



The Theatre

Presenting installations by Anna Ting Möller, Luca Rekosh, Marianna Rothen, and Miles Scharff
 3 - 30 May 2025
 158 Rivington Street NYC, NY
 Contact: info@LUMkA.com

LUMkA is pleased to present The Theatre at 158 Rivington Street, NYC, NY, on view from 3 to 30 May 2025. Please join us for an opening reception on 3 May 2025 from 6 - 8 PM.

The Theatre: The Physical Mind and Immaterialism (Essay)

By Cortney Connolly

Edited by Mila Rae Mancuso

Human beings operate within institutional frameworks ostensibly designed to meet basic needs but, in practice, create a loop of perpetual consumption.

Corporeal survival, in our contemporary American condition, is maintained through labor and consumption. In effect, we follow the “consume, work, starve, consume” sequence. This survivalist cycle underpins the broader capitalist engine and permeates every facet of American life.

Within this social contract, existence is validated through monetary accumulation and depletion, perpetuating an endless cycle of production and consumption. Grounded in the belief of individualism and free will, most are driven by what we’d call the “physical mind,” and unconsciously perform this routine. Meanwhile, consumption becomes data, fueling targeted marketing that subliminally triggers assets of the unconscious mind, awakening material longing like sleeper agents and thereby amplifying consumer desires. Consequently, commodifying every aspect of life accelerates a hedonistic positive feedback loop that distances us from an authentic experience of being.

In late-stage capitalism, this measurement of materiality is the determining factor of individual validation. This accumulation, corporeal, physical, lineal, and monetarial, is all determined by a

collective contract of capital and value, irrespective of its direct impact on preserving and maintaining physical well-being.

In a civilization determined by pretense, precedence, and individualistic memory, we are born without the script to these performances. Yet, as we age, we forget that being is not to evaluate or derive narrative, but to experience.

As William James observes in his discussion of radical empiricism, “Pure experience is the name which I give to the immediate flux of life which furnishes the material to our later reflection with its conceptual categories.”¹ This unfiltered awareness is what we must preserve if we wish to engage authentically with reality rather than remain confined by the scripts of our inherited performances.

In alignment with James’s emphasis on pure existence, it is worth noting that the universe is more immaterial than material. To the human sensory experience, material reality appears to be a dense collection of atomic connections known as mass. However, while these subatomic particles bond, they remain more distant than connected—atoms never actually “touch” but instead exert electromagnetic forces that create the illusion of solidity. Thus, what truly exists at the microscopic level is an energetic entanglement rather than a direct physical contact.

From this perspective, our sensory intake of mass is a generalization of reality. Accepting life as a simulation of material, then, is a step closer to aligning with the underlying nature of reality.

However, human perception remains constrained by the five senses’ dual processes of qualitative and quantitative “data collection.” When a collective of individuals agree on these measurements, that consensus becomes the common denominator of consciousness. For example, the color “blue” may appear differently to each observer, yet we maintain social cohesion by agreeing upon an abstract standardized concept of “blue.”

This mutual acceptance of sense data forms the basis of language, civilization, and standardization. Only by recognizing these constructs as performances can we hope to transcend them.

To truly experience without the confines of the “physical mind,” one must pivot from purely qualitative and quantitative thinking to confront the performative scripts that shape our perception and push beyond it.

Opposing qualitative and quantitative reasoning, LUMkA presents *The Theatre*, constructed by the fabric of sensory perception, memory, material, and immaterial reality. Opening with environmental installations by Anna Ting Möller, Luca Rekosh, Marianna Rothen, and Miles Scharff, *The Theatre* intervenes with the positive feedback loop of mindless consumption and materialism and reconnect with a more authentic mode of being.

In the ruins of a hype beast retailer, a mélange of mannequins, animism, and electromagnetic field interpretations become *The Theatre*. Through sensory-based interventions, the exhibition disrupts this addictive compulsion toward materialism, proposing an invitation to return to presence, perception, and the reality of lived experience.

