

YRD.Works  
*Portfolio*

Current Tours

*Action / Installation / Audio Piece*

*Kunstfestspiele Herrenhausen, Hannover 2021*





Current Tours  
Action / Installation / Audio Piece, Kunstfestspiele Herrenhausen, Hannover





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Current Tours  
Action / Installation / Audio Piece, Kunstfestspiele Herrenhausen, Hannover



## Current Tours

In 2021, YRD.Works presented the work *Current Tours* at Kunstfestspiele Herrenhausen in Hanover. The collective constructed a 12 x 4m raft and initiated public boat trips on the Graft. (A 2km long canal that surrounds the Herrenhausen Gardens.) The action referred to an old courtly tradition, as gondola rides on the Graft were already offered in the 18th century.

Over the period of the Art Festival, at least two trips were offered daily at different times for up to 12 people. During the trip, passengers were accommodated in small cabins that were open on two sides towards the shore.

On this tour, lasting 40-minutes, the audience could listen to a sound collage arranged by an algorithm on each ride. The audio piece was produced by YRD.Works in collaboration with Oliver Augst, Charlotte Simon (les trucs) and Elias Gottstein. The piece dealt with the phenomenon of the formation of bubbles in financial systems.

*Action / Installation / Audio Piece, Kunstfestspiele Herrenhausen, Hannover 2021*





Bread Dispensers  
*Action / Spatial Installation,*  
*punktumweg Galerie, Frankfurt 2021*



Bread Dispensers  
Action / Spatial Installation, punktumweg Galerie, Frankfurt 2021





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*Bread Dispensers*  
*Action / Spatial Installation, punktumweg Galerie, Frankfurt 2021*

## Bread Dispensers

In spring 2021, YRD.Works showed their work Bread Dispensers at the Frankfurt gallery Umweg. Over a period of ten days, the artist collective baked fresh sourdough bread daily. YRD.Works partitioned the gallery for the action with a temporary drywall creating an additional space within the exhibition. This second room was not visible to the public and the space was used to bake bread parallel to the exhibition, which visitors could only guess from the sounds and smells coming from the temporary bakery.

At a central point in the newly created exhibition space was a flap embedded in the drywall with a shaft leading into the temporary bakery. Upon pressing a button, visitors could trigger an automated process that ensured a loaf of bread to slide down the chute into the serving area in the gallery. The fresh, oven-warm bread could be taken away by the public free of charge.

