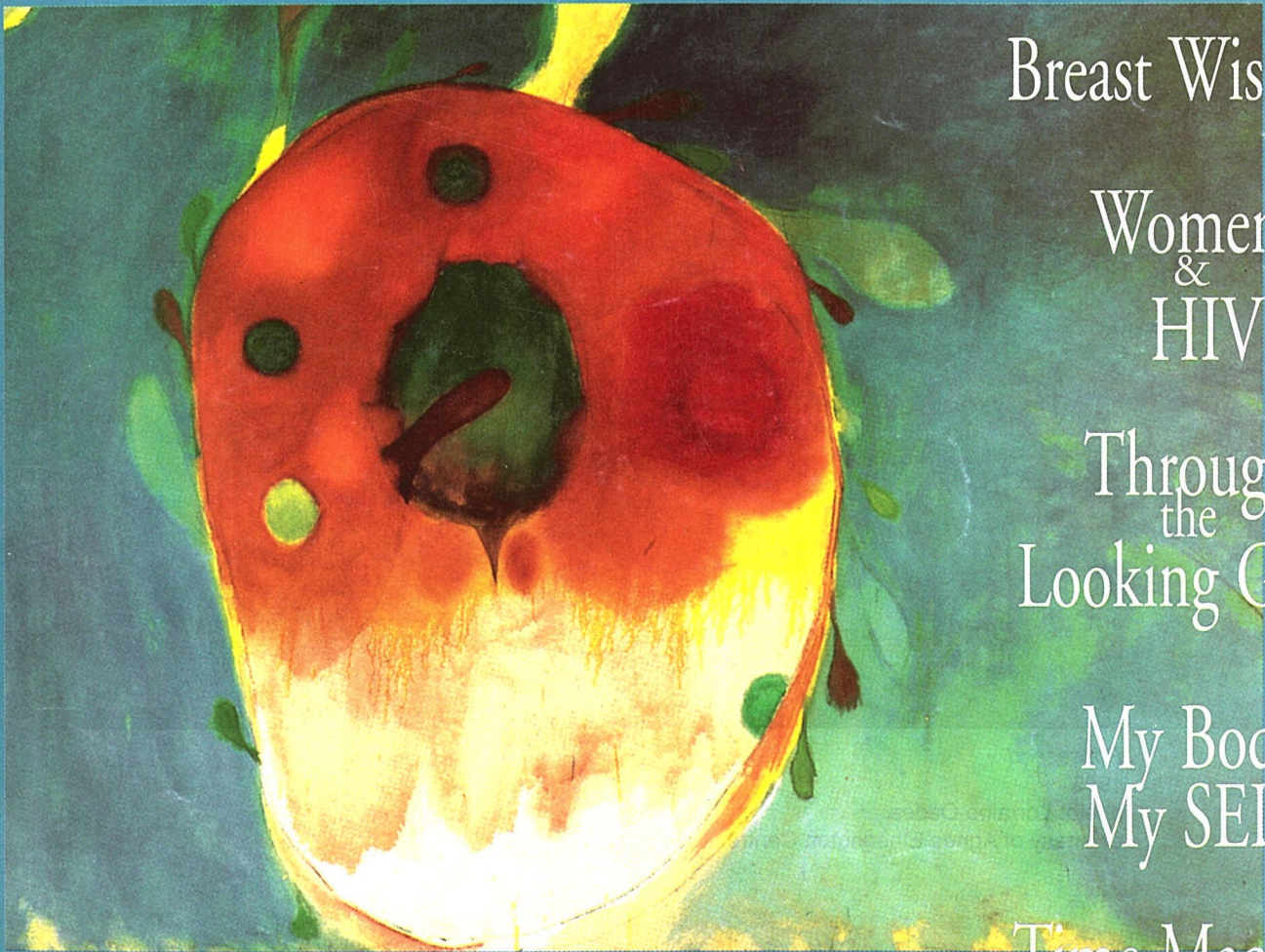


SPECIAL ISSUE

\$6.00

# Matriart

A Visual Arts Magazine



Breast Wishes

Women  
&  
HIV

Through  
the  
Looking Glass

My Body  
My SELF

Time Machine

## WOMEN'S BODIES, WOMEN'S HEALTH

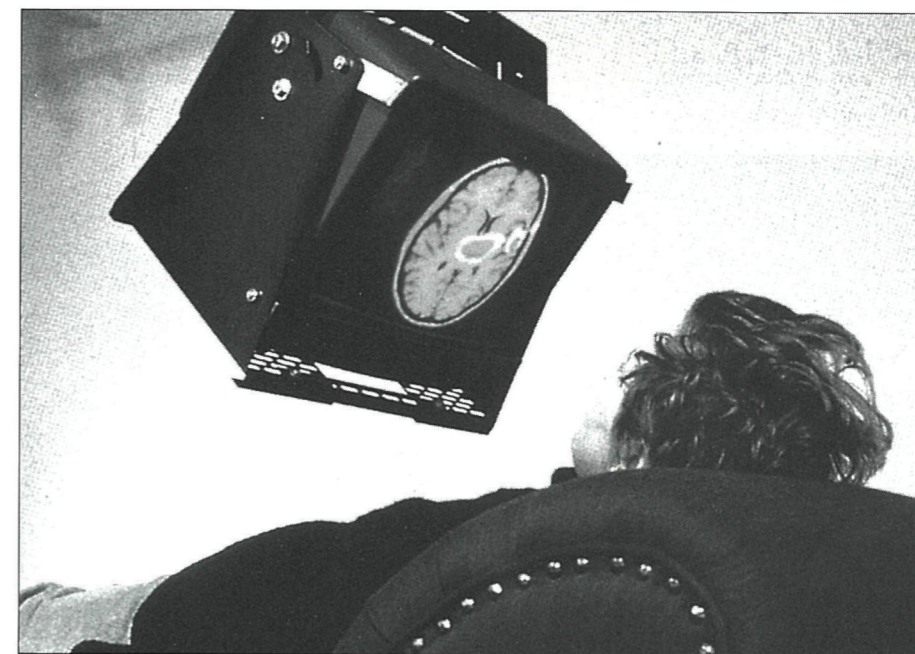
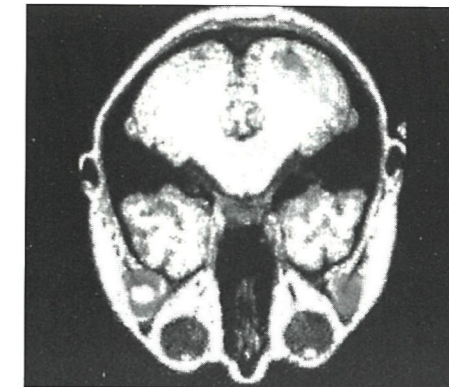
Volume 6 Number 2 & 3 1996



# Louise Wilson



*Possessed*  
1995  
photo: Lorraine Oades  
Courtesy of Agnes Etherington Centre

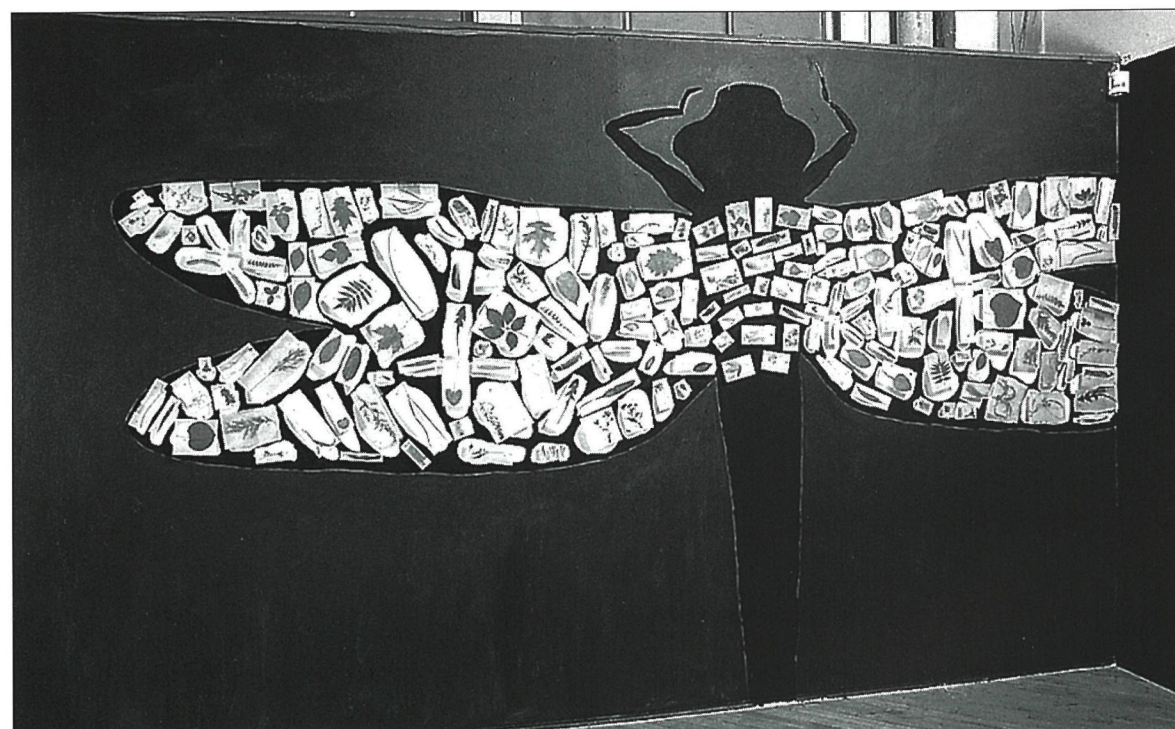


Video still, *Possessed*  
1995  
photo: Camera Kingston

detail, *Possessed*  
1995  
photo: Lorraine Oades  
Courtesy of Agnes Etherington Centre



# Anne Marie Beneteau



Site Fidelity, 1995

## c o n t e n t s

Vol. 6, No.2&3,1996

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Front Cover Image: Joyce Wieland, *Time Machine* 1961

Back Cover Image: Susy Lake, *Untitled*, 1995

Telling Lives: Women and HIV	8
by Lynn Beavis	
Breast Wishes	14
by Lynn Beavis	
The Artful Advocates	18
Interview with Barbra Amesbury	
by Linda Abrahams	
Survivors In Search of a Voice	20
by Penelope Glasser	
Who Counts & Who's Counting?	26
by Linda Abrahams	
Through The Looking Glass	28
by Kathleen Vaughan	
Do Not Talk of It: The Clinic	36
by Virginia MacDonnell	
Women and Medicine	42
by Debbie O'Rourke	
My Body, My Self	52
by Diane Denton	
Beating	56
by Barbara Godard	
Artist Health Hazard Resources	59
by Louise Lui	
Listings	60



## Foreword

**O**n the cover of *Matriart's* first double issue, we feature Joyce Wieland's *Time Machine*. With characteristic abstract expressionism, the artist perceives a woman's womb as a time machine, a fitting image for beginnings. In this special issue, our artists and writers choose to depict women's bodies as sites of resistance to both social and physical dis-ease.

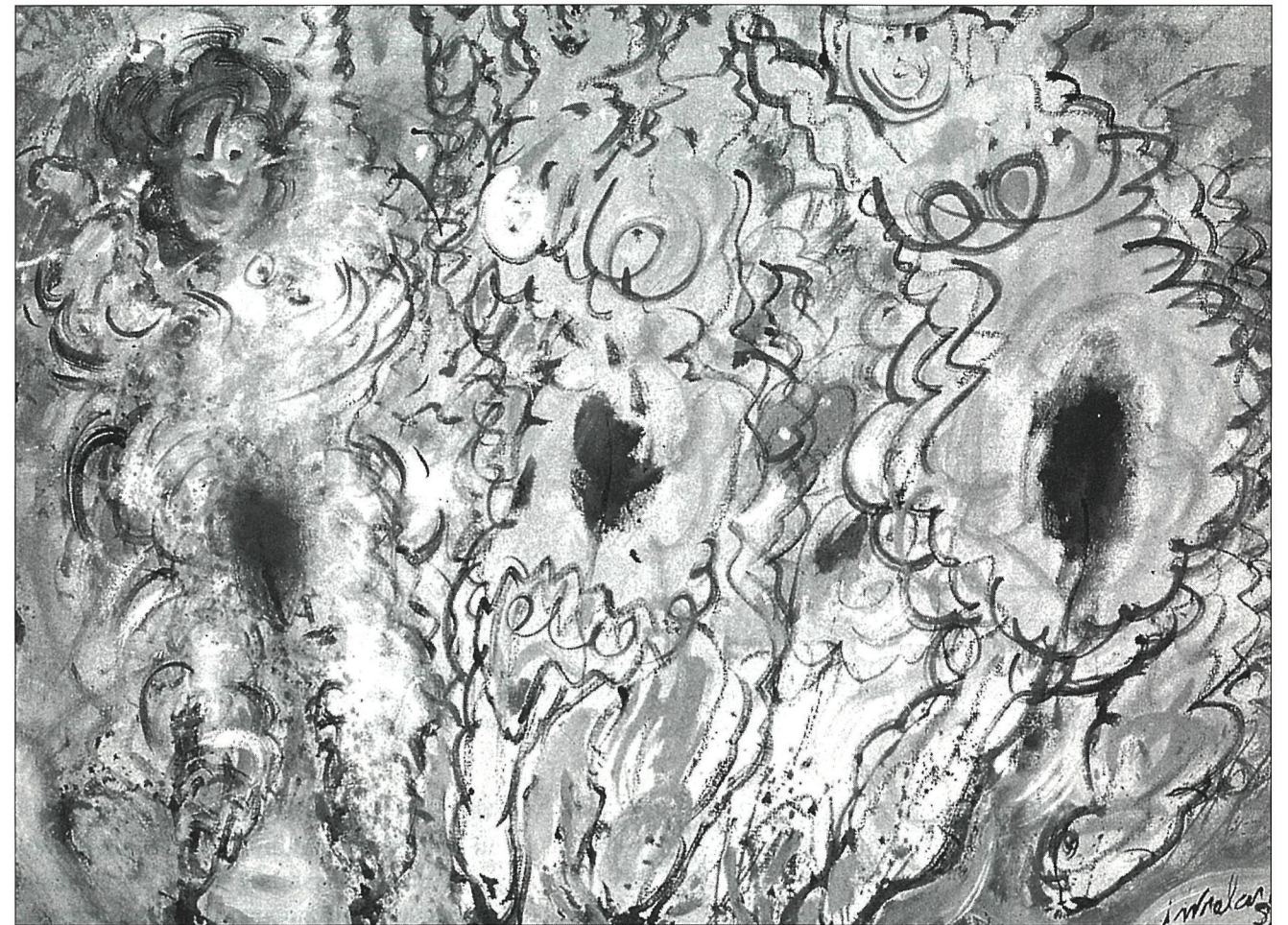
Lynn Beavis explores the work of Karen Augustine, Petra Mueller and Adrienne Trent in *Telling Lives*, as they examine the impact of HIV on the condition of women's lives. Beavis reports alarming facts about the specificity of a woman's experience with HIV and the pressing need for increased awareness. Lynn Beavis also reflects on Shari Hatt's work in progress, *Breast Wishes*. Hatt traces her personal decision to undergo breast reduction surgery and reflects upon how we 'learn' about our bodies in a breast obsessed popular culture. We interview Barbra Amesbury, a philanthropist and activist who with her partner, the renowned philanthropist Joan Chalmers, was instrumental in creating a landmark exhibition, *Survivors In Search of a Voice*. The project represents the bold personal vision and courage of conviction with which these women advocate on behalf of breast cancer survivors. Penelope Glasser reviews this unique exhibition that presented a series of poignant collaborations between artists and survivors. In "Through the Looking Glass", Kathleen Vaughan adventurously investigates current theories of neuroscience that illuminate aesthetic response and the sensory experience of perception. In "Do Not Talk of It: The Clinic", Virginia MacDonnell turns our attention to the potent site specific show organized by the artist collective, "Symbiosis" that exhibited at a former institute of cosmetic surgery. "Women and Medicine", is reviewed by Debbie O'Rourke. This expansive group exhibition enters the arena of science and medicine, resulting in a meditation on current and historic practices as well as the very definitions of medicine. "My Body, My Self", by Diane Denton reflects poetically upon bodily consciousness and Barbara Godard's review of the film "Beating" questions how our personal and collective histories manifest and inhabit our bodies. We also continue to report the results of our surveys of public art galleries, in our regular feature "Who Counts and Who's Counting". We focus this time upon the Winnipeg Art Gallery. And finally, we present important information for practicing artists in a special "Health and Safety Resource List" compiled by Louise Lui.

Our contributors in this issue, *Women's Bodies*, *Women's Health* offer life affirming interventions that invigorate and heal the spirit. Good reading and good health!

Linda Abrahams

*We dedicate this issue to Joyce Wieland.*

## Joyce Wieland



*Menstrual Dance, 1988*



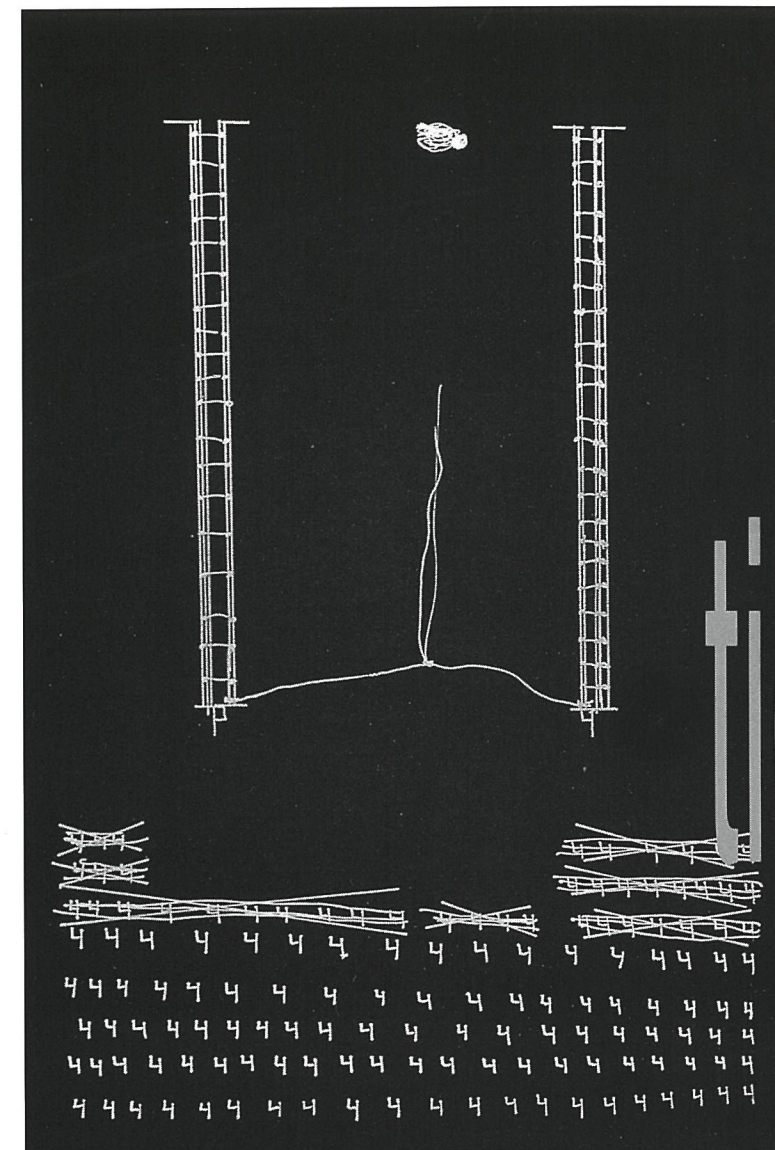
# TELLING WOMEN & HIV LIVES

by Lynn Beavis

The exhibition *Telling Lives: Women and HIV* presented works by artists, Karen Augustine, Petra Mueller, and Adrienne Trent at ArtSpace Gallery, December 1994. In their compelling examinations, the artists explore how identifiers such as the social construct of self, one's sexuality and one's body are affected when they converge with HIV. The exhibition deftly reminds us that AIDS is not just a disease, carrying with it a set of medical symptoms and certain predictable outcomes, it is a con-

dition which quite literally invades our lives and impacts profoundly upon our identities.

