

et again I found  
myself designing  
places that would  
welcome me

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I found  
designing  
at would  
some me



(A)  
**RCHITEKTUR**

ISA GENZKEN, CHICAGO DRIVE, 1992  
NOAH BARKER AND DORA BUDOR, CHASE MANHATTAN, 2021 – 2022  
JUDITH HOPF AND HENRIK OLESEN, TÜREN, 2007  
FRIEDER HALLER, ARCHITECTURE, 2019  
JAN DOMICZ, TO MY FRIENDS. NEXT ROOM (HOTEL MONTEREY), 2021  
ISABELLE EDI, BLACK BODY IN WHITE CASTLE 2, 2022  
TONY COKES, STILL FROM THE WILL & THE WAY...FRAGMENT 1, 2019  
LAURA NITSCH, LOOSE YOUR MARBLES, 2023  
JOHN SKOOG, REDUIT(REDoubt), 2014

(1)

**TWENTYSIX**

(A) (B) (C) (D) (E) (F) (G) (H) (I) (J) (K) (L) (M) (N) (O) (P) (Q) (R) (S) (T) (U) (V) (W) (X) (Y) (Z)

The concept of architecture is often associated with a way of thinking that acts in a planned or constructive manner, in a certain enclosed space. The architectural organization of private and public space is, however, one of the main factors in social regulation. For example, Vienna's popular ring road, which runs around the first district, was built primarily along military lines to make it easier to suppress protests. Social interaction is shaped by the way in which the architectural space, streets, squares, rooms, walls, objects and memories are organized, permitted or excluded. In this context, the medium of video raises the question of how architecture and infrastructure are represented as a narrative network or backdrop in filmic storytelling. Films in which architecture is really relevant, uses pieces of the urban texture and binds it into dynamic images that become distributors of stories through the context of editing. Architecture and video/film are tied together in that they create a space for a body to move through. Not only does the film provide a view in a sequence of camera perspectives, the architecture also organizes visual axes.

The video work "Chicago Drive" by Isa Genzken witnesses the camera strolling through urban space. The gaze glides along the façades and reflective window fronts across streets and highways. This generates an abstract allusion.. Ian White describes Isa Genzken's video as ,Chicago Drive is a discontinuous, constructed syntactical and temporal disjunction external to the spectator's body. It employs the Incongruent, contemplative and 'Distanced', detaching the viewer from present reality and proposes this as the city it portrays, [...] It tells us that towers are always collapsing and being rebuilt and that we/she are/is in the middle of this<sup>1</sup>. The next video, "Chase Manhattan"

also does not seem to capture a fixed image of the urban backdrop, but rather follows and interrupts the dynamics of change in urban space. In an interview, Dora Budor discusses the video, created in collaboration with Noah Barker, as a kind of 'psychogeographic dérive an experimental wandering around the city, that pictures the un-building of a skyscraper that once occupied a whole block at 270 park Avenue in New York City<sup>2</sup>. The video follows an articulated lorry transporting the dismantled material from the construction site to a recycling yard. At the same time, the new, taller tower block is already being built on the construction site. In both videos – to paraphrase Michel De Certeau – the cameras or bodies follow a kind of urban text

that they write as they pass through, without being able to read it in its entirety. The visible field is limited by the street canyons through which they are directed.

The video work "Türen", by Judith Hopf and Henrik Olesen shifts the labyrinthine game to the private interior, even if the figures appearing are reminiscent of pedestrians in a street scene. There are only brief glimpses behind the doors, passages and transitions open up, only to close once again just as quickly. Following rehearsed social behavior, the figures engage in small gestures or briefly interact with other figures. In Frieder Haller's Architecture, the first part of his filmic chamber play trilogy, we meet an architect who wants to design public space as well as his private and inner life. Here, architectural thinking infiltrates personal relationships. Likewise, the agitated stage designs and settings do not remain in the background, developing a certain life of their own. Spaces and narratives increasingly intermingle and unsettle the existing power structures and dynamics in the relationships. In the video „To My Friends,“ a completely different relationship with the space that has become a film emerges. „Next Room (Hotel Monterey)“ by Jan Domicz is based on footage from Chantal Akerman's film „Hotel Monterey.“ Akerman's film, dedicated to the eponymous hotel for travelers passing through Manhattan, features slow, cinematic shots that move from the entrance area to the top floor as night falls over the duration of the film. The video adopts this rhythm by transforming the rooms into scenes and using the corridors to connect them over time. This creates a topology where the temporal flow of the moving image merges with the spatial organization of the architecture.

