

LÜ 9/06

TINA BORN: Pavillon Nocturne

Opening: 7.9., from 7 m

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At the opening night of the Dritter Berliner Kunstsalon, 28.09., open till 10 pm

For the windowless room, simply equipped with loopholes, on the first floor of the former border watchtower, Tina Born has designed a crystalline body, an irregular dodecahedron with a smooth, shiny surface, which does reveal nothing about its inner nature. In a narrow room its presence causes questions, first of all, how it got there. With its size the body is too big for the openings, through which one enters the room. The hard mirroring black of its surfaces, that reflect the light, not only gives it the appearance of a foreign body, but also adds an aura of dormant power to it, capable of hurting the skin of its surrounding architecture with its sharp edges. Thus the form not only irritates the observer, it also personates an irritation of the architecture, similar to a painful embedding, a crystalline form, which matures in an organism until it causes, now grown, constant friction and pain, even leading possibly to the collapse of its environment.

In its elusive form, on one hand like nature, on the other the matter of complex mathematic calculations and scientific specs, the dodecahedron always had a strong appeal with human beings (has exerted a strong fascination on human beings). The associations, that are created by the polyhedron, made of twelve pentagons, were and are versatile. There are famous pieces of evidence in art history, for instance Dürer's copperplate „Melencholia I“ (1514), various drawings by M.C. Escher or Salvador Dalí's paintings „Das letzte Abendmahl“. In the 20th century it spooked as magical stone of mostly extraterrestrial origin through science fiction literature and movies. All occurrences have in common the fascination for a still mysterious body, which for Platon represents as fifth platonic body the universe. In 2003 a French – American research team made the case, that the form of outer space would equate to a closed dodecahedron, and thus gave actuality to the theory of the antique scientist – even though the theory could not be proved so far.

In the tower the spacial narrowness forces the visitor to draw near the black body. The approach is inevitable. Inevitable as well is that the smooth surfaces play around with its mirror image. This factor is to be understood as direct iconographic acquisition: Dürer's famous dodecahedron in „Melencholia I“ contained a secret, which was only revealed in the early thirties. That was when art historians discovered in a light shadow on one of his surfaces an image, perhaps a potrait of Dürer. Giacometti reverted to this discovery, when in 1934 he too created a dodecahedron-form with the bronze „Der Kubus“, in which he engraved a flat, almost invisible self-portrait. The sculpture, which he also gave the title „Pavillon Nocturne“, shows a perplexing spatial understanding, in which the small form is simultaneously inside and outside, excluding and including, head and space.

With the title „Pavillon Nocturne“ Born plays with the dual interpretation: the reference to Giacometti's work and the possibility, to observe the dark past of the watchtower, which is discharged from its former function and surrounded by a park scenery, as "nocturnal pavilion".