

HALL

Back in the hall, there's a life-size, seated man in profile – printed onto a reflective surface. This is Michelangelo Pistoletto's *Seated Man in a Shirt* from 1993, part of his well-known series of mirror works. In these images, the Italian Arte Povera artist depicts passers-by, family and friends in everyday poses.

Look into the mirrored surface: you are now standing behind the smartly dressed man. The space around you becomes part of the image – and you, too, become part of the artwork. Whilst the photograph of the man remains motionless, the mirrored space around him changes in real time, with each movement you make.

Next to you, or perhaps behind you, stands a heavy oak door, upholstered in leather. This is 'Upholstered Oak Door' by Anna Viebrock, created in 2017 – a direct replica of the one in the Palace of Justice in Brussels. It looks solid. Thanks to its upholstery, no sound escapes to the outside.

Through a small, round window, your view opens out onto a small room. It is almost empty – except for a blackened door leaning against the opposite wall. This is an early work by Joseph Beuys: 'Door' from 1954. From a distance, it possibly looks like nothing more than a dark surface. Only on closer inspection do you realise that the wood is completely charred.

Beuys himself tells the story of this door as follows: "This door was not burnt by me but was damaged and burnt in this way by an explosion in the house. When I moved out of this studio, around 1958, I took the door with me and simply attached two objects to it. These were two hare's ears and a heron's skull – anatomical parts of animals that later took on a certain significance in my performances."

Beuys thus belongs to a particular tradition in art: that of the so-called 'objet trouvé', the 'found object'. He simply leant the charred door against the wall, and through this gesture it became an artwork. In structure and surface, it borders on abstraction.

Here, two works that were created in a similar way are brought together: Beuys's early door and Viebrock's significantly more recent piece. Both take something that already exists as their starting point. And yet the two works could hardly be more different.

Please continue now on to the second corridor.