

Toronto Sculpture Garden Kim Adams, *Crab-Legs (Studio)*, 1994.

Number 29, Fall 1994

URI: <https://id.erudit.org/iderudit/9949ac>

[See table of contents](#)

Publisher(s)

Le Centre de diffusion 3D

ISSN

0821-9222 (print)

1923-2551 (digital)

[Explore this journal](#)

Cite this article

(1994). Toronto Sculpture Garden / Kim Adams, *Crab-Legs (Studio)*, 1994. *Espace Sculpture*, (29), 39–41.

Toronto

SCULPTURE GARDEN

Le Toronto Sculpture Garden, dont l'ouverture remonte au 11 septembre 1981, est un parc du centre-ville torontois qui est administré par le Department of Parks and Recreation. Les expositions qui s'y tiennent sont organisées sous la commandite d'une fondation privée, la L.L.O. Sculpture Garden Foundation, créée par le mécène Louis L. Odette. La sélection des oeuvres exposées est assurée par un organisme conseil de dix membres qui sont en poste pour trois ans. Ceux-ci sont choisis parmi les artistes et professionnels oeuvrant dans les arts ou les domaines connexes.

Dans le but d'augmenter les fonds nécessaires à la tenue des expositions, un contrat a été signé avec la ville par lequel la fondation loue à celle-ci un immeuble attenant au parc qui abrite un restaurant et des espaces à bureaux. Les profits générés par l'exploitation de cet immeuble doivent servir à couvrir les coûts d'opération du jardin de sculpture.

Depuis treize ans, une trentaine d'expositions ont été présentées, réunissant plus de cinquante artistes, canadiens pour la majorité mais également en provenance des États-Unis, d'Angleterre et des pays de l'Est. En général, il s'agit d'expositions solos qui montrent des oeuvres conçues expressément pour le site. Des expositions collectives réunies autour d'un thème ou d'un style particulier y ont également eu lieu. Deux panneaux d'affichage posés à

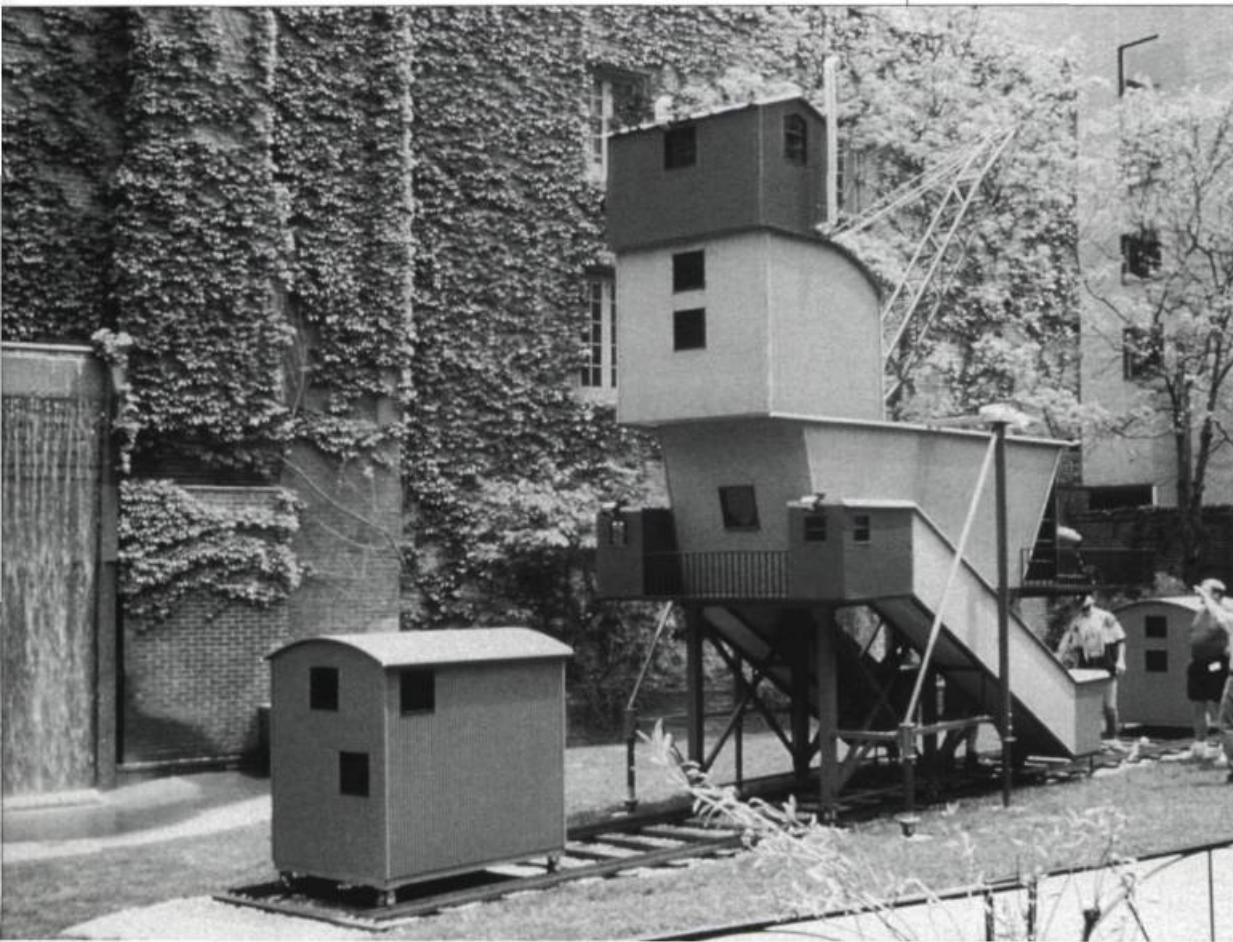
Kim Adams, *Crab-Legs (Studio)*, 1994. Photo: Courtesy of the Toronto Sculpture Garden.