From the beginning of this epidemic's emergence within popular consciousness, AIDS has been burdened with mythologies and misperceptions. Media and government sponsored apathy has frustrated attempts to get a realistic message out concerning risk factors, and the stereotypes they have sponsored led many communities to believe that they need not be concerned about contracting HIV. This identification of risk groups rather than risk activities led to the imputa-



Petra Mueller, *The Tightrope Walker*, 1994

tion that this is a disease of the "other": bias and ignorance collude to create a deadly conspiracy.

Karen Augustine's installation, "*hype*", is a multi-layered piece which incorporates images, poetry, text, and a number of black dolls suspended from the ceiling. On the floor beneath the dolls, toy gorillas surround a patch of earth inscribed with an African symbol, and ringed with statistics concerning women and HIV/AIDS. The dolls, hung at varying heights, act as a

screen in front of photo images. To the dress of each doll is attached a slip of paper inscribed with an AIDS statistic; drawn from the Northern U.S. They speak of AIDS as the leading cause of death in women of colour between the ages of 15 and 44, and that a disproportionate percentage of HIV positive women in the U.S. are Black or Latina (74%). As toys, the dolls function as a reference to innocence, giving rise to a number of questions about the nature of innocence, its connotations and interpretations with regard to HIV and women.



# hype



Karen Augustine, *Hype*, 1994 Photo: Lynn Beavis

Behind the dolls are three photo montages comprised of eroticised images and text. Central to this series is the image of a muscular, naked, male torso. In one of the three pieces, the torso is revealed under a page torn from an essay about AIDS and is encircled by images of Black women's lips, eyes, breast, torso. In the second, the lines of an erotic poem are torn out and placed around the edge of an assembled image, asking are you man enough to risk infection?

In the third piece, a hand grips the male figure's breast, with a short verse layered over the image. Looking beyond the screen of dolls to these texts and images creates a dialogue between the two parts, that speaks to perceptions and obscured information.

The floor installation features an esoteric symbol, drawn from African-based religions such as Voudon. It's meaning is "cross-roads" in the sense of arriving at a point where one must make a choice and choose a course of action. The slips of paper surround-



Adrienne Trent, *Re:Bound*, 1994 Photo: J. Grant Ball

ing the earth-inscribed image echo the messages pinned to the dolls. This floor piece is flanked by twin columns of gorillas, reminding us of various myths that suggest AIDS originated in Africa or Haiti from within the monkey population.

Augustine's work is very much about stereotypes, and the way in which we lose information and understanding when we fail to read through them. Her work urges us to take action. The male-centred construction of sexual desire and experience is highlighted

in the imagery and called into question by the female voice of the poetry, invoking issues of sexual politics.

Throughout the course of the AIDS crisis, sexual politics have prevailed. Although women have participated at the forefront of caregiving, as mothers, sisters, wives, and friends, they have been the last to be recognised as at risk, with little attention given to them in terms of medical testing and treatment. The profile of the

# rebound



“because women are often diagnosed later  
in the progression of the disease, they  
die twice as fast as men.”

virus changes to some extent as it affects each individual but typically women have more respiratory problems and pneumonia, as well as chronic vaginal and pelvic infections, genital warts, herpes, and cervical cancer.

**B**ecause of the disease's early identification with homosexuality in the West, it became known as GRID (Gay Related Immune Deficiency), and became locked in the minds of many as a disease unique to gay men. It was the symptoms seen amongst this identified group which formed the basis of the AIDS definition (a compendium of diseases and infections associated with AIDS). Hence when women complained of such symptoms as fatigue, chronic infections, and menstrual irregularities they were rarely recommended for HIV testing. As a result, women are often diagnosed later in the progression of the disease and they die twice as fast as men. It was not until 1992 that cervical cancer was added to the AIDS definition, the only gyn-specific illness to be included. As a result of these factors there has been a gross under representation in the number of reported AIDS cases among women. In the last few months of 1994 and early 1995 the World Health Organization reported an increasing incidence of infection amongst women, especially those aged between 15

and 24, at a rate of two women per minute.

Adrienne Trent's piece, "Re:Bound", calls to mind the institutional roles of women - of wife, mother, caregiver - faceless and eternal. On another level, however, this work can be read as a comment on the relationship of women to the medical establishment. A bridal dress is draped around a headless female torso. From beneath the skirt grows an odd form, reminiscent of an anomalous cell, red and spotted. Behind the figure is a body cage, half suspended from the ceiling, half resting on the ground where the cable has snapped. A grey shadow-like form lies inside, spilling out onto the floor. The figure of the woman seems to be mutating into something different, something appalling. The dressmaker's dummy stands in as a potent symbol - armless she has no ability to protect herself, legless she is unable to control her own destiny, and faceless she becomes nothing more than the sum of her remaining body parts. The monstrous cell horrifies, takes over her image, until she ultimately becomes identified with the virus itself. Even her shadow, laid out in the body cage is tainted by it, reflecting the strange demarcations of the cell. The shadow in this instance 'foreshadows' her demise, while the body cage, an erstwhile object of rescue, prefigures a coffin. The broken cable may be

read as the failure of support systems to adequately respond to women's needs. As wife, mother, and caregiver she is expected to be the provider, not the beneficiary of these systems.

In "The Tightrope Walker", by Petra Mueller, we are introduced to Esther. Through a series of text panels, the artist speaks of her interaction with her friend, now experiencing AIDS related dementia, and of her own perceptual shift. Her encounter with a tightrope walker in the first piece acts as a metaphor for the line she walks between sanity and dementia, self-perception and the reaction of the crowd to the interruption in their entertainment. The struggle continues, as she tries to function in a normal way, while the acrobat appears oblivious, aware only that his act is being ruined. We recognize the author's struggle to make someone understand the metaphor, while the assembled crowd seems only able to perceive her as a lunatic.

In the second text panel she speaks of the search for angels "hanging from silver threads in a space of finite blue within the confines of our bodies". She cites how that quest led researchers to tear the wings off flies, and how in small acts of cruelty we are "blissfully unaware" of the sacredness of life. The third piece is a "portrait" of Esther

whose "incomprehensible and transient memory" fixates on a different type of food in association with each of her friends. Ultimately even this tenuous connection is lost and Esther's reality becomes linked to a single episode of a Tin-Tin cartoon which she watches repeatedly on video. Flanking the text panels are two photographs of a woman walking through the snow with air-filled plastic bags attached to her clothing, invoking the idea of oddity, stigma, and non-belonging. A naively drawn image of a tightrope speaks of the spectacle and the silence of the audience, but also recalls images drawn by psychiatric patients struggling to express their sense of aloneness and alienation.

**T**he moral constructs which have been layered over this disease reveal the way we as a society are still rooted in a puritan notion which metamorphoses events into "visitations" from some omniscient and judgemental source. *Telling Lives: Women and HIV* intervenes with insight and potent awareness of the dangerous distance this creates from human reality.

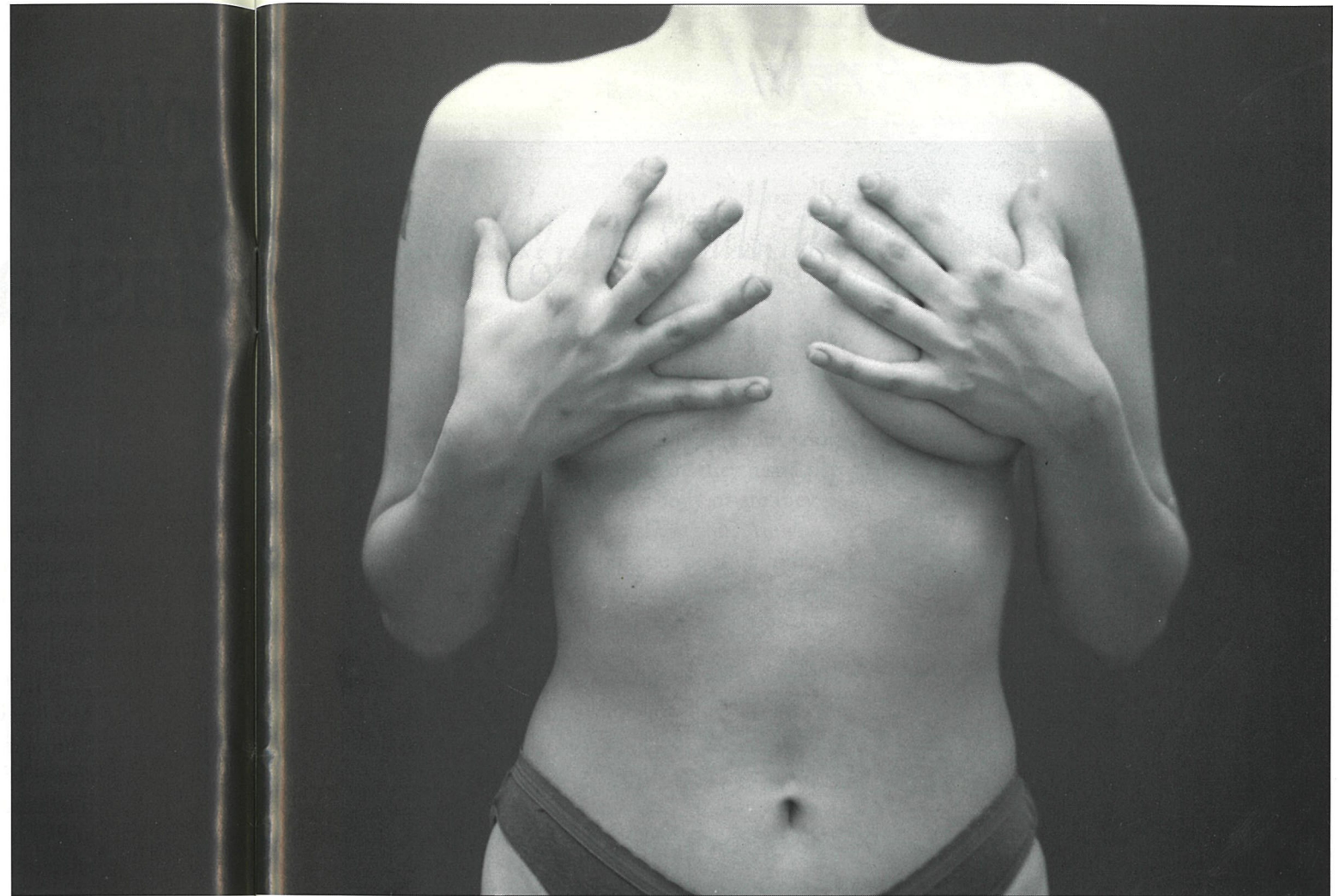


# BREAST WISHES

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by Lynn Beavis

*“Under her sweater or blouse, her breasts begin to make their display, and this body which the girl has identified herself with, she now apprehends as flesh. It becomes an object for others to see and pay attention to. The young girl feels that her body is getting away from her. It is no longer the straight forward expression of her individuality; it becomes foreign to her and at the same time she becomes for others a thing; on the street men follow her with their eyes and comment on her anatomy. She would like to be invisible; it frightens her to become flesh and to show her flesh”. Simone de Beauvoir*



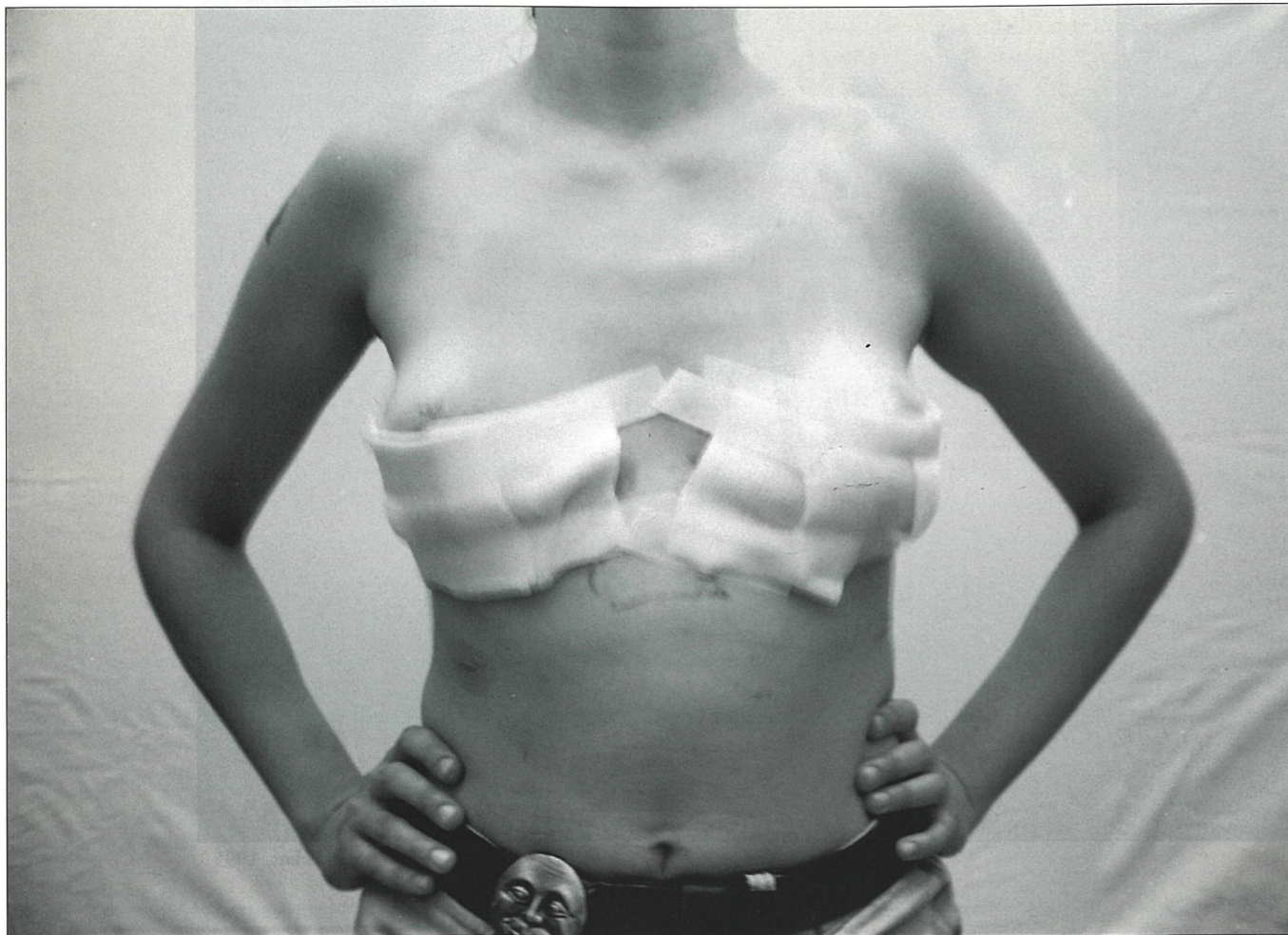
Shari Hatt, 1995

The one thing that would appear to belong most to a woman is her body, but in our culture even this is not under her control. Medicine, advertising, high and low cultural representations, religion, and social norms all impact upon a woman's subjective experience of her own body. The North American obsession with breasts can cause a woman to feel inadequate

and alienated from her physical being. Too big, too small, the wrong shape, they rarely seem to measure up to a woman's expectations in an airbrushed, super-model society. Shari Hatt explores these issues in her work in progress, *Breast Wishes*, a mixed media installation comprised of photographs, audio recordings and gathered objects.

The impetus for the project was Hatt's personal experience. Like the girl referred to by de Beauvoir, male attention





Shari Hatt, 1995

made the experience of having large breasts a daily torment, the constant focus of lewd remarks and physical harassment. Cultural assumptions about big breasted women are not difficult to unearth. Through an act of projection, male sexual desire translates voluptuousness into an image of female sexual readiness, and a fullsome body is often contemptuously equated with a vacuity of mind.

**B**reast *Wishes* includes photos of the artist's own body - before and after breast reduction surgery, as well as objects and images culled from popular culture and audio recordings of women responding to a series of questions about their breasts.

“*...too big, too small, they rarely seem to measure up...*”

**H**ow do you feel about your breasts? Are they just a part of your body or are they “special” to you? Are you more conscious of your breasts in comparison to other areas of your body? Do you sometimes feel your breasts get more attention than you do? Have you ever felt your breasts are public property...”

Responses to these questions provide a backdrop to the display of photographs, looped and endlessly iterating the cultural obsession, a reminder of the distortion this obsession creates in experiencing our bodies. The photographs themselves are displayed within the framework of a butcher's meat-cut diagram, redrawing the idea of a disengagement of our bodies from ourselves - just so much meat, a tasty portion.

The images are torso shots, both pre and post surgery. The pre-surgery images present a clothed cleavage many women would and have paid dearly for. A thin red necklace (unintentional on the artist's part) prefigures the second series. These post-surgery images are painful to look at. Angry red scars recall the background diagram and cause us to wonder why a woman would willingly allow such disfigurement of her body. Questions are raised about medical intervention and the whole notion of “improvement” on the female body. This scarring of the female body belies notions of the seamless body of woman. It speaks of violence and repels

where we would be attracted. This is the body vulnerable, yet paradoxically, it is also a body showing marks of experience, a body connected to a will. It reveals a willingness on the part of that woman to take control of her own bodily presentation, which is an act that society traditionally begrudges women.

The other objects in the installation are part of the accretions of our society, objects and images which inform the understanding of our bodies, created by and for others. Mugs in the shape of breasts, advertisements featuring a female ‘accessory’ to the objects for sale, a paper place mat from a steakhouse illustrating a female body segmented like the butcher's image: these are some of the ways we learn of our bodies, as the vehicles for male erotic desire. Yet, while the acceptability of objects and images such as these persist, North American culture, for the most part, still frowns upon public breastfeeding.

**T**here remains no way, as women, to learn our bodies unmediated by the intrusion of such cultural products or to exist entirely in relation to our self-definitions. Forced to often accept off-the-rack as opposed to tailormade, the more we question our representations, the harder it is to find a good fit. *Breast Wishes* is a project which tears the cultural fabric just a little bit more.



# A *the Artful* Advocates

**Linda Abrahams**

Many consider the philanthropic support and personal commitment that you, Barbra and Joan Chalmers have contributed to the exhibition, *Survivors, In Search of a Voice* to be exemplary. Please elaborate on the conception of this unique project.

**Barbra Amesbury**

Joan and I are warriors. I guess the older we get, the more humanistic our philanthropy is becoming. There is less emphasis towards organizations and bureaucracies and more toward putting money directly into the hands of artists by commissioning works of art. For us the question is always, how can we support the lives of artists and how can we affect social change through art?

**LA:** What curatorial process was involved in organizing *Survivors, In Search of a Voice*?

**BA:** We didn't curate in the traditional sense. I contacted people I knew, as well as some I didn't know, who are in the arts community. I simply phoned them, explained what we wanted to do and asked them for a list of their top ten artists. As the faxes started to arrive, a lot of the same names appeared on each list. One name in particular was on everyone's list. We then provided each artist with adequate funds to create a work of art specifically for the exhibition, based on their personal collaboration with survivors of breast cancer. The artists retained ownership of their work.

