Automatisme Ambulatoire

Hysteria, Imitation, Performance

THE DEAD
HELP
WHAT
IS
The New York Times

Automatisme Ambulatoire

Owens Art Gallery

Hysteria, Imitation, Performance

Contents

Director's Foreword 7
Emily Falvey

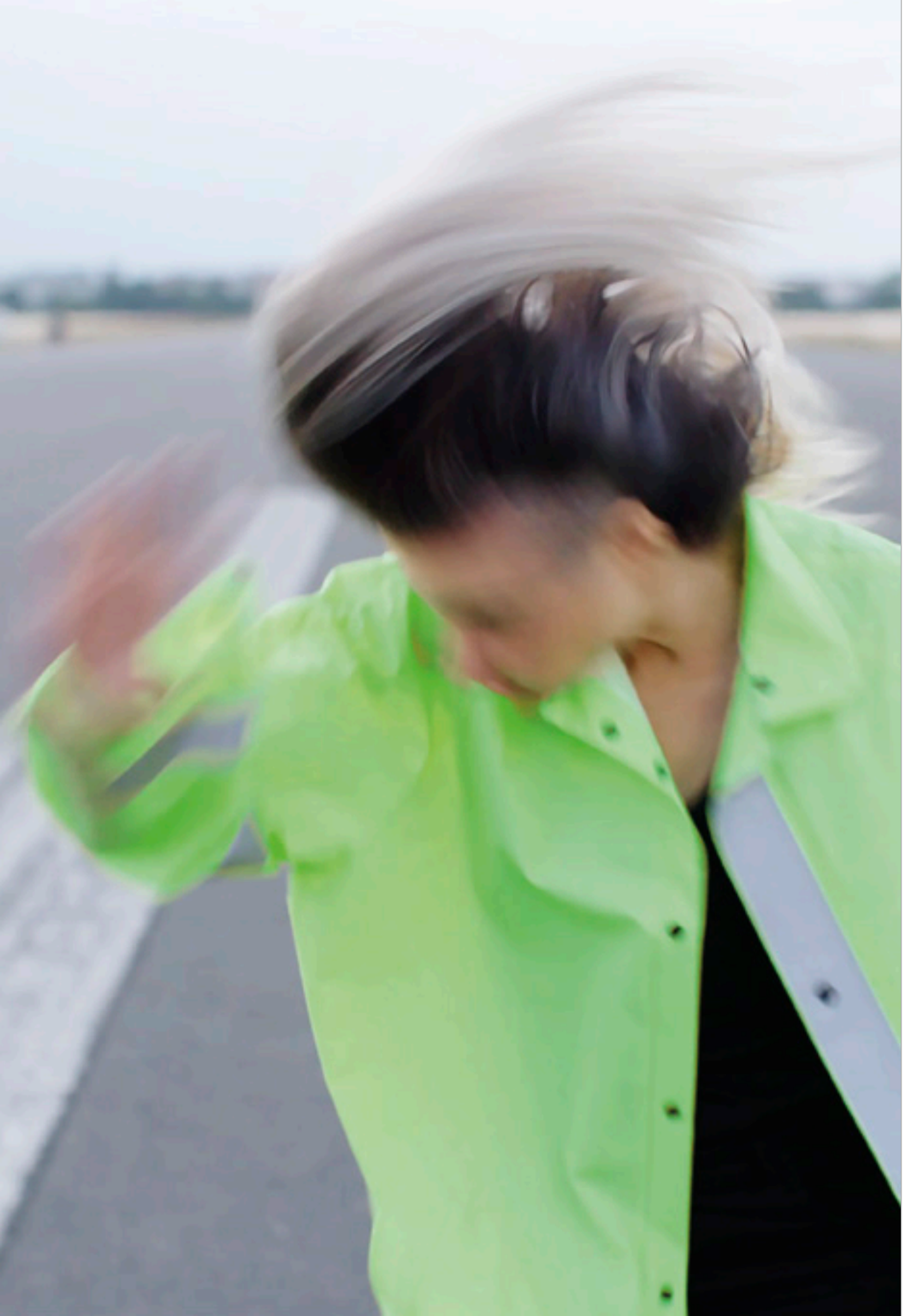
Automatisme Ambulatoire:
Hysteria, Imitation, Performance 13
Amanda Cachia

Works
Diane Borsato 26
Pauline Boudry/Renate Lorenz 33
Claire Cunningham 38

Disabled Bodies as "Instigators for Change":
Imagining Another World 45
Jane Dryden

Works
Brendan Fernandes 60
Every Ocean Hughes 66
My Barbarian 72

Biographical Notes 78
Acknowledgements 83



Director’s Foreword

Emily Falvey

Automatisme Ambulatoire: Hysteria, Imitation, Performance is one of the largest, most complex projects the Owens Art Gallery has ever undertaken. The brainchild of renowned curator and disability activist, Amanda Cachia, this major international exhibition and commissioning project presented new works by artists Diane Borsato, Pauline Boudry/Renate Lorenz, Claire Cunningham, My Barbarian (Malik Gaines, Jade Gordon and Alexandro Segade), Brendan Fernandes, and Every Ocean Hughes. Each artist brought a unique perspective to the double challenge of responding to the exhibition theme and making access-ibility part of their creative process. The resultant installations and performances encompassed a wide range of artistic practices and approaches, while also presenting an integrated perspective on hybrid, performance-based gestures and forms of embodiment. Clever, subversive, thought-provoking, and enigmatic, the exhibition as a whole effectively questioned how we understand embodied movement and its relationship to artistic practice, the science of pathology, and the connections between the two.

Pauline Boudry/Renate Lorenz, The Right to Have Rights, 2019, video still (detail), courtesy of the Artists.

These connections are further explored in Cachia's curatorial essay, which provides valuable historical context and insight into the works, and scholar Jane Dryden's inspiring essay, "Disabled Bodies as 'Instigators for Change': Imagining Another World."

Amanda Cachia's innovative approach to curating ensured that "creative access" components were embedded within Automatisme Ambulatoire from the very outset. Rather than positioning accessibility as an afterthought, artists were asked to consider complex embodiments and multiple sensorial access points (i.e., tactile, olfactory, visual, or audio) in the creation of their works. This also meant that the Owens had to reconsider everything we did, from artist contracts to communication services to our physical infrastructure. Working closely with Jane Dryden, we were able to use this incredible project and the changes it brought as a springboard for Unexpected Movements, a one-day disability arts symposium featuring disability scholars from Canada and the US, including Amanda Cachia, Eliza Chandler, Kelly Fritsch, Alyson Patsavas, and Joshua St. Pierre. All of their presentations, along with detailed information about the exhibition—including audio transcriptions read by the curator and artists—can be accessed at www.automatismeambulatoire.ca, a wonderful, accessible website designed by Lindsay Fisher of Creative Users Projects. This information can also be accessed in the EPUB 3 conversion of this exhibition catalogue, which is available for download on the same website.

To say that this project was transformative is an understatement. It allowed the Owens to gain valuable experience in a range of accessibility services, such as braille transcription and American Sign Language interpretation, while also bringing significant improvements to the accessibility of our overall communications strategies. It also brought us closer to our goal of becoming a barrier free space. Our exhibition design now meets accessibility standards set out by the Smithsonian Museum and a number of visitor resources are currently available at our Reception Desk, including Kindles containing customizable text and video transcripts, colour-enhancing glasses for the colour blind, ear protection for sensitive visitors, and iPods containing audio recordings of all exhibition texts and labels. We now offer ASL interpretation and CART transcription services at all our public talks, and we write visual descriptions for works on view and alt text for images online. All our online videos are closed-captioned and we open captions whenever possible for video works in the gallery. We are currently in the process of reorganizing our publications program to make them more accessible, and our new website, which launches in the summer of 2021, will meet Web Content Accessibility Guidelines (WCAG) 2.0. While our facilities remain only partially accessible, we plan to use the momentum we have gained from this project to realize our dream of implementing a major accessibility renovation.

I was hired as the Director of the Owens Art Gallery in the middle of this project, which was initiated and developed

by my predecessor and mentor, Gemey Kelly. Her role in this exhibition's success is enormous. I am very grateful to have been given the opportunity to work on a project of this kind and caliber. In addition to transforming the Owens, it has also changed the way I personally approach accessibly and anti-oppression work. I now understand that true accessibility is universal and barrier-free. It encompasses physical disability, neurodivergence, trauma, and socioeconomic barriers linked to race, class, religion, gender identity, sexual orientation, and the intersection of all these. It includes the idea of creating safe spaces free from all forms of discrimination and harassment. It embraces practices of decolonization and Indigenization, and it encompasses physical infrastructure, institutional policy and professional practice. The COVID-19 pandemic has highlighted the value and necessity of accessibility and anti-oppression work, along with the flimsiness of the ideologies that continue to reinforce its absence. It is my sincere hope that we may someday know this period of mass suffering as the catalyst for widespread social change in which equality ceases to be an ideal, and instead becomes an integral part of our daily lives.