*Action / Spatial Installation, punktumweg Galerie, Frankfurt 2021*





Acces

*Architecture, Senckenberg Museum, Frankfurt 2020*







Acces  
Architecture, Senckenberg Museum, Frankfurt 2020

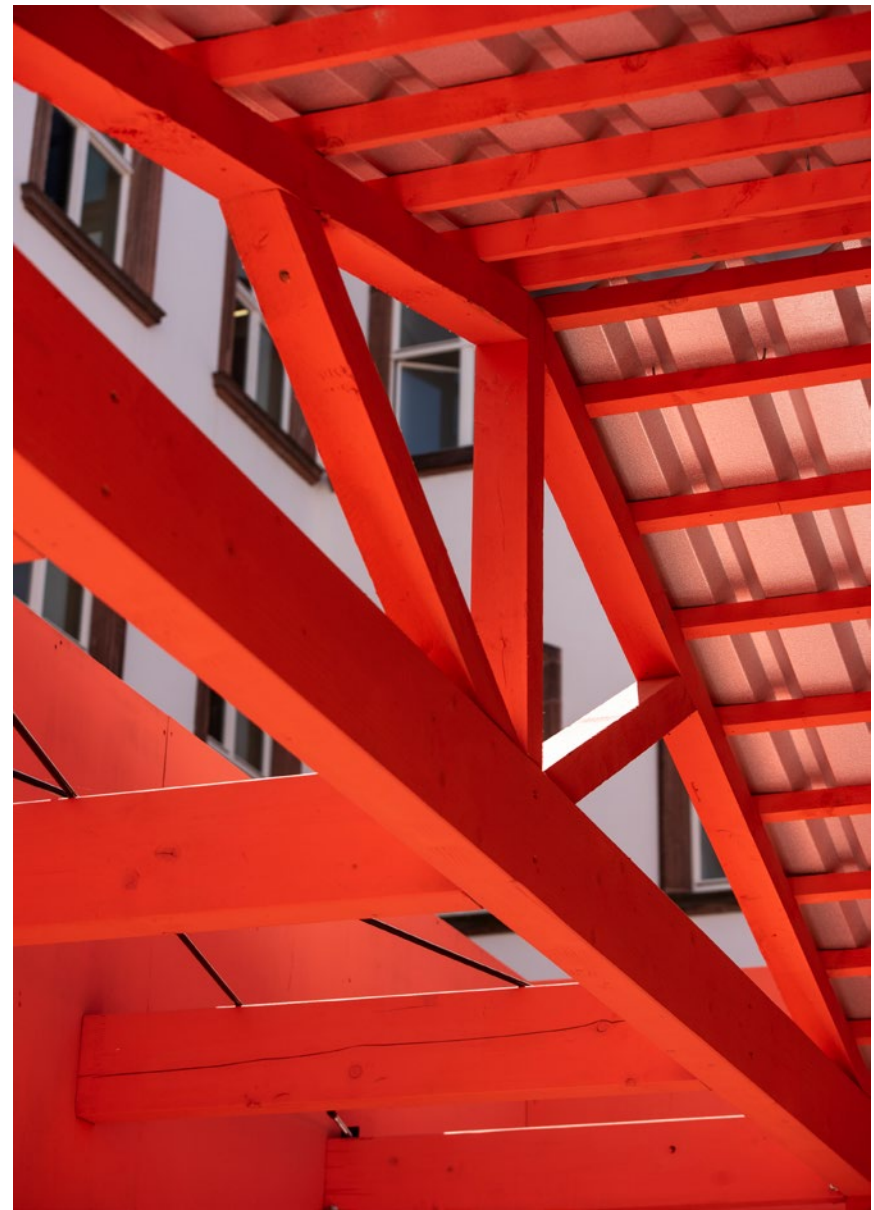


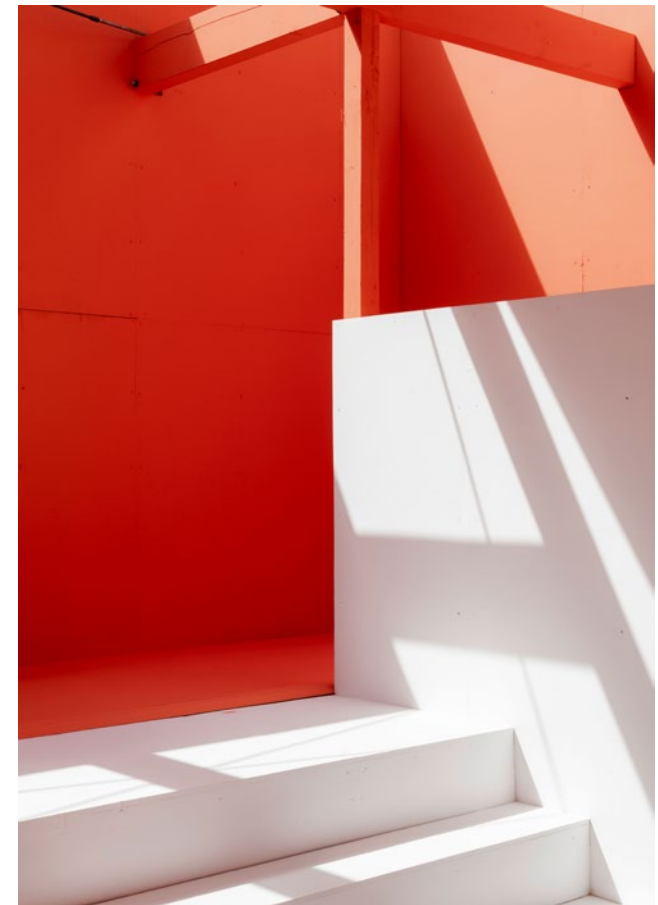




## Access

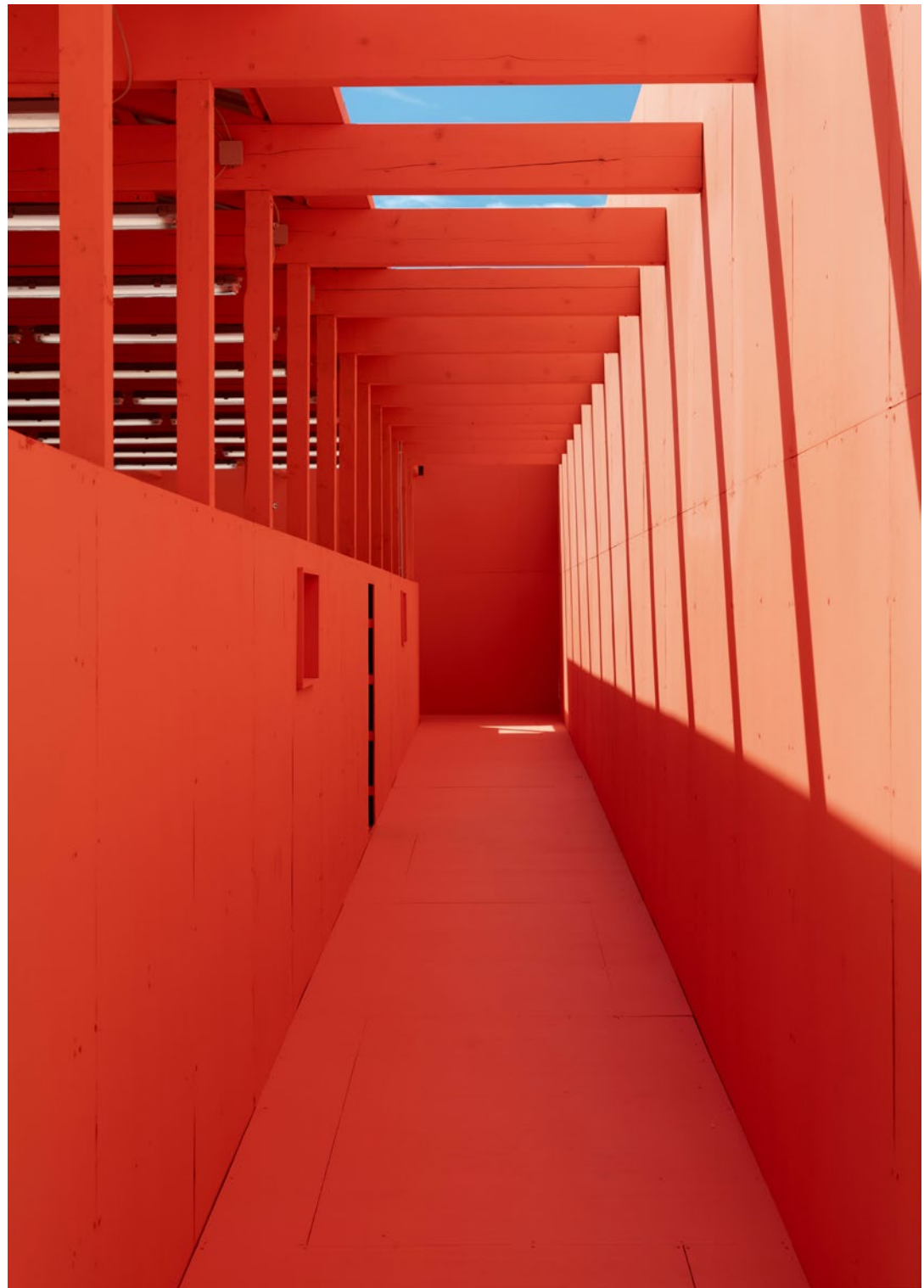
In cooperation with the Senckenberg Museum and the Frankfurter Kunstverein, the artists' collective YRD.Works conceived and realised the large-scale architectural intervention Access as part of the exhibition Edmond's Urzeitreich - Eine Dinograbung in Frankfurt. The 21 x 9 x 5 metre construction housed a so-called bone-bed. A 20 square metre block of rock full of dinosaur fossils, which was examined by a team of researchers during the exhibition. The temporary architecture was divided into two different segments - a lab-like area of the excavations and an outdoor area from which visitors could observe the laboratory investigations. As a classic white cube, the white interior took on the function of a spatial visualisation of otherwise inaccessible science. The inner construction core was enclosed by a coral-coloured outer area, which was accessible to visitors. At the ends of the inner and outer space there were tribune stairs, which were used by the audience as well as the researchers and served as an interface between visitors and scientific actors. The otherwise hidden construction levels of buildings were deliberately made visible in the exhibition pavilion, thus revealing the scenic nature of the architecture.





