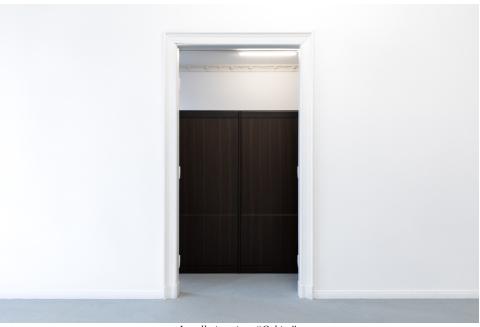
Sweetwater, Berlin



Sweetwater

Was Kunst im Rahmen hält

von Beate Scheder



Installation view, "Cabin,"

In Pirandello's novel "One, None, One Hundred Thousand," the protagonist is driven by the realization of how little his self-perception corresponds to the image that others have of him. It is fitting, then, that Constantin Thun calls the book an inspiration, as his work deals with similar questions: what is considered art, what is not considered art, what value is attributed to objects, and how function and form are related. This is also the case with the wooden *Cabin*, which Thun has placed in the middle of the gallery at Sweetwater – a tall box only open at the top, reminiscent of a cabinet without doors or, fittingly, a frame made vertical. In the next room, Thun has framed a painting found by chance, one of a volcano upon which someone had scribbled in chalk a mocking comment on its artistic value. In the end, it's all a matter of perspective. The exhibition is the first of three parts that run under the title "Cabin,".