In the subsequent video piece, a space is gradually unveiled through cinematic techniques. The three-part video series "Black Body in White Castle" by Isabelle Edi stages the costume designer and artist herself in the sphere of Vienna's palace gardens. Through this depiction amidst colonial architecture, the artist challenges our ability to find solace and tranquility in such locations. She explores inquiries regarding the connection between our bodies and the spaces we inhabit. Tony Cokes poses similar questions in his video "The Will & The Way...Fragments 1" when the sentence 'Yet again I found myself designing places that would not welcome me' appears in one of the scenes. Based on the biography of the African-American architect Paul Revere Williams – who was an important

figure in the development of modern architecture in America – Cokes explores the question of who is allowed to occupy space and which spaces are occupied by whom. In her work "loose your marbles," Laura Nitsch examines the impacts of architectural structures on our access or exclusion within society. The video is based on the transcript of the Therapy by Design conference (1964) that took place at the State Hospital in Kansas. The institution has fallen into disrepute several times and was known for its institutionalized abuse. From a design perspective, the conference dealt, among other things, with pathologising deviant female subjectivities as mentally ill; the related archive material from the conference, which was also attended by star architects such as Richard Neutra, serves as a narrative thread in Nitsch's work.

The programme comes to a close with the film "Reduit(Redoubt)" by John Skoog, in which the camera sweeps over the surface of a building in a slow, single shot. Beginning on the inside, details of the wall and windows are captured, then parts of the outer walls, and again segments of the interior. Both the sounds and the images remain fragmentary and initially incomprehensible; the concealment of the sounds goes hand in hand with the enigmatic details and the un-interpretability of the entire building. Although the building is walked through in its entirety, it remains a fragment in image and sound. This long camera movement speaks of architecture in terms of having a relationship between the body, memory and participation in social space. The camera is only supposedly a witness, because it cannot depict the space in its entirety, but can only capture fragments. The objective here is to uncover openings, gaps, entry points, and fractures to render power structures and narratives palpable. With the means of video art, the circulation and production of our environment is to be exposed as a historical or contextual story, which goes beyond simply putting it in the picture.

<sup>1</sup> Ian White (2016): *HERE IS INFORMATION. MOBILITIES*, London: LUX, pg.172.

<sup>2</sup> Dora Budor (2022), *Dora Budor in conversation with Thomas D. Trummer* in: *Continent*, Cologne: Verlag der Buchhandlung Walther König, pg. 128.

## (A.2)

ARCHITECTURE  
BY FRIEDER HALLER



Abb.01

Frieder Haller, Still from Architecture

## ARCHITECTURE

with/mit Gerrit Frohne-Brinkmann, Judith Vrancken, Becket Mingwen, Johanna Gonschorek, Anders Dickson, Philipp Gufler, Henna Hyvärinen, Frieder Haller.

A group of friends lives together. Two of them, the Architect and Laura, are in a relationship. One day Laura breaks up with the Architect because she has fallen in love with someone else and doesn't need him anymore. Because of this the Architect plans to murder Laura. Not out of affect, but because he wants to. He builds a model of the room, where he wants to murder Laura. He plans the murder in detail. Laura watches him plan the murder. She stabs him with a knife. In the end the group of friends sits together but just talks briefly about Laura and the planned killing. They continue with their usual gossip and small talk and show very little empathy.