Claire Cunningham, tributary, 2019, video still (detail), courtesy of the Artist.

Automatisme Ambulatoire

Hysteria, Imitation, Performance

Amanda Cachia

The exhibition Automatisme Ambulatoire is a philosophical exploration of representation and its complexities. Inspired by the term "ambulatory automatism"—an expression that conjures up notions of the compulsive traveler, while simultaneously implying irresistible urges and movements such as grimaces, tics, and other gestures—it brings together the performance-based works of six Canadian and international artists, and artist collectives. It seeks to explore the relationship between body, performance, and corporeal pathologies, and takes as its point of departure, "Why the French Love Jerry Lewis," a well-known essay by scholar Rae Beth Gordon that focuses on unconscious imitation and spectatorship in French cabaret and early cinema.

The Canadian and international artists that comprise this exhibition include Diane Borsato, Pauline Boudry/ Renate Lorenz, Claire Cunningham, Brendan Fernandes, My Barbarian (Malik Gaines, Jade Gordon and Alexandro Segade) and Every Ocean Hughes. Collectively, these

Diane Borsato, Gems and Minerals, 2018, video still (detail), courtesy of the Artist.

artists were invited to consider the idea of "automatisme ambulatoire," "hysteria" and "epilepsy" as a performance style, and to consider how these gestures can work to subvert, undo, transform and re-imagine the body and language, both real and imagined. Their diverse and established choreographic practices—for the most part hybrid performance-based gestures aimed to question, challenge, and complicate ethical/moral boundaries of "imitation"—further question how the so-called "pathologized" body might be considered under contemporary social and cultural contexts. A breadth of these works consider queer, gendered, and disabled bodies in concrete terms, while others explore broader concepts, such as the materiality and care of bodies, mortality, power, and privilege across diverse political topics that encumber and implicate the body, the language of bodies, and the rejection and acceptance of our corporeal forms.

In her essay, Gordon seeks to find correlation between the movement that was staged in early cinema with the movement of hysteria, epilepsy, catalepsy, and other contractures of the body. Gordon felt that hysterical gesture and gait were "important inspirations for the style of frenetic, anarchic movement" present in early French film comedy, which was preceded by a clear inspiration of nervous pathology, in cabaret and concert performances, both on and off the screen.[1] Gordon draws on the work of famous performers across different eras, ranging from Charlie Chaplin to Jerry Lewis, who both enacted the nervous reflexes, motor impulses,

sensations, and instincts of so-called "disabled" pathologies. Countless Jerry Lewis films, for example, showcase his prowess with this comedic performance style, including The Disorderly Orderly (1964), which has an especially ironic connection to the medical model of disability, defining the disabled as needing to be fixed or cured of their impairments through medical intervention. Lewis' clumsy antics as a "disorderly orderly" in a hospital, accentuate the medical model but also insinuate how the imitations of the disabled body can be borderline offensive. Gordon's use of Lewis to illustrate her points is especially interesting given that the famous Hollywood actor has a stigmatized legacy within the disability studies community. His history of fundraising for the muscular dystrophy community through the annual Jerry Lewis MDA Labor Day Telethon has been criticized for being demeaning and inauthentically altruistic to a community he only superficially understood. Lewis, who would condescendingly call those in the MDA "Jerry's Kids," relied on a pity approach in which disabled individuals were considered powerless, fragile, childlike, and in need of cure. With this in mind, the works in this exhibition move to consider the ethics of imitation and how this imitation is deployed—through mocking, offensive approaches, or through generative ones instead.

Indeed, Gordon suggests that the shaking, convulsing, agitating movements of the lower order of the body symbolize the body taking over reason and thus leading it towards an essential loss of control. It is this pathological notion of the loss of control, popular during the

eighteenth and nineteenth centuries, that Gordon surmises came to be almost synonymous with "modernity" itself. Surrealist artist Andre Breton described it this way:

> Hysteria is a mental state … characterized by the subversion of the relationships established between the subject and the moral world … it can, from every point of view, be considered as a supreme means of expression.[2]

Automatisme Ambulatoire develops a new artistic framework from the language of performance art, body art, Fluxus, Happenings, and other seminal dialogical art movements arising out of the 1960s and 1970s, when various coalitional rights movements were also active in Canada, the United States, and Europe. At that time, numerous theoretical, practical, and ethnographic analyses of the body in motion were undertaken simultaneously within the academies, museums, and related institutions, particularly in relation to the "othered" body. This framework has been further taken up in other areas of study and practice, including cultural studies, film studies, dance studies, communication studies, women and gender studies, visual studies, and art history. The conflation and intersections of these areas of scholarship inspires and motivates contemporary exhibitions of art, as evidenced by the recent surge of interest in how movement and choreography might come to offer new perspectives in theory and praxis, thereby rotating art history as we know it. Indeed, scholar André Lepecki goes so far as to call this a "choreographic turn" in the

artistic landscape, dominated by historical figures such as Merce Cunningham, Trisha Brown, Simone Forti, Robert Morris, and Yvonne Rainer.[3] With this in mind, it is important to take note that hysteria, nervous pathologies, and the movements of the disabled body not only inform modernity and its new way of radical thinking, but may also offer productive new formations of the active choreographic body that fall outside strict definitions of "normal."

Toronto-based artist Diane Borsato has established an international reputation for her social and interventionist practices, performance, video, photography, and sculpture. In her newly commissioned work for Automatisme Ambulatoire, entitled Gems and Minerals, museum guides discuss the hidden worlds of rock and mineral specimens in the Teck Suite: Earth's Treasures galleries at the Royal Ontario Museum (Toronto). With expressive performances in American Sign Language (ASL) and site-responsive dance, Borsato's performers use their bodies to enact the origins of the earth's oldest materials and the surprising quirks of chemistry and geology. They tell fantastical stories: a hydro-geologist keeps accidentally swallowing pearls, a guard relieves his arthritis in the copper exhibit, bats are attracted to silver ore and an asteroid is on an ominous trajectory toward our future descendants. Through emotional, sometimes-comical gesturing in the busy public gallery, the performers embody some of the most controversial and disturbing social, environmental, and economic impacts of the mining industries. Their movements evoke untold stories

of global corporate violence, troubling the relationship between museum displays and extractive corporations.

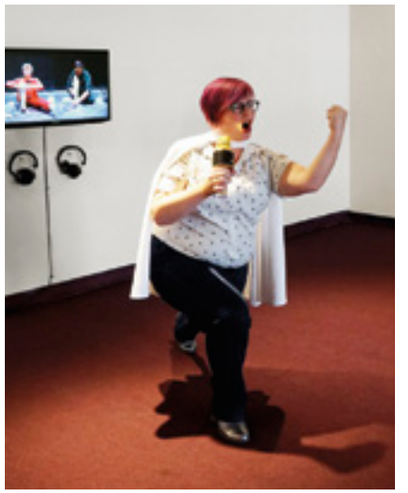
Pauline Boudry and Renate Lorenz have been working together in Berlin, Germany, since 2007. They produce performances for the camera, staging the actions of individuals and groups living—indeed thriving—in defiance of normality, law, and economics. Their films upset normative historical narratives, as figures across time are staged, projected, and layered. Their performers are choreographers, artists, and musicians with whom they are engaged in a long-term conversation about performance, glamour, resistance, the meaning of visibility since early modernity, and the pathologization of bodies. The Right to Have Rights (2019) is a six-minute video installation that shows the performer MPA reciting the text of the so-called 1951 Geneva Convention (Convention Relating to the Status of Refugees), a protocol by which 145 states guaranteed wide-ranging rights to people seeking refuge and which, in theory, is still valid today. Instead of delivering this statement in a lecture hall, or addressing it to an audience, the performer appears on an empty runway at the former Tempelhof Airport in Berlin. Their speech is partially altered through digital processing, which gives their voice the qualities of electronic music or song, and allows the artists to evocatively ask, who is seen as "human" and who can access rights?

