

ETC



Visions 91

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Numéro 17, hiver 1992

URI : <https://id.erudit.org/iderudit/35860ac>

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Éditeur(s)

Revue d'art contemporain ETC inc.

ISSN

0835-7641 (imprimé)

1923-3205 (numérique)

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Citer ce document

Carrière, D. & L'Heureux, G. (1992). *Visions 91*. *ETC*, (17), 35–37.

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VISIONS 91

PHOTOS DES ARTISTES ET PROPOS RECUEILLIS PAR DANIEL CARRIÈRE

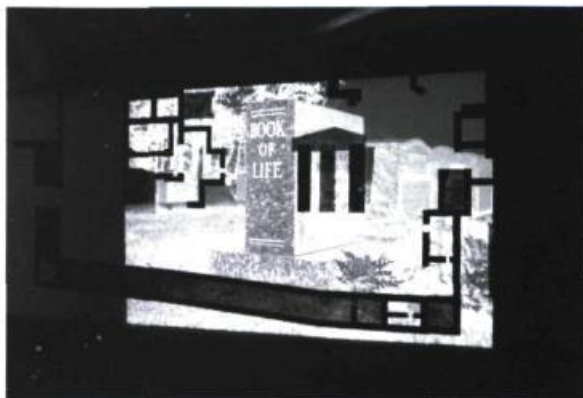
PHOTOS DES ŒUVRES PAR GUY L'HEUREUX

Barbara Claus

La relève a une vision globale de son travail, de ce qu'elle veut dire, mais sa « vision » est plus imaginaire, plus difficile à définir. Je me préoccupe de question d'éphémérité, par rapport à qu'est-ce que je suis ici, comment je vois les choses aller. Je n'ai pas une obsession pour les cimetières, mais c'est un lieu extrêmement important qui reflète ce qu'on vit dans la société. C'est une ville dans la ville, une ville miniaturisée, des bibliothèques abandonnées, des lieux d'archives où on accumule des mémoires et des histoires. J'espère faire des choses qui vivent et parlent aux gens, en questionnant le temps et la perception qu'on a des cimetières.



Barbara Claus, Sans titre (détail), 1991. Techniques mixtes ; dimensions de la salle.



Barbara Claus, Sans titre (détail), 1991. Techniques mixtes et projecteur ; dimensions de la salle.

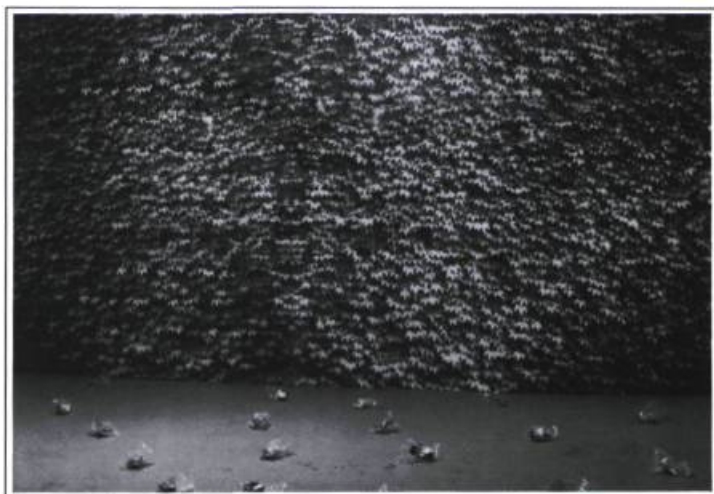


Lani Maestro

Art is not separate from my everyday life, it is very much integrated into the way I perceive the world. It's a way of understanding myself as a being, as an individual in relation with a larger structure.

