



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

Adam Basanta
Adrienne Crossman
Nadège Grebmeier Forget
Guillaume Adjutor Provost

Curated by:
Florence-Agathe Dubé-Moreau
Maude Johnson

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Curated by
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and Maude Johnson

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Expanded Movement: The Exhibition in Motion

Florence-Agathe Dubé-Moreau and Maude Johnson

... move or be moved by some *thing* rather than oneself. This partial quotation, taken from an essay by choreographer Yvonne Rainer published in 1968,¹ has been analyzed in detail by theorist André Lepecki in his contribution to the book *Choreographing Exhibitions* (2013). Probing the multiple meanings contained in this fragment by Rainer, Lepecki questions what the *thing* might be and suggests: “Could it be that the answer lay in the activation of stuff capable of physically making bodies move around, more or less against, or beyond, someone’s will and control, and more or less against the utilitarian purpose of the object’s design?”² Could such a setting of bodies in motion, from an individual or collective point of view, be applied to ideas, disciplines, and discourses? These questions underlie the interconnected relationships between activation, agency, and motion, which are vital to our curatorial proposal and to this essay.

As Lepecki and dance historian Mark Franko have noted in a co-written editorial, museums have shown greater interest in choreography since 2010 through an increasingly systematic inclination toward the presentation and institutionalization of performing arts.³ Different factors and actions may be correlated with museums’ newfound taste for dance: an appetite for the “live” related to a rise in the event imperative in exhibition making, associated with the “experience economy” affecting cultural institutions in the neoliberal era; recent

efforts to collect and (re)present historical performances in various forms (re-enactments, archives, traces, notation, and so on); and the frequent celebration of modern and contemporary choreographers such as Rainer by art museums (both historical and contemporary), constructing an institutional discourse around their choreographic work through a curatorial approach stemming from the visual arts format, which often result in retrospective exhibitions.

Yet, the fact that dance is more and more commonly included in museum programs raises several questions about the clash between choreographic and curatorial regimes within the exhibition framework. In what ways does the choreographic problematize the production and presentation of exhibitions and artworks, due to its different connections with bodies, spaces, and temporalities? How have performance and dance renewed the modes of perception typically engaged through exhibitions? And how are exhibitions responding to these stimulating shifts?

We see this particular situation as an opportunity to consider the encounter that the exhibition provokes between curating and choreography. Acknowledging the discussion underway on dance in the museum, ... *move or be moved by some thing rather than oneself*. stands apart from the danced gesture; rather, the idea is to examine the politics generated or updated when these two methodologies, curating and choreography, are (re)located together in the gallery. Analyzing their intersection allows us to reflect differently on the exhibition format—and on the performative potentials that it holds.

The idea of motion—inherent to dance—is central to this hypothesis; rather than being associated with the body, however, it is understood in its conceptual or intangible form. Motion may be approached from two perspectives that we see as linked: the notions of internality⁴ and externality.⁵ The former concerns a motion issuing from within the body, whereas the latter denotes a motion caused by an external agent. Their manifestations are contingent and transitory; they are in constant negotiation, sometimes in a dynamic of alternation or even opposition. In this way, the concepts of agency and performativity offer paths for a deeper exploration of motion and its sources. They refer, respectively, to a conceptual or material body's faculty for action on the world in order to manipulate or transform it, and to the capacity—of all things—to produce (new) realities.

What does an approach to an exhibition through the double lens of curating and choreography involve? First, let us consider curating. The fragmented nature of contemporary art practices increasingly asks us to conceive of an exhibition as a transdisciplinary (or “un-disciplined”) space, which connects to an understanding of curating that similarly challenges, or even dismantles, borderlines between fields. In this framework, curating is envisaged no longer as merely organizing an exhibition or assembling objects, but as a discursive practice of its own. In its “expanded” form, curating is thus seen to include a strong conceptual dimension focused on process, research, and knowledge production.⁶ The curatorial field (or, simply, “the curatorial”), in this sense, weaves together theories and issues that characterize exhibition making—the semantic distinction between “curating” and “curatorial” may reflect this nuance.

Freed of the confines of technique and spectacle by postmodern and contemporary approaches, the field of dance has also broadened considerably since the turn of the millennium. Indeed, it is possible that the implications of the “choreographic” may have become so autonomous that their influence can be deployed beyond the codes of bodily gesture or the stage. This shift positions choreography as a discursive form or grid of analysis, at the same level as curating. In other words, because it has the qualities of being both a tool and a language, choreography can be likened to curating in that both produce discourses (by creating knowledge around a specific proposal)

and generate arranging or assembling contexts for things/works or bodies to be viewed. Their interrelation within a gallery creates tension between two methods of spatiotemporal organization—two forms of interpretation that shape the time and space of visitors. Choreography and curating may, in this sense, be understood as regimes of transmission or vectors capable of revealing the agency of artworks and of the exhibition format, possibly granting them greater power to influence the multiple spaces (physical, virtual, social, political, historical, and others) of the gallery. Can we think of “putting into motion” as an act of connecting the two methodologies? Could they act as this *thing* that Rainer was seeking?

In an article with a suggestive title, “Relations in Motion,” theorist Beatrice von Bismarck examines the relational dynamics engendered in the “processual moment of curatorial activity”⁷ by considering the negotiations among objects, information, people, spaces, temporalities, and contexts of central concern in curatorial work. Bismarck sees the subjects and materials of these relations becoming carriers of “impressions accumulated in the framework of interaction taking place between them,”⁸ a conception that transforms the exhibition space into “a field where positioning processes and changing relations are taking place.”⁹ She considers the notion of mobility—and even that of performativity—as constituting curatorial production: “It is this putting into motion of not only objects and people, but also and above all the relations that these acquire with respect to each other, as well as to space, time and the institution, that constitute the specific power of the curatorial set.”¹⁰

This inclusion of motion in a curatorial meta-structure brings curating closer, in turn, to choreography. Indeed, theorist Gabriele Brandstetter evokes a type of mobility in the curatorial that she views as borrowed from choreography—more specifically from its transposition capacity, which is understood here in terms of movements through time and space, transfers into other contexts, and adaptations of forms. Examining the role of the gaze in performing arts curating, Brandstetter underlines the dialogic relationship that links curatorial and choreographic ways of seeing. She suggests that curating adopts “a swaying gaze that is able to allow for multiple, contradictory viewpoints ... [a] constantly mobile gaze that takes the side of both the choreographer and spectator—within an in-between space of transference, of translation as a choreographic repositioning.”¹¹ This gaze seems productive—or even performative—in the sense that it

produces something, for it is through the gaze that an exhibition occurs. Intermixed with the choreographic, the curatorial thus becomes the site of composite situations of collaboration and transfer that, at different levels, involve an exchange between agency and performativity.

As a result motion could become a tool for enlivening the exhibition format. In the figurative sense, it can bear a performative (and political) weight due to its potential for disrupting the status quo. Here, the idea of “putting into motion” applies not only to the visitor’s physical experience in the exhibition space but is also related to the instability of concepts, the contingency of exchanges, and the constant vacillation of agency. It is precisely this instability of the gaze and of ideas that can be productive and constructive; it can encourage a perpetual challenge to the fixity of objects, subjects, and norms. Whether we think about transformation, translation, or displacement—of artworks or people, but also of broader structures, systems, and disciplines—, the mixing of the curatorial and the choreographic defines here an approach in which motion is a promise of change, precisely through the interplay of performativity and agency it allows.

... move or be moved by some thing rather than oneself. is not meant to reach a conclusion. The exhibition is presented, rather, as a polyphonic proposal, open to multiple interpretations and readings, in which the voices of the curators, artists, institutions, and publics are brought together in a variable and transitory way. It is a theoretical reflection within relatively recent discourses that draws on the potentials of the curatorial and the choreographic to imagine conceptual approaches to exhibiting and motion. The commitment to motion takes form on various levels; firstly, it is felt in the choice of works presented, which reflect an interdisciplinary sensitivity to material and immaterial spaces and to the temporalities of the exhibition context. Secondly, it can be seen in the public negotiation (Bismarck’s “becoming public” of the exhibition) that brings together all of the actors in the exhibition—visitors, the space, the institution, the discourses, and so on—and activates different configurations of encounters. *... move or be moved by some thing rather than oneself.* attempts to form performative constellations, connections, and collaborations; in itself, it is a putting into motion.

Translated from the French by Käthe Roth

¹ Yvonne Rainer, "A Quasi Survey of Some 'Minimalist' Tendencies in the Quantitatively Minimal Dance Activity Midst the Plethora, or An Analysis of *Trio A*," in *Minimal Art: A Critical Anthology*, ed. Gregory Battcock (New York: E. P. Dutton, 1968), 269.

² André Lepecki, "thing:dance:daring:(proximal aesthetics)," in *Choreographing Exhibitions*, ed. Mathieu Copeland and Julie Pellegrin (Dijon: Les Presses du réel, 2013), 98.

³ Mark Franko and André Lepecki, editorial, "Dance in the Museum," special issue, *Dance Research Journal* 46, no. 3 (December 2014).

⁴ We borrow the concept of internality from social psychology, in which it characterizes a tendency among individuals to understand the events that affect them as being the result of their actions, as if originating from within them.

⁵ We borrow the concept of externality from economics, in which it characterizes the impact of production or consumption activities by an economic object on the welfare of another, without either receiving or paying compensation for this effect.

⁶ As defined by Eszter Szakács, "Curatorial," in *Curatorial Dictionary*, ed. Eszter Szakács, 2012, <http://tranzit.org/curatorialdictionary/index.php/dictionary/curatorial/>.

⁷ Beatrice von Bismarck, "Relations in Motion: The Curatorial Condition in Visual Art – and Its Possibilities for the Neighbouring Disciplines," *Frakcija*, no. 55 (Summer 2010): 54.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid., 56.