Eine Gruppe von Freunden lebt zusammen. Zwei von ihnen, der Architekt und Laura, haben eine Beziehung. Eines Tages macht Laura mit dem Architekten Schluss, weil sie sich in einen anderen verliebt hat und ihn nicht mehr braucht. Nachdem dies geschehen ist, plant der Architekt, Laura zu ermorden. Nicht aus einem Affekt heraus, sondern weil er es will. Er baut ein Modell des Zimmers, in dem er Laura ermorden will. Er plant den Mord sehr detailliert. Laura beobachtet ihn bei der Planung des Mordes. Sie sticht mit einem Messer auf ihn ein. Am Ende sitzt die Gruppe der Freunde zusammen, spricht aber nur kurz über Laura und den geplanten Mord. Sie fahren mit ihrem üblichen Klatsch und Tratsch fort und zeigen nur sehr wenig Empathie.

## SCENE 01/DAY/INT/ARCHITECT'S OFFICE

In the middle of the room we can see a model on which the Architect is working right now.

2.

ARCHITECT  
What a beautiful room. Finally i work on something important.  
(Pause)  
The big window is essential. This window is the center point of this space and defines the structure. The window nowadays is more and more used as a major architectural element to provide natural light in buildings. In this case it also guarantees a detailed insight from the outside and therefore more control for myself. The doors are the second characteristic part. Inspired by the idea of the cloister I will place several doors which all lead to the same room: the living room. They establish a spatial organization, that is unique. There is a certain dramaturgy in it, that I like. She would probably like it, too.

The Architect walks around the model.

I could add another wall here.

He takes a wall and places the wall inside the model.

## SCENE 2/EVENING/INT/INSIDE THE MODEL

Laura and the Architect's friends hang out in a generic living room with purple painted walls, many doors and two couches. It's some kind of party, but near the end. The Architect and Laura are dancing closely in the middle of the room while being watched by their friends.

LAURA  
(counts with the rhythm of the slow dance steps)  
One two maybe three. This is me and him.

ARCHITECT  
Four Ever. This is us and I'm the architect.

LAURA  
He is my accessory. And I'm his.

ARCHITECT  
I'm hers. I'm what?

LAURA  
You wear it like a fool. For five, six days, in this case seven years. And then, after all you get bored.

Laura takes off her sunglasses. Laura and the Architect stop dancing. They stand next to each other.

ARCHITECT  
Do you like the sunglasses I got you for your birthday?

LAURA  
On the walls of my office it says in big printed letters:  
Life is just a Lie with an 'f' in it.  
Do you get it? No one gets it the first time.  
(Pause)  
You look strange.

ARCHITECT  
What does the 'f' in life stand for?

BECKET AND PHILIPP  
FAKE

ALEXANDRA  
FRIENDS

HENNA AND ANDERS  
FAILURE

JOHANNA  
FAME. Can i go now?

Laura goes to Henna, who plays quietly the flute in one corner of the room.

LAURA  
Stop it. You are doing it again.

HENNA  
I am not doing anything.

LAURA  
The noise. It's disturbing my birds.

HENNA  
You don't have birds.

LAURA  
I could have birds.

HENNA  
You have a cat.

The Architect walks towards Henna and Laura.

ARCHITECT  
What does the 'f' in life stand for?

LAURA  
Feet, my feet hurt from dancing.

ARCHITECT  
Your feet?  
(Pause)  
I also have to go now. We are planning a new shopping mall. In Essen. I want to build a mall that looks like a spaceship from the outside, and a kitchen from the inside. See you tomorrow.

The Architect leaves.

SCENE 03/EVENING/INT/INSIDE THE MODEL

Somewhere else in the room, three of the friends are talking. They sit on the couch. In front of them lays a Rimowa with miniature couches on top. Two apples sit on the couches.

PHILIPP  
Do you think they'll break up soon?

BECKET  
(takes the apple and pretends the apple can speak)  
Under the moon? Or the sun? I'm done and he's a douchebag.

PHILIPP  
(takes the other apple and pretends the apple can speak)  
Don't wave the flag.