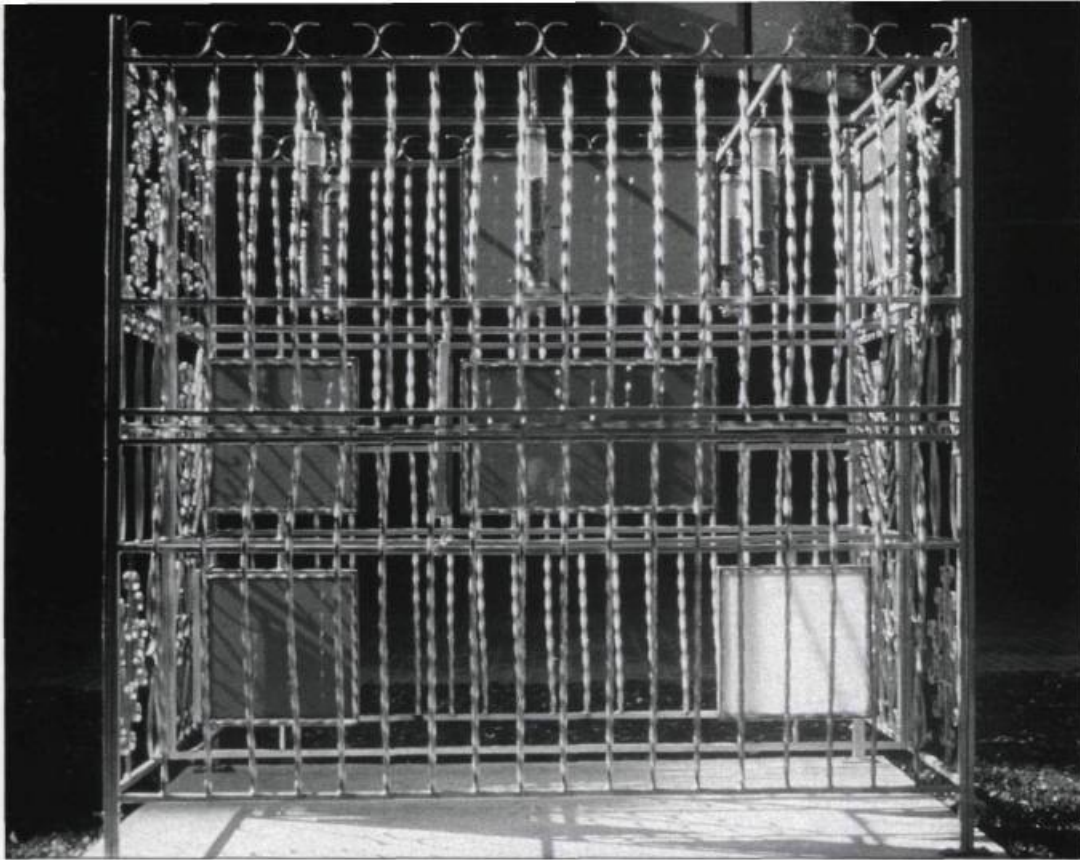
The Toronto Sculpture Garden, officially opened on September 11, 1981, is an urban park in the downtown core which is owned, operated and maintained by the City of Toronto, under the jurisdiction of the Department of Parks and Recreation. Sculpture exhibitions on this property are privately administered and funded by the non-profit L.L.O. Sculpture Garden Foundation, established for this purpose by benefactor Louis L. Odette. The Foundation was formed to administer and fund the annual operating expenses for the exhibitions. A ten member volunteer Art Advisory Board, serving three-year terms, was appointed to select work for exhibition. The members are practicing artists and professionals in the arts and related fields.

