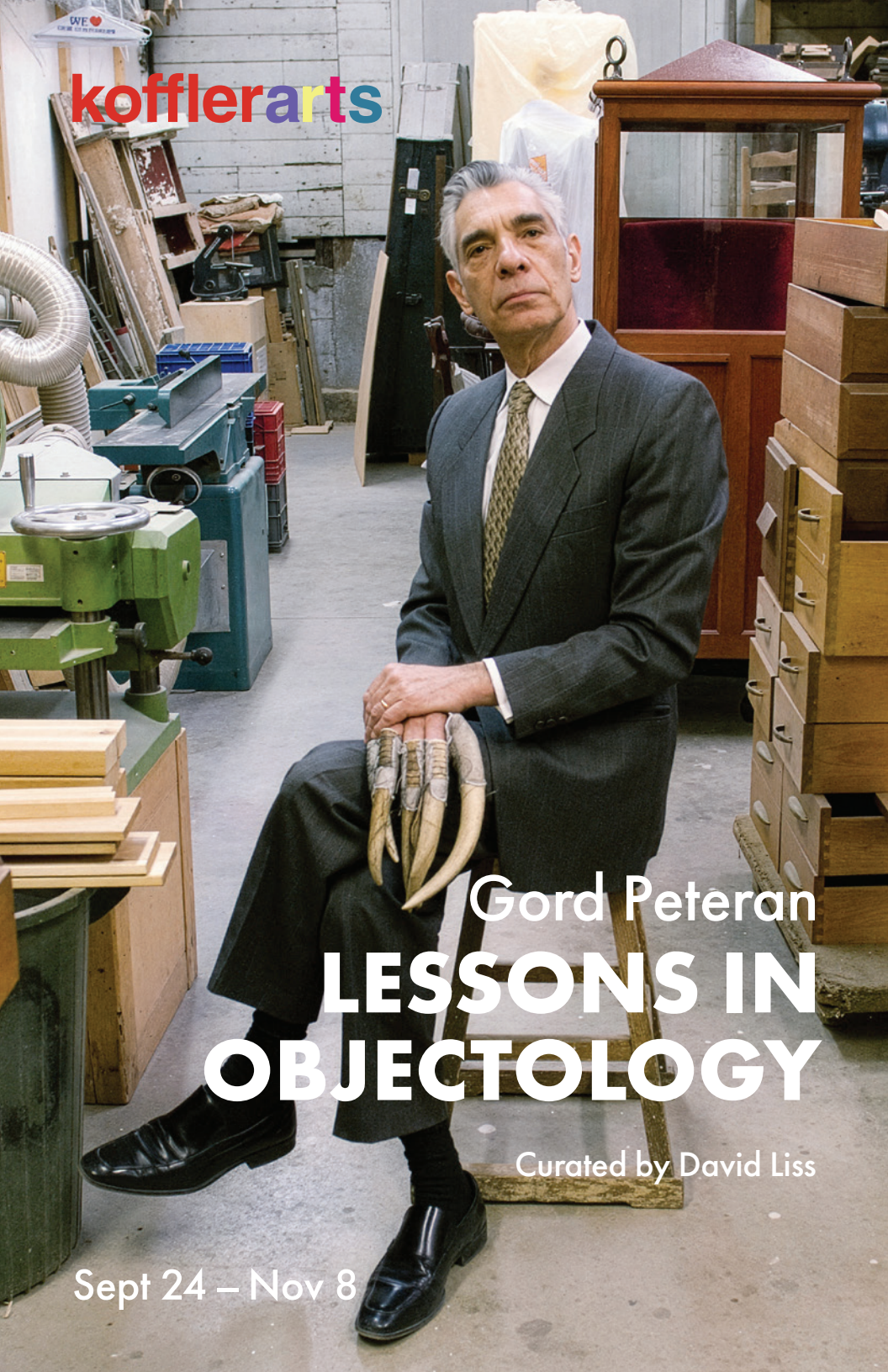

kofflerarts
Gord Peteran
LESSONS IN OBJECTOLOGY
Curated by David Liss
Sept 24 – Nov 8

Lessons in Objectology

Humans are the only ones not fooled by reality.
And we use objects to prove it.
Our patterns of behaviour, Our neurosis, Our affection, Our cruelty.
In fact, All of our mechanisms for contemporary sanity, ...
are imbedded within the fitments of the home.
And always have been.
What do they display? For us.
What do they keep hidden? For us.
Just below the surface of style and craft and concept lurks something deeper and darker, . . . and often funnier.
(no wonder we keep the front door locked)

30 years a professor at OCAD University as well as guest faculty posts at many American Universities and art schools. (that's a long time)
Lessons in.
Lessons out.
From the solitude of my laboratory on Dupont Street in Toronto I've placed over 300 pieces into homes, public buildings and museums across Canada and the US. (that's a lot of stuff)
Staying in touch with past students, listening carefully and noticing what transpires each time a new piece is delivered, I see this exhibition at Koffler 301 (curiously an old classroom) as a critical part of that reconnaissance.