BECKET  
For whom?

PHILIPP  
For her.

BECKET  
I'd rather be dead.

Becket starts eating the apple.

PHILIPP  
Why so sad? It will end soon.

JOHANNA  
If your gossip sounds like a poem - i can tell you - it won't hurt anyone.

BECKET  
Right.  
Becket eats the whole apple (including the seeds).

SCENE 04/EVENING/INT/INSIDE THE MODEL

The Architect stumbles through different corridors. The corridors have many doors. He is lost.

SCENE 05/EVENING/INT/SNACK BAR

After running through the hallways, the Architect opens a door and enters the snack bar. Laura waits in the snack bar for the Architect. It's their favorite spot to meet. It's been some days since they saw each other last. It was at the party when they were dancing. At one of the tables around them sits a person with a saxophone.

ARCHITECT

Laura, what do you want to talk about? Why did you want to meet here? I think it's about time for us to find a new favorite snackbar. Last time you had fun here was when we watched the world cup and I got food poisoned from their fish. Remember?

Laura starts eating fries.

LAURA

Listen: This was not the world cup, we watched Champion League. We lost 2:1. You cried.

ARCHITECT

Cry a river, build a bridge. Then walk your ass right over it.

LAURA

I have sad news for you.

ARCHITECT

Will it hurt?

LAURA

It won't hurt me. But it will hurt you.

(Pause)  
There is no more 'us'. From now on there will be you and there will be me.

ARCHITECT

Who did you meet?

The Architect takes a step towards Laura. She takes one step away from him at the same time.

LAURA

Someone who wants me, but doesn't need me.

Someone from the table around stands up and plays the saxophone, walks towards them. Laura turns around.

LAURA (cont'd)  
Not yet. Please! Wait till I have finished... and then you start playing.

Sax player stops playing. Laura turns toward the architect again.

LAURA (cont'd)  
You pretend to be supportive but you only care about yourself. Your honesty is FAKE. You are a politician, not a lover.

ARCHITECT  
An architect, not a politician.

LAURA  
A manipulator. A shit. I wanted to buy a cherry pie and end up with an apple cake.

ARCHITECT  
Dont you like apples?

LAURA  
I want my cherry pie, for fuck sake.

ARCHITECT  
I always thought you like apples.

Laura walks around the table. Laura starts eating her fries with her fingers. She looks at the fries while guiding them to her mouth. The Architect stands next to her and watches her eat.

LAURA  
This feels like a trap being trapped in a trap.

ARCHITECT  
Or a narcissist being jealous of himself.

LAURA  
Or a surgeon operating herself.

ARCHITECT  
Or a nightmare having a nightmare.

LAURA  
Or a pistol shooting itself.

ARCHITECT  
I'm losing it.

The Sax player starts playing again. The Architect leaves the snack bar.

