Yan Giguère, Suite cinétique. Galerie La Castiglione. May 15–June 15, 2019

Stéphanie Hornstein

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Sightlines converge. The grainy texture of the prints adds something of a reverence to the experience, and I soon find myself lulled by the stilled movement of the blades of grass that appear like so many brushstrokes against a hazy sky.

The series presented in Suite cinétique are the fruits of Giguère’s five years of experiments with a LomoKino Movie Maker—a palm-sized camera that boasts, according to its manufacturer, a “gloriously analogue” aesthetic. Loaded with standard 35mm film, the device allows users to capture several frames in rapid succession by operating a small crank. The LomoKino has no adjustable focus or shutter speed, but Giguère has made enlargements from other photographs pulled from his vast portfolio—a portfolio that consists, rather bravely, of the everyday records of his own life. “My work space is an absolute mess,” he replies when I ask him how he concocts his arrangements. “It partially depends on what images end up on the table together.” Describing his projects as “indeterminate mosaics,” Giguère has made the artwork’s title: a disgruntled cat. Perhaps it is in this way, and not solely his approach most resembles that of a film-maker who, sitting at the editing console, splices and reassembles, discarding outtakes from the final cut. But his are not linear stories; they keep us searching. What is clear, however, is that his stance might not have the sprawling mass of his better-known photo mosaics, but it distills the substance of his work. His concern with the malleable poetry of time is palpable in this piece, as is his knack for finding the marvellous in the mundane. Considered alongside the other projects in Suite cinématique, these five stills speak to the painstaking selection process that he constantly enacts on a personal archive, the enormity of which we feel though we do not see it. Perhaps it is in this way, and not solely in his use of the LomoKino, that his approach most resembles that of a film-maker who, sitting at the editing console, splices and reassembles, discarding outtakes from the final cut. But his are not linear stories; they keep us searching. What is clear, however, is that his not-quite-narratives have a strangely compelling power to them, even if their logic remains elusive.

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Stéphanie Hornstein is a PhD candidate in art history at Concordia University, where she researches patterns in nineteenth- and early-twentieth-century travel photographs. Her writing can be found in History of Photography, RACAR, and Counterpoint Magazine.