I feel that art gives me a deeper insight into the politics of the world, in a very general sense, and specifically because of my history. The source of my subject matter, the ideas behind my work, come from my growing up in the Philippines. That

history involves political and social history. I am an individual coming from a generation of political unrest. I witnessed violence against people, and I had a political understanding based on Marxism. I learned to analyse the situation. I can't say that's all there is in my work. Part of it is my history, but I am also formed by all sorts of ideologies that work with me, within my framework. For example, feminism has been a big influence since I have been in Canada - ten years. But that's North American



Lani Maestro, *Hinga Ng Lupa* (détail), 1991. Photographies, sacs de plastique ; dimensions de la salle.

feminism, and now I am slowly understanding that I have to define my own feminism, because the feminism here is very white, middle-class.

In our culture there is a history of matriarchy that was broken by colonialism. A lot of the inequalities that have hapened throughout our history are a result of colonialism. It's interesting for me to go back to my roots, to find out more about that

time when women had a strong control of themselves.

I have come to define my work as a site, a place of refuge that I can return to, and come to terms with the complexity of having to deal with a history of oppression. You know, you go about your daily life, but because of displacement, a lot of times, you can't talk about this history, because it's out of context, or

because society does not accept that kind of difference, it doesn't want to deal with it.

I am aware of my position as a non-white artist in this society, in terms of what that represents in this culture. I'm interested in finding ways, not just through my life, but through my art, to establish that position as opening up a vision within this culture that is, for me, white - where I am marginalized. It's a very Eurocentric culture. I'm interested in sharing another vision; how through that difference people can see a sameness. It sounds very contradictory but it's not. I want to define a difference that will not be seen as an opposition. I feel there is a place where people of all colors, of different classes, of different political views, can come to speak.

Robert Windrum

Looking at the history of tattooing and embroidery - the social positioning of both - the learning of gender and sexual identity is found in both activities. Embroidery is female, a type of meditation, a learning of patience - it's almost a breaking of the will, in terms of 18th or 19th century embroidery. Tattooing has an enormous history in the sense of a broad history, from primitive tattooing, or japanese tattooing. Tattooing was at one point an activity of the british aristocracy. Then there's the North American and Western tattooing. This work is

about bringing those two extremes together, when I look at trying to establish my own sort of identity as a gay male, as a white middle-class gay male, who also occupies, not visibly, a marginalized position.

What came before the work, in terms of vision. or in terms of the approach to the work, was a certain anger, a wanting to subvert social institutions, wanting to destroy the family, the cultural institutions, the economic institutions, and recognize my relationship to those institutions, knowing that I can't destroy [them]. It's all so much part of me and part of



where I'm coming from. The point was to come up with some sort of activity, some way of infiltrating those institutions. An anger combined with the desire of beauty - It's about seeking some ideal resolution that never comes. I realized what was the history that I could claim - the work coming from within me and going out; what that process gave me, and what it gave at the end.



Robert Windrum, *Passion over Reason*, 1990; Robe de mariée brodée à la main, plexiglass, image sérigraphiée.



Robert Windrum, *Passion over Reason* (détail), 1990.

Photo : Daniel Camille



Panya Clark

uation of what National Geographic does, [yet] trying to bring it back into a more personal experience, as seductive as the magazine but more satisfying. There are so many aspects of experience that are denied in the media image.

I'm not saying that this woman is naïve, but she's not necessarily given the choice, she's not aware of the other options. A lot of people see this photograph, project that idea onto themselves, and say, "an you imagine ever doing that to yourself?"

There's a sense of commitment and devotion to history that sometimes is lacking, here, or in my situation. The commitment that we make is to choice, but having the choice leads also to a lot of confusion.

We are constantly rejecting our own history. I wish there were more place in our society for integrity. We need more experience in learning to deal with the historic issues in a sensitive way.

I'm living in a generation of diminished expectations. We have no vision, or sense of where we are going. But I am not worried by this, because it will all resolve itself, somehow.

I made the back first, and, for some reason, I realized that there was a lot more to this piece that needed to be conveyed - dealing with the human element, the person's body; there's a very strange aspect of making it into an object. To a certain extent it's a conti-



Panya Clark, *Patterns of Commitment*, 1991. Cire, grains de collier, magazine, tissu, projecteur, diapositive; 1,2 m x 6,5 m.