

M A T R I A R T

A Canadian Feminist Art Journal

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WARC

WOMEN'S ART RESOURCE CENTRE

MATRIART

C o n t e n t s

FOREWARD

Welcome to the première edition of MATRIART, a new Canadian feminist art magazine published by the Women's Art Resource Centre (WARC). MATRIART presents women artists with an opportunity to examine issues of concern and to share opinions and information relating to the production of women's culture.

WARC's new periodical will consist of feature articles, reviews of exhibitions, profiles of artists listed in WARC's Artist Slide Registry, reviews of books housed in our Documentation Facility, a news section listing current events and a letters page. Each edition will be organized around a specific theme of interest.

All four featured artists in this issue focus their attention on the experience of cultural displacement and share with us the exploration of their personal/political journeys.

Pam Patterson introduces MATRIART's feature artists Sylvat Aziz and Sarindar Dhaliwal. Their exhibition, *The Partition Sisters*, examines the complex relationship between the value of tradition as a celebration of cultural identity and its use as a tool of oppression. Pam also reviews Jamelie Hassan's new installation "The Trilogy: Satanic Verses, Midnight's Children and Shame" which examines censorship within a cultural context. In addition, the magazine includes an interview with Jamelie Hassan by Judith Doyle. In the interview Jamelie discusses the influence of her cultural background on her piece, "The Oblivion Seekers".

MATRIART also provides a needed venue for the many artists listed in the WARC Documentation Facility in the Artist Slide Registry section. Mona Hatoum, a video, installation and performance artist, is presented in this issue. In her video tapes "Measure of Distance" and "Changing Parts" the artist explores physical and psychic distances in both public and private arenas. She addresses issues of political and social oppression in the relations between the "Third World" and the West. MATRIART also includes two pages dedicated to the fourteen women massacred in Montreal, featuring poems by Rest Gender, Maggie Helwig and myself and a photograph by Carla Murray.

We complete our publication with a comprehensive section of reviews and current events including a WARC update.

WARC welcomes your response to MATRIART's première issue and invites suggestions for the future direction of Canada's newest feminist art magazine.

Linda Abrahams, Board of Directors

ABOUT WARC

In 1984 WARC was started to document Canadian women's art work and to provide educational and support programs for women artists. WARC's philosophical direction is an outgrowth of our current mandate to develop a resource centre for Canadian women artists, representative of women from different regions, classes, races, sexual orientations, ages and the differently-abled.

The Coordinating Committee is the main decision-making body at WARC. This group organizes and implements WARC's programs, goals and policies. The committee is made up of the Board of Directors, the membership and staff, and is run collectively on a consensus decision-making model.

WARC houses a Documentation and Research Facility which consists of an Artist Files/Slide Registry and a Reference Collection (books, periodicals, vertical files, video and other art/feminist documents). All women cultural producers are invited to submit material for this growing facility.

WARC keeps in touch with the development of Canadian women's art through its sponsorship of public discussions and lectures by women artists. WARC's support services include studio visiting groups and workshops on topics such as grant writing, gallery proposals, and institutionalized racism. WARC also sponsors research and special projects of concern to Canadian women artists.

Our newest project MATRIART will further fulfill WARC's goal to support Canadian women's art through outreach, documentation, research and education. In closing, WARC would like to thank the volunteer Publication Committee without whom the creation of MATRIART would not have been possible.

Irene Packer, Coordinating Committee

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WARC
394 Euclid Avenue, Suite 309
Toronto, Ontario
M6G 2S9
(416) 324-8910

This issue was coordinated by the WARC Publication Committee.

Coordination:
Linda Abrahams
Lorraine Barnaby
Susan Beamish
Donna Créed
Cynthia Lorenz
Carla Murray
Pam Patterson
Alex Waschtschuk
Carol Watson
Loren Williams

Editors: Carol Watson, Pam Patterson and Carla Murray
Ventura Publishing: Lorraine Barnaby and Rob Ellis
Design and Layout: Susan Beamish, Cynthia Lorenz and Carla Murray
Listings: Tracey TieF
Front Cover Logo and Design: Susan Beamish
Cover Artwork: Sylvat Aziz, print from 'Hira' series, 1989.

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MATRIART welcomes contributions to future issues (for information please contact WARC). We also encourage response from our readers; your opinions, criticisms and concerns are welcome. Views expressed in MATRIART are those of the contributors and not necessarily those of WARC. We reserve the right to edit submissions for brevity and clarity.

Please contact WARC at (416) 324-8910 for further information and advertising rates.

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FEATURES

The Partition Sisters	2
Introduction Pam Patterson	
<i>Sylvat Aziz / Artist Statement</i>	3
Sylvat Aziz <i>Sarindar Dhaliwal / Artist Statement</i>	5
Sarindar Dhaliwal	
Feminism In Pakistan	7
Sylvat Aziz	
Judith Doyle Interviews Jamelie Hassan	8
Judith Doyle	

ART REVIEWS

Jamelie Hassan: A Commitment to Moral Art	10
Pam Patterson	

MEMORIAL

Flash Point	12
Maggie Helwig	
The Woman Who Bled For The World	13
Rest Gender	
Femocide	13
Linda Abrahams	

FOCUS ON WARC

Artist Profile	15
Mona Hatoum	
Documentation Facility	16
Anne Vespry	
New Books Available For Loan	17
Irene Packer	
In Print: Magazine and Book Reviews	
<i>Johnny Panic and the Bible of Dreams</i>	18
Daria Essop	
<i>Diva</i>	18
Anne Vespry	
WARC Workshops	
<i>OAC Artists' Grants</i>	20
Irene Packer	
<i>Grant Proposal Basics</i>	21
Cynthia Lorenz	
Listings	22
Letters	24

THE PARTITION SISTERS

Sylvat Aziz and
Sarindar Dhaliwal

The *Partition Sisters*, presented by the exhibition committee at A Space Gallery November 29 to December 22, 1989 was an exhibition of the work of Sylvat Aziz and Sarindar Dhaliwal. The artists' two- and three-dimensional works reflected aspects of these two women's differences, paid homage to their histories and traditions, and examined their relations to their adopted homelands.

Sylvat Aziz was born in Lahore, Pakistan; Sarindar Dhaliwal in Jullunder, India. Both women now live in Canada. Their work has been influenced by their new homeland as well as the traditions and images of their native countries.

Sarindar Dhaliwal has produced a body of work that maintains constant themes and formal concerns though broad in style and format. The content of her work draws upon two worlds, her cultural heritage as well as images from her travels. These

INTRODUCTION

worlds clash and mesh, creating an intriguing mixture of elements in her art. Works such as "Short Texts", three framed illuminated texts, provide a vivid visual and verbal statement of the artist's Indian culture. The sculpture works, which use rich colours and textures, are alluring. "Untitled" a piece in which bright turbans are arranged on sharp, white gravel echoes her past interest in working with textiles. This added dimension of fabric gives her work a tactile quality. In "Outside Zanzibar Tea Gardens" she uses a floral design which seems to refer to the richness of the Hindu sari as well as the foliage of exotic places. For Dhaliwal the gardens are "a mythical place on the island of Zanzibar where anything can happen and anyone can meet—an arena where I can bring together personal interests, favourite people, and fragmented images

while developing a sense of fantasy, place and continuity." The works range from textual to sculptural presenting an array of impressions lavish in image and content.

Sylvat Aziz's works contrast with this approach. The images from her culture are more specific, in many instances, to the political situation in Pakistan. Works such as "Shaminanah", "Dargah" and "The Bazaar" deal with the veiling and repression of women. This oppression was enforced by General Zia's "Islamization" and, in spite of Prime Minister Benazir Bhutto's attempts, still remain law. Veiled figures which are almost architectural are juxtaposed with designs adapted from courtyard tiles, mosques, or canvas barriers made to contain women. These figures create a strong and vivid impression of the tragedy of women's isolation. Her more lyrical and personal works such as "Tawis" and "Yaqt" are rich in design and rounded shapes which allude to the female form. The references in these two artworks are to aspects of folk culture: a magic stone of love and passion, a talisman to ward off the evil eye. Aziz says of her work, "I am interested in exploring and communicating the dichotomy between the rhythm of a free-flowing, living tradition and the oppressive yoke of fundamentalism which subverts it." The works presented at A Space gave us that range and the result is powerful, insightful and challenging.

Both artists spoke about their work and the place of women in their respective countries of birth at an evening sponsored by the *Women's Art Resource Centre*. The artists' presentations were moving and revealing. *The Partition Sisters* was a strong reminder to women in the West that there still is much to be done in order to affirm and improve the prospects for women in other countries.

Pam Patterson

Sylvat Aziz / Artist Statement



My images, I believe, reflect the present-day condition of the culture that I belong to. I am interested in exploring and communicating the dichotomy between the rhythm of a free flowing, living, tradition and the oppressive yoke of fundamentalism which subverts the former. I use colours and images to present these two existing realities and attempt to force them to merge. Since this merger fails these realities remain disparate.

I approach issues with an awareness of being a woman and draw consistently on my own observations and experience. I am concerned more with the subject of human dignity and basic fundamental rights for women in an Islamic society than with examining the issue in a purely Western feminist standpoint. I feel that the women of Pakistan have a long way to go before we can identify our problems with the contemporary issues of women in the West. Thus, although there is always a strong critical element in the images, there is also a definite

celebration of a tradition, a culture with life, vitality and colour.

I find Laura Mulvey's reference that woman is fixed in her place as a container or a carrier of ideas rather than a maker very telling:

"rivée à sa place comme porteuse de sens plutôt que productrice de sens"

This is exactly the dilemma which faces us. Should we be content to nurture the ideologies created for us by men and remain protected as their wards or make our own ideas and step outside male domination/protection?

For the women of Pakistan this situation is coming to a head as the effects of the fundamentalist Islamic government filter down to the streets.

Although I touch upon a fairly large number of issues in my work, I am mostly concerned with the practice and philosophy of Purdah—the segregation and veiling of women in Islam. This practice effectively seals off women from all aspects of a

Sylvat Aziz,
print from *Hira* series,
Midway Forum 1989

PROFILE

1989 "The Partition Sisters",
Group exhibition,
A Space Gallery,
Toronto, Ontario

1989 "Recent Works,
Sylvat Aziz",
Solo Exhibition,
Stride Gallery,
Calgary, Alberta

1989 "Dating",
The Other Gallery,
Banff, Alberta

1987 "Cultural Imprints",
Walter Phillips Gallery,
Banff, Alberta

1987 "Drawings",
The Other Gallery,
Banff, Alberta

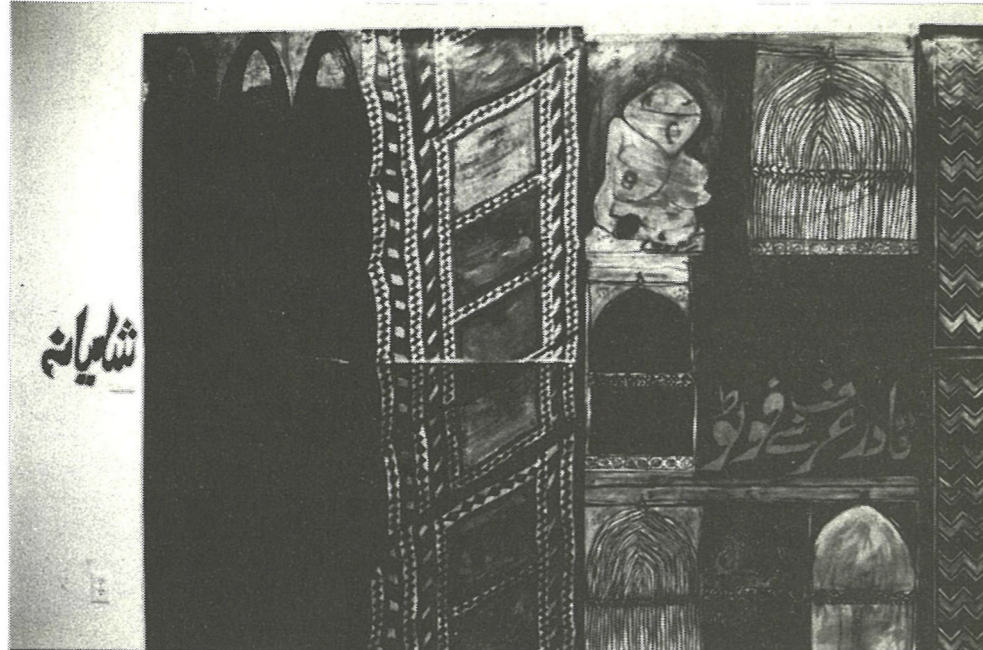
1986 "The Cult of the Saints",
Thesis Exhibition,
Galerie Bourget,
Montreal, Quebec

1985 "Tout d'art du Monde",
Galerie UQAM,
Montreal, Quebec—
Juried Group show organized by
the Ministry of Immigration and
Cultural Affairs

1985 "Regards",
Galerie Place du Parc,
Montreal, Quebec

1984 "Graphex 9",
Art Gallery of Brant,
Brantwood, Ontario,
Juried travelling show of
Prints and Drawings

1981 "Pratt Institute
Print Show",
New York City, New York



Sylvat Aziz, *Shaminanah*, 1989, mixed media, at A Space, Toronto photo: John Oughton

normal social and public life. One half of the population almost completely subjugates the other. While the male elite control the destiny of the majority of their own sex, the question of women's status drops to third place. This reality is depicted in my work.