Claire Cunningham is a multi-disciplinary performer and choreographer based in Glasgow, Scotland. She has developed her own movement vocabulary based on the

use of crutches, with a resulting interest in realising her own choreographic ideas, which are often rooted in the use/misuse, study, and distortion of said crutches. Cunningham's work has always been shown within traditional dance and theatrical contexts, and her inclusion in this exhibition marks the first time her work has been contextualized within a visual art/performance lens within an art museum. Her work especially demonstrates the idea of a "particularized turn" in the relationship between performance art and the museum, reflected in my own curatorial practice of plucking artists from within other disciplinary categories and moving them into the world of the white cube. For Automatisme Ambulatoire, Cunningham's tributary (2019) toured to Sackville, New Brunswick, having already been presented theatrically across a number of venues in the United Kingdom just prior to her trip to Canada. tributary explores ideas of impersonation and tribute—in this case, by Elvis Presley tribute artists—and links them to the ways disabled individuals may have been conditioned through medical interventions from childhood, to strive for some mythical or iconic body. Looking through and into the world of the professional tribute artist, tributary examines notions of spectacle and control, as well as the provocation of disturbing bodies and the re-appropriation of crip movement. Cunningham's research looks to engage with ideas of control. It seeks to explore what is perceived as dangerous and/or threatening movement by bodies, what is spectacle, and even what is cause of hysteria—concerns and behaviours that Presley was

understood to provoke in the early years of his career—an aspect the artist feels is similarly provoked by disabled bodies in society. Cunningham looks specifically at the desires and training methods of tribute artists, seeking to unpack the line between what constitutes impersonation or tribute. The artist is especially interested in certain crip qualities within Presley's dancing, such as how his movement was considered to be "uncontrolled" or spasmodic, and how he at times played with "brokenness" within the physical lines of his body. tributary encompassed a live, three-day performance-installation by Cunningham and performer Vicky Malin, with documentary residue (video, costumes, props) remaining in the gallery—as a tribute—for the remainder of the exhibition. In addition to this live element, the artists developed jumpsuits of the style of Elvis' "Vegas Era" costumes worn by tribute artists decorated and customized with a "crip" aesthetic. Cunningham also set up a microphone and small sound system karaoke with a playlist of relevant songs that could be sung live by visitors. These elements were presented in the gallery as visual elements for the duration of the exhibition.

My Barbarian is an art collective made up of Malik Gaines, Jade Gordon, and Alexandro Segade based in Los Angeles, USA. Their work uses performance to play with social difficulties, to theatricalize historic problems, and to imagine ways of being together. They make plays, masks, videos, drawings, music, installations, texts, events, puppets, and paintings. In their ambitious multimedia



Top: Claire Cunningham, tributary (2019), video still. Bottom left: Jailhouse Rock (1957), film still, Metro-Goldwyn-Mayer Studios Inc. Bottom right: Jane Dryden, aspiring tribute artist and fan of the "King," singing karaoke with a golden microphone and white cape, as part of Claire Cunningham's installation tributary, Automatisme Ambulatoire, Owens Art Gallery, 2019 (photo: Rachel Thornton).

work for the exhibition, Hystera Theater (2019), the artists look at "considerations of gender, class, voice, body, life and death, asking how our cultural forms create these experiences through representation."[4] Tied up in these complex intersections is how the body, its appearances and guises, generate power and struggle in public life. Jade Gordon edited the 16 mm film component, an assemblage of both original and archival footage from the 1980s, while the musical component is a 22-minute composition by Malik Gaines, with lyrics by Gaines, Gordon and Segade. The title of the piece is taken from Luce Iragaray's "Plato's Hystera," a critical, psychoanalytic, feminist re-reading of the allegory of the cave, which draws parallels between the cave, the womb and the stage. The artists draw from this text in order to examine mimesis, power, and representation within their work, and Jade Gordon reads portions of this text as narrator, periodically joining a choir of unharmonious singers as a means to suggest metaphorical discord. The artists state that, "the lyrics are a chant that disturbingly conflates birth, death and economic class into a fated prophecy, while also invoking crypto-feminist images and ideas that respond to the propositions in Iragaray's text."[5] Also interspersed within the film is a performance by Katy Pyle and the Ballez dance company, actor and burlesque dancer C. Bain and John Hoobyar, Talya Epstein and Carlo Villanueva, in combination with Segade, Gordon and Gaines. Through improvisational movement in response to mimetic scores, trios of performers mirror each other to communicate,

underscoring the theme of imitation. Other found footage collaged into the film by Gordon includes clips from a documentary on Pompeii and scenes from iconic tearjerker films starring Sally Field, Shirley MacLaine, and Meryl Streep.

Brendan Fernandes is a Chicago-based Canadian artist of Kenyan and Indian descent. Inspired by Nijinsky's 1913 ballet The Rite of Spring, the artist's performance-activated installation The Rite (2019) explores the tension between stillness, seat, power, and between controlled and uncontrolled bodies. The two dancers for the live performances at the Owens Art Gallery—Megan Glauser and Elizabeth March—engage in structured improvisation with a sculptural cage and chairs that repetitively rocked in all directions—front to back and side to side. Starting on their chairs, the dancers would push their bodies out in a task-based manner. Using these movements and gestures, they interacted with the cage-like structure in the centre of the installation. Their bodies were able to stretch, but only within the confines of the metal borders of the cage, open and transparent, yet dungeon-like and imposing. The soundtrack from The Rite of Spring accompanied their movements. In challenging the dancers to achieve stillness and a sense of balance on these unstable seats, the performance explored the push and pull of freedom versus constriction. In this situation, stillness is achieved through active resistance. The labour of stillness and of contemplation is brought forward. Through this core gesture, and its surrounding choreography, the idea of

stillness as metaphor for political resistance is explored. The artist therefore poses the following question: who is in control of bodies, and can this be challenged? As an ongoing exploration of the tension between technique and self-care, Fernandes' choreography further challenges the dancers to find a new sense of freedom and movement from within these physical and metaphoric objects of restraint. When the dancers are absent, the installation is activated by the recorded sound of its performers.

Every Ocean Hughes (EOH) is a New York and Stockholm-based artist and writer. Her working method is interdisciplinary and recent projects take the form of performance, photographic installations, printmaking, text, video, curating, and collaboration. Help/What/The New York Times (2019), EOH's installation for Automatisme Ambulatoire, is part of a new series of works in which she develops the concept of "queer death." Thinking through the lens of the LGBTQ2IA+ history of kinship and care, as well as the socialities and materialities of surviving and dying on the planet in our contemporary times, EOH asks questions about self-determination, mutual aid, the fantasy of continuity, finitude, and accountability. The artist has taken particular inspiration from a series of workshops devoted to becoming a death doula—caring for dead bodies and performing home funerals. The glass and textile sculptures featured in her installation developed out of those experiences, as well as through thinking about form, embodiment, containers, end-of-life aesthetics, and celebration. A black-and-white pattern reading "Help the Dead/What is Dead/

The New York Times" gives a public and political context to these questions.

By offering a uniquely intersectional approach to choreography and performance-based practices in contemporary art, Automatisme Ambulatoire: Hysteria, Imitation, Performance advances creative responses to the "othered body" and its performance within the gallery space. The artists in this exhibition demonstrate and so chart an evolution of the corpus since modern times, through both physical and political resistance. It is especially through the performance and portrayal of queer, disabled, and gendered subjects, that the ambulatory hysteric will and can be reclaimed, rethought and revitalized within this social justice context.

Notes

1. Rae Beth Gordon, "From Charcot to Charlot: The Corporeal Unconscious," in Why the French Love Jerry Lewis, Stanford, CA: Stanford University Press, 2001.

2. Breton quoted by Rae Beth Gordon, "From Charcot to Charlot: Unconscious Imitation and Spectatorship in French Cabaret and Early Cinema," in The Mind of Modernism: Medicine, Psychology, and the Cultural Arts in Europe and America, 1880–1940, Mark S. Micale (ed.), Stanford, CA: Stanford University Press, 2004, 124.

3. André Lepecki (Ed.), Dance (Whitechapel: Documents of Contemporary Art), Cambridge, MA: The MIT Press, 2012.

4. My Barbarian artist statement for exhibition, 2019.

5. Ibid.

Diane Borsato

Gems and Minerals, 2018

video, 25:00 min
Courtesy of the Artist

In Gems and Minerals, museum guides discuss the hidden worlds of rock and mineral specimens in the Teck Suite: Earth's Treasures galleries at the Royal Ontario Museum (Toronto). With expressive performances in American Sign Language (ASL) and site-responsive dance, the performers use their bodies to enact the origins of the earth's oldest materials and the surprising quirks of chemistry and geology. They also tell fantastical stories: a hydro-geologist keeps accidentally swallowing pearls, a guard relieves his arthritis in the copper exhibit, bats are attracted to silver ore, an asteroid is on an ominous trajectory toward our future descendants. Through emotional, sometimes-comical gesturing in the busy public gallery, performers embody some of the most controversial and disturbing social, environmental, and economic impacts of mining industries, thereby evoking untold stories of global corporate violence and troubling the relationship between museum displays and extractive corporations.

