Espace Sculpture

Angus Bungay

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un corps. En raison de quoi, nous ne saurions perdre de vue la place du spectateur dans l'œuvre, telle que l'a soulignée Duchamp et retracée délibérément Robert Morris dans ses fameuses Notes on sculpture alors qu'il l'inscrivait spécifiquement dans la mise en situation de l'objet d'art ouvrant la voie, entre autres, à l'art de l'installation.

Mais revenons au théâtre d'ombre. Travailler directement avec l'ombre des corps rend visible leur mouvement à même la frontière où la réalité. Mirages spectaculaires.

« C'est notre propre corps qui bouge réfléchit la scène et il en est la réflexion. Le dedans et le dehors se renversent perpétuellement allant du réfléchi au projeté. Le regarder aperçoit l'opaliser du corps, dernière lui. Ici, le paradoxe du regard qui aspire est doublement présent. Mouvance anthropologique. »

Notes
5. Ibid., p. 321.
7. Ibid., p. 173.
ANGUS BUNGAY, *Confessional*, 1997. Plaster, leather, found objects, 50.8 x 63.5 x 40.6 cm. Photo: Courtesy of the artist.

Bungay’s approach changed in 2003. Although he still uses life-sized plaster casts of the head (he has also done an ongoing series of smaller maquettes as well), the character of the clown entered his work. Leathered Clown (from the 2003 series Head Games) uses the leather to define the oversized down-turned mouth, red nose, and exaggerated face painting of a clown. It is as if the dichotomy between inward and outward, happy and sad, tortured and placid has become more overt. And for the first time, colour has appeared in his work.

Up to this point, Bungay had used found objects as part of the stimulus for the development of a specific work. The object would suggest an idea, its nature and its range of associations would play an important role in the direction of the work. With the Head Games series, Bungay began to make drawings of a potential work and then seek out or fabricate the objects that had appeared in the drawing. A yellow duck, for instance, a found object, ended up in several drawings, but the sculptor realized that he had to make multiple ducks the drawing called for. *Shooting Ducks* (2003) 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.

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.

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 tree, bark, leaves and branches connect with our own human legacy of sounds, signs, words, and pages. You now shed the world of contemporary.