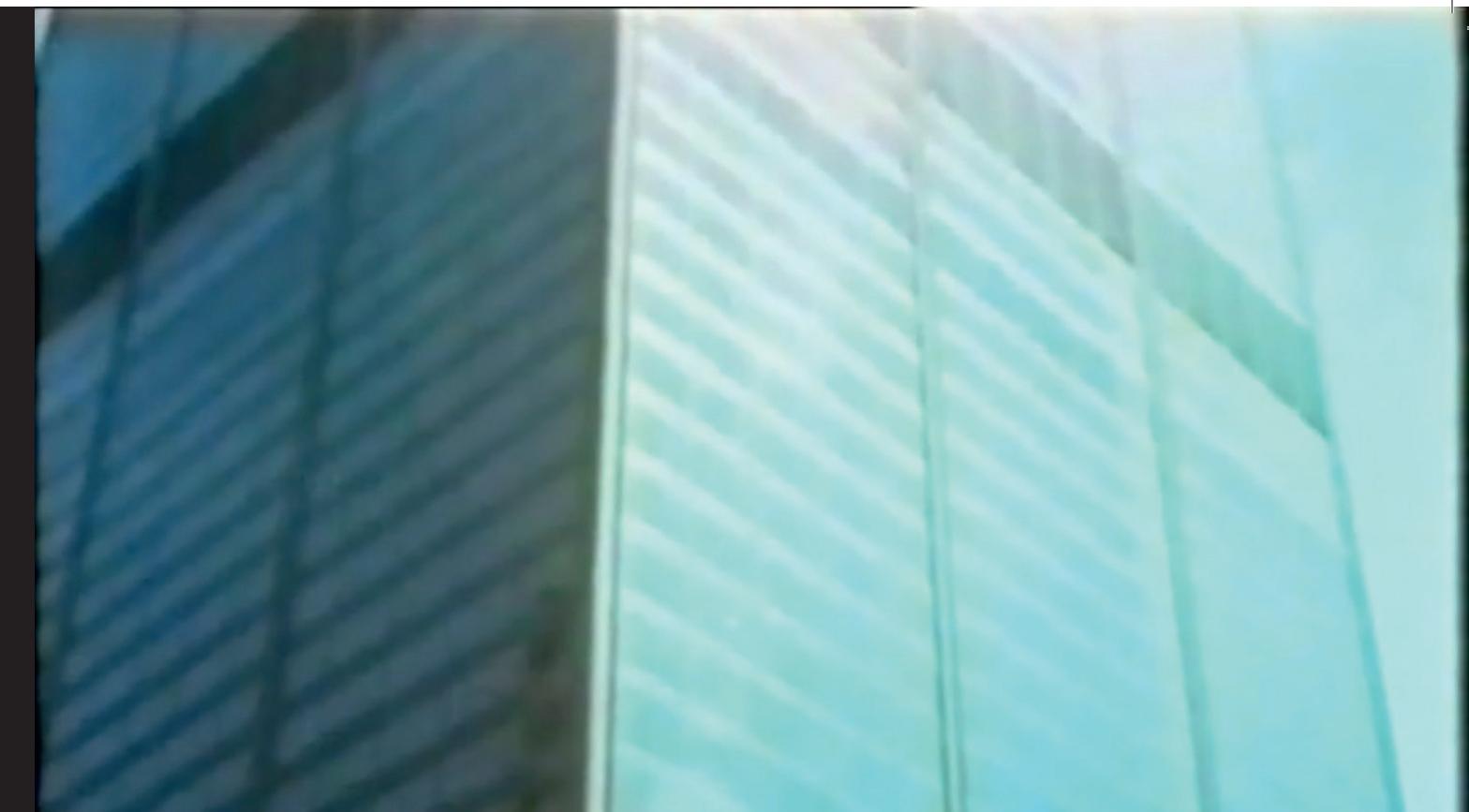




Yet again I found  
myself designing  
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(Abb.10) John Skoog  
*Reduit*, 2014  
Video / 14'00"



(Abb.03) Isa Genzken  
*Chicago Drive*, 1992  
video transferred from 16mm film / colour, sound / 26'40"  
Camera: Ray Wang



(Abb.04) Noah Barker and Dora Budor

*Chase Manhattan*, 2021 – 2022

HD / color, sound / 10'38"

Sound by KVANTUM (Stefan Tcherepnin and Paul Sigerhall) and Stubborn

Courtesy of the artists and Fluuent Collection, Berlin

(Abb.09) Isabelle Edi

*Black Body in white Castle 2*, 2022

Video series / 05'46"



(Abb.08) Frieder Haller  
**ARCHITECTURE**, 2019  
HD video / 17'00"



(Abb.05) Laura Nitsch  
**Loose Your Marbles**, 2015 / 2023  
HD Video / color, black and white, stereosound / 22'00"  
English with English subtitles



(Abb.06) **Jan Domicz**  
*To my friends. Next room (Hotel Monterey)*, 2021  
Video QHD, with stereo sound / 07'55"



(Abb.07) **Judith Hopf and Henrik Olesen**  
*Türen*, 2007  
Video / 04'12"

## SCENE 06/DAY/INT/ARCHITECT'S OFFICE

The Architect decides to kill Laura. He is building an architectural model of the room in which he wants to murder Laura.