To generate funds for the exhibitions, an agreement was negotiated whereby the Foundation would rent the adjacent city-owned building. The Foundation would finance all leasehold improvements to the building in exchange for a long term lease. This would enable the Foundation to sublet the building to revenue producing operations, such as a restaurant and office spaces. The rent received is to provide for the annual operating costs of the Sculpture Garden.

The Toronto Sculpture Garden is now in its thirteenth year of operation. It has exhibited more than 50 artists in over 30 exhibitions. Although most have been Canadian, it has also exhibited artists from Russia, England and the United States. Generally solo exhibitions are mounted, with work created specifically for the site, although group exhibitions which are linked thematically or stylistically are organized from time to time. Two information panels posted at the site provide artist statements and biographical information. A brochure is produced for each exhibition and distributed both within the city and across the country. The Sculpture Garden, measuring 80' x 100', is a city park which is open daily throughout the year, during daylight hours. It is wheelchair accessible and admission is free.

The Garden successfully addresses both the arts community and the general public. Because artists usually spend several weeks working on site to install the work, the public has the opportunity to meet and speak with the artists at work. It has pro-





Carlo Cesta, FASTWÜRMES, Lisa Neighbour, Artes Moriendi, 1992. Photo: Courtesy of the Toronto Sculpture Garden.

Brian Scott, *Stray Plow*, 1991. Photo: Courtesy of the Toronto Sculpture Garden.

l'entrée du parc fournissent des détails biographiques et de courtes citations permettant de mieux connaître les exposants. Chaque exposition est accompagnée d'une publication qui est distribuée à l'intérieur comme à l'extérieur de la ville. D'une superficie de 24,38 x 30,48 mètres, le jardin est ouvert toute l'année et ce, gratuitement.

Le Toronto Sculpture Garden s'adresse aussi bien à la communauté artistique qu'au grand public. Parce que l'exposant doit être présent lors

de la mise en place de ses oeuvres, le public en profite pour rencontrer les artistes et de discuter avec eux. Quant aux artistes, c'est l'occasion pour eux de présenter une oeuvre publique sur un site devenu un haut lieu de rencontre entre l'art et le public.

Crab-Legs (Studio)

Jusqu'au 30 septembre prochain, le Toronto Sculpture Garden présente *Crab-Legs (Studio)*, une installation de Kim Adams. Assumant

vided many artists with the opportunity to experience the process of creating sculpture for a public place and has acted as a true meeting place of art and people.

