Espace Sculpture

Randall Anderson: Fragments for an Eviscerated Universe

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Randall ANDERSON: Fragments for an Eviscerated Universe

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Vaccuous materialism invades Randall Anderson’s striding figure at Concordia’s new Fine Arts and Engineering building on St. Catherine West in Montreal. The feeling is of a post-historical crunch, an ephemeral accumulation. The whole idea is that this figure is combustible. Its centre is a vacuum that attracts Catherine West in Montreal. The feeling is of a vacuum materialism invades Randall Anderson’s striding figure at Concordia’s new Fine Arts and Engineering building on St. Catherine West in Montreal. The feeling is of a vaccuous maelstrom. It becomes less than a metaphor, and the centre is like a post-historical crunch, an ephemeral accumulation. The notion was not designed to live at the speed of light. Without the countervailing balance of natural and physical laws, the new video-related media will make man implode upon himself. As he dies in the informational control room, whether at home or at work, receiving data at enormous speeds—magnetic, sound, or tactile—from all areas of the world, the result could be dangerously infecting and schizophrenic. He body will remain in one place but his mind will float out into the electronic void, being everywhere at once on the data bank.

And so Randall Anderson’s striding figure explores this state of art, and does so ideationally, for though this is a three-dimensional tactile white figure, it explains a non-physical state of contemporary culture. Put in an east-west context, something that preoccupies us culturally with space and time, and with Chinese and Indian medicine. Acupuncture, is a neutral space where information exists as a topology, a flat world of objects with an informational alias. The bulletin board is a neutral space where information is applied in fragments. Some is removed; still other notices are added in a fluid process. For the actual manufacture of these pieces which Anderson refers to as “ghosts,” the whole process began with a rapid prototype using the scan of an actual bulletin board. A maquette is then made on a five-axis milling machine, thereby developing a rapid prototype using the latest technology of a mould is subject to the original piece and the piece is then cast. The actual material for the cast is a resin-based plaster of Paris referred to as Forton. For one of the bulletin boards the Forton was combined with nickel powder. It gave the piece the look of silver metal. Initially exhibited at the Friedrich Schiller University in Jena, Germany, the information board exists as a topology, a flat world of terrace-like layers. While we know they were once paper, here they become an abstract agglomeration, a haphazard, and blank. The blankness has a tabula rasa quality. This Cloud series are objects per se, but objects with an informational alias.

Anderson’s sculpted figure is like a dematerialized Umberto Boccioni— with no centre—the epitome of emptiness but all covered by sheets of paper, as if he were a magnet for the piles of paper produced by any institution (Concordia University included) in this “paper-less” new-tech age. Of course, the Futurists including Boccioni, with their utopian dreams of the future, were associated with Mussolini the Fascist (whether directly or indirectly, that is not the point) who had a syndicated column in the Montreal Gazette years before


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