¹¹ Gabriele Brandstetter, "Written on Water: Choreographies of the Curatorial," in *Cultures of the Curatorial*, ed. Beatrice von Bismarck, Jörn Schaffaff, and Thomas Weski (Leipzig: Sternberg Press, 2012), 124.

what the *thing* might be



Florence-Agathe Dubé-Moreau and Maude Johnson



The formal and theoretical concerns behind the practices of Adam Basanta, Adrienne Crossman, Nadège Grebmeier Forget, and Guillaume Adjutor Provost both inspired and problematized our reflections. On the one hand, they each borrow creative tools from curatorial and choreographic methodologies; on the other, they exert an influence on the multiple spatial registers (physical, virtual, social, political, historical, and more) and temporalities of the gallery. We wanted to conduct this intersectional study of curating and choreography by investigating practices that are interdisciplinary and not situated exclusively in dance or exhibition making. The borders between these two methodologies—and the ontological instabilities that they suggest—are what interest us. When considering the intersections between curatorial and choreographic languages, can these otherwise distinct approaches encourage a reading of contemporary creation that encompasses coexistences, hybridizations, and networks? Could they hint at a renewed understanding of motion in the exhibition space?

Both the presentation of ... *move or be moved by some thing rather than oneself*. at Critical Distance Centre for Curators (CDCC) and the accompanying catalogue are conceived as spaces for complementary research, and each platform offers different tools. The catalogue is a conceptual field of play in which we examine the ideas and theoretical questions behind this exhibition; whereas the physical manifestation at CDCC gathers together the works that give form to the project. Their spatialization in the gallery materializes the issues that underlie the exhibition and, at the same time, both shows its limitations and pushes its possibilities. The works exhibited amplify the curatorial questions that we are exploring. Above all, however, they expand these questions to new horizons by imbuing them with other potentialities. In this sense, this temporary assemblage at CDCC opens the way to a future phase, to another time, as if these works were already ahead of us...

Guillaume Adjutor Provost's *Psyche wandering on a construction site* (2018) offers some ways to think about the intersections of curatorial and choreographic temporal processes. The work consists of a circular aluminum tray on legs, supporting a scattered arrangement of broken

Swiss watch mechanisms and various ornaments. This display structure is covered with a sheet of Plexiglas that at once seals away its contents, filters its reading, and produces a closed and coherent universe—evoking a curatorial intervention. Embedded in the centre of the Plexiglas sheet is a video monitor playing dozens of sequences of a person conducting surveillance rounds in a building under construction in Basel, shot over a three-month period.¹ Systematically, the rounds begin at nightfall; although the security guard's body is not always visible, his or her path can be discerned by the light beam cast by a flashlight, which reveals the architecture of the space itself through a strange, abstract choreography. Repetition and motion— notions that are close to dance—are here suggested by the editing of the video excerpts, by the action that is unveiled in them, and by the compulsive documentation performed by Provost.

Moreover, the temporal dimension of the work—recalled by the watches and the video—seems to form a bridge between curating and choreography. In what theorist Claire Bishop identifies as the rise of performative exhibitions in the 1990s,² the exhibition format has become a dynamic field of interaction, calling upon a multitude of temporalities through the processes of actualization, restaging, negotiation, and re-creation. Time can be understood as a discursive construction essential to curatorial action.³ It is interesting to note that these (new) temporalization processes in exhibitions are also found in contemporary choreographic creation, particularly when choreographic work negotiates with questions of archiving and transmission.⁴ These temporal approaches carry the potential to render an exhibition structure more flexible or malleable because they foster shifts, alternative timeframes, and even resistance.⁵ Might Provost's video sculpture materialize certain parameters of “curatorial time” and “choreographic time,” if the two temporalities are distinct? Its open-ended form, situated between suspension and perpetuity, invites us to imagine the different conceptual and material phases of exhibitions, choreographies, and artworks as undefined moments in time.

Adam Basanta suggests a form of motion that is more directly linked to visitors' bodies. The sound installation *Curtain (white)* (2016) is composed of 160 pairs of white earbud headphones hanging from the ceiling in a wall-like architecture organized in two panels connected through the shape of a "L." Each pair emits white noise, modulated according to different patterns sweeping across the curtain. Generated entirely through synthetic production techniques, the sound mass nevertheless evokes organic or natural associations, such as the sounds of rain or wind. *Curtain (white)* makes us especially aware of our bodies in the exhibition, as to experience the work we have to move around it, encountering its spatiality. The low volume emitted by the earphones in fact encourages a certain proximity to the work, and the configuration of its panels subdivides the space of the gallery, directing visitors' pathways as they engage with this work and others.

Throughout his *Sectioning* series, Basanta uses similar assemblage strategies to bring together various material, sound, and light components within complex closed spaces of various sizes. These spaces all have an acoustic dimension that remains inaudible at the source itself, but their nuances can be heard elsewhere, rebroadcast through speakers or headsets. *Sectioning III* (2016) consists of a clear Plexiglas box pierced by a fluorescent tube on its side and the head of a microphone on top. The installation produces an acoustic environment that resists our presence, as we cannot directly hear the sound that it records. Instead, the continuous hum emitted by the fluorescent tube, caused by the oscillation of current in the glass tube, is amplified elsewhere in the gallery through a speaker connected to the microphone. Through these arrangement techniques and the new relationships they form between sound and the motion of bodies, Basanta's work shares strong ties to the methodologies of exhibition curating and choreography. The agency of *Curtain (white)* and *Sectioning III* is conveyed through an interplay of internality and externality—as Basanta plays with what is accessible to viewers—affecting the overall experience of the exhibition.

Adrienne Crossman draws on queer theory to move beyond the understandings of curating and motion considered in this essay so far. *Queer Still Life part 1* (2016) is a 3D-rendered work presented as part of their series *Fear of a Queer Planet*. This video features several objects, such as a stack of queer theory books, a metallic cast Furby, three rolls of neon tape, a 1950s text speculating on conspiracy theories and space travel, and a Tamagotchi presenting a scrolling quote by writer and activist Audre Lorde: “the master’s tools will never dismantle the master’s house.” The series takes the 1993 eponymous essay by Michael Warner as its point of departure, wherein the author critiques NASA’s *Pioneer Plaque*, a metallic plaque sent into space on probes in 1972 in the hopes of reaching extraterrestrial beings. Among other things, the *Pioneer Plaque* portrayed a naked white-passing man and woman, thereby reducing the depiction of humanity to one that is white, hetero-normative, and able-bodied. Crossman takes inspiration from the alternatives proposed by Warner to create videos and installations, such as *Footnotes to a Queer Art Practice* (2018), inviting us to reflect on queer sensibilities concealed between the binary categories that condition our experience of the world. Their material and digital assemblages of theoretical essays, scattered objects, and non-gender-specific toys issuing from 1990s pop culture highlights the ubiquity of queerness in the everyday.

Queer theory prompts a dissolution of binary distinctions, from which result a semantic instability and constant questioning of the frames that regulate us. These critical frameworks should similarly be applied to the disciplines, actors, and spaces of the art field. A queer approach implies a fluidity of meanings and roles, bringing forth an infinitely malleable spectrum within which to form and deform ideas and works. Essential to today’s art practices, the notions of agency and performativity that are related to this approach are derived mainly from gender and performance studies, notably through works by Judith Butler, Shannon Jackson,

Amelia Jones, and Dorothea von Hantelmann.⁶ What possibilities do queer politics offer to exhibition curating? Could they lead to a “de-presentation”: a deliberate refusal of certain ideas and discourses that perpetuate exclusions and inequalities within art institutions? Encouraging self-reflection, Crossman shapes this “undone” and active space, so as to produce a disruptive force that challenges the codes and prescriptions of the exhibition format within the gallery itself.

Finally, **Nadège Grebmeier Forget** problematizes the public structures of the exhibition by engaging in its varied temporalities and its material and immaterial planes. She has created a complex, multi-platform intervention, presented through a selection of her own archival images and videos divided among CDCC’s various communication channels (website, press release, Facebook event, Instagram) and an image-based response to the guided discussion between the curators and the artists published in the catalogue (pp. 43-52). Alongside these interventions, Grebmeier Forget has added a large-scale photograph titled *After Rendering on View (Betty Rowland meets Angela Aames)* (May 27, 2017), installed on the Artscape Youngplace billboard on Shaw Street, outside of CDCC. Inside the gallery, the “negative” or trace of this image appears, presented in the form of a pink square painted in the same format on the interior wall facing the exterior billboard.⁷ Working reflectively within the exhibition, Grebmeier Forget refers to the conditions that regulate the institutional space and its promotional strategies as well as to the timeframe of the project at CDCC—both before and after its conception and presentation. Her performative gesture is inscribed, without distinction, within *and* beyond the curators’ proposal. This active participation in the exhibition is precisely her “artistic representation” of that very proposal: the construction of its “public” or promotional image. Despite the absence of a physical object in the gallery, Grebmeier Forget’s work exists uncontestably *in* the exhibition.⁸

The group of images used by Grebmeier Forget result from her performance *Rendering on View (Betty Rowland meets Angela Aames)* on May 27, 2017, produced as part of her installation *Walls of Wind: The mirroring and rendering* for the group exhibition *I've Only Known My Own* (curated by Nicole Burisch, OPTICA, Montréal).⁹ In this performance, Grebmeier Forget developed a choreographed sequence inspired by a burlesque routine by Betty Rowland and a film featuring actress Angela Aames. For over two hours, she projected looped video footage on the wall, of which she loosely imitated the movements and reproduced the costumes on herself. Through a repetitive and adaptive structure, the intention of the performance was to create a tiered cake: the cake itself, as the goal of this endurance test, is pictured on the billboard on Shaw Street. The various ornamental ingredients and accessories brought together for this purpose—flowers, sprinkles, maraschino cherries, 35% cream, sugar flowers, a can of whipped cream, frosting, and so on—critically charged the interpretation of (or diversion from) the background videos by placing them in tension with the artist's body and with the matter and materials employed.

Over time, by reworking her personal archives and the platforms through which they are transmitted, Grebmeier Forget creates motion. She performs the curatorial with choreographic tools, and she problematizes, in multiple iterations, a performative presence that is perpetually (re)placed in view and (re)placed in networks. This fluctuating state gives rise to interactions that vacillate between an ongoing past and a present in which action is constantly updated and re-mediated. When does the work begin, and where will it end? Clues to this motion can be found within the continuous changes of location of the core of the work, the transformation of its form, and the fragmentation of action through various media. *After Rendering on View (Betty Rowland meets Angela Aames)*, when read alongside the gestures surrounding it, invites us to consider the temporalities and spaces of the exhibition as multiple and moving parameters.