Visually the images appear as tall, dark veiled female figures, almost architectural, containers or zombie structures which are not meant to be benign. These images are juxtaposed against each other or set beside the ordinary everyday street colours.

Some works deal with the celebratory side of life into which women venture as heavily veiled spectres to engage in rituals which bring meaning and substance into their lives. Going to a shrine to pay homage to a dead saint is one of the few legitimate

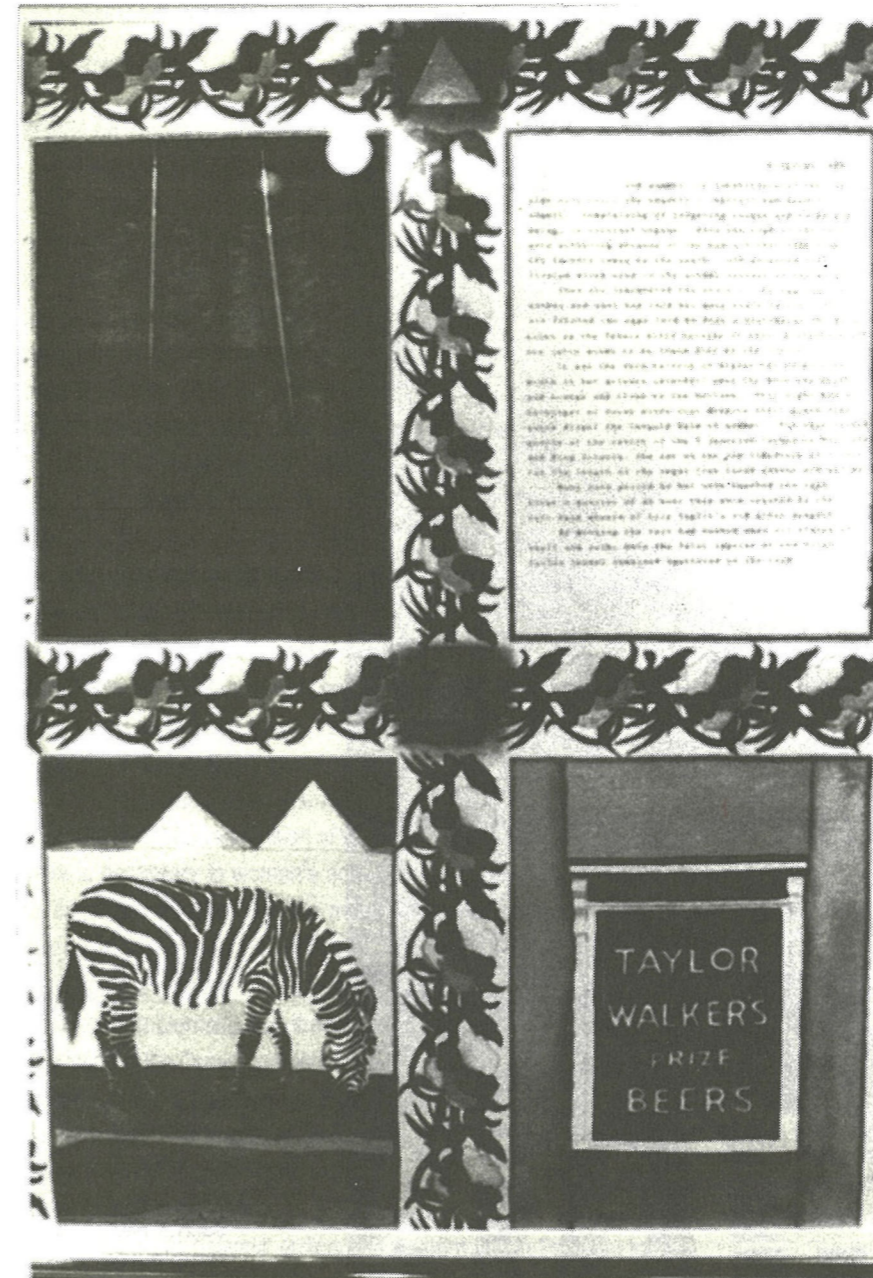
reasons women have to step out of the confines of the household.

There are references in the works to political and social inequities that are women's fate. I use script, usually Urdu, my own language, or Arabic, the language of the religious text, to define subjects in the work itself and I always provide a translation so that the information contained is accessible.

I do strive to give a sense of life in another culture and I do not want to lose sight of the fact that I am working in the visual mode as well as in a different world view. I try to be responsible for both the aesthetic considerations and the content of the work.

Sylvat Aziz

Sardindar Dhaliwal / Artist Statement



Sardindar Dhaliwal, *Triple Self Portrait with Pomegranates and Persimmons*, 1989 (detail), mixed media, A Space, Toronto photo: Ann Vespy

Midway through the monsoon season the baby became sick. Her mother and aunt took her from village to village: Goraya, Ludhiana, Phagore; from doctor to doctor.

They returned home sodden, the embroidered cuffs of their baggy pants encrusted with the gray mud of the Punjabi roads. The baby remained this side of death and never stopped whimpering.

In their grief, the sisters began to doubt their god, swearing that if the child died, they too would stop living. Meanwhile the neighbours prepared to attend to the women's imminent sorrow with ill concealed excitement. Death brings with it a busying of life.

A passing tinker stopped by the house looking for copper vessels to mend. Our pots are fine, wailed the women, but our daughter is dying. The tinker who had centuries of wisdom running through his veins told the women to take a freshly laid egg and place it in the middle of the crossroads. When the first animal, bullock cart, bicycle or rickshawallah crushed the egg, then the baby would recover.

The sisters had no hope but their blind peasant faith so they left and went searching under the squawking chickens. They held up an egg, still warm, its translucent shell singing in the sunlight.

Sardindar Dhaliwal
*Triple Self Portrait with
Pomegranates and Persimmons*

PROFILE

1989 "The Partition Sisters",
group exhibition,
A Space Gallery,
Toronto, Ontario

1989 Laurentian University
Museum and Arts Centre,
Sudbury, Ontario

1989 Art Noise,
Kingston, Ontario

1988 "Heartworks",
group exhibition,
North Shore Art Gallery,
Sydenham, Ontario

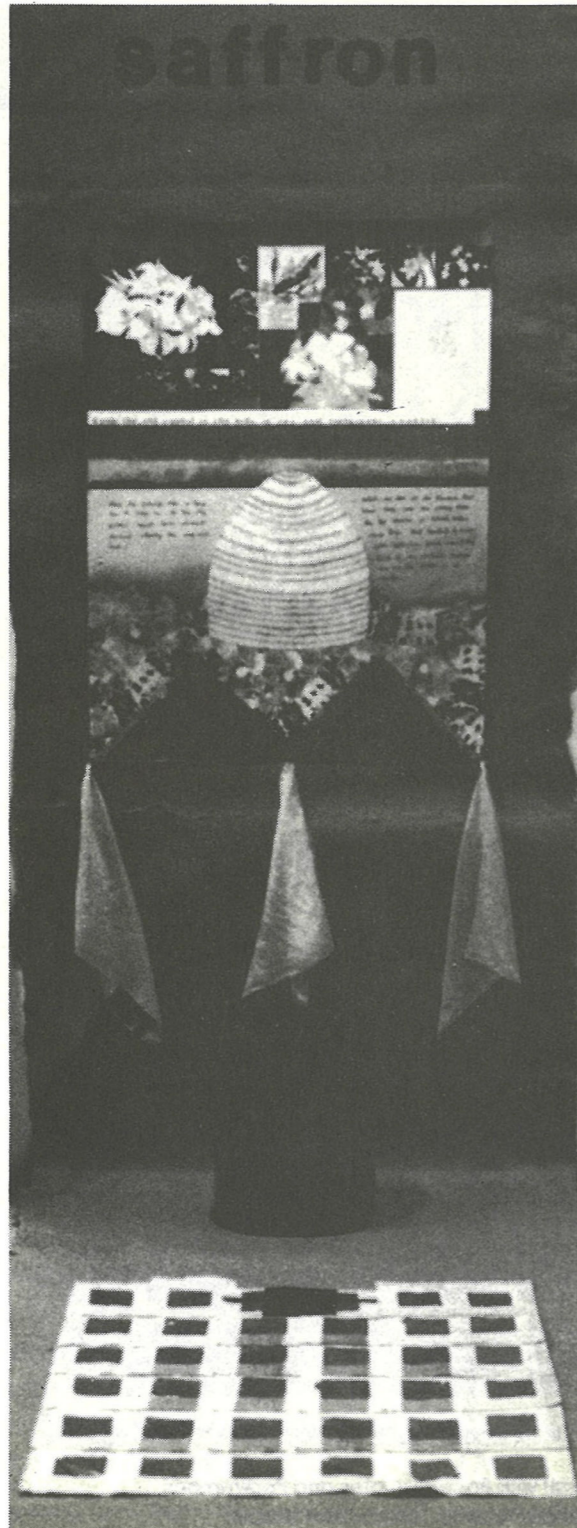
1988 "Midway Rehearsal",
group exhibition,
Midway Forum,
Toronto, Ontario

1987 St. Lawrence College
Gallery,
Kingston, Ontario

1986 Gallery 101,
group exhibition,
Ottawa, Ontario

1986 Artspace,
group exhibition,
Peterborough, Ontario

1986 Eastern Edge Gallery,
St. John's, Nfld.



Sarindar Dhaliwal,
Temple Tree, 1989,
mixed media at
A Space, Toronto
photo: Ann Vespry

*With chains of matrimony and modesty
You can shackle my feet
The fear will still haunt you
That crippled unable to walk
I shall continue to think*

Kishwar Naheed

The experiences of individuals in a Pakistani society with Islamic fundamentalist tendencies have not been very happy ones, especially for women. As a Pakistani woman artist, I am aware of the social tension created by imposing a rigid interpretation of Islam on Pakistani society. Though committed to their faith, most Pakistanis are not interested in forcing their neighbours to "see the light". Extreme religiosity is found only among clerics or 'Mullahs' who of course benefit directly from increasing their control and power over the community to which they administer religion.