Like kittens.

supposed to bring comfort in grief,

called "The Mountain That Eats M

it can make me emotional, I'm sorry.

High refractive index means they go off against the light

Pauline Boudry/ Renate Lorenz

The Right to Have Rights, 2019

installation with HD video, 6:00 min
Courtesy of the Artists

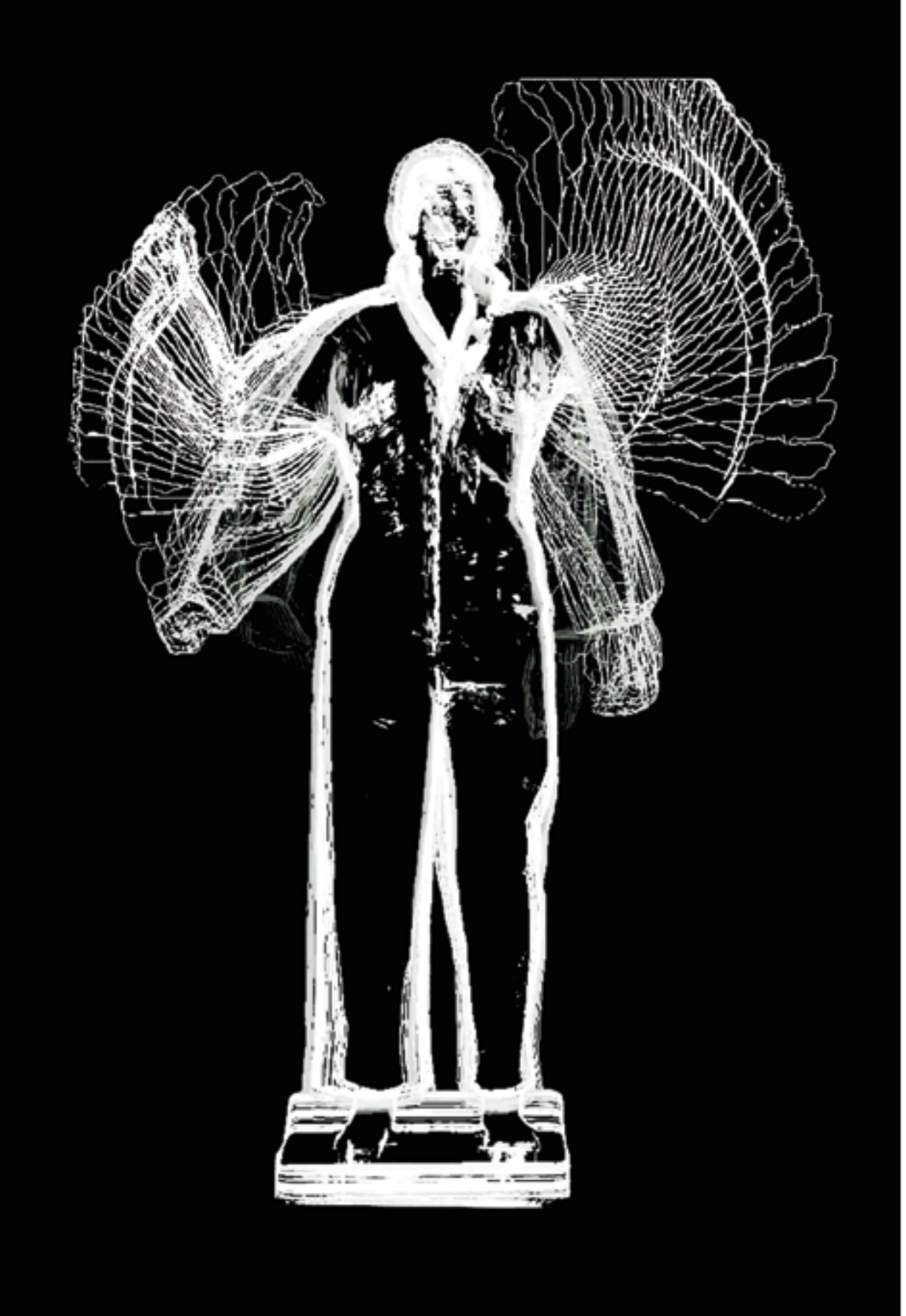
The Right to Have Rights shows a performer (MPA) who speaks the text of the so-called 1951 Geneva Convention (Convention Relating to the Status of Refugees), a protocol by which 145 states guaranteed wide-ranging rights to people on refuge, and which, in theory, is still valid today. Instead of delivering this statement in a lecture hall and addressing an audience, it has been relocated to an empty runway at the former Tempelhof Airport in Berlin. The performer's speech has been partially altered through digital processing and turned into a piece of electronic music—or a song—as though this song is by someone human but not quite. Who is seen as "human" and who can access rights?

Claire Cunningham

tributary, 2019

live performance and installation
Courtesy of the Artist

tributary explores ideas of impersonation and tribute and links them to the ways disabled individuals may have been conditioned, through medical interventions from childhood, to strive for some mythical or iconic body. Looking through and into the world of the professional tribute artist, tributary examines notions of spectacle and control, as well as the provocation of disturbing bodies and the re-appropriation of crip movement. This work encompasses a live, three-day performance-installation by Claire Cunningham and performer Vicky Malin and its documentary residue (video, costumes, props), remain—as a tribute—within the gallery for the remainder of the exhibition.



Disabled Bodies as "Instigators for Change"

Imagining Another World

Jane Dryden

For the exhibition, Automatisme Ambulatoire: Hysteria, Imitation, Performance, curator Amanda Cachia invited artists to "consider ideas of 'automatisme ambulatoire,' 'hysteria,' and 'epilepsy' as a performance style, and to consider how these gestures can work to subvert, undo, transform and re-imagine the body and language, both real and imagined."[1] The artists of the exhibition—Diane Borsato, Pauline Boudry & Renate Lorenz, Claire Cunningham, My Barbarian (Malik Gaines, Jade Gordon, and Alexandro Segade), Brendan Fernandes, and Every Ocean Hughes—each took this opportunity to explore a range of sounds, shapes, and movements along this theme.

A symposium, Unexpected Movements, accompanied the exhibition and featured a recorded presentation by Cachia, alongside presentations from Disability Studies scholars Eliza Chandler, Kelly Fritsch, Alyson Patsavas,

Claire Cunningham, tributary, 2019, video still (detail), courtesy of the Artist.

and Joshua St. Pierre. Presenters were invited to connect their work to the theme of challenging the centrality of bodies that are normalized, predictable, and controllable.

The point of departure for the exhibition was an essay by Rae Beth Gordon, "From Charcot to Charlot: Unconscious Imitation and Spectatorship in French Cabaret and Early Cinema." In it, Gordon explores the way that jerky, uncontrolled movement comes to be part of French cabaret and performance while also being of medical interest. The exhibition title, Automatisme Ambulatoire, comes from a diagnosis used in France from 1887–1909, to describe "compulsive travelers, solid artisans or honest men of the laboring classes who, on hearing the name of a distant place, would set out on foot or by fourth-class carriage, not knowing why they went."[2] This was a kind of fugue state, a movement beyond the traveler's control, not the kind of idle travel undertaken by the privileged. The name was coined by Jean-Martin Charcot (1825–1893), a French neurologist who ran a famous clinic at the Salpêtrière in France, which had visitors from the sciences (among them, Sigmund Freud) and the arts (among them, Sarah Bernhardt). In addition to seeing men with automatisme ambulatoire, Charcot also treated women with hysteria, a condition which evoked fascination from the public as well as fear of contagion. Both sets of patients—hysterics and fugueurs—stood outside the usual social expectations of "orderly" behaviour.

Gordon argues that the fascination the French had for these conditions, was further taken up into their performance

styles. By invoking automatisme ambulatoire, Cachia draws our attention not only to performance styles themselves, but also to the way in which we understand how different kinds of bodies are received by, and into, society. As the exhibition states, "It is especially through the performance and portrayal of queer, disabled, and gendered subjects that the ambulatory hysteric will and can be reclaimed, rethought, and revitalized within a social justice context."[3]

The common theme of the exhibition and symposium rethinks what kinds of bodies our society has room for: a question which speaks to the issue not just of inclusion, but of justice as well. As Cachia said in her recording for the symposium, a key concern in the thinking for the exhibition was "how can disabled bodies become powerful instigators for change."[4]

Disability is often not recognized as a potential source of experience, knowledge, and insight, but is instead assumed to be an individualized medical issue. This assumption, which privileges the expertise of medical professionals, is often referred to by disability activists and theorists as the "medical model." Naming it in this way particularizes it, and implies that it is not the only way, or even the best way, of thinking about disability.[5] This is not a rejection of medicine itself, but a rejection of its default authority in interpreting bodily difference.

