
Number 61, Fall 2002

Côte Ouest
West Coast

URI: <https://id.erudit.org/iderudit/9263ac>

[See table of contents](#)

Publisher(s)

Le Centre de diffusion 3D

ISSN

0821-9222 (print)

1923-2551 (digital)

[Explore this journal](#)

Cite this document

(2002). www.sculpture. *Espace Sculpture*, (61), 53–54.

www.sculpture

www.northvanarts.com

The Arts & Culture Commission of North Vancouver is very pleased to announce the launch of your new arts & cultural community Web site. The site hosts a wide variety of information about community arts programs, funding, an artists and arts group database, a cultural event calendar, our community's public art inventory, and everything you ever wanted to know about the Arts & Culture Commission. It is your community link to everyone and everything related to the arts in North Vancouver.

If you are an artist/performer/writer or a local arts group, you are welcome and encouraged to register yourself on the site, so the public can access information on who you are and what you do (click on "Arts Community" and select "Artist & Art Group Registration"). This is a FREE service, and only takes a few minutes of your time. If you were part of the last Arts Exposed magazine, you will find that your listing may already be on the site — BUT, as you can see, it is only a brief description of you (given the space constraints of the publication); so we encourage you to re-submit your listing to be exactly to your liking. When we receive your new revised listing, we will automatically delete the old one off the system.

If you have a community event (an exhibition, workshop, performance) coming up, please add it to the on-line event calendar so we can help you get the word out to a whole new arts audience (Click on "Events" and select "Event Registration"). This takes only a couple of minutes, is also a FREE service, and will help us create the most comprehensive arts event listing service for our community.

www.dsUPER.net/~monere

Le site présente l'art public dans la grande région montréalaise : monuments, installations, sculptures, etc.

www.3e-imperial.org

Dans le cadre de son programme de résidence SuprA rURal, 3^e impérial - Centre d'essai en arts visuels présentait récemment *Inflexion des usages dans la ville générique* de Jean-François Prost. La ville générique absorbe, s'étend, aseptise et uniformise continuellement. Neutre, propre, moralement et éthiquement irréprochable en apparence, elle modifie de façon dissimulée mais inéluctable le fonctionnement et l'organisation même de la ville. Quelque part à Granby, Jean-François Prost a opéré des actions et stratégies de dissémination et d'infiltration : dérives urbaines et quotidiennes pour introduire un instant de folie ou d'absurdité, de plaisir et de sensualité, en rupture avec la ville générique.

Jean-François Prost explore de nouveaux territoires de recherche en architecture se situant dans le prolongement d'une pratique individuelle et au sein du collectif Syn-. Formé en design de l'environnement et en architecture, il poursuit une réflexion critique sur notre rapport à l'espace, aux lieux et aux autres. Depuis 1998, il a réalisé des projets d'exposition *in situ*. À titre d'exemple, les projets *Chambres avec vues* (Dare-dare, Montréal, 1998) et *Convivialités électives* (Le Lobe, Chicoutimi, 2000) ont pris la forme d'abris temporaires qui, installés sur des sites précaires, instaurent de nouvelles modalités du « vivre ensemble ».

<http://artquifaitboum.qc.ca/>

Le site présente le premier événement de l'Art qui fait Boum! dont la 2^e édition se tiendra du 16 avril au 8 juin 2003.

www.oculartes.org/~grave/index.html

Grave (Groupement des arts visuels de Victoriaville) a maintenant un site Internet.

www.coa.lt

The 8th Baltic Triennial of International Art, entitled CENTRE OF ATTRACTION — September 14 - November 10, 2002. Curator: Tobias Berger, Germany (Kunsthalle Fridericianum) —, aims to research the ambiguous phenomenon of art centres — their opportunities, the dangers, and the various relationships between them, be they political, economic, cultural, social, scientific, etc. The appeal of the centre — in some respects analogous to

the centrifugal force of black holes — also produces an enormous gravity, an undertow with unknown consequences. The exhibition and accompanying lectures, seminars and panel discussions endeavour to initiate critical discourse around the topic of centres, sites of space and of transformation. Approximately 60 international artists will participate in the exhibition and other events, with a special focus on Lithuania and its neighbouring countries. A majority of the artworks will be produced especially for the exhibition. CENTRE OF ATTRACTION is oriented toward establishing a regular international art event in Eastern Europe and creating a geographic balance in the map of biennials and triennials, which act as temporary centres of artistic and cultural dialogue. Founded in 1979, The Baltic Triennial of Young Artists for many years provided the only platform in the Baltic region for international artistic exchange. Touted by the Soviet Union as a showcase for avant-garde art, the Triennial provoked passionate discussions in political and artistic circles through the end of the 1980s. After the restoration of an independent Lithuania in 1990, the Contemporary Art Centre in Vilnius became the primary venue for contemporary art in the Baltic region. The Baltic Triennial of International Art has likewise assumed a role of increasing significance and scope.