The Theatre presents LUMkA's last New York City exhibition prior to moving to London, UK (Fall 2025.)

To schedule visitation or for general inquiries please contact: info@lumka.com

¹ James, William. “A World of Pure Experience.” *Essays in Radical Empiricism*. New York: Longmans, Green, and Co., 1912, pp. 39–40.

ANNA TING MÖLLER lives and works in New York City and Stockholm. Möller has an MFA in Visual Art, with a concentration in installation and expanded practices and a BFA from Konstfack University, Stockholm (2018). The artist explores the intersections of materiality, transformation, and bodily processes by working in symbiosis with a kombucha mother to create ephemeral sculpture/installation/performance that challenge conventional notions of life, death, lineage and care. Focusing on themes such as the sexualized and grotesque, Möller's art critiques societal constructs, particularly the fetishization of the Other. Möller recently completed a commission for and currently exhibited by MASS MoCA. Möller's work has been exhibited at Liljevalchs Konsthall; ArkDes; ICPNA; Jyväskylä Art Museum; Gallery Tutu; Urban Glass Kristianstad Konsthall; Gustavsbergs Konsthall; ArkDes; Carl Eldh Ateljémuseum and SE; ICPNA La Molina, among others.

LUCA REKOSH is a Romanian-American, Brooklyn-based artist. Born in Manhattan, the artist spent formative years in Budapest and New York City, returning to New York permanently in 2008. Informed by a classical and life-long art education, Rekosh constructs multimedia sculptures that bridge cultures, mediums, and languages, exploring politics of accessibility in societal systems. The artist graduated from Pratt Institute in 2023 with a BFA in Sculpture and Integrated Practices.

MARIANNA ROTHEN uses her photographs, films and installations to explore and deconstruct conventional conceptions of female beauty and gender politics. Screenings and solo exhibitions of her work have been organized at Steven Kasher Gallery in New York, Polka Galerie in Paris, Biennale Images Vevey, Galerie Stephan Witschi in Zurich, The Little Black Gallery, London, Ingrid Deuss gallery in Antwerp and Kaune Contemporary in Cologne. Her work has been the subject of four monographs; *Snow and Rose & other tales*, *Shadows in Paradise*, *Mail Order* and *Making It Real* all published by b.frank books. Rothen's films include *Like a Dream* (2024), *Mail Order* (2019), *The Woman with a Crown* (2014) and *Desert of June* (2014). Her work has been featured in *Apartamento Magazine*, *The New Yorker*, *Upstate Diary*, *New York Magazine*, *The Paris Review*, *Vogue*, *Photoworks*, *Elephant*, *Interview*, *AnOther* and *Huffington Post*.

MILES SCHARFF is a sound artist and improviser working with radio electronics, sound sculpture, video, spatial audio, and performance. His current research investigates the ways in which objects can become unintentional sites of reception and transmission for electromagnetic and acoustic signals. These sites, which exist as a byproduct of telecommunications and other industrial systems, sometimes allow for unexpected listening experiences. Scharff sees these sites as case studies on a larger spectrum between the prescribed logic systems of western science and the re-appropriation of these logic systems in conspiracy and fringe spiritualist communities. Scharff's work seeks to document or fabricate these interactions between physical object and invisible signal through the creation of devices and systems to be able to witness them through listening and recontextualization. This witnessing allows for invisible systems and phenomena, that would not otherwise be investigated, to be confronted and considered in relation to our bodies and environment. These investigations are not about distilling some form of truth, but to physicalize our experience such that it can be placed in a critical lens. Miles has exhibited work at New Uncanny, Fridman Gallery, Wallach Gallery, SK Gallery, Alice Holt Forest, The Children's Museum of Pittsburgh, Phipps Conservatory and Botanical Garden's, and The Rube Goldberg Foundation. He is a recipient of the 2024 Genelec Dr. Ilpo Martikainen Audio Visionary Scholarship.