

ARCHITECTURE OF PERCEPTION

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Matriart

Contemporary Visual Arts

Coming And Going
And
Never Far Away

About Absences
and Silences

Staking LAND Claims

Garnet Press 1984-1996

Collecting Our Thoughts



CULTURAL CONSTRUCTION SITES

Volume 7:3

Parvaneh Radmard



Night's Perception



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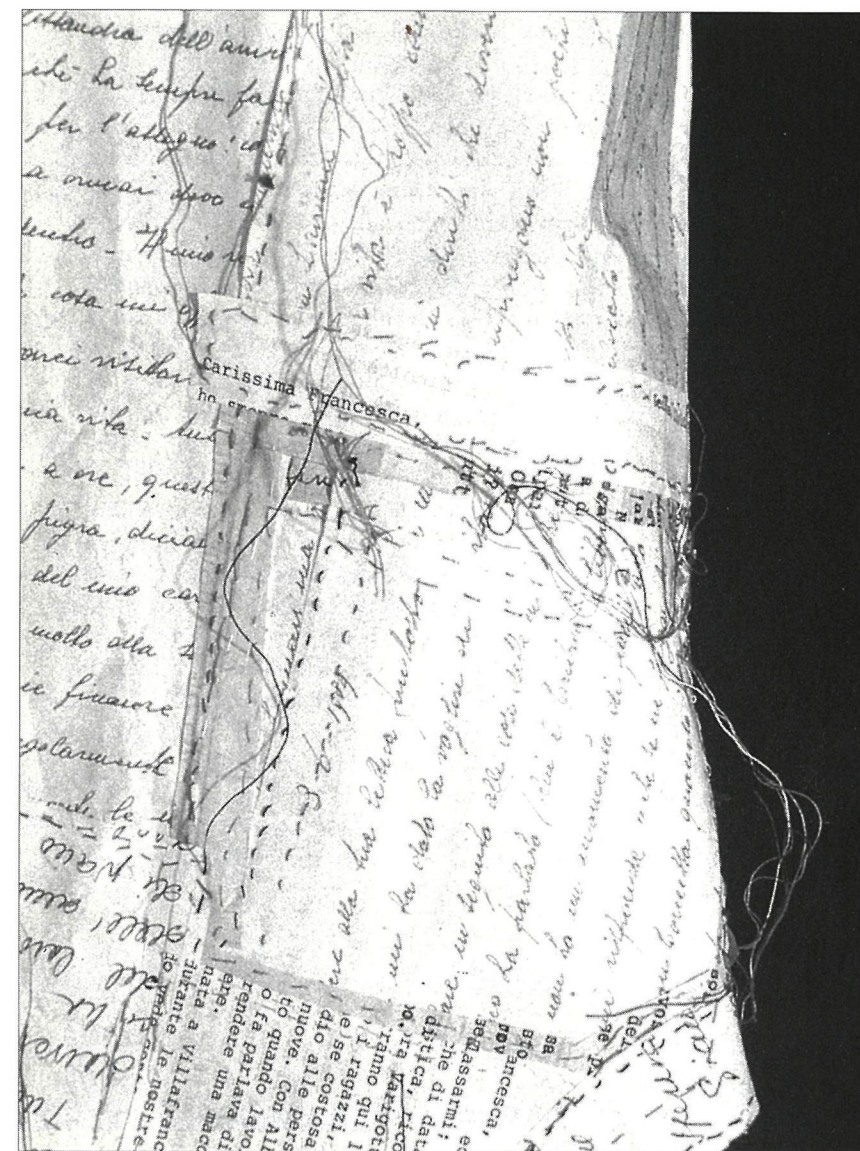
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Front cover image: Joyce Wieland, *Myself*, 1958.
Back cover image: Mary Anne Barkhouse, *Wolves in the City Series*, 1997.

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Francesca Vivenza



Francesca Vivenza, *Italian Wi(n)dow*, 1994



Francesca Vivenza, *Legend-A*, 1995

From the personal construction site of individual memory to the collective manifestations of community, the cultural landscape that surrounds our life shapes the architecture of our perceptions.

Janice Hladki and Ann Holmes recollects the physical, conceptual and political space of the Women's Cultural Building, a site where women talked, created and questioned culture. Donna Lypchuk speaks to Carla Garnet about Garnet Press. From 1984 to 1996 her unique gallery nurtured the individuality of a generation of lead edge artists. Carla Garnet recalls that "the only thing that mattered was ferocious beauty with a subversive charge". In "Coming And Going And Never Far Away", Gail Bourgeois chronicles the history of PowerHouse Gallery, now renamed La Centrale. Bourgeois presents a personal perspective, reflecting on the liminal qualities of this important era of women's art practice. The visceral power of memory is explored by Deborah Barndt as she pays homage to photographer, Jo Spence in "About Absences and Silences". By breaking silences, speaking (visually) the unspeakable and making the invisible visible, the experiences of working class Brits, marginalized women, family histories, and breast cancer are shaped into the community(ies) of Jo Spence's legacy. "StakingLANDclaims" by Patricia Deadman examines the complex construction of self-definition, and the importance of a balanced memory of the past. Deadman suggests that perhaps it is not so much a question of where we came from but rather where we are going. Janice Andreae reviews the book, *The Art of Mary Pratt* by Tom Smart. Andreae explains that a more comprehensive examination would require interpretation from diverse perspectives. Ingrid Mayrhofer considers the exhibition, *Las Tres Marias*, a mixed media installation that explores imagery associated with the Virgin Mary in the context of evolving adaptations within popular culture.

The artists and writers in this issue map a complex cultural landscape, where intersections abound, absences become marked and consciousness visible.

Linda Abrahams

Council, The Ontario Arts Council and The Canadian Images Film Festival. A storefront at 563 Queen Street West was rented for the festival. Preparing the space built a sense of purpose and community among the members who came from a range of art disciplines, practices, and experiences. The festival events took place in a range of venues along Queen Street West and East, including Theatre Passe Muraille, The Artists' Resource Centre, Gallery 940, and in various restaurants and book stores along Queen Street West. The "Womanfilm" section of the festival was held at the Bloor Cinema, and collective members were part of a "Danceworks" performance at Harbourfront.

The first "Five Minute Feminist Cabaret" on March 8, 1983, was one of the events which launched the "Women Building Culture" festival and was a key feature in the member's efforts at that time. In 1985, Nightwood Theatre Company, a feminist theatre group, asked collective members if Nightwood could continue the tradition. The collective's involvement in what became an annual event included producing, technical work, performing, selling tickets, and publicizing the event. By 1989, the cabaret, which had become known as "FemCab," was being advertised as presented by Nightwood Theatre with the Women's Cultural Building. FemCab continued to be presented on the Monday after International Women's Day until 1993. A few years later, Nightwood revived the "Five Minute Feminist Cabaret."

