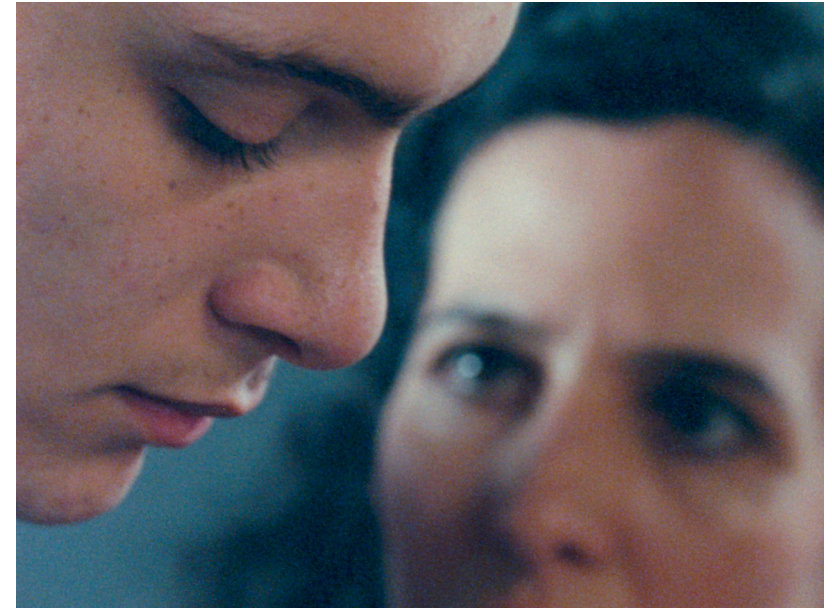


**FILM CREDITS: *At The Threshold***

Cast	Boom Operator Juliet Plumtre
Anamaria Marinca Carolina Valdes Myles Westman	Art Assistants Julien McConnell Jimmy Wheeldon Orlando Diver William Wyld
Crew	Myles' drawings Flo Brooks
Written by Joseph Alford Daria Martin Simon Stephens	Carpenter Robin Shepherd
Director of Photography Emma Dalesman	Stills Photographer Thierry Bal
Editor Amy Hounsell	Make-up Artists Sophie Singh Hannah Barnett
Sound Editor Franziska Treutler	Runners Caroline Sharp Francesca Costa
Composer Zeena Parkins	Percussion William Winant performing on the Lou Harrison Gamelan
Production P.G. Film Ltd.	Thanks to: Michael Banissy Torsten Blume, Christian Hiller and the Wood Workshop at the Bauhaus Dessau Foundation Caryl Churchill Elinor Cleghorn Cinelab London Denise Marques and Doug Ledin at Fotokem Sallyanne McFadden Massimiliano Mollona Nicholas Oliviere Panavision Mark Barker, Oliver Evans, Andrew Miller and Zach Furniss at Maureen Paley, London The Ruskin School of Art, University of Oxford Daniel Jaramillo at Soundnode Fiona Torrance Jamie Ward Waterloo Film Studios
Producer Marcus Werner Hed	Special thanks to: Those anonymous synaesthetes whose stories inspired our script
Production Manager Isabella Palmer	Funded by: The Bauhaus Dessau Foundation The Leverhulme Trust The Wellcome Trust
Production Designer Billur Turan	
1st Assistant Director Jacques Simon	
First Assistant Camera Joni Jutilainen	
Second Assistant Camera Joe Martin	
Grip Tom North	
Gaffer Grzegorz Krzeszowiec	
Sparks Ionut Apetroae Neil Hawkins	
Sound Mixer Jake Whitelee	

**DARIA MARTIN**

*At The Threshold*, 2014-2015  
16mm film, 17 mins, 30 secs



**At The Threshold**

Maureen Paley is pleased to present the latest film by Daria Martin in her second solo exhibition at the gallery. *At The Threshold* (2015) is the second of three short films inspired by Martin's research into a form of heightened physical sensitivity called mirror-touch synaesthesia. Following *Sensorium Tests* (2012), which was set in a scientific laboratory, *At The Threshold* borrows from 1950's film genre of melodrama to frame a domestic drama involving a synaesthetic boy and his mother, whose enmeshed relationship is shaken by a third party.

