

The Alessandro De March Gallery presents the second solo show by the berliner artist Gerold Miller, with a series of new sculptures from the series Total Object. These works comes from a double reflection: on one side the methods of industrial production's equipment and their implications in terms of conditioning the aesthetic uniformity and induced perception (color, shape, material); and secondly those method of abstraction and seriality that imperceptibly control social processes and therefore the reality that is the less visible part, but equally immediate, of the mechanisms mentioned above.

The two-dimensional of the objects placed on a wall is a typical expression of the tendency to frontality derived from our frenetic visual culture. In this way, Gerold Miller's works show the way how the no – object art goes back to reality (sign, color, volume). The artist is therefore interested in the relation between objectivity and abstraction, where the plastic form is a shaped surface that becomes flat and seemingly anonymous.

Total Object lays between these two principles. The sculpture is than reduced to a sign, which consequently leads to the disappearance of perspective, both spatial and subjective. The resulting sense of the image, and therefore its function, becomes the transition zone between painting and sculpture, between reality and abstraction.

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