**LA:** What process of collaboration was involved between the artists and the survivors of breast cancer?

**BA:** I would bring the artists together, with women who had survived breast cancer and they would share how cancer had affected their lives. They were 27 years old with terminal cancer and 70 years old with radical mastectomies and they didn't want what had happened to them to happen to any other women. None of the partici-

pants had met previous to these meetings. In fact, neither the artists nor the survivors had ever met me, although we had talked on the phone many times. Joan and I were simply naive enough to think we could make change. We didn't have all the answers but we were willing to take risks on people.

**LA:** Advocacy on behalf of breast cancer survivors is an integral component of the *Survivors* exhibition, yet when it opened at the Royal Ontario Museum (ROM) there were some difficulties concerning your expectations. Can you tell us a little about that situation?

**BA:** Once the ROM had the show, they adopted the attitude, "Why should we allow advocacy to be a part of the exhibition?" And we simply responded with, "well either you do, or we will pull the show tomorrow". I told them that Joan and I would stand on the front steps and hold a press conference. Three days later they acquiesced. We were quite serious. The trucks were ready to come and we certainly would have pulled the show. And of course when it opened, the exhibition was a huge success. You have to deal with institutions from a position of power. In this country, artists, especially women artists, have seldom been able to deal from a position of power and all too often they've been cowed by cultural institutions. The ROM taught me a lot.

**LA:** You subsequently created your own 'portable art gallery' to transport the exhibition across the country. In general, how have Canada's cultural institutions responded to your unorthodox style?

**BA:** Our deal is that we provide the exhibition to the venue free of charge, and the venue opens their doors to the community. Some boards of directors don't agree with that. They consider the exhibition to be an art show period and feel that women should do their advocacy work 'somewhere up the street'. For instance, Winnipeg wanted to book the show, but they wouldn't allow

by Linda Abrahams

## An Interview with Barbra Amesbury

women inside the institution to fundraise or do information sharing. I was aghast. Obviously, we are not going to Winnipeg. In Vancouver, it was a little less intransigent. The curator wanted the exhibition for longer than we could schedule it, and they also had their own ideas regarding curatorial aspects. But the *Survivors* exhibition arrives complete. It's not something you disassemble and rearrange on a curatorial whim. I kept wondering if they would have told Judy Chicago, "You know Judy, we have to rearrange this section on your table. I tell you, it would look so much better over there". Would they have done that to Judy Chicago's exhibition, *The Dinner Party*? Needless to say, we did not exhibit there. Basically, you either acquiesce to an institution or you believe in what you're doing and find the energy and willpower to stand by it. It's been two and half years now. Some days it seems too crazy. You don't want to be angry at so many people. But then you remember that you're doing it for the women who have cancer and you're doing it for the artists. You carry on.

**LA:** What sort of future travel is scheduled for the show?

**BA:** We cut every schedule down to a maximum duration of one month, because there are so many venues interested in the exhibition. Our mandate is to take it wherever people are willing to fundraise. For instance, this exhibition will not only travel to Houston, Texas, with Barbara Bush as its patron, and raise one to two million dollars in one evening, but it will also go to the Board of Education in Durham, Ontario for four days. The Board of Education will bring students above grade seven through the doors for two days and they will have the opportunity to see what art as well as activism is.

**LA:** How have the press responded to the exhibition?

**BA:** We've enjoyed the best press of any exhibi-

tion ever organized in Canada. *Survivors* marked the first time that the ROM was mentioned in Time magazine. In fact, we received more free press than the Barnes exhibition. On the evening that we opened at the ROM, we were featured on every major and minor newscast in the country. The artists in the exhibition appeared on the pages of every newspaper and on virtually every electronic media outlet in the country. Obviously, the story is one that attracts people. Our agenda is simply to go into each town where we exhibit and share the platform with the local people.

**LA:** Do you feel that this exhibition, with its precedent setting emphasis on advocacy, is of historical significance?

**BA:** I think so. We create history everyday when people rise to the occasion to make it possible. This exhibition will create a new group of activists. We are finding empowerment across the country. Lise Weiman said to me, "I want to bring this show to Fredericton, but I've never done something like this before". Well, we're three months into it and she has done it. She's raising money and starting an organization for breast cancer survivors that will be funded by the exhibition. So she is absolutely empowered.

**LA:** What are your future hopes as the exhibition proceeds?

**BA:** We are going to plant seeds everywhere. As activists, we need to start planting seeds to let the kids know that it's all right, as women, to stand up and shout. It's all right to be abrasive. It's all right to go to the edge. We do have a history and they should be at its forefront. It's just a matter of finding people in the community to work with you. This entire project verges from finding the artists and breast cancer survivors willing to participate. It's been an incredible experience. It's a real credit to those involved that, even when they didn't know exactly what we were planning, they stood back and trusted. I'm really proud of them.



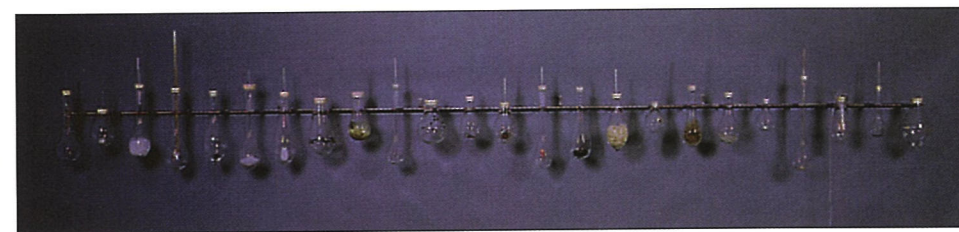
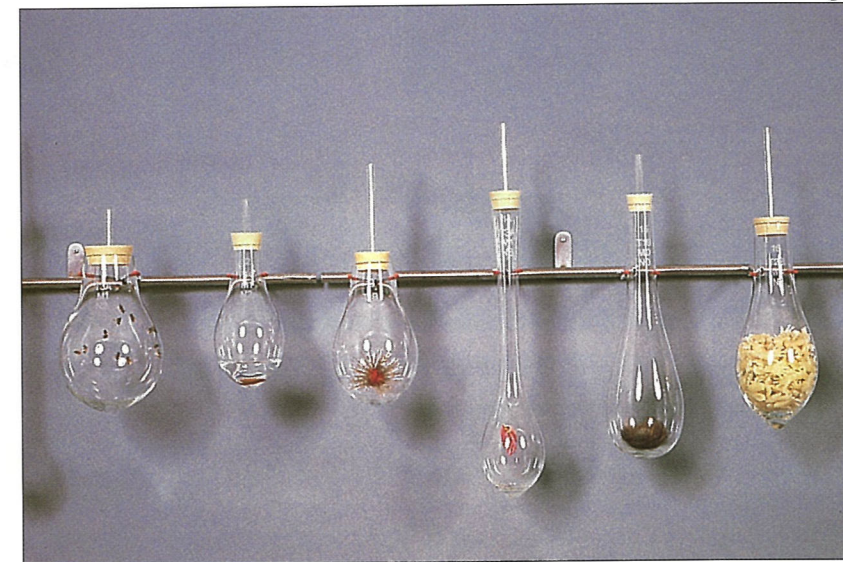
# THE Art of Courage SURVIVORS IN SEARCH OF A VOICE

by Penelope Glasser

Subtitled "The Art of Courage", *Survivors, In Search of a Voice* is a twenty-four artist invitational exhibition dedicated to bringing wider awareness to the problems of breast cancer and contemporary attitudes to it. The artists involved were put in touch with survivors of this deadly disease, and were invited to create works that expressed a personal response to the project.

The resulting exhibition is a very potent one, not easy to assess in terms of art since it is composed of individual works ranging from more-or-less traditional painting through sculpture, constructions of various kinds, craftworks and installations, to primarily conceptual works using many techniques as well as found objects. The show as a whole evokes a very powerful response however, and its role as a medium of communica-

Catherine Widgery



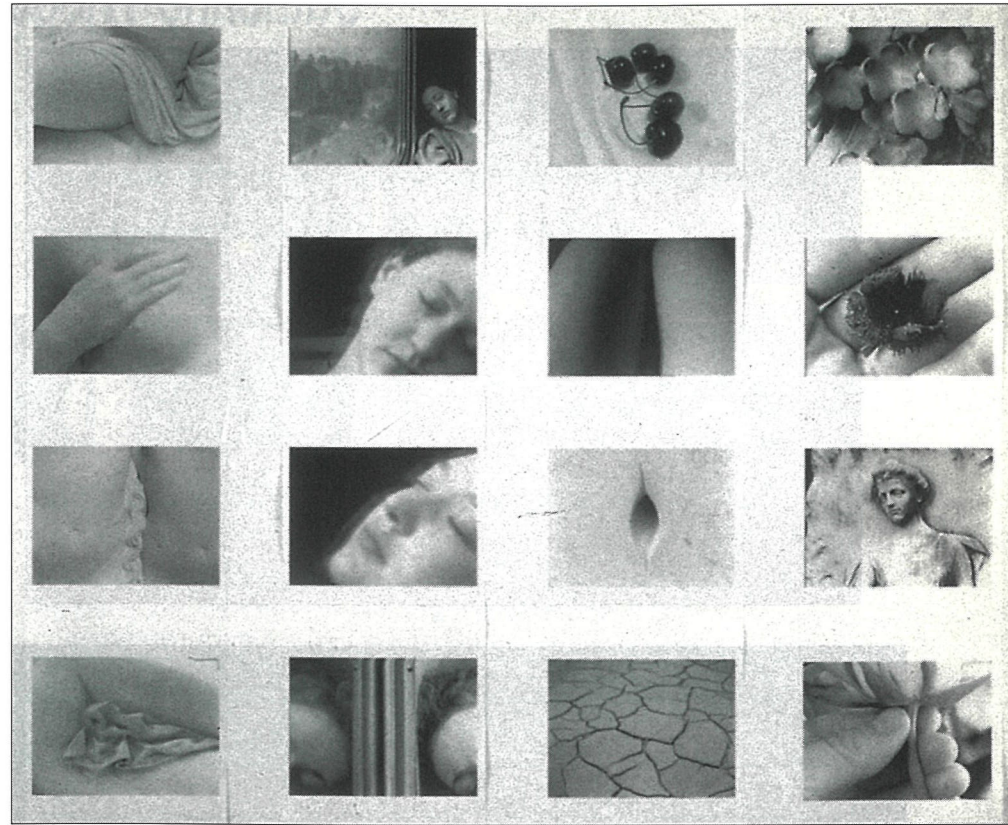
Catherine Widgery, *Don't Touch/Please Touch*, mixed media, 1994  
Photo: Cheryl O'Brian

tion cannot be overestimated. It received a huge response in the popular press and deservedly so, but not much attention was given to the works as art. The quality was in general very high with a number of outstanding works. Edmonton artist Jane Ash Poitras contributed what is probably the most directly communicative work in a series of letters from victims of breast cancer addressed to friends, acquaintances and medical personnel.

The presence of the letters alone emphasizes the courage of these women in allowing a curious public into private circumstances, and reveals their private heroism and philosophical attitudes concerning adaptation. They also make clear the vital importance of loving friends. Accompanying the album is an installation in memorium of victims, listing names and showing photographs. The piece is deliberately short on craft and



## Wanda Koop



Wanda Koop, *Survivors Poem*, 1994  
Photo: Cheryl O'Brian

long on intensity; it is intended to be accessible readily at every level including concept, and succeeds vitally.

**W**innipeg artist Wanda Koop's elegant four panel work addresses four themes related to the passage of time. The banners are imprinted with video images relating to the themes, each relevant to the process of gradual dispos-

session and questioned identity and sexuality that can occur in the trauma of breast cancer. Koop's allusive images, suggestive of body orifices, refer to separateness of mind and body, the experience of isolation, and the experience of ongoing life and desire. A fourth panel deals with destiny in a way that seems optimistic, with images of hands holding flowers possibly suggesting the direct manipulation of circumstance, especially in the

## Jane Ash Poitras



Jane Ash Poitras, *Courage Blanket*, 1994  
Photo: Cheryl O'Brian

case of illness. The work is allusive rather than direct; Koop seems to understand and express the experience of breast cancer as having a dreamlike, almost elusive quality, with the lines between past, present and future, waking and dream states, bodily and personal identity in constant mutation with only a vaguely hopeful outcome. She speaks of the piece as a shared journey and invites the viewer to participate in altered and transient states of consciousness.

**P**erhaps the strongest work in the show is that of Montreal artist Catherine Widgery. Somewhat suggestive of breasts, a row of subtly varied clear glass flasks are suspended, each containing a highly evocative, even metaphorical, object or substance. Contents, paralleling the existence of foreign matter within the human breast include mould, fecal matter, flies, a hair-like nest with egg, seeds ready for wind



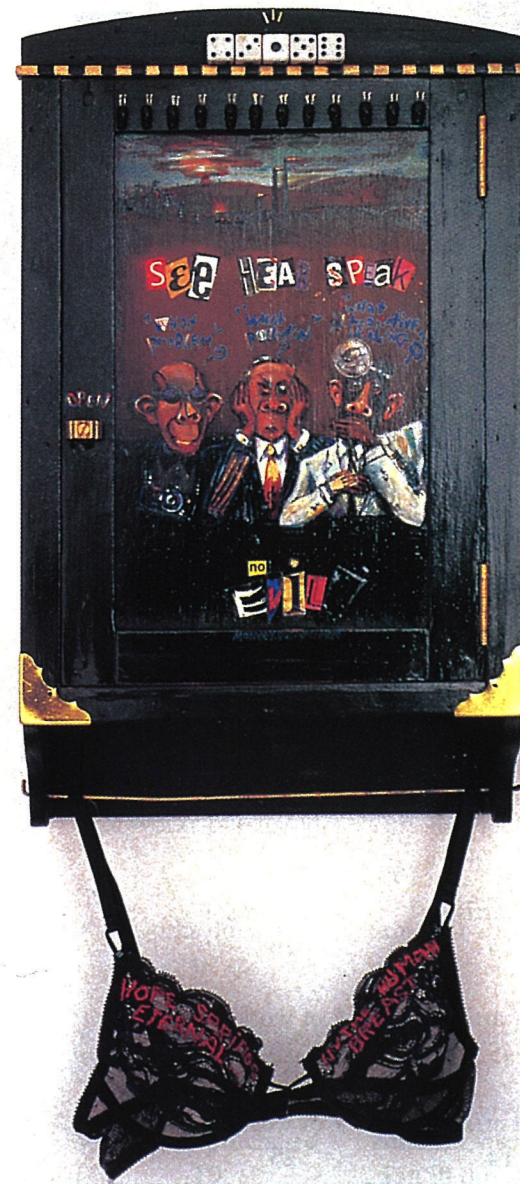
*“Women, hoping for help, are too frequently merely placated...”*

dispersal alluding to the dissemination of cells during the metastasis process, a bound male doll suggesting possible sexual repression, and a long needle inserted into a flesh-coloured disk, a reference to biopsy. The various content may refer to the way women perceive themselves while in the grip of the disease; in this piece they are at once perceived as specimens in a row of clinical test tubes, almost without individual identity and, closer states of being that are tormented and tragic, even horrific.

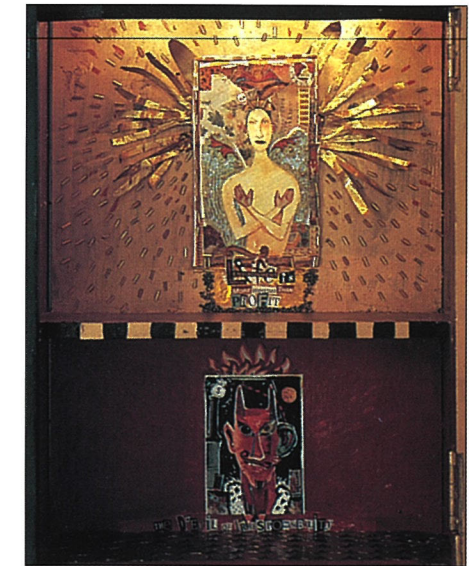
**B**arbara Cole’s highly stylized three photographs emphasize the role of style in a woman’s life, and the deteriorating self-image that occurs as a woman faces the ravages of breast cancer. The style of the photographs themselves is redolent of expensive fashion magazines, although the central figure, Cole herself posing as a woman with cancer, is draped rather than dressed. The concept of feminine glamour fragmenting before a witnessing public is explored in terms of increasing exposure through breast removal, baldness through chemotherapy

and the anguished posture of visible body betrayal as well as loss as the mirror is abandoned as enemy. Cole explores the agonizing process in a cool and objective way, even though she is model; she never lets the intensity of the subject interfere with her distanced posture as artist in total control of her medium until the final frame, which is only slightly out of focus as the camera moves in and the potency of the experience of personal devastation and loss of control in life is allowed to intrude and effect art in a parallel response.

Barbara Klunder’s box with suspended, frivolous but empty brassiere explores the influence of the medical profession on women, among other themes. Reminiscent of folk art and in strong contrast to Cole’s work, Klunder’s piece is highly personal, the iconography roughly painted, colourful, idiosyncratic, subjective in the extreme, and in the empty brassiere embroidered with the words “hope springs eternal in the human breast”, ironic if not tragic. Klunder deals fearlessly with demons that she sees within the situation and the demonic can



Barbara Klunder, *Monkey Business Men*, 1994 Photo: Cheryl O'Brian



Barbara Klunder

include the professionals involved as well as the disease itself; her work is the most outspoken in the show.

**C**olette Whiten’s visually sumptuous wallhanging is composed of tiny glass beads, intended to look like a LED (light-emitting diode) used in conjunction with the integrally incorporated words, “There, there, there, there.”, at their best merely pallia-

tive. The work suggests the relative incapacity of sympathy and modern technology to deal with this most prevalent killer of women. Elegant and exquisite, this work nevertheless expresses rage. Women, hoping for help, are too frequently merely placated, their fears, needs and legitimate inquiries brushed aside by an indifferent or understaffed or underfunded or merely uncaring medical system.



# Who Counts

by Linda Abrahams

# And WHO'S COUNTING

# Who Counts?

## STATISTICS ON THE WINNIPEG ART GALLERY

Winnipeg, Manitoba

Representations in the Permanent, Canadian, and International Collections

Permanent Collection				
<i>Women Artists</i>				
1970		1993		
# of artists	# of works	# of artists	# of works	
2	2	15	26	
<i>Male Artists</i>				
1970		1993		
# of artists	# of works	# of artists	# of works	
16	547	49	104	
<i>Canadian Women Artists</i>				
1970		1993		
# of artists	# of works	# of artists	# of works	
1	1	14	25	
<i>Canadian Male Artists</i>				
1970		1993		
# of artists	# of works	# of artists	# of works	
13	541	35	84	
Canadian Collection (Canadian collection is part of the Permanent Collection)				
<i>Living Women Artists</i>				
1970		1993		
# of artists	# of works	# of artists	# of works	
1	1	12	21	
<i>Living Male Artists</i>				
1970		1993		
# of artists	# of works	# of artists	# of works	
7	14	25	68	
<i>First Nations Women Artists (Inuit)</i>				
1970		1993		
# of artists	# of works	# of artists	# of works	
10	14	20	46	
<i>First Nations Male Artists (Inuit)</i>				
1970		1993		
# of artists	# of works	# of artists	# of works	
5	6	24	25	

International Collection				
<i>Women Artists</i>				
1970		1993		
# of artists	# of works	# of artists	# of works	
1	1	1	1	
<i>Living Women Artists</i>				
1970		1993		
# of artists	# of works	# of artists	# of works	
1	1	0	0	
<i>Male Artists</i>				
1970		1993		
# of artists	# of works	# of artists	# of works	
3	6	14	20	
<i>Living Male Artists</i>				
1970		1993		
# of artists	# of works	# of artists	# of works	
0	0	4	4	

## Acquisition of Works

<i>Women Artists</i>				
1970		1993		
# of works purchased	Amount spent	# of works purchased	Amount spent	
1	\$40.00	16	\$52,060.85	
<i>Canadian Women Artists</i>				
1970		1993		
# of works purchased	Amount spent	# of works purchased	Amount spent	
0	0	16	\$52,060.85	
<i>Male Artists</i>				
1970		1993		
# of works purchased	Amount spent	# of works purchased	Amount spent	
24	\$5450.00	41	\$57,785.14	
<i>Canadian Male Artists</i>				
1970		1993		
# of works purchased	Amount spent	# of works purchased	Amount spent	
19	\$5450.00	29	\$53,039.90	
<i>First Nations Women Artists</i>				
1970		1993		
# of works purchased	Amount spent	# of works purchased	Amount spent	
6	\$260.00	7	\$24,717.00	
<i>First Nations Male Artists</i>				
1970		1993		
# of works purchased	Amount spent	# of works purchased	Amount spent	
3	\$140.00	8	\$16,649.20	

## Highest Acquisition Amount

	1970	1993
<i>Woman Artists</i>	\$100.00	\$19,260.00
<i>Canadian Woman Artist</i>	\$100.00	\$19,260.00
<i>Male Artist</i>	\$3,200.00	\$14,980.00
<i>Canadian Male Artist</i>	\$3,200.00	\$14,980.00



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by Kathleen Vaughan

# Through



Verle Harrop, *Remote Sensing*, 1992-93

# THE Looking GLASS

## *Adventures in Art & Neuroscience*

**A**esthetic response was originally conceived as being body based. 'Aisthesis' is the ancient Greek term for the sensory experience of perception, the taking in and breathing in. Yet what specifically is happening in the body as a person stands animate, inhaling, exhaling, engaging with a work of art? In seeking a clearer understanding of the role of the body in art-making, we begin with the brain, the part of ourselves perhaps most readily recognized as the spirit/soul incarnate.

