

GPAG

GRIMSBY PUBLIC ART GALLERY

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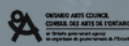
Jordyn's exhibition highlights Annie's feat while also questioning the daredevil's desire to challenge the Falls through stunts.

Images: Jordyn Stewart, *To play a daredevil's advocate* (2024)
Installation view. Grimsby Public Art Gallery. Photos: Jordyn Stewart

Grimsby Public Art Gallery and the Artist would like to acknowledge the generous support of:



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Ontario



TOWN OF GRIMSBY

RIVERBRINK
ART MUSEUM



BACKDROPS
CANADA

**TO PLAY A
DAREDEVIL'S
ADVOCATE**

Jordyn Stewart



To play a daredevil's advocate, pays tribute to Annie Edson Taylor, the first person and woman to go over Niagara Falls in a barrel and survive. In the early 1900's, during the height of daredevil activity surrounding Niagara Falls, one woman surprised everyone. Confined in only a whisky barrel, padded with a few pillows, Annie Edson Taylor became the first person to successfully plunge over the brink of the Horseshoe Falls and survive.

But what was her overall intention? In search of financial stability, Annie resorted to the most challenging entrepreneurial endeavor; challenging nature. In the shadow of her male counterparts - even with the Falls on her side - success was destined to be unattainable.

To play a daredevil's advocate pays tribute to Annie and her performance, while asking the viewer to consider their individual relationships with this natural wonder.

At what point has the Falls been positioned as a trophy or celebrity you need to photograph yourself next to? Or beat in a match? Where does this inherent desire to challenge the Falls come from? At some point in time this perspective stuck - do we have the need to feel superior to the Falls or recognize our inability to.

Primarily video-based, Jordyn's exhibition highlights Annie's feat while also questioning the daredevil's desire to challenge the Falls through stunts. The exhibition includes paintings and prints from the collections of Grimsby Public Art Gallery, Niagara Falls Art Gallery and Riverbrink Art Museum. Sharing unique representations of the falls evoking Annie's tumultuous feat, these artworks also highlight the feminist undercurrents of the exhibition including Stewart's own practice and advocacy for/as a female artist, juxtaposed to the institutional narrative of museological practices historically focussed on collecting male artists.