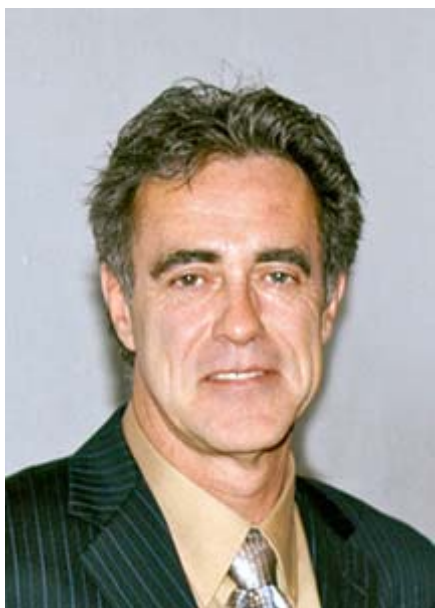


Luc A. Charette

- Biography

- **Pour la version française :**

http://www.umoncton.ca/gaum/luc_charette/Biographie_luc_a_charette_2009.pdf



(2009/03/23) - A sculptor by training, Luc A. Charette was born in Edmundston, N.B., Canada, in 1952. A graduate of Centre universitaire Saint-Louis-Maillet, Edmundston, (BA, 1976), he completed a Bachelor's degree in Education with a major in plastic arts education at Université de Moncton, Moncton, N.B., (BED, 1978); he earned a certificate in Advertising Photography from the School of Modern Photography in Montreal (1974) and a postgraduate degree in Information Technology from Université de Moncton (TI, 1998). He has studied visual arts at Université du Québec à Montréal and at Université de Moncton (BAV, 1985). He has studied Graphics (NBCC, 1972) as well philosophy (UdeM, 1989-1991), and has followed a traineeship in the marketing of cultural industries at the Agence de

coopération culturelle et technique, École internationale de Bordeaux, France (1990). Master of Arts with Honor (media arts) from École des arts visuels, Université Laval (Quebec, 2003).

Co-ordinator for Multimedia Production Education (IDITAE) and lecturer at Université de Moncton (TEIN-6202: Internet Publication; INFO-4006: Multimedia and ARVI-4522: History of Acadian Art). He also taught multimedia technologies in Tunisia as part of a TI program offered by Université de Moncton through distance education.

Guest speaker: Atlantic Forum on Smart Communities (Moncton 1999); Local Knowledge/ Global Challenge (Summerside, Fall 2000); Art and new technologies (N.B. Arts Board, Edmundston, Spring 2001) and Festival des arts visuels en Atlantique (Caraquet, Summer 2001). Facilitator : Aptica 2001 (Moncton, May 2001). Guest speaker, *Conference: Wired Studios / Studios branchés*, CARFAC National, (Fredericton, NB, nov. 2006). Café d'artistes (Moncton, NB, March 2009)

He acquired seven years of experience as graphic artist and technician at the Madawaska Historic Museum (Edmundston) then as assistant curator, and later became director and curator at the Galerie d'art de l'Université de Moncton (GAUM). He sat as representative for Visual Arts on the N.B. Arts Board (1991-1993) and was the founding president of the Association acadienne des artistes professionnel.le.s du N.-B. (AAPN-B) (1991 to 1993).

Repeatedly granted support by several cultural programs offered by the province of N.B., Luc A. Charette also obtained a short-term grant (1980) as well as a "B" grant

(1992) from the Canada Arts Council. Since 1980, his twenty-five or more solo exhibitions and a number of art performances – together with more than forty group shows – have raised the interest of critics. He stirred much curiosity when some of his work was censored in Moncton (1990) and during the presentation of a major exhibit entitled "Champ Feutr " at the Confederation Arts Centre in Charlottetown, PEI (1992). A mini retrospective of his work entitled *D nominateur/Denominator 12.01.08* was shown at the New Brunswick Museum, Saint John, NB, in 2008.

He was awarded the Silver Medal in the "Periodical Cover" category by the National Canadian Magazine Foundation of Award, in Toronto (1993), for the cover of Arts Atlantic 44 that he produced in collaboration with graphic artist Doug Porter (Halifax). He represented New Brunswick at the 2nd Val d'Or Visual Arts Symposium, Quebec (1993). He was the subject of a televised broadcast produced by Soci t  Radio-Canada as part of its series Trajectoires (1994). Artist of the Year in Visual Arts, Prix  loize 2004, Acad mie des arts et des lettres de l'Atlantique. Winner of the competition for the Hon. Louis J. Robichaud Memorial Monument, Saint-Antoine (NB), 2006. One of the 3 finalists in the 2009 *New Brunswick Legacy Sculpture Competition*, Beaverbrook Art Gallery (Fredericton, NB) in March 2009.

Since 1995 he has become seriously interested in media arts and webcast works. His work evidences a mastery of the reasoning behind popular aesthetics. In his hybrid research, he explores real (installations), visual (imagery) and virtual (Web) spaces via a questioning related to the concepts of time, duration, language systems, identity, representation and interactivity. Using photography, videotapes, sound recordings, computer animations, texts, objects, projections and industrial materials, Charette creates installations (*mise-en-sc ne*) that provide significant syntheses.

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