Generally speaking, the studies I've found take either a Lilliputian or a Brobdignagian standpoint. The former work by minutiae and usually draw analogies from experiments on animals, seemingly prompted by the belief that response to art is localized in particular neurons (that is, in specific, identifiable nerve cells and their appendages). The alternative approach limits the scope of inquiry, testing location and degree of brain activity to a very particularized stimulus. This kind of investigation is abundant, perhaps because its questions are amenable to self-contained experimentation.

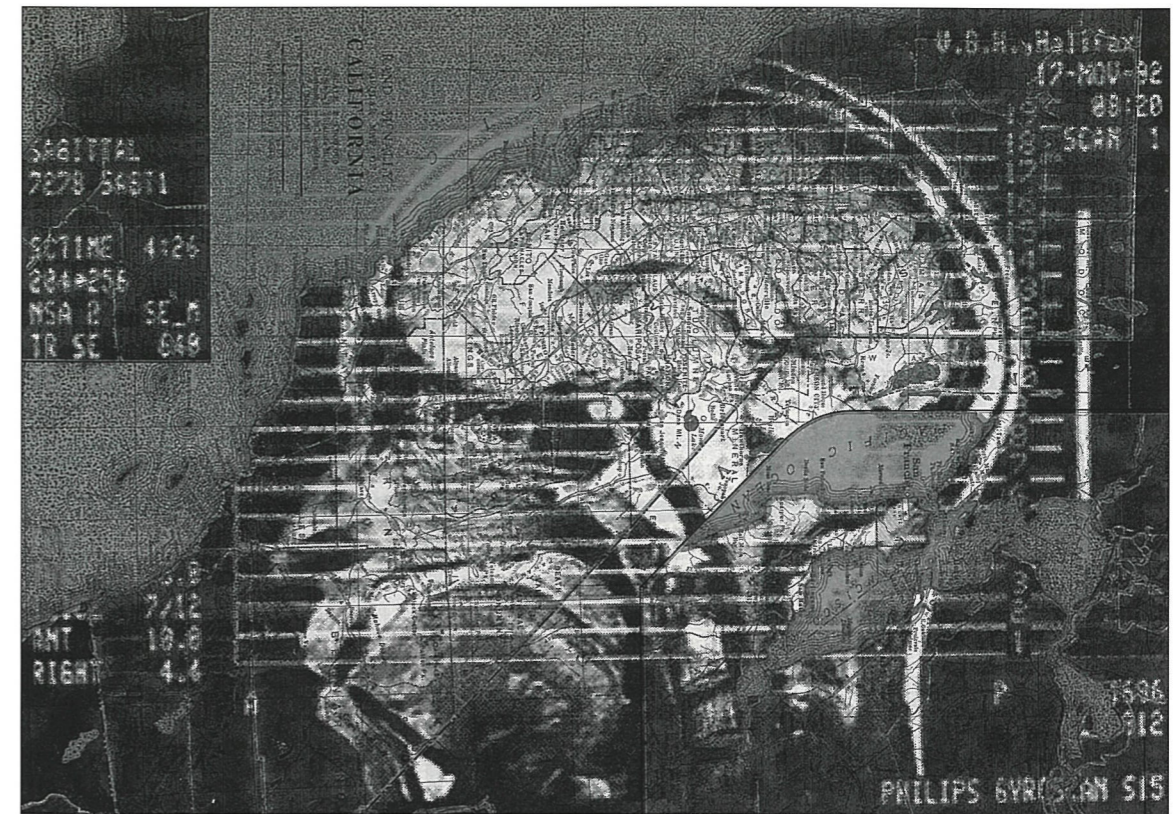
**S**cientists seek to fill in the blanks by increasing our knowledge of human 'hardware' and working to identify the functions of particular brain cells (neurons) or their connections (neural pathways). Studies seem to work either from the inside out (what does this part of the brain do?) or are more process-oriented, working from the outside in (when this stimulus occurs, how and when does the brain respond?). Such brain function is usually measured by rating the flow of blood, neurochemicals, and electrical energy to areas of

the brain, with a higher flow indicating a more engaged area of the brain. Scientists also attempt to map body/mind functionality, both of our very smallest constituents, by pinpointing which neurons are 'responsible' for what, and by identifying the assignment of tasks to the two connected hemispheres of the brain. These kinds of studies can be done on humans, since they don't kill the subject. Humans are also used when comparisons between behaviour of brain-injured persons (by stroke, accident, surgery) and the non-injured seem relevant. Other studies assess how specific activities affect growth of certain





Collaboration, Verle Harrop & Doug Porter, *Remote Sensing, Mapping*, 1994

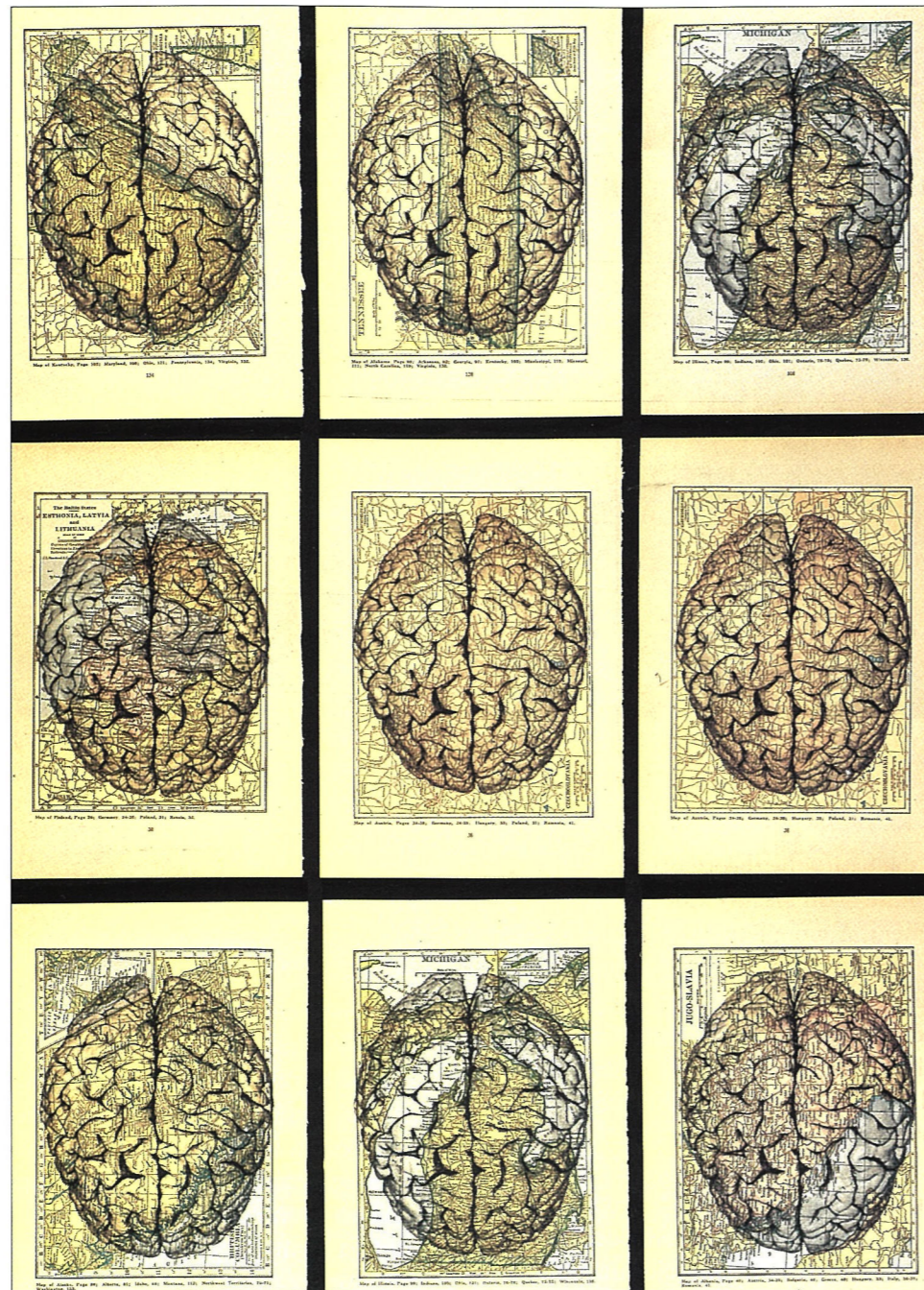


Verle Harrop, *Remote Sensing, Linear vs Organic 001623*, 1993

parts of the brain, the theory being that increased use of an area will result in the development of more numerous and stronger neural connections within it. This kind of assessment is conducted in labs with animals. While some scientists are content to study the small picture, others operate more inductively, elaborating research results into paradigms of body/mind processes. One such model currently being given a lot of credence is known as neural darwinism. It proposes that at the brain cell level, an individual selects or prefers patterns of brain function that support certain physiological or emotional values and by repeated selection of preferred pathways, the individual strengthens them, increasing the likelihood of their selection on other occasions.

In linking art to such investigations in neuroscience, theorists tend to explore issues related either to perception or to memory and learning. Perception is considered a context-dependent and constructive process. In relating to the world, we process information incorporating external stimuli and internal feedback from our own bodies, from the senses of joint movement, weight, touch, hearing, vision, and smell. This is true of non-humans, too. For example, a study of pigeons' brains purports to demonstrate more neural response to edges and lines on the picture plane than to other components, such as textures, form, or colours. The initial activity pattern of the visual system's nerve cells is altered significantly by an edge which in turn affects the





Verle Harrop, *Cortex vs Context* 001125, 1993

neural elaboration, and can be considered an aesthetic response. Similarly, an experiment on the neural connections of monkey and cat brains proposes an innate responsiveness to the sight of particular shapes in certain positions on the visual field. These findings are extrapolated to the human viewer of art, suggesting that he or she will respond more fully to the artist's use of certain shapes in specified locations.

Other studies attempt to identify how the two hemispheres of the human brain differ in their perceptual responses.

One project uses positron emission tomography (PET) brain scans to show that while listening to music, in 'musically naive' subjects, the right frontal-temporal cortex is most active, while for trained musicians, it's the left. Conclusion: the right hemisphere governs more non-analytical or emotional response to music while the left governs the analytical or syntactical. There seems to be a general consensus that the right hemisphere is superior in the spatial domain, at discriminating line orientations, in perceiving depth from stereoscopic clues, and that it has a distinct preference for novelty. The left is quicker and more accurate in the temporal realm and relishes the familiar. These findings are used to suggest that art 'works' when it stimulates the viewer's two hemispheres simultaneously to the same level of interest and engagement. New insights, new creations, seem to be built by engaging the whole brain.

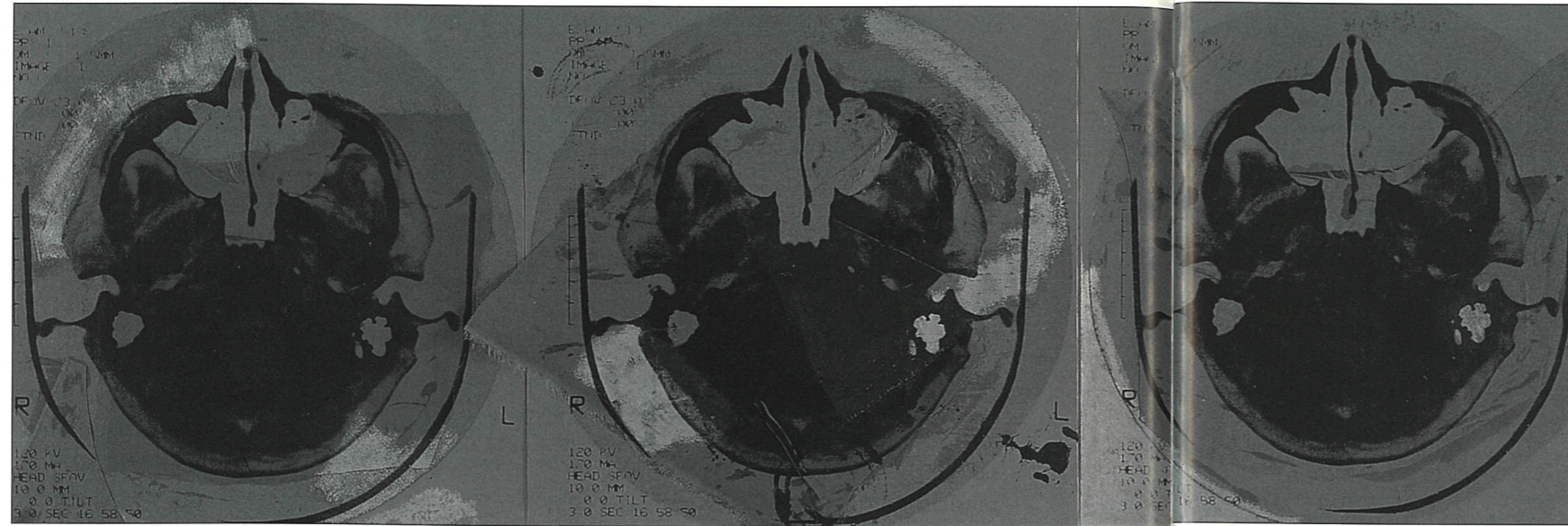
Since the evidence suggests that aesthetic experience relies on intimate collaboration between the two sides of the brain, the artist may perhaps be distinguished from the non-artist by an increased capacity for inter-hemispheric integration. Further, those processes integral to artistic creation may be

more represented in both sides of the artist's brain, giving the hemispheres more common ground for intercommunication. Edelman describes perception as similar to topographic mapping, with brain cells in a particular area working together in patterns. Each perceptual 'map' assesses a specific quality, for example, colour, motion or shape. While all these maps are functionally segregated to some degree, they work together to produce a coherent image or impression. Fascinatingly, scientists do not know how this integration occurs, since there seems to be no supervisory map ordering the others.

Artist Verle Harrop produces visual work which explores modes of mapping. The messy, non-linear personal maps of memory and narrative are juxtaposed with linear and gridded medical and geographical images. She uses digital technology to layer medical images of human brains, created through magnetic resonance imaging (MRI) and computed tomography (CT) and maps of the earth from satellite photos and old atlases. Appointed as artist-in-residence at Dalhousie Medical School in 1992, Harrop consults with neurologists on locations of brain functions, using fibre arts (quilting and applique) as well as photo output from computers to create series such as *Remote Sensing* and *Celestial Navigation*. Her current projects use digitally enhanced images of injured brains, suffering from what's known as 'visual neglect'; the inability to conceptualize and extrapolate from visual stimuli.

Neuroscientists also explore the connection between art and the brain by addressing issues of memory and learning. After all, to some extent at least, the conventions of art are learned. With exposure, we become familiar with and learn how to read visual devices such as sin-





# Verle Harrop

Verle Harrop, *Tete a Tete 231101*, 1993

gle-point perspective. One study explored the manner in which a person with art training viewed paintings compared to those without art training. It found that untrained viewers focused more on foreground objects and representational accuracy, while the trained eye subjugated representational issues to relational ones, reflecting concern about compositional design (this study is based on representational art). Art training seems to teach viewers to appreciate paintings, not because, in Levi Strauss' words, 'they are good to see', but because they are 'good to think'. There remains the question, linked to learning, of how we recognize art, which we tend to 'let'

affect us at deeper and more integral levels of the brain than we do non-art. Scientists don't know how we make this distinction nor how we route brain signals accordingly.

**I**n her interactive, computer-based installation, *Letters to Dad*, Corrine Corry plays with notions of memory; juxtaposing the complex, dynamic nature of human memory with the linear, static qualities of digital information storage. While engaging with Corry's work, the viewer sits at a computer, using a mouse to change the screen's images, which are based on family photos of her father. The viewer's choices are abundant but prepro-

grammed by the artist. In her accompanying text, Act 11: *Caustic Conjunctions*, the artist explores memory, paralleling Edelman's selectionist theory in stating that "Memory has been described as being like the veins and channels etched by the passing water into a river bed. Remembering then, is habitual, with sensory patterns easily following old channels. The difficulty would be to re-educate the structure."

Considering the interaction of art and memory, it's proposed that 'works of art are the mind's fabrications to bind up culture and transcend time'. Theories that offer a

broader perspective, a 'neuropsychology', seem to be proposing belief systems that, to at least some degree, reduce consciousness to a materialist function of the brain.

**Y**et this is a field in which much is still ambiguous and unknown: new territory contains new possibilities as well as room for individual interpretation - what the artist likes best. And of course, neuroscience is all about mysterious interaction of spirit and matter; the fundamental paradox engaging the artist's energy, time and attention.