Beyond the festival audiences, other print materials, various products and inventions, and collective actions allowed for even more people to be reached. WCB and its friends produced numerous posters, flyers, postcards, placemats, and catalogues. The "Feminist Hot Line" postcards, for example, was intended as an awareness raising and outreach strategy: It included a phone number for up-to-the minute info on women's culture. In order to attract inveterate shoppers, the collective created collectors' items: buttons, t-shirts, and the infamous "Terrorist Kit". In 1983, members of the collective celebrated the begin-

ning of the festival by walking/dancing behind a truckload of music in the International Women's Day march. Recognizing that the WCB would be on the streets marching for various causes, members designed a banner as yet another way to 'demonstrate' women's cultural activities. Media coverage of the festival expanded the impact of the WCB. The cover of NOW (Toronto's Weekly News and Entertainment Voice) on March 3, 1983 showed the collective working on the interior of 563 Queen Street West with the headline, "Co-operative culture under construction." The article by Ellie Kirzner, "Feminist Arts Hit the Street," provided an overview of the origins and activities of the festival and documented the views of a number of collective members. Kirzner wrote: "While a geographic area defines the group's terrain, the space they really want to occupy is in the hearts and minds of women throughout the city." "Toronto is our building", the group explains. One collective member noted: "We want to be right there on the street with people and be visible. We want women's art out there on the street." Kirzner also made a point about the socio-political heart of the WCB: "(The) commitment to re-ordering the social world in favour of women is the thread which binds the seams of this collective." To illustrate this point, one woman in the collective stated: *My understanding of the group is that it is part of a movement for the re-organizing of society and the arts are part of that. Within that it is a group to give support to women in the arts but one always has to be aware of the higher goal.*

Building on this issue, a WCB member expressed the conflict she had felt between being a performer and a feminist: "The separation of politics from art is what I'm talking about and I've resisted this (separation)." Another woman in the collective suggested: "Culture is one of the tools that can put social change into effect. ...We must use the same tools, but differently to change people's ideas."

Participation in the WCB shifted and changed over the years. Some women were members for a brief period of time, others have remained in the collective since its inception.

TORONTO
WOMEN'S CULTURAL BUILDING
BUILDING WOMEN'S CULTURE



534-1682
FEMINIST HOT LINE

GIVE and GET
up-to-the-minute info
on
Women's Culture
art, actions, demonstrations, films,
dance, feminist news, health,
history, humour, video,
performance, theatre

Most members self-defined as "cultural workers" and "feminists": some women named themselves "artists." However, individual and shared understandings of art, politics, culture, and feminism varied. This fluctuating membership with its diversity of understandings necessitated an ongoing process of introspection, including a reclarification, redefinition, and reinvention of "collective." Yet WCB members were predominantly White and Western. This determined who belonged, who participated, who was represented, how decisions were made, whose issues were raised, and who was reached. Furthermore, the collective focused on gender difference, and the interconnection of gender with class, race, sexual orientation, ethnicity, and ability was not centralized.

WCB leaves a legacy: the possibility of a space and climate in which women can imagine, create, and sustain connection, collectivity, and women's artistic practices. Many of the collective members have continued to be active in Toronto and other locales. They engage in/with/for culture as consumers, educators, practitioners, theorists, activists, and/or mentors; they contribute to the weaving of feminisms into the web of women's cultural lives. *Janice Hladki and Ann Holmes are members of the WCB collective. They would like to thank Christine Baigent, Rosemary Donegan, Johanna Householder, Leena Raudvee, and Aviva Rubin for their comments on this article. Ann and Janice would like to acknowledge that this history is a partial narrative and perhaps it may stimulate the documentation of different versions/stories of WCB histories. Those interested in exploring WCB materials have WARC to thank for making these available in their archives.*

GARNET PRESS

1984-1996

By Donna Lypchuk

It seems like a typical day at Garnet Press. The phone, as usual is ringing off the hook with inquiries from curators, artists and art collectors. A noisy group of art students chomp up the stairs to check out the latest exhibit; the thump of their Doc Martens scream "Look at me!" Carla Garnet, dressed head to toe in black is standing behind her desk, balancing my presence in one hand and her latest crisis in the other — it seems the latest outdoor installation, (a giant ten foot tall painted plaid) was uprooted by bastard whirlwind of El Nino in the night. Yes, it's a typical day at Garnet Press



except for one rather large detail. The outside wall of the residential building — the well-known Queen Street landmark that served for years as the canvas for the anti-authoritarian murals of John Abrams — has been painted a funereal black to ready the building for sale. I could not help but think that this sea of blackness was symbolic of some kind of obliteration — of the void that will be left behind in the very heart of the Canadian art community, when Carla Garnet closes up her gallery for good at the end of 1997.

When Carla gets off the phone, I steer her towards the computer, and we start typing up her story on the gallery computer. Sometimes I hate

NATALKA HUSAR

Black Sea Blue

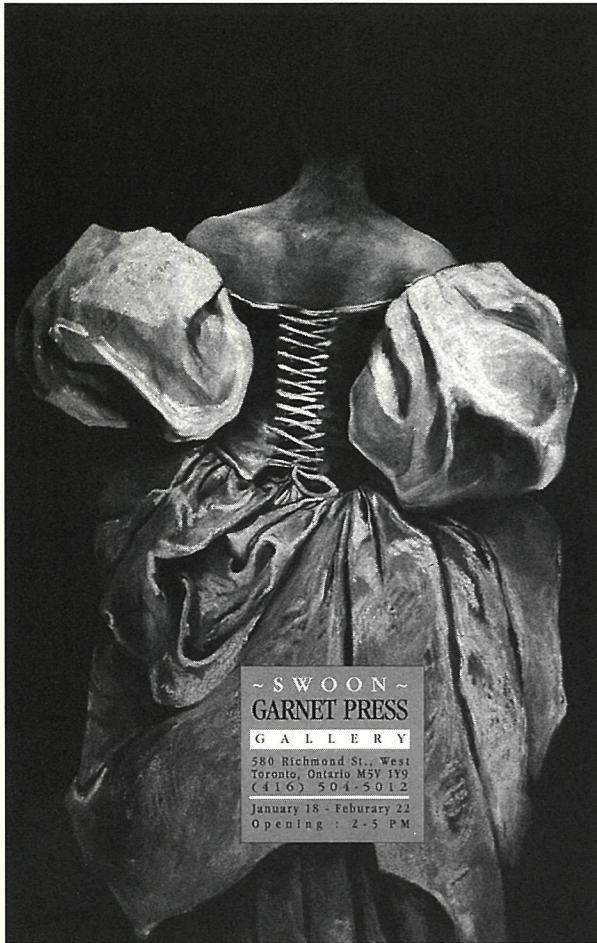
10 March — 8 April 1995

Opening Friday, March 10, 7-9 p.m.

catalogue available

being a journalist, simply because the deadlines sometimes force people to eulogize themselves before they are emotionally ready. I get the feeling that this is one of these times. Always a lover of wit, word-play and outrageous ideas, however, Carla humours my intention to try and summarize her illustrious career as a dealer in a few thousand lousy words, even though we both know that the true history of Garnet Press would fill a couple of shelves with big fat books. All I can do is briefly sketch out, from her point of view, what she considers to be the highlights of the last thirteen years.