www.postmedia.net

The new issue of *postmedia.net*. In his latest N.Y. exhibition, Maurizio Cattelan presents his new icon of subversion. Minerva Cuevas will drive you around an amusement park's bumper-carts. Damián Ortega keeps his American Toilet clean. Jérôme Sans interviews Lars Nilsson about his last work. And more...

www.jhu.edu/historichouses

Sculpture at Evergreen, a biennial exhibition of ten site-specific sculptures at Evergreen House in Baltimore. The artists include Manuel Acevedo, Newark, NJ; Doina Adam, Red Hill, Pa.; Laura Amussen, Towson, Md.; Roberley Bell, Batavia, NY; David Hess, Phoenix, Md.; Brece V. Honeycutt, Washington, DC; Steve Reber, Chicago, Ill.; Joyce J. Scott, Baltimore, Md.; Mara Adamitz Scrupe, Washington, DC; and Foon Sham, Springfield, Va. The materials used to create the sculptures range from steel, copper and fiber-resin to plastic beads, Astroturf and bamboo, all engaging the visitor with new views of the house, its history and its grounds.

www.artnature.ca

Intitulée *Ressources naturelles*, cette résidence propose l'interaction de quatre artistes (Claire Brunet, Bill Gilbert, Reena Saina Kallat, Jitish Kallat) avec la forêt boréale des Laurentides. Les artistes examinent le paysage comme source d'identité et le milieu naturel comme source de souvenir, guide de l'évolution personnelle et déclencheur de l'imaginaire.

Entitled Ressources naturelles, this residency brings together four artists (Claire Brunet, Bill Gilbert, Reena Saina Kallat, Jitish Kallat) to interact with the boreal forest of the Laurentian mountains. The artists look at how we draw our identity from the landscape, and how natural environments evoke memory, shape personal development, and stir the imagination.

www.ontogenetic.org

Une communauté d'artistes se forme autour d'une idée, celle de construire un monument numérique pour signifier sa présence dans l'espace internet. Inspiré par différents récits sur les organismes artificiels et par



FOON SHAM, *Vases on the Run*, 2002. Wood. Courtesy of Historic Houses of Johns Hopkins University.

de nombreux essais sur les nouveaux concepts géographiques et architecturaux, ce projet utilise la métaphore du corps pour élaborer la structure narrative du projet. Chaque représentation du *Monument du vide* exploite un aspect différent de la nature humaine. Le monument prend alors les allures d'une créature qui ressemble à la communauté qui la construit.

La programmation informatique agit comme une structure architecturale qui offre comme espace de travail le serveur sur lequel se trouve le site www.ontogenetic.org. Cette programmation dirige la mise en forme du Monument pour que sa construction soit suivie simultanément sur le site web et dans un lieu physique réel. On espère créer des cloisons fluides et interactives que les internautes pourraient éventuellement modifier. Le *Monument du vide* devient alors un laboratoire virtuel qui permet à tous les intervenants de vérifier et de partager leurs connaissances en mettant à l'épreuve différentes approches qui pourraient bien modifier leur propre réalisation dans le futur. Ce projet constitue plus qu'une œuvre-réseau, il est le bassin même d'une recherche intensive s'exécutant toujours en direct devant un public, qu'il soit celui de la cybercommunauté ou celui des espaces réels où se déroule l'événement. Il met à l'épreuve l'endurance des participants qui doivent produire et construire le monument devant un auditoire plein d'attente.

www.artcite.ca

After a first half (*20 External v1.0*), Windsor's Artist-Run Centre for the Contemporary Arts moved into the second phase of a two-part group exhibit featuring the work of twenty past solo or two-person exhibition artists, revisiting one artist per year from the past twenty years of programming! *20 External v2.0* featured 11 artists — David Acheson (representing 1993, Toronto); Robert Coyle (representing 1988, Windsor); Andrew Forster (representing 1990, Montreal); Lee Goreas (representing 2000, Toronto); Noel Harding (representing 1983, Toronto); Jason Jones (representing 2001, New York); Mark Laliberte (representing 1996, Windsor); Ginette Legaré (representing 1991, Toronto); Julie Sando (representing 1995, Windsor); Carl Skelton (representing 1989, New York); Marilyn Zimmerman (representing 1987, Detroit, USA) — grouped in a non-chronological cluster according to the themes of their work! Each selected artist has been invited to submit a representative work from their production from any time after their exhibition at *Artcite Inc.*, and every artist chosen has an impressive personal exhibition record, having aggressively pursued opportunities all across Canada and/or the USA in order to make careers for themselves on the national circuit. The exhibition documented 20 works from a national perspective, tied neatly into our timeline of historical choices, and is a way of revisiting the past in a truly abstracted way. It also focused on the unique role *Artcite Inc.* has maintained as a gallery, existing in a specific geographic locale yet having a strong national Canadian and often international focus. It reaffirmed *Artcite's* presence within the community as a centre for creative research and development, presenting a diversity of artists working within the unique framework of the Canadian artist-run system.