Acces  
Architecture, Senckenberg Museum, Frankfurt 2020





Acces  
*Architecture, Senckenberg Museum, Frankfurt 2020*

Canned 99/63  
*Action, DTM Digitaler Mousonturm 2020*

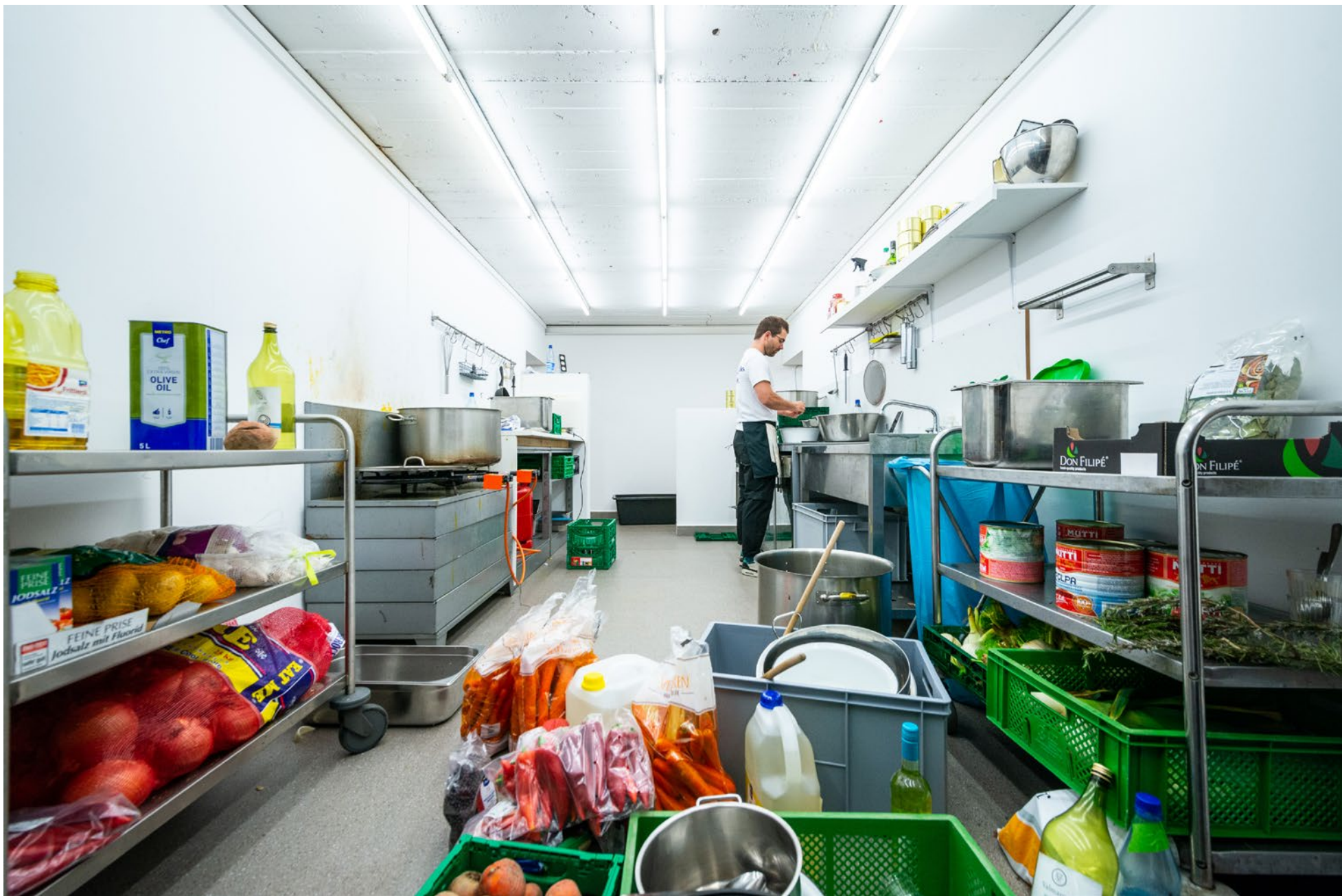




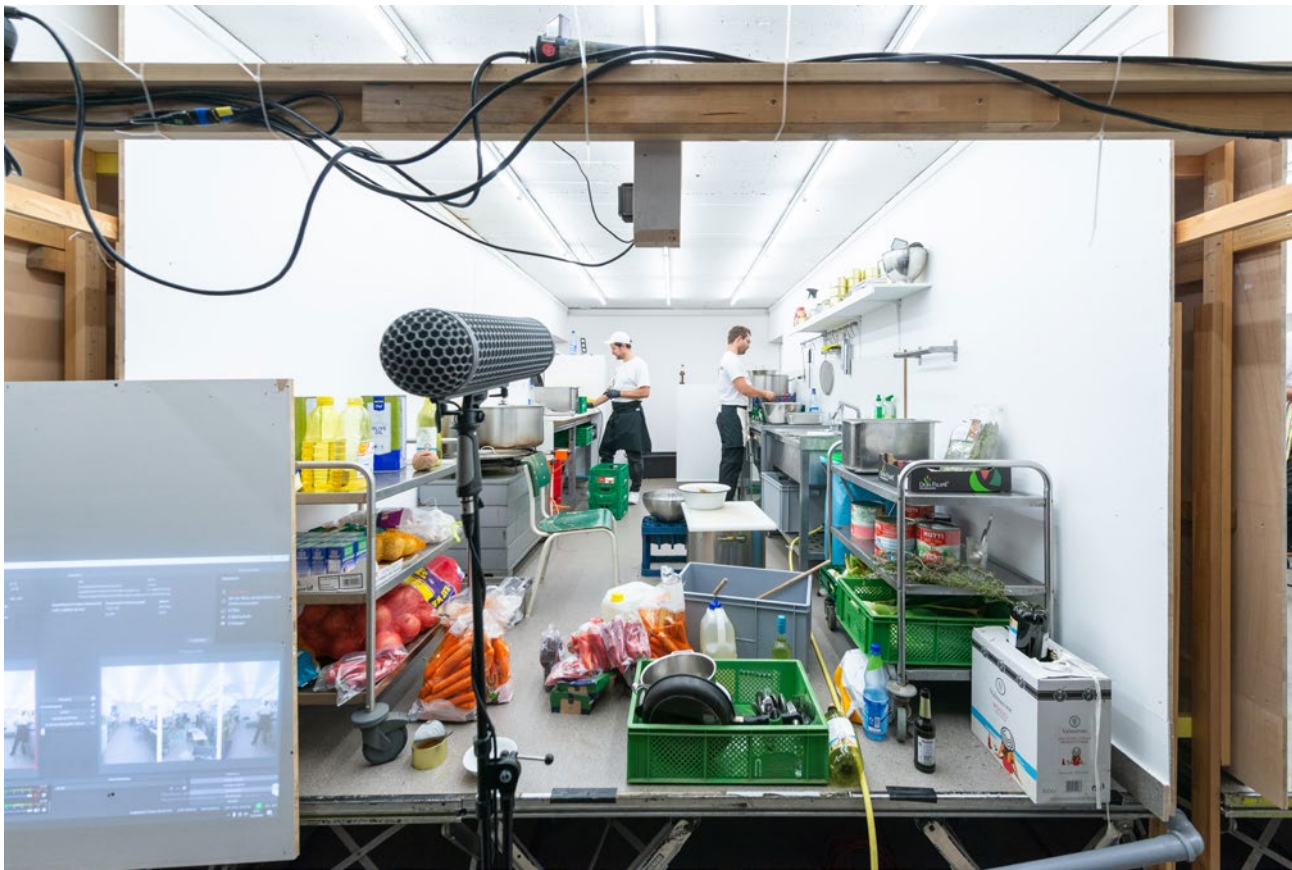
















Canned 99/63  
Action, DTM Digitaler Mousonturm 2020





## Canned 99/63

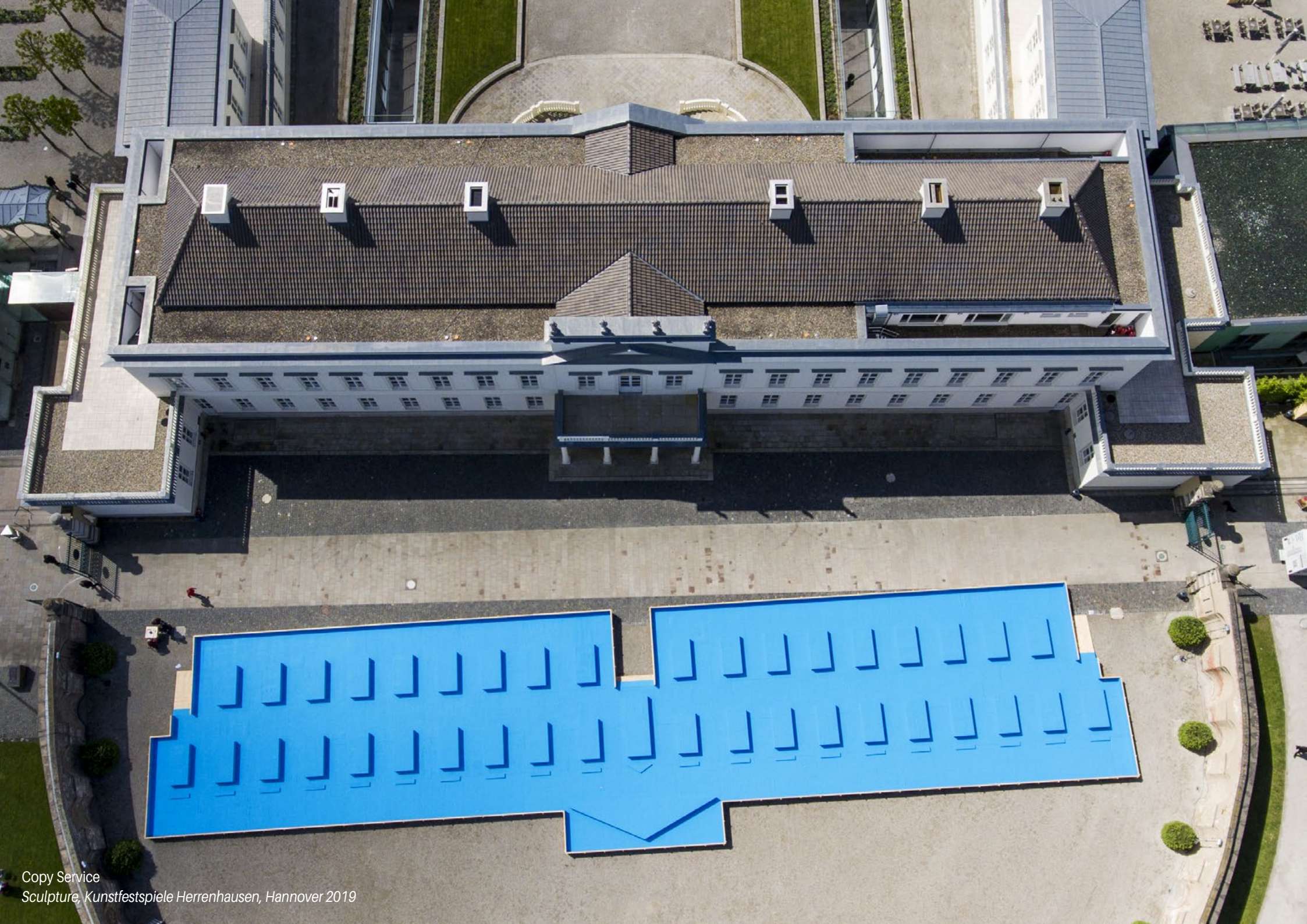
Canned 99/63 was a temporary canning factory operated by YRD.Works for a period of ten days. During this time, the artists preserved 200 dishes daily. The audience could participate live via an online streaming service and a specially created website ([www.canned.works](http://www.canned.works)). Audience members could interactively intervene in the events via a telephone hotline and order the tinned food during the streaming times. The canning factory was spatially divided into three, almost identical work areas, each of which was filmed from the same frontal camera perspectives and assembled into a digital triptych. In the first working area, orders were received, managed and the cans were marketed. In the second sector, the regional ingredients, which consisted mainly of unsold B-goods from an organic wholesale market, were cooked and prepared. In the third room, the dishes were filled into uniform golden tins and preserved by heat. The tins were then numbered by the artists and sent to the customers as part of a limited art edition. The Canned 99/63 project was realised by YRD.Works in spring 2021, during the lockdown due to the corona pandemic, as part of the Digitaler Mousonturm (DTM).