Garnet Press opened on November 28, 1984. I ask Carla what she thought the gallery accomplished: "I think that we perhaps provided a forum for more artists of aboriginal, African, Asian, queer and lesbian background than any other commercial or public gallery ever did. Work was never shown here because an artist was visibly different or had breasts but because the work was great. Always I went for work that I thought was beautiful." From the onset, the gallery attempted to provide for a multiplicity of voices. The big themes were



~ SWOON ~
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 GALLERY
 580 Richmond St., West
 Toronto, Ontario M5V 1Y9
 (416) 504-5012
 January 18 - February 22
 Opening : 2-5 P.M.

“man makes himself, science fiction, feminism, and the mysterious workings of the human psyche which of course includes sexuality and religion.” The local arts community was electrified by the underlying current of socialism that generated the shows at Garnet Press. Carla credits her mother, Betty Garnet for “forking over the cash”. The gallery was my mom’s idea. She was great — she gave us the money with no strings attached. I didn’t have to spend my life filling out applications and she supported everything I did and gave me free reign. I couldn’t have asked for a better boss.”

Betty Garnet’s philanthropy paid off in terms of the gallery’s notoriety. It became an incubator for fresh young talent and still serves a kind of trampoline from which many Canadians, such as Moira Davies, Cathy Daley, achieve fame and acclaim. As an arts critic, I was always struck by how the art on the walls at Garnet Press, never appeared to be “recycled.” Carla shared a genuine emotional and intellectual rapport with many of her artists that led to a constant furious churning out of new ideas. Furthermore, I think that Carla’s presence as a dealer played Devil’s Advocate to the existing art hierarchies and social cliques in town. For both Betty and Carla Garnet, Art was not just for the elite. It was for everybody. Garnet also reinvented her own role as a dealer, not only behaving more like a curator, but also encouraging other curators and curatorial groups to show in her gallery such as the Clamorous Intentions Collective, Republic, Janice Andreae, Deborah Esch, Robert Flack and Carol Podedworny. The philosophy behind the gallery has spoken for itself: Power and glory is not something to be hoarded, but something to be passed back into the community, so that more power will come back to you. For years, the gallery functioned more like a publicly run space, but without the government funding.

Spiritually, the gallery engaged in a kind of poly-theism, intellectually it engaged artists who were working with social and cultural theory and physically, the small, residential building morphed and re-morphed itself to accommodate the changing face of social realities. Carla Garnet’s approach to being a dealer was an intuitive and cerebral one. Even her

press releases were like little mini-works of art in themselves - personalized with chunks of concrete poetry, manifestos and personal anecdotes. Art was not a cold, intellectual matter to be experienced formally from afar — it was an element in our society that needed to be embraced in the Brechtian way. As Carla herself said to me that day “monotheism created a tyranny of the patriarchy — where the King, God or Pope ruled by fear. We have returned to the pagan state where people don’t have faith in that any more and what you get now is — the cult of celebrity. This is where John Abram’s work fits in ... With his series “Criminals and Deities”, which featured portraits of Indian Goddesses mingled with portraits of serial killers and rapists. Moira Davies, Ben Walmsley, Cathy Daley, Alex Cosson, Carlos Cesta ... With these artists you get the rip, the tear in that social fabric because in this world there is no longer one god. One must turn to the self, or the mother, or whatever. In Daley and Davies work you get the schizophrenia that comes from being raised as Catholic in a world where faith in that doesn’t exist anymore. In this world, you get a lot of isms ... Humanism ... Environmentalism ... Evidence of a split in our consciousness. I like to think of a lot of the work exhibited in my gallery as being like hemorrhage that has described these rips. That’s the beauty of art. It can talk about the biggest social upheavals in the discreetest of ways.”

The nurturing and informative atmosphere of the gallery launched the careers of a significant number of famous Toronto artists including Stephen Andrews, Robert Houle, Natalka Husar, Jane Buyers, Christine Stathacos, Michael Belmore, John Abrams, Andy Fabo, Robert Flack and Carlo Cesta, to mention just a few. Carla also curated events that involved an enormous amount of community participation, such as *Dreaming of You*, in which seventy-five artists were invited to celebrate and commemorate the

lives and work of late and important Toronto based artists — David Buchan, Robert Flack and Tim Jocelyn. Just a few of the women artists from this community who satellited work into that show were Amy Wilson, Rae Johnson, Sue Boyd, Jeannie Thib, Catherine Heard, Evelyn Michalovski, Maggie Celestino, Nancy Paterson, Susan Schelle, Shirley Yanover, Dyan Marie, Shannon Griffiths, Jane Huggard, Carol Martin and Millie Chen (with Warren Quigley). Another exhibition — *Snow*, (which was the kind of thing we’d like to see generated by the curators at the Power Plant but never do), introduced the work of thirty unknown artists to a Toronto audience, in some instances for the first time. Not since the early days of A Space has such a relatively small gallery had such a strong, friendly hold on the community that it could routinely take its pulse.

When I asked Carla Garnet who the big women artists were in her gallery, she of course begins to rattle off the names: Julie Voyce, Moira Davies, Sybil Goldstein, Rebecca Baird, Chrisanne Stathacos, Cathy Daley, Jane Buyers, Natalka Husar, Janeita Eyres, Eliza Griffiths, Sharon Switzer, Sharon Cook, Nicola Wojedwoda, Sacha Yu Lu Lee, Angela Grossman, Debra Esch, Gretchen Sankey, and Natalie Olanick. Like most dealers, Carla has always refused to play favourites, maintaining that dealers are like mothers that love all of their children equally. And because Carla lives in a balanced universe where every one is already accepted as being equal, she also begins to rattle off the names of the men in her gallery who have blown her away with their work, namely, Ben Walmsley, John Abrams, the late Robert Flack, Warren Quigley, Isaac Applebaum, Stephen Andrews and Andy Fabo.

One thing in my mind, that always distinguished Garnet Press from other galleries, is that the art was rarely just thrown up on the walls as in "Look — another one man show!" — there was always an underlying thematic raison d'être for it to be there, which of course, always made her exhibitions a joy for an art critic to write about. As the dealer I am talking to, is not just any dealer, but also, by nature, a curator, I asked Carla to flash back on the more edgy, exciting, and sometimes dangerous shows that were generated in Garnet Press.

"I think *Leaf* in 1988 with Stephen Andrews, Chrisanne Stathacos, Carlos Cesta, Lesley Corey and Andy Fabo was one of the most beautiful and coherent shows I ever did. It was based on a short story by Henry James about a woman artist who is dying of pneumonia in Greenwich village. In an effort to save her life, a local artist paints a trompe-d'oeil on her wall and just the act of looking at this leaf — noting the tenacity of the leaf on its vine on the wall restores herself. The leaf, as a symbol has been appropriated by various corporate political and monetary groups and in *Leaf* we decided to reclaim it. Chrisanne put roses through a printing process sandwiched between fibre based paper and called them the Rose Blood paintings. These Rose Blood paintings have always stuck in my mind as being some of the most beautiful works I've ever seen."