I often start with the idea of restoration.
Nudging recent damage backward.
Nudging ancient concepts forward.
I'm not looking for "new", but rather the very, very old.
The vices and virtues that sustain us.
(good or bad, don't care)
Under the forces of time and trend, things begin to unravel.
Their juiciness becomes "un-stored".
Between what the object might have meant, and what the object might come to mean, presents a chasm of possible ways to "re-store" the performative nature of every thing.
In every home.

Gord Peteran, exhibition artist

Lessons in Objectology

Gord Peteran creates compelling and highly inventive artworks using materials, processes and vocabularies that intersect with furniture-making, sculpture, assemblage, craft and decorative and contemporary arts that are at once all and none of these. Many of his works are restored and transformed from existing objects that embody their own histories. While they may resemble chairs, tables, wall hangings or other forms of domesticity, these are not functional in ways we would expect. Nor do they share aesthetic affinity with much conventional sculpture. Some works contain drawers and secret compartments that house objects such as weapons, musical instruments and various gadgets, evoking an iconography rich in symbolic, metaphorical and poetic resonance. Recurring objects such as guns and halos, for example, might suggest the human capacities for cruelty and kindness. The work is characterized by playful juxtapositions between the strange and the familiar, the benign and the sinister, the humorous and the absurd. These apparent contradictions generate an uneasy tension and uncertainty that confound our instinctive attempts to classify and define our surroundings. A friction or gap emerges in our search for meaning and understanding - a charged realm within the viewer that attunes our awareness to our relationships with objects and the built environment.

We furnish our lives through an ongoing process of collecting, discarding and arranging objects and possessions. Our possessions define us as they reflect the social constructs and frameworks embedded within them. Detached from their original functions and contexts, objects can acquire an often-overlooked psychological current that runs beneath the seemingly mundane material surfaces of the worlds we build for ourselves. Through the exhibition *Lessons in Objectology*, Gord Peteran invites viewers to consider the strange, symbolic and sometimes unsettling relationships we form with the things that surround us. Nothing is above the suspicion of our curiosity.

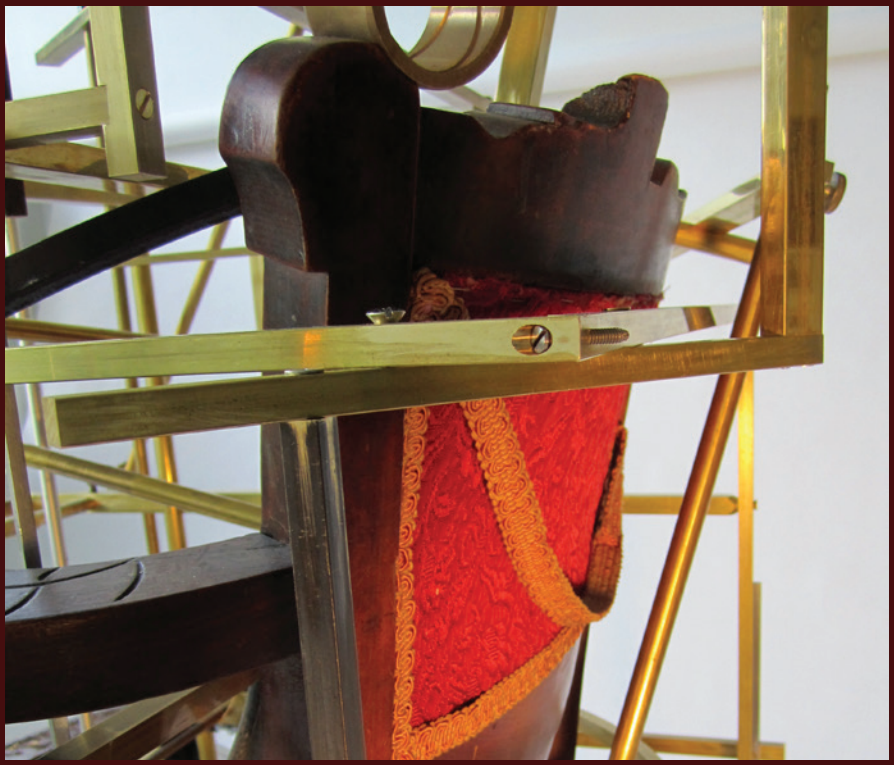
David Liss, exhibition curator











Exhibition Credits
Lessons in Objectology by Gord Peteran
Curated by David Liss
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