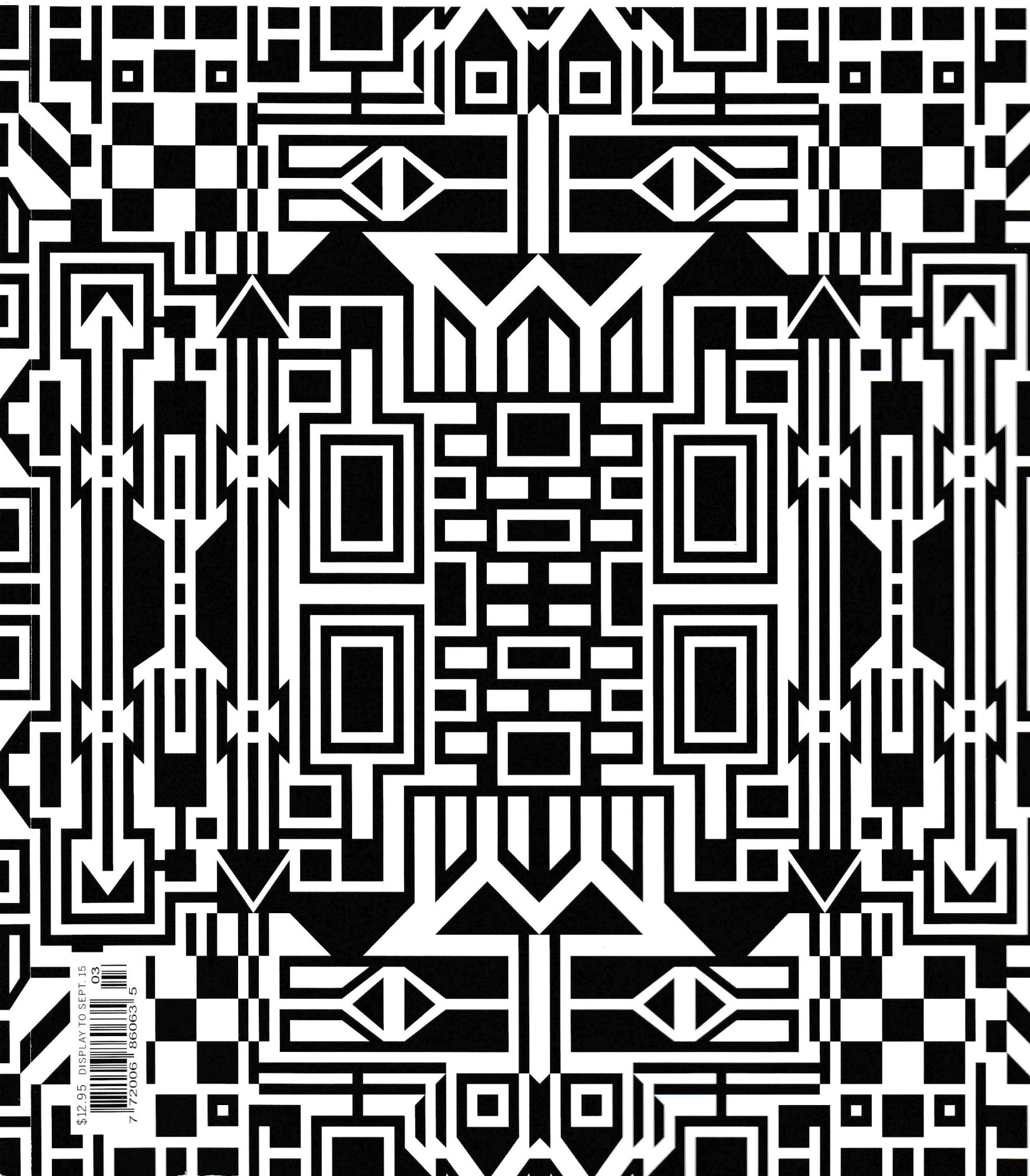


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TRANSLATION



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## LORNA MILLS

TRANSFER GALLERY, NEW YORK

Lorna Mills's exhibition "The Great Code," its title a reference to Northrop Frye's biblical analysis, considered how the consumption of knowledge has shifted in the contemporary moment. Working both online and off, she devised analog and digital "objects" that responded to ways of absorbing, collecting and using information.

