



Yan Giguère, *Bourrache*, inkjet print, 2009.
Image courtesy of the artist.

OPTICA

► un centre d'art contemporain

Opening _
Saturday September 12, 3pm

Exhibition _
September 12 - October 17 2009
Tuesday to Saturday, 12pm - 5pm

► Yan Giguère pursues his investigation of the everyday. His intuitive practice resembles a filmic composition that unfolds in the exhibition space as images interconnect to form a series of poetic and formal associations. A developing narrative is suggested by the presented environments, their deployment in separate production cycles, and the interplay of genres—mainly landscape and portraiture.

Picking up where the previous series had left off, the figure of his beloved now leads us into a garden, as the photographer focuses on plants, on their suggestive power, on particular tropisms, especially those caused by light. This characteristic of plants to react to light and shadow recalls aspects of the medium of photography: effects of exposure, reactions to a light source. Their presence, like cranes reaching up into the sky, teaches us something about the structure of the process.

One notices an ascending movement in the choice of motifs and their distribution, and a progression in the arrangement of the exhibition area given the attributes of each photograph. A slew of associations emerges from the proximity of the images, like that of the magnificent white brugmansia (*Trompette des anges*) and a sun-shaped monstrance (the Blessed Sacrament), religious iconography that lives on in popular culture. This image, like others he has taken throughout the Quebec countryside, are documentary in nature, and Giguère likes to conjure them as signs of cultural origin and identity.

This series preserves a degree of intimacy. Layered into it are themes of the Garden of Eden, Genesis (the apple), and the temptations of artificial paradise (psychoactive properties of some plants). One has the impression of journeying through underbrush, where plants guide us in a universe that leaves traces on the photosensitive film surface. Several images also suggest the idea of foundation—a clump of struts holding up a parking area—, germination, or growth, more metaphors of the creative process, of which views of the workshop and of the beloved painter are essential components in Giguère's work

- Marie-Josée Lafortune