Errata

Numéro 84, décembre 2008, janvier–février 2009

URI : https://id.erudit.org/iderudit/34776ac

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Éditeur(s)
Revue d’art contemporain ETC inc.

ISSN
0835-7641 (imprimé)
1923-3205 (numérique)

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Nature in a positive way, putting to use the plainly subjective singularity of her experience. Jeanne Fabb is among the women artists who sought to bring out the intensity of the relationship between woman and the Earth, in the 70s and 80s. Today, with great finesse, her work still looks into the troubled space of Nature and the feminine.

Jeanne Fabb has been exploring the dialogue between art and Nature for the last thirty years. She is known as a woman artist co-founder of Boreal Art/Nature, where she acts as an art director. Emigrating from England at the age of seven, Jeanne Fabb settled in La Macaza in the Laurentians, a place where she creates works and art interventions that are shown and produced in Quebec as well as internationally. Her practice is to fully enter into the landscape, to feel its presence, and to make an intimate connection with natural places, and a strong interest in the experience of women with the Earth. Jeanne Fabb's position, explicitly local, foregrounds her connection with natural places, and a strong interest in the experience of women with the Earth. Her practice is to fully enter into the landscape, to feel its presence, and to make an intimate connection with natural places, and a strong interest in the experience of women with the Earth.

At the junction between positioning oneself in Nature and identity, the place where the supposed obscurity of woman and Nature feed the gaze of a subjective body, which is entangled in the mesh of actions and videos. This is also put forward by Christine Ross, who in her Field Work/Fielding women's confidences in Her Slippers project in a forest, a moor or a valley, the artist sets up the proper conditions by substituting the hegemony of an objectivizing and eroticizing gaze for a subjective and sensory experience of the body. The women then revealed why they were attached to a particular place, why they related to it. The women then revealed why they were attached to a particular place, why they related to it.

To Gather, to Collect, to Shelter

The Laurentians are well known for their forestry and tourism industries, but the underlying history that interests Jean Fabb is not as well known. It concerns the women of this region and their special bond with Nature. To achieve this, in 2003 Fabb undertook an intimate Journey, through which she invited nine women from La Macaza and the surrounding area to participate in an interview. In the room, Fabb asked them to describe a place they felt an attachment to. As the interviews progress, cornerstones were identified in the area and its comforting effect, the feeling of security it induces; the girls then revealed why they were attached to a particular place, why they related to it. The women then revealed why they were attached to a particular place, why they related to it.

In the wake of Intimate Journey, over the last two years at La Macaza, Jeanne Fabb had been developing a video cycle entitled Intimate Ground. She enters the forest with her camera, reproducing the gestures so often repeated by women who go out picking. Attention vary, and the rituals are accentuated where she picks up, and out of the paths, gleaning medicinal herbs or seeds. A very large part of Jeane Fabb's work (what she calls her actions in the nature) seems to cultivate this kind of presence and attention to the world, where the boundaries of the subject—resolutely tuned into its surroundings—become porous. This was the case in Wales with Crywdro/Wander (2003), the Chiapas with Imagen Negra (2002), and Iceland with the expedition Sans Traject (1999). Most of the action is predictably imitated, but not fully deployed. In the same frame: a patch of sky, a woman, the land. Strangely, about it reminds me of two images: Caspar David Friedrich's Woman in Front of the Setting Sun (1918) and Jeff Wall's Stereo (1980). The former shows a woman in front of a landscape, turning her back turned to the viewer, acting as a relay for the gaze; the latter frames the naked woman in a spreading body of a young male wearing headphones, the depth of field running through the channels of inner experience.

A comparison between these three works may seem odd, yet they share a representation of absorption or of interface. Photography is more than document for an encounter, dedicated to the observation of the quality and the variations of a dialogue with a specific place. She says: "I chose simple dark clothing as a shifting boundary between inner and outer," and "An intimate encounter with the landscape starts to crumple into itself, covering all the other elements that were now part of History. The hands of women dealing with the Earth, in the image. In the same frame: a patch of sky, a woman, the land. Strangely, about it reminds me of two images: Caspar David Friedrich's Woman in Front of the Setting Sun (1918) and Jeff Wall's Stereo (1980). The former shows a woman in front of a landscape, turning her back turned to the viewer, acting as a relay for the gaze; the latter frames the naked woman in a spreading body of a young male wearing headphones, the depth of field running through the channels of inner experience.

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To Gather, to Collect, to Shield

In her actions in the nature, the term place supposes an opening: "Chora, 'place,' is related to the Greek words choira and choresomai, which means 'make room for,' 'give way to,' 'to fail back,' and 'withdraw.'"1

The relationship between the place and identity is a fundamental constant: the will to bear witness to a close and fundamental bond with Nature. To achieve this, in nature, the place where the supposed obscurity of woman and Nature feed the gaze of a subjective body, which is entangled in the mesh of actions and videos. This is also put forward by Christine Ross, who in her Field Work/Fielding women's confidences in Her Slippers project in a forest, a moor or a valley, the artist sets up the proper conditions by substituting the hegemony of an objectivizing and eroticizing gaze for a subjective and sensory experience of the body. The women then revealed why they were attached to a particular place, why they related to it.

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Notes

For Jeanne Fabb, the expression of women's intimate experiences with Nature is gripping. The artist strives to account for positioning, gestures and language that are hardly visible or translatable and that, if not the preserve of women, indicate a way of being and doing: a way of collecting, gathering, picking, meditating or absorbing oneself in a landscape, personal absorption, and absorption by the camera. Actions in Nature allow for a contemplative collection of thoughts, giving rise to an underlying conversation that the artist tries to make visible.

ERRATA

- We inform that the article “Yvonne Rainer: From Choreo-graphy to Cinematography”, published by Chantal Pontbriand, in ETC 83, p. 20-23, was initially given as a lecture, in English, in the symposium Women and the Avantgarde at the Faculty of Avantgarde, University of Florida/Sorbonne, Paris, 2007.

- Nous prions nos lecteurs de noter que dans la livraison 83 de ETC, dans l’article de Michelle Cohen Haddad, intitulé “La stratégie des irrévérences”, p. 25, le crédit des œuvres In Love with a Red Wall, ne doit être attribué qu’à Maria Kheirkhah. Toutes nos excuses à l’artiste.