

**Kerstin Engholm Gallery Press Release**The logo for 'keg' is rendered in a large, white, outlined font. The letters are lowercase and have a slightly irregular, hand-drawn appearance. The 'k' and 'g' are particularly prominent, with the 'g' having a long, curved tail.**DAVID BEN WHITE Outside Inside****Opening: 12/05/2016, 6 pm Exhibition: 13/05/2016 – 25/06/2016**

As visitors, we are used to art galleries operating as self-enclosed worlds. The surrounding whiteness, the bright lighting and the architectural design fuse together. We are immersed in a dreamlike space and what is seen becomes fetishized by its constructed isolation. Within the space of the Kerstin Engholm gallery, Outside Inside renegotiates this experience. The exhibition centres on a series of paintings of modernist, domestic interiors, set outside and inside and framed by surrounding sheet glass windows.

For the modernist architect, the development of sheet glass windows offered a revolutionary way to undermine notions of domestic privacy. Operating mainly as a horizontal framing device to its surrounding location, the sheet glass window, a recurring ingredient within early domestic designs, placed its occupant within a new, interior/exterior matrix. As Le Corbusier wrote in 1925: "The horizontal gaze leads far away...we will get the feeling of being look outs dominating a world in order." Mies Van der Rohe commented that "If you view nature through the glass walls of the Farnsworth House, it gains a more profound significance than if viewed from outside. This way more is said about nature- it becomes a part of the larger whole."<sup>1</sup> The plate glass window offered its inhabitants a new way of living, but it also reflected the controlling ego of its modernist designers and offered its occupants a modernist vision of omnipotent power.

Applied to the walls are vertical and horizontal strips of coloured vinyl that replicate the partial framing of the paintings. The homogenous interior design of the white cube, a continuing legacy of modernist ideology, seduces by isolating the art exhibited. In contrast, the installation for Outside Inside expands the paintings out onto the gallery wall and the viewers' spatial relationship. Playfully setting out to inter- connect between both worlds: private space becoming public and the viewer becoming voyeur.

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<sup>1</sup> Christian Norburg-Schulz, 'A Talk with Moes Van der Rohe,' published in Baukunst and Werkform, vol.11, 1958.

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