



## ***Down the Rabbit Hole***

Simon Fuh

Kara Uzelman

March 7 – April 4, 2020

Opening: Saturday, March 7, 1 to 4pm

Hours: Saturdays only 1 to 4pm or by appointment

### **Kara Uzelman**

1. ***Penny Bank***, 2013/2020  
clay, oxides, pennies, cork stopper
2. ***Visitors and Ghosts, Collected Rocks***, 2008/2020  
ink jet print on paper, collage

This print is part of an ongoing series documenting rocks collected through various means. These rocks were dug from a circular depression, approximately 12 feet wide by 3 feet deep in 2008. The unearthed rocks were removed from the site, in plastic buckets. As we work toward our own undoing, the plastic buckets of collected rocks move with me from place to place, and dust accumulates. They describe a life underground, and they have no need for technology.

3. ***Garden Potatoes and Studio Wedges***, 2019/2020  
Clay
4. ***Pocket Change***, 2013/2020  
inkjet print on paper, collage

Through processes of removal - photographing and casting - the selected works for 330g re-negotiate accumulated things, while considering the original objects and their origins. *Visitors and Ghosts, Collected Rocks*, presents a roll of hand-processed film, documenting a collection of rocks dug out of the ground in 2008. *Pocket Change*, records my hand provisionally manipulating accumulated objects extracted from my pocket. These recent film-based photo prints reveal aspects of their making such as: seriality, movement, and time. Alongside these prints are clay-based sculptures featuring casts of things excavated from my garden. In *Penny Bank*, the hollowed-out combined cast forms of three rocks, extracted from a concrete garden path, acts as a vessel for hoarded one-cent coins taken out of circulation in 2013. Material extraction, accumulation and what is extracted from materials in relation to value and making are thematically characteristic throughout these works, such as: *Garden Potatoes and Studio Wedges*, whereby the remainders of last summer's potato crop are reconsidered for their physical forms rather than their food value.

## Simon Fuh

5. Video: *Post-Capitalist Fantasy*, 2019-2020

6. Drawings: *Untitled (fragments)*, 2020

Post-Capitalist Fantasy is a series of portrait videos of a group of hip hop dancers from Scarborough listening to futurist Disco songs from the 1970s and 80s with the prompt to “imagine a future that you’d actually like to exist in”. Instead of performing, the dancers were asked to take a deep breath and meditate on this imagining, paring down their body language to the minute movements of their upper body. The dancer’s breathing, twitching, eye movements, and smiles become the only legible material for communication in these opaque, vulnerable yet unavailable utopia. Is there, somewhere in these portraits, a world beyond capital?

