

GOSWELL ROAD

18 Rue de l'Échiquier, 75010 Paris

Goswell Road presents its tenth exhibition

(x) No Bra & Rckay, Body And Commodity

Opening 12th October 2018 18H - 22H00

Exhibition 12th – 22nd October open daily from 14H to 19H

NB: Goswell Road will be in the Loge Gardien of the building for this show

It is the fictional 'co-presentness' of the contemporary that distinguishes it from the more structural and dynamic category of modernity, the inherently self-surpassing character of which identifies it with a permanent transitoriness, familiar in the critical literature since Baudelaire. In this respect, the contemporary involves a kind of internal retreat of the modern to the present. If the primary value of the modern is 'the new', in its distinction from 'the old' (which it produces), the primary value of the contemporary is its actuality, in distinction from the fading existential hold of what is still present but 'out-of-date' - that is, no longer articulating living relations between a multiplicity of spatially distributed standpoints. If modernity projects a present of permanent transition, the contemporary fixes or enfolds such transitoriness within the actuality of spatially distributed conjunctures, or at its broadest, the envelopes of lives.

The Postconceptual Condition by Peter Osborne, Verso Books 2017

Body and Commodity is a two-person show, featuring No Bra and Rckay.

A little about the works in the show, from the artists' perspectives:

No Bra (Susanne Oberbeck)

An industrial band formed in the UK in 2003, and is currently based in NYC.

The film "The Ice People" (dir. Susanne Oberbeck, 1999) is a science fiction/horror movie set in the fashion world, sort of predicting Instagram culture, with the premise that one can only be an artist or writer if one also has model looks. The main character, played by Kate Moennig of "L-world" fame, is a struggling writer who persuades an extremely beautiful girl she meets, played by model Nina Brosh, to pretend to be her in order to sell her book, until she finds out that in fact the whole town is full of these Frankenstein characters.

The photos were taken in 1992 shortly after Oberbeck moved to London whilst staying in a women's hostel in Pimlico. Some are of the residents, portraits of older people she met in the surrounding areas, and people in nightclubs. They have a documentary quality, but are also highly subjective impressions of a new culture, examining people's inter-relatedness and functionality or lack thereof within a city where the apparent wealth and glitz eludes many of its residents.

The lyrics in the show, taken from three No Bra albums, one as yet unreleased, are examples of No Bra's attempts at imagining new images of femininity and future genders assembled from the detritus of horror, science fiction, comedy, politics and porn, as well as examining cultural narcissism.

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* Goswell Road is an artspace and publishing house, set up by Paris based art duo Ruiz Stephinson. It is named after the road that the artists lived on in London, and is based in their studio in the 10eme in Paris *

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Rckay

An artist handling the themes of sexuality, the body, heroism and villainy, good versus evil, economies of all types, Post and Trans humanism and World Building. He is based in London.

'The Leviathan's' and 'Blue Mars' series are two different imaginings of possible futures.

'The Leviathan's' is PostHuman.

'Blue Mars' is TransHuman.

'Blue Mars' which takes up my half of the book accompanying the show and some brief space on the wall is either a dystopian or a utopian or neither of those (depending on your POV) set of illustrations of a potential outcome for the so called 'Blue Collar' worker in the AGE OF TECHNOLOGICAL UNEMPLOYMENT (which my daubs present a 'work around' of) and MULTI-PLANETARY EXISTENCE which I am certain is around the corner despite the spectre of the Fermi Paradox. Hence the name 'Blue Mars' = blue collar workers on Mars terraforming the planet and building a culture(s).

'The Leviathan's' takes place in a time where humanoids have either destroyed their own existence or not even come into existence yet. The setting may be Earth or it may be some 'elsewhere'.

The drawings depict types of semi or non sentient amoeba like life forms as they seethe, determinedly and orgiastically and not entirely peacefully creating parodies, pastiches and dreams of past dead humanoids or of humanoids perhaps to come and their inherent fantasies, cultures and behaviours etc. Through all this maniacal amoeboid activity, vast, invisible, intelligences and inevitabilities glide and ripple and snake.

To me it resonates with the Jewish myth of a giant sea creature – a LEVIATHAN - unseen and unavoidable beneath the waves going with and also dominating the tides. I think it also resonates (not uncritically) with Thomas Hobbes theory of politics as written in his book THE LEVIATHAN: to synopsis badly; one body and mind made of a mass or masses of the same; bound mutual self interest.

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Goswell Road launches a sister publication to accompany the show, in a strict edition of 40 copies. Body and Commodity is a split publication featuring a series of photographs taken by No Bra in 1992 on one side, and all of the digital drawings in Rckay's new 'Blue Mars' series on the other.

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