*Jezabelle Delight* (2018) is a mesmerizing, six-channel sculpture of animated GIF collages, displayed on monitors of varying sizes, mounted on a metal frame. The collages take on themes of sex and food, and





Lorna Mills *Venus in Fleurs*  
(still from *Jezebelle Delight*)  
2018 Animated GIF

OPPOSITE: Lorna Mills *The Great Code* (detail) 2001–18  
Laser prints and acrylic glaze 2.13 x 2.13 m overall  
PHOTO ANTHONY ANTONELLIS

convey the hedonism of both as they rhythmically pulse in all their herky-jerky glory to the soundtrack of Joe Cuba's suggestive 1966 boogaloo hit "Push, Push, Push." In *Freedom Fries*, the smallest and centremost collage, Mills assembles a comical, anthropomorphic figure from various parts: a masked head with a swinging penis for a nose/trunk; a pair of swaying breasts, with a tattoo-like line drawing of an airplane on one breast about to collide with a drawing of the original World Trade Center on the other; and the gyrating bottom half of a naked male. An eyeball and a pile of french fries hover above the figure, while flowers bloom among cacti at the base. Mills's selection and combination—whether pornographic or mere innuendo—was humorously entrancing, with the back-and-forth motion and crudeness of the GIF format rendered in low resolution and with blocky edges. This phantasmagorical smorgasbord samples the sheer variety and absurdity of content that exists online. The internet hosts a buffet of anything and everything desirable—including those items better left off the plate. Its refuse (the archive) is its unruly dustbin of information.

The exhibition's title work was at the back of the gallery, comprised of 3,075 miniature, hand-glazed ink-jet prints of book covers, each representing a book Mills has read, or recalls having read. Carefully scattered atop a low, square, white platform, the scaled-down prints in this ongoing work reordered knowledge into a seemingly insurmountable heap. The cover for *So You Want to Try Drugs? Here's What You Should Know* sat near *Alias Grace*, *Green Eggs and Ham* and *Finnegans Wake*; other titles ranged wildly, from *A Conspectus of Canada Centennial Year 1967: A survey of our land, its economy, its culture, its people* to *The Edward Said Reader* and a *Betty and Veronica Double*

Jasmeen Patheja *Action Hero Satya*, Meet to Sleep action organized by Blank Noise, Bangalore 2015 Digital photograph 3.04 x 4.29 m  
COURTESY THE ARTIST



*Digest*. At the end of the day, all that is read, learned and absorbed sits together in the trashcan of the human brain. The acquisition and absorption of knowledge is a chaotic and messy pursuit that knows only disorder.

With its packets of fragmentary information and (dis)organization of thought, the internet aggregates non-linear accounts of history whereby fact and untruth, reality and fantasy enmesh to bewildering effect. Our now-practiced use of online channels might appear to subvert previous ways of seeing and understanding the world around us, but, as Mills's pile of book covers suggests, perhaps this is not so different from what came before. —CHARLENE K. LAU

## FIGURES OF SLEEP

ART MUSEUM, UNIVERSITY OF TORONTO

The exhibition "Figures of Sleep" (quite refreshingly) translated sleep not through the mass-media lens of self-care or global crisis, but rather through the intersectional lens of gender differences, discrimination and class privilege.

The key questions of "Figures of Sleep" veered away from the fake-universalist, clickbait-friendly tropes of "How do we solve the sleep crisis?" or "Why aren't we getting enough sleep?" to more pointed issues of "Who gets to sleep most?" and "Who has the privilege of sleeping under the most comfortable conditions?"

Curator Sarah Robayo Sheridan has been studying visual cultures of sleep since her grad work at the California College of the Arts in the late 2000s, and she assembled an international group of artists to explore these themes. "Artists have inhabited the paradigm of sleep as rest, as protest, as withdrawal and a radical expression of a will to live," she writes.

Rebecca Belmore's fabric wall work *Dream Catcher* (2014) takes the form of a blanket while also depicting a figure wrapped in a blanket—namely, an individual sleeping on a sidewalk, bundled in a cheap polyester comforter. Belmore's textile is subtly embellished: a hank of hair sprouts from the figure's skull; a line of copper pennies snakes along a blanket's edge; small letter beads spell out "Idle No More" on the sleeper's shoe.