

BECKY BEASLEY

These works all draw inspiration from the Turin apartment of the architect and designer Carlo Mollino (1905-1973), a space that he secretly designed and photographed at the end of his life, but never lived in. *Nolens Volens (i)*, from which the phrase 'willy nilly' derives, is a photograph without a back or a front. It includes a print of a piece of Chantilly lace that Beasley found at Mollino's apartment, and was fabricated according to designs for a pair of swing doors that he never built. *Perinde Ac Cadaver* (Latin for 'in the manner of a corpse') and *Build, Night* both draw on Casa Mollino's footprint and décor. In the case of *Perinde Ac Cadaver*, Mollino's 1949 book about photography, *Message from the Darkroom*, is another point of reference. Reflecting the influence of one artist's work on another, and inviting the viewer's own interpretation, these works evoke the dual qualities of opening out and holding back that underscore Beasley's work.

ADRIAN BLACKWELL

Circles Describing Spheres is modeled on the anarchist meeting circle. As Adrian Blackwell explains, "Our world is a sphere, and its shape is often used as a metaphor to describe social and political worlds." The equitable social relations imagined by these forms hope to engender new worlds that refuse "the violent hierarchies that structure early 21st-century capitalism." These structures are used as tables for public events throughout the exhibition, including the Walking/Reading Group: *Let's Get Lost*. They can be adjusted into various formations including a forum, a round table, and a ziggurat, or propped up against the wall when not in use.

HEATH BUNTING

These ID documents are part of Heath Bunting's ongoing *Status Project* in which he identifies the traces of identity that we leave, queries who or what is awarded legal identity, and proposes tactics of identity mutation. Available for a cost of £500 (\$900 CDN), the kit comprises legal evidence of a constructed identity that Bunting calls a "synthetic off-the-shelf (OTS) British natural person."

KAJSA DAHLBERG

A member of a lesbian separatist group discusses the making of a pornographic film, by and for women. While we hear her words we do not see her face, as Dahlberg left on the camera lens cap while filming in order to protect the woman's anonymity.

JESSE DARLING

Darling adapts Drake's R n B/hip-hop hit *Marvins Room*, whose original narrative follows the arc of a late-night drunk dial to an ex-lover. Darling's remake follows and queers the numerous amateur and professional versions of the song on YouTube, as well as the various #DrakeTheType memes that play on the singer's performance of vulnerable 'soft masculinity' and emotional confusion.

CLAIRE FONTAINE

Untitled (Tennis ball sculpture) is modeled on the devices used by prisoners to smuggle contraband behind bars, while *Passe-partout (Quebec)* is from an ongoing series of innocent-seeming key rings that are designed to pick locks. *How many comrades* the smoke drawing on the ceiling is a quotation from the political philosopher Franco 'Bifo' Berardi.

GOLDIN+SENNEBY

For their participation in the exhibition Goldin+Senneby (Simon Goldin and Jakob Senneby) have invested funds according to an algorithmic trading strategy developed by the financial expert Claes-Henrik Julander, CEO of Pan Capital. Originally the artists requested the entire exhibition budget, as they have for previous projects in which exhibitions and their budgets become laboratories for testing investment formulae. When they were denied permission, the curator invited artists in the exhibition to contribute their fees (along with her own) in a process that she described as a "somewhat akin to a ponzi scheme — although in this case the money really will be invested, and you would receive the results of the investment after the show closes."

The work is part of Goldin+Senneby's framework *The Nordenskiöld Model*, in which they attempt to (re)enact the scheme of 18th century alchemist August Nordenskiöld, who was employed by the

Swedish King Gustavus Adolphus, on today's financial markets. While the King believed that these efforts to produce gold would shore up the Swedish economy, Nordenskiöld had other ideas: his goal was to destroy the value of money entirely by distributing his discoveries to all.

Passive Liquidity Provider with Claes-Henrik Julander (strategic investor) is a confidential document specifying the strategy used for the algorithmic trading during the exhibition. Julander has provided this trading strategy in exchange for an artwork, which is his own strategy in the bound and sealed form on view. Responding to the intertwined histories of money and alchemy, this work also reflects the art market's seemingly alchemical powers to create capital from base matter.

