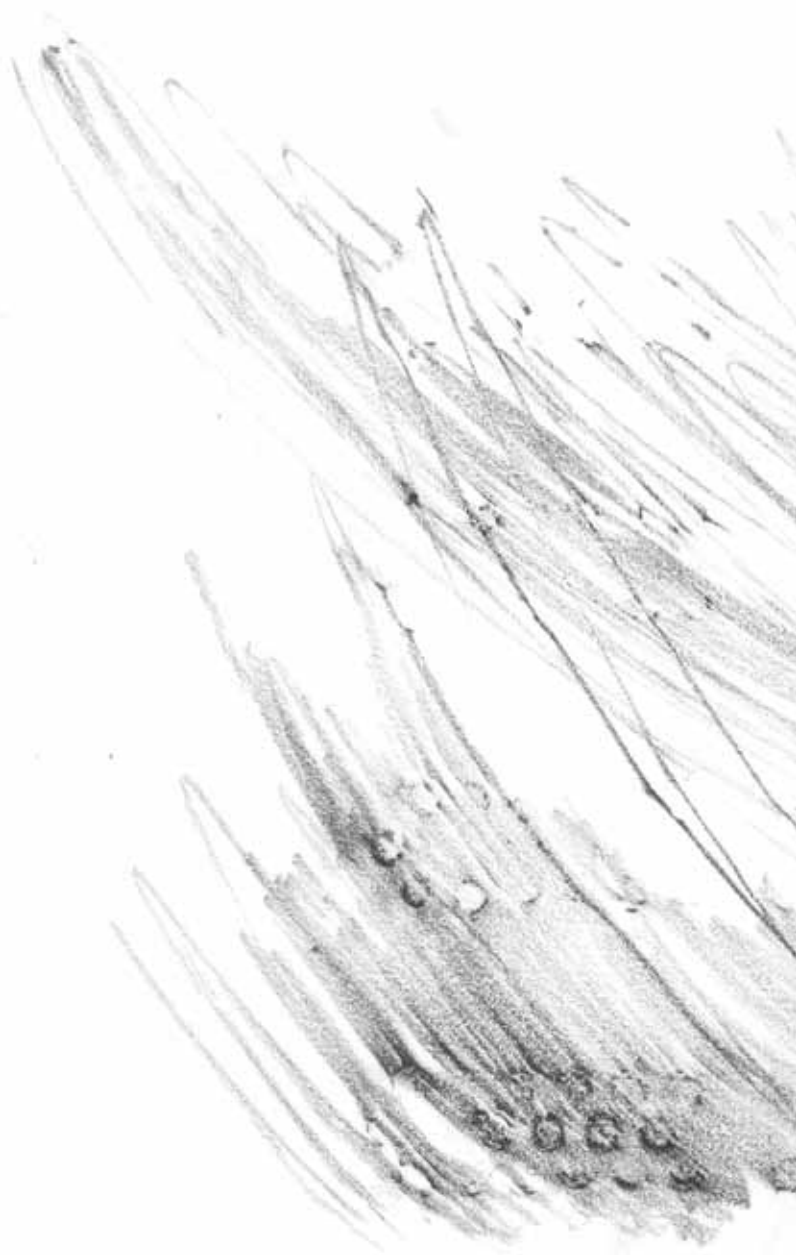


THE FUNERAL

Their Collection

Hosted by Narwhal Gallery







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THE CURATOR

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FROTTAGES

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THE DEALER

A pivotal emblem

or final respect given to that of art production is thus the exhibition, the showing of the artwork herein created. Having it finally placed there, in one way or another, this way not that way, beside this and not that, complementing this and foreshadowing that, is its quintessential goal – a reservation to be in a context that fosters concentration and willing critique.

