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FOR IMMEDIATE RELEASE

look&&feel | surfacestructure

Lilian Kreutzberger

March 4 – April 24, 2022

Opening Reception: Friday March 4, 5 – 9 pm

Artist Conversation: Saturday, March 5, 11:30 am



RICHMOND — 1708 Gallery is pleased to announce *look&&feel | surfacestructure*, the first solo exhibition in the U.S. by Dutch artist Lilian Kreutzberger. Kreutzberger’s ongoing practice seeks to make the ever-advancing relationship between digital and physical domains tangible. *look&&feel | surfacestructure* examines the influences digital interfaces have on architectures of the material world. Visitors will encounter paintings, laser-cut wood compositions, and sculptural objects that ask: if digital space was initially designed to mimic the physical world, then how is the material world responding to the now digitally lived experience? Kreutzberger positions this inquiry by considering both systems of display used for the reception of art and the negotiation between built forms, urban design, and historical architectural theory.

“Look-and-Feel” is a phrase used in graphic user interface design (GUI). At the advent of personal computing, GUIs were designed to mimic visual aspects and spatial (physical) dynamics of a 3-D world. This is referred to as skeuomorphism—where the representation of objects like file folders, trash bins, and photo frames are enhanced with beveled edges, textures, drop-shadows, and recognizable surfaces on digital screens. In *look&&feel | surfacestructure*, objects are comprised of materials used to accentuate (often ornamentally) the physical architecture of interior spaces, like molding, plaster tiles, neon and LED lighting, and faux textures and patterns that are applied to various surfaces. The use of these folly features points to early GUI design in that the spatialization of the digital domain was intended to establish trust through perceived familiarity.

At first glance, *look&&feel | surfacestructure* appears familiar, like an amalgamation of commercial and museum displays: plinth-like platforms support objects, lighting effects direct visual attention, and frames set images apart from the walls on which they are mounted. Yet Kreutzberger subtly reconfigures these devices, stripping them of their functionality, and collapsing distinctions between art, display, and architecture. Similarly, Kreutzberger

incorporates building plans into digitally cut and printed works where the outcomes appear to transform the architectural blueprints into city plans or relief maps. In her painting and photographic techniques, she fuses the natural and artificial in disorienting visuals of marble that seem to drip onto and in between surfaces and materials. As Kreutzberger explores the threshold between the digital and the physical, her painting, sculpture, collage and photographic works are bound by the materials of the physical world but are imbued with the limitless and fluid qualities of the internet via the screen.

Lilian Kreutzberger (born 1984, the Netherlands) studied at the Royal Academy of Fine Art in the Hague and at Parsons, the New School, New York (MFA). She was a resident artist at ISCP, New York in 2014, at Eyebeam, New York in 2015, and an Emerging Artist Fellow at Socrates Sculpture Park 2014. In 2016-17 she attended the Jan van Eyck Academie research residency program in Maastricht (NL). Kreutzberger was awarded a Fulbright Scholarship, and the Buning Brongers Award for painting. Kreutzberger's work has been exhibited at the Kunstmuseum, The Hague; the Royal Palace, Amsterdam; World Expo 2010, Shanghai; The Last Brucennial, NY; The Kitchen, NY, Foam Museum for Photography, Amsterdam.

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Image: Lilian Kreutzberger, *Surfacestructure*, digital photo on plastic, 82 x 42 x 10 cm, 2022

For more information, please visit 1708GALLERY.ORG.

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