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Jennifer Fisher, Extraits

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FISHER, Jennifer (1989). « Coincidental Re-Collections : Exhibitions of the Self », *Parachute*, n° 54 (printemps), Montréal : ArtData, p. 52-55 (extrait : p. 53-54). The possession of objects confirms our individuality: the state of identification with the body, mind, and emotions which develops the sense of «mine.» Where a collection is exhibited, others' responses to it can be a gratifying support to our identity [...] Our conceptions of who we are and how we appear in the social world are very powerful determining factors in how we act within it. Constructions of identity exist in conjunctural and transitory relationships to the larger social sphere. Similarly, collections, as an extension of identity, are produced in the sites between the individual and larger social formations. [...] Collecting is linked with possession as a form of knowledge [...] The discourses of particular forms of knowledge generate particular norms and conventions. These function as symbolic economies, occurring in the conventions of connoisseurship for example. A connoisseur has the knowledge which allows for «competent» aesthetic judgements.

FISHER, Jennifer (1997). « Relational Sense : Towards a Haptic Aesthetic », *Parachute*, n° 87 (été), Montréal : ArtData, p. 4-11 (extrait : p. 6-11).

I am interested in clarifying how the haptic sense works with the visual sense in aesthetic experience, as well as in understanding how both are implicated in each other. That is, I am not concerned in posing a binary of touch and vision, but in examining how art works pose interminglings of these sense modalities. While the visual gives trajectories – sightlines – between the viewer and the surfaces of art, the haptic defines the affective charge – the felt dimensionality – of a spatial context [...] While in conventional museum narratives haptic beholding typically involves movement from exhibit to exhibit, my concern here is with how recent art nuances the haptic in a wider range of its modalities: interoceptive, climatic, vibratory and tactile [...] The perception of relationship and sensorial affect insists on aesthetic experience not as an exclusively transcendent phenomenon, but as one with powerfully immanent dimensions

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Notes

1 À ce sujet, voir « Relational Sense : Towards a Haptic Aesthetic » (Fisher 1997b : 4-11) où elle met en lumière les raisons pour lesquelles l'esthétique semble trop se limiter à la question de la signification en laissant de côté l'expérience qui est souvent circonscrite à l'idée de contemplation.

2 Entre autres, ils ont fait *NightSense* (Toronto, Nuit Blanche - Zone B, 2009), *ReminiscENT* (Toronto, FADO, 2003), *Linda Montano* (Montréal, Liane and Danny Taran Gallery, 2003) et *Museopathy* (Kingston, Agnes Etherington Art Centre, 2001).

EXTRAITS

FISHER, Jennifer (1988). « Waterworks », *Parachute*, n° 52 (automne), Montréal : ArtData, p. 57-60 (extrait : p. 58-59).

Above the: glass windows and pumping machines by which workers survey and control the activity of each pool, Baldessari has placed portraits of the plant's staff. These black and white head shots are contained within arched frames; a religious gesture which echoes the vaulted ceilings of this secular temple. Looking through the window below, one sees corresponding black silhouettes of these portraits outlined against the arched translucent windows which line the back of the pools. [...] In order to see both photographs and silhouettes, the viewer must step back into the hall; a movement which compels a different way of seeing. At this contingent position, the viewer sees not only the inner silhouettes and the exterior photographs, but other silhouettes and other photographs reflected off the surfaces of the inner glass windows. Caught within the tension of this repetitive space wherein one ghostly image comments upon the other, the viewer engages with photography's mechanical status as a multiple, and interrogates its aesthetic and epistemological tenets of differentiation. For portrait photography is a form of representation which is used both honorifically and repressively. And indeed, Baldessari's work itself turns upon this double operation of representation, being not only critical but complicit with the repressive uses of the medium. « They should have made us smile » complained a plant worker, « We look like a bunch of jail birds ». With this telling statement one is confronted with Baldessari's instrumental use of portraiture to delimit and map the bodies of others. He has created both a reflexive and reflective hall of mirrors from this hall of reflecting pools; articulating and disarticulating the strategies of containment and release which both representation and plan operate.

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