Translated from the French by Käthe Roth

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- ¹The video was made during an artist's residency that Provost attended in 2015 at the Fondation Christoph Merian in Basel, Switzerland. Provost was able to attend the residency thanks to the Conseil des arts et des lettres du Québec.
- ²Claire Bishop, "Performative Exhibitions: The Problem of Open-Endedness," in *Timing: On the Temporal Dimension of Exhibiting*, ed. Beatrice von Bismarck, Rike Frank, Benjamin Meyer-Kramher, et al. (Berlin: Sternberg Press, 2014), 240.
- ³An idea that is the central theme of the book *Timing: On the Temporal Dimension of Exhibiting* (Berlin: Sternberg Press, 2014), edited by Beatrice von Bismarck, Rike Frank, Benjamin Meyer-Kramher, et al.
- ⁴See, among others, Anne Bénichou (ed.), *Recréer-Scripter. Mémoires et transmissions des œuvres performatives et chorégraphiques contemporaines* (Dijon: Les Presses du réel, 2015).
- ⁵Beatrice von Bismarck, Rike Frank, Benjamin Meyer-Kramher, et al. (eds.), *Timing*, 9–10.
- ⁶See, among others, Judith Butler, *Excitable Speech: A Politics of the Performative* (New York: Routledge, 1997), and *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990); Shannon Jackson, *Social Works: Performing Art, Supporting Publics* (New York: Routledge, 2011); Shannon Jackson and Judith Butler, keynote speech at *Performance Symposium How Are We Performing Today?*, Museum of Modern Art, New York, November 16, 2012; Shannon Jackson, "Performativity and Its Addressee," in *On Performativity*, ed. Elizabeth Carpenter (Minneapolis: Walker Art Center, 2014); Amelia Jones and Adrian Heathfield (eds.), *Perform, Repeat, Record: Live Art in History* (Bristol: Intellect Ltd, 2012); Dorothea von Hantelmann, *How to Do Things with Art* (Dijon: Les Presses du réel, 2010), and "The Experiential Turn," in *On Performativity*, ed. Elizabeth Carpenter (Minneapolis: Walker Art Center, 2014).
- ⁷There is a double self-referentiality here: the first, to the image of the billboard; the second, to the artist's practice, as this particular hue of pink is a recurrent characteristic of her formal language.
- ⁸The opposition between "representation" and "participation" is inspired by an essay by Beatrice von Bismarck on artist Louise Lawler, in which Bismarck examines the idea of curatorial hospitality: Beatrice von Bismarck, "Showing Showing: Louise Lawler and the Art of Curatorial Hospitality," in *Performing the Curatorial Within and Beyond Art*, ed. Maria Lind (Berlin: Sternberg Press, 2012), 135–45.
- ⁹The performance at OPTICA was an extended re-enactment of the performance *Murs de vent, from One on one's for so called fans*, presented for the first iteration of the exhibition *I've Only Known My Own* at She Works Flexible—Flex Space, Houston, in 2016.

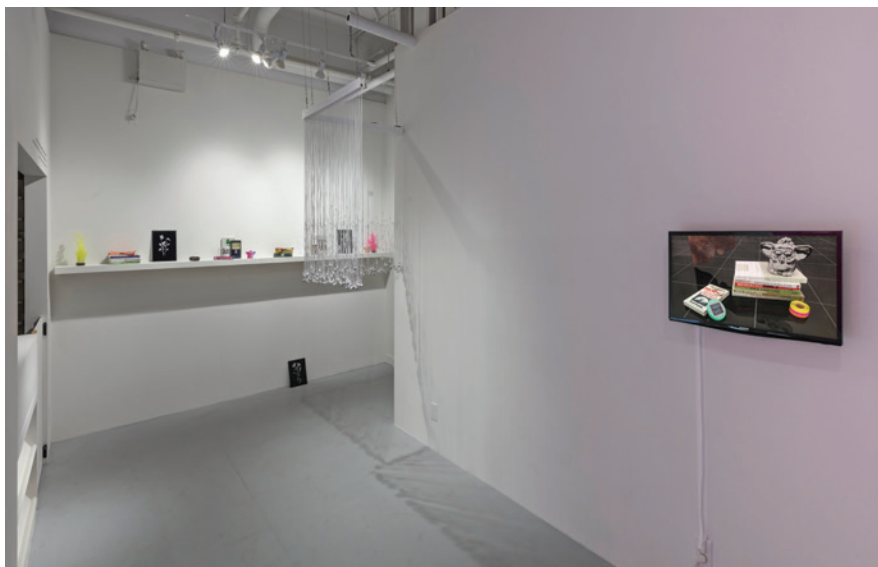


... move or be moved by some *thing* rather than oneself.
Guillaume Adjutor Provost, Adam Basanta, Adrienne Crossman, Nadège Grebmeier Forget
Curated by FLORENCE AGATHE DUBÉ MOREAU and MAUDE JOHNSON























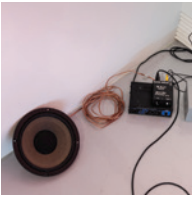
Exhibition Checklist



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

Sectioning III, 2016, sound and mixed-media installation (acrylic, microphone, amplifier, speaker cone, electronics, sealant, silicon, single-channel sound), variable dimensions.

Courtesy of ELLEPHANT (Montréal)



Adrienne Crossman

Footnotes to a Queer Art Practice, 2018, mixed-media installation (books, VHS tapes, 3D printed objects, laser etched Plexiglas, artist multiples), variable dimensions.



Adrienne Crossman

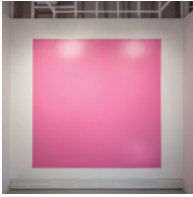
Queer Still Life part 1, from the series *Fear of a Queer Planet*, 2016, single-channel video, 1 min 30 s (loop).



Guillaume Adjutor Provost

Psyche wandering on a construction site, 2018, mixed-media sculpture (Plexiglas, steel, aluminum, Raspberry Pi, unrepairable watches, dyed wool ornaments, black pearls) and video, 9 min 7 s (loop), 44 x 71 x 44 cm.

Courtesy of Galerie Hugues Charbonneau (Montréal)



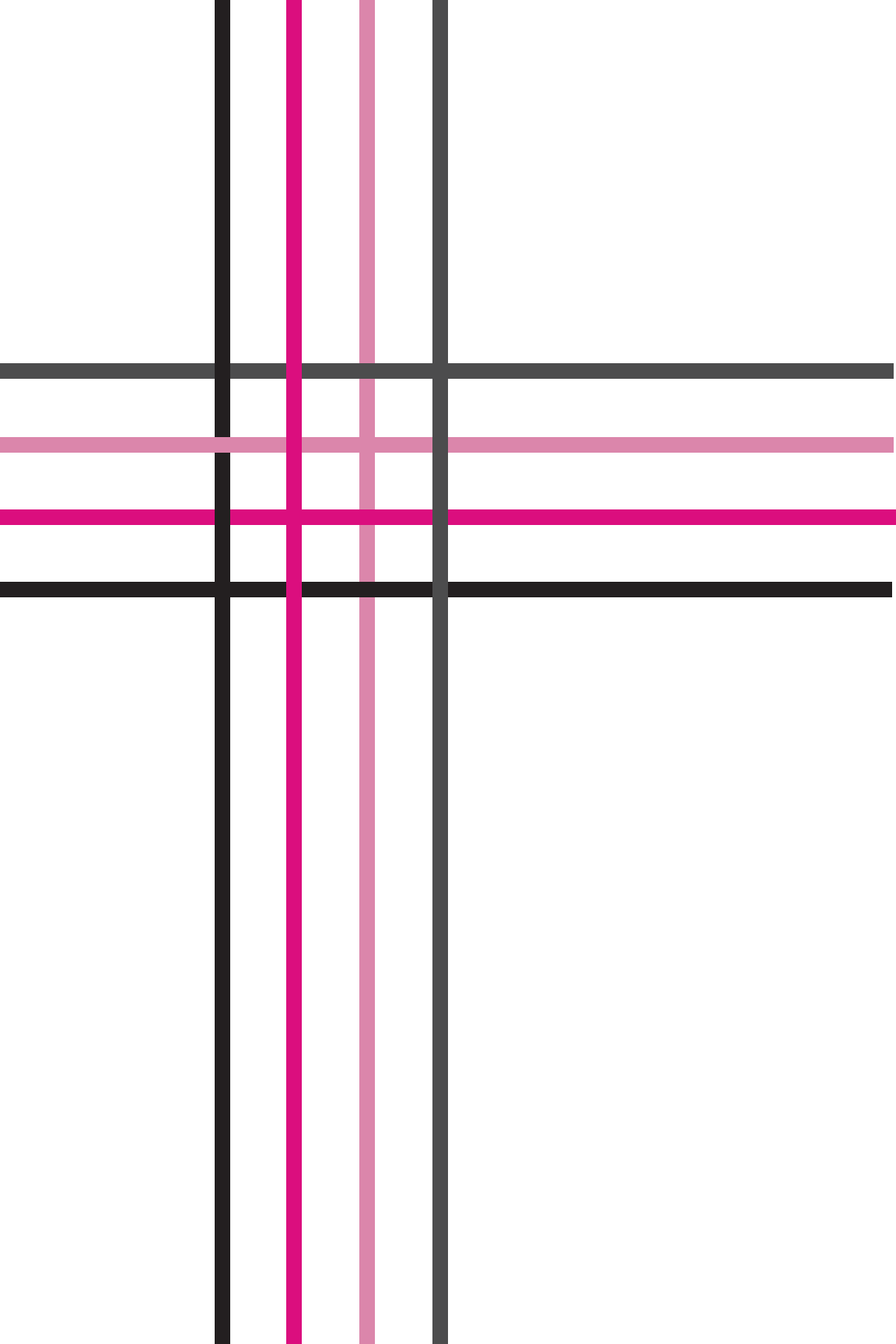
Nadège Grebmeier Forget

After Rendering on View (Betty Rowland meets Angela Aames), May 27, 2017.



This work includes: a multi-platform intervention presented as a selection of archival images and videos divided among CDCC's various communication channels (website, press release, Facebook event, Instagram); an image-based response to the guided discussion between the curators and the artists published in the catalogue; as well as a large-scale photograph installed on the Artscape Youngplace billboard on Shaw Street, outside of CDCC, and its "negative" or trace, in the same format, appearing in the gallery in the form of a pink-painted square on the interior wall facing the exterior billboard.

