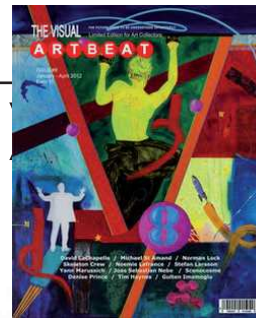


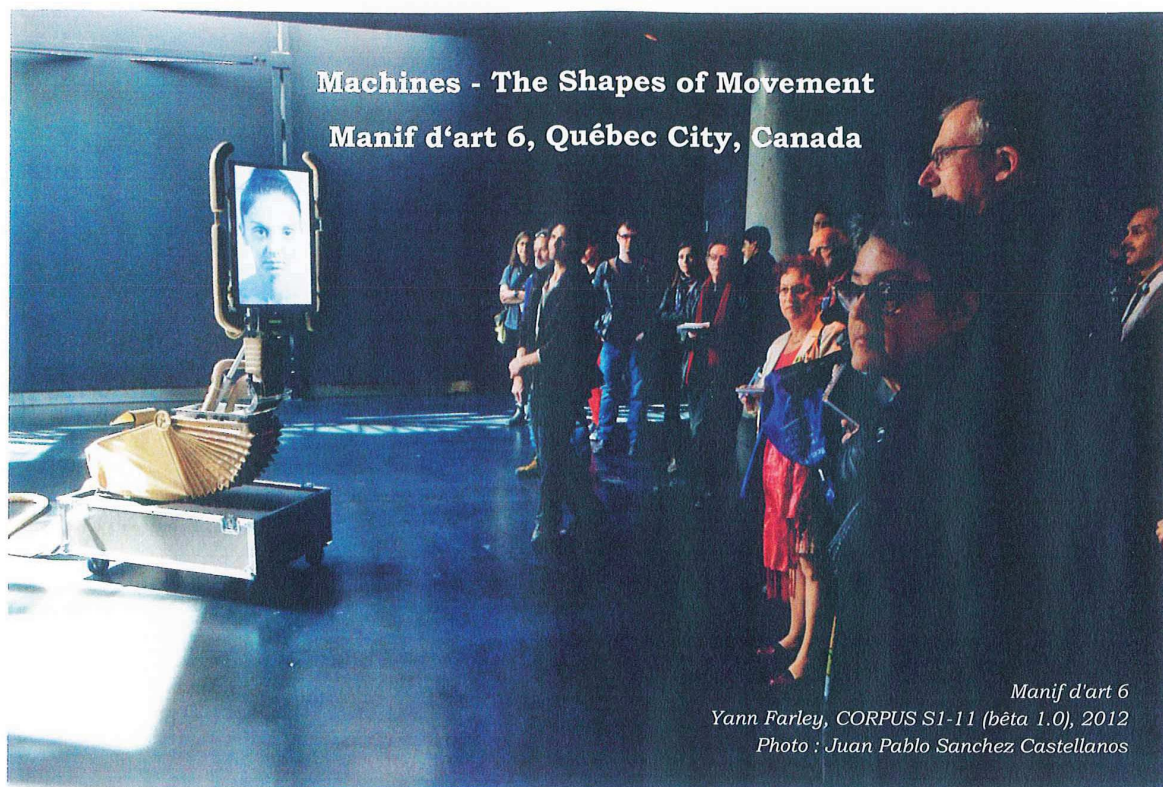
PUBLICATIONS

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NEWS



Machines - The Shapes of Movement
Manif d'art 6, Québec City, Canada

Manif d'art 6
Yann Farley, CORPUS S1-11 (bêta 1.0), 2012
Photo : Juan Pablo Sanchez Castellanos

MANIF D'ART 6 / June 3, 2012 saw the end of the 6th edition of Manif d'art under the theme *Machines – The Shapes Of Movement* chosen by curator Nicole Gingras. In total, the biennial brought together 100 artists hailing from 11 countries. Their work was presented in 36 locations, such as Québec City's cultural institutions and many artist-run centres. An initial count estimates attendance to the Manif d'art 6 at over 78000 visits.

MANIF D'ART 7 / Director-curator of the Foreman Art Gallery of Bishop's University, Sherbrooke, Vicky Chainey Gagnon is the curator of Manif d'art 7. This major contemporary visual arts biennial will revolve around the theme of resistance, presenting around a hundred exhibitions and activities in May and June of 2014. www.manifdart.org

Alter Machina

Machines lie at the heart of many of our actions. In some ways, they are extensions of our body, enabling it to perform otherwise unachievable acts. But they are conditioned not only by the tasks assigned to them; they harbour, often quite discreetly, buried parts of our humanity, since we have inevitably projected ourselves into them.

For the 6th Manif d'art, the Québec City biennial, Nicole Gingras brought together works that revealed the human facets of machines. With the films of Czech artist Karel Zeman inspired by

Jules Verne's futurist vehicles and cities, the minimalist and kinetic constructions of Arthur Ganson, the references to Duchampian rotoreliefs in Mounir Fatmi's videoprojections, the reactive machine of Yann Farley and vinylized record players of Martin Tétrault, machines have taken on a more human face, interacting with us or showing a kind of sensitivity rooted in their animation and motivity. The central exhibition at Espace 400° Bell displayed individual pieces by numerous artists, while complete series of works in solo exhibitions were shown in other art

galleries throughout the city: Manon Labreque's works incorporated light and projected images; Diane Landry set into motion machine components in unexpected ways; Jean-Pierre Gauthier created tubular constructions activated by compressed air.

Through these selected works, the machine presented itself as an alter ego striving to see, speak, understand and feel as we do—with its own devices, of course, but inherited from our own codes and modes of behaviour.

Text by Sylvain Campeau (translated from french by Jeffrey Moore)