ARCHITECT

In the living room I want her dead.  
All doors lead to the living room. It  
is the perfect stage. The perfect  
picture.

The Architect places a miniature version of Laura's red coat into the model. He looks at it and starts singing.

(singing)  
I don't want to talk  
About the things we've gone through  
Though it's hurting me  
Now it's history  
I've played all my cards  
And that's what you've done too  
Nothing more to say  
No more ace to play  
(looks into the camera)  
The winner takes it all.  
The looser standing small...  
The winner takes it all.

The Architect stops singing when he realizes Laura has been watching him. She walks towards him. She holds a knife in her hand. She stabs him. He doesn't react.

LAURA

With only a knife, I take your life.

## SCENE 07/EVENING/INT/INSIDE THE MODEL

Laura and the Architect's friends sit together in the same room from the beginning. But this time only without Laura and the Architect.

ALEXANDRA

Everything that was meant to happen,  
does. Eventually.

ANDERS

I don't care.

BECKET

You would, if it were you.  
(Pause)

JOHANNA

Have you ever known anybody who died?

BECKET

Have you ever known anybody who  
killed?

Henna knocks at the door.

ANDERS

Who is it?

BECKET

How do I know who is behind that  
door?!  
(Pause)

Henna enters.

HENNA

Hey.

JOHANNA

Do you know why Laura broke up with  
him?

BECKET

He made her feel responsible for him  
all the time, because he is smart and  
knows how to manipulate. That made  
her sick and even when she loved him,  
she didn't want to be needed that  
much. She told me that her mum once  
said: Being in a relationship, you  
want to be wanted and not needed.  
(MORE)

12.

BECKET (cont'd)  
 (Pause) Or was it: Being in a relationship you need to be wanted and not needed. Anyway, I can't remember anymore.

JOHANNA  
 How would you end a relationship? I mean, what would you say?

PHILIPP  
 I don't know. I don't remember what relationship means.

(Pause)  
 I'm used to others breaking up with me. Not the other way around.

ANDERS  
 If love doesn't knock, build a door.  
 (Pause)

HENNA  
 I would ghost her, not kill her.

BECKET  
 Who do you mean?

HENNA  
 The one i will break up with.

BECKET  
 But if you make her a ghost, you have to kill her before.

JOHANNA  
 But when you kill her, she is a ghost. And when she is a ghost, you won't be able to ghost her anymore.

HENNA  
 Do you believe in ghosts?

BECKET  
 I do not.

ANDERS  
 Can you hand me over my glass of wine?

No one reacts.

PHILIPP  
 Tomorrow nine o'clock someone comes to have a look at Laura's room.

BECKET  
 Her room was always quite empty. Too empty somehow. As she didn't want to distract herself with anything nice.

PHILIPP  
 She was nice.

HENNA  
 Nicer than him.

PHILIPP  
 She was successful.

HENNA  
 More successful than him.

ANDERS  
 Can you hand me over my glass of wine?

ALEXANDRA  
 (takes out a folded letter.)  
 Dear (Pause, thinks of a name)  
 whoever. I'll always have a special place in my heart for you. At times, our relationship felt like it was the best thing that had ever happened to me, but lately...

JOHANNA  
 (interrupts)  
 Keep your words. They mean nothing.

ALEXANDRA  
 (continues)  
 It pains me to admit this, but my love for you has faded away. I can't stay in a relationship where there is no love, and it isn't fair to you to be stuck in a life that is a lie. I hope you're able to move on, and meet someone who will love you the way you deserve to be loved.

ANDERS  
 Is there any way to sell a murder house?

HENNA  
 No. Tear it down and build a new one.

ANDERS  
A new murder house?

HENNA  
Just a house. It's expensive anyways.