Islam is not only integral to the social structure of Pakistan, I also see it as desirable. What is entirely undesirable is the extreme fundamentalism which has numbed the country in the last ten years.

The belief and practice of Islam is a reality in Pakistan. It cannot be willed away. However it is desirable to improve women's position in this faith. The most effective way of working towards a feminist framework in Pakistan is by involving women in the translation of the Islamic religious Quranic text. There are of course, inherent difficulties in getting this involvement accepted. However, two women writers—Riffal-Hassan and Fatima Mernissi—have made some headway in this direction. The redefinition of women's roles in an Islamic framework is necessary to women's equality whatever the social, cultural or linguistic situation. For the moment I shall concentrate on the subject of the women's movement in Pakistan.

Forging a women's movement within the framework of the Islamic tradition is problematic. But, the optimistic note is that there is no direct injunction in the Quran against it. Women are allowed equal rights as citizens to own property, make legal contracts and marry and divorce as they will. The practices and conventions of Islam in societies throughout the fourteen hundred years of its inception have curtailed many of women's rights.

The so called 'Islamic' ordinances that are law in Pakistan today are really measures of social control. They are the justification for maintaining a status quo that often mitigates against equality between

men as well as between men and women. The ordinances are allies of all social structures of inequality, whether they are tribal, feudal or capitalist in nature.

In Pakistan, those aspects of Muslim jurisprudence promoting the dominance of men have been widely accepted but Islamic injunctions protecting or promoting the rights of women have been systematically rejected. On the other hand, customs which contradict Islam but ensure the supremacy of men have been accepted and continue to operate.

The situation here is made more complex by the extreme differences in education and awareness between different levels of society. Women do not have access to information because most are illiterate.

Upper-class urban women appear to be making great strides forward, while the majority of Pakistani women have remained tied to the traditional system. Eighty per cent of Pakistan's population is rural; in these areas women rarely get beyond primary school. This lack of accessible education for most women, combined with a general reluctance to let women enter fields other than medicine or teaching (even in the progressive upper classes), is discouraging.

However, in face of enormous odds there is a surprisingly potent women's forum comprised of female lawyers, doctors, social scientists, poets, writers and women working in other non-traditional areas. This forum spearheads a movement towards equality for women and is represented by charters in different urban centres. But the movement needs to expand into classes other than the dominant ones. If it is only identified with the upper classes, it might alienate itself from the masses and thus impede and perhaps even destroy any impetus gained.

Grassroots support is the single most important factor in the success of any political or social movement. The events of the last decade have left very little doubt in thinking people that something needs to be done. The will of half the population of a country, if mobilized, can certainly accomplish that something.

Sylvat Aziz

References: 1 Mernissi, Fatima. *Beyond the Veil*; 2 *Women of Pakistan*, ed. Khawar Mumtaz and Farida Shaheed



Judith Doyle Interviews JAMELIE HASSAN

Jamelie Hassan, *The Oblivion Seekers*, 1985, drawing (detail), photo: Wyn Geleynse

Jamelie Hassan is an artist who lives and works in London, Ontario. She has travelled extensively in Europe, Latin America and the Middle East. In the following conversation with Judith Doyle, the artist talks about her Middle Eastern family background, her childhood in London Ontario, and about her

piece "The Oblivion Seekers" which she exhibited in the series *In a Different Voice* at YYZ Gallery, Toronto, 1986. It is based on a performance by the same name, with Lillian Allen reading from the texts of Umm Kalthoum and Isabelle Eberhardt, and with a musical score by Gerry Collins. It was staged at the Music Gallery in Toronto, 1985.

JH: I began "The Oblivion Seekers" with a memory from when I was about five or six years old. For the first time, the North American Islamic communities came together and held a convention in London, Ontario. I remember dancing at it.

JD: Is there any particular reason it was held in London?

JH: London had become sort of a hub for immigrants coming from the Middle East to North America. At that point my family was fairly central to that activity because my dad

had been here since the early nineteen hundreds. He was one of the first to settle in London and so our home became a place people would move in and out of. That's apparent in the home movies I use in the piece. You have people coming in and out of doorways, and you see this whole process of sociability. There were always relatives and people who were displaced entering into a familiar environment where Arabic was spoken. They always brought messages. It was almost like a caravan in a way because at the time they could bring foodstuffs on the plane or ship. Immediately these foodstuffs would be cooked and consumed and the music would begin, and there would be dancing. We'd put up a lot of people and my father would find jobs for them. There wasn't a meeting hall or a club or church or mosque where people would meet. The homes were the place for that encounter, and our home in particular because it was one of the first, and because there was a certain amount of financial stability in our family. My father was an old-timer in Canada, in terms of how newcomers would view him. He had the means to make

Canada more accessible to people coming in.

JD: Did he have a lot of experience in dealing with immigration laws and procedures?

JH: Not really. He left Lebanon while it was under Turkish rule and came to Canada because he wanted to avoid the draft. He was sixteen at the time. It was around the beginning of the First World War. It's not that normal for most people to have a father that age, more like a grandfather, but I'm talking about my father. There are those generational gaps in our family. In the fifties there was a wave of Lebanese people coming to Canada, particularly to southern Ontario. That's what I'm trying to record in the piece—my response to it. I had this really strong connection with Arabic culture while I was in the middle of a white Anglo-Saxon community. I was very conscious of that difference.

JD: Your images of that period sound very joyous, but it must have been difficult too.

JH: I think I'm looking for what I felt so strongly attached to, for what was so potent about what my parents were able to give me, that made me able in some way to pass it on and want to continue it. In fact, I ended up having a very strong affinity with Arabic ways, including to a certain extent Islamic ways. That's why I wanted to research the notion of women within the Islamic tradition. That was something of my own heritage, my background. Of course, it represented a lot of difficulties for me, coming out of that background into Western educational structures, systems and stereotypes in relation to the East. So I was really curious about why I wasn't a rejectionist, why I wanted to delve into that. I realised that my parents, without any form of dogmatism or exclusivity or elitism or racism, had managed to imbue this desire in me to investigate and research my own past. I had a recurring memory of dancing, of moving through music, and of a relationship to the landscape they were so strongly connected to—the landscape in Lebanon. We really didn't have a lot of visual devices around the house, it was more symbolic and metaphorical. I started the research by going back into the microfilm at the London library. I knew I had danced and I knew that it had been recorded, therefore I knew that there was some record of my memory in the public domain. I very methodically began going through the microfilm and the clippings of that period, the summer of 1955. On the black and white videotape for this piece, I have recorded that search, and my puzzlement with the technology. I noticed bizarre coincidences and overlays of information. If I pressed a button or turned it manually I would come up to comics; the next time I would come up to a headline which it said "Travel between planets predicted in fifty years".

I was interested in travels and the device of movement of people, ideas and cultures, and showing this on the screen. I didn't know how to operate the device, so I found myself making it do screwy things like flipping and running fast or slow or going off the screen as if pages were being torn. We developed the footage of the microfilm and decided to print it in a loop cycle. It seemed to show a repetition of trauma, disaster or a crisis. It didn't really matter that these things were happening in the fifties. It could just as easily be 1985 or 1922. On the second video for the piece, there are home movies. These cover five years of our family, spliced together to about fifteen minutes. This goes with the Gerry Collins soundtrack that I commissioned for the piece, based on an original track of Umm Kalthoum's music. There are two finished videos; one is a sort of a verbal articulation of the essence of the performance itself, and the other is the music and the flow of my own history.

JD: I wanted to ask more about the absence of visual representation around your house. Given that absence, how did you come to decide to be a visual artist?

JH: It wasn't a revolt or an act of protest. It was a natural occurrence and there was support for it in my family. My father actually posed for a portrait I did when I was a student. Later on when I was travelling in the Middle East, I found that if I did little portraits of people and gave them to them, it was an immediate form of contact. Within Islam, it is the literal representation of a Godhead, or the adoration of a material object, which is resisted in terms of the faith. Certain sects are very extreme in reference to that. I have always had a tendency to work within the Islamic framework. I use floral or geometric embellishment a lot, or calligraphy, whether in drawing or painting. Also, textual references are really common in my work as text is in the Islamic tradition of manuscript illustration or embellishment. I feel words are paramount, and language has always been THE communicating device within Arabic culture. It is such a potent force; if anything is revered it's the power to communicate, whether it's oral or written communication or decorative Arabic script.

JD: In terms of what you're saying, multidisciplinary work seems particularly appropriate. Your work includes so many different elements.

JH: It's definitely part of a strategy. In the case of "The Oblivion Seekers", it really wasn't possible to make the piece without film footage, without music, without the written word, and then my own way of bringing all these elements together and creating a keying device for unlocking their meanings. I actually do include objects that were handed to me by my family: a record from Cairo that my mother had given me years ago, a photograph of the Souk of Damascus, a postcard that I had sent to my parents in the late sixties when I was a student in Beirut. My mother gave me back my letters while I was doing my research. This postcard came back, with a message I had written to them twenty years ago. There was a constant recurrence of material without my really having to search for it. The most searching that I did was in the microfilm department.

I also remembered the film that my uncle had taken of his return to Lebanon to marry. I recalled sitting watching that film, though I hadn't seen it for thirty years. It had been passed from one relative to another, and when I finally got my hands on it and I projected it, the actual viewing of it felt the same. There was no time difference. I was really struck by that fact. I wanted to deal with what it was when I was a child that had that potential for strengthening me, as opposed to fracturing or confusing me. "The Oblivion Seekers" is a piece that represents extremely positive values for me. It was really important for me to pull in all the things that I felt. When you're watching a country that's in a state of war, and Lebanon has been in a state of war for as long as my son is old, you begin to think, "I don't want to think about it anymore, I don't want to talk about it anymore, I don't want to work with it in any way." It's very tempting to turn your back on it. I know a lot of people who are capable of doing that, but I just can't. It's important that as a woman of my background, Arabic, Islamic, that I in some way contribute to people understanding this great big gaping Other over there. It's important that in the piece there are references to other people who have worked on that, like Isabelle Eberhardt, and Umm Kalthoum. I also make reference to Edward Said and his work in "Orientalism". I feel a linkage with them, and with other artists whose work I am close to, like Lillian Allen's, Gerry Collins' and Wyn Geleynse's film work.

JD: After you had your son, did you feel that in some way you were mediating between generations?

JH: I would say yes. Mediation is really important and I try to do that with my son. Actually, I think he's a really good mediator too. He's able to bring me back down when I'm getting disturbed about something. He can bring me back to my reality with him. I guess that's what this piece is about, wanting to give in that tradition. I knew that the work was something for my family, although I also know that many of them may never see it or experience it as I have. They would see it from a different perspective. What my uncle felt was garbage film, I thought was beautiful. He thought so because he couldn't handle the camera, because he didn't know what technology was and had flipped the camera this way and that, while looking for someone. The fact that he was innocent of the technology was beautiful for me. I wanted to bring that out, to say to him that the fact he even wanted to record this was important, IS important. The record of it is something I would give back to him in some way. In the end they were all really pleased that I was doing what I was doing.

JD: And it is an extended family, a big family.

