

Tine Bay Lührssen's works occupy the surrounding space by continuously challenging the viewer's perception. At first glance, her mostly wood compositions appear clearly structured and can be directly comprehended in terms of their relation to basic geometric forms. But on closer inspection, this apparent simplicity is undermined. Moments of ambiguity creep in, the works appear like sculptural riddles or experimental structures whose meaning remains hidden. The familiar and the alien merge in a potentially inconclusive process of perception and interpretation.

In *Spatial Construction IV*, six crossed bars attached to a reflective base plate form diamond shapes, almost reminiscent of a garden fence. Although perceptible as a demarcation in space, it creates an interplay of boundary and opening, in which inside and outside cannot be clearly separated from each other. The mirrored surface opens up the depth of the space and reinforces the basic geometric disposition of the elements through the process of doubling. The possible functionality dissolves, as it were, into an abstract form, which transforms with every change of the observer's point of view.

Although associations with everyday objects rarely come to light as literally as in the case of the fence element, objects from public spaces – railings, thresholds, barriers, fragments of architecture – often form the bases from which Tine Bay Lührssen's constructions begin. The artist quotes individual aspects of her observations, such as dimensions or a certain form, and transforms them into abstract compositions. Despite the absence of any necessity or desire for recognition, the viewer has the feeling of seeing something familiar, like a distant memory that cannot be grasped.

*Spatial Construction I* draws its inspiration from the characteristically vaulted balconies of the Siemensstadt housing estate in Berlin, built to the design of Hans Scharoun at the end of the 1920s. Tine Bay Lührssen makes reference to the striped awnings, which still accentuate the white façade today, creating a bright green and yellow element using coloured PVC insulating tape. A kind of visual appropriation that is somewhat reminiscent of Blinky Palermo's use of the lengths of department store fabric from which he composed his fabric paintings in the 1960s: also committed to the legacy of geometric-constructive approaches, he broke the metaphysical dimension of abstract painting through the use of everyday material.

The signal colours that Tine Bay Lührssen scatters here and there underline the challenging side of her playful minimalism. In *Spatial Construction III*, a fluorescent rope hangs motionlessly down from a wooden construction that seems to float in front of the wall, as if symbolically, persisting in a moment of tense expectation that almost invites one to grasp it and set it in motion. *Spatial Construction II* looks like a puzzle consisting of a cube, a pole and a diagonal strut; a puzzle whose individual elements could set themselves in motion at any moment.

Just as the works themselves seem to exist in an ambivalent state between stillness and movement, process and defined form, they also affect the viewer in the same way: they are spatial constructions that confront us like actors on a stage, challenging us to question our position, our thought patterns and actions.