

<01> #artLAB Publication Series

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Untitled (moving objects)

Aryen Hoekstra

October 8 - October 21, 2021

artLAB Gallery

IN STOCK SHIPS TODAY

Written by Emily Cadotte

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Protect furniture from scratches and scuff marks when moving. Oversized 72 x 80" moving blankets absorb shock. Zig-zag stitched padding provides consistent cushioning.

PRICE PER BLANKET (MIN. 6)

6	12	24+
\$18	\$15	\$14

100% polyester. Uline Economy moving blankets are non-machine washable, spot-treat only. Video reviews on YouTube show the blankets as a mess of blue lint and in some cases, melted after a cycle through the washer and dryer. The blankets are advertised as not colourfast. If submerged in water, they will bleed blue dye onto other items.

Blue has never had the luxury of neutrality. It seems to be always signalling something in visual culture. It is said (factually or not) that the Greeks couldn't see blue. In the Renaissance, ultramarine—made by grinding semi-precious lapis lazuli—was the finest and most expensive pigment available to painters and was typically reserved for portrayals of the Virgin Mary. Blue has undergone several transformations in art from Yves Klein's proprietary shade to Picasso's blue period. It is also the colour of labour, of chore jackets and blue jeans. On the other hand, it is the colour of police, Tories, and the blue-hued veins of translucent-skinned royals. Dick and Liz Uihlein, while owning the privately held Uline Inc. with a combined net-worth of over 4 billion, would probably identify as red-blooded Americans.

Uline is ubiquitous in the behind-the-scenes of museum and curatorial practice. From the catalogue-as-doorstop to cheap and readily



Darlor W.
1 review · 4 helpful votes

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HOW DARE THEY!

👍👍👍👍 July 2nd, 2020

I tried to place an order a few weeks ago and was told because it's under 300.00 CAD dollars there will be a 25.00 dollar Pick up charge... REALLY >>>?

Meanwhile you send me 50.00 \$ worth of catalogues per year and once in awhile free shipping!

How and why does this sit well with you.

Imagine the "privilege to sell" and charge for pick up!

Unheard of and yes I am PISSED!

Ps... your competitor match the bankers box price and i picked up FREE OF CHARGE!

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available packing materials, the company features prominently in both the commercial and public art worlds. They also feature prominently as mega-donors in a number of state and national far-right political campaigns, including that of Trump's re-election. Keeping a low profile, hidden away between their small-town properties in Illinois and Wisconsin, the Uihleins have been quietly contributing to the divisiveness driving America in two.

The moving blanket, along with fellow unsung heroes, bubble wrap, cardboard box and crate, all serve as a means of protection during the movement or circulation of something precious or desirable, such as an artwork. These materials also act to obscure an art object when removed from its context of display. In *Duty Free Art* (2017), an examination of freeport warehouses and other hypercontemporary and extralegal practices in the art world, Hito Steyerl identifies the contradiction of art as "requiring visibility to be what it is [an artwork], and yet this visibility is precisely what is threatened by efforts to preserve or privatize it [an art object]"¹. Decades ago, the readymade, in its own way, already came to this conclusion. The art object—or any object for that matter—can enjoy the status of artwork given the correct context or tactics of visibilization. But what of the readymade that points back towards the practices of display? Display to its radical end—a total lack of Art proper. Which then begs the question, where is all the art?

Returning here to Steyerl, we could consider the possibility that the art is gone, removed from its usual channels of circulation and instead in *stasis*, in a tax-free zone such as a freeport warehouse. There have always been economies of art, but this particular







Runfor U.
1 review • 5 helpful votes

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Shop local! From a Catalog recipient with a life sentence.

     March 16th, 2020

I have been trying to get off Uline catalog list forever. When I call to do that, I am hung up on (I have called more than once). When I fax a request, the catalog still comes with a name variation. If I ever did need a supply they offer, there is no way I would order it from them. Their idea of marketing by continuously sending these enormous environmentally unfriendly catalogs had the exact opposite affect on me and evidently others as well if you read the reviews. Except for two posts most likely from employees of the company. Run! Go to a local office supply store. I can't save myself but I can save others!

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and growing trend of art-as-pure-investment hidden away as an off-shore asset is far more direct, reaching novel heights of commodification. It's also curious to think that in these efforts of accumulated wealth, the art, lacking any visibility, comes undone as an artwork altogether. This would seem to imply a negative value: a draining of assets through efforts to conserve a mere undisclosed object, a Schrodinger's cat of art.

But the reality is that these objects nonetheless passively wait for a transit that may or may not ever come—perhaps appreciating in market value. Their stasis is not completely inactive, but neither is the alternate definition for this term. Stasis, often brought on by extreme inequities, were episodes of civil war within city-states. As Steyerl notes, stasis' dual meaning evokes the static and the dynamic. Stasis in stasis then, amounts to sustained crisis or perpetual civil war. Both the literal and ideological civil wars of our contemporary global moment have emerged from a wellspring of inequity, but they are also manufactured to sustain those very inequities, a kind of cover over reality. The Uihleins, as manufacturers of shipping supplies, and as donors to far-reaching right-wing political causes, are no strangers to covering (or blanketing?) reality.

ENDNOTES:

1 Steyerl, Hito. *Duty Free Art*, 7.

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