

Press Release

Dates | June 29th – September 7th

Opening | June 29th at 6:00 pm

Exhibit hours | Monday – Saturday / 10 am – 1:30 pm & 2:30 pm – 7:00 pm

The Eduardo Secci Gallery is pleased to present the new solo exhibition of **Gerold Miller**. The show will be inaugurated at the gallery's main exhibition space in Piazza Goldoni 2, Florence, on June 29th 2019 at 6 pm.

In his generation, Gerold Miller is one of the most internationally recognized artists, working on the limits between Minimal and Concept Art. Since his beginnings, the artist devotes himself to the question of pictorial quality in the border areas of sculpture, three-dimensional objects, limited wall areas and sculpturally and pictorially defined space. His works derive from a radically reduced use of form and color. They do not allude to anything, nor do they trigger associations. And yet they explicitly address questions of pictorial quality and space. They meet these criteria in a conceptual sense that sees the idea as the work.

Gerold Miller will present a group of new wall related objects especially ideated for the exhibition, and a group of sculptures in mirror polished steel placed on a platform on the floor. Both series are emblematic for the artist's unique and distinctive investigations into questions of pictoriality and space.

The physical opening of the wall related objects into three-dimensionality, which is characteristic of this series, is real in some, only simulated in others. Despite the radical restriction to few means, the objects create a confusing multilayered impression of space. The illusionistic effect is accentuated by the use of extreme contrasts like black and neon pink or matt and glossy lacquers, both characteristic for Gerold Miller's artistic work of the last years. Operating at the margins of picture plane and sculptural space, they occupy the artificial and the real space at the same time.

Verstärker (amplifier) is the first 3D sculpture in the artist's practice until today. As an open structure of three beams, they indicate with minimal means the basic notions of three-dimensionality that all of Gerold Miller's objects entail: height, length and depth. The shiny surface of the sculptures absorb and reflect the surrounding simultaneously, creating a confusing spatial effect in which shattered fragments of ceilings, floors and opposite walls get combined in an almost labyrinthine way. Resting firmly on the floor and pointing upwards at the same time, the sculpture describes important elements of all of the artist's earlier series: the openness of space and the infinite possibilities of describing it.

Gerold Miller combines the tangible 3D space of the sculptures with the spacial ambiguity of the wall objects. The juxtaposition of these two concepts creates an intriguing site-specific installation that involves actively the viewer in experiencing the countless possibilities of exploring space.

Gerold Miller (*1961 in Altshausen, Germany) studied from 1984 to 1989 sculpture at the Academy of Fine Arts in Stuttgart under professor Jürgen Brod Wolf. He received scholarships for studies in Chicago, New York, Paris and Sydney. Gerold Miller lives and works in Berlin and Pistoia. His work has

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been exhibited and collected by museums and private collections worldwide, among them: Nationalgalerie, Berlin; Louisiana Museum of Modern Art, Humlebæk; Kunsthalle Weishaupt, Ulm; NOMA New Orleans Museum of Art; Kunstmuseum Stuttgart; Tel-Aviv Museum of Art; Museo de Arte Latinoamericano, Buenos Aires; Museum Moderner Kunst, Wien; Museum Ostwall im Dortmunder U; Kunsthalle Winterthur; Takasaki Museum of Art; Fondation Cartier pour l'Art Contemporain, Paris; Schirn Kunsthalle, Frankfurt a. M.; Opera City Gallery, Tokio; Institute of Modern Art, Brisbane; Kunsthau Bregenz; Borusan Contemporary, Istanbul; Daimler AG, Stuttgart/Berlin; Esbjerg Museum; Musée de l'Art et de la Histoire Neuchâtel; Museo d'Arte della Svizzera Italiana, Lugano; Museum Ritter, Waldenbuch/Stuttgart; Rozenblum Foundation, Buenos Aires; Sammlung Schauwerk Sindelfingen; Société Générale, Paris; Staatsgalerie Stuttgart; Mies van der Rohe Haus, Berlin; CAN Centre d'Art, Neuchâtel.

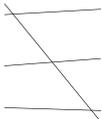
Press Office
exhibitions@eduardosecci.com
+39 055 661356

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Cap. Soc. IV. 10.000,00 €
C. F. P.IVA N. ISCR. REG. IMP. FI 06421100485
eduardoseccicontemporary@pec-societa.com
w w w . e d u a r d o s e c c i . c o m

Piazza Carlo Goldoni 2
50123 Firenze - IT
+39 055 661356
gallery@eduardosecci.com