

# School of Chairs: Your Eye Would Glide Over the Gray

Thursday, April 19, 2018 at 7:00pm — The David Ireland House

Presented in association with 500 Capp Street/The David Ireland House and School of Chairs

*Your eye, first of all, would glide over the grey...*

— George Perec

This screening is presented in the context of *School of Chairs*, the first group exhibition presented at 500 Capp Street/The David Ireland House, on view February 17–June 9. Curated by Bob Linder and Diego Villalobos, *School of Chairs* presents works in diverse media from a wide-ranging coterie of artists (including Forrest Bess, Jo Hanson, Los Jaichackers, K.r.m. Mooney, Anicka Yi and others) who “through expanding and redefining their respective mediums, have by consequence reshaped how we think about social and gender politics, the environment, and the role institutions play in shaping art history” while (in the spirit of David Ireland) creating relationships between artworks, domestic and non-domestic spaces, and devalued artifacts. “The exhibition, *School of Chairs*, occupies space within The David Ireland House; a home challenging domesticity; a museum testing what an exhibition can be,” notes Linder. “*School of Chairs* explores this embodiment as a way of knowing, and a way of being in the world. *School of Chairs* demands a shift in perspective, considers materials, and creates relationships between contemporary artworks and devalued artifacts.”

In sympathetic resonance with this ambitious exhibition, *Your Eye Would Glide Over the Grey* presents film/video works which explore the secret lives of objects; the interplay of intimacy, identity and consciousness as modulated by constructed (and deconstructed) space; and conceptual contrasts between art and non-art objects.

***The Toy Sun*** (2011) by Ken Kobland; digital video, color, sound, 33 minutes, exhibition file from the maker

A rumination on Time, with a capital “T.” Time and its ravages, which really just means its progression, its nature. Set off by an “old” poem, a T.S. Eliot poem that’s literally haunted me for 30? or 40? yrs... even before I became an old man myself. (Ken Kobland)

***Myopia*** (2011) by Bettina Hoffmann; digital video, color, sound, 5 minutes, exhibition file from the maker

*Myopia* shows people in motion and is shot out-of-focus; the image is extremely blurred. The space is recognizable by vague shapes of lush colours. Five people are meeting in one room, slowly moving around and interacting with each other. The sound of people’s movements and actions is particularly crisp and clear. (Bettina Hoffmann)

***Mirror Without Likeness*** (2016) by Julia Dogra-Brasell; digital video, b&w, sound, 1 minute, exhibition file from the maker

*In my new robe  
this morning—  
someone else.*

—Basho

***In Nothing Flat*** (2013) by Karissa Hahn; digital video, color, sound, 1 minute, exhibition file from the maker

A roll of film shot in an attic, to avoid filming what had been planned, existing as a moment of chaotic relief. (Karissa Hahn)

***Movements in Squares*** (2013) by Jean-Paul Kelly; digital video, 13 minutes, color, exhibition file from the maker

A two-channel video comprised of three documentary sources: video appropriated from a Florida-based foreclosure broker who documents the condition of bank-owned properties at the time of their repossession; studio recordings that document retrospective exhibition catalogues of painter Bridget Riley; voice-over narration from filmmaker David Thompson's 1979 profile of Riley's work for the Arts Council of Great Britain. (Jean-Paul Kelly)

***Catalogue Volume 10*** (2017) by Dana Berman Duff; digital video, b&w/color, 6 minutes, exhibition file from the maker

Part of the artist's ongoing post-Warholian examination of advertising and home decor—layers the cryptic text of Georges Perec's *Things: A Story of the Sixties* (1965) over a tragically submerged flock of Arne Jacobsen knock-offs, a drowning flock of schooling chairs. (Steve Polta)

***Reveries*** (2013) by Karissa Hahn; digital video, b&w, sound, 4 minutes, exhibition file from the maker

Charlotte Pryce is teaching by candlelight. I'm picking at my thumb under the table. She's speaking with thumbs unpicked: "We don't see an object, we see the effluence of that object. We see a light lingering in our eye because it works faster than our brain. This implies that we may invent what we see." She's now telling of Aristotle, of how he believed; The organs > not just the eye > retains the image. The sensations are retained and return to haunt the sleep. "Bodies are vessels that take in images. Can we not see ghosts because our eye lags perception and we miss it? Are ghosts a perception of speed?" ...I'm picking my thumb to the bone over this." (Karissa Hahn)

***between us*** (2013) by Coral Short; digital video, color, sound, 4 minutes, exhibition file from the maker

Queering the triptych, the three playful scenes shot on an iphone provide brief glimpses at wild joy. Trained dancers Sasha Kleinplatz, Hana van der Kolk and C.T. Thorne collaborate with videographer Coral Short to create a new visual language. These creatures of movement perform dreamy interactions in bed amongst a sea of textiles—silk, mesh and sequins. Flirtatious giggles and cackles emerge from the comfortable and continuous movement. Commissioned by IN YOUR POCKET, Inside Out, Toronto. (Coral Short)

A polymorphous genderfuck fusion of flesh and furniture. (Steve Polta)

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