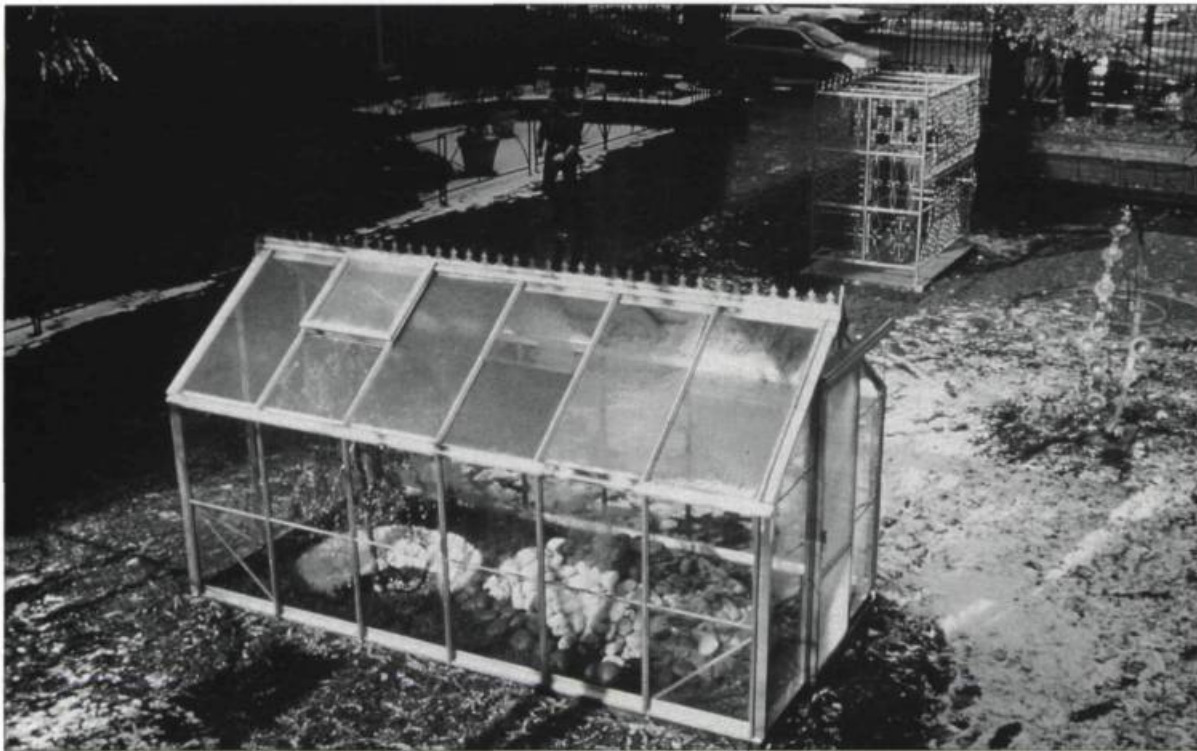
Crab-Legs (Studio)

This Summer, until September 30, the Toronto Sculpture Garden presents *Crab-Legs (Studio)*, an installation by Kim Adams. Taking the role of architect and artist, Kim Adams has designed a studio model sculpture which realizes the idea of a space for artistic and domestic needs. It is constructed from steel, sheet metal, wood and plexiglass, and measures 23' x 20' x 9'6". A series of six lights mounted directly on the sculpture illuminate the work at night, providing the work with a residential feeling. On the loading dock and in the workshop area one sees a sculpture in progress (called, "Timothy"). It is an approximately one-third life scale model of a live/work artist space.

As in Adams' earlier model works, *Artists' Colony* and *Earth Wagons*, *Crab-Legs (Studio)* functions as an arena for spectacle, engaging the viewer and offering a lived experience that is both personal and immediate. The meaning of his work is especially potent in relation to social concerns — here he addresses the pressing urgency for shelter and work space which is never far from an artist's concern, given the reality of the artist's economic positioning at the margins of society. Adams has produced a playful and utopian hybrid image—part transport box, part shelter/studio, wherein art and utility are juxtaposed.

Kim Adams says: "It is a piece that I have had in mind since 1987, when I visited a friend at his farm in Quebec. He had walked me to an abandoned open pit mine. At the top

of the very large pit there were several buildings, including one which, in the industry, is referred to as a Gravel Tipple. This leggy, boxed and stacked industrial structure was built so that trucks had easy access to its under-belly, picking up loads of gravel. I was told that the building was free and could be taken by anyone as long as they would move it off the site. To move it to Toronto, however, would probably cost more than to build a new one. Although I could neither afford to build a new one nor to move the existing building, I was still interested in the type of structure and its possibilities as a sculpture studio. After the sighting, I designed a small model, with the intention of eventually building a larger model of this "wish studio" to fit my artistic and domestic needs. *Crab-Legs* is a realization of this idea in the form of a model sculpture. In its construction, it is related to some of my earlier works which included mobile, stacked garden sheds, recreational vehicles on legs or stilts and other types of homes on wheels. Most of all, it is related to a sculpture model entitled *Artists Colony*, which consisted of a utopian model of artists' studios



Carlo Cesta,
FASTWÜRMS, Lisa Neighbour,
Artes Moriendi, 1992.
Photo: Courtesy of the
Toronto Sculpture Garden.