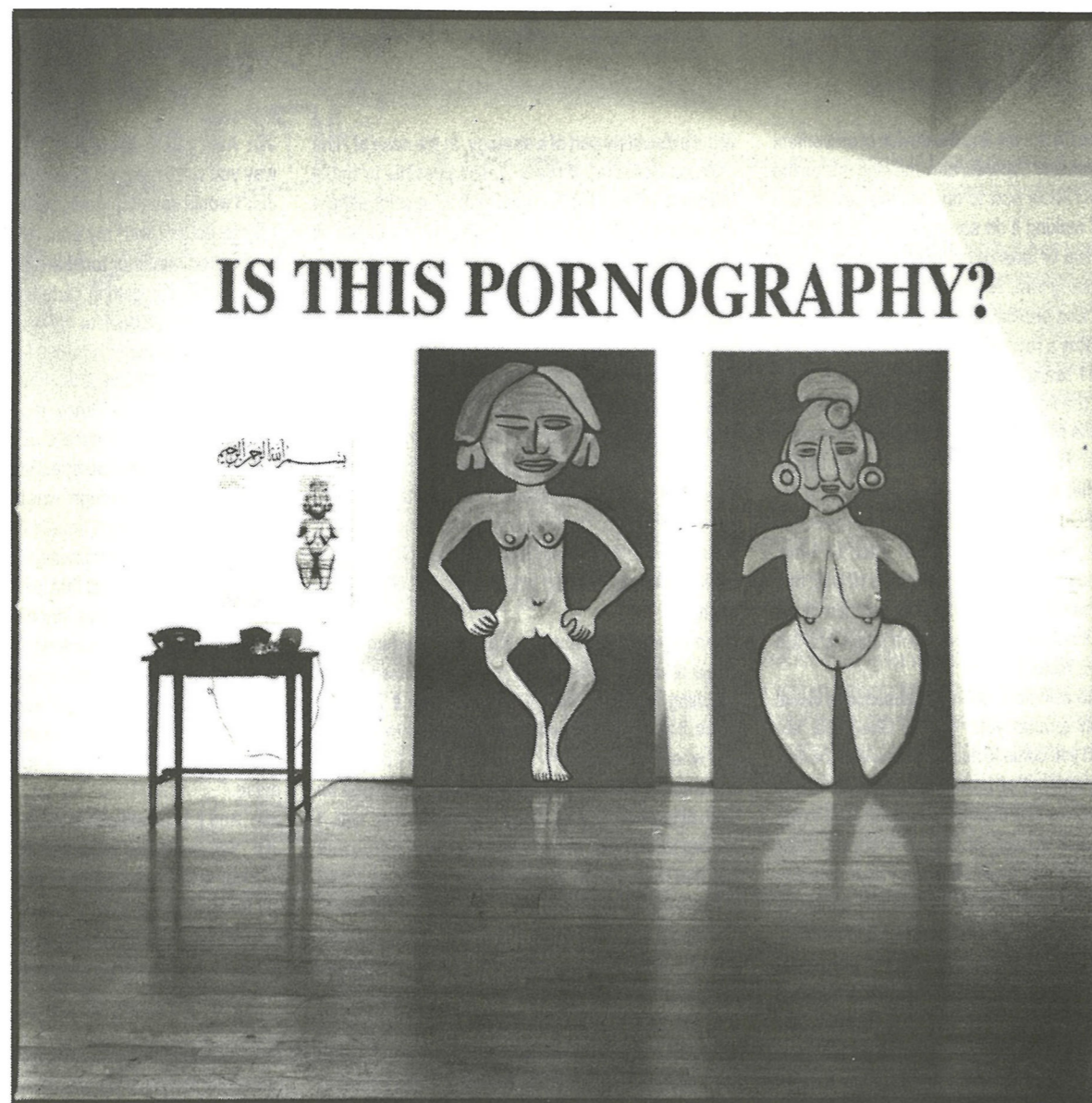
JH: Yes and that's in the film, the extended family... In a way what I was doing was very un-Arabic, to bring my family into this open forum.

JD: Do you feel that using personal elements operates as a critique within the art world?

JH: Yes, it allows people to share in a kind of intimacy but at the same time it's not exclusive. Within all national groups, there's the problem of an overly protective stance. If we want to talk about mediation, about the possibility of finding a ground somewhere for the mainstream culture to be exposed to another culture, it is one way of taking away the stereotyping. You can't, say, refer to one ethnic group as being responsible for terrorist acts within the world, if you're looking at a family that embraces and has children.

This interview is reprinted (with copyright permission from YYZ and the Funnel) from the catalogue In a Different Voice: Conversations with Women Artists and Filmmakers produced in conjunction with an exhibition curated by Judith Doyle.

A Funnel/YYZ co-production, 1986.



Jamelle Hassan, *The Trilogy: Shame, Midnight's Children, The Satanic Verses*, 1989, mixed-media installation ("Shame" detail), photo: Doug Clark

Art Reviews

Jamelle Hassan / A Commitment to Moral Art

"In Jamelle's art, in her tactile and corporeal semantics, in her social actualism, is a deep and pervasive feminine affinity, a humane and moral intelligence."

Christopher Dewdney

Material Knowledge: A Moral Art of Crisis

Jamelle Hassan, born in Canada of Lebanese parents, has been acutely aware of the situation of those who are culturally displaced. In her work she reclaims the personal in the political by use of Western art discourse. She has travelled to Central and South America where she identified with the struggles of these people to reconstruct and maintain their own cultural identity, which had been fractured by colonialism. She has also confronted, during her visit to the Middle East, that society's devaluation of humanity as well as her own rootlessness. Each of these and other events imprinted a change on her work and as it has evolved, an imperative emerges. She intervenes in some of the representations of how the world is understood, exposes the social and political underpinnings and reveals new knowledge. The works combine factual information with the personal or autobiographical which distinguishes her art from the didactic tendencies of political art.

It is this personal aspect as well as her cultural and feminist strategies that make her new series of works in Toronto's Power Plant group exhibition, *Commitment*, curated by Tom Folland, stand out from many of the others.

This work is a series of three installations entitled "The Satanic Verses", "Midnight's Children", and "Shame". It connects Hassan's personal and political views to these three books by the author Salman Rushdie. Like Hassan, Rushdie is displaced from his hereditary culture. Hassan also uses his titles—and references to these books—to illuminate the criticism and censorship so often meted out to artists in situations like his. The most blatant example of this criticism was the Islamic community's condemnation of *The Satanic Verses*. In this installation, Hassan constructs a many-layered physical place. Set on the wall like plates on a plate rack are photos of a book-burning of the *The Satanic Verses*, inlaid into photos of architectural sites. These sites have rich golden buildings and flowing water—a symbol used in Islamic culture. Repeated without the inlays these photos are also arranged around a dry fountain with "copies" of *The Satanic Verses* and small artifacts such as tattered pieces of cloth, and bits of religious text. In spite of the covers attesting to the fact, the books are not copies of *The Satanic Verses* but rather old encyclopedias. Whether this was an intentional choice by the artist or not, it strongly reminds us of the blindness of those who rant against what is incomprehensible to them. One is reached on many levels by this work. The dry fountain contrasted with the lush water in the photos leaves one with a sense of an arid culture. The fire of the burnings remind us of the passion of the fanatic which can threaten those who choose to speak differently.

The middle section, "Midnight's Children" refers to Rushdie's novel about Indian children born at the stroke of midnight beginning India's independence. These children are supposedly psychically linked. Photo-images of these children flank a central section and are echoed in the bottom of china cups on a brass table. Hassan has printed in gold lettering around a large round brass plate a quotation from Rushdie's book to reveal her own concern with the inhumane treatment of some thousands of Indians. "Yes, they will trample me underfoot ... reducing me to specks of voiceless dust ... and a thousand and one children [will] have died, because it is the privilege and the curse of midnight's children to be both victims and masters of their own times." To further support this idea of annihilation of those who are different she places among the glass cups containing the images of children, china books opened to reveal the burning fire of condemnation.

The last installation in the series, "Shame", is the most personal of the three. Text mounted on the wall beside large drawings of ancient human sculptures juxtapose an event in Hassan's life with an excerpt from a Persian romance. In this juxtaposition she links her own experience with that of history and tradition and notes its continuing effects on her life. The personal event involves her being questioned and searched by a US customs inspector who, on opening a parcel containing an ancient goddess-like sculpture, asks, "Is this pornography?" Repeating this text in large letters above the work, she screams to us of the absurdity and pervasiveness of the discrimination of women. The Persian romance gives the traditional context for this. "Woman does not keep her promise, not even one in a thousand. Woman does only what satisfies her. Woman's friendship corrupts." We are also made aware of the violations to Hassan's privacy as we listen to a tape-loop on her answering machine, placed beside a dead telephone on a small table, which speaks the indecipherable and yet obscene rants of one of her callers. It is a powerful and revealing section and serves to support the strengths in Hassan's art—her ability to emotionally charge her work.

Jamelle Hassan's involvement with issues which obviously do more than touch her life provides us with a continuing mature body of work. Through its example it reminds us as artists not to back away from exploring work which affects us and hence our audience.

Pam Patterson

References: Christopher Dewdney, *Material Knowledge: A Moral Art of Crisis*, London Regional Gallery exhibition catalogue; Monika Gagnon, *Al Fannanah 'l Rassamah: Jamelle Hassan*, Vanguard, Nov. 1988.

FLASHPOINT

He says / Die /
And shoots off your jaw
and he shoots off the top of your head.

flash
flashpoint
flash

/ Die / die / die / says the voice in my head
/ you stupid bitch, you think
anybody loves you? /

He hit me, she said, and wouldn't meet my eyes

flashpoint

The hunter is blowing up women at a distance, they are
exploding on the stairs
There is blood all over the xerox machine, he says / Die /

flash
flash

Because my throat is safe inside my skin
and no one has dug my brains out in the yard
what judgement / or / what answer —
(he is blowing up women at a distance)
because no one has scattered my teeth around the room—
(he broke into my room, she said—or—I almost—or—)
:I will talk to you now, my friends and lovers
and I do not say there is any one fault
but there's not one time that you have touched me
I have not been afraid:

flash
flash
flash

The hunter in dressed in blue, his hat
says Montreal Tractor, it is
the last hour

He blasts out your liver, he blows a hole in your chest, the women
explode on the floor, he says / Die /

/ Die / they say / die / they say / die /

Women are out in the dark, we are stamping our feet in the cold
we are walking around, we are trying
to keep on living
(He would phone every day and say / cunt / and hang up)
or (I can't tell you, she said)
/ Bitch / / Cunt / / Slut / say the voice in my head
/ I wish you were dead /

flashpoint
flashpoint
flash

I am dripping with blood but nobody knows it
my lungs are in pieces, my stomach
is splattered across the floor, we are trying to keep on living, my body
is all torn open, these bullets, these years, they say / die /

The hunter is nugging his gun, he knows what he means.

He won't let me go out, she said. Or.
He said that—

flash
flash

The women are out in the darkness, we are
alone out here, he says / die /, we must
keep on living if we can, my head
is spit against the wall, we explode at a distance.
This is all we can say—
that we say
that we say
that we say.

