



Projection of Fahrstuhl (Elevator)

Video projection, Photography

Dresdner Bank

Frankfurt / Main. 2004

Fahrstuhl (Elevator)

Frankfurt / Main 2004

Stills. Digital Video (DV-Cam) / DVD

Mute. 33 min 11. Loop

The video work 'Fahrstuhl' shows a 30-minute ride in the glazed elevator of the inner city Galileo skyscraper and unfolds a precise panorama of potential views between the storeys. One sees the city from a perspective that appears to be familiar and yet, with each subtle change in the camera's position, turns out to be completely other. Martina Wolf is interested here not in the single image, rather in the multiple, supplementary impressions that the viewer must organise in his own imagination. Space and time are directly connected to each other, yet uncouple themselves in the subjective experience. It is images taken from a particular place over a particular period of time that constructs a filmic space on the other side of the concretely measurable.

From: **Vanessa Joan Müller**

Ausblicke auf Landschaften

Catalogue: Martina Wolf,

Verlag für moderne Kunst. Nürnberg. 2005



Sommerfenster II (Summer Window II)

Frankfurt / Main 2004

Stills. Digital Video (DV-Cam) / DVD

17 min 12. Loop

Sommerfenster I (Summer Window I)

Frankfurt / Main 2004

Stills. Digital Video (DV-Cam) / DVD

Mute. 21 min 20. Loop

An important aspect of the video works of Martina Wolf is to bring the apparently private into the public sphere, to capture outlooks and to re-present them in other places. **The video projections ‘Sommerfenster’** show realistic window situations where no, or at least no such, windows are and lay them as an illusionistic foil over real architecture, whose function they confuse. They suggest transparency towards the outside where closed buildings are, and place frames that one otherwise does not perceive. Offices in the inner city receive projected windows that look out over summer landscapes, panoramic views from a glazed lift are projected onto the inner space. In this crossover game between outer and inner, landscape and interior shift scale and perspective, making the apparently known into something strange.

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