



Nadège Grebmeier Forget, *After Rendering on View (Betty Rowland meets Angela Aames)*, May 27, 2017. Photo: Paul Litherland.

... move or be moved by some *thing* rather than oneself.

ADAM BASANTA, ADRIENNE CROSSMAN, NADÈGE GREBMEIER FORGET,  
and GUILLAUME ADJUTOR PROVOST

Curated by FLORENCE-AGATHE DUBÉ-MOREAU and MAUDE JOHNSON

... *move or be moved by some thing rather than oneself.* is an exhibition that considers curating and choreography as materials and subjects. Bringing together the work of Adam Basanta, Adrienne Crossman, Nadège Grebmeier Forget, and Guillaume Adjutor Provost, the exhibition is curated by Florence-Agathe Dubé-Moreau and Maude Johnson. The title, taken from a quote by choreographer Yvonne Rainer, echoes the curators' desire to question the potentialities of artworks as well as their presentation contexts from the position of transdisciplinary instability. It is a curatorial exercise that investigates the idea of motion, which is inherent to dance. Rather than being associated with the body, however, the exhibition understands motion in its conceptual or intangible form. Could this form of motion induce shifts in perspectives or perceptions? Examining the intersections between methods of creation and reflection particular to the curatorial and choreographic spheres, ... *move or be moved by some thing rather than oneself.* probes at the politics generated or renewed by these two approaches when (re)located together in the gallery space. What performative potentials will emerge from this juxtaposition of the curatorial and the choreographic?



Guillaume Adjutor Provost, *Psyche wandering on a construction site*, 2018, mixed-media sculpture and video, 9 min 7 s (loop), 44 x 71 x 44 cm. Courtesy of Galerie Hugues Charbonneau (Montréal).

The interrelationship between activation, agency, and motion constitutes the crux of the exhibition. Choreography and curating are understood as two transmission systems able to reveal the agency of works as well as of the exhibition structure. Can the analytical tools provided by curating and choreography mutually enhance each other and be used as theoretical frameworks to address the relationships between artworks, exhibitions, and audiences in a new light? The exhibition gathers artists who, on the one hand, borrow creation tools from curatorial and choreographic methodologies; and on the other hand, exert an influence on the multiple kinds of space (physical, virtual, social, political, historical, etc.) and the temporalities of the gallery. Their contributions materialize the issues that underlie the exhibition and, at the same time, both reveal its limitations and expand its possibilities.

With this video sculpture titled *Psyche wandering on a construction site* (2018), **Guillaume Adjutor Provost** invites us to imagine the different conceptual and material phases of exhibitions, choreographies, and artworks as undefined moments in time. His work acts as a curatorial intervention, with a display device that simultaneously seals away its contents, filters its reading, and defines it as a closed and coherent universe. Under a sheet of Plexiglas, he has scattered broken Swiss watch mechanisms and various ornaments surrounding a video monitor showing dozens of sequences of a person conducting surveillance rounds in a building under construction in Basel. The notions of repetition and motion—essential to dance—are here suggested by the editing of the video excerpts, the action they unveil, and the compulsive documentation performed by Provost.



Adam Basanta, *Curtain (white)*, 2016, sound installation (160 pairs white earbuds, acrylic, electronics, 16-channel sound), 2 x 2 x 0,20 m. Courtesy of ELLEPHANT (Montréal).

**Adam Basanta** suggests a form of motion that is more directly linked to visitors' bodies. Through both the 160 pairs of earphones of *Curtain (white)* (2016), hanging from the ceiling and emitting a low white noise, or through the light-acoustic assemblage of *Sectioning III* (2016), where the hum of a fluorescent tube inside a Plexiglas box is rebroadcasted and amplified elsewhere in the gallery, Basanta makes us especially aware of our bodies. To experience these works in the exhibition, we have to approach and move around them. The agency of these sound installations is conveyed by dynamics of interiority and exteriority and of access and "un-access" that affect the overall experience of the exhibition. Each deploys a spatial intervention in the gallery, directing visitors' movements among the works, yet each also alters the physical space of CDCC by dividing or subtracting some of its volumes.

Through the 3D-rendered *Queer Still Life part 1* (2016) and the installation *Footnotes to a Queer Practice* (2018), **Adrienne Crossman** shapes an "undone" and active space that encourages self-reflection, like a disruptive force that challenges the codes and prescriptions of the exhibition format within the gallery. Their digital and material arrangements of theoretical books, scattered objects, and non-gender-specific toys issuing from 1990s pop culture invite us to reflect on the queer sensibilities concealed in the interstices between binary categories that condition our experience of the world. Crossman engages queer politics in exhibition curating, and as such offers tools for a "de-presentation"—a suppression of certain discourses that perpetuate exclusions in (art) institutions.



Adrienne Crossman, *Queer Still Life part 1*, from the series *Fear of a Queer Planet*, 2016, single-channel video, 1 min 30 s (loop).

**Nadège Grebmeier Forget** vests the becoming-public of the exhibition by appropriating its different temporalities and its material and immaterial spaces. Her multi-platform intervention *After Rendering on View (Betty Rowland meets Angela Aames)* (May 27, 2017) is presented as a selection of archival images and videos divided among CDCC's various communication channels (website, press release, Instagram, catalogue, etc.); an image-based response to the guided discussion between the curators and the artists published in the catalogue. To this is added a large-scale photograph installed on the Artscape Youngplace billboard on Shaw Street, outside of CDCC, of which the "negative" or trace, in the same format, appears in the gallery in the form of a pink-painted square on the wall facing the billboard. By reworking, over time, her archives and the vehicles through which they are transmitted, Grebmeier Forget invites us to consider the temporalities and spaces of the exhibition as multiple and moving parameters.

*The text for this supplement has been edited and excerpted from the forthcoming exhibition catalogue. To be notified when it becomes available, please leave your contact info with the gallery attendant or sign our visitor register and indicate "catalogue" along with your email address. For more info on the artists and curators, see the exhibition checklist or visit our website at [www.criticaldistance.ca](http://www.criticaldistance.ca).*

**CRITICAL  
DISTANCE**  
CENTRE FOR CURATORS

180 SHAW STREET / SUITE 302 AT ARTSCAPE YOUNGPLACE / TORONTO / ONTARIO / M6J 2W5 / [WWW.CRITICALDISTANCE.CA](http://WWW.CRITICALDISTANCE.CA)