- Barbara Daigneault
- Anne-Marie Edward
- Maud Haviernick
- Barbare Maria Klueznick
- Maryse Laganiere
- Maryse Leclair
- Anne-Marie Lemay
- Sonia Pelletier
- Michelle Richard
- Annie St. Arneault
- Annie Turcotte

- flashpoint -

Maggie Helwig

**STOP THE
WAR AGAINST
WOMEN**

ALM

**THE WOMAN WHO BLED
FOR THE WORLD**

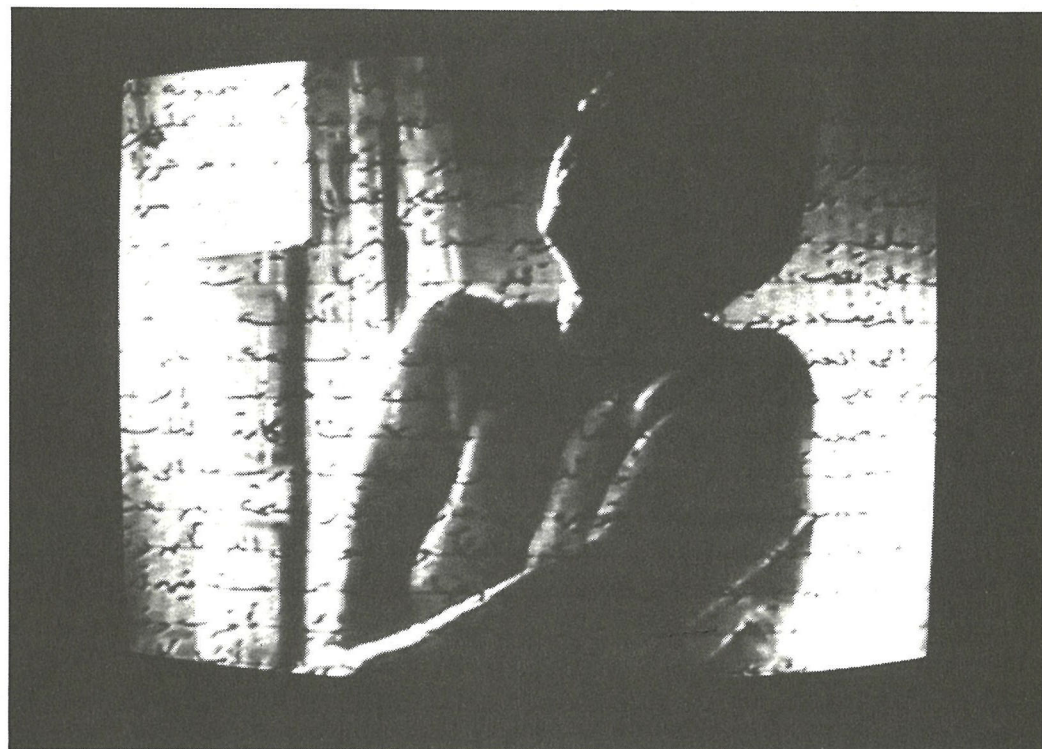
Why are you bleeding? They asked.
She bled. Stop bleeding they said. She bled.
The water is undrinkable. She bled.
The animals are dying. She bled.
There is destruction. She bled.
There is hatred. She bled.
The sky is black. She bled.
Stop feeling they said. She bled.
The sun is too hot. She bled.
There are holes in the sky. She bled.
There is starvation. She bled.
There is no communication. She bled.
Have a bandaid they said. She bled.
The moon will have its revenge. She bled.
The tides will not quit. She bled.
we must realize love. She bled.
Know your blood is one she said.

Rest Gender

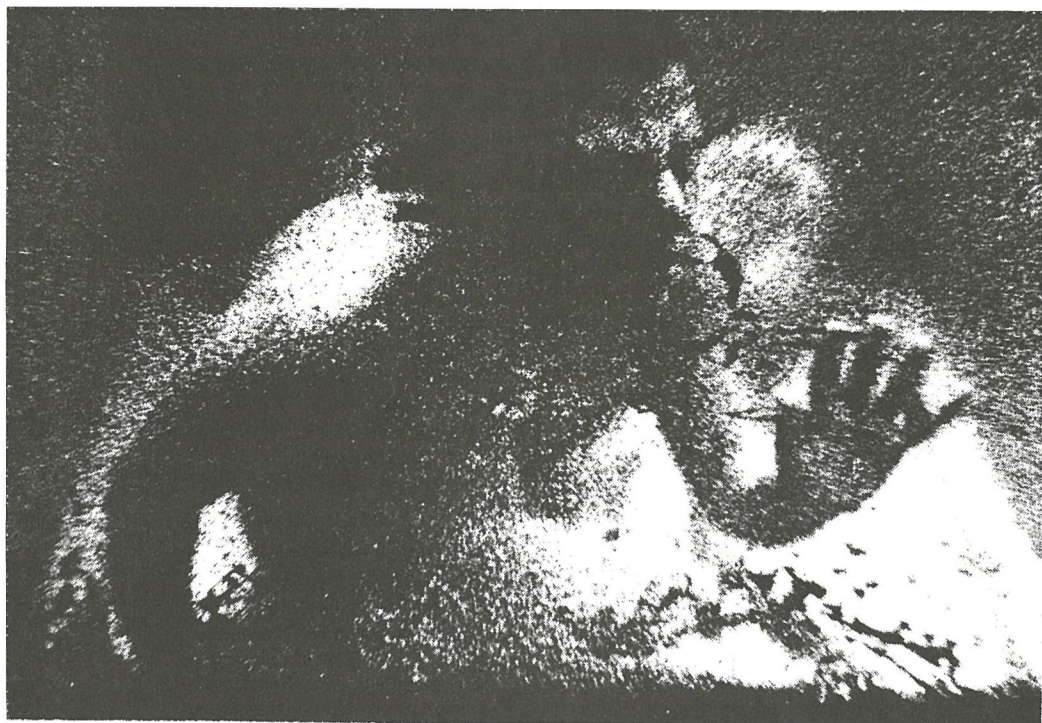
FEMOCIDE

He doesn't like feminists
Run if you're a woman
He's got a gun
He's going to blast loose his seeds of violence
He's going to gun his male pride
At 14 women with nowhere to hide
I'm a feminist
My tears are the only thing running from what I see
I just can't relate
I find it hard to await evolution
I'm hot for the truth
I'm 100% proof revolution

Linda Abrahams

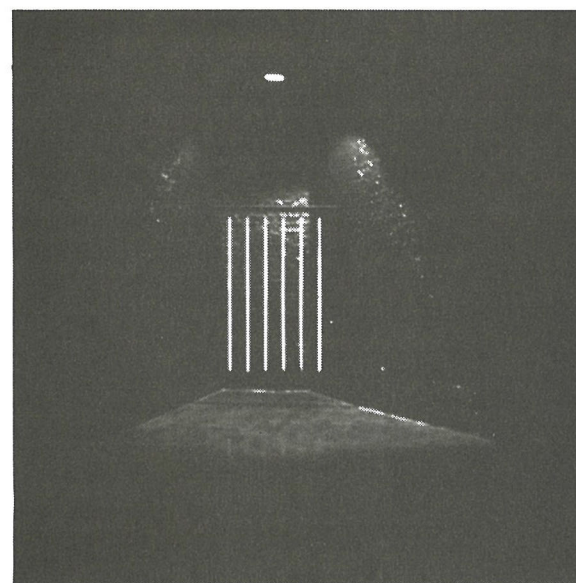


Mona Hatoum, *Measures of Distance*, 1988, 15 minute colour video



Mona Hatoum, *Changing Parts*, 1984, 24 minute b/w video, produced at Western Front, Vancouver

artist profile



Mona Hatoum *The Light at the End* 1989, mixed-media installation, photo: courtesy - The Showroom, London

Mona Hatoum

Mona Hatoum is a Palestinian artist who was born in Beirut in 1952. She came to London, England in 1975 where she now resides. She exhibits internationally, and since 1983 has exhibited work in a number of artist-run galleries in Canada. She works in video, installation art and performance. Mona Hatoum is one of the 900 women artists represented in WARC's Artist Files / Slide Registry.

Measures of Distance

My work is generally concerned with issues of political and social oppression in the relations between the 'Third World' and the West.

The theme of a divide, a psychic and physical distance between two worlds, is articulated in the structure of many of my works.

"Measures of Distance" is a video work which focuses on exchanges between mother and daughter in the form of letters from Beirut.

The personal and political are inextricably bound up in a narrative that explores identity and sexuality against a backdrop of traumatic social rupture, exile and displacement.

Changing Parts

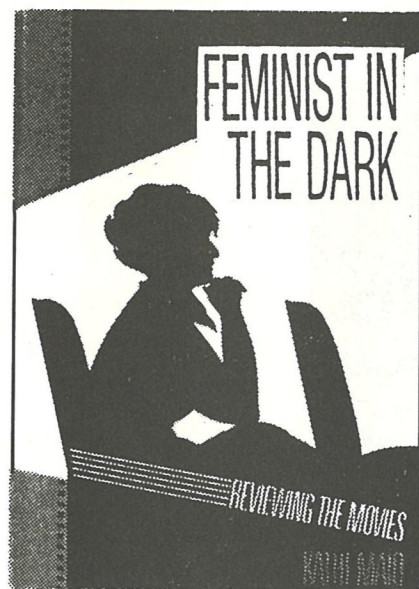
"Changing Parts" is a personalised portrayal of the opposition between inside and outside. It is a metaphor for two different realities existing side by side, sharply divided and hostile to each other.

One part refers to an organised, clearly defined, privileged and ordered reality and the other to a reality of disorder, chaos, war and destruction. But this opposition turns out to be full of contradictions as inside and outside become interchangeable. In the disorder can also be seen an expression of birth and the sensuousness of life.

The tape has been constructed using shots taken inside my parents home in Beirut, Lebanon, and some footage from the documentation of a live performance entitled "Under Siege" (May 1982, London Film Makers Co-op). The soundtrack uses Bach's *Cello Suite No. 4* which fades into a multi-layered track of noises, busy street sounds, and two different layers of news reports.

Mona Hatoum

documentation facility



The Facility

The core of the Women's Art Resource Centre is its Documentation Facility. This is a library/ research centre that incorporates books, magazines, artist files and extensive subject files. The facility's mandate is to build a stock of information that should be of use to WARC's membership, and that will be an incentive for women/artists who are not yet members to join. Members may bor-

row materials from the facility, non members may only use it as a reference (non-lending) library.

Out of Town Members

Depending on available staff time, and on the specificity of the request we can do research for people out of town. For very general requests, or anything that would take more staff time than we have, we can arrange for independent researchers to find information for you. Unfortunately, regular membership charges do not cover this cost, so we must charge for photocopying, mailing, and the hiring (if necessary) of extra personnel. For reproductions of artists' work, the researcher will be put in touch with the artist. The artist holds the copyright on her work.

Currently Available Materials

Artist Files

Ideally all of the approximately nine hundred artist files at WARC would contain up-to-date CV's, most recent as well as historical artist statements, reviews and samples of works by each artist. Unfortunately, many artists do not send us updates of their CV or slides/tapes/prints/copies of their recent work. Any artist who sends us either slides, demo-tapes, film/video prints, or manuscript copies receives a one year membership. In addition to this, we publicise the artists in our slide registry by presenting one or two artist profiles in each issue of MATRIART. We also have artist catalogues

for some of the artists in our files, and are collecting more as they come out.

Reference Files

The materials in WARC's vertical files (Subject, Organization and Event) are mainly donations. We encourage members to send in relevant clippings, photocopies of articles, and especially copies of research papers, or essays that they have done on subjects pertaining to women and/or art. Unfortunately we can only use copies which have the source written on them, as users must be able to find the original publication. Substantial donations, especially of original research, will be rewarded with membership in WARC. The organization files contain information about artist-run organizations, funding boards, galleries, publishers, and other feminist organizations. The event files include exhibitions, music/dance/ theatre festivals, readings, and feminist events with arts components.

Magazines

Among the countless magazine donations WARC has received are archival copies of the first issues of *Centrefold* — the magazine that later became *Fuse*. WARC also has subscriptions to national and international magazines including *Atlantis*, *Camera Obscura*, *Canadian Women's Studies*, *Diva*, *Fuse*, *Heresies*, *Parachute*, *Parallelogram*, *Resources for Feminist Research*, *Vie Des Art* and many others. WARC will also be publishing reviews of magazines in this and future issues.

Books

At present WARC has over a hundred titles available for borrowing. These books are mainly art related, with a few titles on specific artists, and also a few general feminist reference texts. The book collection is growing rapidly, and we are always interested in suggestions as to titles we should acquire. Some of our newest purchases include: Frieda Forman's *Taking Our Time*, about women's perspectives on time and how it affects our culture; Raven, Langer and Frueh's *Feminist Art Criticism: Anthology* containing thirteen essays from the 70s and 80s; and Ann Allen Shockley's *Afro American Women Writers 1746-1933: and Anthology and Critical Guide*. Starting this issue, MATRIART

will be featuring book reviews of books available in the library.

