuts and no second try.

The ashtray conversations are an associative experiment, always with indeterminate outcome of which you can find forty episodes on Instagram.

In Was halten Sie vom Warten? (What do you think about waiting?), an episode St. & St. exclusively shot for the Open Call Waiting at Kulturbahnhof in Kassel, the artist-team approaches the essence of the question - as always - in their typical meandering way.

ARTISTS

St. & St. is the name of the artist-team of Stephanie Gerner and Stephan Halter (both born in 1977, both living in Berlin), founded in 2009.

In their multidisciplinary works they question hierarchic and bureaucratic systems, standardisation and stereotypical thinking which are all based on communication or the lack of it. Their often polysemic titles are an essential part of their conceptional works.

They usually work site-specific and often do collaborations with other artists. www.standst.de

"Was halten Sie vom Warten?"

"What do you think about waiting?"

English transcription

She: Mister St., we are in a time where the whole world seems to have no time and everybody equally is busy waiting

He: Yes

She: Today I would like to know: what do you think about this

He: Well I, errm - here I have to immediately clear my throat - waiting, of course, is a curse I would like to say

She: A curse...

He: Yes She: Yes

He: Well, having to wait is downright uncomfortable to me

She: Uncomfortable

He: Yes

She: Yes... yes. Yes, I agree with you

He: Yes

She: But I am interested of how you can wait too much while seeming to have no time?!

He: Oh well, that is certainly a very good question. Waiting and too much time

She: And no time!

He: And no time...

She: Perhaps you have no time to wait

He: Perhaps you have no time to wait, yes. Yes, I believe, well sometimes that's how it is, you got into a position...

She: Yes?

He:... when although you don't have time...

She: Yes?

He:... you have to wait!

She: When you don't have time, you have to wait...

He: When you don't have time, you have to wait She: And how do you think that can be dealt with?

He: Well, me personally, well I try in times of waiting, when I actually have no time...

She: Yes?

He:.. to forget time

She: To forget time... that sounds very thrilling. I would like to do that myself.

How can you forget time while waiting?

He: Well, when I wait...

She: Yes?

He:... and you wait in different places...

She: Exactly. Yes, that's right

He:... for the most different situations...

She: Precisely.

He:... possibilities...

She: Yes

He:... impossibilities...

She: Impossibilities

He:.. good, bad...

She: Not so good

He:... french fries, the pizza delivery service, par example...

She: Yes, or the train, right?

He: Or the train

She: That can happen, too

He: If that happens...

She: You know that

He: Yes, I know that, well for the train... yes, then, once I am waiting there, I look

She: You look?

He: Yes

She: Where do you look at?

He: Usually I look around

She: You look around?

He: Well, in the waiting process

She: In the waiting process

He:... that you say to yourself, there I can look and there not

She: There not, right? And where would you not like to look at while you are waiting?

He: Well, I don't like to look at others

She: Oh! He: No! She: Why?

He: Because I think in waiting everyone has naturally developed his own position. Well you perhaps look like this or in a different way or you do or don't and in this case I don't want to disturb

She: Ah, you don't want to disturb anyone while waiting, can you say that?

He: Yes, no, I don't want that She: No, you don't want that

He: No

She: Don't you want to be disturbed while you are waiting?

He: When I am waiting, I want to wait

She: Then you want to wait?

He: Yes. To me personally, that is to say, I have experienced there is a great quality in waiting

She: Aha. And how does this quality looks like or how does it feel?

He: Well, usually quite accommodating. And I feel secure in this waiting position

She: Ah. ves...

He: In moments of waiting - you have to think about that: there are many possibilities

She: There are many possibilities and one could even say: many possibility spaces...

He: Absolutely

She:... which kind of manifest He: Yes, bit by bit obviously

She: While you are waiting a little at a time. Can you say it like that?

He: Yes, you can say it like that

She: Yes, and so you are simply waiting

He: You simply wait

She: For the sake of waiting? Can you probably...

He: No She: No? He: Yes

She: Do you stand still and look just somewhere straight ahead or do you turn your gaze or even turn around while looking?

He: Well, I have to admit: it very much depends. Well, it's not always like there is the possibility to let your gaze wander without limits She: No, not...

He: No. It depends if I, par example sit or sometimes stand. I'm also trying to squat.

She: The squat?! That sounds exhausting

He: It is in my case, but you try, you want to cause a change of perspective

She: A change of perspective! Well, that sounds interesting. That sounds like what I know from waiting, the process of waiting, I'ld like to say

He: You know that. Yes, you are simply in a position which imprisons you in a certain way, guiding the view in a certain direction, maybe

She: The waiting

He: No, I don't believe for the sake of waiting, because waiting for something...

She: Yes?

He:... as they usually say, is possibly not something what comes out from oneself

She: That's probably the case. Well, or at least often. I can confirm that, yes

He: And in this, on might say, in this not autonomous, in this heteronomous waiting...

She: Yes?

He:... there are just two possibilities. The one possibility would be to revolt

against it...

She: So get into an inner turmoil?

He:... yes, get into an inner turmoil, a something you know you can't do anything about it, but you know you maybe just don't want to wait right now

She: Yes, it's pointless, no

He: No

She: No

He: Or you accept it

She: Or you just accept it and just be present...

He: You are just there and wait

She:... and is a waiting individual, as one might say

He: Yes, in your presence, waiting

She: Yes, just this, yes

He: Yes

She: It's not that bad

He: It's not bad, it's maybe something which - every now and then - is a healthy opportunity to get new ideas

She: To get new ideas, yes, that sounds very promising after all, I would like to say. And I want to think of it the next time while I am possibly waiting again

He: Yes, if you are waiting, think of it

She: Thank you so much, Mister St.

He: Thankyou, Miss St.

"Safety Check 1" Kai Fischer

DURATION: 11:00 YEAR: 2020 COUNTRY: Germany

I moved into my studio. Because an artist needs a studio. Just as a doctor needs a practice. A gardener needs a garden. Or a virus a host. We live in uncertain times. Security in the studio must be guaranteed and be able to withstand inspection.

ARTIST

The central role of my work is the exploration of conceptual strategies. These lead to serial works and performances. I look for docking possibilities for artistic exchange and collaboration and collaboration. Sometimes I hack Google Maps, declare it my gallery and wander around online for days. Or climb the highest mountain in the solar system on Mars in Google Earth in real time as a first ascent. Or send the CEO of Deutsche Post DHL Group my own art as a permanent loan without permission.

I am also a member of the artist collective Der Schwäbische Online-Albverein, of the Museum für Gegenwartskunst - Department of Postcards and of the GALERIE kaufhof project. www.kaifischer.org

,, WAIT"

Lars Preisser



DURATION: **00:41**YEAR: **2022**

COUNTRY: Germany

In this short animation, four figures strike poses of waiting. They turn into letters forming a word before disappearing off the screen, and the wait is over, literally.

ARTIST

Lars Preisser, *1984, grew up in Berlin and mainly works in drawing, weaving and film. He holds a BA degree in Textile Art from the Otago Polytechnic School of Art in Dunedin, Aotearoa/New Zealand and a Media Art Diplom (MA equivalent) from the Academy of Fine Arts Leipzig, Germany. In his work he often reveals concrete personal relations and layers perspectives: philosophical, technological and personal. His recent work mourns the disappearance of alternative spaces, thematises the acceleration of industrialization and contemplates possibilities of a reversal. www.larspreisser.de