

HALL

The space opens widely and, for the first time, with its neutral lighting and high ceilings, now feels like a typical museum gallery.

In this room you see a wall installation measuring just under 4 x 2 metres. It depicts a street corner, scaled one to one. What appears to be a photograph is in fact a cast – a real street kerb surface, recreated in painted fibreglass. A thin layer of resin holds loose material like dust and pebbles in place. The result looks almost photographic but is actually three-dimensional.

This is a work by the Boyle Family, entitled *Westminster Study with Metropolitan Water Board Plate*, from 1987. A large number of works were created between 1968 and 1990 using the same principle. Mark Boyle called these artworks ‘earthprobes’. Each depicts a rectangular section of the Earth’s surface. The selection of these sections was left to chance. For example, at a solo exhibition in London in 1968, visitors chose locations by throwing a dart at a map of the world whilst blindfolded.

The Boyle Family is a British artist collective. Mark Boyle and Joan Hills met in Harrogate in 1957 and began to develop an increasingly collaborative practice. Their children grew up in the studio, accompanying their parents to exhibitions and on trips from an early age, and eventually became full members of the group. Since 1985, the family has been working under the name Boyle Family. A defining feature of their practice is their understanding of art as a collaborative process.

As you continue through the exhibition, you will repeatedly come across black-and-white photographs by Max Octavian Trauttmansdorff. They mostly depict small groups of people – grainy images from the microcosm of the local art scene of the 1990s: artists, gallery owners or collectors at an exhibition opening at the Vienna Secession. Trauttmansdorff himself belongs to this circle.

But what role does he play within it? He’s an artist and photographer but also assists other artists. He’s a kind of ‘participating observer’. Through the spontaneous view of the camera, he reveals how this social world functions: its processes of emergence, its unspoken rules, its dynamics.

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Here in the hall, echoing Anna Viebrock's stage model, you'll encounter another model of a space. This time, however, it's a virtual one, captured as a photograph. This is a body of work by Constanze Ruhm created in 1999 and 2002, comprising *Travelling*, *Plan 234* and *Extérieur Nuit* (Night Exterior). In it, Ruhm explores the question of how cinematic spaces are created and constructed. The work refers to a famous long take by the filmmaker Jean-Luc Godard and reveals how the camera, movement, light, and architecture guide our gaze.

Because this space is digitally simulated, it demonstrates how film, too, constructs its own space – it doesn't simply depict it. This means that the way we perceive a film always depends, in some way, on how it is designed.

Now look around and you'll see a dark, gloomy room. This is the basement.