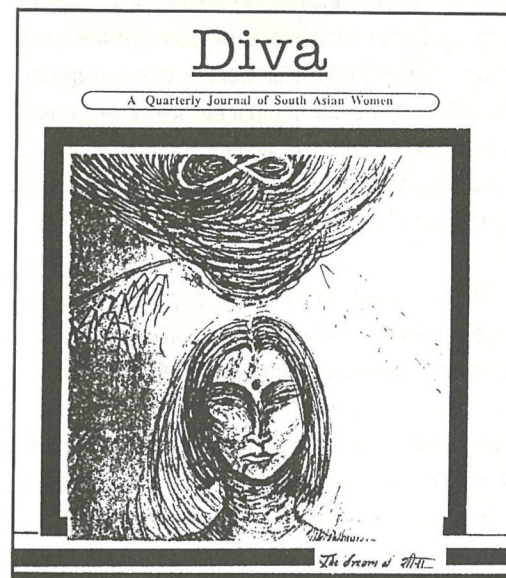
For all of these, our lending policies are the same, except that we also require a deposit from members borrowing slides.

Recent Aquisitions

WARC has recently received a small package of information on safety in the arts. This includes the pamphlets *Personal Risk Assessment for Craftsmen and Artists* put out by the Ontario Crafts Council and the College, University and School Safety Council of Ontario and Health and Welfare Canada's *The Safer Arts*. These pamphlets are important reading for anyone working in the arts or crafts.

If you have ever wondered about the ventilation in a studio, the dust in a workshop or what to use to clean paint off your hands, then these pamphlets could be useful to you. We also have bibliographies of reference materials on health and safety in the arts, for anyone interested in finding out more about their particular field. Whether you work in theater, visual arts, pottery, sculpture, film or photography there are hazards you should know how to prevent. The Women's Art Resource Centre would also be interested in helping anyone who would like to set up discussions on safety hazards particular to women artists.

Anne Vespry



Diva, A Quarterly Journal of South Asian Women, cover art by Kathy Jones

New Books Available For Loan

Glancing Fires, An Investigation Into Women's Creativity, Lesley Saunders, editor, The Women's Press, London, 1987.

How can feminist politics be inscribed in a work of art? Is there a feminist aesthetic? Such challenging questions are addressed by a group of provocative and inspired women writers and artist/writers from Great Britain.

With candour and creative insight, the writers explore issues that etch themselves into our feminist psyche. "Internal landscapes reflect and shape external territories."

The Woman's Encyclopedia Of Myths And Secrets, Barbara Walker, Harper and Row, New York, 1983.

A reference book to beat all reference books! This fun and tremendously interesting collection of facts took almost 25 years to compile. Were you ever curious about the origins of legends, superstitions and customs related to women? Have you wondered about how these origins influenced the modern attitudes towards female sexuality, romance, rape and much more?

Here are some entries to pique your interest:

Hysteria: "Womb," the orgiastic religious festival of Aphrodite in Argos, where the Womb of the world was adored and symbolically fructified, later taken up by Renaissance doctors who had a theory that the womb became detached from its place in the body, causing uncontrolled behavior...

Peach: Female genital symbol, in China regarded as the source of the ambrosia of life which gave gods their immortality...

Rape: Rape was not that common in the ancient world. Like the males of all other mammalian species, the ancients believed sexual activity should be initiated by the female...

War: A primary patriarchal contribution to culture, almost entirely absent from the matriarchal societies of the Neolithic and Early Bronze Ages...

Feminist In The Dark, Reviewing the Movies, Kathi Maio, The Crossing Press, California, 1988.

How often do you want to throw your popcorn at the movie screen? For most of us movie addicts, this book is a must read. With wit and insight, Kathi Maio looks at why Hollywood movies have treated women so badly and continue to do so. Why do critics continue to condone sexual abuse and wholesale racism in the name of cinematic art? This collection of reviews will help you to see women more clearly in movies and enhance your personal responses. Don't give up on movies yet!

Irene Packer

Magazine And Book Reviews

Johnny Panic and the Bible of Dreams

Sylvia Plath, Faber and Faber, 1989 (London, Boston)
ISBN 0-571-04989-3, 352 pgs.

Sylvia Plath wrote an impressive amount in her short writing life. Unfortunately, most of her work remains unpublished.

Recently Faber and Faber published more of Plath's work, in a collection entitled *Johnny Panic and the Bible of Dreams*. This collection of short stories and journal entries gives us a glimpse into Plath's prose. The work is incomplete and often when reading it one senses this. However, exposing these earlier works of Plath's helps demystify this great woman writer. Seventeen short stories and extracts from her journal are

sampled in *Johnny Panic and the Bible of Dreams*. Many of them Plath (a perfectionist in all disciplines) rejected, but they have been published none-the-less.

Plath's strongest work was her poetry, written in her last year. The prose in this collection is not as strong but it does provide readers with a background for her more finished work.

Included in this collection is "Stone Boy with Dolphin" an excerpt taken from an unfinished novel. This piece, as with others may

seem incomplete. One is never really satisfied and as a result may at times wish the work was more developed.

The reader can however, sense the frustration and torment Plath was experiencing with her writing. It emerges in a few of the short stories and journal entries. The feeling is powerful.

Plath's obsession with her fear of rejection is blatantly evident in her journal entries. This fear permeated her life and affected the tone and context of her writing.

Johnny Panic and the Bible of Dreams allows the reader to see an interesting discrepancy; the difference between what Plath strove for as a writer and what was often produced. Plath wasn't satisfied with the contents in this collection. Perhaps it was a cheap shot to publish these works knowing they were not up to her high standards. It is questionable whether or not these writings should have been published just for the sake of having more work by the woman.

Johnny Panic and the Bible of Dreams is welcomed by those of us who hunger for more of Plath's writing and who want to better understand the woman and the many myths which surround her life and work.

Daria Essop

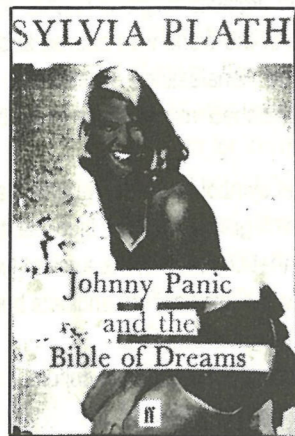
Diva: A Quarterly Journal of South Asian Women

Diva has been published for almost a year and a half and has in that time, found its place among Canadian periodicals. As is true for most feminist journals, the magazine exists only through the loyalty of its readers and as a result is not especially financially secure. This is not because the magazine's circulation is limited to a minority audience. *Diva* is written and produced mainly by South Asian women, with occasional contributions by women of other ethnicities. Its content is, however, of interest to all women.

The four issues of *Diva* available at WARC focus on topics as diverse as: wife assault, sex and sexuality, children, and feminism in general. Each journal also includes short fiction and poetry. The issue on children features children's art as well as poetry by Mariam Khan Durrani. Mariam, at age twelve, was awaiting the publication of her first book of verse.

It is possible that not every article published in *Diva* will be of interest to every woman. This does not mean that it is not a valuable community resource. The writing is excellent. The issues it covers are topical. The journal is, on the whole, far more representative of the diversity of experience of Canadian women than many white feminist publications which claim to speak for all women. *Diva's* mailing address is: *Diva*, 585 Middlefield Rd., #27, 28, Scarborough, Ont. M1V 4Y5.

Ann Vespry



Johnny Panic and the Bible of Dreams,
by Sylvia Plath,
cover design: Huntley/Muir

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An association of individual artists serving working visual and new media artists. Our mandate includes the following:

- advocacy and support for Ontario's visual artists
- improving cultural policy & practice on issues such as copyright, taxation, censorship, contracts and art purchases
- education through art & legal advice services (ALAS)
- publishing resources for the Canadian art context, such as the Information For Artists handbook

A list of publications, information sheets and seminars are available upon request.

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WHEELCHAIR ACCESS

In the fall of 1989 WARC held a Grant Writing Workshop that consisted of two sessions focusing on the issues and concerns of first-time grant applicants. OAC officer Nataley Nagy led the morning session and presented an overview of the various grants available to individual artists from the council. That afternoon, artist Cyndra MacDowall covered the basic components of a grant application such as writing a project description, preparing a budget and gathering support materials. Due to several requests from our membership the WARC Coordinating Committee has decided to make the results of the presentations available. A report follows below.

OAC Artists' Grants

There was an excellent turnout for the morning session of the Grant Writing Workshop led by Nataley Nagy, Visual Arts Officer at the Ontario Arts Council. Nataley presented an overview of the grants available and outlined the eligibility requirements for each Ontario Arts Council grant for individual artists.

Nataley suggested that the Exhibition Assistance Grant be a first step grant for a beginning artist. Since this grant is made by a Third Party Recommender, the funding decision is more immediately available to the artist and the OAC remains at arms length. Application requirements differ at each recommender gallery or organization but the basic requirements are: 1) grant requests must be for upcoming exhibitions only; 2) artists must have completed basic training; 3) total grants cannot exceed \$1000 per year. The application forms must be accompanied by ten slides of current work, a biography/curriculum vitae, letter of confirmation from the exhibiting gallery, artist statement, and an itemized budget for the funds requested. Nataley suggested that a call to the recommending organization would be helpful, because some recommenders have their own criteria for artists applying. For example, WARC's priorities are to award grants to women whose work is innovative and politically engaging.

Other recommenders have their own criteria, and a phone call can be helpful in guiding the first time applicant.

Since 1988, Short Term Grants have been available from the OAC. In order to respond to differing levels of artistic accomplishment, the grants are available at a beginning level of \$3000 and a more advanced level of \$5000. These grants are awarded to cover work currently in progress and/or for a new body of work that the artist wishes to undertake. Eligible costs are the purchase of supplies and materials, studio rental, living expenses and a limited travel budget to a maximum of \$750.

The Short Term Grants are adjudicated and the same panel of jurors reviews both levels. Each jury has five members and their names are published after each competition. There are two deadlines per year, April 1 and December 15. An artist can only apply to one deadline each year.

Along with the application the artist must submit a curriculum vitae and eight slides for the \$3000 level and twelve slides for the \$5000 level of work completed within the last three years. Nataley emphasized that original works should not be submitted. It is important to give an accurate description of your proposed schedule and program of work and a detailed outline of your expenses.

A third type of grant available from the OAC is a Work-in-Progress Grant. Nataley touched on this only briefly because the workshop group was mostly composed of artists just beginning their exhibiting careers and the Work-in Progress grants are specifically for artists with several years of exhibition experience.

Many thanks again to Nataley for an enlightening and informative morning.

Applications are available at the Ontario Arts Council's Visual Arts Office at 151 Bloor Street West, Suite 500 or call at (416) 961-1660 to have a form mailed to you directly.

Irene Packer

Grant Proposal Basics

In the afternoon session of the grant writing workshop, Cyndra MacDowall discussed the basics of preparing a grant proposal. She is a Toronto artist who has had vast experience as an artist, arts administrator, council jury member and in writing both individual and organizational grants. Cyndra covered the components of a grant application such as writing a project description, preparing strong support material and a budget.

The Canada Council and Ontario Arts Council both award grants through a jury process. Grant proposals should contain slides, a slide list, project proposal, CV and supporting documents such as reviews or posters of past shows. The project proposal should be clear and concise and concern the work that you want to do, how it relates to the slides, and your past work. The applicant should attempt to convince the jury that it is important to continue her work. A jury has only 15 minutes to look at an artist's work to determine if they will make the second round. First impressions are critical.

Most of Cyndra's workshop entailed how to make good slides. She stressed an artist should be very selective and choose strong work. Most of the jury members will not have seen the applying artist's original work, so their decisions will be very much affected by the quality of the reproductions.

Cyndra suggested the following to improve the quality of slide reproductions:

- Invest in a large quantity of professional film in the beginning. Make several copies of each art piece, and use a professional photo lab such as Toronto Image Works or BGM.

