

## La Bande Vidéo

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maintain its activities in this gentrified area that some commerce owners like to call the "new" Saint-Roch. On May 30<sup>th</sup> 2007, the *ilot Fleurie* held a general assembly in order to vote for a "new" administration council. The latter had the mandate to close the organization. But it has a few battles to win before closing. Practically, the organization has to give up all it owns, or at least, what is left. It has to make sure it protects the sculpture that survived the destruction of neighboring highways.

Of the fifty sculptures that comprised the *ilot Fleurie*, almost 20 were saved. Few of them were severely damaged. These are today viceroyal issues of the "new" *ilot*. More importantly, they impose an urgent and profound reflection on the place of public and living art in the heart of the old Capital. During the summer of 2007, the committee in charge of saving the sculpture has the concrete support of the Eco quartier organization which hoped to adopt few of them. A young artists named Nathalie Côté, coordinator of one of the *Chantier urbain*<sup>1</sup>, refuses to give up on the arts. She proposed to add the integration of some sculptures to the mandate regarding the planning of the park Notre-Dame-de-Grâce. At this moment, seven or eight sculptures are about to be saved, but their survival is still uncertain. Lost in the city's bureaucracy, they might be destroyed by the machines (the *Robe engoulevant* by Jean-Louis Émond) or to be robbed (*Le Dragon du millénaire*, by poet and sculptor Hugo Chouinard, works usurped in June 2007). The City of Quebec is giving money for the removal of some works, but it will not be held responsible. The *ilot Fleurie* has to finance their restoration, while the City itself has cut the fundings since 2004. Again, to install works, procedures have to be followed in order to obtain the permission from the different parties involved. The committee meant to save the sculptures has to confront bureaucracy. Worse, nothing ensures that these works will be restored and reinstalled elsewhere. When the *ilot Fleurie* will be gone, who will make sure that they are protected? In some cases, the works of the *ilot Fleurie* seem to be all in peril in long or short terms, except if a "new" protocol is signed with the City, the artists and the "new" people in charge. This is a lot for an organization that has been hurt and is tired. Its administrators have given a lot already, not to mention that it is hard to get new and solid newcomers involved.

The *ilot Fleurie* remains the space of unachieved utopias. The challenges were herculean. We have

to remember the desolation, brutal and stupid, of the ramps of the highway ending up in a wall under which it had established a refuge. We also have to remember the *Géant Vert* done by the painter and sculptor Louis Fortier: a work of titanesque proportion wanting to convey the idea of a vegetation with human forms and as high as urban pillars. We can only hope that the "new" *ilot*, in its ultimate battle against David and Goliath, will be able to convince municipal authorities that public arts are indeed pertinent. For 17 years, the *ilot Fleurie* has been supported by many volunteers. Let's hope that before it gives up, it will be able to honor all people involved in the revalorization, appropriation, planning of the territory and the organization of assembling events. At the entrance of the caravan which, until recently, served as a space for meeting and work, could we read this message: "Beware, zone of hope"? ■

#### Note

- 1 This program gives summer jobs to young people. It is dedicated to the planning of exterior public spaces. Despite the success of this endeavor which has given it a prize, the City of Quebec has abandoned this social and community based project to offer, in 2008, contracts helping the revitalization to private companies.

## LA BANDE VIDÉO

Founded in 1977, La Bande Vidéo is a center in research and creation in the media arts. Our engagement seeks the development of research activities, production and diffusion, to support and accompany artists and offer equipment rentals. La Bande Vidéo has also coordinated, for the last 17 years, *Vidéaste recherché-e*: the very first festival solely dedicated to newcomers in the media arts.

Our organization participates to the emergence of the video culture. It gives an important place to artists and their research projects creating original body of work conjugating content, images, and aesthetics of presentation. By stimulating creation and exchange between authors, we hope to renew the discourse and the video practices in order to make sure the medium evolves while respecting its particularities and differences. La Bande Vidéo is also a motivator by helping artists to find the necessary funding to pursue their personal projects. It also offers them tools of production, promotion and diffusion of their works. It encourages them to reflect on it.

