

# **GREETING\_TEMPORARY\_HOMES**

A Temporary Accommodation Film

## *Production Notes:*

This film is composed of single frames.

Every frame is an image of a room.

Every room is a paid temporary accommodation (hotel, hostel, bed & breakfast, or other form of payment-based hospitality lodging).

Every frame is an image of a temporary lodging at precisely the moment when we first encountered it.

In this film, the moment of encounter is the only moment that matters. All possible frames before or after the moment of encounter are superfluous and have therefore been omitted.

Production began on December 29, 2017.

On that date, we started photographing every single room we inhabited for temporary stay. The film is ongoing and so far, incomplete. The total number of frames in the film will correspond to the total number of temporary lodgings we inhabit throughout our lives.

The images were captured with an iPhone 7 and an iPhone XS, which were purchased in 2016 and 2019 respectively.

The layout was designed by Kathrin Baumgartner. Image correction was carried out by Carsten Eisfeld. The images were printed by recom ART in Berlin. The text was screen-printed onto the mat boards by Christiane Schmidt at Siebdruckwerkstatt SDW.

The total costs of production for the two images amounted to 1870.26 Euro net. (This does not include the costs for each accommodation or the costs for travel to and from each accommodation. These costs were not included in the final production costs, as we did not cover these costs in every instance. In many cases, a host covered these costs. Travel and accommodation are sometimes used as a substitute for artist fees. We don't agree with this practice, but we have benefitted from it on a number of occasions.)

The children that appear in certain frames are compositional mistakes that couldn't be avoided. Removing them from the frame would have meant prolonging the moment of encounter for too long and risking partial or complete transformation of the room by the children's lack of understanding of the concept. Apart from leaving them in the frame, the only other option would have been digital trickery (an endeavor that would have been too time-consuming). As far as the viewer is concerned, the rooms are empty at the moment of encounter.