

Pascale Théorêt-Groulx

9.8 Mètres par seconde par seconde

Curator: Caroline Andrieux

Small Gallery



Pascale Théorêt-Groulx explores the dichotomy between science and the human being, between the scholarly, irrevocable, and theoretical aspects of one and the clumsy, affective, and perceptible aspects of the other. Through installations, sculptures, and videos—works that seem light and humorous, yet are also introspective—the artist tackles the sometimes-stark contrast between these two worlds.

For example, the sculpture *Machine à bulles*, a Plexiglas box full of water that holds a hose connected to a pump for making air bubbles, is a miniature reproduction of a machine that some aquatic centres use to reduce the surface tension of water for divers. The installation makes one smile by suggesting a missed dive and evoking the athlete's unintentional clumsiness. Similarly, a monitor is suspended from the ceiling and forces the viewer's gaze upwards. The video surprises by its play on inversion: a repeated jump in a swirl of bubbles. Also, the highly unlikely astronaut suit saddled with pockets filled with air, which a dancer wears for a performance at the exhibition opening, seems to defy the laws of gravity and the limits of *DIY*. The video *Monter en bas* also challenges gravity. Against a background of blue sky and slowly passing clouds, vignettes appear, intermittently projected into the space like subliminal images or hallucinations. In these flashes,

mysterious actions, unidentified objects, exclamations, and laughter surreptitiously emerge and resonate. To emphasize the phenomenon's fragility, the projector has been precariously set on a concrete structure, on the borderline of instability. This construction is as unstable as the one framing the video *À Perpétuité*. In this case, the screen has been suspended by two cables and placed on a roll of bubble wrap in such a way so that it tilts back. The video presents a close-up of a woman's head lying on the ground and seen from the back. Ping pong balls, which are sometimes held in suspension and sometimes fall and roll over her, come in quick succession to give this uncertain action a certain rhythm.

Through propositions that lightly challenge both aesthetic codes and the laws of physics, Théorêt-Groulx seeks to reveal the gap between scientific truth and the sensory world, between the scholarly and the profane.

Caroline Andrieux

translated from French by Oana Avasilichioaei

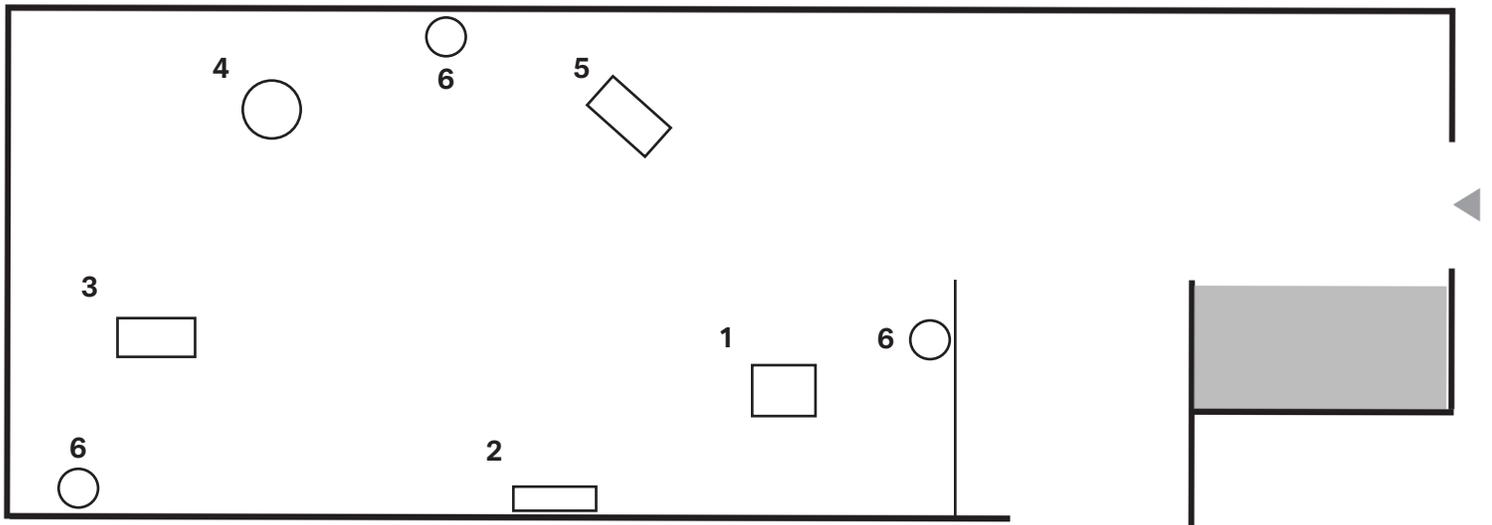
The artist would like to thank Mainfilm, Oboro, Ileana Hernandez Camacho, Marie-Ève Chagnon, Mathilde Mercier-Beloin and le Centre aquatique de Pointe-Claire for their precious contributions.

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- 1. *Machine à bulles*, 2019**
Plexiglas box, water, pump, PVC pipes, timer. 20.5 x 43 x 22 in.
- 2. *Monter en bas*, 2019**
HD video, cinder block, projector, multimedia player, speaker. Variable dimensions.
6 min. 15 sec. Loop.
- 3. *123 Go!*, 2019**
HD video, 32" flatscreen, electric cables. Variable dimensions. Duration unlimited.
- 4. *Combinaison pressurisée : à enfiler en cas d'urgence*, 2019**
Modified work suit, elastic blue mesh, vacuum sealed bag, carabiner, steel cable.
Variable dimensions.
- 5. *À perpétuité*, 2019**
HD video, bubble wrap, steel cable. Variable dimensions. 5 min. 25 sec. Loop.
- 6. Soundtrack. Loop.**