Copy Service

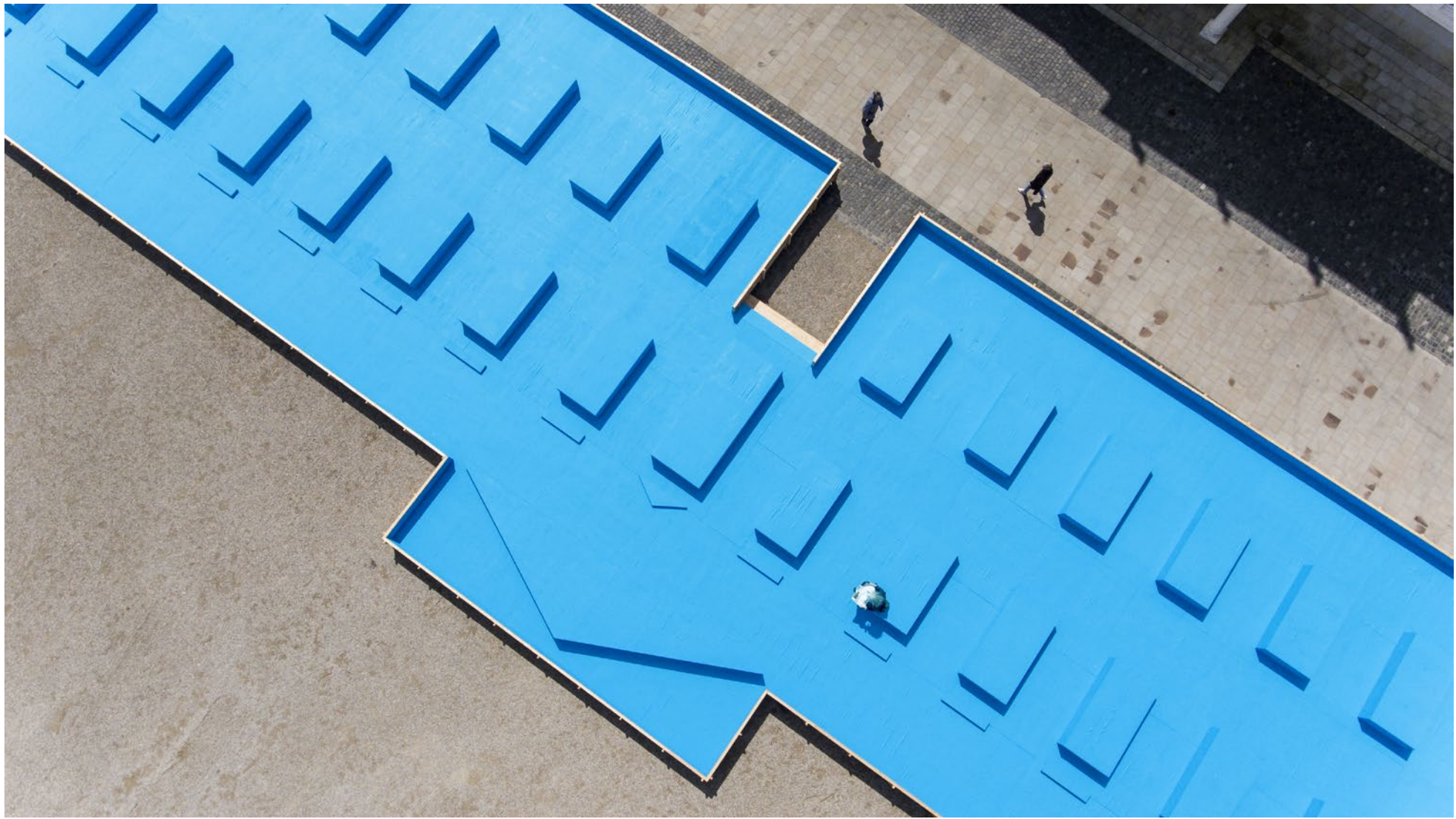
*Sculpture, Kunstfestspiele Herrenhausen, Hannover 2019*





Copy Service  
Sculpture, Kunstfestspiele Herrenhausen, Hannover 2019



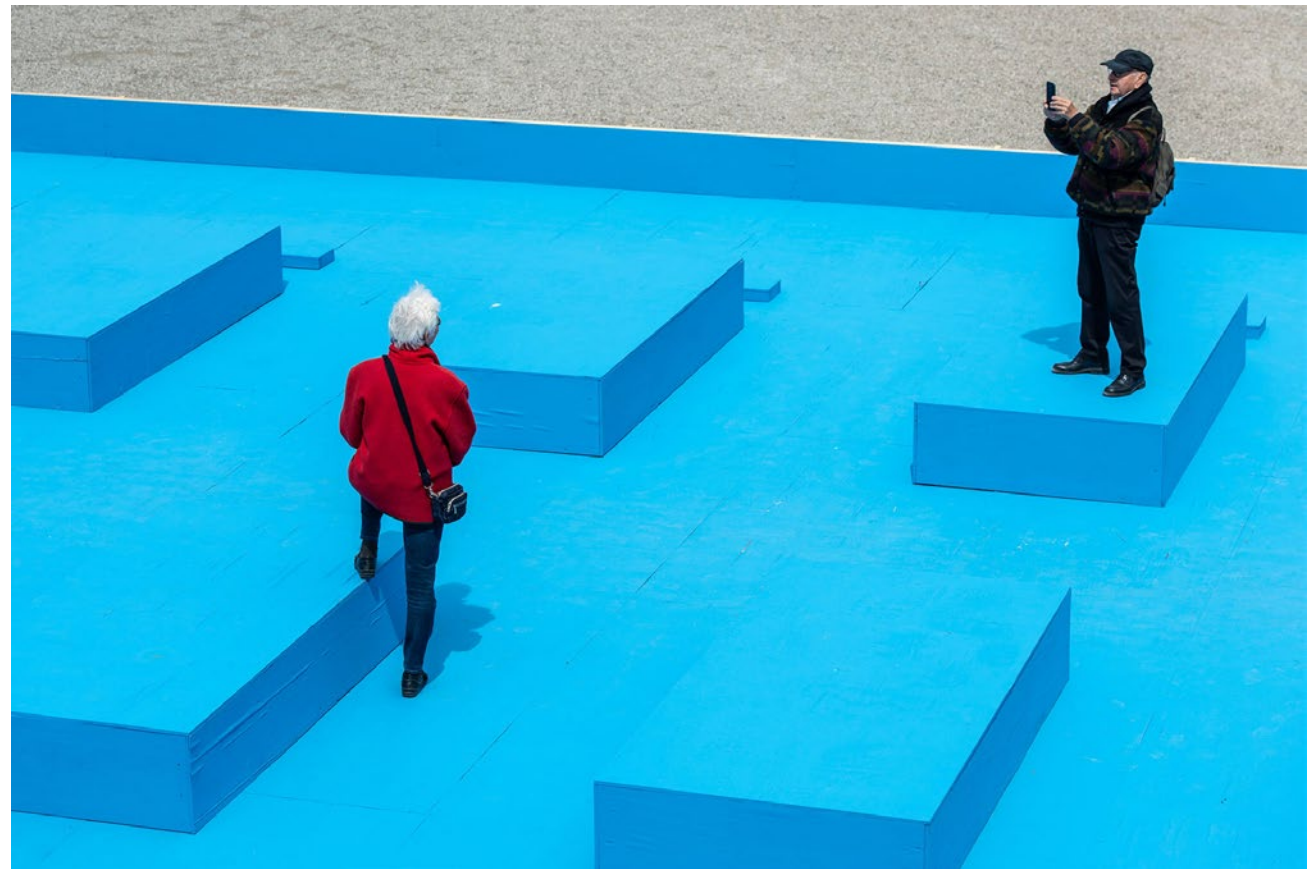


Copy Service  
*Sculpture, Kunstfestspiele Herrenhausen, Hannover 2019*





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Sculpture, Kunstfestspiele Herrenhausen, Hannover 2019





Copy Service  
Sculpture, Kunstfestspiele Herrenhausen, Hannover 2019





## Copy Service

The sculpture Copy Service was created in May 2019 in the courtyard of Herrenhausen Castle (Hanover). The 75 x 12.5 x 0.8 meter object is a one-to-one mould of the façade of the historical building. The walk-in artwork raises questions about what is original and what is a copy. As the title already implies, Copy Service can be taken as a critical commentary on the reproduction of historical facades, buildings or entire districts. Schloss Herrenhausen, which was reconstructed a few years ago according to the original plans, is a classic symptom of contemporary times. The imitation of the past, not only in architecture but also in politics, is sprouting in many parts of Europe and raises the question of what lies behind the tendencies of such imitations. The accessibility of Copy Service is intended to act as a bridge to visitors and contrasts starkly with the remote inaccessibility of the magnificent exterior of the rebuilt Herrenhausen Palace. By being able to touch and walk through the artwork, Copy Service delivers a quality usually missing from historical buildings: authenticity.

