Nik Geene
The World Is Not Enough

September 2–October 7, 2018
Preview Saturday, September 1, 6-9 PM

Plant your hands on the table and lean forward.

Nonverbal specialists refer to this stance as "The Loomer"—a pose both intimidating and seductive.

There are others: The "Obama", the "Marissa Mayer".

By rolling the shoulders back, or spreading one's legs, adjusting one's posture to emulate POWER can instantly volley rungs up the social ladder. A loser at rest—back slouched, arms crossed, shoulders slumped, head down—can be molded into a leader at rest—shoulders back, chin up, arms outstretched, feet on the table. Body language is a science: one that charts the borders of limbs, the axes of appendages, and their signification in space, the surrounding territory.

For Nik Geene's Parisian debut, *The World Is Not Enough*, there are five photographic portraits, each depicting a member of the "Priority Seating" club.

There is the aged, the minor, the pregnant, the amputee, and the visually impaired. Their bodies are made of broomsticks, poles, and drying racks, all of which Geene had sawed into equal, measurable units, and then variously re-assembled; their lithe, willowy physiques borrow the anatomical principles of fashion drawings, where the head fits the body nine times. These model citizens, like the universally bodied silhouettes sketched in fashion, are in fact, not a group of separate subjects, but a composite of one another, with shared body parts. Similarly, the individuals portrayed in courtesy seating signs—reduced to geometric abstractions—unfailingly sport the same head. Geene's portraits capture these eclectic and fragile ensembles respectively on different floors of a 1970s architectural backdrop: the site of the gallery, Tour Rubis (Ruby Tower).

Geene's work leans on legacies of minimalism, hard edge formalism, site-specificity, and conceptualism, often "jerry-rigging" "stuff" to confront the rampant erasure of embodiment and access.

BONNY POON

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Vincent, 2018
C-print, Aluminum Frame
34.3 x 50.2 cm

U M, 2018
C-print, Aluminum Frame
34.3 x 50.2 cm

Swiss Jazz, 2018
C-print, Aluminum Frame
34.3 x 50.2 cm

Brenda, 2018
C-Print, Aluminum Frame
34.3 x 50.2 cm

Persol and Polly, 2018
C-Print, Aluminum Frame
34.3 x 50.2 cm

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