

# Reviews in Short

**ARTIST:** Geneviève Cadieux  
**GALLERY:** Diaz Contemporary  
**EXHIBITION:** *Geneviève Cadieux*  
**DATES:** Jan 16, - Feb 15, 2014  
 By Christopher Lacroix

Watching Geneviève Cadieux's video work *Pas de Deux*, I naively expected some grand meaning to eventually present itself. It was especially naïve considering the press release telling me I shouldn't expect any tangible meaning from the gestures and movements of the two people in the double projection.

The right projection shows a man performing an unspecified martial art, slowed down to a pace that replaces the threatening nature of his strikes with a delicate strength. In the left projection a woman—actress Anne-Marie Cadieux, sister of Geneviève—quickly flutters and twitches her hands in a ways both graceful and spastic.

The geneses of their individual movements are not clear—be they highly choreographed, improvised, or both—nor is it important. What is important is understanding martial arts and

*Pas de Deux* is a sort of ballet: beautifully executed movements that present a visually enchanting experience, where meaning exists in the performers' choice of movements, rather than the movements themselves.

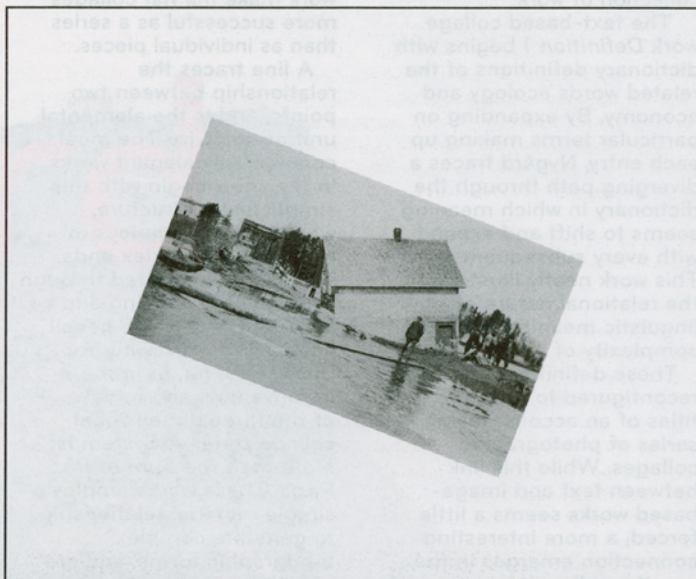
**ARTISTS:** Kristie MacDonald,  
 Christina Battle  
**GALLERY:** Gallery 44  
**EXHIBITION:** *What Was Will Be*  
**DATES:** Jan 10 - Feb 15, 2014  
 By Madi Chambers

*What Was Will Be* addresses the complexity of recalling natural disaster, the degradation of memory and the subsequent re-contextualization becomes a story is re-told.

In *Mechanisms for Correcting the Past*, Kristie MacDonald revisits the found photographic remnants of buildings toppled by natural disasters and presents them framed and re-stabilized; the buildings are righted and only the horizon line seems off kilter. In another work, a mechanism shifts a projector, the image it projects changes from its original composition to a state in which the

structures surrounded by thriving wilderness. Found textual recollections of

dio, and art problem solutions company." They claim to be committed to



the dust storms appear intermittently throughout imagery of flowers blowing in the wind, a provocative tension that does not go unnoticed. A crackling sound is audible in the gallery; it is a low-frequency recording reminiscent of electrified air. The resulting effect is a simulation of the duality between peacefulness and impending cataclysm, with the sound piece becoming a culminating factor.

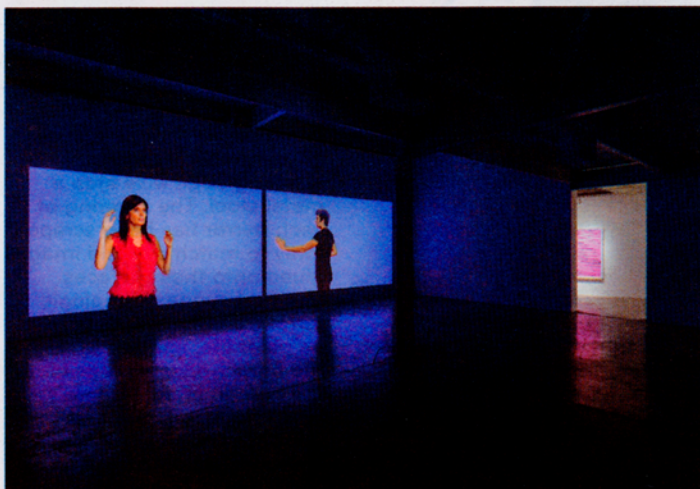
Dystopic prophecy is present in both works: while Battle's is overtly suggestive, MacDonald recalls the past as a mechanism for emphasizing a collective lack of environmental control. While the exhibit lacked in abundance of imagery, the artists' pared-down approach is reminiscent of a stuttered memory of traumatic phenomena.

**ARTIST:** Tough Guy Mountain  
**GALLERY:** Narwhal Projects  
**EXHIBITION:** *Open House*  
**DATES:** Jan 23 - 26, as part of the 2014 Toronto Offsite Design Festival  
 By Parker Kay

For their exhibition at Narwhal Projects, Tough Guy Mountain — a newly formed collective, or brand as they would describe it — decided to give an inside look to their Toronto HQ. The collective previously showcased their Corporate Headquarters and Panamanian Corporate Headquarters as a part of *First Thursdays* at the AGO. Tough Guy Mountain (TGM) brands themselves as "an exciting new media lab, brand interface stu-

selling "condo show rooms, pop-up office synergy, beautifully designed new products, piping hot videos, and clever marketing schemes."

However, after seeing the company's marketing strategies, whether it is in the form of an exhibition, installation, or website, it is clear that the artistic merit does not reside in what the company claims to be selling but rather in the personas that the members continue to perpetuate. The brand provides the members of TGM with a context that justifies anything they chose to do or say. The members of TGM seem to be following the path of many Internet artists, Jeremy Bailey being an apt comparison both conceptually and aesthetically. Like Bailey, TGM places more importance



acting as highly skilled crafts, therefore allowing us to understand their movements as entirely deliberate, if not meaningful.

Cadieux's title likens these skilled and deliberate movements to ballet. *Pas de Deux*, translated as "step of two", is a ballet duet performed by a male and female dancer. This duet is structured with a beginning (*entrée*) and end (*coda*) that sandwiches what is called the *adagio*, a slowly paced and graceful dance. Cadieux takes the meat from this sandwich and gives it to us on repeat.

sunken house depicted is leveled. The appropriated images, in their realignment, appear somewhat timeless, and as such, address the disconcerting lack of control we possess over weather phenomena. Christina Battle presents a similarly haunting look into the magnitude of natural disaster in *dearfield, colorado*, a video installation exploring the architectural remnants of the town of Dearfield, which was ravaged by the harsh conditions of the dust bowl era.

A projection, encompassed by aluminum sheets, depicts dilapidated