ANDERS  
Yes i know. Someone I studied with  
just built a house herself.  
Or at least something that looks like  
a house. It was so expensive that for  
the same amount of money they could  
have rented a three-room apartment  
just around the corner for one  
hundred and eighty-seven years.

PHILIPP  
Kind of sad. We just moved in and so  
far, I liked living here. I like that  
we have a big window. But I never  
liked the purple.  
(Pause)

ALEXANDRA  
How did he describe their  
relationship when we had dinner the  
last time?

BECKET  
Modern, brutal, bright and light. Or  
something like that.  
Like a hallway without doors. But  
this doesn't make any sense. Right?

JOHANNA  
Well, sounds like an architect  
describing his relationship.

HENNA  
For me this sounds boring. I mean she  
was really great for him. But she  
could have done better.

ANDERS  
I heard someone saying it takes up to  
nine months to build a new house. And  
three months to tear it down.

ALEXANDRA  
I always liked her apple pies.

PHILIPP  
But she didn't make them herself, she  
bought them somewhere.

BECKET  
Really? That is disappointing.

PHILIPP  
Who did you date the other day? I  
have seen you from across the street.

JOHANNA  
That's none of your business.

HENNA  
I was flirting with a girl, but she  
lived far away. It was a good fuck.  
But I don't know. (Pause) Now I'm  
starting to flirt with a girl who is  
a lawyer. Don't think I will visit  
the other one again.

ANDERS  
You wanna know what I dreamed last  
night?

BECKET  
God. Please don't. There's nothing  
more boring than other people's  
dreams.

Walking through this residential area of the 19th district of Vienna, I remember a lot of green, with a few houses dotted within nature. Turning left into Kronesgasse, and then towards the left side, is a wooden gate.

The habitability of a building becomes apparent as there is no building without a path leading to or away from it; without corridors, stairs, passageways, or doors, an intersection where coming and going are possible.

I pause here for a moment in the former studio of the sculptor Wander Bertoni. According to DIN standards, openings must have a minimum width of 900 mm and a minimum height of 2000 mm. Doors serve as escape routes. I step inside.

Stepping through the wooden gate, I stand in front of the architecture. Actually, it consists of two buildings from different times, influenced by different architectural movements, designed by two architects, both renowned and deceased. From the exterior, the front building appears as a square, but within is a light filled, double-height space designed for making.

I am imagining a room when I am writing. While I write, I am constantly aware of the architecture of the page — the walls my line breaks might hit, the distance my words must keep from them, the strange work punctuation does, the feeling and truth and lies it might constellate and breakthrough.

To the left, a door leads to smaller, narrower rooms, where intimate, secret stories hide in the corners. These rooms are interconnected, ending in a bedroom with walls of privacy. I follow the doors, passing through one after another, arriving at a glass door leading outside towards an alleged architectural openness. It's just a pseudo-spatial separation — an invisible frame that you can bump into.

What a beautiful room.

Once again, I stand in front of a window and look outside. "The big window is essential. This window is the center point of this space and defines the structure. Nowadays, the window is increasingly used as a major architectural element to provide natural light in buildings. In this case, it also guarantees a detailed insight from the outside and therefore more control for myself."<sup>3</sup>

During a Zoom conversation, I watch Hélène Cixous sitting in front of her screen, right by a window. She refers to that window and the possibility it symbolizes for her, which defines her writing. An opening to an infinite space in the sky. Everything that happens outside the window, outside the architectural space where writing occurs, enters into the architecture of the text.

In front of me, the rear building opens up around a courtyard. Open, flexible spaces were drafted that are closely connected to the surroundings — an interior that is oriented towards the exterior, integrating with nature.

