

Stephanie Stein's works position themselves between inside and outside. They are objects with a clear spatial relation; they make their relativity, their schematic character a principle. Even when found flat on the wall, forming only contours and lines. Their materiality is arranged in layers and contains pictorial moments. Between image and object, between mental and physical space. In this in-between-space, they negotiate orders of knowledge and questions of power.

The distance between two fingers is an in-between-space measured by the substance between them—it doesn't get filled. A gap in knowledge is created within it, a collision between expectations and perceptions.

Between the tactile qualities of the carpet and the enlarged fingers another space of contradiction and consensus, closeness and distance is created. They are images of this state of incompleteness, of the non-accessibility and elasticity of images and things. The spatial dispositions and the agents that open up the space—a space that is both public and private, sensory and theoretical, a room that is feminist?—are silent abstractions that paradoxically become even more articulate for being so. Through them and between them, there runs a schism that exists in dependence on and against reality. It is that of space, that of the sensory counterpart. The work containing fingers is titled *might*—might as a minimalist "power" and as a minimalist "perhaps". It is an artificial construct that formulates the fragility of showing and seeing.

Annette Hans