In 2006, La Bande Vidéo opened a space for exhibition located at

620, côte d'Abraham. This gallery was devoted to the presentation of a regular program of works of independent media arts, in order to give the public access to new forms of artistic practices. Also, we offer programs of residence-exhibition and of residence for production helping an artist to present his or her work in public, in one of the production studios at La Bande Vidéo. In the contexts of these residences, La Bande Vidéo offers all the necessary equipment to the artist, editing and workrooms and facilities, human resources and relevant services to realize the project. La Bande Vidéo is a member of the cooperative Méduse, which regroups ten organizations working in the visual, media and multidisciplinary arts.

### Neige sur neige

Conceived and orchestrated by Henri-Louis Chalem and produced by La Bande Vidéo, *Neige sur neige* is an aesthetic concept assembling original work production around the theme of snow and their diffusion, outside in an urban park. Asked to participate in the street, the public is invited to assist to projections, to get warm by a wood fire while tasting some broth, coffee and maple products prepared on site.

Initiated in the winter of 1996, it happened yearly until the year 2000. This event, to say the least friendly, wanted to be a popular gathering all about the video. The theme of the snow was presented to few artists coming from different practices. They were asked to produce a short video. They were sculpting snow to make the projection screens, in the heart of the various cities they visited. The snow was the best choice to make sure to get the largest public. It also offered a variety of ways or methods of diffusion, different than the ones we usually encounter in traditional diffusion networks of video, such as galleries, museums or festivals.

While respecting the creative endeavor of artists, this form of diffusion served to make video accessible to a public composed of regular citizens walking by on the street. The contribution of these creators, painters, sculptors, was also essential to plan the spaces. Furthermore, a radio program on Radio Basse-Ville presented the concept while inviting the population to visit the site. The infrastructure welcoming the public, the fact that works were ephemeral, the playful character of the group made *Neige sur neige* an outstanding event, which has expanded rapidly. From one edition to the next, centers for artists dedicated to the video were invited to co-produce and diffuse the event in

their own cities. Also, a tour diffused the event in the whole province, in English Canada and as far as Europe.

The publications of catalogues of criticism of this event offered a unique reflection and act as a long-term memory of sort.

### Vidéaste recherché-e

A major festival for the newcomers in cinema and video in Quebec, *Vidéaste recherché-e* is a contest for all semi-professional videomakers in the province of Quebec.

*Vidéaste recherché-e* is a screen for Quebec newcomers in the worlds of cinema and the video. It represents an open door to the industry for the new generation. Indeed, many artists have taken advantage of what *Vidéaste recherché-e* offers. Ricardo Troggi and Francis Leclerc, two cinema authors, and the collective Philactère Cola (on Télé Québec) are amongst the laureates and participants of previous editions.

This festival supports and encourage independent videographic productions of all forms and venues: animation, fiction, documentary and new images (experimental videos, installation and cds, web art).

*Vidéaste recherché-e* stimulates the creation of works and establishes a meeting point for creators of all regions with great productions centers. It also gives a place to launch and diffuse their works. It allows them to learn about professional practices of distributions.

Presented for the first time in 1990, *Vidéaste recherché-e* has received a constant support from the arts and culture sectors in Quebec since its inception. A place for videographic diffusion was indeed in need and was nowhere to be found in Quebec's art milieu. With a reputation that has now reached all borders in Canada and elsewhere, *Vidéaste recherché-e* has acquired an experience that gives it credibility in the province and a success, which continues to encourage video creations in Quebec.

### « Cités, citoyennetés, citoyens »

On September 20<sup>th</sup> 2007, La Bande Vidéo sent a delegation of Quebec artists to Santiago, Chili, under the commissionerhip of Claude Bélanger, to participate in the eighth edition of the *Bienal de Video y Nuevos Medios*, opened from October 2<sup>nd</sup> until October 28<sup>th</sup>, 2007.