The expansive windows allow for an abundance of natural light and a seamless flow between indoor and outdoor space, dividing space while maintaining a sense of openness. It was designed such that wherever you stand inside, there is always a perspective outward, providing a constant visual connection to the outside, moments of turning inward, as well as moments of exposure. Glass, which never allows complete permeability, always displays the layout of the building. Even if the eyes can roam around, modern architecture exposes itself; it stages the act of exposure and invites the eye to do so.<sup>3</sup>

A door opens, and I hear from the courtyard the architect saying, "The doors are the second characteristic part. Inspired by the idea of the cloister, I will place several doors that all lead to the same room: the living room. They establish a unique spatial organization. There is a certain dramaturgy in it that I like."<sup>5</sup>

Thinking about the habitability of language, it suggests a spatialization, a distribution in space that does not dominate but approaches it and inscribes itself into it. Language is constantly on the move in this textual space, creating paths that are in the making. Again, I notice I have lost my thread. When I connect the textual space with the physical one in my mind, imagining the bodies moving through it, a projection arises. Spaces that have made me, spaces that I have made, spaces where my language unfolds, spaces that enclose the social body. No word and no text are language alone; they always carry traces of bodies within them.

Guided bodies that enter and leave, pass through, lock, and unlock. Doors structure space and movement. Openings are created, then barriers are erected again; paths are blocked. They affect what lies behind them, which is initially hidden from perception, and make unforeseen changes in direction and evasive gestures necessary. Limitations, constraints, contradictions, and narrowings become visible, but also possibilities for decisions. Spatial and personal demarcations.<sup>6</sup>

Moments of disorientation and free space create access points, wanting to break through their closedness, their representation of power, and the structures inscribed in them, which they represent, reproduce, and impose on bodies.

Those spaces are frameworks for meaning and physical, emotional, and intellectual intimacy. A sequence of loving words. A door that opens and connects. To the next room, to the next room, to the next room. "I touch these void-walls; they feel like paper. I touch them again; they feel like the screen of my computer. Both feel like what-like privacy."<sup>7</sup>

3 Colomina, Beatriz (2020): *X-Ray Architecture*, Zurich: Lars Müller Publishers, pg. 149.

4 Haller, Frieder (2019): *Architecture, video script*.

5 Ibid.

6 Hopf, Judith and Olesen, Henrik (2007): *Türen, at Protikus, o.S. URL: [https://www.protikus.de/de/exhibitions/146\\_tueren](https://www.protikus.de/de/exhibitions/146_tueren)* (Accessed on June 01, 2024).

7 Latimer, Quinn (2017): *Interiors: Some Stanzas on the Pleasures of Privacy*, in Latimer: *Like a Woman*, Berlin: Sternberg Press, pg. 103.

My words continue; they turn, turn around, take a step back, and pause for a moment. They are on their path through these pages, taking detours.

Loosing myself in words and with words. These moments cause the pages of text to blur; the words drift towards the edges. Becoming barely recognizable, words start to flicker, disappearing into backgrounds.

It's getting darker, and it's one of those beautiful, warm summer nights that will settle in your memory. The light from inside blends with the last rays of sunlight from outside, and dancing reflections appear on the glass panes of Roland Rainer's architecture. I cast a fleeting glance around, which sharpens my gaze again. Being back in the courtyard, I have left the many rooms of thought.

I chose a spot on the stony steps, from which I have a good view of the projection following Isa Genzken's view through Chicago. I sit down and leave the door open.

## LIST OF FIGURES

- Abb. 01 Frieder Haller, ARCHITECTURE, 2019, HD video, 17 min. Courtesy of the artist
- Abb. 02 Script from Frieder Hallers Architecture
- Abb. 03 Isa Genzken, Chicago Drive, 1992 Video transferred from 16mm film, color, sound, 26.40 min. Camera: Ray Wang Courtesy of the artist and Galerie Buchholz
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- Abb. 05 Laura Nitsch, Loose Your Marbles, HD video, 2015 / 2023 Color, black and white, stereosound, English with English subtitles, 22 min. Courtesy of the artist
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- Abb. 11 Tony Cokes, The Will & The Way...Fragments 1, 2019 HD video, color, stereo, 13:39 min. Ed. 5 + 2 AP Courtesy the artist, Greene Naftali, New York, Hannah Hoffman, Los Angeles, FELIX GAUDLITZ, Vienna and Electronic Arts Intermix, New York.

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