Espace Sculpture

Angus Bungay

Ed Varney

Hochelaga-Maisonneuve
Number 64, Summer 2003

URI: https://id.erudit.org/iderudit/9146ac

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Publisher(s)
Le Centre de diffusion 3D

ISSN
0821-9222 (print)
1923-2551 (digital)

Cite this document
mouvement à même la frontière où
se départagent des instruments de la
mécanique, d’une part et de l’autre,
le temps des êtres animés. D’un
point de vue phénoménologique,
Merleau-Ponty insiste : « ce qui
donne à une partie du champ valeur
de mobile, à une autre partie valeur
de fond, c’est la manière dont nous
établissons nos rapports avec elles
par l’acte du regard... La relation du
mobile à son fond passe par notre
nous voyons est toujours à certains
egards non vu : il faut qu’il y ait des
côtés cachés des choses et des
choses “derrière nous”, s’il doit y a
voir un “devant” des choses, des
couches “devant nous”, et enfin une
perception », avançait Merleau-
Ponty.

Enfin l’art — et plus manifeste-
ment l’art cinématique — incarne l’idée
de mouvement, sa vicariance. En
fait, l’œuvre complexe de Morosoli
recapitule le temps à même l’espace,
unt de laisser lie à travers toute une
série de mouvements qu’elle fracture
et recompose inlassablement. Lieux de
séjour et de passage qu’elle fait être,
qu’elle bâtit. Nous voilà retrouvant
le sens du bâtir qui veut dire aussi
habiter, comme le démontre
Heidegger. « Bâtir est déjà, de lui-
même, habiter », nous assure le phi-
osophe — selon l’histoire sémantique,
avant d’ajouter : "Je suis, "tu es", veulent dire : "j’habite,
tu habites... être homme veut dire :
être sur terre comme mortel, c’est-à-
dire habiter". Ainsi le regardeur,
sejour dans cette architecture du
temps qu’il arpentera nécessairement.
Corps en marche qui errer, exilés,
déportés. (R)Appellés. Question
d’être. Entre passer et demeurer,
ous nous déplacions dans ce lieu
non seulement où nous sommes mais
qui nous habite et nous meut...»

NOTES
1. L’exposition Architectures le temps
(1989-2002) de Joëlle Morosoli a
été présentée au Centre d’exposi-
tion du Vieux Palais, à Saint-Jérôme,
l’hiver dernier. Joëlle Morosoli. Architectures le temps
— Architecturizing Time. Une
publication parue aux Éditions
d’art Le Sabord accompagne cette
rétrospective. Le texte est partagé
entre deux tomes : Jocelyne Connolly
porte un regard analytique fouillé
sur l’exposition tandis que Joëlle
Morosoli commente fort judicieuse-
ment sa production, au fil des
œuvres reproduites.
2. Maurice Merleau-Ponty, La
phénoménologie de la perception,
3. Marcel Duchamp, Duchamp du
signe, Flammarion, Paris, 1975,
p. 69.
4. Maurice Merleau-Ponty, op. cit.,
p. 322.
5. Ibid., p. 321.
6. C’est dans "Bâtir habiter penser"
que Heidegger réunit les sens de
tos trois termes de même qu’il fait
se rencontrer et penser "et habiter".
En allemand, rappelle-t-il, "bâtr"
signifie non pas uniquement "bâtir"
mais de plus "cultiver" tout en
désignant "habiter". Martin
Heidegger, "Bâtir, habiter, penser",
Essais et conférences, Paris,
Gallimard, 1958.
7. Ibid., p. 173.

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NOTES
Plaster, leather, found objects.
50.8 x 63.5 x 40.6 cm. Photos:
Courtesy of the artist.

Angus Bungay's sculpture asks a
lot more questions than it answers.
Ambiguity and contradiction coax
the viewer to allow their own interpre-
tations onto the work. The cast
faces are calm, caught in a
peaceful and contemplative mode.
There are various objects, such as
household items, cones, horns,
etc., attached to the heads with
leather straps, harnesses, and
chains. Although black leather and
chains suggest punk and biker cul-
ture, bondage and sadomasochistic rituals,
electroshock and other medical restraints from the
1800s, this range of possible
associations itself points to the
multiplicity of interpretations of
the work.

Hammer Man (from the 1997
series Leathered Heads) presents a
head and torso, clad in a
leather protective armor,
standing in a sea of nails and
holding a hammer. His face is also
covered with black leather and
there are various objects (which
could be read as tools of torture)
attached to the armor. He presents
an ambiguous figure — is he
contemplating a job well done? Is
the leather outfit some sort of pro-

Artists aren't told what to do, they
have to figure it out for themselves.
Sure, other artists, gallery owners,
critics, family and friends all have
opinions, but most artists seem
determined to go their own way, to
create objects and ideas that well
up out of their individual obses-
sions and that they themselves only
partially understand. Perhaps it is
this central ambiguity which makes it
art — a transaction between the
artist and the viewer that can’t be
summed up by words, a
phenomenological experience that only
comes out of direct apprehension of
the work.
It's a late summer afternoon and you are driving between meetings, from one community to another. Perhaps a small break is in order. Instead of pulling into a local coffee shop for a jolt of caffeine, you turn off road to lie in a meadow and quiet your agenda-riddled mind. When you open your eyes again, you are aware of a large elm tree shimmering just yards away. There are only the two of you, caught together in the afternoon light. The light flashing off each leaf is accentuated by a gentle rustling sound that carries across to you. It is a dry, soothing sound, like thin paper fluttering. For now, any thoughts that form move slowly to the surface of your mind and hang gently — for to bear witness to this fleeting moment to anyone other than yourself would require so much more. And for now there is only you, and the tree.

Karen Trask: 
**Touch Wood–Touchez du bois**

**JULIA BLUSHAK**

Now transport yourself into an art exhibition by Karen Trask, entitled *Touch Wood–Touchez du bois*. Although you find yourself inside an artificially lit room surrounded by carefully arranged art pieces, you may eventually enter a sizable space within yourself — the space that nurtures dreams, memories, and yearning palpable.

For over ten years, Trask has been giving sculptural treatment, often through artist books, to the relationship between the abstractions of spoken and written language and their visceral roots. The works exhibited here are part of an ongoing exploration inspired by the venerable tree and its sublime off-spring, word and book. Like a cultural anthropologist determined to put our current day's digital preoccupation in its proper place, Trask draws together a narrative on how sounds, signs, words, and pages. You now shed the world of contemporaneity.


Karen Trask: *Head Games* (1997–2001) uses the objects that had appeared in the drawings of a potential work and the tree. For instance, a found object, ended up in several drawings, but the sculptor realized that he had to make the multiple ducks the drawing called for. *Shooting Ducks* (2001) is a good example. The initial idea surfaced in a small working sketch derived from an exploration of the carnival theme or midway games. The idea was further developed in a large three-foot by four-foot drawing. Bungay then created a whole shooting gallery of ducks, fabricated an aluminum mask, and found an appropriate gun to complete the work.

These later works, because they depend more on artist-fabricated apparatus (rather than found objects), seem slicker and more finely crafted than some of his earlier works. The net result, however, is equally compelling. Bungay's sculptural works are unique, direct, and powerful — yet at the same time psychologically ambiguous and mysterious —, demonstrating a rare and original fusion of idea and execution. http://angusbungay.tripod.com

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