*Sculpture, Kunstfestspiele Herrenhausen, Hannover 2019*

Doubles

*Spatial installation, Städtische Galerie Nordhorn, Nordhorn 2019*





Doubles  
*Spatial installation, Städtische Galerie Nordhorn, Nordhorn 2019*



Doubles  
*Spatial installation, Städtische Galerie Nordhorn, Nordhorn 2019*





Städtische Galerie Nordhorn

Eingang auf  
der anderen Seite  
des Pavillons

Doubles  
Spatial installation, Städtische Galerie Nordhorn, Nordhorn 2019



Doubles  
*Spatial installation, Städtische Galerie Nordhorn, Nordhorn 2019*







Doubles  
*Spatial installation, Städtische Galerie Nordhorn, Nordhorn 2019*



Doubles  
*Spatial installation, Städtische Galerie Nordhorn, Nordhorn 2019*



## Doubles

YRD.Works received the Art Prize of the City of Nordhorn in 2018, and from March 10 to May 5, 2019 Galerie Nordhorn presented a site-specific spatial intervention by the artist collective. Developed specifically for the gallery's art space, the installation addresses the existing architecture of the classic white cube and its special characteristics. Doubles revolved around a modular partition system that made it possible to create a variety of spatial exhibition situations in the gallery.

In an exact one-to-one copy of the original, YRD.Works duplicated the existing partitions in size and material and positioned them next to the original wall modules in the exhibition space. The outcome was a 300-square-meter walk-through course of original and reproduced panels, which could not be distinguished outwardly from one another. Only visitors who were familiar with the exhibition architecture of Galerie Nordhorn could possibly detect which elements were added by the artists and which had already been there. Is it possible to tell the difference between an artwork and exhibition design? The installation trained the focus on the traditional question of the original and its copy and allowed visitors to decide for themselves how important it is to make such a distinction.

*Spatial installation, Städtische Galerie Nordhorn, Nordhorn 2019*



White Out

*Spatial installation, saasfee\*pavillon, Frankfurt 2018*





White Out  
Spatial installation, saasfee\* pavillon, Frankfurt 2018

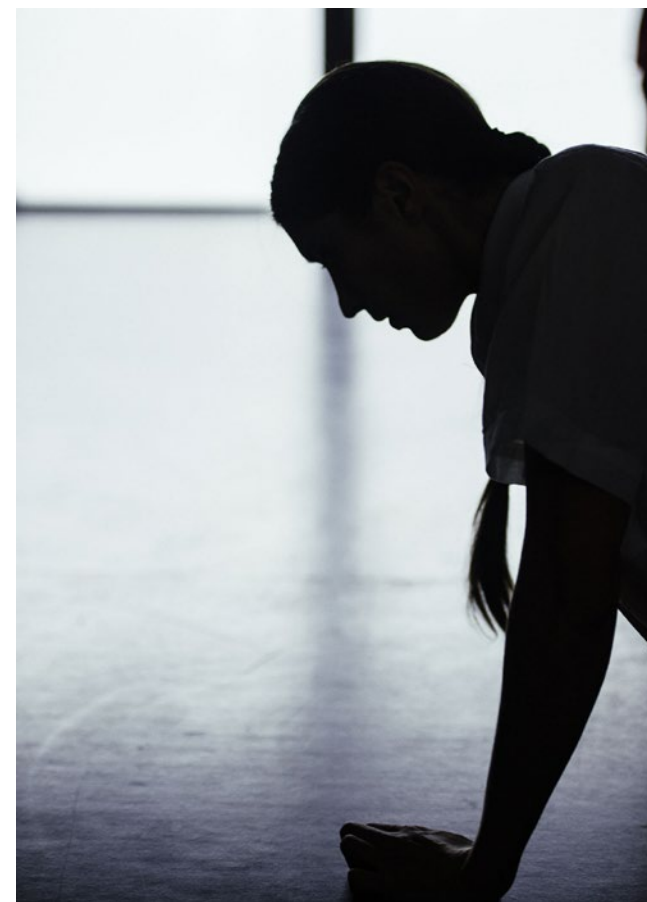


White Out  
*Spatial installation, saasfee\*pavillon, Frankfurt 2018*





White Out  
*Spatial installation, saasfee\*pavillon, Frankfurt 2018*





White Out  
*Spatial installation, saasfee\* pavillon, Frankfurt 2018*







White Out  
*Spatial installation, saasfee\*pavillon, Frankfurt 2018*



## White Out

From November 15 to December 6, 2018, the spatial installation White Out could be seen as one element of the four-part cooperation project LoadNext by the saasfee\*pavillon, Frankfurt and Kressmann-Halle, Offenbach. It was held at the saasfee\*pavillon in Frankfurt. "Whiteout" is a meteorological phenomenon that can be observed at high altitudes and in polar regions. When sunlight that is softened by fog falls on snowcovered surfaces, a specific kind of brightness is produced known as "whiteout". By employing special techniques, YRD.Works imitated this special light effect in a space-defining installation. Visitors experienced White Out by the artist collective as a spatial intervention that strongly altered the glazed, light-filled character of the saasfee\*pavillon. YRD.Works covered the pavilion's window façade with a six-meter-high external cladding and erected an external corridor, which isolated the exhibition space from its outer surroundings, the park. The one-meter-wide corridor that was closed to visitors was artificially lit and filled with mist so that there was only a murky view of its interior. As in a diorama there was an artificial atmosphere, but in which nothing specific was visible. Exposed architectural elements within the foggy corridor revealed only a sketchy idea of a spatial dimension here and there. This place that existed without any temporal or spatial coordinates presented a challenge to visitors because of its isolated emptiness. Natural influences from the outer surroundings such as seasons or weather conditions were deliberately negated in White Out in favor of a static, closed spatial situation.

On two dates during the exhibition period there were performances by the artist duo BBB\_ and dancer Frances Chiaverini, which reinforced the spatial character of White Out.

*Spatial installation, saasfee\*pavillon, Frankfurt 2018*





Oper Offenbach

*Intervention / Sculpture / Action, Offenbach 2018*



Oper Offenbach  
*Intervention / Sculpture / Action, Offenbach 2018*









Oper Offenbach  
*Intervention / Sculpture / Action, Offenbach 2018*





Oper Offenbach  
*Intervention / Sculpture / Action, Offenbach 2018*





Oper Offenbach  
*Intervention / Sculpture / Action, Offenbach 2018*





Oper Offenbach  
*Intervention / Sculpture / Action, Offenbach 2018*

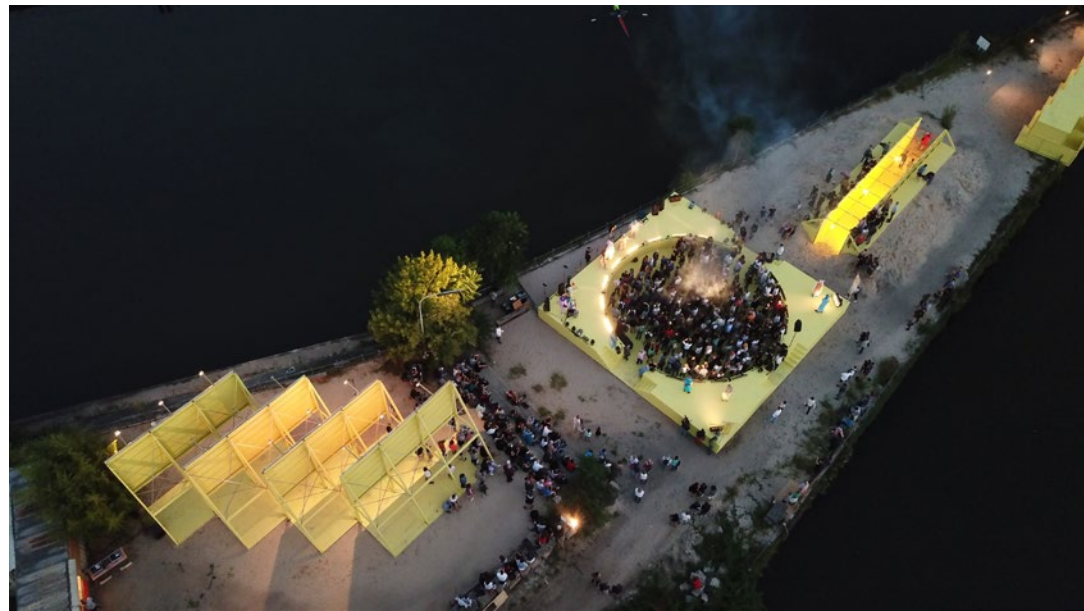
## Oper Offenbach

Oper Offenbach took place as the final part of the cooperative project with Künstlerhaus Mousonturm and was located on the tip of the island in Offenbach's inland port, which is surrounded by water on two sides. The large areas of unused land meant the collective could think in large dimensions and expand its sculptural works to the urban surroundings. Over the space of eight weeks, Oper Offenbach was produced in an orchestrated construction of an opera house that was open to the public and could be observed by visitors and passersby in four construction phases. The first architectural intervention Prospekte was composed of four over-sized poster walls that were produced in collaboration with the designer collective Profi Aesthetics and photographer Simon Keckeisen. The poster-covered walls were positioned on the peninsula and served simultaneously as billboards and stage set, which thanks to their immense size also integrated the public across the water. In the next construction phase the installation Graben was produced, a reinterpretation of the orchestra pit of an opera house. The expansive installation by the artists, which involved them digging a 15-meter-long ditch, reversed the original function of the pit, namely to conceal the orchestra, and instead put the musicians very plainly on show.

