Espace Sculpture

Big Rock Candy Mountain
New York 1995

Michael Molter

L’espace signifié
Semaphored Space
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See table of contents

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Ailleurs, un voyage au Québec, où Claude Simard a exposé son travail. Ses œuvres de Mario Callens racontent en sous-entendu et cons- truisent un espace fictif, un ordre nouveau qui donne un sens à la production artistique et lui assure une conscience critique.  

as opposed to any consistent style. Examples of divergent approaches are displayed with equal strangeness and intensity in wax and plaster; fibreglass and latex; electronic display reproduction, holography, neon, video, recorded sound; to live performance. Each of Nauman's visual mediums is a language with its own sensory vocabulary, connotations and ambiguities. Nauman manipulates language as if words were a sculptural substance, in which common catch phrases assume dynamic shape, qualified by gestural adverbs and adjectives of light and colour. Nauman produces entanglements of emotional and intellectual response, by affective and spiritual conceptual art processes, attacking the dichotomy of reason and instinct, revealing in rational exceptions to logic and systems of chaos.

Perhaps, the most internationally influential figure of his generation of American artists, Nauman, 25 years was held in the same building where the former 49th Parallel closed its Canadian offerings with Outlines, a recent series of work by Saskatchewan sculptor Joe Fafard. A retrospective of his work is planned in 1996 for the Montreal Museum of Fine Arts. The D.C.A. Gallery, modelled after the 49th Parallel, showed Recent Sculpture by Collogie based Danish artist, Kirsten Ortwed. Ortwed's chain and cast process sculptures are subtly dazzling as they work together in interplay, as an overall installation. In the work of Ortwed, there is a sense of direct contrast easily related to the "material dualism" within an installation of eight sand blasted aluminum and galvanized steel chain constructions. Opposite, DIA houses Walter De Maria's installation The Broken Kilometer, 1979, composed of 500 highly polished brass rods, measuring two metres in length and 5 cm. in diameter and placed in five parallel rows of 100 rods weighing 18.3 tons, commissioned and maintained since installation by DIA Centre for the Arts. Monumental stone and wood sculpture by Man Averbuch and ceramic sculpture by Viola Frey were among offerings at the Nancy Hoffman Gallery, while at Fawbush Gallery, Grand Street, work by Montreal's Becky Goodwin highlighted recent sculpture.

Danish artist, Bjarne v. H.H. Solberg's installation Memory boxes, operating in two forms of space putting sight, sound and taste into play at the same time corresponding, to memories and...
Sandra Gregson: Divined

Systems of divination have existed in all times and places. They are, in fact, the roots of our own culture's highly valued scientific methods. While we are ignorant of how to read the entrails of dead animals for meaning (and suspicious of such practices), we use, both professionally and popularly, the language-mediated insights of psychotherapy to understand our circumstances.

This has become our culture's preferred divinatory method. But is it sufficient? What of that which exists outside of language, in the silence before utterance? In the spaces for which words do not exist?

A bronze divining rod, forked near its base and curving upward into elegant, fallopian handles, occupies the center of the room in Sandra Gregson's recent installation at the Red Head Gallery. The broadened, hoofed toe of the piece rests lightly on the floor while two lumpy finger-thick branches swell away from it, then together, before curling in opposite directions and back toward themselves. This object recalls the water-seeking rod of the professional diviner, as well as in...