

Galerie Francesca Pia

Absolute Thresholds

Curated by John Miller, Elisa R. Linn and Lennart Wolff

Patricia L. Boyd, Rochelle Feinstein, Dan Graham, Matt Keegan, Yves Klein & Claude Parent, Nina Könnemann, Carolyn Lazard, John Miller, Kaspar Müller, Karin Schneider, Greg Parma Smith, Aura Rosenberg, Camilla Wills

April 13 – May 18, 2019

Opening Friday April 12, 2019, 18–20

Galerie Francesca Pia is pleased to present *Absolute Thresholds*, a group exhibition curated by John Miller, Elisa R. Linn and Lennart Wolff. In the related essay John Miller wrote for this exhibition he states that “a threshold constitutes a border between two states of being” and describes absolute thresholds as those “which mark the lowest level of stimulus an organism can detect”.

The works brought together in the gallery’s spaces engage with or occupy in between states, conditions that find or place themselves against the normative ideas of space. Modernist ideas of exterior/ interior, public/ private are worked with and against, exposing and embedding concepts and spatial confusions.

The large-scale photograms of Patricia L. Boyd, captured and developed against urban storefronts and bus stops, find their creation in these bordered spaces. Concerned with who controls public space, they contain the ghostly marks of signage and graffiti. Similarly the print on canvas of Camilla Wills, completed to fit the location of a recent show, examine the residual effects of location. The repeated image on the works is of the back of the artist’s eye, adding a physiological threshold to these migrant works. This bodily architecture is carried over in the drawing and related text by Dan Graham, questioning the relationship between scale, body and psyche. Auras Rosenbergs works conflate time by pairing the artists personal black and white depictions of semi public domestic space with Walter Benjamin’s historic description. In the new film of Nina Könnemann the artist moves with her camera through everyday situations, exploring surveillance and voyeurism in a field of tension between public and personal space. At first glance, John Miller’s lightbox works depict urban spaces where physical borders appear to have vanished, but in fact turn out to be still thoroughly administered. In contrast Yves Klein and Claude Parent fantastical drawings envision immatrilization and transparency as foundations for a utopian society. At other points the boundaries explored are more theoretical, as in the video work of Matt Keegan that explores the relationship between language, image and physical form in society. Karin Schneider and Rochelle Feinstein use painting as an arena to investigate liminal states, using mirrors, line and the found as medium and support. Using assemblage and tromp l’oeil Greg Parma Smith forces confusion between real and imagined layers of depth. More physically the space is transformed by the subtle installation of sound conditioning machines in the work of Carolyn Lazard and Kaspar Müller’s floor piece that oscillates between a mandala and a pile of conspicuous consumption. John Miller’s large carpeted room, with a single cut out hole for a potato, casts a strong pink light through the space.

Each position contains border conditions which are embodied in the very materiality of objects and devices. Through an installation that directly engages with the spatial and architectural elements of the gallery’s three spaces, the exhibition sheds light on work that relishes its existence in the opaque.

John Miller is an artist and writer based in New York.

Elisa R. Linn is a curator and writer based in Berlin.

Lennart Wolff is a curator and architect based in Berlin.