Manon de Pauz, Martin Bureau, Jean-François Côté and Murielle Dupuis-Larose did a residence in creation in Santiago. A residence, which has seen the production of works that was presented with the

theme « Cités, citoyennetés, citoyens » at the Museo de Arte Contemporáneo. This exhibit in media arts was an activity co-produced with the Manifestation internationale d'art de Québec and the Bande Vidéo in association with the Chilian Video Corporation. A catalogue in three languages (French, English and Spanish) was published following the exhibition. The historian and independent curator Geneviève Pelletier wrote the preface. In her text, she draws a contextual portrait of the four projects presented at this biennale. Also, a partnership has been established between La Bande Vidéo and the Chilian Video Corporation, for future exchanges and collaborations between artists.

### Videographic Collective 30 x 30 x 30

From November 2<sup>nd</sup> until December 16<sup>th</sup> 2007, in order to celebrate its 30<sup>th</sup> anniversary, La Bande Vidéo organized a collective exhibition grouping the works produced by 30 videasts. Each of the videos is 30 seconds. The works have been compiled on DVD and are for sale at the cost of 30\$.

The equation was simple and would go as follows: 30 x 30 x 30

In 1977, the video made itself clear. It was a new and promising mode of artistic expression. We needed nothing more to say to get a group of artists involved start the Center populaire d'animation du Québec, better known as the Bande Vidéo. In order to mark this historical date, the actual team of the organization asked thirty artists involved in the media arts to be up to the challenge of conceiving a monotape video of 30 seconds.

Thirty artists who have been part of the adventure of the organization have accepted to submit to this style of exercise. With this memorable and festive event, La Bande Vidéo was able to do a summary without nostalgia while pursuing its mandate to support, promote, diffuse video creations and further stimulate the creation in the media arts in Quebec.

The public was invited to come and blow the candles at the opening night on November 2<sup>nd</sup> 2007, with all invited artists.

Participating artists were as follows: Geneviève Allard, Jocelyne Allouche, Jason Arseneault, Mélanie Bédard, Myriam Bessette, Myriam Bizier, Boban, Nicolas Bolduc, Vincent Boulet, Martin Bureau, Henri-Louis Chalem, Eugénie Cliche, Benoit Côté, Jean-François Côté, Manon De Pauw, Étienne Dionne and Cindy Labrecque, France Dubois, Jean-François Dugas, Robin Dupuis, Daniel Faubert, Boris

Firquet, Charles Fleurie, Pierre-Olivier Fréchette-Martin, Fannie Giguère, Maxym Guimont and Mélissa Tremblay, Branka Kopecki, Isabelle Lapierre, Jérôme Minière, Francis Montillaud, Allison Moore, Sandrine Muratet, Boran Richard. ■

## ENGRAMME

In October 1972, young artists needed to be audacious to start the Atelier de réalisation graphique (renamed Engramme), under the guidance of professor Marc Dugas. At the time, none of the centers that we know today existed in Quebec City. The notion of centers, in itself, was barely known.

The Atelier de réalisation graphique was born in an exuberant, outrageous climate of visionary originality. In this happy climate, artists would share the specialised equipment they needed for the creations in etchings, open to all aesthetics and original approaches in this medium. From 1973 onwards, a space of diffusion was added to the production workshops.

After 35 years of existence and regular activities, Engramme is now recognised in Quebec by the artistic milieu and by artists of all kinds as one of the elite organizations. It remains the most accessible and important for the developments of etchings, in the visual arts.

Indeed, Engramme has been very active in maintaining the original development of etching in Quebec and in Canada for the last 35 years. This commitment takes shape with the development and the constant improvement of tools in its five specialized workshops (lithography, engraving, serigraphy, UV, numeric etching) which allow and exploration of all etching techniques. Engramme is also known for the attention it gives to the quality of its activities of diffusion and production, its active participation in numerous important events in the visual arts and for its many invitations from fellow artists in Canada and the world in order to improve the expertise of Quebec artists.

The program valorises the exploration of innovating practices in the numerous possibilities of etching, in synergetic contact with other disciplines in the visual arts. This orientation opened to interdisciplinarity makes Engramme singular amongst other centers dedicated to etching in Quebec and Canada. Looking at the future, this development, singular to Engramme, has made this artistic medium a

captivating and rich gathering point for creation and new possibilities, for professional artists and newcomers alike, for artist doing etching, as much as for artists from other disciplines.