Rendering on View (Betty Rowland meets Angela Aames) was performed by Grebmeier Forget on May 27, 2017, as part of her installation *Walls of Wind: The mirroring and rendering*. The installation and performance were created for the group exhibition *I've Only Known My Own* curated by Nicole Burisch and presented from April 21 to June 10, 2017, at OPTICA, Montréal.



In Conversation

The artists and curators

What can curating and choreography offer each other? How can an artwork be analyzed through a curatorial or choreographic lens? Can the analytical tools provided by these intersecting methodologies be used as theoretical frameworks to address the relationships between artworks, exhibitions, and audiences in a new light?

Presented in the form of a guided discussion with the artists, this writing exercise seeks to extend the research questions unfolded in the exhibition, extracting lines of thought from each artist's contribution. The following exchange intends to point out certain issues and untangle some of the knots that appear in ... *move or be moved by some thing rather than oneself*.



Adam Basanta

Could we consider sound as a tool that can bring bodies closer together—or even merge them—in the gallery space? Specifically, the bodies of both the works and visitors?

It is important to remember that sound—outside of its existence as a mental and social construct—is in fact a physical phenomena: an ordered disturbance that propagates through the air, and to some degrees, vibrates through the animate and inanimate matter that it meets. So, in a very physical sense, sound provides a link between different agencies in space.

Although we usually consider a certain object (i.e. an earbud headphone) to be “making sound,” from an experiential point of view sound only exists as a phenomena between a sound-making object, a context or environment, and a listener. Sound, perhaps much like an artwork, is dependent on this three-part ecology for its own existence.

In this sense, sound does not “merge” between artworks and visitors, it is actually proof that artworks and visitors have been merged all along.

Could we think of the choreographic as a framework based on sound, beyond its relationship to dance, in the gallery space?

Of course, one relationship to choreography would involve the ways that people modify their own sonic experience as they walk between one or several sound works. As they approach one work and move away from the other, visitors are in fact “mixing” the loudness of the two sources by changing their own relative position. In this scenario, the visitor is the active dancer and the sound is laid out topographically on the stage.

But the notion of choreography also figures prominently in how I develop sound producing techniques within each work. For instance, I consider the relationship between the fluorescent bulb, the acrylic enclosure, and the microphone in *Sectioning III* to be a choreographic relationship: the resulting sound is a product of the spatial relations and attributes of each component, and even a slight change of position of one of these elements would disturb the balance and change the resulting sound radically—a delicate dance.

Adrienne Crossman

How can we put queer theories into practice in the exhibition space?
What possibilities can emerge from a queer mode of curating? Would it offer a way to rework the power relations in disciplines and discourses?

To me, a queer approach to curating and installing work is to go against traditional white cube standards. This includes the installation of artworks high up, low down, on the floor, or placed in strange easy-to-miss spaces. It includes work that blurs the boundaries between art object and everyday object, or performances that have no clear beginning or end. To take something recognizable and standard, and then to turn it slightly off-kilter—producing unease in an audience—can be a queer act within the exhibition space. My queer artistic and curatorial practices involve defamiliarizing what is often taken for granted and framing known ideas, symbols, and objects into something strange and alien with the hope of subtly jarring people into a different way of thinking. This, of course, requires openness from the audience, to perspectives outside of their daily assumptions. I'm learning never to underestimate the power of hegemonic ideals and dominant ways of thinking. These queer moments of subversion within the gallery can serve as moments to learn, but only to those who are willing.



How do you negotiate with the different potentialities of digital and physical space?

The realm of the digital holds a kind of potentiality not mirrored in the physical (irl) world. With 3D modelling technology I am able to create objects that cannot exist in a physical form, and with the addition of 3D scanning I can take information from the physical plane and modify it (or, queer it) to the point that it becomes something else entirely. Digital glitches in video for example, whether accidental or intentional, can serve as beautiful moments in which the technology is acting in a way that was not intended—a literal queering of the medium. Digital space allows for the manifestation of our fantasies, producing opportunities to find community and express oneself in a way that we may not feel comfortable or safe to in the “real” world. But this is twofold. As much as digital space allows for progress and expanded forms of expression and identity, it provides an equal potential for hate and discrimination: for example, the ability for users to hide behind digital anonymity and act in ways they may never reveal in “real” life interactions.



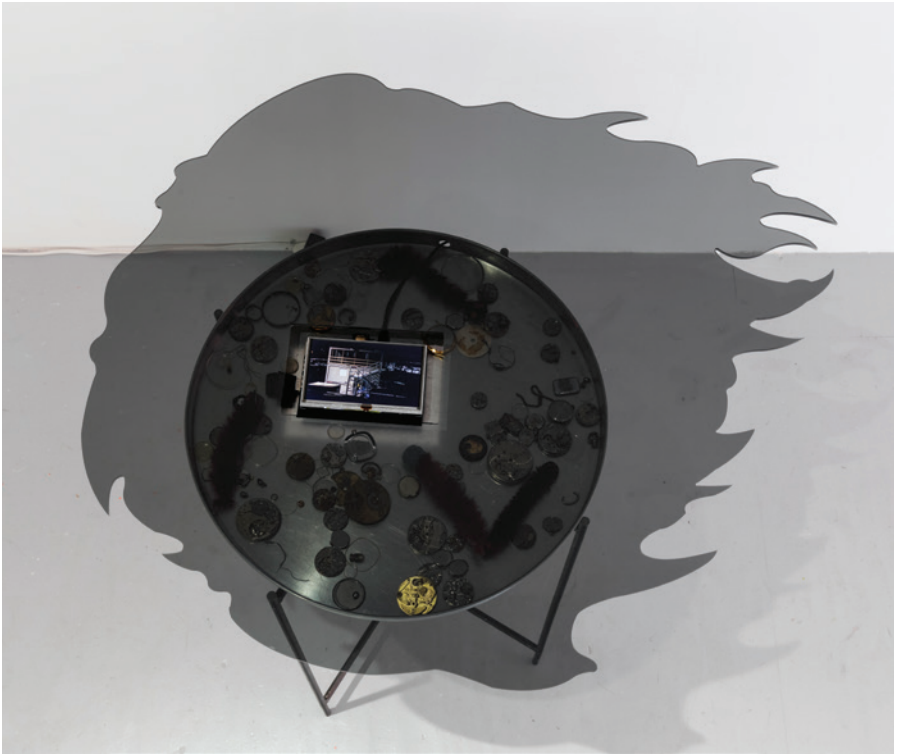
Guillaume Adjutor Provost

How can we address the temporal issues of the curatorial within a sculptural installation?

I would like to emphasize that the materialization of *Psyche wandering on a construction site* involves multiple iterations. Thus, we can refer to the principle of praxis: namely, the notion that a work is always in the making rather than something that is produced by an artist and subsequently administered by one or more curators. The loose items arranged on the tray were placed in this way by the two curators, Florence and Maude, according to a set of rules that I provided. To a certain extent the work has the potential to be interpreted or subverted. Thinking about the work as “open” points to a negotiation—a sharing—of the authorship of creation. We can then conceive of the temporality of the sculptural installation as a timeline that is independent from the limits of the artist’s studio.

Can we understand curating as a performance of research, a materialization or an act of making visible its process?

Yes—but in this sense, I prefer the term curatorial rather than curating. The professional expertise inherent to curatorship is substituted by the possibility of multiple curatorial activities, used as much by curators as by artists. Therefore, the curatorial can deepen principles that are not exclusively associated with the exhibition of works of art. In short, the curatorial is a performative form of research that does not rush to materialize itself, but rather allows us to stay in touch with our questions until they point us to a direction that we could not have foreseen. If my art practice gives an important role to a curatorial point of view it is precisely because it allows me to put the research processes at the forefront of the work I create, influencing its materiality.





Nadège Grebmeier Forget

What possibilities could emerge from a choreography of archives? What are the potential repercussions of setting the past into motion through non-linear models of narrativity and performativity?









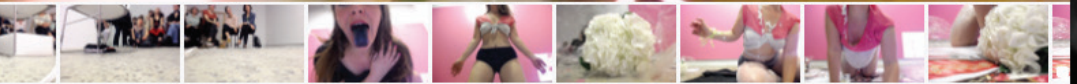








Photo Booth



Effects









Biographies

Artists

Adam Basanta (b. 1985, Tel Aviv, Israel) is an artist, composer, and performer of experimental music who lives and works in Montréal. His work investigates listening and sound-making as active, participatory, multimodal activities which are distributed throughout a variety of human and non-human agencies. He holds an MA in Composition and Sound Art Installation from Concordia University, and a BFA in Composition from Simon Fraser University. His installation and sculptural works have been exhibited worldwide in galleries and institutions, including Fotomuseum Winterthur (Switzerland, 2018), York Art Gallery (UK, 2017), Museum of Transitory Art (Ljubljana, 2016), National Art Centre Tokyo (Japan, 2016), American Medium Gallery (New York, 2016), New Media Gallery (New Westminster, 2016), V Moscow Biennale for Young Art (Russia, 2016), Carroll / Fletcher Gallery (London [UK], 2015), Edith-Russ-Haus für Mediakunst (Oldenburg, 2015), Centre for Contemporary Arts Santa Fe (USA, 2015), Serralves Museum (Porto, 2014), and Vitra Design Museum (Weil am Rhein, 2014). His installations have been awarded several prestigious international prizes, and have been reviewed in publications such as *Artforum*, *Hyperallergic*, *Neural magazine*, *Blackflash magazine*, *Musicworks*, *Creator's Project*, *The New York Times*, *Le Devoir*, and *The Wall Street Journal*. Basanta was long-listed for the 2018 Sobey Art Award. He is represented by ELLEPHANT (Montréal).