JANEZ JANŠA, JANEZ JANŠA, JANEZ JANŠA

Against the colours of the Slovenian flag, documents reflecting the artists' change of name to that of the conservative Slovenian Prime Minister in 2007 are exhibited alongside a video of them reading the letter they wrote shortly after changing their names. These documents represent their artists' political, legal and economic identities.

The Personal Name Act was passed on 1 February 2006, making Slovenia one of the easiest countries in the world in which to change your name. It was prompted by post-1991 anxieties around names which identified citizens as 'non-Slovenian.' Passed during his administration, Prime Minister Janša is sensitive to the nationalist connotations of names, choosing to be known by the Slovenian-sounding 'Janez', instead of the Russian name 'Ivan'.

KERNEL

Invited to take part in the exhibition in whatever way they wished, Kernel offered to design the installation. The wire mesh structures that they have erected are barriers that are nonetheless permeable. Called 'enclosures', they evoke the historic process by which common space was privatized, and its contemporary manifestations in networked culture and the art world.

GALLERY GUIDE

CURATED BY
HELENA RECKITT

GETTING RID OF OURSELVES

JULY 16
TO OCTOBER 11,
2014

1a / Becky Beasley / *Build, Night*, 2012 / Three gelatin prints
1b / Becky Beasley / *Nolens Volens (i)* / 2011 /
Matt gelatin silver prints, cedar, acrylic
1c / Becky Beasley / *Perinde Ac Cadaver* / 2011 /
Cedar, lacquer, glass
All works courtesy of Laura Bartlett Gallery, London

2 / Adrian Blackwell / *Circles Describing Spheres* / 2014
Plywood and steel / Courtesy of the artist

3 / Heath Bunting / *Identity Bureau, Transferrable
Synthetic British Natural Person* / 2011
Mixed media / Courtesy of the artist

4 / Kajsa Dahlberg / *Female Fist* / 2006
Single channel video, 20 mins / Courtesy of the artist

5 / Jesse Darling / *Darling's Room" With Lyrics
[Karaoke Vape Version RAW]* / 2014
Single channel video, 5 mins 41 / Courtesy of the artist

6a / Claire Fontaine / *Passe-partout (Quebec)* / 2009
<http://www.lysator.liu.se/mit-guide/mit-guide.html>
<http://www.hackerethic.org>
<http://www.lockpicks.com>
<http://www.lockpicking101.com>
<http://www.gregmiller.net/locks/makelockpicks.html>
Hacksaw blades, bicycle spokes, key-rings, paper-clips,
allen keys, safety pins and hair pins