1978-1979: The exhibition *Cent que'q gravures québécoises*, organised by ARG in the context of the exchange between France and Quebec, was presented in France at the Center Georges Pompidou, in Paris, and also at museums in Meaux, Aurillac, Nemours, Cantal and Vallauris.

1988: Event in creation and diffusion for the celebration of the 15<sup>th</sup> anniversary of ARG Tandem-Creation, including two parts: « Tandem-Atelier » with members of the collective ARG and their guests; and "Tandem-Conferences" at the community center Lucien-Borne with guests speakers.

2000-2001: Organized by Engramme, *L'espace qui nous sépare* was an exhibition from the members of Engramme and of the Atelier circulaire de Montréal. It was viewed at the 11<sup>th</sup> *Biennale internationale de gravure d'Amadora* in Portugal, at the World Trade Center in Macao in China, at the *Triennale de Chamalière* in Auvergne in France, at the Bibliothèque Gabrielle-Roy in Quebec City and at the Maison de la culture on the Plateau-Mont-Royal in Montreal.

2008-2009: The Collective exhibition by members from Engramme called *Think up 12*, with satellite diffusion from the *Biennale internationale de Liverpool* in England and at the *Biennale internationale d'estampe de Sofia*, in Bulgaria.

### 1996 – Sol Majeur

In 1996, recently moved in its new spaces at the cooperative Méduse, and as one of its co-founder, Engramme presented the event *Sol majeure*, a privilege encounter between three great creators in Quebec: René Drouin, Paul Lacroix and Lauréat Marois. The theme of the event "the earth" was the occasion to reunite these great artists in a serie of activity allowing them to create and exhibit new works in etchings. The heart of the event, the artist residence, coincided at the time with a generalised movement in front of the opening of the urban space.

These activities of creation in residence and editing in etching in the workshops at Engramme, were open to the public. They have particularly stimulated the emergence of new aesthetic propositions by bringing together artists whom, although familiar with etching to some extent, were not specializing in the techniques they used. The assistance of an artist-imprimeur (in most cases a member of Engramme)

was also needed to help the artists in residence. This assistant was also a master in its technique. He was able to provide the necessary help to the artist while respecting the creative process particular to the specified field of etching as well as the aesthetic singular to each artist.

Assisted by the member Madeleine Samson, Paul Lacroix was able to transposed in photoengravings, some pictures of shadows of himself, on the ground, or some pieces of wood attached to a tree. By confronting the human representation to the geological character of some exterior views, Paul Lacroix could interrogate the closeness between nature and culture.

Lauréat Marois realized a grand mosaic of lithographies, representing the start motif of the petunia, with fellow artists and members Jean Pearson and Diane Thuot. Lauréat Marois often use the ancient theme of the sea, the sky and the mountain. This evocation of nature is manifest in part by the integration of some vegetal motifs which integrate his work by fragments, yet insisting and reflecting on universal symbols by their very presence.

René Drouin, with the help of artist and member Chantal Harvey, has literally challenged the technique of wood engravings by a series of works seeking to express the quest of space of passage, in her project *Migrations*. He sought to explore the memory of a people by looking at its heritage in a serie of mythic characters integrated into landscapes of water and earth.

The residences of these three artists were together with an exhibition of their work in progress at the Galerie Engramme and an exhibition of their recent works at the Palais Montcalm. A catalogue, with texts by Lisanne Nadeau and a video documentary realised by Yves Doyon, completed the event.

### 1998 – 25<sup>th</sup> Anniversary

During its 25<sup>th</sup> anniversary, Engramme has elaborated a serie of special activities of production and diffusion testifying to its trajectory in the creation in etching, in Quebec City, since 1972. A retrospective exhibition was presented at the exhibition center at the Gabrielle-Roy Library together with conferences and plenary sessions. The works selected testify to the production of almost 40 artists doing etchings and engravings, ones that have established Engramme's reputation over the last twenty years: « Réintroduire le quotidien dans l'art », « Paysages urbains », « Le Pop revu et réactualisé », « Le formalisme ludique », « Abstraction et figure