

FLORIAN SCHMIDT LIMITATION

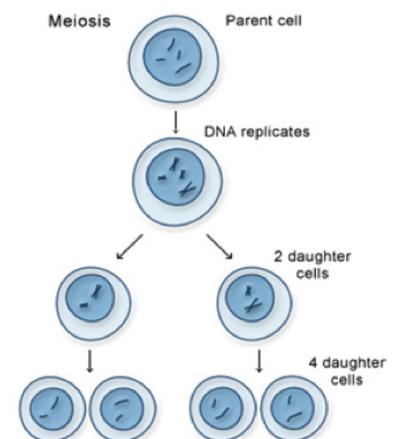
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In mathematics, a limit is the value that a function or sequence approaches as the input or index approaches some value. In formulas, a limit is usually denoted 'lim' as in $\lim_{n \rightarrow \infty} c(an) = L$, and the fact of approaching a limit is represented by the right arrow (\rightarrow) as in $a_n \rightarrow L$. The limit does not exist – it is better thought of as an ever-receding horizon, perhaps even a hazy cloud of shifting numbers and values much like the incandescent meetings of sea and sky, form and air in J.M.W. Turner's golden abstractions. The limit/horizon is never outlined here as much as registered by shifting densities and blurry strokes. Here and there one can detect its workings as a protean force, exerting gravitational pull, teasing out tendrils and plumes, yet all the while it remains unseen. The limit is, after all, the invisible.

A cut is a type of limit too: a delineation of form, an index of physical effort exerted in space, a partition of thought but also a generative break. That is the case with cellular replication. In particular, with multi-celled organisms who reproduce through a reductive process. In the cycle known as 'meiosis,' the number of chromosomes in a daughter cell is reduced by half in order to produce what are known as 'haploid gametes.'

This subdivision is what allows a cell to fuse with another cell, a comingling that takes place during fertilization and produces unexpected chains of interlinked DNA. Though distinct, the newly recombined cells all share the same genetic matter – imprints of that originary cut – but the fragments are realigned into unexpected combinations and compositions that allots each a unique place and function within the larger organic structure.



There is an architectural undercurrent here that can be translated in a macro scale. After all, the flow of bodies in space is predetermined by limits as well. The bones of a structure are organized to create passageways that direct and re-direct a constant flow. Much like blood vessels, the aim is not to cap or create reservoirs, but facilitate movement. In fact, in current architectural thinking, the mark of a successful structure is not the edifice itself, but the negative space it houses: the multifaceted routes that allow points of contact between the virtual and physical, thought and action, discrete bodies and the abstract made concrete.

– Franklin Melendez