



**External
Space**

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SemiCycle

Juliane Foronda

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There is a type of martini glass popular in the early 2000s that had a squiggly stem. The squiggle's only function, for me at least, was to make me want to wiggle my body in the way that I imagine the glass might feel like wiggling. The movement, sort of a torso-and-hip zig-zag, is spastic but reasoned. I can never move this way without seeing the glass moving with me in my head. The glass always looks so comfortable and pleased with itself, its upward taper that holds the actual martini reminds me of the exaggerated smile of someone who brought chips to a party but ate them all on the walk there. Even though I hardly ever see them around anymore, this will be forever my relationship with these glasses.

Juliane Foronda's *SemiCycle* brings movement to static objects, anthropomorphizing the objects' relationships to each other (and their environment) in the same way as my anthropomorphic martini glass wiggle assumes a relationship between me and the glass - the glass wiggles with me, and I wiggle with the glass. Beginning with a stapler and a short stack of post-it notes, each additional object responds to the positioning of the object that preceded it, and changes again in relation to those objects that come after. The stilted nature of the time lapse draws attention to the imperfect nature of Foronda's stacking and balancing, where sometimes the placement of certain objects teeter and sometimes they fall down. Foronda is implicated in the movement of the objects, even though she never appears on screen, a ghostly figure pulling books from shelves and arranging them in relation to a bulky cheese grater which stands still while smaller objects use it for balance.

Foronda animates her objects not in isolation, but in a necessary relation to each other. The balancing act that Foronda performs depends on the positioning of the objects both in relation to each other and their environment. The chopiness of the video gives the viewer a sense of reality over illusion, where the stop and start of the video is used to draw attention to Foronda's role in balancing the objects, rather than contributing to an illusion that the objects are moving independently. By including the implication of her own presence and action, Foronda's video becomes a document of her personal perception of the objects and her role in their movement.

In only one minute, the structure crawls and leans against itself, growing tall before becoming short again, borrowing from background objects as needed, and creating a visual hole in the spaces where objects were removed for the purpose of the structure. In this way the structure can be seen not just as a part of a room, or even specifically a part of the Learning Zone, but instead created in dialogue with the room, and most importantly, in dialogue with Foronda herself.

--Joële Walinga