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Julie Mia

28.06.25–17.08.25

Galerie 3<sup>A</sup>  
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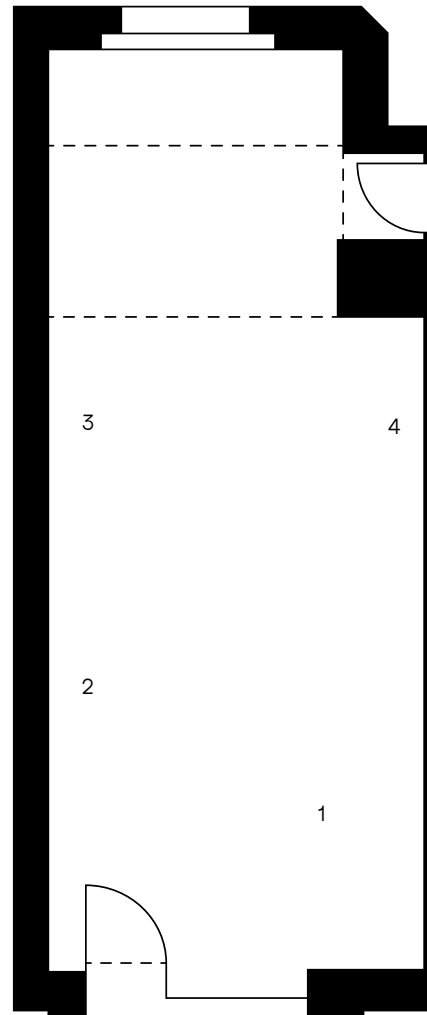
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### Julia Mia

Ashton Hall? A place, a figure, a story – or none of the above? Julie Mia's second solo exhibition at Galerie 3AP Frankfurt carries a title that functions like an echo. The artist's work investigates the fragility of meaning – as an aesthetic principle, an existential condition, and a critical commentary on the relationship between image, material, and perception. Her interdisciplinary practice moves fluidly between sculpture, painting, photography, and installation. Her works emerge through processes of translation: from analog to digital, from object to image, from functional to symbolic, from concrete to abstract. Everyday materials – spoons, knives, screenshots – are deliberately altered and recontextualized. The result: forms that resist clarity and remain open, suspended, and in flux.

A central focus of the exhibition is Julie Mia's recent engagement with steel, sparked by her participation in the 3rd International Sculpture Symposium in spring 2025. Here, steel becomes a conceptual agent, carrying questions of resistance, transformation, and permanence. The myth of Sisyphus, as interpreted by Albert Camus, serves as a philosophical anchor. In her repeated gestures, translations, and material shifts, Mia reflects the absurd conflict between the human search for meaning and the world's fundamental meaninglessness. Ashton Hall is not a place, not a person, not a story – but a condition. A space between memory and materiality, where meaning is never fixed, but continuously reshaped and reimagined through Julie Mia's poetic visual language.

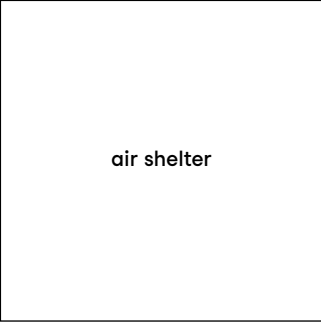
Those interested in exploring Julie Mia's work beyond the exhibition are invited to visit the Union Areal in eastern Frankfurt, where her work *Vanity* – a 3-meter-high wall sculpture depicting a knife tray – was installed last year.



1. everything (2025), steel, iron oxide, charcoal, 233 cm (ø)
2. ashton hall (2025), steel, sanded, 10 x 12 x 10 cm (h x w x d)
3. waiting line (2025), fire brick, galvanized steel wire, stone: 8 x 25 x 12 cm (h x w x d), wire: dimensions variable
4. sylvia court, (2013), oil, charcoal on canvas, 102 x 152 cm (h x w)

air shelter: vanity, (2023), paraffin, acrylic glass, 120.5 x 25 x 25 cm, (h x w x d), Ed. 2/3+1

Curated by Aileen Treusch. Open daily by appointment + Friday & Saturday: 12 – 3 PM. For further information please contact us directly. We strive to make our premises and program accessible to all audiences. Please note that the air shelter is located in the basement and can be visited on request or during events. We will be happy to help you.



air shelter

## Willi Bucher

In „Der Blick ins Unbekannte“ (A Glimpse into the Unknown), Willi Bucher presents a site-specific projection that intertwines visual, material, and existential dimensions. At the center is a high-definition video projected

onto fine stainless steel mesh – a precise, semi-transparent industrial material whose structure evokes neural networks through its 250-micron weave.

The image layers three visual components: a medical CT scan of the brain, a photographic portrait, and a hand-drawn line drawing. This composition becomes a hybrid – merging inner visibility (the brain), outer identity (portrait), and symbolic abstraction (drawing/text). The work reflects on the limits of perception, rooted in Bucher’s personal experience of a sudden loss of vision due to an eye infarction. Beyond the clinical event, the installation explores the uncertain zone between sensing and knowing – where intuition arises before clarity. In this space, the body is no longer a fixed image but a fragile interface between the physical and the conceptual. Bucher’s work resonates with traditions of body-based art from Arnulf Rainer to Bruce Nauman, and with media artists like Gary Hill and Bill Viola, who use the body as a vessel for inner states.

Installed in the context of Julie Mia’s exhibition, the projection gains further resonance as it intersects not only different media, but also artistic voices. The mesh becomes a literal and metaphorical interface – between space and image, artist and viewer, diagnosis and self. Der Blick ins Unbekannte questions how identity is shaped by medical imaging, and how art can reclaim that image through complexity, ambiguity, and transformation.

### **Der Blick ins Unbekannte (2023/2025)**

Site-specific video installation

HD projection on stainless steel mesh (250 µm)