From their raised position, visitors to Oper Offenbach could closely examine the chamber orchestra during a performance. In a further construction phase another traditional part of an opera house was staged: the box. YRD.Works adapted the separee, a place of seclusion and exclusiveness: on three days, ten two-person boxes could be hired. A harpist provided musical accompaniment and the occupants were allowed to do what is normally frowned upon at the opera, namely sleep. In the final part of the opera project, YRD.Works once again produced an architectural element that is typical of the opera house: the revolving stage. In normal use the latter enables a rapid change of the stage set and an effective presentation. The sculptural interpretation of the rotating stage in Oper Offenbach did not include a technical component and provided greater scope for the public, which was able to appropriate the interior of the round installation. Offenbach-based performance collective Baby of Control made for a vibrant presentation of the stage, which was now outside of the revolving section.

In the process-like quality of each individual construction phase, YRD.Works adopted an unusual approach to reflect on the theater and its productions. It presented its interpretations as an attempt at a reappraisal of how art is traditionally received.

*Intervention / Sculpture / Action, Offenbach 2018*





Not Not Pizza

*Intervention / Performance (with Eike König), Kressmann-Halle, Offenbach 2018*



Not Not Pizza  
Intervention / Performance (with Eike König), Kressmann-Halle, Offenbach 2018





Not Not Pizza  
*Intervention / Performance (with Eike König), Kressmann-Halle, Offenbach 2018*



Not Not Pizza  
*Intervention / Performance (with Eike König), Kressmann-Halle, Offenbach 2018*





## Not Not Pizza

For the performative installation Not Not Pizza, which was realized in 2018 as a collaboration between YRD.Works and (graphic) artist Eike König, over a two-week period the Kressmann-Halle in Offenbach was transformed temporarily into a pizza delivery service. The artists made three different types of pizzas and delivered them in special packaging that was handprinted by König and numbered as an ongoing edition. By ringing a specially installed hotline, customers could reach the artists in their pop-up pizzeria and place an order for home delivery. Roughly 500 pizzas were produced by hand during this two-week period and the artists in the collective delivered them personally on their mopeds, consequently transporting their action around the entire city. The result was an unusual form of art reception: Visitors did not need to be in the pizzeria itself to experience Not Not Pizza, but participated from their own homes. On two days the pizzeria in the Kressmann-Halle was open to the public, allowing visitors to watch the artists perform. Moreover, the interior of the pizzeria was reproduced so accurately that it was hardly possible to distinguish between a normal pizza service and this stage-managed art performance. Were the pizzas in question limited editions of edible art objects or simply ordinary fast food? Not Not Pizza played with classic exhibition strategies and the decisions underlying the presentation of art. Who determines the content of exhibitions? And can this content perhaps liberate itself from its location?

*Intervention / Performance (with Eike König), Kressmann-Halle, Offenbach 2018*

Insight Out

*Spatial Installation, Mousonturm, Frankfurt 2018*





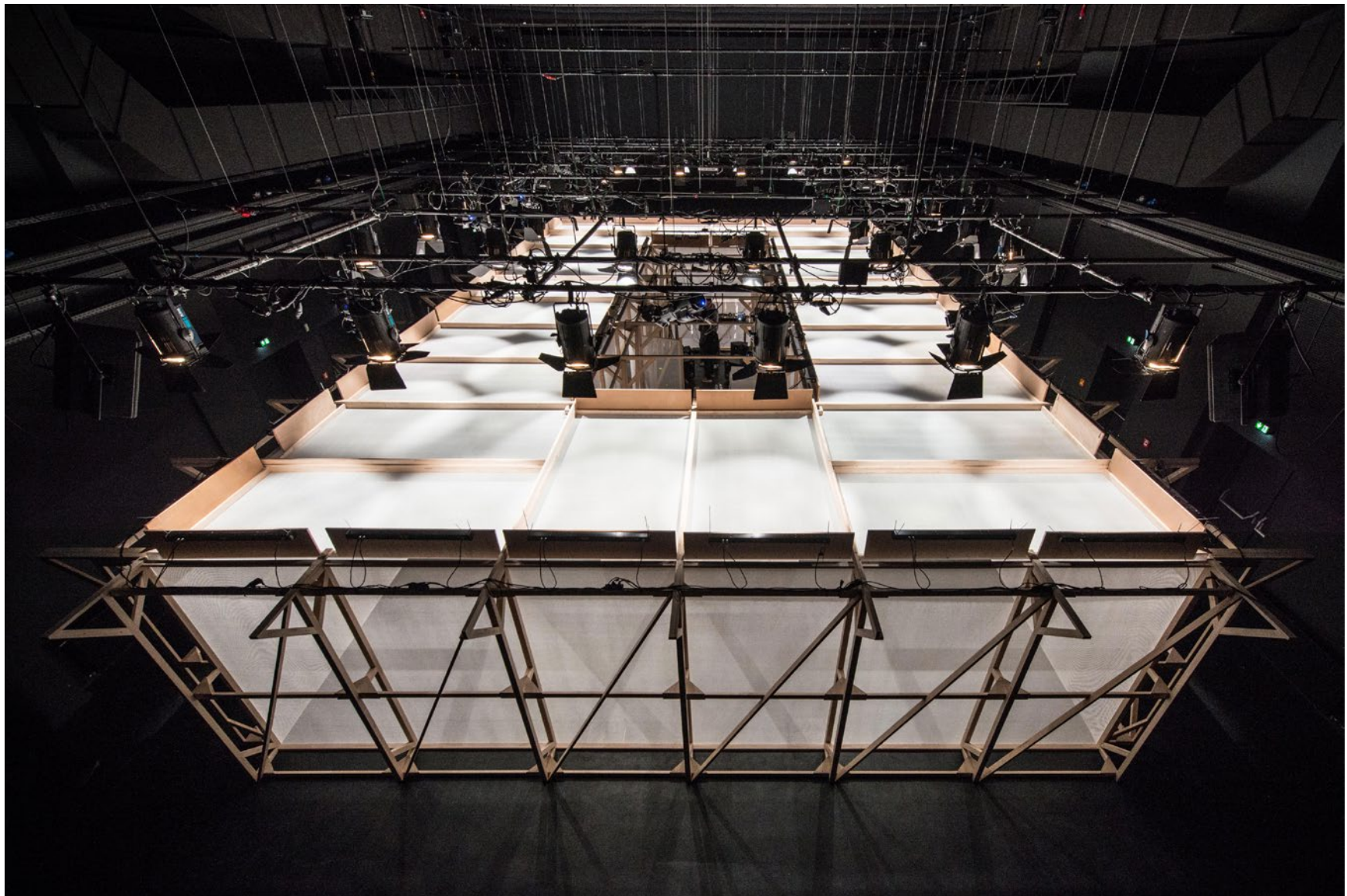
Insight Out  
*Spatial Installation, Mousonturm, Frankfurt 2018*





Insight Out  
*Spatial Installation, Mousonturm, Frankfurt 2018*





Insight Out  
*Spatial Installation, Mousonturm, Frankfurt 2018*





Insight Out  
Spatial Installation, Mousonturm, Frankfurt 2018



## Insight Out

Insight Out could be seen on January 6 and 12, 2018 at the Mousonturm theater as the third episode of the joint cooperation. The spatial installation was located in the middle of the black box and was realized as a square room within a room that divided the existing architecture into two sections: a walk-through, multiple-wall hybrid between a club and sculpture where people danced for two nights, and an outer room from which the architecture of the installation and its interior could be observed. At the center of the cube, in an additional separate room, stood the DJ's mixing console and a bar that could be reached via the dance area. The walls of the installation were covered in an opaque material lit by a number of light sources which revealed its multiple layers to anyone outside. However, thanks to the clever use of light it was not possible from the inside to recognize what was outside. This produced not only a spatial division of the black box into two, but also a social one. Outside the sculpture it was possible to observe what was happening inside the transparent walls unnoticed – while those people in its core themselves became the object of observation.