Disability scholars and activists have developed different ways of thinking about disability, which recognizes the

way that history, culture, and the social and built environment help constitute what is recognized, treated, and experienced as disability. These go by various names—the social model being the most common.[6] What these theories have in common is valuing the expertise and experience of disabled people and insisting that, rather than assuming disabled people primarily need to be cured or fixed, we ought to work to change society so as to include—and even welcome—different kinds of bodies. They point out that disability has something to offer the world.[7]

Within the default mindset of the medical model, thinking about disability often operates in a binary: "disabled" or "normal"—and if disabled, necessarily in search of a cure. Given this mindset, it often does not occur to people that one can be happy while disabled, or that there can be such a thing as "Disability Pride." Images and representations of disabled people triumphing in their chosen fields are often described as an "overcoming" of their disability, as though they could not be disabled and triumphant simultaneously.

Challenging this mindset involves challenging what Disability Justice activist Leah Lakshmi Piepzna-Samarasinha calls the "binary of being fixed or broken, and shame. This binary stops us from being able to imagine survivor futures where we are thriving but not cured."[8] She describes the richness that comes from rethinking our expectations around how a life can be lived:

> Crip wealth is also the gift of us being the normal. The gift of, yes, you can live in your sweatpants, you can change your ostomy bag in front of me, you can be really, really weird, the amount of time it takes for you to transfer to the toilet is normal. I see so many abled people running into disability or madness or illness and just being completely flummoxed by all of this, because the ableist shame everyone swims in is so deep … some of our wealth is creating these small spaces away from shame, where it is okay to have a disabled bodymind.[9]

Eli Clare describes the insistence on cure as an ideology which assumes cure must be achieved at all costs, and his book Brilliant Imperfection sketches an alternative world:

> I catch glimpses of a world where many kids of body-mind difference will be valued and no one eradicated; where comfort, pain, well-being, birth, and death all exist. Cure promises us so much, but it will never give us justice. In this world reconfigured, cure may not exist, but if it does, it will be only one tool among many. In this world, our body-mind desires will spread through us, as vibrant and as varied as a tallgrass prairie in midsummer.[10]

Automatisme Ambulatoire provokes us to imagine these riches, this other world, where the movements of disabled

people can be, in fact, a dance, a performance. Where the medical model would see defects to be fixed, we can instead see new ways of exploring and interacting with the world.

Working toward this other world is a challenge. The current world is one in which we are all expected to be productive, and in which we work in conditions that make assumptions about the kinds of bodies we have: ones which do not have unpredictable needs, which do not require extra time for certain tasks, which can move easily from place to place, machine to machine.[11] Disabled bodies are often perceived as a drag on productivity, which is reflected in the high unemployment rate of disabled people.[12]

It's probably not a surprise that many governmental, corporate, and charity-based anti-stigma campaigns focus on the ability of disabled people to be productive. This, however, risks the implication that disabled people should only be included on the condition that they are able to earn their place. Given this framework, disability needs to be managed, controlled, and accommodated, so that its effects can be predictably minimized and not interfere with productivity. (Accommodations must also usually be approved by a medical professional, thus reinforcing the authority structure of the medical model). Disabled bodies that are unpredictable are a liability, and thus disabled people are perceived as a risk.[13] As Sunaura Taylor, an artist and disability rights activist, writes:

> For many disabled people employment is unattainable. We often simply make inefficient workers, and inefficient is the antithesis of what a good worker should be. For this reason, we are discriminated against by employers. We require what may be pricey adaptations and priceless understanding. Western culture has a very limited idea of what being useful to society is. People can be useful in ways other than monetarily.… Disabled people have to find meaning in other aspects of their lives and this meaning is threatening to our culture's value system.[14]

The different world in which all body-minds can flourish goes beyond ramps. It concerns our collective ability to welcome and make space for different kinds of value. We must find space for bodies and movements that do not conform to the expectations of society, or the demands of the economy. This requires creative labour. As Alexis Shotwell asks, "How do we craft a practice for imagining and living a future that does not simply replicate and intensify the present? … Imagining and practicing futures that are not 'more of the same' is difficult, necessary work."[15]

To help imagine different futures, we can consider the fascination that hysteria and automatisme ambulatoire had for late-nineteenth century and early twentieth century France. In this period, both states of being were not only the objects of science, but were taken up by

artists intent on exploring alternate ways of conceiving the world. While hysteria was sometimes greeted by fear of contagion—in the 1880s, there was a belief that witnessing hysteric movement could also cause it[16]—it was also considered a rich resource for artistic expression and exploration. As Gordon explains:

> Case observations often cite aspirations to write plays, sing, or dance, and inmates sometimes became street performers after their release from the hospital. At the same time, artists like Sarah Bernhardt and the Chat Noir poet and singer Maurice Rollinat attended Charcot's lessons and visited the hospital wards, incorporating the gestures and poses they saw there in their work.[17]

Gordon notes that surrealists Louis Aragon and André Breton "called hysteria 'the greatest poetic discovery of the end of the nineteenth century'" and quotes their 1928 definition of hysteria: "a mental state … characterized by the subversion of the relationships established between the subject and the moral world … It can, from every point of view, be considered as a supreme means of expression."[18] Hysteria challenged default assumptions regarding the rational mind's control over the lower parts of the body. Its gestures were taken up in French performance styles, "shaking, corporeal agitation, convulsive laughter: all are signs of the lower orders, the body dominating reason, hysteria—in short, loss of control."[19]

This period also presented a challenge to the medical model's assumption that biomedicine represents the primary way to understand body-minds. As Mark S. Micale points out, since the seventeenth century, we tend to assume that ideas begin within the sciences and then spread out from there, treating cultural sources as merely "applications or misapplications of concepts and terminologies that originated in the worlds of medicine and science."[20] In this period, however, "doctors were as influenced by literary representations and popular stereotypes as novelists, painters, and social theorists were knowledgeable about the findings of medical science. … The imaginative worlds of physicians, novelists, poets, painters, historians, and social and cultural critics continually interpenetrated."[21]

Of course, while considering the creative potential of the idea of hysteria, we must note that Micale states hysteria was "shorthand for the irrational, the will-less, the uncontrollable, the convulsive, the erratic, the erotic, the ecstatic, the female, the criminal, and a host of collective 'Others.' It was a synonym for everything that seemed excessive, or extreme, or incomprehensible about the age."[22] This is a rich set of meanings, but it does not do justice to the knowledge that hysterics themselves would have had of their own experiences. This is part of an ongoing pattern of disregarding disabled people's own expertise.[23] Further, as Eliza Chandler's presentation at the symposium noted, imitation is a troubled topic for disabled people, insofar as it is often either a form of mockery, or a misguided form of simulation

exercise, which reinforces ableist assumptions about disability experience.[24] Both of these forms of imitation privilege the perspective of the nondisabled.

We can nonetheless draw on possibilities from this moment of French science and culture, which can help as we further challenge assumptions about pathologized bodies. What if expertise does not merely flow one way, from the biomedical sciences outward? What if economic productivity is not the only value? Rethinking hysteria as "poetic discovery," what if we imagine a world where disabled knowledge—crip wealth—is valued? French philosopher Simone de Beauvoir, a decade younger than Aragon and Breton, describes our responsibility to work to open up possibilities for others, arguing that the freedom of others is intertwined with our own.[25]

Disability is sometimes thought of as "closing off possibility," a conception which focuses on what a disabled person cannot do. This conception can become reinforced by inaccessible environments and expectations that we as a society create. But we can also conceive of disability as full of possibility. We can reframe it as something which can open up our conceptions of how to be in the world, and as different ways of rebuilding society together.[26] In exploring the possibilities of subverting expected kinds of bodies and movements, the project of Automatisme Ambulatoire: Hysteria, Imitation, Performance contributes to the difficult but necessary work of imagining new futures.

Notes

1. Automatisme Ambulatoire: Hysteria, Imitation, Performance (website), accessed October 30, 2019, www.automatismeambulatoire.ca.

