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At the Threshold
curated by Lisa Russman

Opening Saturday, May 21, 2022 | 2PM - 5 PM
On view until July 16, 2022



© Holly Andres, Courtesy Robert Mann Gallery.
The Heart Shaped Locket, 2008. 25 x 20 inch
chromogenic dye coupler print. Edition of 12.

Gold/scopophilia Gallery is pleased to announce ***At the Threshold***, a group photography exhibition opening May 21, 2022, that explores the emerging sense of self experienced by adolescent girls on the brink of adulthood. Through a narrative lens, photographers **Holly Andres**, **Gay Block**, **Cig Harvey**, and **Rania Matar** relay this collective experience and search for identity through intriguing cinematic scenes, compelling environmental portraits, and surreal moments in time. Guest curated by Lisa Russman, the exhibition runs through July 16.

The transition between girlhood and womanhood, though fleeting, is a raw and mysterious stage for those of us experiencing it, and for those of us reliving it. In **Holly Andres'** series *Sparrow Lane*, 2008, three curious girls find clues and discover secrets within vivid, Hitchcockian domestic interiors. Like the covers from 1970s Nancy Drew mysteries, the girls are placed in stylized groupings, with color-saturated costumes and props within vintage, foreboding scenes reminiscent of stills from films like *Carrie* or *Rosemary's Baby*. Forbidden knowledge, mischief, and a loss of innocence unfold in

an ambiguous narrative, while iconography like scissors, mirrors, a flashlight, and a bird cage serve as psycho-sexual metaphors. Andres builds dramatic tension by presenting empowered adolescents who dare to think independently and take risks yet are nonetheless restrained by traditional convention and our own voyeurism.

Within that domestic sphere is the most private of sanctuaries, the bedroom. For an adolescent, it is often a private space of escape, freedom, childhood indulgences (like stuffed animals) and experimentation (like hair, makeup, and clothes). For photographer **Rania Matar** to have earned the trust of these teens to create her series, *A Girl and Her Room*, is astonishing. Their vulnerability

and sheer “in-betweenness” is poignantly expressed by *Destiny*, by her bed of Tweety Birds, and *Emma P.*, within a sea of discarded clothing.

In **Gay Block's** *Girl by Car at the Tesuque Village Market, Santa Fe, NM, 1996*, an adolescent girl nonchalantly drapes herself against a car. Her physicality is striking – she is confident in bright orange clothing and an uninhibited posture. She is indifferent to the car she leans upon, which is practically bursting with an open door and dangling seatbelt. A raised hand suggests that she is guarded and slightly vulnerable. Above all else, her arresting gaze challenges the viewer. Block has captured this intersection of blissful, unassuming girlhood and knowing, powerful womanhood – a defining moment of adolescence.

This frozen moment, even of an everyday experience, can come to symbolize a rite of passage in our memory. In the series *You Look at Me like an Emergency*, 2001- 2010, **Cig Harvey** searches for identity and home, through dream-like snapshots of cropped or hidden figures, capturing fleeting moments which we might have otherwise forgotten. The moments are ours to interpret: a glimpse of a summer afternoon bored by childish backyard games, searching for the cat in the yard, and lying in the grass. **Harvey's** magical and transformative images are either representative of that short stretch of time that was adolescence or that interminable wait for something to happen that is adolescence. Or they are both.

As a group, these photographs point to our moment at the threshold.

Please direct inquiries to Gallery Director Jennifer Wroblewski at goldmontclair@gmail.com