In Insight Out, YRD.Works revealed not only social structures, but also the technical and constructional background of the sculpture. Cables, light sources and support elements borrowed from the theater equipment store were clearly exhibited on the installation's outer walls. Through this staging of theater technology, the installation also highlighted the reference to the special nature of the exhibition venue. By contrast, the interior of the installation remained free of technical equipment, which produced a contrasting white cube-like situation that only came to life through the presence of the visitors. Thanks to the clever manipulation of constructional elements and in keeping with the title Insight Out, this created a platform for architectural and social reversals that visitors were automatically confronted with on entering the installation. The two exhibition nights were accompanied by music by the collectives HardWorkSoftDrink and Hotel International

*Spatial Installation, Mousonturm, Frankfurt 2018*



1. Offenbacher Seefestspiele  
*Intervention / Performance, Offenbach 2017*





1. Offenbacher Seefestspiele  
Intervention / Performance, Offenbach 2017





1. Offenbacher Seefestspiele  
Intervention / Performance, Offenbach 2017



## Seefestspiele

Summer 2017 saw the second part of the collaboration between YRD.Works and Künstlerhaus Mousonturm, namely the 1. Offenbacher Seefestspiele, a lakeside stage production that took place in the outdoor area of the Kressmann-Halle in Offenbach. It was the urban environment of the artists that provided the idea for this work. In fact, this environment consists largely of unused wasteland that has meanwhile entered into an imbalanced dialog with the uniform new buildings in the port area. Similarities with conventional lakeside stage productions like the festivals in Bregenz or Berlin are hard to find, but this was precisely what so attracted the artist collective. What form might such a festival take in a city like Offenbach? This place where the artists live and work is undergoing many changes, some of which are in turn producing new ruptures. The starting point for this expansive installation in the outdoor area of the Kressmann-Halle was one such rupture, namely a constructional error that occurred after the realization of a new road bordering the complex: Whenever there is heavy rain, a large puddle of water collects near the gallery. YRD.Works exploited this construction error and realized a 600-square-meter concrete basin that they subsequently filled with 180,000 liters of water. This artificially produced water surface served the 1. Offenbacher Seefestspiele as a stage and walk-through sculpture, which provided performance groups contact Gonzo and Les Trucs with a site for various actions. The actions revolved around the ironic handling of traditional cultural venues and the decontextualization of their momentous setting, but equally the renegotiation of the cultural meaning of such locations. The installation provided an experimental answer to the format of the lakeside stage production, whose traditional strategies and expectations were infiltrated and ultimately ruptured

*Intervention / Performance, Offenbach 2017*





1. Offenbacher Seefestspiele  
Intervention / Performance, *Offenbach* 2017





1. Offenbacher Seefestspiele  
Intervention / Performance, *Offenbach* 2017

Eins zu Eins

*Sculpture, Frankfurter Kunstverein, Frankfurt 2017*



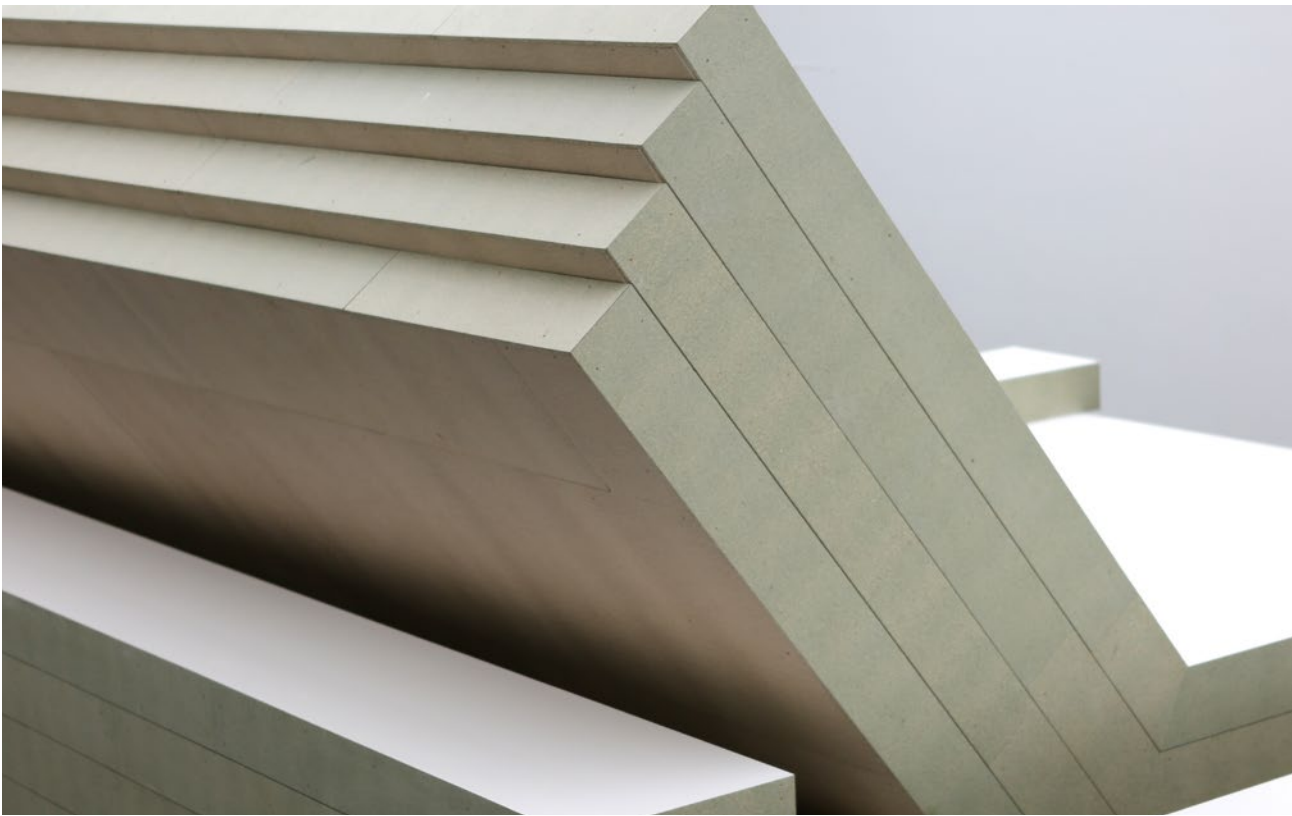


Eins zu Eins  
Sculpture, Frankfurter Kunstverein, Frankfurt 2017



Eins zu Eins  
*Sculpture, Frankfurter Kunstverein, Frankfurt 2017*





Eins zu Eins  
*Sculpture, Frankfurter Kunstverein, Frankfurt 2017*

## Eins zu Eins

Eins zu Eins came about as part of the group exhibition *Things I think I want*, which was held in spring 2017 at Frankfurter Kunstverein. The key topic developed out of a space-related debate the artist collective conducted in an intensive exploration of the gallery's exhibition architecture. One aspect that particularly interested the artists was the conscious concealing of technical equipment and built structures that might interfere with a trouble-free aesthetic reception of the space. The prevailing wish to avoid any interaction between existing architecture and artwork in most contemporary exhibitions prompted YRD.Works to subject the existing material situation of Frankfurter Kunstverein to a deconstruction. The resulting installation was *Eins zu Eins* – a space-defining sculpture realized by dismantling a scale reproduction of the largest room on the top floor of the gallery. The artists divided up the room according to the technical sequence of walls and ceiling elements and reassembled it differently on the floor of the actual space. As an unusual doubling of the exhibition architecture that was relieved of its original use, *Eins zu Eins* now stood in a fresh context. The deconstructed replica of the space existed as an autonomous, room-filling sculpture that could be walked through. Over the duration of the exhibition the white surface of the object was increasingly damaged by visitors' interaction with it, while simultaneously preserving the various traces of use. Incorporating the viewers not only served to question a hierarchy of the room, but also leveled a criticism at the sacred inviolability of artworks. What happens when such traditional hierarchies are removed? And is it possible to have a democratic space for art? As a spatial experiment in rescaling conventional exhibition structures, *Eins zu Eins* placed the relationship between visitors and art in a new dialog