# DONOT THE CLINIC TALK THE CLINIC OF IT

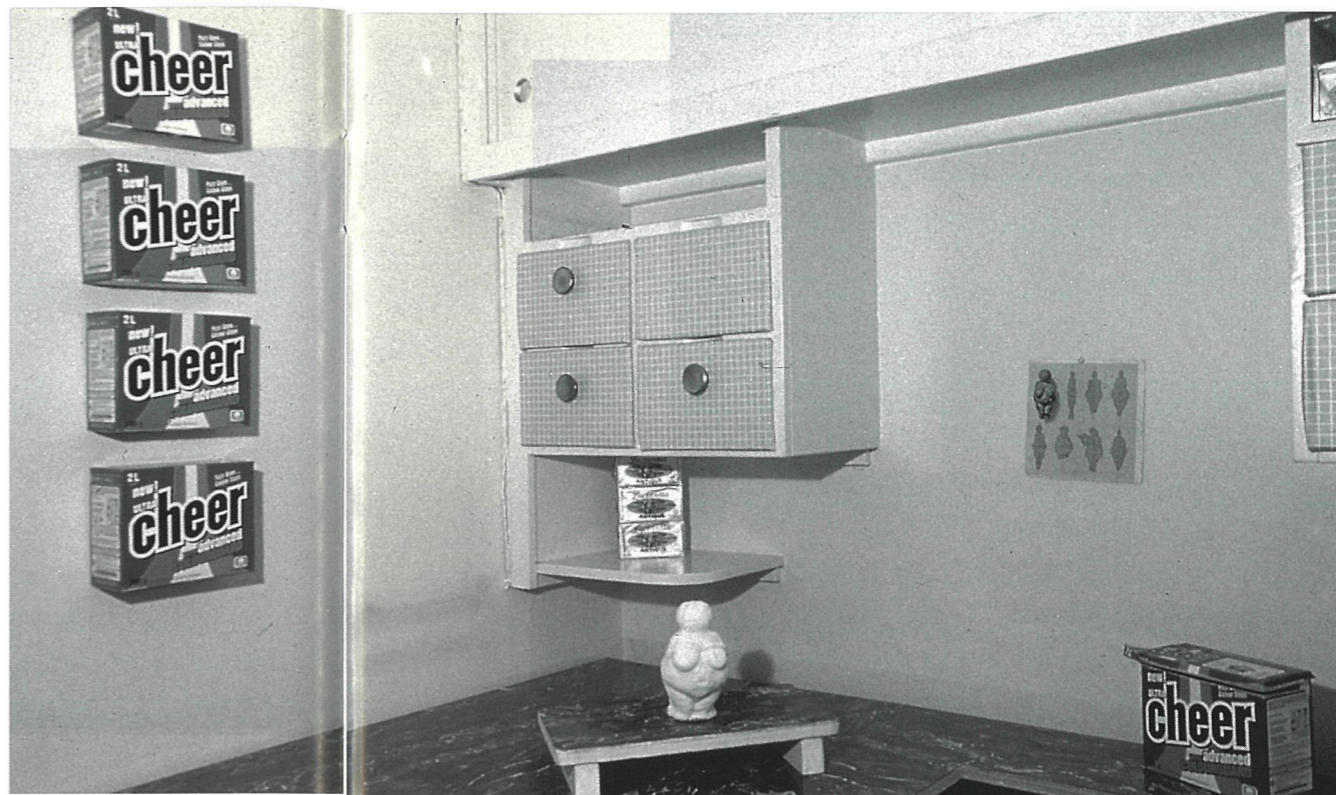
by *Virginnia MacDonnell*

According to the Concise Oxford Dictionary "Symbiosis" is "a permanent union between organisms, each of which depends for its existence on the other." The Symbiosis Collective is comprised of eighteen male and female artists, who work in the visual arts as well as performance media, and consistently produce works that deal with tough issues. Though the diversity of their individual voices stand independently successful - together they converge with an intense, synergistic power.

Symbiosis' 1995 exhibition, *The Clinic*, marks the collective's first theme

based installation. Central to the theme, was the show's site within an infamous plastic surgery clinic where, in the late 1980's, Toni Sullivan died after liposuction was performed on her by a former ear, nose and throat specialist. The clinic subsequently closed down, not because of the bad publicity, but rather to move to larger premises.

In choosing to create a body of work at this particular location, the artists in Symbiosis explored some of the ramifications of aspiring to an "ideal" human form. Using video, sculpture, performance and painting, they examined the whys and the wherebys of a society in which eating disorders are widespread and euphemisms such as "cosmetic



Veronica Verkley, *Clean Fat*, 1995

surgery" disguise the fact that healthy bodies are disassembled in the pursuit of fashion.

Upon entering the clinic, visitors are greeted by "The Exquisite Corpse". Lying on a table in the middle of the room, this hybrid form resembles some inert quasi-robotic Frankenstein created from a wide variety of assemblages. Each section of "The Exquisite Corpse" was put together by an individual member of the collective, resulting in a fantastical creature whose fragmentation of self and lack of homogeneity reflects the process and result for those who choose to alter their bodies with silica and plastic. It also serves as a metaphor for the prevailing theme of the installation, which is that peo-

ple are not perceived as whole selves but rather are perceived as fragmented forms. Whether within advertising, beauty industry imagery or sexual objectification, a person is frequently regarded as a body "part", with one's worth often judged by how closely the "part" succeeds in attaining the socially sanctioned ideal.

It is the contradiction inherent in the pursuit of this "ideal" beauty by violent methods that Symbiosis attacks. Three pieces in particular, though tough and honest, remain sympathetic to the pressure that compels many women to do anything necessary to attain an ideal body/beauty.





Veronica Verkley, detail, *Transforming*, 1995



Veronica Verkley, detail, *Transforming*, 1995 Photo: Barbara Greczny

Judy Juhasz's piece, *Twiggy in the Closet* exposes the hidden cost of fashion images that may motivate women to resort to dangerous practices. Juhasz locates the "model", whose body appears emaciated "in the closet", subversively referencing the covert, locked away secrets often involved in attaining this look.

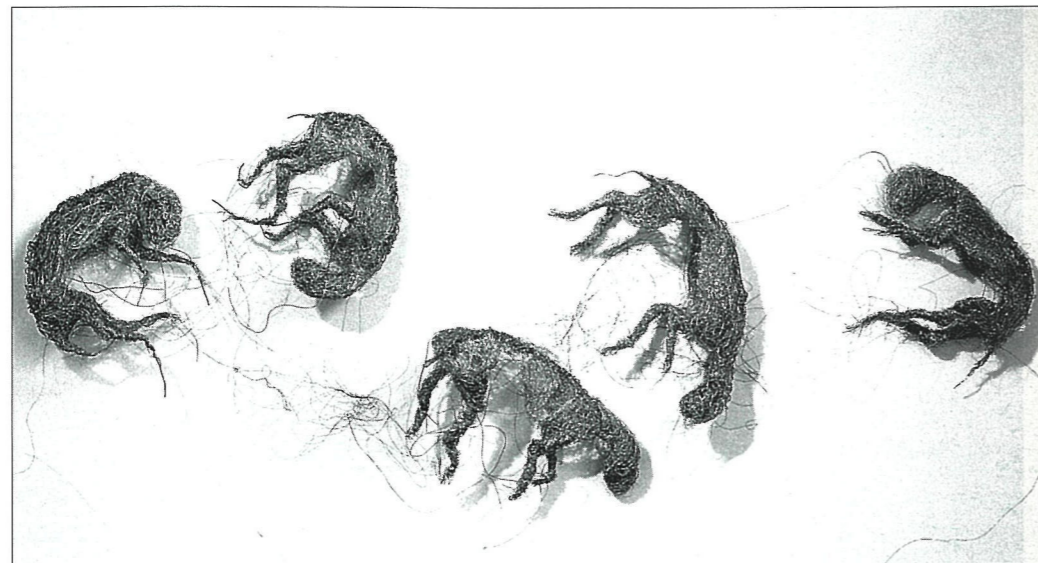
Artists Barbara Greczny and Veronica Verkley also refuse to allow the

paradox of creating beauty by ugly means to triumph and in the midst of much technological madness, find some last gasp of the natural.

In Barbara Greczny's video, *Body Inc.*, although we see women who choose to maim themselves in the hope of attaining perfection, we also hear a woman speak about her godmother who, following a mastectomy, had junebugs tattooed across her scar - not to disguise it, but to acknowledge it.



# Veronica Verkley

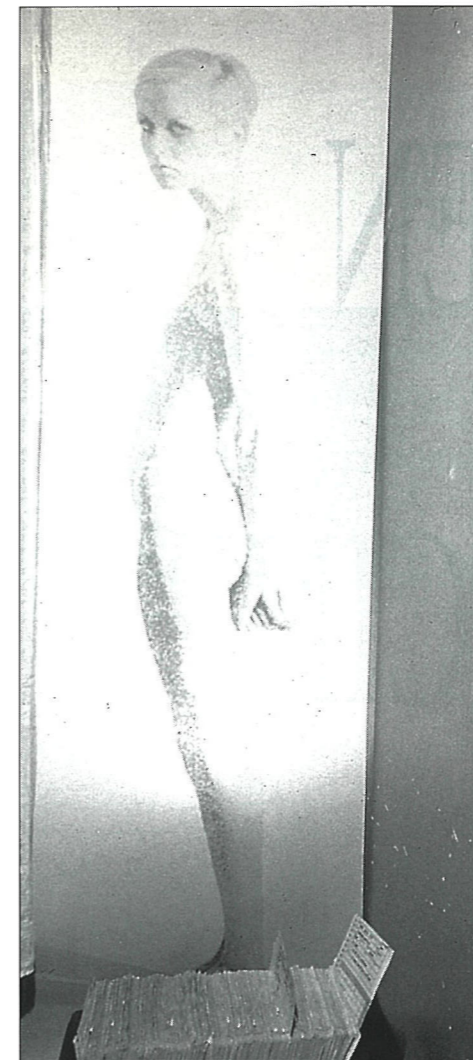


Veronica Verkley, detail, *Transforming*, 1995

Veronica Verkley's mixed media piece, *Trans-Forming*, remodels cubbyhole boxes originally used for indexing clinical procedures, into nests of delicate and natural environments. Shown in direct contrast, these nests reclaim the spaces from the anesthetic and artificial purposes of their original design. Verkley's work relates to self-perception and suggests that even when we are at our most fragile, we can receive something that by its nature, is protective and nurturing.

Entering *The Clinic*, we shouldn't be too surprised at where history has led us in the quest for beauty. Throughout the ages, despite damaging consequences, women have resorted to such extreme measures as applying arsenic to their skin and binding their feet, waist and breasts in order to achieve the look dictated by the fashion of the day. By continuing our compliance with such contrived and dangerous standards, we may be paving the way for potentially far reaching abuses of future technological practices and genetic engineering.

# Judy Juhasz



Judy Juhasz, *Twiggy in the Closet*, 1995

The artists of this collective, both men and women, explore the ramifications that arise from the objectification and commodification of the human body. In asking difficult questions about the nature of our society, they challenge us to consider the fact that relationships which should be nurturing, are often subversive and unhealthy. They suggest that by believing in the concept of symbiosis, we can perhaps begin to heal the underlying ills that continue to plague us.

The artists in the Symbiosis Collective are:

Michael Alstad, Artist X, Steve Banks, Katrin Bowen, Ted Dudas, Barbara Greczny, Bartley Harnett, Janet Hetherington, Jhave, Judy Juhasz, Hannah More, Harold Allegria Ortiz, Maureen Arike, Charles Taylor, Steve Topping, R.M. Vaughan, Veronica Verkley, Brian Wagner.

The exhibition *The Clinic* was mounted at \*215 Victoria St., Toronto, April 21 - May 13, 1995.

\*Former Institute for Traumatic & Cosmetic Surgery.



# WOMEN AND MEDICINE

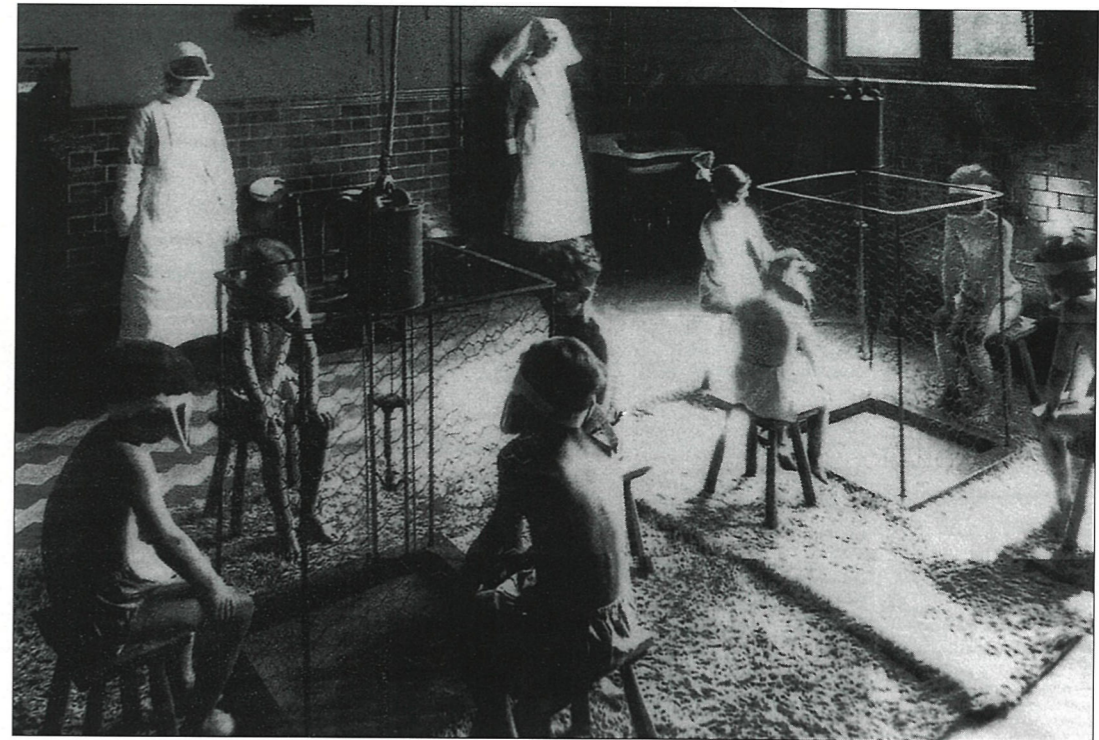
by Debbie O'Rourke

Alison Brannen is one of several artists included in the exhibition *Women and Medicine* who enters this arena with a history of exploring science and medicine. Carolyn Pinder and Tobey C. Anderson of Niagara Artists' Company invited Brannen to join them in curating this group show on the theme of women and medicine. The resulting exhibition is a meditation not only on our relationship to current medical practices, but also on the history and

even the definition of medicine.

Adults customarily derive some comfort from the sanitation implied by gleaming metal and the expertise signified by institutional uniforms, while children often retain an inherent fear of the sharp edge, the echoing enclosed space, and the masked stranger. *Children's Ultraviolet Therapy*, by Alison Brannen, depicts an early treatment for rickets which involved placing near-naked children in clusters of four around two ultraviolet light sources. Their eyes protected by

Alison Brannen



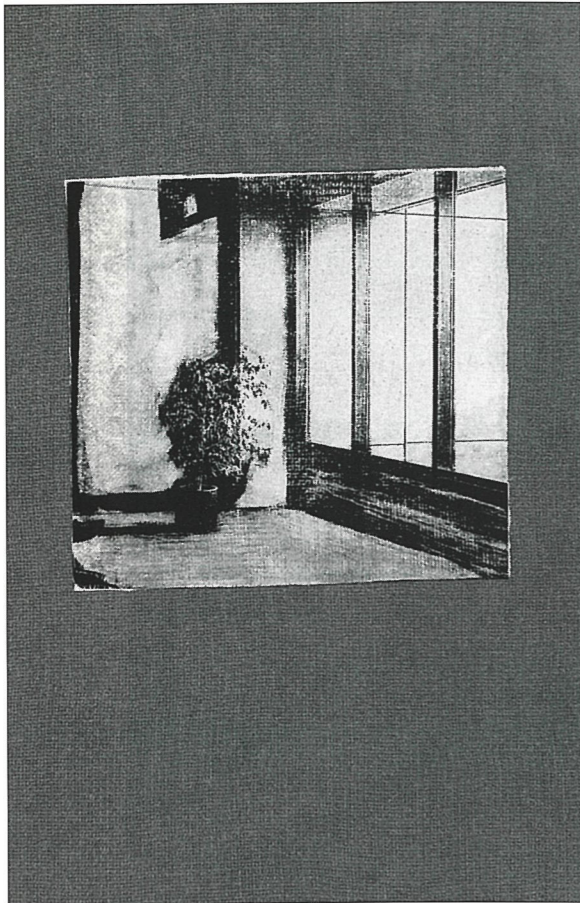
Alison Brannen, *Children's Ultraviolet Therapy*, 1995 Photo: Brian Yungblut

visors, their hands folded in their lap, they embody the docility and trust with which children generally submit to adult authority. Though the intent of the procedure was certainly to heal, the photos bear a haunting similarity to imagery associated with prison camp documentation. In addition to being a humiliating and somewhat risky procedure, it was an absurdly high-tech solution to a problem that could also have been dealt with by giving the children regular doses of cod liver oil. As such, it is typical of many "modern" approaches to Western medical practice.

Jaclyn Shoub's *Emergency Suite* continues Brannen's exploration of institutional space. Suspended on a backdrop of hospital green, her quiet mixed-media photographic studies focus upon empty spaces in airports and hospitals. A sign in front of a small airport signalling arrivals and departures carries a double meaning, for airports and hospitals are locations where we too often have to say goodbye to loved ones. These seemingly undecorated spaces have in fact been moulded by the ethic of sterile cleanliness with a



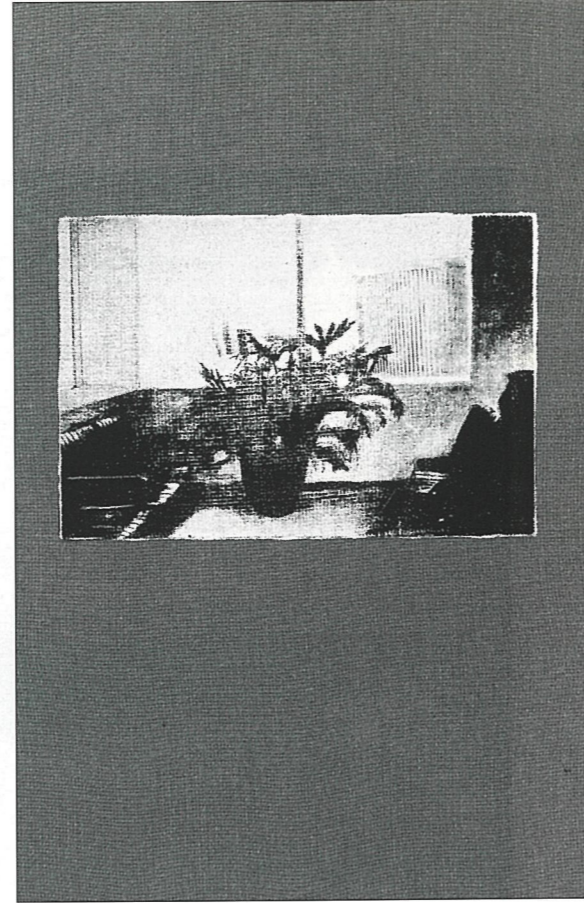
# Jaclyn Shoub



Jaclyn Shoub, details, *Emergency Suite*, 1995  
Photo: Simon Glass

dominant aura of emotional and physical separation. Surgical towels drawn over conventional canvas stretchers used by Shoub as a base for her application of photo-silkscreen and paint, exude a potent sense of pain.

From the age of puberty, a woman's relationship with the medical system becomes more intimate than that of a man. Our once a year tryst with stirrups and stainless steel, the pap smear, has no equivalent in male experience. Our sexuality has been the subject of bizarre invasions and experimentation, and the focus of wild speculation. Catherine Heard addresses this subject in her oeuvre of "disagreeable objects", comprised of a series of four aluminum stands, each bearing a rep-



resentation of a uterine anomaly embroidered on translucent fabric. These uterine anomalies have been christened with absurd "scientific" appellations. Heard allows the hair she uses for thread to hang freely from the stitched images, giving her embroideries a mane that recreates a living sensuality in stark contrast to the cold but beautiful illustrations.

**T**he artist employs a number of methods that play past and present against one another. Her technique of stitching with human hair has a precedent in the Victorian mourning practice of making commemorative jewellery from hair of the

# Catherine Heard



Catherine Heard, *Untitled*, 1995 Photo Simon Glass





## Madeleine Lamont

Madeleine Lamont, detail, *Medicine Cabinets*, 1995 Photo Simon Glass

deceased. Her framing devices, aluminum stands engraved with the names of the anomalies and mounted on wooden monoliths, also recall the sado-masochistic grandiosity of both new and historical medical fixtures.

**M**adeleine Lamont's piece, *Medicine Cabinets*, contrasts the new and the old of European medical culture. Images of a feather and a hazelnut, early tools for inoculation,

have been scratched into the mirrored doors and are illuminated from within. Gleaming on the luminous surface inside the cabinets are modern surgical tools. Lamont's presentation challenges the sense of security we find in gleaming modernity. The tools she reveals to us could be used as easily for torture as for surgery. Our comfort with modern procedures has a great deal to do with the fact that they are usually carried out when we are unconscious and hidden from those who love us.