2. Ian Hacking, "Automatisme Ambulatoire: Fugue, Hysteria, and Gender at the Turn of the Century," in The Mind of Modernism: Medicine, Psycholology and the Cultural Arts in Europe and America, 1880–1940, ed. Mark S. Micale (Stanford, CA: Stanford University Press, 2004), 125.

3. Automatisme Ambulatoire (website).

4. Amanda Cachia, comments for "Round-table: Amanda Cachia, Alyson Patsavas, and Joshua St. Pierre," Unexpected Movements: A Symposium for Automatisme Ambulatoire, recorded September 14, 2019, video, 00:50, http://automatismeambulatoire/symposium/ (second video on page).

5. One of the originary and still very helpful discussions of the problems with this approach is Michael Oliver, The Politics of Disablement (Basingstoke, UK: Macmillan Press Ltd., 1990), 1–11.

6. The range of theories around the world is summarized in Dan Goodley, Disability Studies: An Interdisciplinary Introduction (London: SAGE Publications Ltd., 2011), 5–21. A few examples will give a sense of the range of work here. Alison Kafer discusses the limitations of the social model as well as her own framing of disability as political/relational in Feminist, Queer, Crip (Bloomington, IN: Indiana University Press, 2013), 4–10. Shelley Tremain presents a theory of disability as a socially and historically contingent collection of discourses, practices, assumptions, institutions, and laws (a Foucauldian apparatus) in Foucault and Feminist Philosophy of Disability (Ann Arbor, MI: University of Michigan Press, 2017). David T. Mitchell and Sharon L. Snyder develop a

cultural model of disability which traces the category to its roots in eugenic thinking in Cultural Locations of Disability (Chicago: University of Chicago Press, 2006). Elizabeth Barnes argues that disability is the social phenomenon of having a minority body, demarcated through solidarity and the work of the disability rights movement, in The Minority Body: A Theory of Disability (Oxford, UK: Oxford University Press, 2016).

7. Rosemarie Garland Thomson enumerates the kinds of resources offered by disability in "The Case for Conserving Disability," Bioethical Inquiry, vol. 9 (2012), 339–355.

8. Leah Lakshmi Piepzna-Samarasinha, Care Work: Dreaming Disability Justice (Vancouver: Arsenal Pulp Press, 2018), 232.

9. Piepzna-Samarasinha, Care Work, 252. "Bodymind" or "body-mind" is a term, originally from trauma studies, used often in disability writing to signal the deep interconnection and enmeshment of mind and body, rather than conceiving of them as distinct; for more, refer to Margaret Price, "The Bodymind Problem and the Possibilities of Pain," Hypatia, vol. 30, no. 1 (Winter 2015), 269–271.

10. Eli Clare, Brilliant Imperfection: Grappling With Cure (Durham, NC: Duke University Press, 2017), 184.

11. Dan Goodley discusses this under the heading of "compulsory neoliberal able-bodiedness." Goodley, Dis/ability Studies: Theorising disablism and ableism (London and New York: Routledge, 2014), 29–32.

12. According to Statistics Canada's latest report, of people of usual working age, 25 to 64 years, 3.7 million or 20% had disabilities. They are far less likely to be employed than nondisabled Canadians (59% vs. 80%). Statistics Canada, Canadian Survey on Disability, 2017, www150.statcan.gc.ca/n1/daily-quotidien/181128/dq181128a-eng.htm.

13. As Erin Clark points out, "the thinking around risk and liability for the disabled population is held to a wildly different standard than that for the general able-bodied population," which leads to the entrenching of assumptions about what disabled people can and cannot do. Erin Clark, "Disabled people are experts in adaptation. They should make the rules, not schools," CBC Opinion (Sept. 25, 2019), www.cbc.ca/news/opinion/rosseel-dance-1.5294207.

14. Sunaura Taylor, "The Right Not to Work: Power and Disability," Monthly Review (March 1 2004), http://monthlyreview.org/2004/03/01/the-right-not-to-work-power-and-disability.

15. Alexis Shotwell, Against Purity: Living Ethically in Compromised Times (Minneapolis: University of Minnesota Press, 2016), 165.

16. Rae Beth Gordon, "From Charcot to Charlot: Unconscious Imitation and Spectatorship in French Cabaret and Early Cinema," in The Mind of Modernism: Medicine, Psychology and the Cultural Arts in Europe and America, 1880–1940, ed. Mark S. Micale (Stanford, CA: Stanford University Press, 2004), 96–7, 117–120. Queerness has, of course, also been perceived to be contagious. Kelly Fritsch and Anne McGuire explore the way both crip and queer theory rework the idea of contagion in the introduction to their special issue on "The Biosocial Politics of Queer/Crip Contagions," Feminist Formations, vol. 30 no. 1 (Spring 2018), vii–xiv. Crucially, what is contagious is perceived to defy control.

17. Rae Beth Gordon, Why the French Love Jerry Lewis: From Cabaret to Early Cinema (Stanford, CA: Stanford University Press, 2001), xviii.

18. Gordon, "From Charcot to Charlot," 124. Quoting Louis Aragon and André Breton, "Le Cinquantenaire de l'hystérie," La Révolution Surréaliste, March 15, 1928, 22.

19. Gordon, "From Charcot to Charlot," 124.

20. Mark S. Micale, "Discourses of Hysteria in Fin-de-Siècle France," in The Mind of Modernism: Medicine, Psychololology and the Cultural Arts in Europe and America, 1880–1940, ed. Mark S. Micale (Stanford, CA: Stanford University Press, 2004), 85.

21. Micale, "Discourses of Hysteria," 85–6.

22. Micale, "Discourses of Hysteria," 84.

23. The late disability scholar Tobin Siebers argued that disability is a body of knowledge, and "people with disabilities are identified as such by their possession and use of the knowledge gathered and created by them as longtime inhabitants of nondisabled society." Siebers, "Returning the Social to the Social Model," in David T. Mitchell, Susan Antebi, and Sharon L. Snyder, eds., The Matter of Disability: Materiality, Biopolitics, Crip Affect (Ann Arbor, MI: University of Michigan Press, 2019), 47.

24. Eliza Chandler, "Imitation in the Cultural Landscape," Unexpected Movements: A Symposium for Automatisme Ambulatoire, recorded September 14, 2019, video, 10:00, http://automatisme ambulatoire/symposium/ (first video on page). On a related note, there has recently been increased media coverage of criticism of the practice of "cripping up," which is when nondisabled actors perform disability (a pattern which, as many have noted, often leads to awards). Actor Jamie Beddard argues that it "debases and disconnects," with audiences then "turned into voyeurs of difference with a `there but for the grace of God go I' pity." Jamie Beddard, "From The Elephant Man to Richard III, disabled actors are reclaiming roles," The Guardian online (26 June 2018), https://www.theguardian.com/stage/2018/jun/26/disabled-actors-elephant-man-richard-iii.

25. Simone de Beauvoir, The Ethics of Ambiguity, trans. Bernard Frechtman (New York: Kensington Publishing Corp,. 1976), 82–83, 90–91.

26. The particular skills and experiences of disabled people may in fact turn out to be vital as we face the climate crisis. As Kitty Stryker argues, "[People with disabilities] are used to not having the world built for us, so I don't feel like we'll crumble as easily when resources are scarce. We're used to reaching out to each other and balancing needs." Quoted in Kelly Rose Pflug-Back, "Mutual Aid for the End of the World," BriarPatch Magazine (Sept. 5, 2019), https://briarpatchmagazine.com/articles/view/mutual-aid-for-the-end-of-the-world.

Brendan Fernandes

The Rite, 2019

performance-activated installation
Courtesy of the Artist

Inspired by Nijinsky's ballet The Rite of Spring, this performance-activated installation explores the tension between stillness, seat, and power. Dancers engage with a sculptural cage and chairs that rock in all directions—front to back and side to side. The performance challenges the dancers to achieve stillness and a sense of balance on these unstable seats. To do so, they must constantly engage their core and balance muscles. In this situation, stillness is achieved through active resistance. The labour of stillness is brought forward. Through this gesture and the surrounding choreography, the idea of stillness as metaphor for political resistance is explored. As an ongoing exploration of the tension between technique and self-care, Fernandes' choreography further challenges the dancers to find a new sense of freedom and new movement from within these physical and metaphoric objects of restraint. When the dancers are absent, the installation is activated by the recorded sound of the performers.