*Sculpture, Frankfurter Kunstverein, Frankfurt 2017*







Eins zu Eins  
*Sculpture, Frankfurter Kunstverein, Frankfurt 2017*

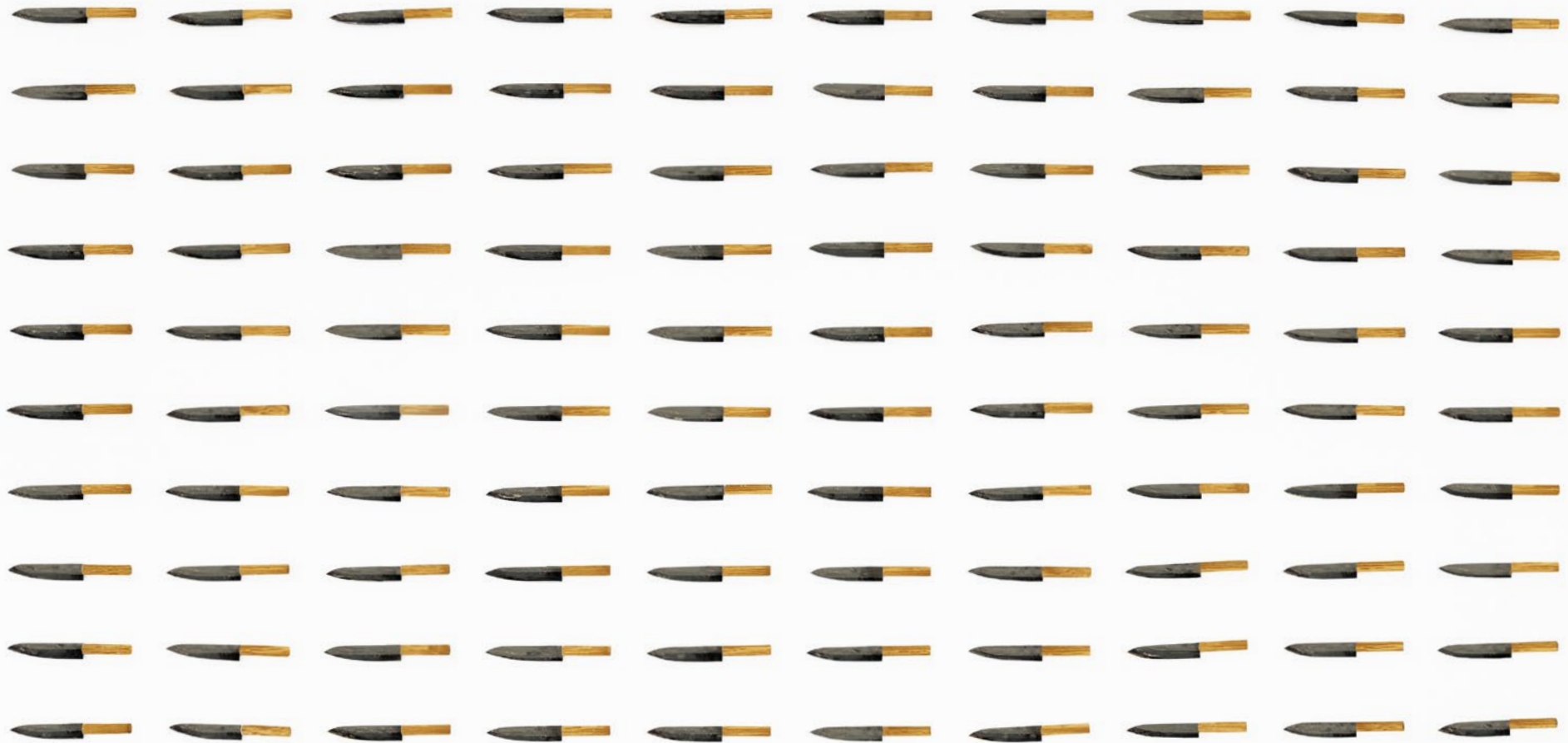
Messerschmiede

*Intervention / Performance, Künstlerhaus Mousonturm, Frankfurt 2017*





Messerschmiede  
*Intervention / Performance, Künstlerhaus Mousonturm, Frankfurt 2017*



Messerschmiede  
*Intervention / Performance, Künstlerhaus Mousonturm, Frankfurt 2017*



## Messerschmiede

Presented in 2017 in both the inside and outdoor area of Mousonturm, the installation Messerschmiede kicked off the two-year cooperation between YRD. Works and the theater Künstlerhaus Mousonturm. Conceived as a kind of parasite that implanted itself in the theater's architecture, the artist collective had a 12-meter-long box occupy the restaurant and part of the outdoor area. Inside this box, within the space of two weeks YRD. Works produced an edition of 100 handmade knives that were numbered with an embossed combination of figures and letters. The rectangular sculpture consisted of four areas that marked various steps in the knife production. In the first zone located outside, visitors could observe the artists processing the blade blanks through the window. Adjoining this, in a smooth transition, was a room inside the restaurant. Here the metal was processed further; something that could also be observed through glass panes. In the following section the sharpened knives were fitted with wooden handles and in the final room were presented for sale as finished products. This small temporary factory inevitably involved visitors to the Mousonturm in the knife production and had them become part of the performance. During this time the artists took on the role of artisans and presented an unadorned version of their temporary production facility focusing on details of a technical nature or production-related matters. This presentation of the production of a knife put the focus not only on how objects are made, but also on the ambivalent character of the knife as both a tool and weapon. Were the items realized in Messerschmiede handmade everyday objects or limited editions of artworks? And were we dealing here with an artistic performance or a commercial pop-up store? In its performative intervention YRD. Works not only questioned common production and assessment systems of art, but also its economic and social regulatio

*Intervention / Performance, Künstlerhaus Mousonturm, Frankfurt 2017*





Messerschmiede  
*Intervention / Performance, Künstlerhaus Mousonturm, Frankfurt 2017*





Messerschmiede  
*Intervention / Performance, Künstlerhaus Mousonturm, Frankfurt 2017*

Scale Scale Scale

*Spatial Installation (with D665), Kressmann-Halle, Offenbach 2016*





Scale Scale Scale  
*Spatial Installation (with D665), Kressmann-Halle, Offenbach 2016*





Scale Scale Scale  
*Spatial Installation (with D665), Kressmann-Halle, Offenbach 2016*



## Scale Scale Scale

In 2016 the space-defining installation *Scale Scale Scale* opened the second exhibition at the Kressmann-Halle in Offenbach and was realized in cooperation with artist collective D665. The work was shaped by the joint theoretical examination of the function and aesthetics of the exhibition spaces YRD.Works had realized several months previously. How do spaces created for art or theater function? According to which criteria are they assessed? And what impact does a spatial setting have on the people viewing the art or performance? In *Scale Scale Scale*, YRD.Works developed an intervention in space that quite literally placed the focus on the Kressmann-Halle's scale. This was done by dividing the 160-square-meter hall into ten separate rooms using plasterboard walls. Specifically, the space was arranged into five wider unlit rooms and five narrower lit rooms that alternated with one another. What made the larger rooms unusual was the fact that they resulted from scaling up the interior hollow space of a plasterboard wall. In *Scale Scale Scale* this intermediate space was inflated into a room-filling place that visitors could walk around. Technical and functional elements like support structures, power outlets or radiators, which in traditional exhibition concepts like that of the white cube are concealed inside the walls, were deliberately positioned to be highly visible in the enlarged intermediate spaces. Adjoining the dark rooms, the collective realized narrow, white painted rooms illuminated by artificial light and which resulted from the scaling down of the actual exhibition space. Accordingly, the original exhibition venue was sidelined to an intermediate space, while the stage was made over to what is normally invisible, namely the interior. By reversing the usual proportions, YRD.Works explored questions as to how aesthetic spaces like the white cube should function and also integrated visitors into this distorted presentation. Various simultaneous lines of vision within the installation produced an image with multiple perspectives, an image that critically questioned the staged and artificial nature of exhibition spaces

*Spatial Installation (with D665), Kressmann-Halle, Offenbach 2016*





Scale Scale Scale  
*Spatial Installation (with D665), Kressmann-Halle, Offenbach 2016*





## ABOUT

We are YRD.Works - Yacin Boudalfa, Ruben Fischer and David Bausch. We have known each other since our youth and have been working together on artistic projects for several years now. In our work we are particularly interested in temporary spaces and their social functions.

We create short-term meeting places and experiment with the interface between space, sculpture and action. It is important for us to understand our architectural interventions not separate of the viewers, but to actively integrate them into the place. Our way of working is not determined by a particular medium - we see it as a challenge to adopt new practices.

We are currently working in Offenbach am Main. In addition to our other projects, we run the gallery Kressmann-Halle and cooperate with the Künstlerhaus Mousonturm as part of Doppelpass.