While synaesthesia has inspired artists, composers and writers for centuries, mirror-touch synaesthesia is a recent discovery that offers new perspectives on the relationship between the social and the visual. People with mirror-touch feel a palpable sensation of touch on their own bodies when they see another person, or even an object, being touched. Some synaesthetes also experience mirror-pain, mirror-movement, mirror-breathing or even mirror-emotion - extending the sharing of senses to a blurring between self and other. Martin aims to capture some of these feelings and ideas in the structure, dialogue and images that form *At The Threshold*, as well as through its articulation in the medium of 16mm film.

The concluding chapter of the trilogy, *Theatre of the Tender*, will be completed this year. Excerpts of the anonymous (but numbered) testimonies of synaesthetes that inspired the script appear overleaf.

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## Excerpts from mirror-touch testimonies:

### Beyond Touch

Eyes touch. There are times when I look outside and it is like the physical veins and muscles of my eyes extend out into hands or into the branches of the trees like the willow that tickles. Observing is personal. The act of watching can be like a composition of a song or the choreograph of a dance. (2)

My breathing is affected quite often. For example, when someone breathes in loudly I find it difficult to breathe out at the same time. (1)

When I see someone who has been hurt, I get shooting electrical sensations down the back of my legs. (5)

### Mirrored Emotion

When I was a child, I had this strange belief that we were all meant to share consciousness with each other; almost a kind of mass telepathy. I remember thinking it was so strange that we would each only experience our own minds and not those of others. (1)

If I'm around someone whose emotional experience is very strong, and I'm around them for a sustained period of time, I can put myself in a very dark place because of it. (3)

When two people are fighting and the man is being mean to his girlfriend, say, and you see him point his finger ... I feel what she is feeling –and then I feel- sometimes simultaneously - like him, and I'm mad at her, and I feel my finger on her chest. (12)

### Blurring with Others

You know when you look at a watercolour painting, the lines are often not precise, and there is a blurring of line, colour and detail, that's what my more positive mirror-touch perceptions feel like in some way. There's a blurriness; like the lines of my body, the container that my skin represents, isn't a hard, fixed line, but is instead like a transition of sorts. (5)

The quality or experience of time for me becomes either non-existent or extremely slow– It feels as if I morph into everything around me – what is there becomes me and I become it. (2)

I mostly view mirror-touch from the scientific approach, because that's my background. If I were to see it from a less scientific point of view, I would summarize it as one less barrier between myself and the rest of the world. (3)

### Social Life

I can't stand to see people hurting. I would prefer to be isolated and not deal with people than to be around people who need help, because if someone is in need I'm going to help them. (11)

I think it can be a little irritating for the other person in the relationship, my having a better sense of their emotions than they do. It produces perhaps a lop-sided power dynamic within the relationship. (3)

My father would insist that my brother and I were totally ridiculous. We both have mirror-touch. But we have this kind of great communication- laughing, joking, sarcasm... With other people we thought we were kind of elite. We were snobs! Because, you know, 'how could they not see what we just saw!' How could they not understand? (12)

### Empathy with objects

I am captivated by velvet because the sensation of this material on my fingers is probably the closest correlate to what my skin feels like when I'm having more of a pleasurable mirror-touch sensation. The same thing is true of angora sweaters- things that have a very soft, light pile. When I see them I will sometimes get a little feeling of that glow all over my skin. (5)

When I was a child and first becoming aware that meat was animals it created a moment of existential horror. My family would always cook a goose on New Year's Day, and I remember peeling back a piece of the roasted goose's skin, and on the inside of the skin there is a kind of honeycomb pattern- it's the way the tissues are arranged- and I was repulsed. Often honeycomb shaped patterns, especially patterns that are not multi-sided, when they're elongated, repulse me. (5)

Objects have personalities. (4)



**Daria Martin**  
*Sensorium Tests*, 2012  
16mm film  
10 minutes



**Daria Martin**  
*At The Threshold*, 2014-15  
16mm film  
17 mins, 30 secs



**Daria Martin**  
*Theatre of the Tender*, 2016  
16mm film  
10 minutes