Adrienne Crossman (b. 1988, Windsor, Canada) is an artist, educator and curator who lives and works in Windsor, Ontario. Through the manipulation of digital media and popular culture, they explore non-normative and non-binary objects, characters and spaces, locating queer sensibilities in the everyday. Crossman holds an MFA in Visual Art from the University of Windsor, and a BFA in Integrated Media with a Minor in Digital and Media Studies from OCAD University. Crossman has completed residencies in Syracuse (NY), Montréal, Windsor, and Toronto. Their work has been presented in various venues, such as 8eleven (Toronto, 2018), Pari Nadimi Gallery (Toronto, 2018), Project Gallery Studios (Toronto, 2017), Artcite (Windsor, 2017), Idea Exchange (Cambridge, 2017), Xspace Cultural Centre (Toronto, 2017), The Pharmacy (Carlisle [UK], 2017), and White House Studio Project (Toronto, 2016). Their recent curatorial projects include *Home** at the R \ F Gallery (Toronto, 2017), *100percentreal* in partnership with The Wrong New Digital Art Biennale at Xspace Cultural Centre (Toronto, 2015), and *Synthetic Landscapes* for Drake TV at The Drake Hotel (Toronto, 2014).

Engaged in Montréal's visual and live arts community, performance artist **Nadège Grebmeier Forget** (b. 1985, Montréal, Canada) embraces interdisciplinarity and curation in her practice. Through re-appropriation, she actively explores the role of meditation on identity construction and fiction. She holds a BFA from Université du Québec à Montréal. Her work has been presented in numerous solo and group exhibitions, in venues such as OPTICA (Montréal, 2017), Espace Projet (Montréal, 2017), Mains d'Œuvres (Saint-Ouen, 2016), Friche de la Belle de Mai (Marseille, 2016), VU PHOTO (Québec City, 2016), She Works Flexible—Flex Space (Houston, 2016), the Musée d'art contemporain des Laurentides (Saint-Jérôme, 2015), and the Musée régional de Rimouski (Canada, 2015). She has been invited for live, live streamed or mediated performances and actions by multiple venues and events, including Saltbox: Contemporary Arts Festival (Corner Brook [NL], 2018), 7a*md8/7a*11d (Toronto, 2017), Galerie Hugues Charbonneau (Montréal, 2017), Art in the Open (Charlottetown [PEI], 2017), Duration & Dialogue II Performance Art Festival/Symposium (Toronto, 2017), Centre de Création O Vertigo (Montréal, 2017), OFFTA—Live Arts Festival (Montréal, 2016 and 2012), CIRCA art actuel (Montréal, 2016), Eastern Edge Gallery (St. John's [NL], 2016), and Usine C (Montréal, 2015). She is currently artistic co-director of *ATTABLER*, a collaborative project presented at L'Agora de la danse in association with La 2e Porte à Gauche (Montréal, 2018).

Guillaume Adjutor Provost (b. 1987, Gatineau, Canada) is an artist who lives and works in Montréal. His practice is situated at the borders of visual arts, curation, and literature through hybrid proposals—which often lie between sculptural, photographic, and performance works. He holds a Ph.D. in Arts Studies and Practices from Université du Québec à Montréal focusing on the notion of “curatorial art” in connection with the presence of curatorial approaches within artistic practices. His work has been shown nationally and internationally in solo and group exhibitions, presented in venues such as the Darling Foundry (Montréal, 2019), Bikini (Lyon, 2018), Bòlit, Centre d'Art Contemporani (Spain, 2017), Maison Daura / Maison des Arts Georges et Claude Pompidou (Cajarc, 2017), Diagonale (Montréal, 2017), Centre CLARK (Montréal, 2016), and the Symposium international d'art contemporain de Baie-Saint-Paul (Canada, 2016). Since 2016, he has benefited from a studio at the Darling Foundry as part of the Montréal residency program. Provost is the recipient of several grants, including the 2016-18 Claudine and Stephen Bronfman Fellowship in Contemporary Art and the 2015 Jean-Claude Rochefort Curating and Art Critic Scholarship. He is represented by Galerie Hugues Charbonneau (Montréal).

Curators

Florence-Agathe Dubé-Moreau (b. 1990, Lévis, Canada) is an independent curator and writer who lives and works in Montréal. She is an MA candidate in Art History at Université du Québec à Montréal and holds a BFA in Art History with a concentration in Museum Studies and Art Distribution from the same university. Her research questions the effects of exhibition reenactment in contemporary art. She is interested in curatorial and interdisciplinary dynamics as vectors to envision critical potentialities for the artistic and intellectual fields. She was the Assistant Curator for the Canadian Pavilion at the 56th Venice Biennale (2015), co-editor of the book *Questionner l'avenir. Réflexions sur la réactualisation de la Biennale de Montréal* (2015), and curator of the exhibition *do it Montréal* at Galerie de l'UIQAM (2016). Her writings have been published in the academic journal *Intermediality* as well as in several monograph books and exhibition catalogues. She regularly contributes to *esse arts + opinions* magazine, of which she was the Young Critics Competition recipient in 2013. She is the 2018 recipient of the Jean-Claude Rochefort Curating and Art Critic Scholarship.

Maude Johnson (b. 1988, Québec City, Canada) is an independent curator and writer who lives and works in Montréal. She is interested in the relationship between bodies, times, and spaces. Her research explores performative and curatorial practices, probing methodologies, mechanisms, and languages within interdisciplinary practices. She holds an MA in Art History from Concordia University and a BFA in Art History from Université du Québec à Montréal. Her recent curating projects have been presented in the SIGHTINGS space of the Leonard & Bina Ellen Art Gallery (Montréal, 2016) and at Artexte (Montréal, 2018). As a writer, she has collaborated to several exhibition projects, such as *do it Montréal* (Galerie de l'UIQAM, 2016) and *150 ans | 150 œuvres : l'art au Canada comme acte d'histoire* (Galerie de l'UIQAM, 2018). A regular contributor to *Espace art actuel* and *esse arts + opinions*, she was the 2015 recipient of the latter's Young Critics Competition. She is the Executive and Curatorial Assistant for MOMENTA | Biennale de l'image.



Mettre en mouvement : l'exposition activée

Florence-Agathe Dubé-Moreau
et Maude Johnson

... *move or be moved by some thing rather than oneself*. Cette citation partielle d'un texte de la chorégraphe Yvonne Rainer paru en 1968¹ fait l'objet d'une analyse minutieuse de la part du théoricien André Lepecki dans la publication *Chorégrapheur l'exposition* (2013). Sondant la multiplicité de sens que porte ce fragment écrit par Rainer, Lepecki cherche en quoi pourrait consister cette *chose* et suggère : « Se pourrait-il que la réponse réside dans l'activation de moyens capables de physiquement mouvoir les corps, plus ou moins contre — ou au-delà de — la volonté et du contrôle de quelqu'un, et plus ou moins à l'encontre de l'objectif utilitariste de la conception de l'objet²? » Cette mise en mouvement des corps, d'un point de vue individuel ou collectif, pourrait-elle s'appliquer aux idées, aux disciplines et aux discours ? L'interrelation entre activation, agentivité et mouvement que sous-tendent ces questions constitue le nerf de notre proposition commissariale et du présent essai.

Tel que l'ont affirmé d'une voix commune Lepecki et l'historien de la danse Mark Franko, les musées manifestent, depuis 2010, un intérêt davantage marqué pour la chorégraphie à travers une inclination de plus en plus systématisée vers la présentation et l'institutionnalisation des arts vivants³. Différents facteurs et actions peuvent être corrélés à cet engouement muséal pour la danse : un appétit pour le *live* relié à une montée de l'impératif évènementiel dans les pratiques expographiques, associée à l'*experience economy* touchant les institutions culturelles à l'ère néolibérale ; les efforts récents de collectionnement et de (re)présentation de performances historiques sous diverses formes (*reenactments*, archives, traces, notation, etc.) ; ou encore la célébration fréquente de figures modernes et contemporaines de la danse, comme Rainer, par les musées de beaux-arts et d'art contemporain, qui élaborent ainsi un discours institutionnel autour de leur travail chorégraphique à travers une approche commissariale issue du format des arts visuels, laquelle donne souvent lieu à des expositions de nature rétrospective.

Or, l'inscription de plus en plus commune de la danse dans les programmations muséales ne s'opère pas sans soulever de nombreuses questions quant à l'entrechoquement des régimes chorégraphique et commissarial à l'intérieur du cadre expographique. De quelles manières le chorégraphique problématise-t-il la production et la présentation des expositions et des œuvres, par ses rapports différents aux corps, aux espaces et aux temporalités ? En quoi la performance et la danse ont-elles réactualisé les modes de perception appelés par l'exposition ? Et comment l'exposition se positionne-t-elle par rapport à ces modulations qui l'animent ?

Nous voyons dans cette conjoncture une occasion de penser la rencontre que l'exposition provoque entre le commissariat et la chorégraphie. Prenant acte de la discussion en cours sur la danse au musée, ... *move or be moved by some thing rather than oneself*. se dégage du geste dansé ; elle cherche plutôt à examiner les politiques générées ou renouvelées lorsque ces deux méthodologies, soit le commissariat et la chorégraphie, sont (re)localisées ensemble dans la galerie. L'étude de leur croisement permettrait de réfléchir autrement le format de l'exposition — et les potentiels performatifs qu'il recèle. La notion de mouvement, inhérente à la danse, est centrale à cette hypothèse ; mais celle-ci, au lieu d'être associée au corps, est comprise dans sa forme conceptuelle ou intangible. Le mouvement peut être approché selon deux perspectives qui nous paraissent connexes : les notions d'internalité⁴ et d'externalité⁵. La première concerne un mouvement qui proviendrait de l'intérieur du corps, alors que la seconde dénote un mouvement qui serait causé par un agent externe. Leurs manifestations sont contingentes et transitoires ; elles sont en constante négociation, parfois dans une dynamique d'alternance ou même d'opposition. À cet effet, les concepts d'agentivité et de performativité offrent des pistes pour approfondir le mouvement et ses sources. Ils réfèrent respectivement à la faculté d'action d'un corps (conceptuel ou matériel) sur le monde en vue de manier ou de transformer celui-ci, ainsi qu'à la capacité, pour toutes choses, de produire une (nouvelle) réalité.