Another one of Carla's accomplishments was *Homework* in 1989, which featured John Abrams, Janice Andreae, Jane Buyers, Natalka Husar, Margaret Lawthor, Lisa Neighbour and Tom Slaughter. "This was a show about the character of the home. The home is a site of paradoxical isolation and anxiety. This exhibition also addressed housing shortages, and rental crisis, economic margins and domestic imagery. I liked

the fact that I included men in this show. To date — Home-work, no matter what your sex, goes unpaid. I like the show because it broke the bonds of known male / female roles. My favourite piece in that show was by Jane Buyers who explored the legacy of miniature doll houses in a piece called *Life Of The Mind*. It was a two story miniature house filled with nothing but shelves full of library books on the bottom floor. The second floor has a skylight with diaphanous fabric on the floor — and you knew that all your soul wanted to do was curl up there with a book in that room. That house was a home for the human psyche. Also in that show was a groundbreaking painting by Natalka Husar called *Made To Measure Up* in which the artist painted herself with her eyes embroidered shut and her body is attached to a dress that is going through a sewing machine. Typical scary Natalka, who of course I adore. So for Natalka, the idea of home, or cultural heritage, was expressed in that show as being more of a threat."

One of the shows that Carla is most proud of, that pushed the limits of the envelope and that, as she says, was probably one of the most brilliant and yet misunderstood shows ever exhibited in the gallery was *Surrender* which featured the work of Oliver Girling and Angela Grossman last spring. "People painted mug shots of incarcerated criminals from a B.C. Penitentiary in the screaming colours like cranberry, cyan and charreuse on layers of muslin and stained bedding. Girling created paintings that were laser prints from a Nintendo Paint program and featured the iconology of kiddie tech — pixels, icons, and limited palette in pop culture. People claimed it was ugly. Their art was transforming the artistic lexicon — ahead of it's time."

Carla Garnet's story is also intrinsically intertwined with many of the women artists that she represented. Some big names on Carla's current



and former rosters came to my mind and I threw them out to see, what Carla might have to say about them from her unique perspective. Natalka Husar: "Natalka Husar is the bravest painter I know. From the beginning she painted that which in past centuries and in this one was usually shoved up in the attic. She manages visually, to describe what amounts to being a temper tantrum on a two dimensional plane. A temper tantrum is a cathartic thing. For a moment it makes the viewer apprehensive, but ultimately we can identify and we feel less lonely and somehow surprisingly more alive."

Rebecca Baird: "I was blown away by *Trouble Rides A Fast Horse* in 1985 (which featured a giant cow boy hat constructed out of Rice Crispies). My respect for Baird lies in her ability to constantly re-invent herself. She used history, magic, pain and aboriginal sorcery to remake a vision of herself that was colourful and powerful."

Rose

CHRYSANNE STATHACOS

OPENING:
APRIL 13 - MAY 13
THURSDAY APRIL 13, 1995 8/10 P.M.

GARNET PRESS GALLERY
 580 RICHMOND STREET WEST
 TORONTO M5V 1Y9
 (416) 504-1250

HOURS: TUES/SAT 1-6 PM

Jane Buyers: "Jane Buyers is unique because her work is poured wholly through a feminist filter. She serves up her theory and art history through the quietest and least angry of means. She's totally analytical — a wizard of a technician. Her graphite drawings of domestic dolls morphing into weapons are pristine and flawless. Even her bronze sculptures, which we usually think of as being cumbersome, such as those fantastic ones she did which featured trees growing out of books, were delicate, refined and full of hope." Chrisanne Stathacos: "Chrisanne is a seminal Canadian artist and although her work in itself was not always brilliant she treated the ideas of inventing a feminist persona that was like a character in a science fiction — one that could fictively travel in and out of centuries readdressing male academies and particular masculine figure-heads such as Andre Breton, Appollinaire ... She took on Houseman for undermining Hannah Hoch, she wore the finery of Merritt

"...the only thing that mattered to me was ferocious beauty with a subversive charge."

Oppenheim. She took on the persona of George Sand. She parleyed with the most important feminists from this century while dressing down the misogyny of the artistic establishment. She gave permission to many women artists, perhaps unbeknownst to them to follow in her fictive mode."

Janieta Eyres: "Although Janieta Eyres does not acknowledge the seminal importance of several Toronto based artists who came before her — principally Eldon Garnet, David Buchan and Chrisanne Stathacos she is nonetheless a child of their making and having said that, of course, she's brilliant. What she does connect to is that odd place between wake and sleep which is called *3/4 Blind* which was the title of her last show at Garnet Press. She leaches feminine personas that exist as part of the ancestral memories that most women bury deep in their unconscious and literally brings them to light through her photographic process."

