

The motive of the window belongs to the classical topoi of early image construction, such as painting, that framed the world ' into a format understandable to humans.. In the filmic and photographic work of Martina Wolf the motive of the window in the art historical tradition of *finestra aperta* is once again taken up and thematised as the frame between inner and outer.

Her photographs, produced in Dresden, of windows in differing living situations show the multiple possible framings of the view through curtains and blinds and the transformation of the outlook into its own picture format. Wolf 's studies of the window as an architectural element show not only how it directs our perception, but also how much it says about our dealings with each viewing convention that controls in-and outlook. Through such simple adjustments the private appears in the both factual and serially arranged photographs. The window always takes the same position in the photograph, the rooms are always empty of people. Nevertheless, the handling of the window as a transparent connection to the outside, a threshold of visibility, reveals much about the inhabitants of the block of flats, and their relationship to privacy.

In her video project, 'Window Images ' , the reflection of a DDR prefabricated building on a slowly opening window pane moves past the viewer. With each degree of window movement a further piece of the grid-structured functional building of the Dresdner Robotron slips into view. The actual architecture, however, can only be seen as a mirror image that, on the other hand, manifests itself as a video image. The curious poetic of this manifestation stands in clear contrast to the plain architecture of the Robotron that fleetingly rotates inside the room.

Martina Wolf 's work is almost always produced in relation to such concrete places, whose visual potential she transforms by translating actual perceptions into medial images. The work she has developed in Frankfurt is the result of an intensive examination of the architecture of various bank buildings in the city. For the most part it is concerned with these bank buildings as a representative form of architecture. With some views the tendency is to deal even with a panoptic outlook that appropriates the surroundings and targets, through looking, the mastery of space.

In her photographic works, Martina Wolf uses the potential of painting over of window panes to alter reality. Her minimal intervention in the actual field of perception radically alters the view of the city 's topography. The photographic views of Frankfurt 's inner city, taken from an elevated perspective, look as if parts of the city have been rubbed out of the picture.

However, it actually has to do with the view from a window, the panes of which have been partially covered in various places so that the, in itself always the same, outer view repeatedly offers different fragments of the cityscape. According to where the houses are blocked out, the urban structure of Frankfurt appears to have grown organically or to be planned as a

grid. What is, is here transformed into an image of what could be. What is becomes finally a model of reality that introduces other levels of potential perception into this reality.

The topography of Frankfurt also stands in the middle of the video work, 'Fahrstuhl', which 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.

Vanessa Joan Müller