

mother wheel

Katie Adams-Gossage

mother wheel is an improvised physical study, researched and performed by Katie Adams-Gossage, that occupies Phyllida Barlow's *Eleven Columns*. The ephemeral nature of dance is cradled here by its setting and morphs the apparent permanence of Barlow's imposing work.

Co-curated for Nuit Blanche, MOCA, Toronto Biennial of Art, and Pride Toronto, this two-hour performance invites audience members to witness the one-time creation and execution as they move in, throughout, and around it. A lack of permission to come and go relieves viewers of their conventional passivity, granting them agency in their physical forms to choose how long they stay. The autonomy of each person's viewpoint, as they determine their own positionality and the time they devote to the piece, means there are as many iterations of *mother wheel* as there are observers.

"I've always wanted there to be three things in my larger sculptures, which is very theatrical, where the sculptures, the space, and the audience are all protagonists, and all, in a way, share some equality in how they experience the work." – Phyllida Barlow

"Your movement, your bodily movements, react in 360 degrees of different ways with the thing you're engaging with. It's a restless art form that I think is a language that isn't just specific to objecthood." – Phyllida Barlow

Barlow's vision and Adams-Gossage's physical research intersect here in a creative container that considers pathways, mobility, stillness, impulse, endurance, introspection, monumentality, and humanity. Adams-Gossage conceptualizes *mother wheel* as a visual art piece that employs physicality as its medium, blurring conceptions of form. *mother wheel* probes the interstitial, contingent, and sensitive nature of the fleeting moment, leaning into the tender spaces between movement and stability, the visual and the embodied, permanence and ephemerality.