Authorless

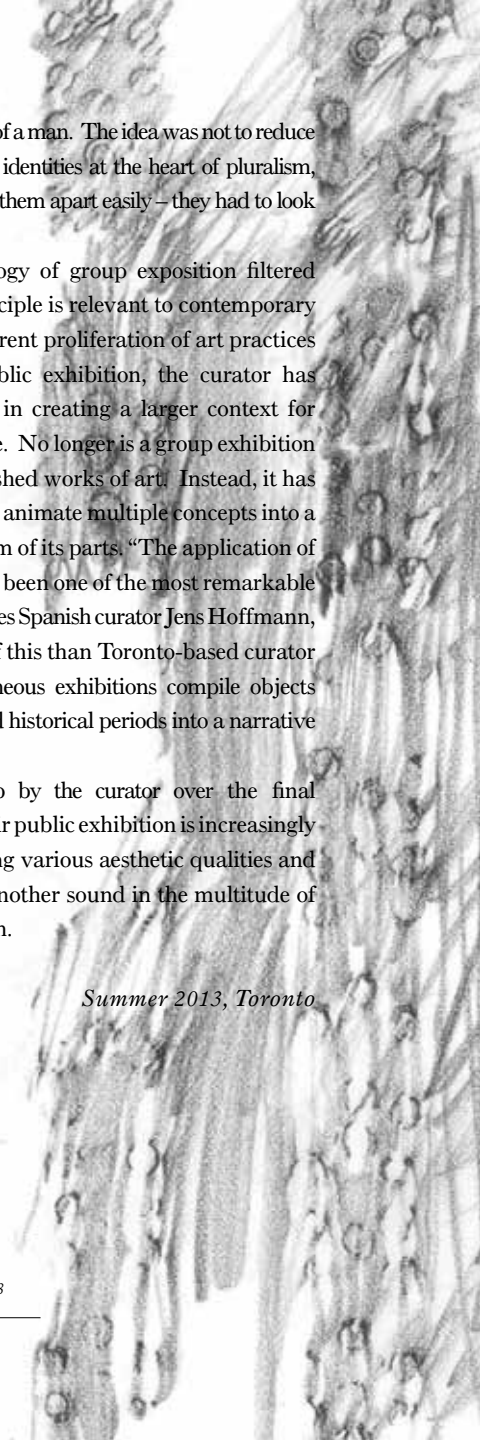
In 1934 Walt Disney

started production on the feature-length animated cartoon *Snow White and the Seven Dwarfs*. Story meetings were held regularly to define what Disney described in a company memorandum as the “possibilities the scene presents to the animator, stirring up his imagination, stirring up his vision, stimulating his thought regarding what can be done in the scene.” Disney regularly convened employees from the Animation, Story and Character Model departments to engage in creative brainstorming. During the almost three-year making of *Snow White* the collaborative writing process always maintained a constant goal: each of the seven dwarf characters would reflect a unique phase of human behaviour, and



