

On-call

LINNÉA CARLSSON, CLAY KETTER, SIDSEL MEINECHE HANSEN,
JOAKIM SANDQVIST, JULIA SJÖLIN

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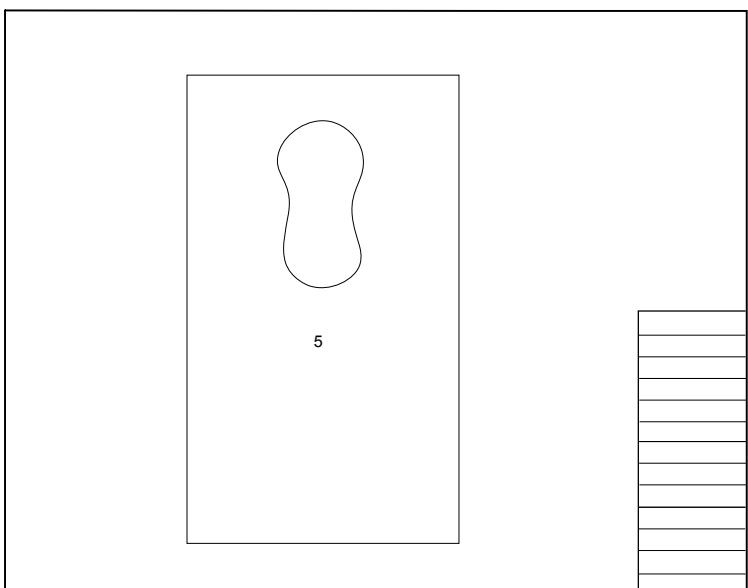
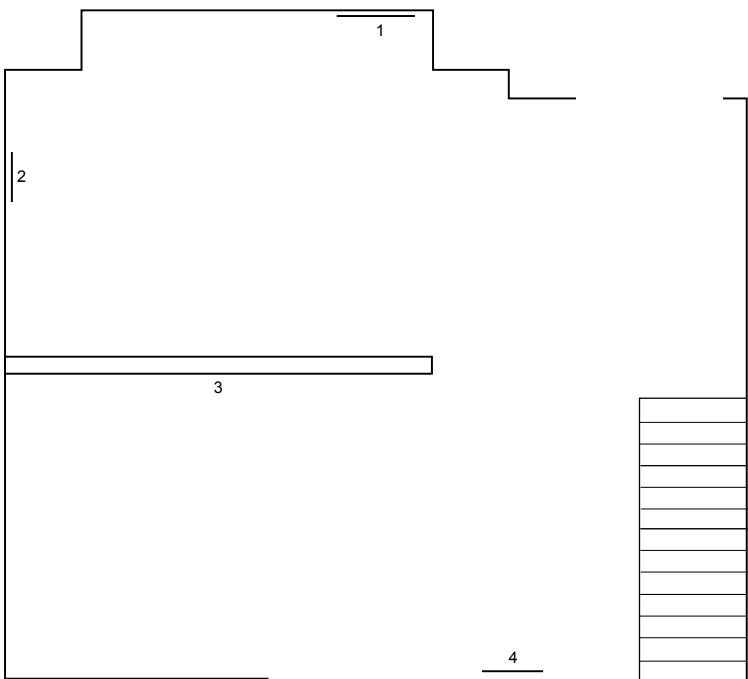
Approaching the process and result of artistic activity as work, implies that some form of production has taken place. The starting point for *On-call* is an examination of what happens when work shifts from being a verb to becoming a noun; from action to object.

The exhibition borrows its title from increasingly common forms of employment that take place ‘on-call’. The exhibition at Canopy gathers five artistic practices that examine conditions of spaces and situations where different forms of labour take or have taken place. Despite a continuous movement towards a total automation of work, it’s the body’s relation to manual labour that remains central across the space’s two floors.

Julia Sjölin’s video *Red Light* shows the empty shop windows of the Amsterdam district De Wallen, more commonly referred to as the red-light district. Projected on the inside of the gallery’s window after dark, the red light becomes a haunting reminder of bodily work seemingly left in an eternal loop. In Clay Ketter’s *Studwork (Seven Eight Foot Two By Fours)* it’s as if the craftsman or artist has left business unfinished. What remains is a nearly completed framework for a wall, a meticulously constructed plasterboard facsimile, that mimics an American standard-dimension of wooden studs.

Joakim Sandqvist’s photograph *Mechanical Nude* was taken at a jeans factory in Tunisia, where Swedish clothing brands manufacture pre-worn jeans collections. Pointing to an almost perversely stylized and nostalgic image of the industrial worker. The consequences of the on-call working hours promise of flexibility becomes all the more prevalent in Sidsel Meineches Hansen’s *Autonomic Worker 2*. An imprint of the artist’s pair of wrist braces, that bear witness to the spirit of digital freelance labour. A questioning of a notion of work that revolves around an idea of a self-employed, young and mobile creative class - free to determine their own working conditions.

Downstairs, the quiet breathing of Linnéa Carlsson’s artificial lung is heard, only to be incessantly interrupted by the alarming sound of a compressor. An automaton which borrows its shape from a tool often used by shoemakers in Malmö.



1.

Red Light, Julia Sjölin

16mm film transferred to digital, loop, silent

2020

The video is projected at Canopy's store window after opening hours.

2.

Autonomic worker 2, Sidsel Meineche Hansen

Imprint of wrist brace in clay

2014

3.

Studwork (Seven Eight Foot Two By Fours), Clay Ketter

Pine wood, gypsum wallboard, galvanized steel corner bead, gypsum wallboard compound

2020

4.

Mechanical Nude, Joakim Sandqvist

Inkjet print

2020

5.

Sub Lingua: Expedition / Shoemaker's Lung, Linnéa Carlsson

Iron, goat skin, fabric, compressor

2014