## Rochelle Rubinstein



Rochelle Rubinstein, *Nurse*, 1985

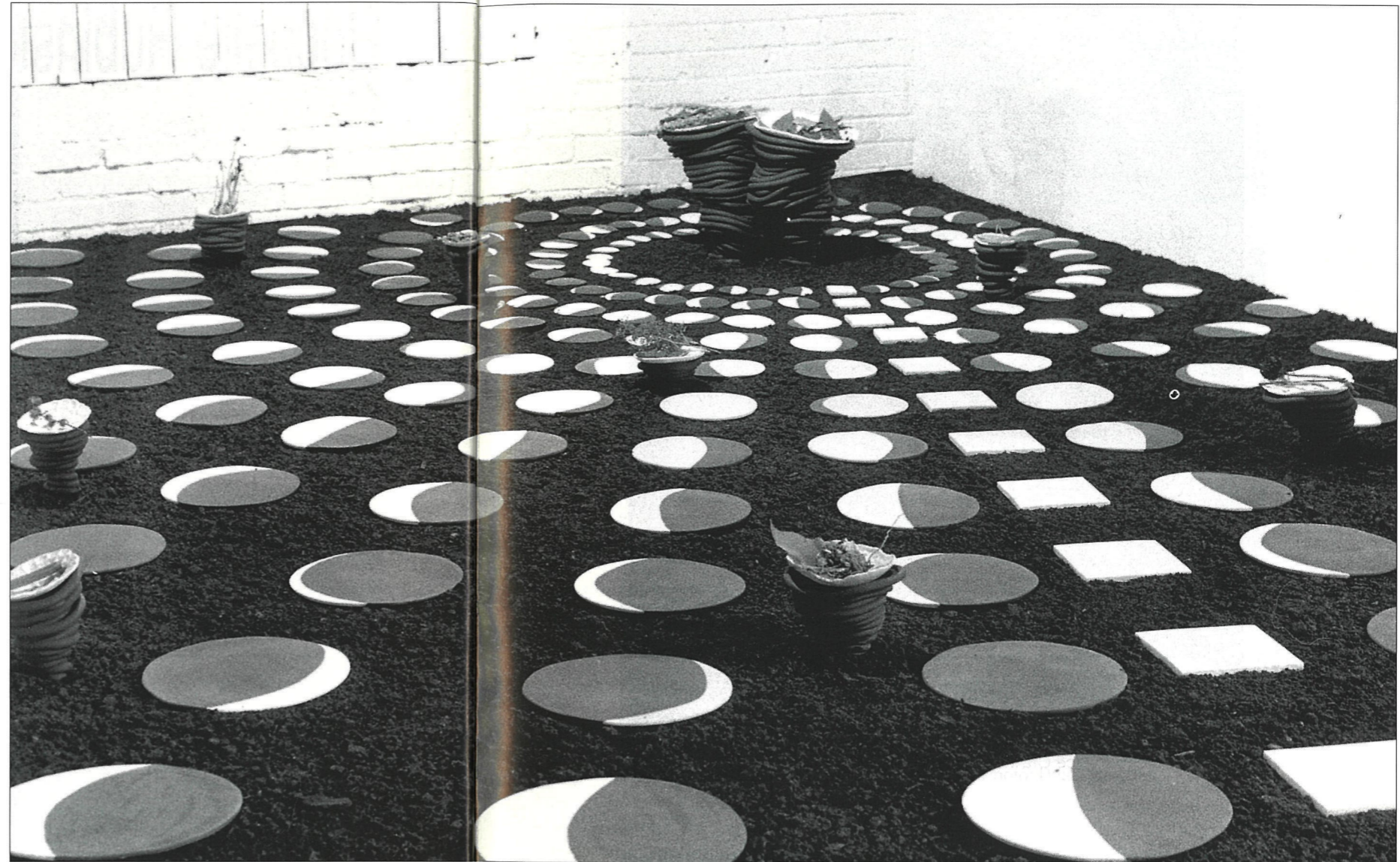
**L**amont employs a complex approach in her installation of a laboratory sink, creating a powerful union of opposites that parallels Heard's elegant treatments. The faucet fixture is a classic piece of institutional hardware into which she has installed a surgical fibre-optic to light the basin below. The basin itself has been cast in amber glass and contains swimming leeches. Our conditioned repulsion for the leech battles with the

undeniable beauty of their swimming forms, and questions the mistrust of the natural and love for the technological felt by many.

Rather than disdaining modern medical practice in favour of a return to the past, Brannen and Shoub have carefully created neutral space to which the viewer brings their own associations. Heard's and Lamont's disturbing structures raise questions rather than shout slogans, and Rochelle Rubinstein's omnipresent masked nurse documents the



## Julie Aubin



Julie Aubin, *Phases/Cycles*, 1995 Photo: Sherri Telenko

many faces of woman: child, mother, victim, perpetrator, collaborator, healer. Alice Crawley lends perspective with her recreations of tombstones that commemorate women who died during childbirth in Upper Canada in the 1800's. These hauntingly authentic simulations of the stone-carver's art serve as a reminder not only of the high mortality rate of child-bearing women in the pre-

vious century but also of the inevitability of death. Crawley's reminder is well-placed beside Julie Aubin's soil and ceramic installation *Phases/Cycles*. The moon's phases, represented here by dozens of bisque-fired plates laid on the earth in a series of concentric rings, are an ancient symbol of female cycles as well as of the inevitable waxing and waning of the life force itself. Aubin has effective-

ly tackled the difficult problem of expressing a sense of time. A parade of square tiles indicating centuries, reduces in size toward the centre of the circle. The installation forms a calendar throughout which Aubin has placed ceramic pots and plates carrying medicinal herbs: symbols of ancient and enduring sciences that were doubtlessly of female invention.

**R**ebecca Baird's *Memory Claim Series* presents constructions of sweetgrass made in collaboration with Barbara Kiyoshk, Sharon Kiyoshk-Burritt, Lavinia Day, Winston Day and Faron Logan, of Walpole Island First Nation. Encompassing the skills of basket-making, weaving, quillwork and beadwork, the mandala and the four fragrant



## Alice Crawley

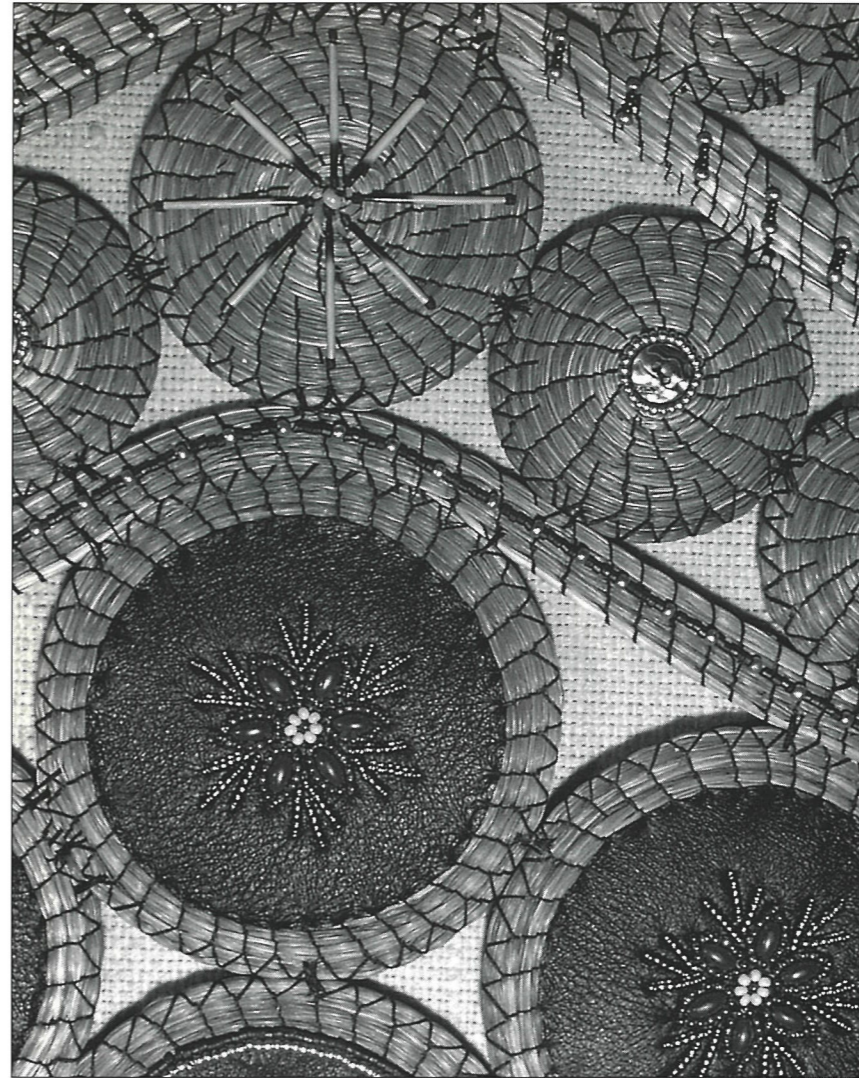


Alice Crawley, *Tombstone*, 1995 Photo: Tobey C Anderson

bundles are physical manifestations of a process of cultural reclamation. Oral histories, as well as skills, were shared during the gathering of sweetgrass and the crafting of artworks. Baird makes the point that cultures as well as individuals need healing, and that the medicine is available.

**T**he sweetgrass employed by Baird is a native medicine that, through prayer, assists the mind toward purification and balance. It is used to clear the mental and spiritual path in order to facilitate the success of many tasks, including

healing. Its presence in the gallery is uplifting in contrast to the disturbing aura of Jaclyn Shoub's surgical towels. Among First Nations, it has been long recognized that both mind and spirit must be addressed in order for physical healing to occur. Western medicine swept away these precepts, and is only now beginning to reinstate them as a result of research on cancer patients and others with chronic, serious illness. The labour of healing, like the construction of Baird's sweetgrass mandala, is a collaborative process, while European-derived culture relies heavily upon authority in the execution



Rebecca Baird, *Memory Claim Series*, 1995 Photo: Brian Yungblut

of tasks. Historically, those who questioned the medical authorities have been accused of irrationality, hysteria (a term derived from the Latin word for uterus) and even witchcraft. The objective of Western medicine is to cure: to sever the unhealthy, to kill the unwanted invader. But to heal is to unite, to bring into harmony. Many struggle within and outside the medical system to rehabilitate the lost sciences and arts of healing and to add them to the undeniable strengths of Western medicine. The worthy leech has already been reinstated: after the exhibition, Lamont's creatures will be admitted to a

Toronto hospital where their abilities to relieve swelling and reduce clotting make them useful in fine digital surgery.

### *Women and Medicine*

Niagara Artists Company  
St. Catherines, Ontario

Participating artists: Julie Aubin, Rebecca Baird, Alison Brannen, Alice Crawley, Catherine Heard, Madeleine Lamont, Rochelle Rubinstein, Jaclyn Shoub. Curated by: Alison Brannen, Carolyn Pinder and Tobey C. Anderson.

## Rebecca Baird



# my Self Mybody

by Diane Denton

**W**hat I remember of my childhood: my longing to dance, a teacher, her words "She has the body of a dancer yet she lacks coordination. She will not be a dancer".

What I remember of my childhood:

how body became a heavy place

how body became an awkward thing

a body arched away from experience.

Always I have loved the water. On this day another says "You are swimming the wrong way. Move your arms this way". I am pressured to...

What I am aware of: Fear of moving the wrong way makes my body rigid.

Today I am reading of how external pressure makes stone, of how matter contracts through pressure and becomes hard, petrified. To petrify is to "confound with fear".



Katherine Knight, detail, *I BecAme Unconscious*, 1996

**I** watch a small child as he learns to swim. And I note that he fears the water, his body tightens; how the water will not hold this child; how a separation grows. Here I am noting that it is the tightening of consciousness that creates the experience of separation.

As matter lightens there is greater movement. It becomes less dense. "The higher the frequency of matter, the less dense or more subtle the matter". I link this to the lightning

of consciousness. The tight experience becomes a density within the body. The heart is heavy with the held.

I turn to previous sites of experience. I have noted the giving of limiting impressions to the self. This can be likened to the bittering of consciousness. As these impressions are internalized, gestures towards the self take on a similar quality. This is seen in our retreats from feeling, our denials, our doubts; "when we refuse to be what we are", and "begin to



**The water's edge  
cuts like a blade**

**blood of the river  
wait for me**

**my body is draining**

**fleshcoloured with**

**moon**

**translucent**

**the ebbing of skin**

**I am torrential**

**the sea, red**

**with victory**

**is coming**



Katherine Knight, detail, *I Became Unconscious*, 1996

## Katherine Knight

cheat ourselves with excuses and escapes...through lack of courage to be, one betrays oneself". Here experience is distanced. In this gesture I abandon the self.

I begin to refer to these gestures as trespasses. This is an unwelcome passing upon the ground of the self; an unconscious passing over. I notice the harshness of the trespass - the betrayals of self in thought, speech and action. One is hardened to experience. I note that when I deny my experience; when I avoid what my experience is - I cannot hear my voice.

Experience becomes louder.

"When the relationship between the higher vibrational energies and physical matter is understood, we will be better able to comprehend the patterns governing the flow of the life-force through the body".

**G**erber notes the "frequency characteristics" of matter. "Matter in the so-called physical universe is merely matter of a particular density or slower frequency". Linking the contraction of matter with an increased density it could be said that with each contraction the vibration of the body slows down. It becomes more dense. There is less movement here. In this sense the vibratory frequency of the body decreases. I turn to the body as a place of resonance. Smith writes that "because the physical and subtle bodies are in constant resonance with each other, the vibrations of the mind field (our thoughts, mental processes, emotions and visualization) affect the molecular structure of the body".



# BEATING

A Film by Barbara Sternberg  
64 min. 16mm. 1995  
Distributed by Canadian  
Filmmakers Distribution  
Toronto, Canada

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by Barbara Godard

**H**ow does the perspective from which we live affect how we can inhabit our bodies within subjective and historic constraints? These are issues which Toronto experimental filmmaker Barbara Sternberg has been pursuing for nearly twenty years within a body of work that has attracted international acclaim. *Beating*, her seventh publicly shown film, responds to this question in a continuation of her self-reflexive exploration of the filmic medium. Nonetheless, this film marks a change in her work, in both its increased technical complexity and darker vision.

"Where are your scars?" asks the pamphlet of quotations from the sound-track prepared for the film's premiere. People tattooed by patriarchal oppression and Nazi

annihilation are examined in this film which probes how pain is remembered - or forgotten. The answers differ in tone and degree of intensity from Sternberg's earlier work, marked more by doubt and interiority. A film that veers to the negative - negatives are refilmed in highcon film to heighten the blackness of the image - it interrogates history's oppressions and erasures from the personal perspective of a woman born in Canada at mid-century. While not abandoning the documentary impulse which has previously guided her camera, *Beating* is ordered more by the inner rhythms of personal mythology. Fragments from previous films are interwoven with images of her aging parents in such quotidian rituals as walking and eating, along with images of body parts, all interspersed with sepia-toned images of Jews



tortured in prison camps, European statues and barbed wire. In this collage of images, the paradoxical intertwining of hate and love is played out in a voice-over of Virginia Woolf commenting on the "erratic" quality of "reality", found in a "scrap of newspaper", "walking beneath the stars", "touch(ing), fix(ing) and mak(ing) permanent". "That is what is left of past time and of our loves and hates". Is a "burst of laughter", Sternberg asks, the way to "emerge from death", to "shrug off old lies", launch oneself into the unknown and take one's pleasure in the uncertain? Is it this life of the body persisting, that continues beyond the trauma of history's persecution of Jews to bridge distances in time and space. Can the banal moments of the bodily, the local, the familial, interrupt and transform the trajectory of history? These are the larger

questions that *Beating* addresses. In this, it invents a useable past by seeing one's own life as history, as situated in respect to being a woman and a Jew, at a moment fifty years after the Holocaust, facing the millennium. Even as the urgency of its pace quickens, intensifying the effect of transience, *Beating* explores memory more as an opening of the field.

**T**his paradoxical effect of impermanency and eternity is produced through Sternberg's work upon the raw film, which she probes in all of its possibilities as material medium, scratching, erasing, bleaching, hand processing, cutting, and bipacking positive



and negative images. She then refilms in a variety of film stocks on an optical printer to expand the potential of film as light, as energy. The shooting technique itself, where the single frame shot gives rise to an instantaneity and immediacy, transmits a frenetic energy, whose motion is slowed down through refilming to connect the discrete segment/moment and suggest simultaneity, producing an illusion of the cosmic to counteract the loss and struggle of the evanescent. A pulsing effect is produced where the active energy of the projector's light is made visible. Manipulation of positive and negative images produces rapidly alternating silvery and black variants of the same image, with the dark/light contrast intensified by the high-contrast black and white film. A real flickering effect is also produced through refilming an image off a wall projection. *Beating* becomes a veritable lyric poem in light and dark where the image on the screen pulsates like a strobe light irradiating the room.

**T**hrough their rhythmic pulses, Sternberg's films work to change perceptions, to reorder a world. The emotional urgency of *Beating* is produced through the complex sequencing of twenty-five passages varying from 3 to 12 minutes each where the rivetting strokes of the camera in single framing shift to more open superimposition of images, ebbing away to a single long shot on a motionless figure or to a sustained white or black screen. In counterpoint to these rhythmically bound series of visual images is the sound-track, which alternates reading of texts by feminist and Jewish theorists, frequently densely layered with voices in dialogue, and a variety of sounds both human (moaning, laughing, crying, panting, gurgling) and natural (water running, thunder, hammering and silence). The

density of sensory impressions and the rapidity of shifts between these series, gesture toward the cosmic even as they underline the transitory. Such juxtaposition of divergent intensities locates the splice or cut in a larger context, reminding the viewer that time is perception and perception changes between frames, between a moment and its memory. Here the body as presence or absence (located in a voice) is negotiated over the cut or embedded in the frame, a moving site.

**H**ere Sternberg's project resonates with both a feminist concern for embodied subjectivity and a Deleuzian rhizomatics, pursuing the order of a series or differing plateaux of intensities, transversal movement, metamorphosis. Not surprisingly, *Beating* rejects closure to circle back on itself, suggesting potentiality and repetition simultaneously.

A hand writes, "I forgive myself. I forgive you", as a negative image, black on a white board. Reversing itself, the hand moves backward, progressively erasing the letters to leave a white board on which *Beating* appears in black, now inverted from the opening image where the handwritten word had appeared to the sound of fire works or guns. Power in struggles against violence, death and love, in recognition of alterity, remain equipoised.

## HEALTH AND SAFETY RESOURCES FOR ARTISTS

**Artist Beware: The Hazards and Precautions in Working with Art and Craft Materials**, M. McCann, Watson-Guption Publications, New York, U.S.A. 1979.

**Doing Homework: Educating Yourself as a Warehouse Tenant**, Catherine Orfald, CARO/Toronto Artscape Inc. Available at CARO, 401 Richmond St. W., Suite 440, Toronto, ON, Canada.

**Health Hazards Manual for Artists** (third edition), M. McCann, Nick Lyons Books, New York, U.S.A. 1985. French language edition available at the Canadian Artists' Representation (CARFAC).

**Overexposure: Health Hazards in Photography**, Susan Shaw, The Friends of Photography Inc., Carmel, California, U.S.A. 1983.

**Ventilation: A Practical Guide**, Nancy Clark, Thomas Cutter and Jean-Ann McGrane, Nick Lyons Books, New York, U.S.A. 1984.

**Health and Safety in Printmaking: A Manual for Printmakers**, Moses, Cherie, and others. Occupational Hygiene Branch, Alberta Labour, Edmonton, AB, Canada 1978.