Qu'implique une approche de l'exposition à travers la double lentille du commissariat et de la chorégraphie ? Considérons d'abord le commissariat. L'éclatement qui marque les pratiques artistiques contemporaines invite de plus en plus à concevoir l'exposition comme un espace transdisciplinaire (ou « in-discipliné ») auquel, par symétrie, s'attache une conception du commissariat qui semblablement interroge, voire démantèle, les frontières entre les champs. Selon cette perspective, le commissariat est envisagé non plus uniquement en tant qu'activité d'organisation d'exposition ou d'assemblage d'objets, mais en tant que pratique discursive à part entière. Dans sa forme « élargie », le commissariat serait ainsi fondé sur une forte dimension conceptuelle tournée vers le processus, la recherche et la production de savoirs⁶. Le « champ commissarial » (ou simplement le « commissarial ») serait tissé des théories et des enjeux qui caractérisent le *faire* exposition — la distinction sémantique entre *curating* et *curatorial* en anglais pourrait refléter cette nuance.

Libérée des contours de la technique et du spectacle par les approches postmodernes et contemporaines, la danse verrait elle aussi depuis le début du millénaire son champ s'étendre considérablement. Cela permettrait justement d'imaginer que les implications du « chorégraphique » puissent exister de manière autonome jusqu'à déployer leur influence à l'extérieur des codes et des méthodologies du geste ou de la scène. Cette mutation positionne la chorégraphie comme une forme discursive ou comme une grille d'analyse, au même titre que le commissariat. C'est donc ses qualités de dispositif et de langage qui nous permettent de la rapprocher du commissariat : tous deux produisent des discours (en créant du savoir autour d'une proposition spécifique) et génèrent des contextes d'assemblage de façon à ce que les choses/œuvres ou les corps soient vus. Leur cohabitation en galerie met en tension deux modes d'organisation spatiotemporelle — deux formes d'interprétation qui façonnent le temps et l'espace des visiteuses et visiteurs. La chorégraphie et le commissariat peuvent en ce sens être compris

comme des régimes de transmission ou des vecteurs capables de révéler l'agentivité des œuvres et du format de l'exposition, leur octroyant possiblement un plus grand pouvoir d'affecter les multiples espaces (physiques, virtuels, sociaux, politiques, historiques, etc.) de la galerie. Peut-on penser leur mise en commun en termes de mise en mouvement ? Peuvent-ils agir comme cette *chose* que recherche Rainer ?

Dans un article au titre évocateur, « Relations in Motion », la théoricienne Beatrice von Bismarck examine les dynamiques relationnelles engendrées dans le « moment processuel de l'activité commissariale⁷ » en considérant les négociations entre les objets, les informations, les personnes, les espaces, les temporalités et les contextes au centre des préoccupations du travail commissarial. Bismarck voit les sujets et les matériaux de ces relations devenir porteurs des « impressions accumulées dans la structure de l'interaction qui se déroule entre eux⁸ », une conception qui transforme l'espace d'exposition en « un terrain où des processus de positionnement et des relations changeantes ont lieu⁹ ». Pour elle, la notion de mobilité — et même de performativité — s'avère constitutive de la production commissariale : « c'est cette mise en mouvement non seulement des objets et des personnes, mais aussi et surtout des relations que ceux-ci acquièrent par rapport aux autres, ainsi qu'à l'espace, au temps et à l'institution, qui constitue le pouvoir spécifique de l'ensemble commissarial¹⁰. »

Cette implication du mouvement dans une métastructure du commissariat permet de le rapprocher, à son tour, de la chorégraphie. De fait, la théoricienne Gabriele Brandstetter évoque un type de mobilité dans le commissarial qu'elle considère en quelque sorte comme emprunté au chorégraphique — plus spécifiquement à sa capacité de transposition, capacité comprise en termes de déplacements dans le temps et dans l'espace, de transferts dans d'autres contextes et d'adaptations des formes. Se penchant sur le rôle du regard dans le commissariat des arts vivants, Brandstetter souligne le rapport dialogique qui lie les manières commissariales et chorégraphiques de

voir. Elle suggère que le commissariat adopte « un regard oscillant qui consent des points de vue multiples et contradictoires [...], un regard constamment mobile qui prend à la fois le parti du ou de la chorégraphe et celui de la spectatrice ou du spectateur — au sein d'un espace interstitiel de transfert, de traduction en tant que repositionnement chorégraphique¹¹. » Ce regard nous semble productif — voire performatif —, au sens où il *produit* quelque chose, car c'est par celui-ci que l'exposition adviendrait. Hybridé au chorégraphique, le commissariat donnerait donc lieu à des situations composites de collaboration et de transfert qui, à différents niveaux, impliqueraient un échange entre agentivité et performativité.

Le mouvement deviendrait ainsi un outil pour dynamiser le format expographique. Le mouvement, au sens figuré, comporterait une charge performative (et politique) dans son potentiel de perturbation du statu quo. Ici, la mise en mouvement ne s'applique plus uniquement à l'expérience physique de la visiteuse ou du visiteur dans l'espace d'exposition ; elle se rapporte également à l'instabilité des concepts, à la contingence des échanges et au constant vacillement de l'agentivité. C'est précisément cette instabilité du regard et des idées qui serait productive, constructive ; elle inciterait à une perpétuelle remise en question de la fixité des objets, des sujets et des normes. Qu'il s'agisse de penser la transformation, la traduction ou le déplacement — des œuvres ou des personnes, mais aussi plus largement des structures, des systèmes et des disciplines —, la superposition du commissariat et du chorégraphique précise ici une approche où le mouvement est un gage de changement, précisément à travers l'interaction entre la performativité et l'agentivité qu'il permet.

... *move or be moved by some thing rather than oneself*. ne souhaite pas parvenir à une conclusion. L'exposition se présente plutôt comme une proposition polyphonique, susceptible d'interprétations et de lectures multiples, où les voix des commissaires, des artistes, de l'institution et des publics s'unissent de façon variable et transitoire. Il s'agit d'une réflexion théorique, s'inscrivant dans des discours relativement récents, qui s'inspire

des potentiels du commissarial et du chorégraphique pour définir des approches conceptuelles de l'exposition et du mouvement. Cet engagement envers le mouvement prend forme sur divers plans ; il se ressent d'abord dans le choix des œuvres présentées, qui reflètent une sensibilité interdisciplinaire aux espaces matériels et immatériels ainsi qu'aux temporalités du contexte d'exposition. Puis, il se perçoit dans la négociation publique (le *becoming public* de l'exposition selon Bismarck) qui réunit l'ensemble des acteurs de l'intervention expographique — les visiteuses et les visiteurs, l'espace, l'institution, les discours, etc. — et qui active différentes configurations de rencontres. ... *move or be moved by some thing rather than oneself*. se veut une tentative de former des constellations, des connexions et des collaborations performatives ; c'est, en soi, une mise en mouvement.

¹ Yvonne Rainer, « A Quasi Survey of Some 'Minimalist' Tendencies in the Quantitatively Minimal Dance Activity Midst the Plethora, or An Analysis of *Trio A* », publié initialement dans Gregory Battcock (dir.), *Minimal Art: A Critical Anthology*, New York, E. P. Dutton, 1968.

² André Lepecki, « chose:danse:audace:(esthétique proximale) », dans Mathieu Copeland et Julie Pellegrin (dirs.), *Chorégrapheur l'exposition*, Dijon, Les Presses du réel, 2013, p. 98.

³ Mark Franko et André Lepecki, éditorial du numéro spécial « Dance in the Museum » du *Dance Research Journal*, vol. 46, no 3, décembre 2014.

⁴ Nous empruntons le concept d'internalité à la psychologie sociale, où il caractérise une tendance chez l'individu à comprendre les événements qui l'affecte comme étant le résultat de ses actions, comme provenant de lui-même.

⁵ Nous empruntons le concept d'externalité à l'économie, où il caractérise l'impact de l'activité de production ou de consommation d'un agent économique sur le bien-être d'autrui, sans qu'aucun des deux ne reçoive ou ne paye une compensation pour cet effet.

⁶ Tel que défini par Eszter Szakács, « Curatorial », dans Eszter Szakács (dir.), *Curatorial Dictionary*, 2012, <<http://tranzit.org/curatorialdictionary/index.php/dictionary/curatorial/>>.

⁷ Beatrice von Bismarck, « Relations in Motion: The curatorial condition in visual art – and its possibilities for the neighbouring disciplines », *Frakcija*, no 55, été 2010, p. 54. [Traduction libre]

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid., p. 56. [Traduction libre]

¹¹ Gabriele Brandstetter, « Written on Water: Choreographies of the Curatorial », dans Beatrice von Bismarck, Jörn Schafaff et Thomas Weski (dirs.), *Cultures of the Curatorial*, Leipzig, Sternberg Press, 2012, p. 124. [Traduction libre]

en quoi consisterait cette chose

Florence-Agathe Dubé-Moreau
et Maude Johnson

Les préoccupations formelles et théoriques qui animent les pratiques d'Adam Basanta, d'Adrienne Crossman, de Nadège Grebmeier Forget et de Guillaume Adjutor Provost ont simultanément impulsé et problématisé nos réflexions. D'un côté, elles et ils empruntent des outils de création aux méthodologies commissariales et chorégraphiques ; et de l'autre, affectent les multiples registres spatiaux (physiques, virtuels, sociaux, politiques, historiques, etc.) et temporalités de la galerie. Nous souhaitons mener cette étude intersectionnelle du commissariat et de la chorégraphie à partir de pratiques elles-mêmes interdisciplinaires et non exclusivement domiciliées dans la danse ou l'organisation d'exposition. Ce sont les frontières entre ces deux méthodologies, et l'instabilité ontologique qu'elles suggèrent, qui nous intéressent. Observées sous l'angle du croisement entre langages commissariaux et chorégraphiques, ces démarches distinctes peuvent-elles encourager une lecture de la création contemporaine en termes de coexistences, d'hybridations et de réseaux ? Seraient-elles en mesure d'intimer une appréhension renouvelée du mouvement dans l'espace d'exposition ?