The Curator



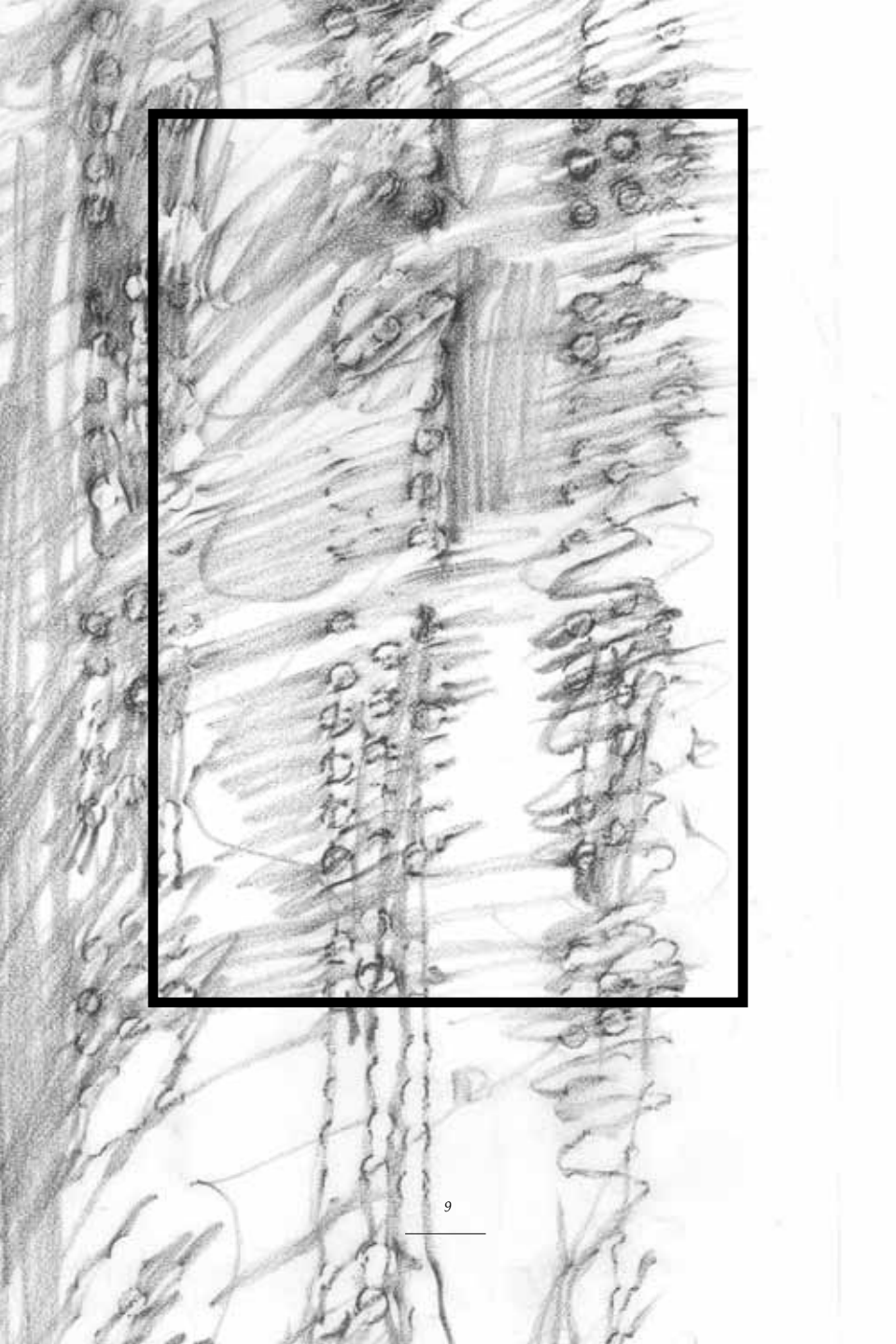


together would equal the sum total of a man. The idea was not to reduce them to sameness but to maintain identities at the heart of pluralism, for “audiences had to be able to tell them apart easily – they had to look alike, and yet different.”

This working methodology of group exposition filtered through a single organizing principle is relevant to contemporary curatorial practice. With the current proliferation of art practices and opportunities for their public exhibition, the curator has become increasingly influential in creating a larger context for these various gestures to coalesce. No longer is a group exhibition an objective presentation of finished works of art. Instead, it has become a medium with which to animate multiple concepts into a whole that is greater than the sum of its parts. “The application of the auteur theory to curating has been one of the most remarkable developments in recent years,” writes Spanish curator Jens Hoffmann, and there is no better example of this than Toronto-based curator Ydessa Hendeles. Her heterogeneous exhibitions compile objects from different social, aesthetic and historical periods into a narrative work of art.

This sense of authorship by the curator over the final presentation of artworks and their public exhibition is increasingly being implemented. By balancing various aesthetic qualities and signifying effects they become another sound in the multitude of voices involved in art production.

