

Corin Sworn

BLANKET CONTEMPORARY ART INC.

6-758 Alexander Street

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Corin Sworn's new sculptures are ultracasual and seem almost not to be art. A chrome stand that could easily be found in a retail-fixtures outlet sits on a round piece of felt beside a circular glass plate. Straps attached to the stand give it an S/M frisson. In *(im)possible* (all works 2008), monochromes made of burlap are stacked against the wall, as if the show's installer went on a lunch break and never came back. A stainless-steel cane leans against another wall, its end resting on a videotape copy of *The Stepford Wives*. Most spectacularly, two photographs face each other from across the room near the gallery's entrance. In the first photograph, titled *Exhibit A: The Dead*, what looks like a bloody joint of meat, or a Francis Bacon torso, is mounted on a marble plinth. In the other, *Exhibit B: The Fake*, two fuzzy forms resembling the Tribbles from *Star Trek* have ended up on marble steps. There is a common thread, a backstory, perhaps, to this series of captivating works by the young Vancouver artist, whose medium is often drawing. The chrome stand is a Chinese replica of Irish modernist Eileen Gray's signature table; the *Stepford Wives* video is the 2004 remake that starred Nicole Kidman. The artifact in *Exhibit A* is a piece of driftwood from Vancouver that Sworn previously installed in a decommissioned museum in Scotland, bringing some West Coast flavor to Glasgow, where she currently studies. The "actual" art (say, the monochromes) becomes deactivated, while found objects and copies are presented as artworks, in a compelling series of jokes, japes, and put-ons.



Exhibit A: The Dead, 2008, color photograph, 24 x 24".

— Clint Burnham