- Use slow speed film; the finer grain will produce better photo reproductions later.
- Use a tripod and an eye level to prevent converging lines.
- Use the gallery's natural light for installation shots. Works can be taken outside using daylight balanced film. Indoors, a copy stand with balanced lights can be rented for work 20" x 30" maximum from Toronto Image Works. If work is larger, lights can be rented and balanced at 45 degree angles.
- Bracket film (this means that you take a shot one F stop each above and below from what the light meter indicates).
- Mask and mount slides with black or silver slide masking tape and glass mount your slides to protect them from fingerprints and dust.
- Project your slides before you send them to ensure the quality.
- The last slide must be a very strong slide as a discussion among the jury takes place while it is being projected.

In addition Cyndra suggested choosing people for references who know your work and like it, and to ask them to substantiate your proposal and support material.

Cyndra commented that artists in general ask for less money than they need for a project, and, though women's applications are often successful, women tend to ask for less money than men. Budgets should include costs for research, materials, travel, and a generous amount for subsistence.

WARC will be holding future workshops on grant writing in 1990. For more information call (416) 324- 8910.

Cynthia Lorenz

LISTINGS

The listings section is a free advertising service. Send us information on exhibitions, calls for submissions, job listings, courses, conferences, new publications, and other relevant material.

Copy date for listings is: June 20, 1990

Calls for Submissions

WEST COAST

■ **Gallerie (Women's Art Magazine)** welcomes submissions from all women artists working in all media. Write for entry guidelines. Gallerie Publications, Box 2901 Panorama Drive, North Vancouver, B.C. V7G2A4

■ **View, The Performing Arts Society** is seeking submissions to *Women In View*, a multidisciplinary festival to take place in Vancouver, January 24-27th, 1991. New works, interdisciplinary works and projects which incorporate non-traditional casting are encouraged. Visual art works must be site-specific to the Firehall Arts Centre. For festival application forms and further information, please contact: #14 - 2414 Main Street, Vancouver, British Columbia, V5T 3E3. Deadline: May 31.

PRAIRIES

■ **Centre Eye** is seeking contemporary Canadian photography, tending towards experimental. Send slides/work prints, at least 1 exhibit-quality photo, statement, CV and SASE. 1717-7 ST SW, CALGARY, ALBERTA, T2T 2W7. (403) 244-4816.

■ **Latitude 53** is an artist-run space accepting proposals for exhibitions, video screenings, performances, readings and lectures. Extraordinary programming can frequently be accommodated. Pays CAR/FAC fees. Send CV, 6-10 slides, proposal and SASE. Latitude 53 Society Of Artists, 10137-104 St, Edmonton, Alberta, T5J 0Z9. (403) 423-5353.

■ **Floating Gallery**, a non-profit, artist-run space exhibits photography and holds readings. 218-100 Arthur St, Winnipeg, Manitoba, R3B 1H3. (204) 942-8183. Deadlines: June, Sept., Dec. 20.

■ **Timberline Gallery** seeks submissions of unusual work by artists and artisans. All media considered for special showings. Andrea Snook, Timberline Gallery, Box 354, Cochrane, Alberta, T0L 0W0.

■ **Manitoba Artists for Women's Art (MAWA)** invites submissions for their new feminist art journal, *INVERSIONS*. Honorarium of \$50.00. Reviews, interviews (750 words) and essays (2500-3000 words) should be ready-to-print. Send 5" x 7" b/w photos. Lisa Gabrielle Mark, Journal Coordinator, C/o Manitoba Artists For Women's Art, 175 McDermot Ave, Winnipeg, Manitoba, R3B 0S1, (204) 942-1043. Deadline: ASAP (ongoing).

■ **New Gallery** welcomes submissions for visual arts exhibitions in their Main Gallery. \$1000 artists fees paid for major exhibitions, and costs for publicity and opening reception. THE New Gallery, 722-11 Ave. Sw, Calgary, Alberta, T2R 0E4. Deadline: Sept 30.

■ **The Photographers Gallery** is artist-run and pays artist's fees. Contact: 12-23rd St. E., 2nd Fl., Saskatoon, Saskatchewan, S7K 0H5. (306) 244-8018.

ONTARIO

■ **The Native Indian / Inuit Photographers' Association** is accepting submissions for solo and group exhibitions. Artist's fees paid. Send resume, examples of work in print or slide format, statement and tribal affiliation to: NIIPA, 124 James St. S., Hamilton, Ontario, L8P 2Z4. (416) 529-7477. Deadlines: Aug., Dec. 15th.

■ **Alternatives**, a journal of perspectives on society, technology and environment, is interested in various kinds of visual and written materials to complement and illustrate articles for the winter 1990/91 issue, *Nature and the Arts*. Articles will deal with such topics as ecofeminism, how artists deal with scientific concepts of nature and how the arts can evoke feelings for nature as a subject rather than an object. B & W photos of work preferred. Include artist's statement and/or brief description of work and SASE. Anne Champagne, Guest Editor, Box 544, Kleinburg, Ontario, L0J 1C0. Deadline: Sept. 10.

■ **Art Bank Purchase Program** invites submissions: for studio and gallery visits, by Feb. 1st/91, for viewing works on paper, by Aug., Nov. 1st/90, for films and videotapes, by Dec. 1st/90. Info call Mandy Heggteit, Purchase Programs Officer, (613) 598-4359. Call collect Station-to-station. 370 Catherine St., P.O. Box 1047, Ottawa, Ontario, K1P 5V8.

■ **Artspace**, a centre for art, performance and communication, is seeking proposals for their artist-in-residence program, for Main Gallery exhibitions and Indusmin Gallery exhibitions. Deadline: May 15.

Artspace is also organizing an interactive sound sculpture/installation exhibition titled, *NO BARRIERS*, to be presented October 30.

This juried exhibition will be national in scope and seeks to challenge traditional perceptions of space and sound while encouraging interaction between object and viewer. Deadline: June 29.

Wonderful artist's fees! Proposals should include up to 20 slides, list, resume, artist's statement, SASE. Susan Belyea, Artistic Director, 360 George St. North, Box 1748, Peterborough, Ontario, K9J 7X6.

■ **White Water Gallery** invites proposals in all media. Exhibition Assistance Grants. Submit up to 10 slides, a proposal and curriculum vitae to: 226 Main St. West, P.O. Box 1491, North Bay, Ontario, P1B 8K6. Deadlines: May, Oct., Jan. 21st.

■ **Forest City Gallery** welcomes visual arts, film/video, music, performances and readings. Artist's fees. Exhibition Assistance Grants. 795 Dundas St. E., London, Ontario, N5W 2Z6. (519) 434-5875. Deadline: Sept 30.

■ **The Saw Gallery** seeks submissions for visual and installation exhibits (video and performance). Include max 20 slides and slide list, written proposal, C.V., SASE. Exhibition Assistance Grants. 67 Nicholas St., Ottawa, Ontario, K1N 7B9. (613) 236-6181/6183.

■ **Newcastle Visual Arts Centre** is accepting exhibition proposals in a variety of media for 1991. Send slides, support material and SASE. Administrator, Newcastle Visual Centre, Box 52, Bowmanville, Ontario, L1C 3K8. (416) 623-5831.

■ **The Photo Gallery** invites amateur and professional photographers to apply for exhibitions. You will be required to supply at least 10 photos, mounted and framed. For appointment contact: Joseph Didiodato, The Photo Gallery, 27 Hess St S, Hamilton, Ontario, L8P 3M7. (416) 529-3352.

■ **Temiskaming Art Gallery**, a small northern art gallery, is interested in exhibiting contemporary arts and crafts. We welcome exhibition submissions including 10 slides, 3 photos, CV and other support material and are always interested in organizing exciting and innovative workshops for our active local arts community. \$100 exhibition honorarium. Temiskaming Art Gallery, Selections Committee, Box 1090, Haileybury, Ontario.

■ **Carnegie Gallery** is calling for exhibition proposals of fine art or fine craft media for 1991. Please include resume, statement of intent, 10 labelled slides, slide list and SASE. Judy Burgess, Coordinator, The Carnegie Gallery, 10 King St. W., Dundas, Ontario, L9H 1T7. (416) 627-4265. Deadline: May 31.

■ **Cornwall Regional Art Gallery** is accepting proposals for 1990 exhibitions. Open to multimedia artists, printmakers, sculptors, painters, photographers and craftspeople. Send 10-15 slides indicating size, medium, date of work; CV; proposal indicating intent or theme of exhibition, including approximate number of pieces; SASE. Director, Cornwall Regional Art Gallery, 164 Pitt St. Mall, Box 1822, Cornwall, Ontario, K6H 6N6. (613) 938-7387. Deadlines: April 15 and October 15.

■ **Homer Watson House and Gallery** is accepting proposals in all media for 1991. Send

SASE, 10-15 slides and C.V.. Administrator, Homer Watson House And Gallery, 1754 Old Mill Rd, Kitchener, Ontario, N2P 1H7. (519) 748-4377. Deadlines: June, Sept., Dec. 30th.

■ **The Elora Arts Council** invites artists residing in counties or regions of Wellington, Waterloo, Wentworth, Halton, Dufferin, Bruce and Grey to submit up to 5 works for *INSIGHTS*, an exhibit to be held Aug. 1 - Sept. 3 at the Wellington County Museum. (519) 846-0916. Entries accepted July 20-22.

TORONTO

■ **Museum of Textiles: What does cloth mean to you?** Do you have a favourite piece of cloth, shirt, embroidery, blanket, etc.? Info is required for an upcoming exhibition at the Museum of Textiles. We are not looking for new work but for cloth and the stories it inspires. This exhibition is open to artists and non-artists alike. Drop a line (or many) to: Cloth, c/o The Museum For Textiles, 55 Centre Ave., Toronto, Ontario, M5G 2H5. Deadline: Sept. 30.

■ **Canadian Children's Book Centre** is accepting material for their illustration bank. Artists may send up to 4 slides or photocopies of their work. 229 College St., 5th Fl., Toronto, Ontario, M5T 1R4. (416) 597-1331.

■ **Canadian Woman Studies / Les Cahiers de la Femme** invites submissions concerning aging / invite soumissions concernant age. Suite 212, Founders College, York University, 4700 Keele St., Downsview, Ontario, M3J 1P3. Deadline/pour le: 1 July/Juillet.

■ **Sister Vision Press** invites women of colour to contribute short stories, poetry, journals, autobiographies, theory, cartoons, and photos for their *Lesbians of Colour Anthology*. P.O. Box 217, Station E, Toronto, Ontario, M6E 4E2. Deadline: June 30.

■ **The Sensoria from Censorum** anthology seeks submissions of written, visual, recorded, performed alternative art "so long as it can be photocopied". 2-78 Woodycrest Ave., Toronto, Ontario, M4J 3A7.

■ **Justina M. Barnicke Gallery**, Hart House is accepting submissions for exhibitions twice yearly, Aug. and Dec. 31. Pays artist fees. Include resume and 10 slides. Judith Schwartz, Justina M. Barnicke Gallery, Hart House, University Of Toronto, Toronto, Ontario, M5S 1A1. (416) 978-2453.

■ **The Toronto Photographer's Workshop** is seeking exhibition proposals for The Photography Gallery and Gallery TWP. Artist's fees. Proposals should include prints or slides, statement, resume, dates the work is available, press reviews and SASE. Exhibition Committee, Toronto Photographer's Workshop, 80 Spadina Ave., Suite 310, Toronto, Ontario, M5V 2J3. Next deadline: Sept. 30.

■ **The Partisan Gallery**, through various activities, seeks to rouse and organize opinion against exploitation, oppression, prejudice, reaction and alienation in all their forms. The Gallery also aims to integrate art and production of art with public issues and concerns. Contact: 1140 Queen St. W., Toronto, Ontario, M6J 1J3. (416) 532-9681.