Summer 2013, Toronto





























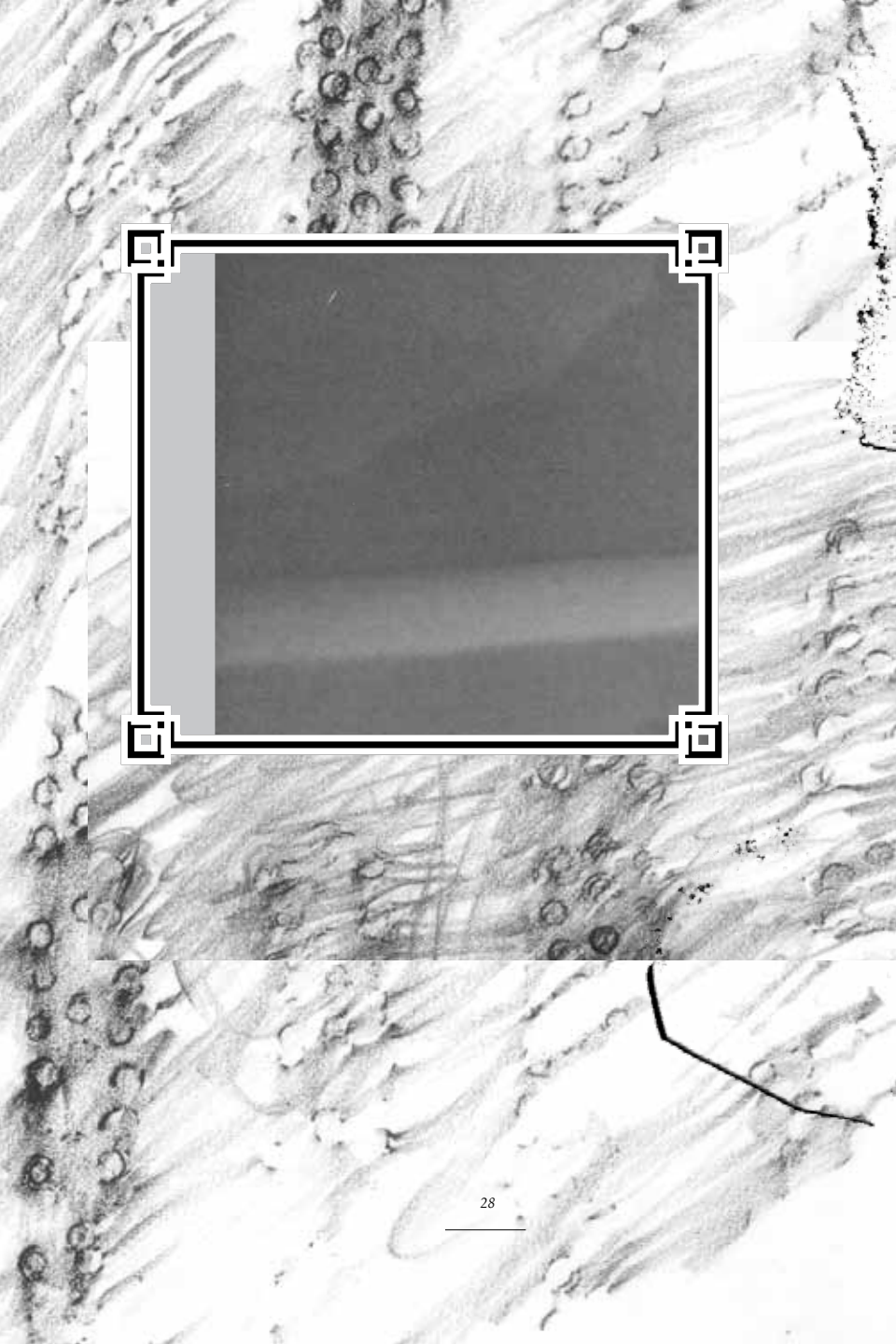


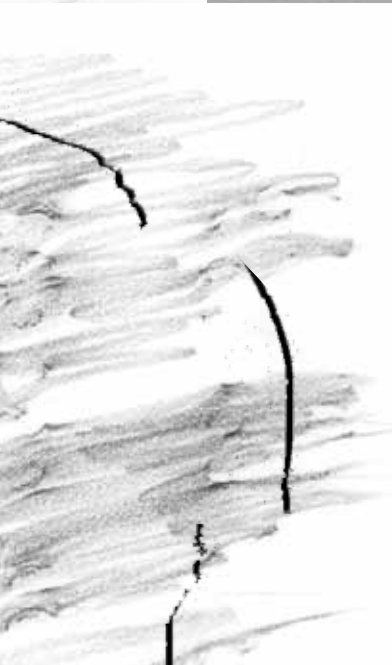














Ecstatic enjoyment has been given to us from the vantage of an outsider.

We've applied both rigorous and subtle engagements with a selection of packages sent to us via mail from abroad. These packages included objects that, far away from any focal centre or community-driven influence, were the sole enticement an artist-of-genius felt could be best used to symbolize the arch of his emotions, thoughts,

and contemporary concerns, outside of technologically-normative forms of communication.

Imagine a primitive realm of observations and influences which hark ever-so deeper than the material parameters of the self – for this was his starting point. The self, in context to this artist's subjectivity, is an intertidal appendage spanning the length, breadth, and width of our gallery interior; titling the



exhibition *The Funeral*, we are thus translating his concerns and intentions within the myopic inundations that permeate understanding when the initial translation of one's intention is out of their control – a death of the intended identity. Transposed emotions are within these found-objects we received from the artist of-genius abroad, yielding the potential for a truly saturated intercourse.

Please, you are invited to observe our reunderstanding...

The spoken language can cross the borders and boundaries of metered rhythm, at the heart of a sentence or line it insights the audience into any and all complications regarding the arrangement and sensibility caused by the understanding of a singular word when spoken within the linear context of its neighbours. Similarly to the development of interpreta-



tion and comprehension when reading a line of poetry, criticism, fiction, etc, an object too balances on these poles of interpretation and reunderstanding when applied in accumulation to the interior of a home, office, or gallery; the memories and transposed emotions leading up to that objects present essence, aura – what have you – are always an unlimited access for reunderstanding.

Reunderstanding is renegoti-

ating the replaying intention of a placed element in life. That is why correlating its negotiation to that of its neighbours, linking and bridging both words and objects into the same linear identity when interpreting them together (when seen beside their neighbours on a page or on a shelf) are of equal measure.

The artist who accumulated, packaged and shipped to us these absorbent specimens,



that cover the range of all material possibilities, has cared for us. He has chosen to enelope his impressive ideological identity within the mannerism of contemporary art, he now is acknowledged by us as our Caretaker. By sending us packages that we are allowing ourselves to re-handle and redistribute within our ever expanding directory of references, surrounds the conception and material identity of The Funeral

– this accumulative ‘hosting’ of artifacts and interpretations reunderstood under the premise of their now renegotiated selves.

The Dealer