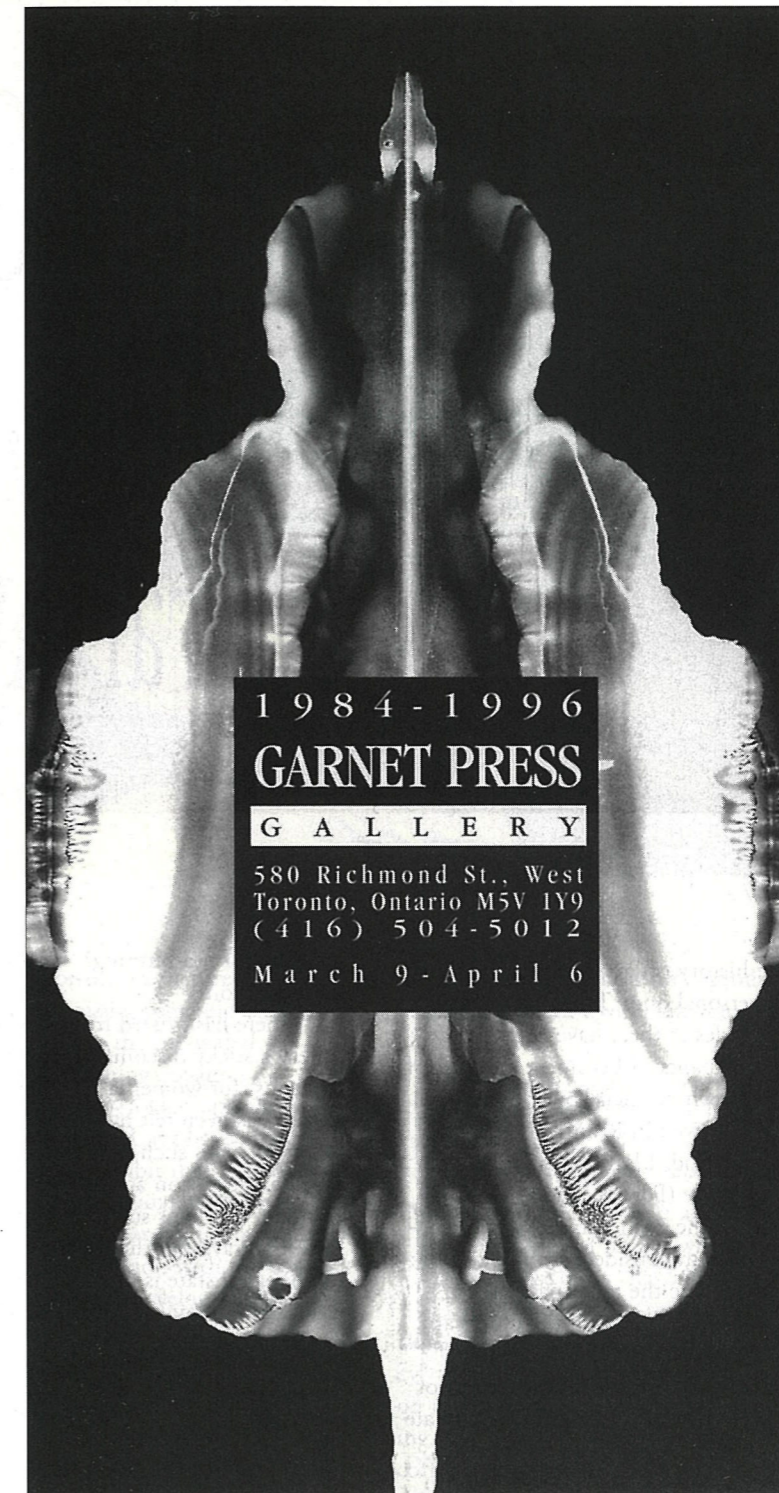
There is no way of measuring the number of artistic careers, female and otherwise, that Carla Garnet has brought into the public light over the past thirteen years. She has sold the work of her artists to The National Gallery of Canada, The Art Gallery of Ontario, The MacDonald Steward Art Centre, The Canadian Museum of Contemporary Photography, The Art Gallery of Windsor, The Art Gallery of Winnipeg, The Burnaby Art Gallery, and The Art Gallery of North York to once again, just name a few ... Garnet Press was also chosen to officially represent Canada at the Absolut Los Angeles International Biennial with an group exhibition of work by Janieta Eyres, John Abrams and Nataalka Husar.

Like most art dealers, Garnet has her share of bizarre experiences with her artists. She has felt, on and off, like a babysitter, a mother, a lover a

masochist, a sadist and like the wife who works as a maid to put here husband through school, only to be left by him when he finally becomes a lawyer. I chalk this up to the idea that most artists are artists in the first place because they have a problem with intimacy and Carla was very much a new-style, hands on dealer who involved herself with her artist's lives in the name of having them produce the best show possible. It crossed my mind, and she will probably either kill me or love me for writing this, but I have to say it seems to me, that at times, some of Carla's artists took a good thing for granted.

Personally I think this community is losing an Alexandria Library full of spiritual wealth and hard-won experience. Carla is more philosophical, and very humble about her achievements, not only as a promoter and salesperson of Canadian Art, but also as a nurturing, teaching, intellectually astute, and intuitively brilliant lover of all things cultural. She was an ideological pioneer and as any member of the press who has been wooed by her into writing a story about one of her artists knows — an excellent defender of the artistic faith. She fought for her artist's careers on every level. Her heart was in what she did and it showed. As Carla says of herself:

"My artists loved me and hated me for the same reason — because I understood their work and because ultimately that is all I cared about. Concerns about sales, about whether they were big names or small names, concerns about whether the city or the country supported them were non issues to me — the only thing that mattered to me was ferocious beauty with a subversive charge."



By Gail Bourgeoise

Coming And Going And Never Far Away

The history of Powerhouse Gallery is a personal one. There are as many histories as there have been gallery participants. I became a member of the newly formed Powerhouse in 1973, when I first arrived in Montreal. On and off over a 25 year period, I have been an active member of La Centrale (Powerhouse.) Within the frame of the 25th anniversary celebrations at the gallery I am considering the question: Has La Centrale become the maternal body? As an institution the gallery is among the oldest and best funded in the parallel system. Does her authority constitute La Centrale as a "mother" of an institution? Can the changing political climate of our country reestablish her as an Other? Do post-feminists construct her as a carry-over from

an epoch of bra-burning? Or a signpost of affirmative action?

There has existed from the birth of the gallery a sticky discomfort with the notion of a space just for women artists. Historically, this unease has been felt by women as it has been felt by men. Does such dis-ease provide a rebellion/revulsion against the authority of the 'mother'? Perhaps such discomfort proves, after Luce Irigaray, that the feminine-maternal body in its changing state is linked to bodily wastes, dissolution and decay. In turn these changes signify a dangerous permeability between inside and outside and a threat to the individual subject.

These ideas interest me, a questioning of the rights and responsibilities of the oldest artist run centre founded by and for women. My enquiry is taking, among others the form of a project called



Joyce Wieland, *Experiment with Life*, 1983

amour-horreur (love-horror). Structured through two exhibitions, its organizing principle is an examination of abjection as the pre-verbal Kristevian place where meaning collapses. Groups of artists, one group- 'older' and the other 'young', normally would not have access to La Centrale as a venue to exhibit their artworks. So it is through this proposed juxtaposition, with its inherent contradictions, that I will find a place to speak about my preoccupation with the construction of meaning and the development of subjectivity through visual practices.

My reflection on this subject grows out of my own history with the gallery and my observations and readings. The infrastructure of the organization is unique in the extent that democratic ideals play a part in the inner workings. I

will theorize this within the reproductive process of patriarchy and I will look at and present possible alternative.

Cloning around

Montreal, Monday, January 19, 1998:

It is morning. There are still hundreds of thousands of homes without electricity, but for most of us "Ice Storm 98" is over. As life continues we must regain our equilibrium. Important in this search for "normalcy" is picking up the morning paper or turning on the radio to hear music and not crisis reporting. Sitting at the breakfast table, drinking hot coffee in a warm and fully operational kitchen, now that's normal!

Ooops, the FM radio transmitting tower has gone down. That's all right, quiet is good. I read. Perspectives: "The climatic catastrophe which has rained down its freezing pellets on Quebec has thrown a shadow across news which made the blood run cold at the beginning of the month: an American researcher has announced his intention to clone a human being. We are bordering on absolute zero on the ethical scale." Our modern day Frankenstein calls himself Dr. Seed. He has worked as a researcher in the area of assisted medical births for a quarter of a century in the city of Chicago. At the beginning of this new year he announced in all the right media points, from PBS to the Washington Post, his plans to create a human cloning centre and to make a fertility clinic which turns a profit. What does this have to do with anything? For one thing it has to do with a redefinition of the family. If feminism with its inherent demands by women for control over their bodies (including if, when, and how many children they want) has brought changes to the size and place of the family in society, and if gay rights struggles for acceptance and increased numbers of stable lesbian relationships have diversified the meaning of what constitutes a family, I would argue that we ain't seen nothin' yet...