**Health Hazards in Photography**, Susan Shaw & Monona Rossol, Allworth Press, New York, U.S.A. 1991. Available at CARO, 401 Richmond St. W., Suite 440, Toronto, ON, Canada.

**The Artist's Complete Health and Safety Guide**, Monona Rossol, Allworth Press, New York, 10 East 23rd Street, New York, NY, U.S.A. 10010. Also available at CARO, 401 Richmond St. W., Suite 440, Toronto, ON, Canada.

**Guidelines on Toxic Chemicals Used in Educational Institutions**, Environmental Health Directorate, Health Protection Branch, Health and Welfare Canada, available at the Canadian Government Publishing Centre, Supply and Services Canada, Ottawa, ON Canada K1A 0S9, catalogue number H46-2/81-74/E.

**A Personal Risk Assessment for Craftsmen and Artists**, published jointly by the Ontario Crafts Council, 346 Dundas Street W., Toronto, ON, Canada M5T 1G5, and the College, University and School Safety Council of Ontario, Workers' Compensation Board, 80 Bloor Street W., Suite 604, Toronto, ON, Canada M5S 2V1.

**Design Criteria for the Control of Health Hazards in Schools**, Alberta Workers' Health, Safety and Compensation, available by contacting the Occupational Hygiene Branch Offices, 9321 - 48th Street, Edmonton, AB, Canada T6B 2R4 or 2nd Floor, 1021 - 10th Avenue, SW, Calgary, AB, Canada T2R 2B7.

**The Safer Arts**, Health Canada, Publication Department, Postal locator, 091308A Ottawa, ON, Canada K1A 0K9.

**Studio Safety Checklist**, available at Canadian Artists' Representation, 36 Elgin Street, Ottawa, ON, Canada K1P 5K5.

**Article "Respiratory Protection: Masking Out Danger"**, David Blackwell, OH&S Canada, Vol 2:5, 1986.

**Article "Health Hazards of Arts and Crafts Materials"**, John R. Harrison, CARFAC News, 9(1), 11-13, 1984.



# BULLETIN BOARD

## EXHIBITIONS

### Museum for Textiles

55 Centre St., Toronto, ON (416)599-5321  
Kalagas: Textiles Arts of the Golden Land - Embroideries from Burma, curated by Beate Ziegert, Mar. 16-Sept. 15, 1996  
Gunilla Josephson: Momento Vitae, June 22-Oct. 6, 1996

### Agnes Etherington Art Centre

University Ave. at Queen's Crescent, Queen's University, Kingston, ON (613)545-2190  
Laurie Walker & John Dickson: Rise and Fall, July 7-Sept. 8, 1996  
Artists Laurie Walker of Montreal and John Dickson of Toronto are part of a new generation of sculptors whose works represent processes - in their case, in a kind of existential binary code. In collaboration with the MacDonald Stewart Art Centre in Guelph, the exhibition presents the artists' work which makes reference to the persistent standing cycles of nature and culture.

### Kitchener-Waterloo Art Gallery

101 Queen St. N., Kitchener, ON (519)579-5860  
Thelma Rosner: Collected Stories, June 6-July 28, 1996  
Jane Buyers: Folio, Sculptures and Works on Paper, June 8-Aug. 11, 1996  
Hamilton Artists Inc.  
103 Vine St., Hamilton, ON (905)529-3355  
Tara Shukla: Landscape and Subjectivity, Sept. 13-Oct. 12, 1996  
A grouping of large paintings based upon images of a medieval town wall. The artist uses the wall as a motif for further investigat-

ing the construction and function of limits both within and outside of art practice. The artist manipulates the original photographic image of an actual site in Sweden by layering, scraping back and repeating the image so to create an ambiguous landscape.

### Art Gallery of Hamilton

123 King St. W., Hamilton, ON (905)527-6610  
Lydia Dona: Lydia Dona, Survey 1989-1995, June 6-Sept. 15, 1996

### Blackwood Gallery

Gallery of Erindale College, University of Toronto, 3359 Mississauga Rd. N., Mississauga, ON (905)828-3789  
Paperbacked/Paperbound: 5th Annual Members Juried Exhibition, Aug. 7-28, 1996

### White Water Gallery

387 Fraser St., North Bay, ON (705)476-2444  
Marguerite Larmand: Part of The Fabric, June 27-July 27, 1996  
The exhibition is a series of installation pieces representing the artist's long-term investigation into such issues as cooperative art making; environmental responsibility; and partnership between the Earth and the community. Larmand uses natural and salvaged materials, and informs these elements with her concern for cooperation between culture and nature. The presentation will also be augmented by a week-long social and artistic exchange between the artist and a group of North Bay summer students, which will serve as a distillation of North Bay's persona, and as a visible bond between the students, the artist and White Water Gallery.

### Marsil Museum

349 Riverside, Saint-Lambert, PQ J4P 1A8 (514)671-3098  
Home from the Mill: French-Canadian Quiltmakers in Rhode Island, May 8-Aug. 25, 1996

### Truck Gallery

#210, 209-8th Ave. S.W., Calgary, AB (403)233-7681  
Karina Kalvatis: MOMENTARY ANATOMY, July 5-Aug. 3, 1996

### Eastern Edge Gallery

Harbour Drive at Cliff's-Baird's Cove, St. John's, NF (709)739-1882  
Beth Oberholtzer & Susie Acheson: of Lilith and Lidwina, June 16-July 23, 1996

### Anna Leonowens Gallery

1891 Granville St., Halifax, NS (902)494-8184  
Nova Scotia College of Art and Design

### Sheilah MacKinnon and Kate Austin:

Blankets and Bedtime Stories, July 23-27, 1996  
Liane Tessier: Video Drawings, July 23-27, 1996  
Lynne Cohen, faculty: Photography, Aug. 6-17, 1996

### Artspeak Gallery

233 Carrall St., Vancouver, BC (604)688-0051  
Linda Chinfen: Misc. People, July 15-Aug. 3, 1996

### Grunt Gallery

116-350 East 2nd Ave., Vancouver, BC (604)875-9516

Laiwan: Dotting like Flat Heads, July 16-Aug. 3, 1996

An exhibition of mixed media collages on medium bus transfers to painting books, from cutting up books to using lots of liquid paper.

## SUBMISSIONS/OPPORTUNITIES

Second Story Press, 720 Bathurst St., Ste. 301, Toronto, ON M5S 2R4, seeks 13 submissions from Canadian women photographers for the publication of "THE WOMEN'S DAYBOOK 1998" on the theme of WOMEN/EARTH/GARDENING. Please send max. of three 8"x10" with SASE. Deadline: Sept. 15, 1996.

Hamilton Artist Inc., 103 Vine St., Hamilton, ON L8R 2B1 (905)529-3355  
Main Gallery: The Programming Committee requires that all artist/exhibition proposals contain the following: covering letter to the Programming Committee, statement of intent for exhibition, current CV, max. 20 labelled slides, slide list & SASE. Artist Fee: follow CARO fees. Deadline: Oct. 4, 1996.

Definitely Superior Artists-Run Centre and Gallery, Lower Level Keskus Mall, 230 Park Ave., Box 3701, Thunder Bay, ON P7B 6E3 (807)344-3814, invites submissions for its "DS Bi-annual Juried Exhibition". The multi-disciplinary show will examine issues of alienation, isolation and technocratization. The gallery also seeks submissions for an



upcoming group exhibition "Toward An Understanding: Evaluating the Symbolic" in Oct. 1996. This exhibition is based on the theme of "Survivors of Breast Cancer" and was inspired by the national touring exhibition "Survivors, In Search of a Voice; The Art of Courage" organized by Joan Chalmers and Barbra Amesbury. Please send one piece of artwork. All work will be included in the exhibition. Deadline: Sept. 17-20, 1996.

Kitchener City Hall, P.O. Box 1118, 200 King St. W., Kitchener, ON (519)741-2388, is inviting works in all media for the exhibition "Art Works Juried Exhibition". Deadline: Aug. 2, 1996.

Panache, 33 King St. E., Ste. 5, Conestogo, ON N0B 1N0 (519)570-4864, is searching for artists in a wide range of media and subject matter who wish to show and sell their works in the gallery. The works can be placed in a resource registry for people/businesses seeking a specific style of work.

BAAWA, Bay Area Artists For Women's Art, a program of Hamilton Artists Inc. Members of BAAWA are interested in developing a project to address the absence of women's herstories from public art/public places. This project aims to reclaim public space and link women across various cultural communities in Ontario. The final result of a series of conceptually linked public art projects among communities would be a web-site tour of projects which have been realized. For contribution and info.: please contact Jane Gorden at (905)689-8396.

Jolt Television Productions Inc., Canadian Film Institute, 2 Daly St., Ste. 140, Ottawa, ON K1N 6E2 (613)232-8769, seeks independent animated films for a new compila-

tion of animated films for the international home video, broadcast and related markets. Please send work on videocassette (1/2" VHS, 3/4, or Beta SP).

Vox Populi, 4060, boul. St-Laurent, local 301, Montreal, PQ H2W 1Y9 (514)844-6993, is planning the 5th edition of Le Mois de la Photo à Montréal/Emergent Photography, 1997 Edition, invites emerging artist photographers who have not yet had any major exhibition but possess a sustained artistic approach to submit their projects with a theme of their choice. Please send: 10-20 slides, (a dot should be placed in the lower, left corner to indicate orientation), identified with titles, dimensions, dates and materials, an outline of the exhibition proposal, CV, and a description of the equipment and space required for the project. Deadline: Oct. 15, 1996.

La Centrale, 279 rue Sherbrooke Ouest, espace 311-D, Montreal, PQ H2X 1Y2 (514)844-3489, accepts proposals from women artists and curators for exhibition projects. The programming committee meets several times a year to study the proposals submitted.

Est-Nord-Est, Centre for Sculpture, 333 avenue de Gaspé Ouest, Saint-Jean-Port-Joli, PQ G0R 3G0 (418)598-6363, offers 10-12 week residencies a year. Artists are provided with studio space, technical resources, access to tools and equipment, and various options are available for room and board. Please send 20 slides of recent work, a letter outlining the proposed program of work, and preferred period of residency.

DAZIBAO-centre de photographies actuelles (centre for contemporary photography), 279

Sherbrooke St. W., espace 311C, Montreal, PQ H2X 1Y2 (514)845-0063, seeks submissions from artists and curators. Please send max. 20 slides, precise description of slides, physical description of project, text on your approach, CV and SASE.

Ace Art, 2 Fl.-290 McDermot Ave., Winnipeg, MB R3B 0T2 (204)944-9763, call for submissions from Visual, Media and Performing Artists to present proposals for exhibitions/events. Proposals should include: 15-20 slides and/or video/audio documentation, a short artist's statement, an outline describing your proposed activity at Ace Art, a resume, and SASE for the return of the above. Deadline: Sept. 1996, contact Jennifer Woodbury.

WTN's Shameless Shorts, The Women's Television Network, P.O. Box 158, Station L, Winnipeg, MB, R3H 0Z5, is looking for short films and videos by Canadian and international directors and producers, showcasing work created by women or work which portrays women's perspectives, stories and interests. All shorts 15 min. or less, including drama, animation, documentary, and experimental, will be accepted for preview. Please send a VHS copy with appropriate publicity material to Laura Michalchysun, Programming Director.

The New Gallery, 722-11th Ave. S.W., Calgary, AB T2R 0E4 (403)265-1351, continuously seeks submissions for window installations on the +15 level of the Calgary Centre for the Performing Arts. The gallery provides \$150 artist fee for a two month installation. Proposals will be considered on an ongoing basis.

Truck Gallery, #210, 209-8th Ave. S.W., Calgary, AB T2P 1B8 (403)261-7702, fax (403)233-7681 seeks submissions from artists and curators for the 1997 program. Please send: max. 20 slides and slide list, CV, artist's statement and a detailed exhibition proposal.

The Art Gallery of Nova Scotia, P.O. Box 2262, Halifax, NS B3J 3C8 (902)424-7542, is searching for original paintings and decorated objects by Maud Lewis.

The Independent Eye, a prime time slot on Knowledge Network (BC's educational broadcaster), 4355 Mathissi Place, Burnaby, BC V5G 5S8 (604)431-3224, is looking for examples of Canada's best independently-produced short drama and animation. Programming preference is for work 30 min. or less, and all entries will be screened by the programmers. Negotiable license fees upon acceptance. Please send a VHS copy with the appropriate publicity material to Judy Robertson. Please ensure all rights have been cleared prior to submission.

The Community Arts Council of Vancouver, 837 Davie St., Vancouver BC V6Z 1B7 (604)683-4385 fax (604)683-4394, is now accepting proposals for its 1997 exhibition schedule. Submissions are invited from individual artists for solo and group shows as well from community based arts organizations for special projects. Submission forms are available at the OAC office.

CELAFI 1997 "Celebrating African Identity: Entering the Millennium", the second arts festival and conference produced by Canadian Artists Network: Black Artists In Action (CAN:BAIA), will be held in Toronto from July 9-13, 1997. CAN:BAIA is a national, multi-disciplinary



non-profit organization of professional artists, cultural workers, curators, art educators and art enthusiasts committed to developing public awareness and appreciation for excellence in "Black Art" and promoting African Canadian artists at home and throughout the world.

CELAFI 1997, a five-day conference & festival will be international in scope with a combined participation ratio of 80% Canadian & 20% International. Participants of all arts disciplines from Canada, the U.S.A., the African Continent, the Caribbean, and Europe are encouraged to add their voice to this event. The theme "Celebrating African Identity: Entering the Millennium" will provide a unique opportunity for African artists to articulate their vision for this coming new age. The festival is now calling for submissions for the following & all entries are to include evidence of/ or interest in CAN:BAIA membership.

"The Time of Day: Entering the Millennium", a two-year book of days (Jan. 1, 1998 to Dec. 31, 1999), will be mobile & user-friendly, now seeks Black Canadian Art History. The Time of Day will research, collect, chart & disseminate the history of African Canadian art as a uniquely designed composite of: memories, historical & contemporary artistic imagery, & African literary legacy. Please send info., suggestions & inquiries to Dawan Carter, Research Assistant, The Time of Day, CAN:BAIA, 54 Wolseley St., 2nd Fl., Toronto, ON M5T 1A5.

"CELAFI 1997 Millennium Art Wear" for all wearable art creators to submit designs, sketches, and/or samples. Please include: an updated resume, brief essay addressing: connection of designer's work to African tradition & technique, method of adaptation in contemporary reproduction of this heritage

art, perception of wearable art fabrication & design into 21st century and its challenges. Attention: CELAFI 1997 Millennium Art Wear, c/o CAN:BAIA.

"CELAFI 1997 First National Short (3-5 min.) Film & Video Award" for all genres of film & video: experimental, documentary, animation comedy, drama, and hybrid thereof in all languages, which must be produced after Jan. 1, 1994. First Prize: \$500 and First Runner Up \$300. For info., please call. Deadline: Oct. 15, 1996. Littlefield, CELAFI Open Calls Coordinator at (416)703-9040.)

Rosenberg Group, 1519 Connecticut Ave., N.W. Washington, D.C. 20036 (202)332-4700, fax (202)332-3028, is currently collecting for an international organization artwork by artists whose work reflects the culture and development of their country of origin. Please send slides, CV, price list and SASE.

L.A.P.S. 14th National, Los Angeles Printmaking Society, c/o Sheila Newmark, 125 N. Orange Dr., Los Angeles, CA 90036 (213)935-8385, offers \$3,000 awards for artists in print media (except traditional photo). Please send SASE and \$25/5 slides.

Hallwalls Media Program, Hallwalls Contemporary Arts Centre, 2495 Main St., Ste. 425, Buffalo, NY 14214 (716)835-7362, email: Hallwall@Localnet.com, seeks video/performance, film, multimedia, digital media and internet projects for ongoing exhibitions/screenings/installations. Please submit preview tapes, proposals, resume, support material and SASE.

The World's Women On-Line invites women artists working in all media to submit three

images, artist statement and CV. To request internet upload information, please contact Muriel Magenta, Institute for Studies in the Arts, Arizona State University, Tempe, AZ, USA at (852)287-2102.

Za Moca Foundation Residency Program for Artists, Za Moca Foundation, Carmel One, Loft 301, Nishi-Shinjuku 8-3-32, Tokyo 160, 81-3-5389-7018, fax 81-3-5389-7011 is available for artists to visit Tokyo and stay at the foundation's live-work loft, while in exchange artists are asked to exhibit or perform on the premises. To apply, please send a detailed description of your project, a current resume, address and fax number. Deadline: Jan.1 & July 1. There is a 3 month lead time.

Discovery Channel Asia, Inc., 3/F Baskerville House, 13 Duddell St., Central, Hong Kong, fax (852)2810-8456, is interested in acquiring quality educational programs in the categories of History/Herstory?, Science and Technology, World Cultures and Adventures, excluding news and sports. For program acquisition or coproductions, please direct to Kevin-John McIntyre, Senior VP & General Manager.

ArtAIDS LINK invites work for computer art exhibition on internet 'gallery'. For further details, please contact Cambridge Darkroom Gallery, UK at 1223-566725 or on internet <http://artaids.dcs.qmw.ac.uk:8001>

The Berlin Women Artists' Program, distributes one million DM annually by an independent jury of female experts. It funds and awards grants to range of art projects.

Cultural activities by women offers advice and promotes women's art. Panel discussions presentations and symposiums take place in November. For info., please fax

(30)28525451 Berlin Germany AG Kulturelle Aktivitäten von Frauen.

Lesbian Connexions invites photography contributions for exchange venues and dates Europride Paris/Creatives Lesbian Festival Provence/Amsterdam through 1997/8. Please send several photos of work/idea/bio/4£ to Traude Buhmann at 108 rue Raymond Losserand 75014 Paris.

## GRANTS

Toronto Arts Council, 141 Bathurst St., Toronto, ON M5V 2R2 (416)392-6802 Grants to Visual, Film & Video Artists, deadline: Oct. 15, 1996.

All applicants must be City of Toronto residents.

Canadian Native Arts Foundation, 77 Mowat Ave., Ste. 508, Toronto, ON M6K 3E3 (416)588-3328, has funds available to Canadian Aboriginal people, status, non-status, Metis and Inuit people. Deadline: applications are to be postmarked by the post office on or before Sept. 30, 1996. For applications and info., please call.

The Serpent Source Foundation, 3311 Mission St., #176, San Francisco, CA 94110 (415)597-3545, has grant opportunities available for women artists of all disciplines who are women of colour and/or differently abled women from poor and working class backgrounds. Ongoing deadlines. For more info., please send SASE.

The Commonwealth Arts and Crafts Awards, The Commonwealth Foundation, Marlborough House, Pall Mall, London SW1 5HY, is offering 10 awards of 6,000£ to



artists between 22 and 35 for nine months abroad. The fee will cover return air fare, living expenses and the cost of mounting an exhibition. Preference will be given to talented individuals who have shown promise of artistic initiative, merit and achievement in their own countries but who have had little opportunity to gain exposure abroad and who seek opportunities for creative work with leading craftspeople/artists. Participants are expected to plan, organize and manage their awards. Preference will be given to craftspeople/artists working in the following fields: basketry, ceramics, decorative arts, glass, jewellery, papier mache, printmaking, recycled materials, sculpture, silversmithing, textile design, toys and woodwork. Deadline Sept. 1, 1996.

