

The Salvage Paradigm

Rebecca Baird
Carl Beam
Ron Benner
Panya Clark
Fast Wurms
Jamelie Hassan
Barbara Lounder
Robert McNealy
Liz Magor
Arlene Stamp
Joanne Tod

curated by Janice Gurney

YYZ
Wynick/Tuck Gallery

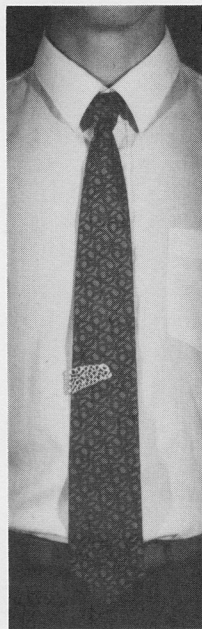
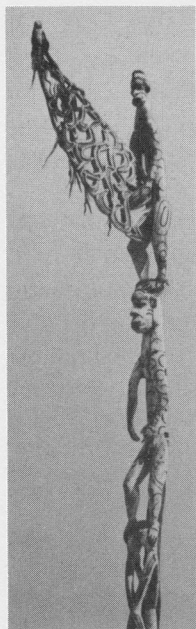
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Panya Clark

When considering the concept of the Salvage Paradigm, I realized that the so-called "weakness" of other cultures was primarily economic in relation to the dominant culture. When North American museums were established in the late 1800's, organized religion was being confronted by the growth of materialism and a boundless faith in education. Many American museums used the pretence of mass education to sanctify their true driving force-the compulsive acquisitiveness of the Collector.

When the collection was bequeathed to the museum, the Collector almost invariably insisted that it be kept together and exhibited under his name. As a result, collections, at times, have become representations as much of their compilers as of their original creators.

The simultaneous decontextualization and recontextualization of objects is one of the most interesting of the many paradoxes of collecting and display. When examining the intrinsic values of an object, it has become necessary to question its transitive past and speculate on its transformative future.



Collectors, (details: Asmat Mbis Pole, Mbis Pole Tie and Tie Pin), 1990, b&w photographs.
