

...might be good

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"The Gilded Scab" Courtesy the artist and PARISIAN LAUNDRY

Photo credit: Guy L'Hereux

Michael Jones McKean

Michael Jones McKean: *The Gilded Scab*

Parisian Laundry, Montreal, Canada

January 19 - February 25, 2012

by Eric Zimmerman

Object-oriented philosophies and practices are once again in circulation, if they ever truly went away, which this writer tends to believe. In these ideas we're presented with the suggestion that objects speak through us as much as we act as mouthpieces for them. Objects contain agency and are the things around which we

organize ideas, histories, conversations and interactions. The argument is that the object, not us, is the tip of the spear. Michael Jones McKean's work combines artifacts—meteorites, petrified wood—with everyday objects, surrogates and sculptures to create powerful meditations on the history and trajectory of the objects in our world. *The Gilded Scab* continues this line of inquiry and presents a large steel platform that roughly responds to the galleries architecture. Narratives are suggested and discarded, hierarchies between objects are also dissolved so that moments of solidity and solidarity between the things on display are created. McKean is most interested in how meaning attaches itself to objects via Semiotics, Hermeneutics etc., but his work also highlights the two way street that exists between viewer (if we can call ourselves that) and thing. Exhibitions themselves bear this suggestion out. Philosophies aside, McKean's work is hauntingly beautiful, poetic and deeply engaging in its contortion of objects and their context, making it an absolute must see on any occasion. Plus, you couldn't ask for a better excuse to make a trip to Montreal.

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