

Cécile B. Evans, *Studies for a Series of Adaptations of Giselle*, 2020

An exhibition at La Salle de bains, Lyon, in 3 rooms :

Room 1 : 7 – 31 October 2020

Room 2 : online, diffusion of *A Screen Test for an Adaptation of Giselle*, 9 – 15 November 2020

Room 3 : 9 – 31 December 2020

Cécile B. Evans (Belgian-American, lives and works in London) practice deals with the shifting values of humanity as it comes into contact with physical, ideological, and technological structures. Their work takes place across multiple formats such as film, installation, sculpture, and performance, and most recently proposes blueprints for the rebellion of emotion against existing and future systems emerging from these structures.

*Studies for an Adaptation of Giselle* is part of an ongoing adaptation of the Industrial-era ballet *Giselle* as an eco-feminist thriller that aims to present non-linearity and multiplicity as strategies for survival. Across three "rooms" for the duration of Evans' exhibition at La Salle de Bains, the artist opens up the research, development, and experimentation behind the first two phases of this complex process. The first room acts as an extension of the materials shared with different specialists and performers as they worked together towards the production of an experimental screen test for a future film. These storyboards, images references, and musical experiments are presented to the audience in a both a future and past tense using archival display formats. The second room is a one week screening of the resulting video and first adaptation phase, *A Screen Test for an Adaptation of Giselle* (produced in 2019 with the support of Balmain). The third room introduces key elements from a second adaptation phase, the polymorphic performance installation *Notations for an Adaptation of Giselle* (commissioned by Caroline Ferreira for the MOVE 2020 festival at Centre Pompidou): a script, an animation sequence, a completed score, and objects central to the installation's development. *Studies for an Adaptation of Giselle* lays out multiple temporalities and a network of efforts, as an opportunity for the artist to share crucial moments in the formation of this long-duration adaptation. This is done intuitively for the audience in ways that fluctuate between transparency and opacity, while avoiding the often painful process of articulating a body of work that is not yet (and may never be) complete.