QUEBEC

■ **Groupe Intervention Video** are looking for videotapes / sont à la recherche de vidéos for their distribution collection / pour leur collection de distribution. Women of colour and Native women especially welcome / particulièrement invitées sont les femmes autochtones et de communautés culturelles. G.I.V. 3575 Boul. St-Laurent, Bureau 421, Montréal, PQ, H2X 2T7. (514) 499-9840.

■ **Salon de Peinture et D'Estampe de Montréal** is holding an exhibition Oct. 28 - Nov 6 presented by the Fondation pour la Recherche et la Réalisation en Industrie Culturelle. Selection made by slides and photos; paintings and graphics in all media and sizes are eligible. Awards. Entry fee: \$22 for 1-4 entries. FFRIC International, Cp 65, Succursale C, Montréal, PQ, H2L 4J7. (514) 523-8763. Deadline: Sept. 15.

■ **L'Oeil de Poisson** invite les artistes intéressés à soumettre leurs projets pour exposition. Pour arts visuels ou pratiques multidisciplinaires, dossiers devront comprendre documents visuels (et/ou sonores), texte décrivant le projet, curriculum vitae, démarche artistique, budget, fiche technique et enveloppe affranchi pour retour. Claudie Gagnon, L'Oeil de Poisson, 25 Boul. Charest O., Québec, PQ, G1K 1X1. Pour le 15 Juin.

■ **Oboro** programs exhibitions that reflect the diversity of contemporary expression, including lectures, poetry, readings, concerts and performances. Submissions should include: concise proposal, max. 20 slides/prints, slide list, C.V., SASE. Pays artist's fees. OBORO, 3981 #499 Boul. St-Laurent, Montréal, PQ, H2W 1Y5. (514) 844-3250. Deadlines: May, Jan. 15th.

■ **Vu** is an artist-run centre for photographic art. Pays artist's fees. 95 Dalhousie, #101, Québec, PQ, G1K 4B9. Deadlines: Sept. and Jan. 15th.

■ **SÉQUENCE**, a non-profit, artist-run centre for contemporary photography, accepts submissions anytime. 272 Ave Du Séminaire, Cp 442, Chicoutimi, PQ, G7H 5C2. (418) 543-2744.

ATLANTIC

■ **Great George Gallery** seeks submissions for 1991 and 1992. P.O. Box 1571, 130 Richmond St., Charlottetown, P.E.I., C1A 7N3.

■ **Sound Symposium**, July 5-14th, 1990, invites all those who are interested in the performing and visual arts to share in this unique festival. Submissions of proposals for new works appreciated as soon as possible. Don Wherry, Artistic Director, Sound Symposium, 81 Circular Rd., St. John's, Newfoundland, A1C 2Z5.

■ **Eye Level Gallery** invites visual artists in any medium to submit proposals for exhibitions. Send 10-15 slides, a curriculum vitae, proposal statement and SASE. Artist's fees. Program Coordinator, Eye Level Gallery, 2182 Gottingen St., 2nd Floor, Halifax, Nova Scotia, B3K 3B4. Deadline: Sept. 30 and Feb. 15.

■ **The Anna Leonowens Gallery** is planning an exhibition project, "Maternal Instincts" that examines contemporary issues of pregnancy, birth and/or childrearing. Applicants should include 10-15 slides, a CV, artist statement and SASE. Anna Leonowens Gallery, NSCAD, 5163 Duke St, Halifax, NS B3J 3J6. Deadline: July 1

INTERNATIONAL

■ **Salon de la Photographie de Recherche de L'Avant Garde** is holding an international photography exhibition open to B&W or colour series of 8-12 photographs in panel, volume or book format. Grand Prix 15,000F, EEC Prize 10,000F. For info and entry form: Centre Culturel De Royan, SIRP, Palais Des Congres, BP 170, 17024 Royan Cedex, France. Deadline: May 31.

■ **International Art Competition**, New York City, is open to all multi media artists. \$7000 in awards. Winners exhibition at Marcuse Pfeiffer Gallery, SOHO, New York City. For application: IAC, Dept Ed, Po Box 1058, Lodi, New Jersey, 07644, USA. (201) 646-0222. Deadline for slide submission: June 30.

■ **The 49th Parallel Gallery** exhibits and promotes the best of Canadian contemporary visual arts in the United States. Exhibition proposals are accepted from public galleries, private dealers, parallel galleries, artists groups and individual artists. Glen Cumming, Director, 49th Parallel, Gallery For Contemporary Canadian Art, 420 West Broadway, New York, NY, 10012, USA.

■ **Great American Quilt Festival**, to take place at the Museum of American Folk Art, NYC, in April 1991, is holding three contests open to quilters worldwide. Quilt Contests, Museum Of American Folk Art, 61 West 62nd St, New York, NY, 10023, USA. Deadline: Sept 5.

■ **Apparatus Film Productions**, a non-profit NYC group, seeks short independent film projects that explore alternative themes/styles. Send SASE or call: Apparatus Productions, 225 Lafayette St, Suite 507, New York, NY, 10012, USA. (212) 219-1990.

■ **Videos on Women** are seeking documentary, narrative or video-art works produced, written or directed by women, depicting positive images of women and addressing women's creativity, for a monthly show on cable TV. Media Task Force., 1727 N. Spring St., Los Angeles, California, 90012, USA.

Exhibitions

ONTARIO

■ **The Chapel Gallery** is hosting an exhibition titled "Just a Physician" by Janet Spahle-Fraser from May 18th through June 1st. 44 Muskoka Rd., Bracebridge.

■ **The Barber Gallery** presents "Nine Women Artists", a show running April 29th through May 11th. 167 Suffolk St. W., Guelph. (519) 824-0310

TORONTO

■ **The Purple Institution** presents an exhibition of "Kathedral B's Living Room" during Gay Pride Week (the last week of June). The exhibit will reflect the queer/bi/het/poly sexual, vegan, feminist, sex radical, anarchist, environmentalist and communal politics of the infamous commune of Cathedral B. B people past and present will show and perform sculptures, food, murals, photos, concepts, poems, performances, music, polydisciplinary art, publications and videos on the theme of SEX! 42 Gladstone St, Toronto. (416) 533-4390.

■ **Workscene Gallery** presents "Passage", recent sculptures by J. Lynn Campbell April 25 - May 12. 1020 Queen St W., Toronto. (416) 533-4285.

■ **YYZ Artist's Outlet** presents "The Act of Seeing with Another Eye" a 27 min. videotape by Janine Marchessault April 18 - May 19. 1087 Queen St W., Toronto. (416) 863-9897 (V Tape, distributor)

■ **Mercer Union** presents recently constructed works by Lynda Gammon April 19 - May 19. 333 Adelaide St W., 5th Floor, Toronto. (416) 977-1412.

QUEBEC

■ **La Galerie Du Musée** présente une exposition par Cynthia Short du 19 avril au 27 mai. L'exposition rassemble plusieurs dessins de grand format, dont le traitement au fusain favorise les effets de textures et de profondeurs, largement amplifiés par les qualités énigmatiques des images. 24 Boulevard Champlain, Québec, PQ, 643-7975.

■ **Galerie Powerhouse** présente "Comme des Îles", une exposition par Josée Bernard du 28 avril au 20 mai. "Comme des Îles" entraîne le spectateur dans une mise en scène d'objets, de textes et d'images qui se juxtaposent afin d'évoquer certaines réflexions liées à notre rapport au monde.

L'Enveloppe des Choses" par Lucie Robert veut saisir la singularité de l'objet, à partir d'accessoires d'usage domestique, pour la plupart des récipients ou des ustensiles que s'élaborent des séries ou l'on reconnaît encore le fonction première de l'objet, bien qu'elle soit transformée par différents matériaux. Café-rencontre avec Josée Bernard et Lucie Robert le 20 mai à 11 heures. 4060, Boul. St Laurent, Suite 205, Montréal, PQ, H2W 1Y9 844-3489.

■ **Concordia Women's Centre** and the Faculty of Fine Arts present A National Women's Exhibition of Mixed Media May 16 - June 13, opening May 16, 16h - 21h. 35 women artists address woman's rights, animal rights and ecofeminism. VAV Gallery, 1395 Boul. René-Lévesque and Art Space / Coin des Arts, 2020 Mackay, room P-03, Montréal, PQ, 848-7431.

ATLANTIC

■ **The Anna Leonowens Gallery** presents an exhibition by the Atlantic Woodworkers' Association May 23 - June 2. Opening: May 24, 7 - 9 PM. 1891 Granville St, Halifax, N.S. at NSCAD.

■ **NSCAD** is also presenting "Nightshift" May 3 - 10, opening May 2, 7 - 9 PM and "Vision Interface / Graphics Interface 90", May 14 - June 2, opening May 15, 7 - 9 PM, all at the Anna Leonowens Gallery.

Conferences And Events

■ **The 1991 National Conference of the Women's Caucus for Art** will take place February 19-21, 1991 in Washington, D.C.. With the general theme of Expanding Visions, some broad issues targeted for discussion will be: our work and planetary issues, cultural and inner influences, power and visibility, the influence our work has on current doctrines and beliefs. For more information, contact: Women's Caucus for Art National Office, Moore College of Art, 20th & the Parkway, Philadelphia, Pennsylvania 19103.

Jobs

■ **York University Visual Arts Department** is looking to fill two contract studio positions in photography and visual arts. For further information contact Ted Bieler, Faculty of Fine Arts, York University, 4700 Keele Street, North York, Ontario M3J 1P3. Deadline for receipt of applications is May 15, 1990.

■ **The Power Plant** is seeking an exhibitions/projects coordinator and a curator. Contact: Allan MacKay, Director, The Power Plant, 231 Queen's Quay West, Toronto, Ontario, M5J 2G8.

Workshops and Courses

■ **Trinity Square Video Workshops: Video Production—Getting Started**, Kim Derko, July 7 & 8; **Video Editing—Getting Started**, Sun Rynard, July 16, 17 & 18. For more information: TSV, 172 John Street, 4th Floor, Toronto, Ontario M5T 1X5 (416) 593-1332.

■ **The Visual Studies Workshop's Summer Institute** is offering 24 one and two week workshops on photography, bookmaking and printing, critical studies and electronic imaging and sound, running June 25 through August 3. Catalogue: 31 Prince St, Rochester, NY 14607. (716) 442-8676

■ **Visual Arts Ontario** presents "Creative Alternatives", a seminar on solutions to inaccessibility problems in arts communities, May 15 at 7:30 PM. Cost: \$5 or \$7. Pre-register: 439 Wellington St W, 2nd Floor, Toronto, ON M5V 1E7 591-8883

■ **Louise Goueffic** teaches a six hour course on language abuse and word making at the Metro Library, Room B, 789 Yonge St, on the 1st Saturday of every month 9AM-4PM and 1st and 2nd Thursday 7PM-10PM. Cost: \$50 and \$30 student/welfare. 535-0692

Dear Readers,

This letters page is for you! Please write to us. We will publish your opinions, concerns and feedback about Matriart, WARC events and issues concerning women artists here. Letters may be edited for brevity and clarity.

The Publication Committee invites contributors for articles on Canadian women's art, art criticism from a women's perspective, reviews of women's exhibitions and other cultural events, book reviews, poetry, letters and listings such as call for submissions, upcoming exhibitions and more. Upcoming themes include Lesbian Art and Artists, Native Women Artists, Crafts and the Hierarchy of the Arts, Northern Ontario Women Artists and Art and Motherhood.

Manuscripts should be typed, double spaced, with margins of at least one inch at the top, bottom and sides of the page. All manuscripts will be reviewed by the Publication Committee.

Please call WARC (416) 324-8910 for specific upcoming themes and deadlines.

Sincerely,

Carla Murray

Carla Murray,
on behalf of WARC

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