www.manifesta.de

The City of Frankfurt/Main hosted the European Biennial of Contemporary Art, *Manifesta 4* (25 May - 25 August 2002). The *Manifesta 4* project has developed through a long process of collaboration among three curators: Iara Boubnova, Founding Director of the Institute of Contemporary Art in Sofia, Nuria Enguita Mayo, Chief Curator at Fundació Antoni Tàpies in Barcelona, and Stéphanie Moisdon Trembley, an independent curator and co-founder of bdv (bureau des vidéos) in Paris, along with the support of many institutions and individuals in Frankfurt and throughout Europe.

The *Manifesta 4* project included: Halil Altindere, Daniel García Andújar, Apsolutno, Ibon Aranberri, Olivier Bardin, Yael Bartana, Massimo Bartolini,

Elisabetta Benassi, Marc Bijl, Pierre Bismuth, Bleda y Rosa, BLESS, Lionel Bovier, Luchezar Boyadjev, Jasper van den Brink, Fernando Bryce, Gerard Byrne, The Construction & Deconstruction Institute, Roberto Cuoghi, Jonas Dahlberg, Katy Deepwell, Dagmar Demming, Branislav Dimitrijevi, Esra Ersen, Jon Mikel Euba, Jeanne Faust, João Fernandes, Zlatan Filipovi, finger, Christoph Fink, Nina Fischer & Maroan el Sani, Dirk Fleischmann, Andreas Fogarasi, Luke Fowler, Andrea Geyer, Alonso Gil, Lyudmila Gorlova, Davide Grassi, Pia Greschner, Igor Grubin, Anna Gudmundsdottir, Alban Hajdinaj, Lise Harlev, Jens Hoffmann (with Natascha Sadr Haghighian & Tino Sehgal), Institut für Kulturanthropologie und Europäische Ethnologie, Frankfurt / Main, Takehito Koganezawa, Erden Kosova, etc.

www.ocma.net

Last summer (May 25 through September 8, 2002), the Orange County Museum of Art presented the *California Biennial*. The *2002 California Biennial* featured new work by young artists from San Diego to Sonoma, from the Los Angeles region and the Bay Area. Rather than defining a prevailing theme, the exhibition explored the most vibrant ideas and sensibilities among a new generation of visual artists. The show reflected not only the changing state of California art, but also the museum's commitment to showcasing contemporary art as it evolves in a regional, national, and international framework. The *2002 California Biennial* was co-curated by Elizabeth Armstrong, chief curator and acting director, and Irene Hofmann, curator of contemporary art. This year's roster of artists included Rebeca Bollinger, Kristin Calabrese, Roman de Salvo, Chris Finley, Evan Holloway, Tom LaDuke, Kelly Nipper, Yoshua Okon, Joe Sola, Stephanie Syjuco, Charlie White, and Yoram Wolberger. A 64-page, hard cover catalogue published by the Orange County Museum of Art accompanies the *2002 California Biennial*. The full colour volume includes introductory texts by the co-curators of this exhibition, Elizabeth Armstrong and Irene Hofmann. It also features essays on each of the artists written by Irene Hofmann and guest writers Kristin Chambers and Andrea Scott. The catalogue is available at the museum stores in Newport Beach and South Coast Plaza and on the museum's Web site at the cost of \$24.95.

www.mobilegaze.com/m+m

MobileGaze, un collectif artistique sur Internet — regroupant notamment Jessica Irish (USA), Stanza (UK), Lisa Cianci (Australie), Alice Jarry & Nicholas Lauzon-Timm (Canada) —, présente une exposition web intitulée *Matière + Mémoire*, qui se divise en quatre nœuds thématiques : le cœur, l'esprit, l'âme et le corps. L'exposition s'inspire de l'ouvrage d'Henri Bergson, *Matière et mémoire*, et vise à combler le gouffre qui existe entre le corps et l'esprit. Commissaire : Valérie Lamontagne.

MobileGaze, a net art collective, presents a Web exhibition entitled *Matter + Memory*, divided into 4 thematic Nodes: Heart, Mind, Soul, Body. Inspired by Henri Bergson's book, *Matter and Memory*, the exhibition aims at bridging the chasm between mind and body via the Web. Curator: Valérie Lamontagne.

www.estnordest.org

Le centre *est nord est* de Saint-Jean-Port-Joli a désormais un site Internet. On peut y découvrir notamment l'historique du centre, les résidences et événements.



MobileGaze. Net_design, Brad Todd.

jean Noël / La mécanique des fluides
CRAC Montbéliard – Musée de Joliette
www.noeljean.com