If vigilance is now necessary to prevent the buying of ova and the renting of a uterus, ironically, it might be the definition of women as producers and not as reproducers that will cause us to lose the most ground. Feminisms of all sorts have been fighting for woman's productive space - a room of one's own. For me personally, it is from the self-reflexivity of my artistic practice that I draw my identity with its inherent attempts at the construction of knowledge. Developed in a certain direction, this becomes cultural resistance.

Whose view counts anyway?

I would like to examine the psychological consequences of increased opportunities to women artists, with reference to La Centrale, her membership, and the larger communities of

which the gallery herself is a member. In speaking through my ideas, I would like to conflate, at moments, the subjecthood of the gallery, women artists and self. I see close developmental parallels. An overwhelming fact about adult psychological development is that it involves the accumulation of experiences. Critical to the spawning of new and imaginative visions for the future is the maintenance and development of women organizations.

Generally in patriarchy, women do not reach the higher echelons of power. In this way, they are denied valuable experience on which to base confidence, as well as organization skills. When under some circumstances, women (or their organizations) are recognized and valued for what they contribute to the greater whole, it takes place within the community. Entering professional life in noticeable ways creates situations which are the equivalent of men's activities.

Fear of confrontation, of rejection, or of being judged as perverse and neurotic leads women to fulfil their feminine destiny of accepting the "lack". In these situations which are common, it is not only the individual organism which suffers, but finally the entire society. The absence of a context to give experiences meaning, as a coping mechanism in everyday life, leaves only a revision of what is already familiar, i.e. The mores of the culture. These mores act as gatekeepers. Only a select few are admitted. As compensation, those of intelligent and motivated potential censure themselves.

Societal mores are in place...enter ultimate bids for power...society is held hostage to the status quo. The backlash comes down in the form of cutbacks to funding, of closing the doors to opportunity through limited access, of hoarding the tools of information, and of course, in the silent workings of the elite who, for instance, want to clone themselves and their profits ad infinitum... Seedy...

Power relations are both intentional and nonsubjective. Foucault has written that power and knowledge are equivalent, and the fact that

men have traditionally defined what is and is not knowledge has ensured power stability. When talking about patriarchy, I want to construct men, not as diametrically opposed to women, but rather as those who may best benefit from the status quo. Misogyny curiously hides in many places and behind many faces.

The masquerade played by men and women alike in seizing the ever elusive phallus reduces the sexes to the same codes. In Lacanian terms the phallic power as a signifier has changed. It is not owned by anyone, yet it remains available to men and not to women. The confirmation and validation of masculinity occur at a number of levels: practical, discursive, and unconscious. Is it necessary then that women endorse masculine ideals to succeed and therefore invest nothing in changing how the game is played or in developing and applying alternative value systems?

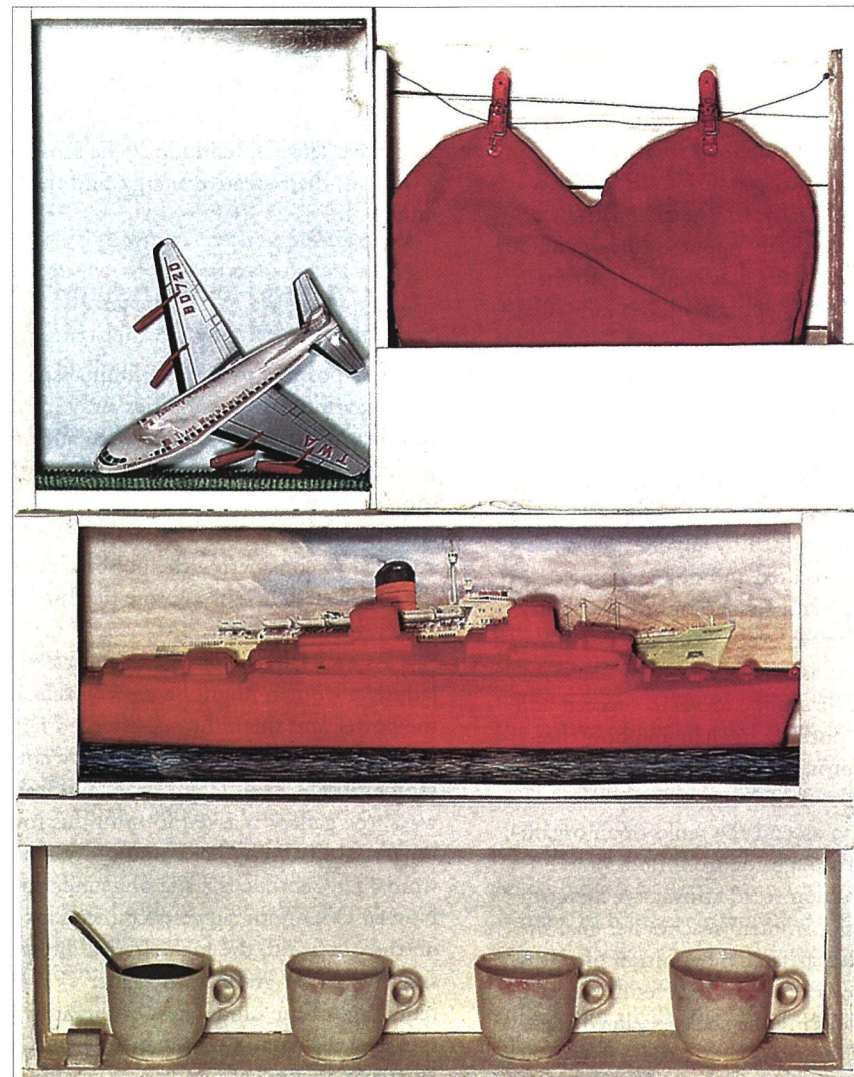
Women who ascend the ranks of an organization or enter through the front door of a women's organization (read affirmative action) are suspect. If any woman reaches her goal she can not fulfil the patriarchal definition of nurturant. As she succeeds or even strives to succeed, she is at risk of losing the socially valued static quality of femininity. Likewise, if she fails in her quest for influence, she is positioned as bitter, competitive, and envious because she does not have the "essential" ingredients to fulfil herself. She is caught in the paradox which forms the intrinsic link between gender and experience. Affirmative action programmes give men the appearance that things are easier for women. Women's organizations and meeting places such as La Centrale, the Women's Art Resource Centre, Studio XX or the Canadian Research Institute for the Advancement for Women give women the idea that the "essential" work has already been done, that feminism has made its mark, that a space has been secured. On the other hand, to see women with power crates a disturbance in the patriarchal order resulting in extreme anxiety and envy. Women in their pursuit and achievement of power stand to lose their

subjective sense of femininity, the sense of being a woman, their creative energy, and their peace of mind.

A liminal space of creation

It is possible to locate a liminal space for manoeuvring new possibilities away from the comfort of the already tested tried and true. First we must identify boundaries and name those things which cause circular behaviour around anxiety and envy. There are emotional costs attached to considering the personal along with the political. There is also the pleasure of achievement.

