

## PANTOGRAPH

The studio building in Berlin's Käuzchensteig is known as the "Breker Studio". "At the request of the Führer", as it says in the file on the building, which was constructed from 1939 to 1942, Arno Breker was provided with spacious rooms to work on his monumental sculptures. The building, which consists of several studio rooms, was designed by the architect Hans Freese and clearly refers to the studio for the sculptor Josef Thorak built shortly before by Albert Speer in Baldham, Bavaria.

The western wing of the complex, the former stone hall, is still used as a studio today. It is the location of Tina Born's current installation. The room, which is over ten metres high, is dominated by an enormous entrance door on the side and a no less large window breaking through the rear wall. The oversized architectural scale can be experienced as soon as one reaches for the door handle. Window and door form the reference points of the installation "Pantograph". The six-metre high and three-meter wide window starts high above the floor, the view out goes into the sky and tree branches. Tina Born has added a second window to this one, true to scale, which is tilted out of the vertical into the room. In the attached frame, high-gloss black acrylic glass panels replace the transparent window glass, so that instead of a second window, a black mirror is created that does not let the light through but reflects it. As long as it is bright outside, the transparent day window and the dark night window behave like a pair of opposing brothers. As dusk falls, the difference between them diminishes, and with the disappearance of the last ray of light, the day window also becomes a black mirrored surface: between the two windows begins an interplay of reflections and refractions of the illuminated interior space.

A "pantograph" is a device with which drawings and sculptures can be transferred to any scale. For Breker, the pantograph was an enlarging machine that enabled him to transfer the still manageable sculptural sketches and prototypes into an oversized scale. Tina Born's approach to the site is also pantographic, but her goal is the opposite. Lifted from its vertical axis and brought close to the viewer, the window has lost its overwhelming gesture. It lies before us like a fallen giant, reflecting itself and questioning its function. In her artistic work, Tina Born has often dealt with the special features of certain rooms. The aim of her reconstructions and replicas is not simulation, however, but an abstracted form in which the perceptible characteristics of a place are condensed. Black always plays a central role in this, especially when it becomes a mirror in combination with a smooth surface structure. Tina Born's black objects are like after-images, like reactions to a found

spatial or plastic form, which unfold their effect - despite their undisputed physical presence - less in the outside world than in the viewer's perception. There they often turn out to be subtle traps that hold our perception captive.

Svenja Moor, Januar 2008