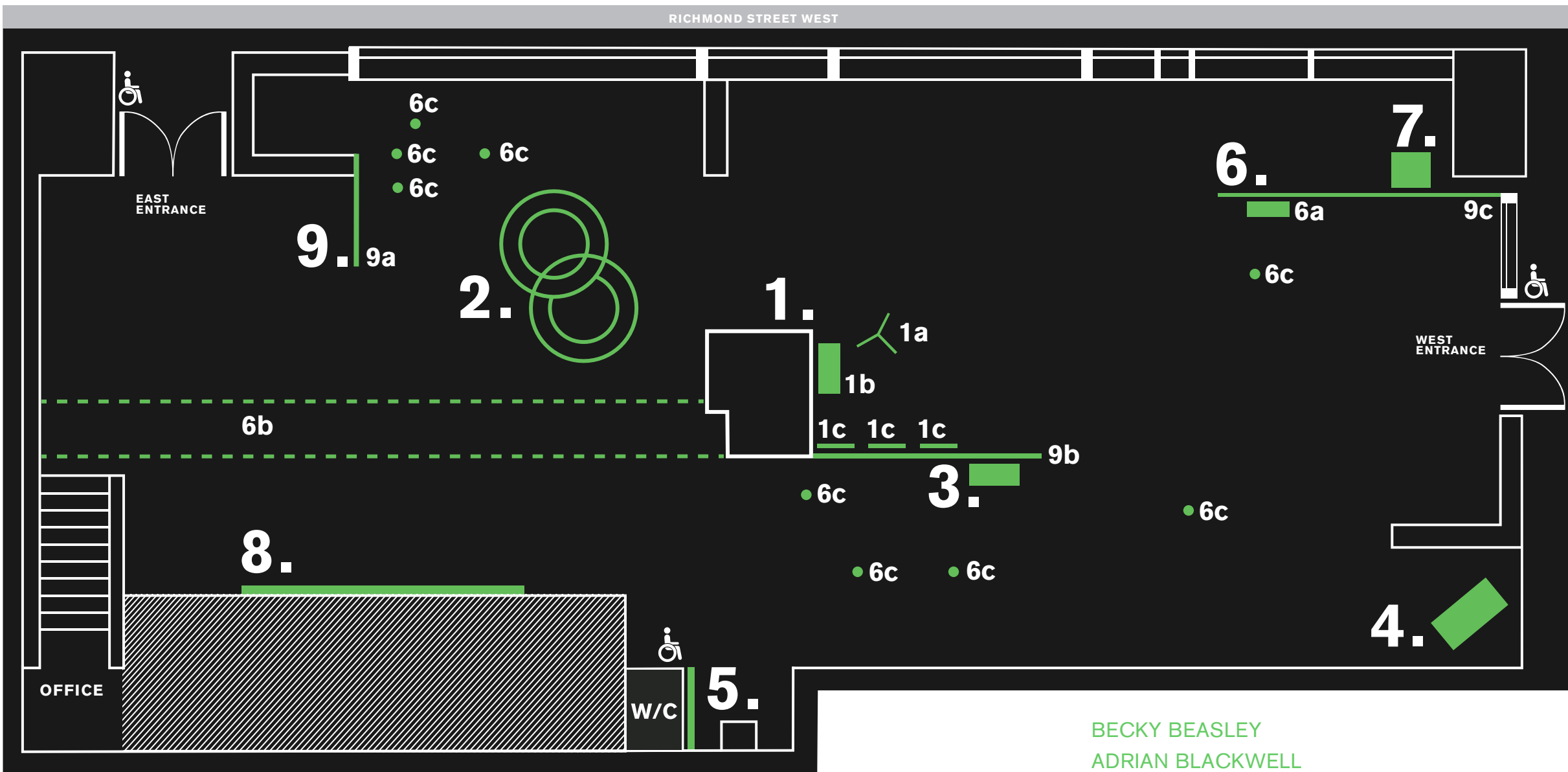
6b / Claire Fontaine / *How many comrades* / 2008
Freehand smoke trace on ceiling

6c / Claire Fontaine / *Untitled (Tennis ball sculpture)* / 2008
Thirty-two used tennis ball containing various concealed objects
All works courtesy of the artist

7 / Goldin+Senneby / *Passive Liquidity Provider
with Claes-Henrik Julander (strategic investor)* / 2013
Bound and sealed folder/book, foil print and
watercolour on paper, wax seal / Courtesy of the artists

8 / Janez Janša, Janez Janša, Janez Janša / *Troika* / 2013
002199616 (Identity Card)
002199341 (Identity Card)
002293264 (Identity Card)
70434567 (Slovene Democratic Party Membership Card)
70434582 (Slovene Democratic Party Membership Card)
70434566 (Slovene Democratic Party Membership Card)
5436 6100 2287 3623 (Mount Triglav on Mount Triglav on Mastercard)
5436 6100 2294 9761 (Mount Triglav on Mount Triglav on Mastercard)
5436 6100 2295 5545 (Mount Triglav on Mount Triglav on Mastercard)
Single channel video, 1 min
Perspex frame containing nine plastic cards
Courtesy of the artists

9 / Kernel / *Enclosures* / 2014
Steel mesh / Courtesy of the artists



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GALLERY HOURS:

Tuesdays to Fridays, 11 a.m. to 7 p.m.

Saturdays, Noon to 6 p.m.

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