Every Ocean Hughes

Help/What/The New York Times, 2019

mixed-media installation
Courtesy of the Artist

This installation is part of a new series of works in which Every Ocean Hughes (EOH) develops the concept of "queer death." Thinking through the lens of the LGBTQ2IA+ history of kinship and care, as well as the socialities and materialities of surviving and dying on the planet in our contemporary times, EOH asks questions about self-determination, mutual aid, the fantasy of continuity, finitude, and accountability. The artist has taken particular inspiration from a series of workshops devoted to becoming a death doula, caring for dead bodies, and performing home funerals. The glass and textile sculptures featured in this installation developed out of those experiences, as well as thinking about form, embodiment, containers, end-of-life aesthetics, and celebration. A black-and-white pattern reading "Help the Dead/What is Dead/The New York Times" gives a public and political context to these questions.

HYST
ERA-
THEA
TER
I
mimesis
you were born poor and poor you will die.

My Barbarian

Malik Gaines, Jade Gordon and Alexandro Segade

Hystera Theater, 2019

mixed-media installation
Courtesy of the Artists

"A world peopled by ghosts." This phrase, borrowed from Luce Irigaray's book Plato's Hystera, serves as the point of departure for Hystera Theater, a music and film project that draws parallels between the cave, the womb, and the stage as a means of examining both the reproductive power of mimesis and the difficulties of representation. Offering a series of transferred images, the film juxtaposes HD video documentation of improvised performances based on ritualistic mirroring with laser-disc footage of both ancient ruins and famous "hysterical" mothers from Hollywood films. A vinyl record plays an accompanying score that combines readings from Irigaray's texts with chanted lyrics that conflate birth, death, and economic class in a fated prophecy. Challenging the apparent seamlessness of digital production—and connecting it to obsolete, but fetishized, technologies of the past—Hystera Theater projects flickering images of voice, body, life, and death across gender, class, and race, in a place where cultural forms slip from mimesis to mimicry.

I
mimesis
you were born middle class and poor you will die.
you were born poor
and
die.

Biographical Notes

Diane Borsato is an artist and Associate Professor of Experimental Studio at the University of Guelph. In her projects she has worked closely with various other practitioners including artists, dancers, and amateur naturalists. She has exhibited the Art Gallery of Ontario, The Power Plant Contemporary Art Gallery, the Art Gallery of York University, the Art Museum at the University of Toronto, the Walter Philips Gallery at the Banff Centre for the Arts, the Vancouver Art Gallery, the National Arts Centre, and in galleries and museums in the United States, France, the Netherlands, Germany, Mexico, Taiwan, and Japan.

www.dianeborsato.net

Pauline Boudry/Renate Lorenz have been working together in Berlin, Germany since 2007. They produce installations that choreograph the tension between visibility and opacity. Their films capture performances in front of the camera, often starting with a song, a picture, a film, or a score from the near past. They upset normative historical narratives and conventions of spectatorship, as figures and actions across time are staged, layered, and re-imagined. Their performers are choreographers, artists, and musicians with whom they engage in long-term conversations about the conditions of performance, the violent history of visibility, the pathologization of bodies, companionship, glamour, and resistance. Boudry/Lorenz's most recent work, Moving Backwards, premiered at the 58th Venice Biennale in the Pavilion of Switzerland (2019). Recent solo exhibitions include Ongoing experiments with strangeness at the Julia Stoschek Collection, Berlin (2019); Telepathic Improvisation at the Centre culturel suisse, Paris (2018); and Everybody talks about the weather… at Participant Inc., New York (2017) and the Contemporary Arts

Museum Houston (2017). Their work has been written about by writers and critics including Andre Lepecki, Mason Leaver-Yap, Gregg Bordowitz, Antke Engel, Nana Adusei-Poku, Mathias Danbolt, Ellen Feiss, and Laura Guy.

www.boudry-lorenz.de

Amanda Cachia is an independent curator and critic from Sydney, Australia. She received her PhD in Art History, Theory & Criticism from the University of California San Diego in 2017. Her research focuses on modern and contemporary art; curatorial studies and activism, exhibition design and access, decolonizing the museum, and the politics of embodied disability language in visual culture. She is currently working on two book projects: a monograph based on her dissertation entitled In My Language: Translation in Contemporary Disability Art solicited by Duke University Press, and the edited volume Curating Access: Disability Art Activism and Creative Accommodation for Routledge Press, that includes over thirty contributors from around the world. Cachia currently teaches Art History, Visual Culture, and Curatorial Studies at Otis College of Art and Design, California Institute of the Arts, California State University Long Beach, and California State University San Marcos. She serves as caa.reviews' Field Editor for West Coast Exhibitions (2020–2023).

http://www.amandacachia.com

Claire Cunningham is a performer and creator of multi-disciplinary performance based in Glasgow, Scotland. She is currently Factory Artist with Tanzhaus nrw, Düsseldorf, Germany; and Work Place Artist at The Place, London, England. One of the UK's most acclaimed and internationally renowned disabled artists, Cunningham's work is often rooted in the study and use/misuse of her crutches, and the exploration of the potential of her own specific physicality with a conscious rejection of traditional dance techniques (developed for non-disabled bodies). This runs alongside a deep interest

in the lived experience of disability and its implications, not only as a choreographer, but also in terms of societal notions of knowledge, value, connection, and interdependence. A self-identifying disabled artist, Cunningham's work combines multiple art forms and ranges from the intimate solo show ME (Mobile/Evolution) (2009), to the large ensemble work 12 made for Candoco Dance Company (2012). In 2014, she created a full-length show, Guide Gods, and a new solo, Give Me a Reason to Live—inspired by the work of Dutch medieval painter Hieronymus Bosch and the role of beggars/cripples in his work. She is a former Artist-in-Residence at the Women of the World Festival at the Southbank Centre in London, England, and of the Ulster Bank Belfast Festival at Queens, Ireland. In 2016, she was Artist-in-Residence with Perth International Arts Festival (Australia) and Associate Artist at Tramway in Glasgow (Scotland). Since 2016, Claire has been touring The Way You Look (at me) Tonight, a duet with Jess Curtis, which has been presented around the world to critical acclaim. In July 2019, Claire premiered a new ensemble work, Thank You Very Much, at Manchester International Festival.

www.clairecunningham.co.uk

Jane Dryden (she/her) is an Associate Professor of Philosophy at Mount Allison University. She works primarily in the philosophy of disability, feminist philosophy, and German idealism. Her current research concerns the relationship of our embodied vulnerability and autonomy, with a particular focus on the gut. She has been involved in accessibility initiatives within academic societies, and is part of a research group tracking accessibility across four universities in eastern Canada. Past research includes how disability is treated in the history of philosophy, and how that treatment reveals our assumptions about what humans "ought" to be like.

My Barbarian is an art collective made up of Malik Gaines, Jade Gordon, and Alexandro Segade. Their work uses performance to

play with social difficulties, to theatricalize historic problems, and to imagine ways of being together. They make plays, masks, videos, drawings, music, installations, texts, events, puppets, and paintings. They have presented work in many museums, including the Museum of Modern Art (MoMA), the Museum of Contemporary Art Los Angeles (MoCA LA), and the San Francisco Museum of Modern Art (SFMoMA), and in festivals, galleries, and public spaces. In addition to projects at the New Museum and the Studio Museum in Harlem (New York), My Barbarian has had solo exhibitions at Participant Inc. (New York); the Hammer Museum and Human Resources (Los Angeles); Museo El Eco (Mexico City); Gallery 400 (Chicago); and Yaffo 23 (Jerusalem). They were included in two Performa Biennials, two California Biennials, the Biennale de Montréal, and the Whitney Biennial; and have received awards from the Foundation for Contemporary Art, Creative Capital, Art Matters, and the City of Los Angeles. They are represented by Susanne Vielmetter Los Angeles Projects. My Barbarian originated in Los Angeles in 2000 and today, its members are based in Los Angeles and New York.

www.mybarbarian.com

Brendan Fernandes (b. 1979, Nairobi, Kenya) is an internationally recognized Canadian artist working at the intersection of dance and visual arts. Currently based out of Chicago, Fernandes' projects address issues of race, queer culture, migration, protest, and other forms of collective movement. Always looking to create new spaces and new forms of agency, his projects take on hybrid forms: part ballet, part queer dance hall, part political protest … always rooted in collaboration and fostering solidarity. Fernandes is a graduate of the Whitney Independent Study Program (2007) and a recipient of a Robert Rauschenberg Fellowship (2014). In 2010, he was shortlisted for the Sobey Art Award and was the recipient of a 2017 Canada Council New Chapter grant. His projects have been shown at the Solomon R. Guggenheim