As a socially encouraged alternative to female failure, a woman might be drawn exclusively to the power and the influence afforded her in the realm of the home as it is defined by family and motherhood. At different times and in different ways, the gallery is asked to fulfil this role, by her membership and by her community. In other words, La Centrale is a site of gender politics. Noreen O'Connor suggests connections between, on the one hand, the metaphysical hunger for a single origin or ground (the gallery?) and its reduction of the uniqueness of the individual speaking, being and on the other hand, Julia Kristeva's analysis of narcissism, i.e. abjection and desire for the phantasm of the archaic mother, where the failure of separateness and otherness to emerge cause a failure in the capacity to love. Kristeva defines the abject as that which collapses the border between inside and outside, self and other, the "integrity of one's own and clean self". What can we make of a power-house? Is it an abject combination, a place where meaning collapses? The construction of the mother figure in the popular imagination oscillates between the "monstrous maternal" and the vulnerable mother. The female villain of the old monster myths who must be overcome in the name of autonomy and rational subjectivity is still operable. At the same time, the vulnerable mother is threatened by the "monstrous paternal", the male villain who confronts the child in Oedipal rivalry.



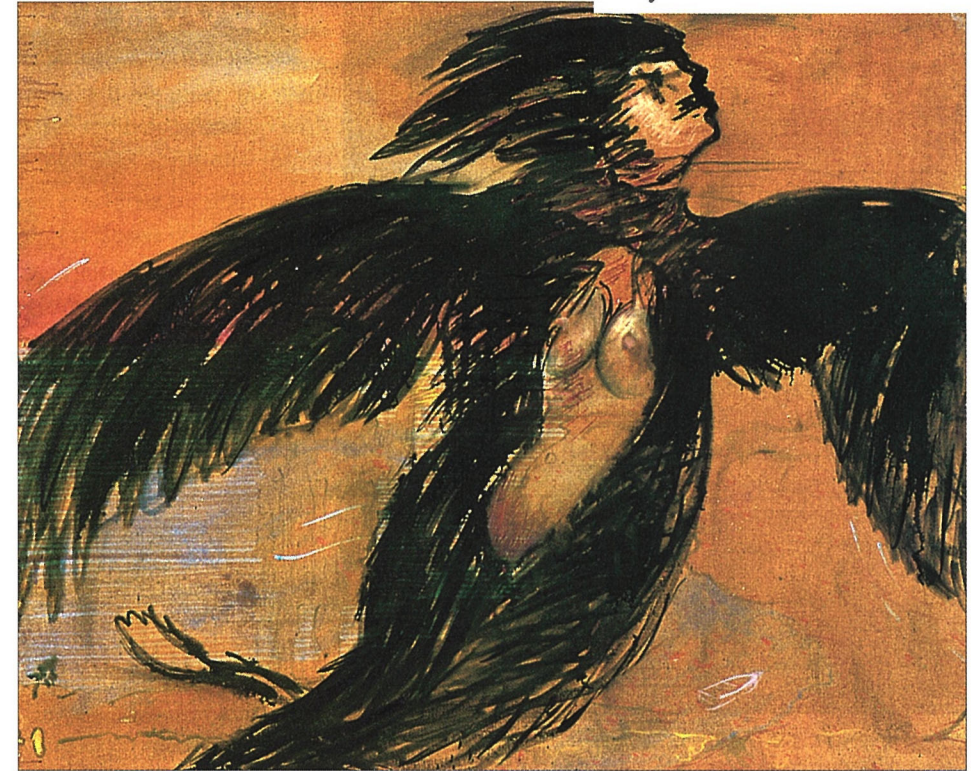
Joyce Wieland,
Cooling Room II,
1964

La Centrale creates a context where women artists can attain empowering experience. It is the institution which offers such an advantageous negotiating position. The gallery is contextualized by the contemporary art community, including other parallel galleries, vitally important commercial galleries and the Museum of Contemporary Art. It has connectedness. The stakes change within the locus of power. Does feminism reverse itself back to zero gain if we are not vigilant in the power game? Power is an ever present factor in all relationships. Power is fluid, never inevitable, unchanging or unalterable. It is there to be managed.

Like individuals, institutions develop defences against difficult emotions. I would like to think that women can do it differently. Senior women acting as role models and mentors could provide some difference. University students may have access to accomplished women artists while in school, but upon leaving suffer acute anxiety over where to go and how to proceed. Many potential talents are lost as the need for guidance is not met.

Mentors can give practical help at strategic times in the development of young women. These programmes can be informal or formal. The aim is

Joyce Wieland



Joyce Wieland, *Her Journey*, 1988

to consider local issues and large notions which are of interest to the trainee. Discussions could centre around the pleasures and achievements of art production and the problems and potential solutions to personal and professional questions. These relationships may result in long-term, mutually beneficial commitments which give confidence and strengthen the larger community.

Montreal, Monday evening, around 9:00 p.m.

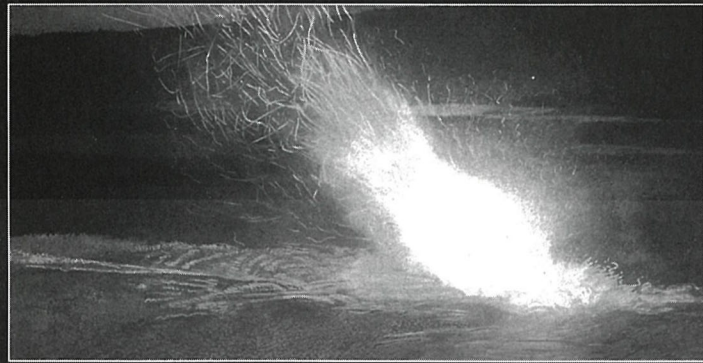
Iopen the television. The credits for the show which is just ending are scrolling under a frame around talking heads. The flashing heads, torso, stay in place for three seconds. By the time I focus I have heard an aggressive male voice, with the self-assurance

of someone selling mutual funds, say to me: "Art is not about sharing".

Ithink to myself that there does not seem to be very much in society which is about sharing. Why would Art be any different? Would sharing indicate a breakdown of the whole, clean, autonomous self? Leaking, like grown-up women do?

The power of art
is in the making.

THE ART OF MARY PRATT



The Substance of Light

Book Review

by Janice Andreae

Curator Tom Smart bows to a temptation to make *The Art of Mary Pratt* “the final word”, that is a comprehensive examination of what surely deserves more attention and interpretation from diverse perspectives. Other than an occasional reference to Gerta Moray’s critical analysis of Mary Pratt’s work and Pratt’s friend Sandra Gwyn’s biographical reflections from their 1989 collaborative publication *Mary Pratt*, Smart’s personal reading of Pratt’s visual production prevails. Because he refrains from stating his method of interpretation, including any clear sense of the theoretical framework that informs his own position, his narration of Pratt’s production assumes narrative authority. Readers follow his tale of Pratt’s struggle as a painter marked out by poignant domestic images that both transcend and symbolically validate the ordinariness and isolation she experienced while nurturing her husband Christopher Pratt’s growing renown as a Canadian painter and managing a household of four children around him. Smart finds it necessary to look beyond these painted

surfaces for meaning. Unfortunately for Mary Pratt’s viewers and his readers, he unwisely underestimates the potential for reading/seeing this work in a plurality of ways, leading to many possibilities of making meaning(s). Her viewers might begin to explore, for example, the fluid interaction between her life and work, the interface between daily tasks of her existence and her representations of these mundane events, her attention to recording fleeting details by applying paint to surface like diary entries, recording details that define difference between one day and the next.

