

FUSE

MAGAZINE

AGW

Art Gallery of Windsor

401 Riverside Drive West

Windsor, Ontario N9A 7J1 Canada

Phone 519 977 0013 Fax 519 977 0776

INCOMING RECEIPT

This acknowledges receipt of the following object(s) from:

Parks Dept City Windsor / R Terada

for the purpose of _____

for the period of _____

ARTIST

TITLE & DESCRIPTION

VALUE

R Terada

1 Sign

In this Issue

Viet Le grapples with representation, **Lee Rodney** signs off on Windsor and **Taryn Sirove** scopes out the Flashers.

contents

29.2

6 Editorial
Framing Public Culture

8 Have you left the American Sector? Ron Terada's
Adventure in the "City of Roses"
by Lee Rodney

13 The Excursive Province of Macromedia Flash:
Internet art and industry
by Taryn Sirove

18 Aesthetics and Ethnics: Contemporary US curatorial
strategies and the "postethnic"
review by Viet Le

33 Representin': Black Artists Tell The Truth
review by Rinaldo Walcott

36 With Open Arms: Luis Jacob's *Habitat*
review by Ivan Jurakic

39 Read Handed: *Caught in the Act: an Anthology of
Performance Art by Canadian Women*
review by Leah Sandals

42 The Pull of Political Undercurrents: Janet Cardiff's
Words Drawn in Water
review by Adrienne Lai

45 On the horizon (casting shadows): Vancouver art,
economies and the pitfalls of success
review by Vanessa Kwan

Short Fuse

48 Prophets of design-religion
by Rob Labossiere

Artist Project

29 A Few Small Barriers in Istanbul
by Ken Hayes

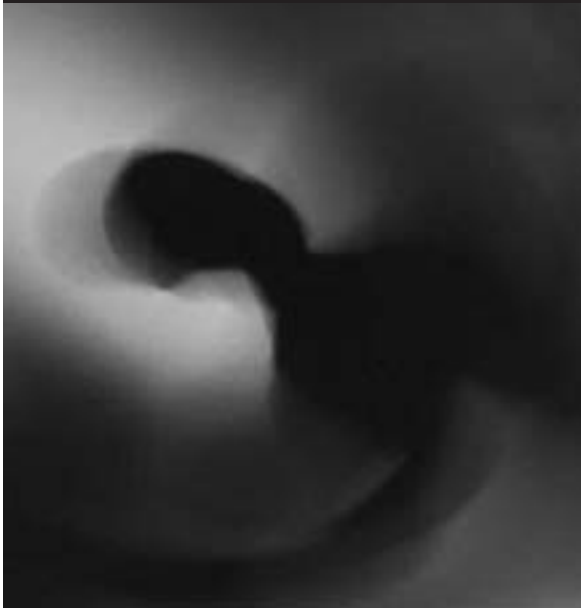
Columns



Features



Reviews



Short Fuse Artist Project

Framing Public Culture: Paradox, Incongruity and Canadian Virtue

In this issue, FUSE returns to two concerns we continuously grapple with: democracy, its mechanisms and breaches, and identity, a subject ironically deemed passé in this particularly pressing historical moment. Rife with paradoxes and incongruities, these concepts reference self-evident social facts (we live in a democracy, we each have identity) and are instructive in the ways they inform our understandings of how society works — both in terms of our expectations and rights and our responsibilities as citizens. Identity underpins Canada's policy of multiculturalism, most often expressed in classifications such as "minority" and "special interest" and, that most evil and insidious of all Canadian virtues, "tolerance." Democracy, in theory, is equated with freedom, equality and public debate (though in reality, it rarely plays out this way).

As framing devices for public culture, these concepts are tools with which we develop our shared understandings. Unfortunately, we regularly refer to them without questioning their meaning and they are so oft-used that they have assumed particularly fixed definitions

while losing any significant meaning (case-study of ideology, anyone?). With their lack of specificity, democracy and identity no longer seem to warrant continued questioning: ubiquitous and oblique, their meanings and histories have worn beyond recognition.

In our last issue, our shortFUSE aimed to bring the identity politics debate back to its roots in the politics of identity — reconnecting the language with a locatable history of political and social struggle so that the politics could less easily be dismissed as dated ideas of a gone-by era. In this issue, we continue to unpack these politics. Informing this conversation is Viet Le's "Aesthetics and Ethics: Contemporary US Curatorial Strategies and the 'Postethnic'," which considers how critical discourses regarding the framing of identity, race, ethnicity and representation are forged and negotiated. Le examines insights and challenges as well as the machinations and consequences of defining race and ethnicity. In a related review, Rinaldo Walcott brings the conversation about the politics of identity back to a connecting thread that

is so often lost in current conversations — capitalism. In other words, how identity is branded and marketed, then sold back as a consumer item.

Capitalism and the interests of the business community feature prominently in Lee Rodney's "Have you left the American Sector? Ron Terada's Adventure in the 'City of Roses.'" Rodney reflects on the removal of Terada's You have left the American Sector sign from Windsor's Sculpture Garden — pointing to the ways in which city council and local media conflated business interests with public interest and manufactured the opinion of an "average joe" to stand in for public discussion and official public arts policy. While Rodney argues that a travesty such as this one could happen only in Windsor, "the bingo capital of Canada," future issues of FUSE will examine how the hand of business reaches into public art across the country ... for example, in our next issue, we will be looking to Calgary where the Epcor Centre recently decided that the passers-by needed protection from the art on display. Instead of censoring the work, they walled it in.