Museum (New York); the Museum of Modern Art (New York); The Getty Museum (Los Angeles); the National Gallery of Canada (Ottawa); and the Musée d'art contemporain (Montréal), among a great many others. He is currently Artist-in-Residence and Faculty at Northwestern University, and represented by Monique Meloche Gallery in Chicago. Upcoming projects include performances and solo presentations at the Solomon R. Guggenheim Museum (New York); The Whitney Biennial (New York); the Smithsonian Museum of American Art (Washington); the Museum of Contemporary Art (Chicago); and the Noguchi Museum (New York).

www.brendanfernandes.ca

Every Ocean Hughes (EOH), formerly known as Emily Roysdon, is an interdisciplinary artist and writer. EOH's recent projects take the form of performance, photographic installation, printmaking, text, video, and curating. EOH has been the subject of solo exhibitions at Kunsthalle Lissabon (2017); Vienna Secession (2015); Participant Inc., New York (2015); Art in General, New York (2011); and the Berkeley Art Museum (2010). EOH has received commissions for new work from Tate Modern, London (2012/2017); the Stedelijk Museum Amsterdam (2013–14); Portland Institute of Contemporary Art (2013–14); and The Kitchen, New York (2010). EOH's work was featured in the 11th Gwangju Biennale, South Korea (2016); the Biennale of Sydney (2014); Future Generation Art Prize at the 55th Venice Biennale (2013); the Whitney Biennial, New York (2010); Manifesta 8, Murcia, Spain (2010); Greater New York at MoMA/PS1 (2010); and The Generational Triennial at the New Museum, New York (2009).

www.everyoceanhughes.com

Acknowledgements

We would like to acknowledge, honour, and pay respect to the traditional owners and custodians—from all four directions—of this land. The Owens Art Gallery is built upon the unceded, ancestral lands of the L'nuk (Mi'kmaq). This territory is covered by the Treaties of Peace and Friendship, which the L'nuk, Wolastoqiyik, and Peskotomuhkati first signed with the British Crown in 1725.

The Owens Art Gallery would like to thank exhibition curator, Amanda Cachia, for bringing this important project to us and for challenging us to become a barrier free space. We are also extremely grateful to the artists Diane Borsato, Pauline Boudry/Renate Lorenz, Claire Cunningham, Brendan Fernandes, Every Ocean Hughes, and My Barbarian for their brilliant vision and work. We are especially grateful to Claire Cunningham, Vicky Malin, Sheena Khanna, and Alex Segade for coming all the way to Sackville to perform and participate in the exhibition opening and symposium. Our thanks also go to Jane Dryden, who organized Unexpected Movements, the disability arts symposium presented in conjunction with the exhibition, and to our partners in the Department of Philosophy and the Centre for Canadian Studies. We are grateful to symposium participants Eliza Chandler, Kelly Fritsch, Alyson Patsavas, and Joshua St. Pierre—your work inspired and continues to inspire us.

This exhibition would not have been possible without the amazing staff of the Owens Art Gallery, but especially our Preparator/Registrar, Roxie Ibbitson, whose work on this show was equivalent to a PhD dissertation in Exhibition Installation. We would also like to thank Mount Allison's carpenters, who built the 45-degree angled video screen for Pauline Boudry/Renate Lorenz's installation. Rachel Thornton, our Curator of Digital Engagement, drove this ship in so many ways, but certainly everything related to organizing

the symposium. Lucy MacDonald, our Curator of Education and Community Outreach, spearheaded many of the accessibility improvements this show nurtured. We would also like to thank Jane Tisdale, our Fine Arts Conservator, who worked quietly behind the scenes, picking up threads that fell from other projects. In the summer of 2019, two exceptional student interns worked with us: Bre Darlison, Exhibition Assistant, who worked closely with Roxie to install the exhibition; and Claire Hunter, Community Outreach Assistant, who was always there to help when needed. Both of these positions were funded by Young Canada Works in Heritage Organizations. We are also grateful to Megan Glauser and Elizabeth March, the student dancers who activated Brendan Fernandes' installation. Last, but certainly not least, our gratitude goes to Gemey Kelly, Director Emerita of the Owens Art Gallery, who secured funding for this exhibition and set everything in motion.

Automatisme Ambulatoire was one of 200 exceptional projects funded through the Canada Council for the Arts' New Chapter program. With this $35M investment, the Council supported the creation and sharing of the arts in communities across Canada. The Owens Art Gallery gratefully acknowledges Mount Allison University for providing the bedrock of financial support upon which our programs rest. We are also extremely grateful to receive ongoing assistance from the Canada Council for the Arts, the New Brunswick Department of Tourism, Heritage and Culture, the Town of Sackville, the Rotary Club of Sackville, and a loyal group of generous donors known as the Friends of the Owens Art Gallery.

We sincerely thank our staff, student interns, volunteers, and supporters in the community of Sackville and the broader Atlantic region.

Production Credits for Artists' Works

Diane Borsato, Gems and Minerals, 2018

Produced, Written, and Directed by Diane Borsato

Performances: Lukas Malkowski, Ralista Rodriguez, Valerie Calam, and Sage Lovell

Camera and Post-Production: Jason Tan

Pauline Boudry/Renate Lorenz, The Right to Have Rights, 2019

Performance: MPA

Director of Photography: Bernadette Paassen

Drone Operator and DP Assistant: Daniel Liepke

Sound Composition and Design: Rashad Becker

Claire Cunningham, tributary, 2019

Performance-installation: Claire Cunningham and Vicky Malin
Video Artist: Yoann Trellu

Brendan Fernandes, The Rite, 2019

Dancers: Megan Glauser and Elizabeth March

Every Ocean Hughes, Help/What/The New York Times, 2019

Graphic design made with Bryce Wilner

My Barbarian (Malik Gaines, Jade Gordon and Alexandro Segade), Hystera Theater, 2019

Vinyl Record, Side A: recorded 2019 (22:00 min), performed by Malik Gaines, Jade Gordon, Alexandro Segade, Ethan Philbrick, Mazz Swift, Samita Sinha, and Somi

Vinyl Record, Side B: recorded 2009 (22:00 min), performed by Malik Gaines, Jade Gordon, Alexandro Segade, Jessica Espeleta, and Giles Miller

Video Transfer to 16 mm film: performances staged, shot, and directed by Alexandro Segade; edited by Jade Gordon; performed by Katy Pyle, the Ballez Dance Company, C. Bain, John Hoobyar, Talya Epstein, Carlo Villanueva, and My Barbarian

Library and Archives Canada Cataloguing in Publication

Title: Automatisme ambulatoire : hysteria, imitation, performance.

Other titles: Hysteria, imitation, performance

Names: Falvey, Emily, 1975– writer of supplementary textual content. | Cachia, Amanda, 1978– writer of added commentary, organizer. | Owens Art Gallery, host institution, publisher.

Description: Catalogue of an exhibition held at the Owens Art Gallery from September 6 to November 6, 2019.

Identifiers: Canadiana 20210160977 | ISBN 9780888282644 (softcover)

Subjects: LCSH: People with disabilities and the arts—Exhibitions. | LCSH: People with disabilities and the performing arts—Exhibitions. | LCSH: Arts and society—Exhibitions. | LCSH: Art, Modern—21st century—Exhibitions. | LCSH: Performance art—21st century—Exhibitions. | LCSH: Installations (Art)—21st century—Exhibitions. | LCSH: Imitation in art—Exhibitions. | LCGFT: Exhibition catalogs.

Classification: LCC NX180.H34 A98 2021 | DDC 704.087074/71523—dc23

Published in Canada by the Owens Art Gallery

Published in conjunction with the exhibition Automatisme Ambulatoire: Hysteria, Imitation, Performance, curated by Amanda Cachia, and presented at the Owens Art Gallery from 6 September to 6 November 2019.

Publication Coordination: Emily Falvey
Editing and Copyediting: Ellen Chang-Richardson
Photography: Roger J. Smith and Mathieu Léger
Design: Mark Timmings
Image preparation: Trevor Mills
Printing: Andora Graphics Inc.

Cover: Claire Cunningham, tributary (2019), image from video still.

Front endleaves: Every Ocean Hughes, Help/What/The New York Times (2019); Brendan Fernandes, The Rite (2019).

Back endleaves: Diane Borsato, Gems and Minerals (2018), video still; My Barbarian, Hystera Theater (2019), video still.

Copyright © 2021 Owens Art Gallery, the authors and the artists. Printed in Canada. All rights reserved.

Owens Art Gallery
Mount Allison University

61 York Street, Sackville (NB) E4L 1E1
www.mta.ca/owens

Canada Council for the Arts | Conseil des arts du Canada
New Brunswick | Nouveau Brunswick
Canada
New Chapter 2017 and Beyond

called “The Mountain That Eats Men”.

[add braille here]