le double rôle d'architecte et d'artiste, Adams a tenté de façonner un studio modèle qui répondrait à ses besoins artistiques et domestiques. Construit d'acier, de plaques de métal, de bois et de plexiglass, le studio-atelier mesure 7,01 x 6,09 x 2,89 m. À l'instar des présentations antérieures d'Adams, *Artists' Colony* et *Earth Wagons*, *Crab-Legs (Studio)* tient lieu d'arène artistique où le public est invité à partager de façon personnelle et immédiate l'expérience de la création. L'exposition prend tout son sens lorsque l'on songe aux difficultés réelles pour l'artiste contemporain de trouver un logis et un espace convenables pour exercer son art. Le studio élaboré par Adams est un embryon de réponse à ce problème. À la fois boîte mobile, logis et studio, l'oeuvre tente de juxtaposer en harmonie l'art et l'utile.

Voici comment Adams explique son projet: « Cette idée, je l'ai en tête depuis 1987, alors que je visitais en compagnie d'un ami québécois le puits d'une mine désaffectée. À l'entrée de la mine, un des bâtiments était érigé sur de longs pilotis sous lesquels les camions devaient stationner pour recevoir les chargements de gravier. Abandonné depuis, le bâtiment était offert gratuitement à qui voulait bien le transporter ailleurs. Bien que la construction fut intéressante, le jeu n'en valait pas la chandelle. Je n'en réalisai pas moins une réplique miniature où je projetais le studio rêvé qui comblerait mes besoins artistiques et domiciliaires. *Crab-Legs (Studio)* est un peu l'achèvement de cette idée.

C'est une sculpture qui s'apparente à certains de mes ouvrages antérieurs où je façonnais des maisons mobiles et autres véhicules récréatifs. Elle rappelle surtout *Artists' Colony* dans laquelle des répliques de wagons de passagers et de marchandises servaient de modèles utopiques à des studios/ateliers se promenant sur des rails. À l'exemple des wagons dans *Artists' Colony*, *Crab-Legs* comprend un espace atelier, un vivoir, un espace studio et un quai d'embarquement.

En plus de la lumière intérieure, deux lampadaires éclairent l'espace-atelier où l'on peut apercevoir une oeuvre en cours. Autour de ce studio modèle, des sculptures achevées sont disposées ici et là sur le terrain. Le bâtiment mobile posé sur des rails rappelle ces ateliers industriels que l'on transporte d'un chantier à l'autre et dont la construction modulaire permet des variations selon les besoins. *Crab-Legs (Studio)* se veut en quelque sorte un atelier distributeur de sculpture. » (Dossier de presse, Rina Greer, directrice). ■

Traduction : Roch Fortier

and living quarters in mobile stacks of railway box and passenger cars mounted on tracks. As some of the railway cars in *Artists Colony*, *Crab-Legs* is complete with a loading dock, workshop, studio space, library and living area. In addition to interior lighting, there are two working, model street lights illuminating the loading dock and workshop area inside, where one can see a sculpture in progress. The building, which is placed on double tracks with two separate housing structures within, can itself be moved. This is suggestive of various types of industrial workshop units which relocate, or move along as part of the construction assembly process, whether as a whole or in separate, re-assembly modular units; either expanding or contracting, and incorporating the process of its own making. *Crab-Legs* is a distributor-maker of sculpture." (Media Release, Rina Greer, Director) ■

NOTE :

* Robert Bowers, Sorel Etrog, Elizabeth Frink, Mark Gomes, John McEwen, John Ivor Smith, Gerhard Harpe, John McKinnon, Ted Rettig, Judith Schwarz, Patrick Thibert, Mia Westerlund, Louis Stokes, Lee Paquette, John Noestheden, Robert Coad, Joseph DeAngelis, André Fauteux, Dieter Hastenteufel, Tim Jocelyn, Svitlana Muchin, Reinhard Reitzenstein, Yvonne Singer, Stephen Cruise, Andreas Gehr, Robin Collyer, Spring Hurlbut, Robert Wiens, Herb Parker, Stacey Spiegel, Hugh LeRoy, Cynthia Short, Renée Van Halm, Pierre Granche, Susan Schelle, Susan Beniston, Wenda Habenicht, An Whitlock, Douglas Buis, Brian Groombridge, Dmitri Kaminker, Brian Scott, Claude Mongrain, Gilbert Boyer, FASTWÜRMS, Lisa Neighbour, Carlo Cesta, Charles Courville, Jerry Pethick, Stephen Cruise — Bernie Miller (Winter 1994).