## RESOURCES

OAC (Ontario Arts Council)  
There are two automated infolines for artists to call for basic details about programs and deadlines and to request application forms: Arts Program (416)969-7450, Arts Development (416)969-7420, Programs or Policy 1-800-387-0058 or (416)961-1660. Obtain a kit to make a case for the arts in the community 1-800-387-0058 or (416)969-7400. OAC web-site on the internet: <http://www.ffa.ucalgary.ca/oac/index.html>

Across Boundaries, 51 Clarkson Ave. (Caledonia & Clarkson, N. of Eglinton), City of York, ON (416)787-3007, Martha Ocampo, Co-Director.  
An Ethnoracial Mental Health Centre provides range of services and supports to people of colour who are experiencing serious mental health problems. The centre offers the following activities and programs: Individual

Support, Art Therapy, Relaxation Program, Walk-In/Drop-In Program, Consumer/Survivor Initiatives, Support Groups-Self-help for Women of Colour, Family Night, Relaxation Therapy, Anti-Racism Education and Training, Ethnoracial Mental Health Research, Sports and Recreational Activities.  
Mutual Support Group, every 1st & 3rd Wed. of the month 6:30-8:30p.m.

A support group for women of colour whose health has been affected by the impact of racism, helping each other to take charge of their health through education and support.

Recently released booklet Estate Planning for Visual Artists by Liz Wylie, published by CARO (Canadian Artists Representation Ontario), contains information of vital interest to the artists. The publication can be purchased at CARO (416)340-8850.

Women's Studies Computer List, majordomo@utoronto.ca. The Ontario Women's Studies listserv acts as a networking device for people interested in issues relevant to women, aiming to facilitate online discussion and information exchange. Subscribers may post questions, ideas, community listings, reviews, and creative writing to generate discussion on women's topics.

Times Change Women's Employment Service, 365 Bloor St. E., Ste. 1704, Toronto, ON (416)927-1900, a non-profit community agency serving women in the Metro Toronto area offers group workshops in career planning and job search techniques, and individual educational counselling.

# Matriart

VISUAL ARTS JOURNAL

## SUBMISSION GUIDELINES

*Matriart: A Visual Arts Journal, published quarterly by the Women's Art Resource Centre (WARC) is committed to the support and documentation of women's cultural production. Matriart provides a forum to empower and affirms women's creativity. We actively solicit submissions representing the full diversity of cultural communities. Matriart will not publish submissions that are racist, sexist, classist, lesbophobic or otherwise oppressive in nature.*

*Each issue of Matriart focuses on a specific theme. We welcome feature articles and interviews; original artwork; fiction and poetry, reviews of exhibitions, books, films, performance and theatre.*

### Deadlines for Upcoming Issues:

**Creating Community**  
September 16, 1996

**Art Herstory**  
December 16, 1996

### For All Submissions:

*Please ensure that you retain a copy of your submission for your own files. Include your name, address and phone number on the title or face page of all submitted work. Please include a brief biographical statement with your work. If you wish to have your work returned, you must enclose a self-addressed stamped envelope of adequate size and sufficient postage. If you do not send an envelope and postage, we will assume that you do not need your work returned.*

*If the work submitted has been previously published, please note that the date and publication in which it appeared. If you are sending this material simultaneously to another publication, please let us know.*

*You will be notified if your submission has been accepted for publication. Based on our current funding, artist/writer fees are as follows: All articles and reviews - 5 cents per word; Poetry - \$16 to \$32; Images - \$8 to \$32 each. Along with payment, you will receive two complimentary copies of the issue in which your work appears.*

### For Written Submissions:

*Work should be typed double-spaced with one inch margins. Your name should appear on each page. Articles should be 1,500 - 2,500 words in length. Reviews are 750 - 1,000 words in length. We encourage submissions to be written in accessible language.*

*All publication decisions are made by the Coordinating Committee and are final. We reserve the right to edit for brevity and clarity. In addition, manuscripts may require further editing for structure, length or philosophical consideration. An editor will contact you if such charges are required. If the writer and editor cannot negotiate mutually acceptable changes, the Coordinating Committee reserves the right to withdraw the work. In this event, the writer/artist will be entitled to 50% of the artist fee.*

### For Artwork and Photography Submissions:

*Please submit reproduction quality black and white prints. Do not send original work. Prints of artwork should be no larger than 8"x10". Indicate on the back of your submitted image "TOP" as necessary. Attach your name, address, phone number, title of piece, media used, the size and the date of the work. Also include any additional credits as appropriate. Please indicate if you wish to have your work added to the WARC registry of Canadian women artists.*

Contact: Linda Abrahams, Editor of *Matriart*, Women's Art Resource Centre  
80 Spadina Avenue, Suite 506, Toronto, Ontario, Canada M5V 2J3  
Tel: (416) 703-0074 Fax: (416) 703-0441 e-mail: [WARC@intacc.web.net](mailto:WARC@intacc.web.net)



# Matriart

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## Back Issue Form

Matriart Premiere Edition Vol 1:1 <b>Sold Out</b>	Women, Art and Age Vol 2:4	Women and Technology Vol 4:3
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*m melancholia & melanomata /  
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*The print/installation and artist's book are presented from April 20 - May 25, 1996 at:*

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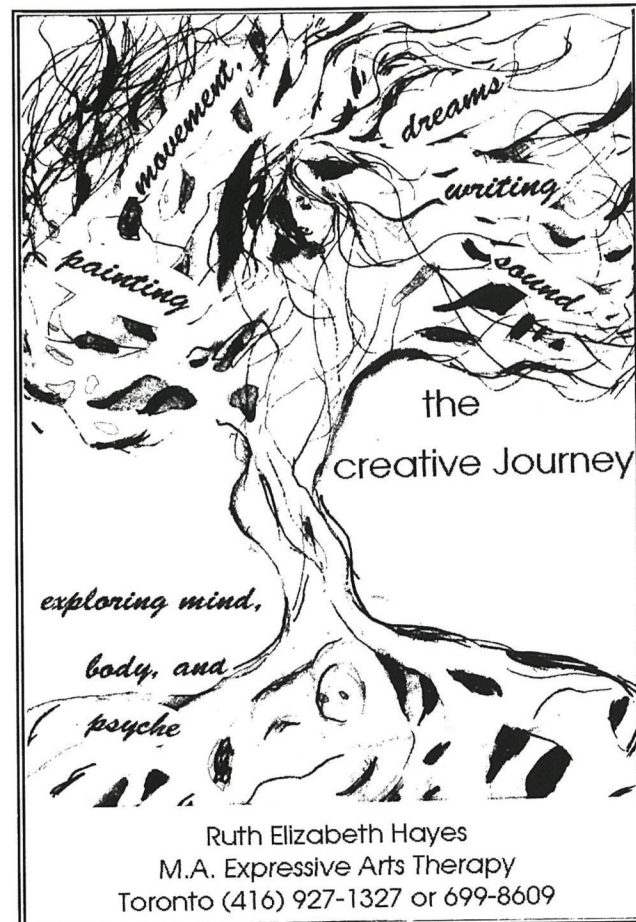
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While out gallery hopping drop by our office at Richmond and Spadina and purchase one of these magazines or other publications at reduced rates for CARO members. We also distribute Canada Council application forms and tax information for artists at no charge.

CARO is located in Suite 440 at 401 Richmond Street West, Toronto, Ontario M5V 3A8 ph (416) 340-8850 fax (416) 340-8458.

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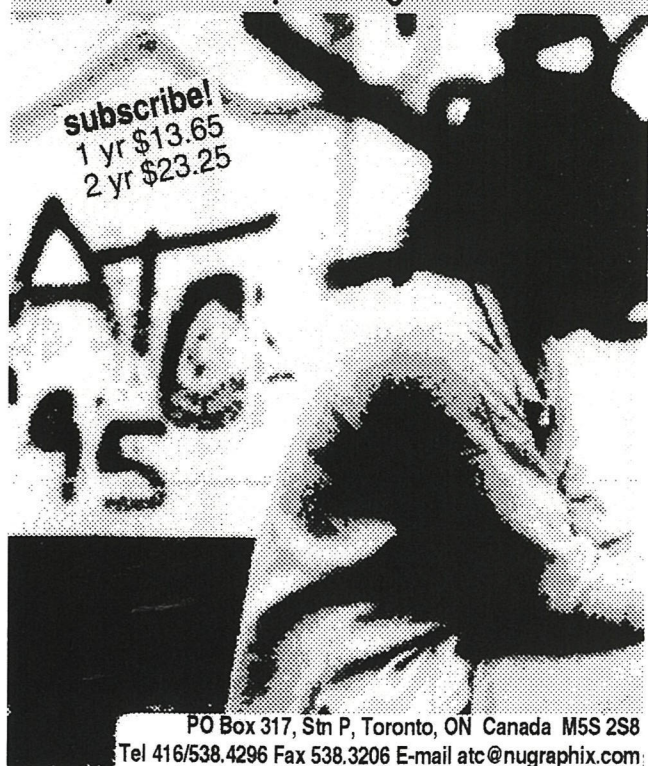
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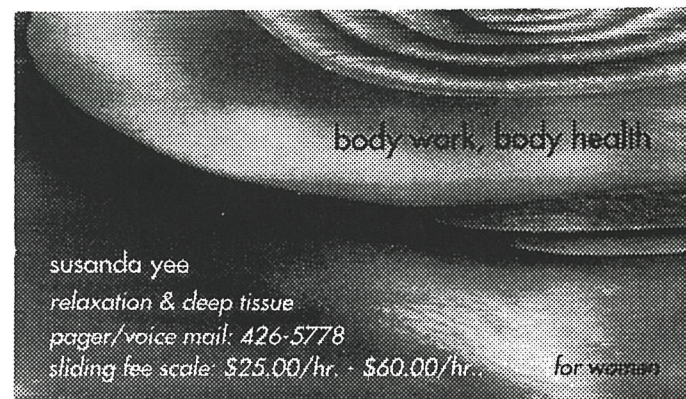
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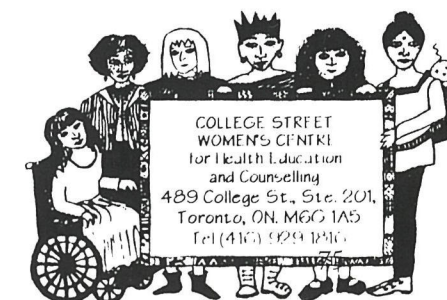
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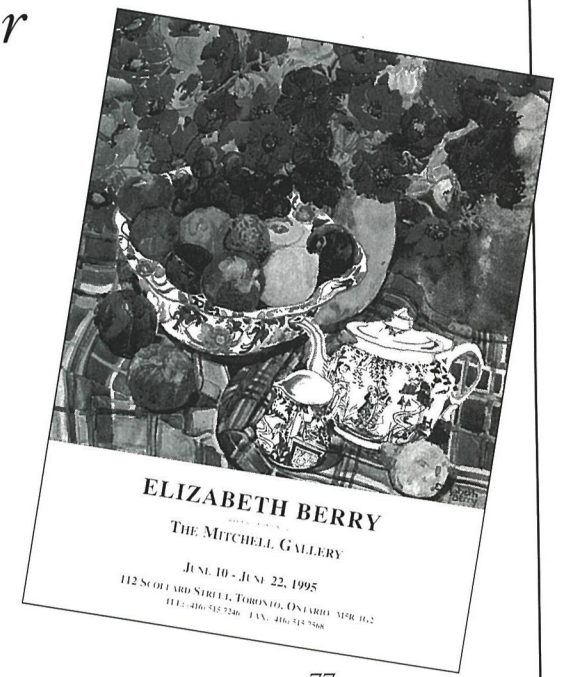
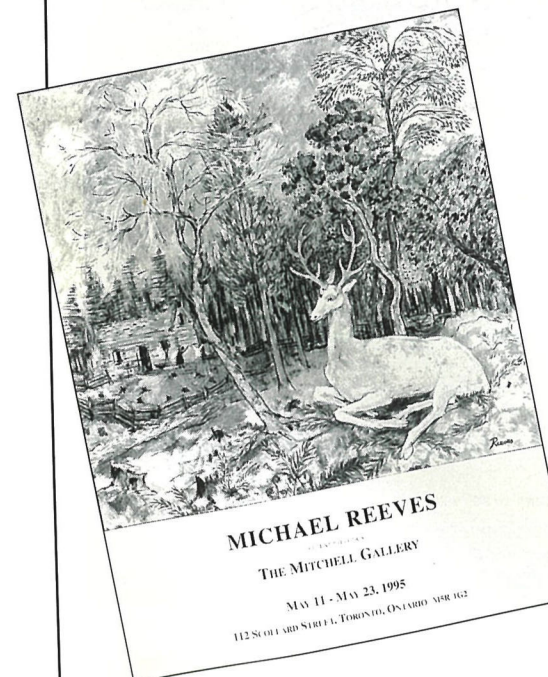
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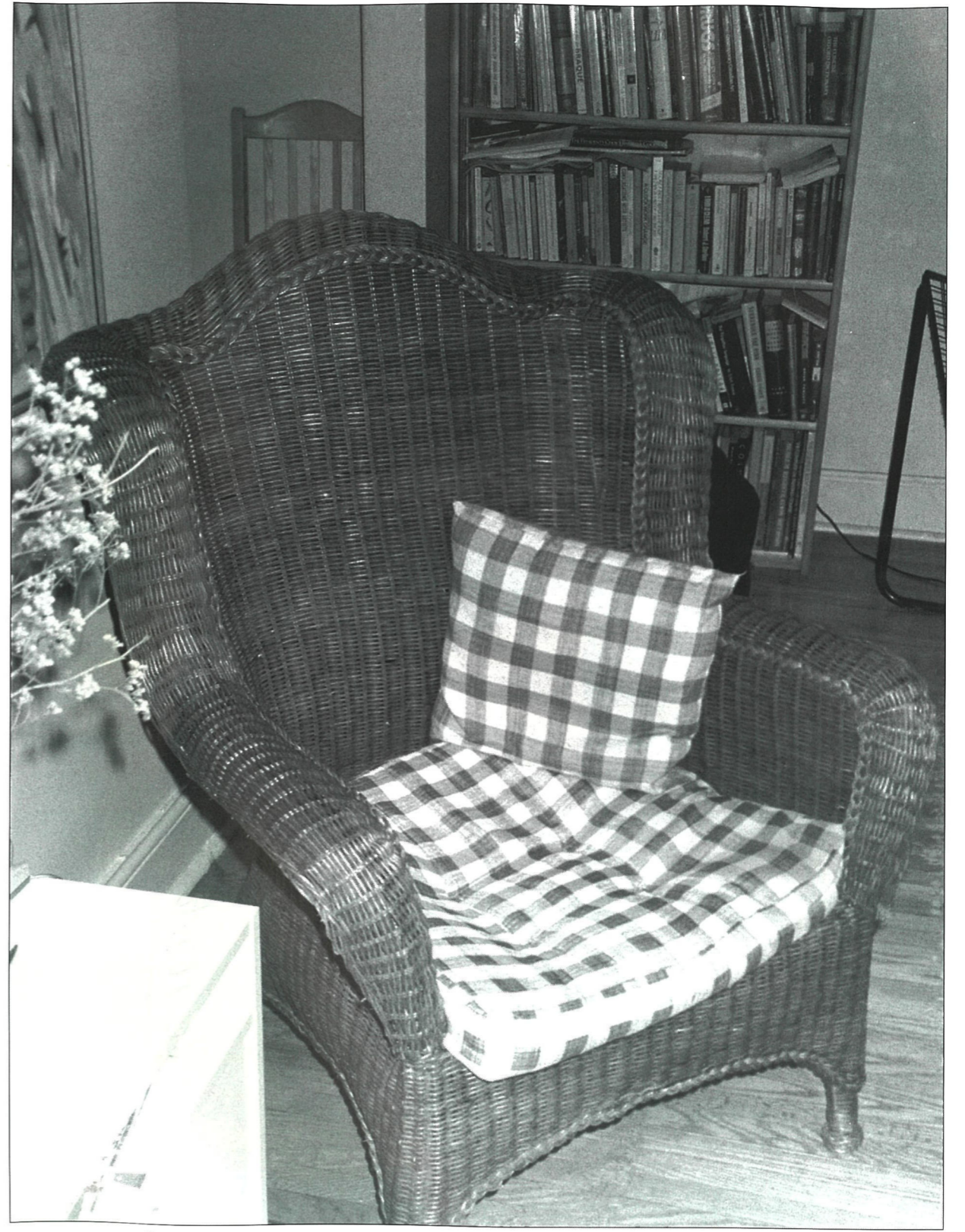
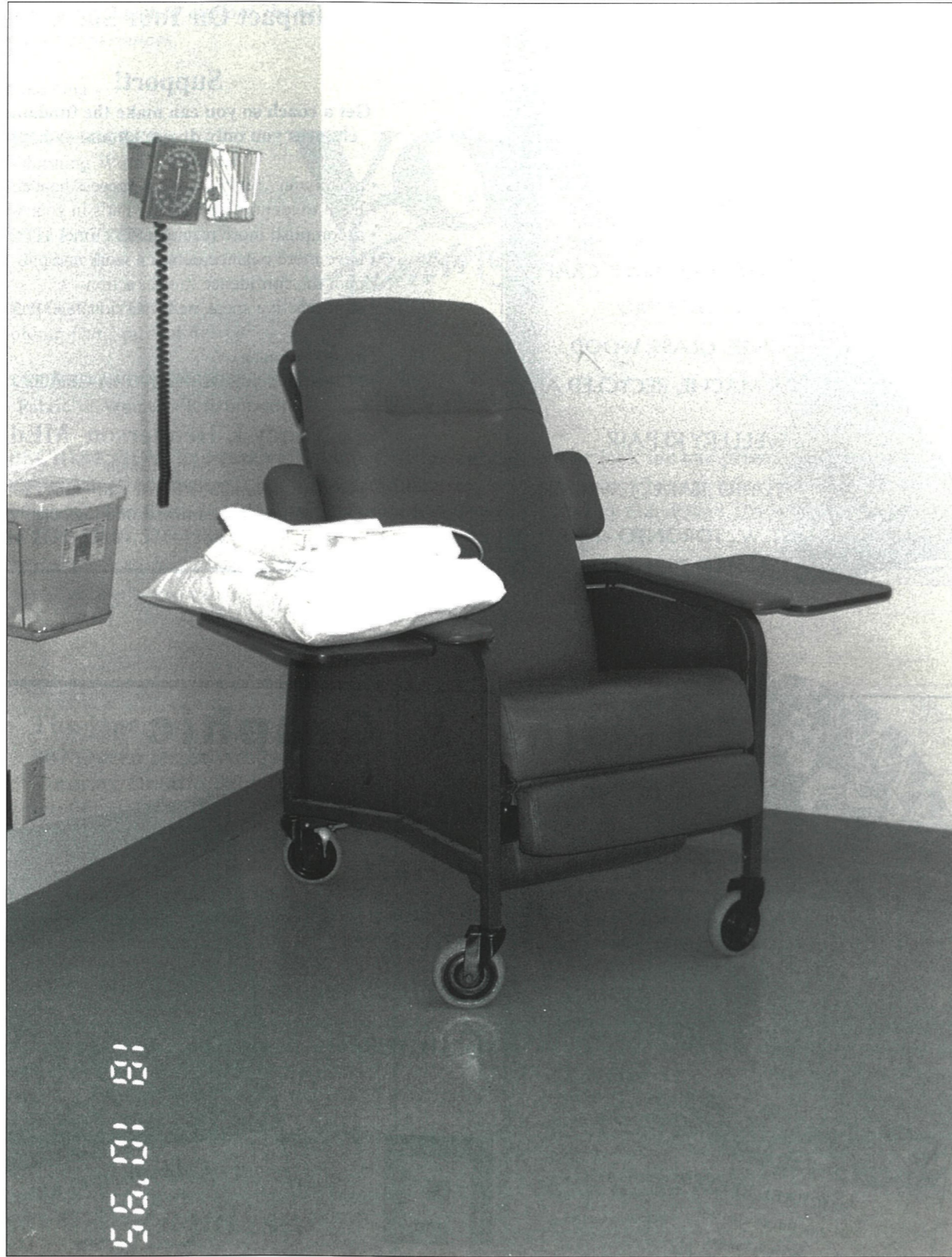
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Ellen Fawcett, *Absence*, 1996 from *Living Under Gravity*(work in progress)





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