

**Ethan Crenson**  
(Baltimore, 1970)

Ethan Crenson expresses his research through video, installation and photography, mediums that the American artist uses with absolute freedom to stage unpredictable and paradoxical situations that challenge the tastes and expectations of the public. Several of his works were born according to a collaborative logic open to experimentation that in the nineties led him to make numerous videos applying the surrealist game of the *cadavre exquis* (corpse exquisite). Each involved artist was invited to create a short film to be subsequently rewound by a few tens of seconds and sent to another colleague who added his contribution, unaware of the ending of the previous segment, and so on.

The production of multiples is one of the activities in which Crenson is most involved; he has also dedicated a series of group exhibitions that have seen him wearing the role of the curator. The work in the collection *Addendum*, 1997, in particular, is exemplary of his way of working: this short video lasting just seven minutes, in fact, also exists as a site-specific installation susceptible to the intervention of visitors and as a limited edition multiple, recreated in small scale inside a Plexiglass case. In all three cases, the mechanism in action is the same. The floor of the space at disposal, whatever it may be, gets covered with mousetraps on top of which Ping-Pong balls are carefully balanced, ready to be captured at the slightest bounce by other adhesive traps lining the ceiling. Once set up, Crenson's intervention can be considered concluded; its evolution is entirely entrusted to the public, whom will only need to set in motion one of the machines lying on the ground to trigger a long chain reaction that will transform the way this installation is perceived.

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