La présentation de ... *move or be moved by some thing rather than oneself*. à Critical Distance Centre for Curators (CDCC) et le catalogue qui l'accompagne sont tous deux conçus comme des espaces de recherche complémentaires, des plateformes qui fournissent chacune des outils différents. Le catalogue est un terrain de jeu conceptuel au sein duquel nous examinons les idées et les questionnements théoriques à la base de cette exposition. Le déploiement physique à CDCC, quant à lui, met en relation les œuvres qui donnent corps au projet. Leur spatialisation dans la galerie matérialise les enjeux qui sous-tendent l'exposition et, tout à la fois, en exhibe les limites, en repousse les possibles. Les œuvres exposées amplifient les questions commissariales que nous explorons. Mais, surtout, elles les portent vers de nouveaux horizons en leur injectant d'autres potentialités. En ce sens, leur assemblage temporaire à CDCC ouvre dans une certaine mesure sur une phase postérieure ou éventuelle, sur un autre temps, comme si ces œuvres étaient déjà en avance...

Psyche wandering on a construction site (2018) de **Guillaume Adjutor Provost** offre certaines pistes pour réfléchir aux intersections des procédés de temporalisation commissariaux et chorégraphiques. Elle consiste en un plateau d'aluminium circulaire sur pattes qui présente un assemblage hétéroclite de mécanismes de montres suisses brisés et d'ornements divers. Ce dispositif de monstration est recouvert d'une feuille de Plexiglas qui, tout à la fois, en scelle le contenu, en filtre la lecture et le délimite comme un univers clos et cohérent — dans l'esprit d'un commissariat. En son centre, le Plexiglas accueille un moniteur vidéo où se succèdent des dizaines de séquences, captées sur une durée de trois mois, montrant une personne qui effectue un circuit de surveillance dans un bâtiment en construction à Bâle¹. Systématiquement, la ronde débute à la tombée de la nuit ; et si le corps de la gardienne ou du gardien de sécurité n'est pas toujours visible, son parcours se devine par le faisceau de lumière provenant de sa lampe de poche qui, en une étrange chorégraphie abstraite, révèle l'architecture de l'édifice. Les notions de répétition et de mouvement, près de la danse, sont ici suggérées par le montage des extraits vidéos, par l'action qui y est dévoilée et par la documentation compulsive opérée par l'artiste.

Plus encore, la dimension temporelle de l'œuvre — qu'évoquent les montres et la vidéo — semble jeter un pont entre le commissariat et la chorégraphie. Sous ce que la théoricienne Claire Bishop identifie comme la montée de l'exposition performative dans les années 1990², le format expographique est devenu un champ dynamique d'interactions qui appelle une multitude de temporalités à travers des processus d'actualisation, de « re-mise » en scène (*restaging*), de négociation ou de recréation. Le temps peut être approché comme une construction discursive déterminante dans l'action commissariale³. Il est intéressant de souligner que ces (nouveaux) procédés de temporalisation dans l'exposition se retrouvent également dans la création chorégraphique contemporaine, particulièrement lorsque les œuvres chorégraphiques négocient avec les questions de l'archive et de la transmission⁴. Ces approches temporelles détiendraient le potentiel de rendre la structure de l'exposition plus flexible ou malléable, car elles favoriseraient des changements (*shifts*), des cadres alternatifs et, même, une résistance⁵. La sculpture vidéo de Provost matérialiserait-elle certains paramètres du « temps commissarial » et du « temps chorégraphique », si les deux temporalités sont distinctes ? Sa forme ouverte (*open-ended*), entre suspension et perpétuité, invite à imaginer les différentes phases de conceptualisation et de matérialisation d'une exposition, d'une chorégraphie et d'une œuvre comme des moments indéfinis dans le temps.

De son côté, **Adam Basanta** suggère un mouvement plus directement lié au corps des visiteuses et des visiteurs. L'installation sonore *Curtain (white)* (2016) est constituée de 160 paires d'écouteurs blancs suspendus du plafond dans une configuration architecturale organisée en deux panneaux ou murs qui sont connectés sous la forme d'un « L ». Chaque paire émet un bruit de fond, modulé selon différents motifs parcourant le rideau. Entièrement générée grâce à des techniques de production synthétiques, sa masse sonore évoque néanmoins des associations organiques ou naturelles, comme le bruit de la pluie ou du vent par exemple. *Curtain (white)* nous fait spécialement prendre conscience de notre corps dans l'exposition, puisque pour l'expérimenter il faut s'en approcher et se déplacer autour d'elle. Le volume de décibels assez bas émis par les écouteurs encourage en

effet une certaine proximité avec l'installation, alors que la configuration de ses panneaux subdivise l'espace de la galerie de telle sorte qu'elle oriente le parcours des publics en les obligeant à la contourner pour accéder aux autres œuvres.

La série *Sectioning* de Basanta emploie des stratégies similaires d'assemblage pour réunir diverses composantes matérielles, sonores et lumineuses au sein d'espaces clos plus ou moins complexes et de tailles variées. Ces derniers comportent tous une dimension acoustique qui s'avère inaudible au niveau de la source même, mais dont les nuances sonores peuvent être perçues autrement, car rediffusées sur hautparleur ou casque d'écoute. *Sectioning III* (2016) se présente comme une boîte de Plexiglas clair percée par l'extrémité d'un tube fluorescent sur l'une des faces latérales et par un microphone sur la face du dessus. L'environnement acoustique qu'elle forme nous résiste, puisque nous n'entendons pas directement le son qu'il contient. Le grésillement du néon, causé par l'oscillation du courant dans le tube de verre, est plutôt amplifié ailleurs dans la galerie au moyen d'un hautparleur relié au micro sur pied. À travers ces techniques d'agencement et les nouvelles relations qu'elles tissent entre le son et le déplacement des corps, le travail de Basanta partage de forts liens avec les méthodologies du commissariat d'exposition et de la chorégraphie. L'agentivité de *Curtain (white)* et de *Sectioning III* se traduit par des dynamiques d'intériorité et d'extériorité — alors que Basanta joue avec ce qui est rendu accessible aux visiteuses et visiteurs — qui affectent l'expérience de l'exposition dans sa globalité.

Adrienne Crossman use des théories queer pour dépasser les acceptations du commissariat et du mouvement considérées jusqu'à présent dans cet essai. *Queer Still Life part 1* (2016) est une nature morte au rendu 3D faisant partie de la série *Fear of a Queer Planet*. Cette vidéo montre plusieurs objets, tels qu'une pile d'ouvrages sur les théories queer, un moulage métallique de Furby, trois rouleaux de ruban néon, un texte des années 1950 qui spéculé sur les théories conspirationnistes et les voyages dans l'espace, ainsi qu'un Tamagotchi où défile une citation de l'auteure et activiste Audre Lorde : « *the master's tools will never dismantle the master's house* ». La série prend comme

point de départ le texte éponyme de Michael Warner paru en 1993, où l'auteur critique la *Pioneer Plaque*, un panneau métallique envoyé dans l'espace par la NASA en 1972 sur des sondes à l'intention d'être extraterrestres. Entre autres choses, la plaque *Pioneer* représentait un homme et une femme nus d'apparence caucasienne, réduisant ainsi l'humanité à des corps valides (*able-bodied*), blancs et hétéronormatifs. Crossman s'inspire des alternatives que propose Warner pour créer des vidéos et des installations, comme *Footnotes to a Queer Art Practice* (2018), qui invitent à réfléchir aux sensibilités queer embusquées dans les interstices entre les catégories binaires conditionnant notre expérience du monde. Ses assemblages matériels ou numériques d'essais théoriques, d'objets épars et de jouets non-genrés issus de la culture populaire des années 1990 mettent en relief l'ubiquité de l'imaginaire queer au quotidien.

Les théories queer incitent à une dissolution des distinctions binaires, de laquelle découlent une instabilité sémantique ainsi qu'une remise en question constante des cadres qui nous régulent. Ces motifs salutaires devraient semblablement être appliqués aux disciplines, aux acteurs et aux espaces du champ artistique. La fluidité des sens et des rôles — leur mise en mouvement — que porte une approche queer fait apparaître un spectre infiniment modulable dans lequel former et déformer les idées et les œuvres. Déterminantes en art actuel, les notions d'agentivité et de performativité qui y sont associées sont principalement dérivées des études de genres et des *performance studies*, notamment par l'entremise de Judith Butler, de Shannon Jackson, d'Amelia Jones et de Dorothea von Hantelmann⁶. Quelles possibilités dégagent les politiques queer pour le commissariat d'exposition ? Pourraient-elles mener à une « dé-présentation », c'est-à-dire à une suppression consciente de certaines idées et discours qui perpétuent les exclusions et les inégalités au sein des institutions artistiques ? Crossman semble façonner cet espace « dé-fait » et actif qui incite à l'autoréflexivité, de manière à produire une force perturbatrice qui interrogerait les codes et les prescriptions du format expographique à même la galerie.

Enfin, Nadège Grebmeier Forget problématise les structures publiques de l'exposition en investissant ses différentes temporalités et ses dimensions matérielles et immatérielles. Elle élabore une intervention complexe et multiplateforme qui se déploie à travers une sélection de ses propres images et vidéos d'archives partagée entre les divers canaux de communication du centre (site Web, communiqué de presse, événement Facebook, Instagram) et une réponse imagée à la discussion dirigée entre les commissaires et les artistes publiée dans le catalogue (p. 43-52). À ces interventions s'ajoute la photographie grand format *After Rendering on View (Betty Rowland meets Angela Aames)* (27 mai 2017) qui figure sur le panneau d'affichage d'Artscape Youngplace sur la rue Shaw, à l'extérieur de CDCC. Dans la galerie, le « négatif » ou la trace de cette image apparaît sous la forme d'un carré du même format peint en rose sur le mur intérieur faisant face au panneau installé dehors⁷. Dans un rapport réflexif à l'exposition, Grebmeier Forget réfère aux conditions qui régulent l'espace institutionnel et ses stratégies promotionnelles ainsi qu'aux temps de conception et de diffusion en amont et en aval du projet à CDCC. Son geste performatif, indistinctement, s'inscrit à l'intérieur et à l'extérieur de la proposition des commissaires ; ce serait précisément la « représentation artistique » qu'elle en fait (en construisant l'image publique ou promotionnelle de celle-ci) qui caractériserait sa participation active à ... *move or be moved by some thing rather than oneself*. et qui la ferait exister sans conteste dans l'exposition, malgré une absence d'objet dans la galerie à proprement parler⁸.

