

## *Think, and then Think Again*

John Miller, Gina Folly, and a text by Martin Herbert

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### *Foggy Notions*

At the time of writing, an online calculator tells me, I've lived through eighteen thousand and one afternoons; I should have celebrated yesterday. This elongated daily parcel: I still don't know what to do with it except respectfully consider it possibly numinous, a ciphered message. My brain, like that of many 'creative' people I know, sinks dependably into circadian fug after lunch, sometimes refocusing around 4pm. Old and warm-climate people have figured afternoons out – sleep through them. Afternoon delight = unconsciousness. According to the various daily-habits books I've read, almost the only writers who've found a use for these hours are alcoholics, sheer hacks, or both. Hardly anyone is actively composing anything. Brian Eno's *Thursday Afternoon* sounds like he set some stochastically overlapping sounds going and took an hourlong nap. We encounter Debussy's faun not in his *apres-midi* but the prelude to it, the pre-nothing. That Marcel Duchamp and Calvin Tomkins produced *The Afternoon Interviews* between them feels heroic, given the title, but it's a very short book.

2pm in the workplace: bushwhacked by carbs or caffeine's spike-and-dip, blissfully underused. An optimum afternoon for me, I occasionally remember, involves drifting goalless through a foreign city, not seeing many people, not of use, not guilty. There and elsewhere, my expanding parade of non-afternoons makes me feel avant-garde and anti-capitalist or tells me that my gut, at least, feels that way. I'm reminded daily, foggily, that the tutelary, always-optimising spirit of the day missed a few of my cells, my postprandial cells, and I think about the sprawling brother- and sisterhood of the afternoon, out there doing the least, offered the opportunity for a good inert look at their psychic formation. It feels like the worst part of the day; it might secretly, if it could somehow be taken right, be the best. The hours balloon like you'd want them to if you were enjoying yourself. Animals sleep in sun or shadow, the subconscious repatterns itself for tomorrow's typing, accidental industrial sabotage goes on. But wait, maybe you're an afternoon person? Well, okay. I don't believe you.

– *Martin Herbert*



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**John Miller** is an artist and writer based in New York and Berlin. Miller has had retrospective exhibitions at La Magasin in Grenoble, the Kunsthalle Zurich, the Kunstverein in Hamburg, the ICA Miami, the Museum in Bellpark, Kriens, Switzerland, and the Schinkel Pavillon in Berlin. His publications include *Mike Kelley: Educational Complex* (Afterall Books, 2015), *The Ruin of Exchange: Selected Writings*, and *The Price Club: Selected Writings (1977-1998)* (both JRP-Ringier and the Consortium's Positions series) as well as *Reconstructing a Public Sphere* (Walther König Verlag, 2018). Miller is a Professor of Professional Practice in Barnard College's Art History Department.

**Gina Folly** lives and works in Paris and Basel. Her work studies the effects that political, cultural and social changes have on individuals' habits, personal conceptions and realities. As a result, everyday objects and situations play a crucial role in her works as motifs and materials, in search of a confrontation between humans and their private and public spheres. These relations and exchanges are accentuated by the way Folly uses industrial production processes, altering them and mixing them with home-made artisanal techniques. Her work has been presented at the Kunsthaus Baselland, Basel; Hard Hat, Geneva; Studioli, Rome; Almanac, London; Hermes-Ermes, Rome; S.A.L.T.S., Birsfelden and Fondation Fiminco, Paris. She has participated in group exhibitions at Fondation Pernod Ricard, Paris; Neuer Essener Kunstverein; Bel Ami, Los Angeles; CAC Synagogue de Delme, Delme; Latvian Centre for Contemporary Art, Riga; Swiss Institute, New York; Museion, Bolzano; Galerie Nagel Draxler, Cologne; Kunsthalle Basel, Basel; Freedman Fitzpatrick, Paris; Kölnischer Kunstverein, Cologne; Istituto Svizzero, Rome; Galerie Bernhard, Zurich; 13. Triennale Kleinplastik 2016, Fellbach.

**Martin Herbert** is a writer based in Berlin. He is associate editor of ArtReview, a frequent contributor to magazines including Artforum, Art Monthly and Spike, and the author of books including *The Uncertainty Principle* (2014), *Tell Them I Said No* (2016) and *Unfold This Moment* (2019, all published by Sternberg Press). He has lectured in art schools internationally, curated the touring exhibition *Slow Painting* for Hayward Touring in 2019, and was a juror on the 2017 Turner Prize.

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