L'ensemble des images mobilisé par Grebmeier Forget est issu de la performance *Rendering on View (Betty Rowland meets Angela Aames)*, réalisée le 27 mai 2017 dans le cadre de l'installation *Walls of Wind: The mirroring and rendering* pour l'exposition de groupe *I've Only Known My Own* (commissaire Nicole Burisch, OPTICA, Montréal)⁹. L'artiste y développait une séquence dansée inspirée d'une chorégraphie burlesque de Betty Rowland et d'un film mettant en vedette Angela Aames. Pendant plus de deux heures, elle projetait au mur des extraits vidéos en boucle desquels elle imitait

vaguement les mouvements et reproduisait les costumes sur elle-même. À travers cette structure narrative basée sur la répétition et l'adaptation, la performance visait à constituer une pièce montée : le gâteau, qui incarne la finalité de cette épreuve d'endurance, se retrouve sur le panneau d'affichage de la rue Shaw. Les divers ingrédients et accessoires ornementaux réunis à cette fin — fleurs, paillettes, cerises au marasquin, crème à 35 %, fleurs en sucre, crème fouettée en bombonne, glaçage à gâteau, etc. — chargent de manière critique l'interprétation (ou le détournement) des vidéos employées en trame de fond en les mettant en tension avec le corps de l'artiste de même qu'avec les matières et les matériaux utilisés.

En retravaillant ses archives et les plateformes à travers lesquelles elles sont transmises au fil du temps, Grebmeier Forget crée du mouvement. Elle performe le commissariat avec des outils chorégraphiques et problématise sous de multiples déploiements une présence performative qui est perpétuellement (re)mise à la vue et (re)mise en réseaux. Cet état fluctuant donne lieu à des interactions en flottement entre un passé qui est toujours en cours et un présent où l'action est sans cesse réactualisée et remédiée. Quand commence et où se termine l'œuvre ? Le changement de localisation continu du cœur de l'œuvre, la transformation de sa forme et la fragmentation de l'action à travers divers supports sont, ensemble, les indices de ce mouvement. *After Rendering on View (Betty Rowland meets Angela Aames)*, et les déclinaisons qui l'entourent, invite à considérer les temporalités et les espaces de l'exposition comme des paramètres multiples et mouvants.

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- ¹ Cette vidéo est le fruit d'une résidence de l'artiste en 2015 à la Fondation Christoph Merian à Bâle en Suisse, grâce au concours du Conseil des arts et des lettres du Québec.
- ² Claire Bishop, « Performative Exhibitions: The Problem of Open-Endedness », dans Beatrice von Bismarck, Rike Frank, Benjamin Meyer-Kramher, et al. (dirs.), *Timing: On the Temporal Dimension of Exhibiting*, Berlin, Sternberg Press, 2014, p. 240.
- ³ Une idée qui fonde l'ouvrage : Beatrice von Bismarck, Rike Frank, Benjamin Meyer-Kramher, et al. (dirs.), *Timing: On the Temporal Dimension of Exhibiting*, Berlin, Sternberg Press, 2014.
- ⁴ Voir, entre autres : Anne Bénichou (dir.), *Recréer-Scripter. Mémoires et transmissions des œuvres performatives et chorégraphiques contemporaines*, Dijon, Les Presses du réel, 2015.
- ⁵ Beatrice von Bismarck, Rike Frank, Benjamin Meyer-Kramher, et al. (dirs.), op. cit., p. 9-10.
- ⁶ Voir, entre autres : Judith Butler, *Excitable Speech: A Politics of the Performative*, New York, Routledge, 1997. et *Gender Trouble: Feminism and the Subversion of Identity*, New York, Routledge, 1990. ; Shannon Jackson, *Social Works: Performing Art, Supporting Publics*, New York, Routledge, 2011. ; Shannon Jackson et Judith Butler, conférence d'honneur du symposium sur la performance *How Are We Performing Today?*, Museum of Modern Art, New York, 16 novembre 2012. ; Shannon Jackson, « Performativity and Its Addressee », dans Elizabeth Carpenter (dir.), *On Performativity*, Minneapolis, Walker Art Center, 2014. ; Amelia Jones et Adrian Heathfield (dirs.), *Perform, Repeat, Record: Live Art in History*, Bristol, Intellect Ltd, 2012. ; Dorothea von Hantelmann, *How to Do Things with Art*, Dijon, Les Presses du réel, 2010. et « The Experiential Turn », dans Elizabeth Carpenter (dir.), *On Performativity*, Minneapolis, Walker Art Center, 2014.
- ⁷ Il y a une double auto-référentialité ici : d'abord, à l'image du panneau d'affichage, mais ensuite à la pratique de l'artiste elle-même puisque ce ton particulier de rose est une caractéristique récurrente de son langage formel.
- ⁸ Cette opposition entre « représentation » et « participation » est inspirée d'un texte de Bismarck sur l'artiste Louise Lawler, où l'auteure se penche sur l'idée d'hospitalité commissariale : Beatrice von Bismarck, « Showing Showing: Louise Lawler and the Art of Curatorial Hospitality », dans Maria Lind (dir.), *Performing the Curatorial Within and Beyond Art*, Berlin, Sternberg Press, 2012, p. 135-145.
- ⁹ La performance chez OPTICA est un *reenactment* augmenté de la performance *Murs de vent*, de la série *One on one's for so called fans*, présentée dans la première itération de l'exposition *I've Only Known My Own* à She Works Flexible—Flex Space, Houston, en 2016.



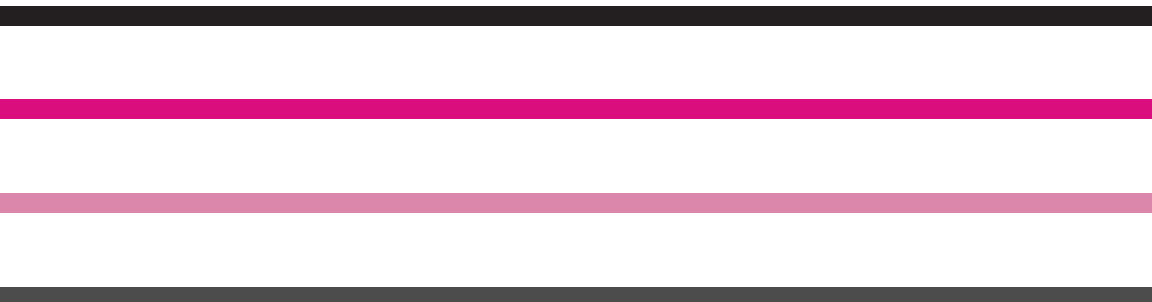
About Critical Distance

Critical Distance is a not-for-profit project space, publisher, and professional association devoted to supporting and advancing curatorial practice and inquiry in Toronto, Canada, and beyond.

With a focus on critically engaged, collaborative, and cross-disciplinary practices, underrepresented artists and art forms, and community outreach and education in art and exhibition-making, Critical Distance is an open platform for diverse curatorial perspectives, and a forum for the exchange of ideas on curating and exhibition-making as ways to engage and inform audiences from all walks of life.

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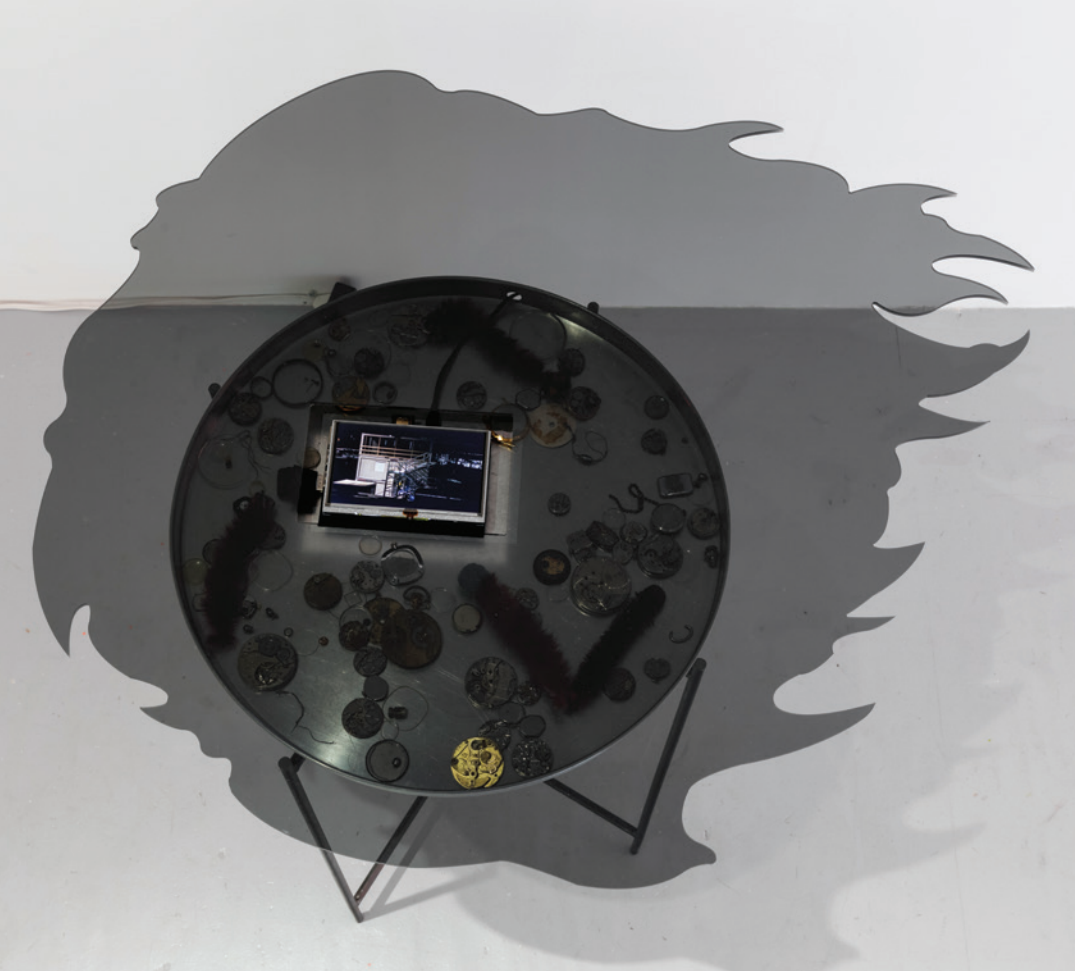
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