Smart’s attempt to make a comprehensive curatorial statement ultimately limits processes of seeing and signifying Pratt’s work. Likewise, it is problematic to approach her paintings as autobiographical records, or as metaphors of life experiences rather than simple acts of seeing. Instead, as Moray suggests, the paintings picture Pratt’s real experience of important moments of perceiving her surroundings, for which she employs the camera as an accurate instrument of documentation.

Because these painted surfaces invite a multitude of associations and responses, they signify in a multi-layered, associative manner, offering viewers a sea of referents from the stuff of her kitchen through the life of her bedroom, from an array of art historical precedents — the seventeenth century domestic still-life genre, for example — to a host of sacred symbols bound up with Judeo-Christian traditions of spiritual inspiration.

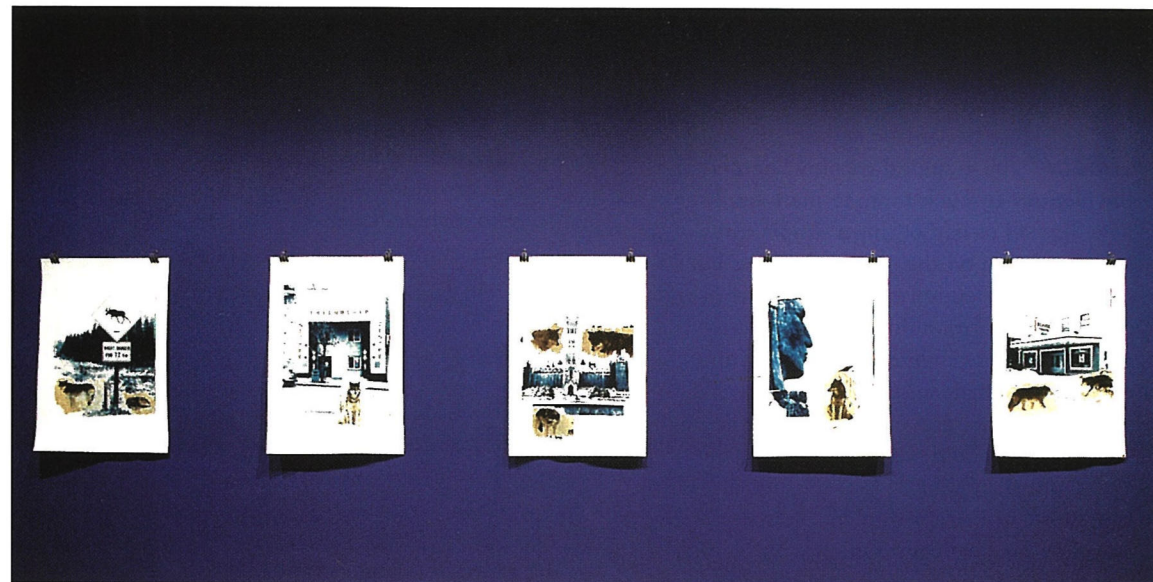
Because Smart offers his readers interpretations of individual works by Pratt, which he considers significant of her artistic and life development, a biographical narrative results, using the pictures as touchstones to mark out her journey. Instead of harbouring a simple truth or spiritual revelation on the picture plane, as he suggests, Pratt’s attention to describing the abundant detail of her surroundings connotes varied complexities and possibilities associated with human experience. Smart misses the obvious. He interprets Pratt’s attention to accurately depicting what is fleeting and ordinary as a Romantic Wordsworthian glimpse into the eternal. There is presence in Pratt’s work. But it does not rise out of an inspired communion with Nature, or a Romantic muse, nor do the mundane and temporary details, however finite and descriptive of experiences, evoke the existence of an infinite harmonious whole. These surfaces exist because Pratt makes them. She limits her interest in exploring what Smart calls “the substance of light,” to her subjective reality(s) informed by daily relationships, her surroundings, and by her fascination with light and visual surfaces.

Smart discusses art-historical precedents for Pratt’s interest in the visible world. Like earlier Northern European still-life painters of the Renaissance, her concerns with accurate representation lead her to study the properties of light and reflective surfaces. He contrasts this interest in the visible world with southern Renaissance preoccupations with ordering the visible universe into a single harmonious whole. This viewpoint required artists to visually organize the picture plane and impose prescribed codes for representing material structures and human forms, systems of perspective and chiaroscuro to create the illusion of what is known. Smart states that Pratt’s husband Christopher shares this Renaissance attitude towards visual representation. His contextualization of these connections is useful for identi-

fying the Pratts’ contrasting visual practices and aesthetic standpoints with historical antecedents. But he needs to expand his historical framework to include more recent analyses of gender and genre in the Renaissance, noting, for example, Svetlana Alpers’ 1978 example of Dutch art in “Art History and Its Exclusions” where she argues that “predecessors and precedence” exist currently for women artists. Seventeenth century Dutch female still-life painters identified an inclusive relationship with their domestic surroundings, thereby intervening with academic traditions of this genre that required artists to set themselves apart. Women painters, such as Clara Peeters, c.1611, expanded the content of the still-life genre to include detailed depictions of daily domestic events. Note the example of the new role of Peeters’ still-life, breakfast piece paintings. Pratt also pushed the limits of painting and representational practices which have informed her art-making practices to date. She defies transitory, temporal aspects of experience by preserving what is immediate and present in a specific sight/site. In this way, she carries on the still-life painting concerns of her historic counterparts, who privileged “the visible” over interpretation, the activity of demonstrating what is visible through the scientific exploration and representation of light and surface detail, and the idea that knowledge resides in what can be seen.

Alpers argues for art-historical contextualization for women artists, like Pratt, taking into consideration social and gender issues that affect making-practices and codes of representation that define an artist’s relationship with her/his surroundings. Such examination, Alpers observes, demystifies notions of “greatness”, “great masters” and “great work” and “power”, “control” and “order” associated with these traditions. Her argument, therefore, challenges Smart’s readers to query his premise that art orders Pratt’s life, a recurring comment throughout his text. Instead of identifying Pratt’s representations of her relations to the flux, complexity and lack of order that characterize her daily existence, he offers a masculine perspective on the life and work of Mary Pratt, one rooted in individualism, in the myth of the visual artist-hero who is in control of his vision and existence, but isolated and elevated in society by his role as artist/seer.

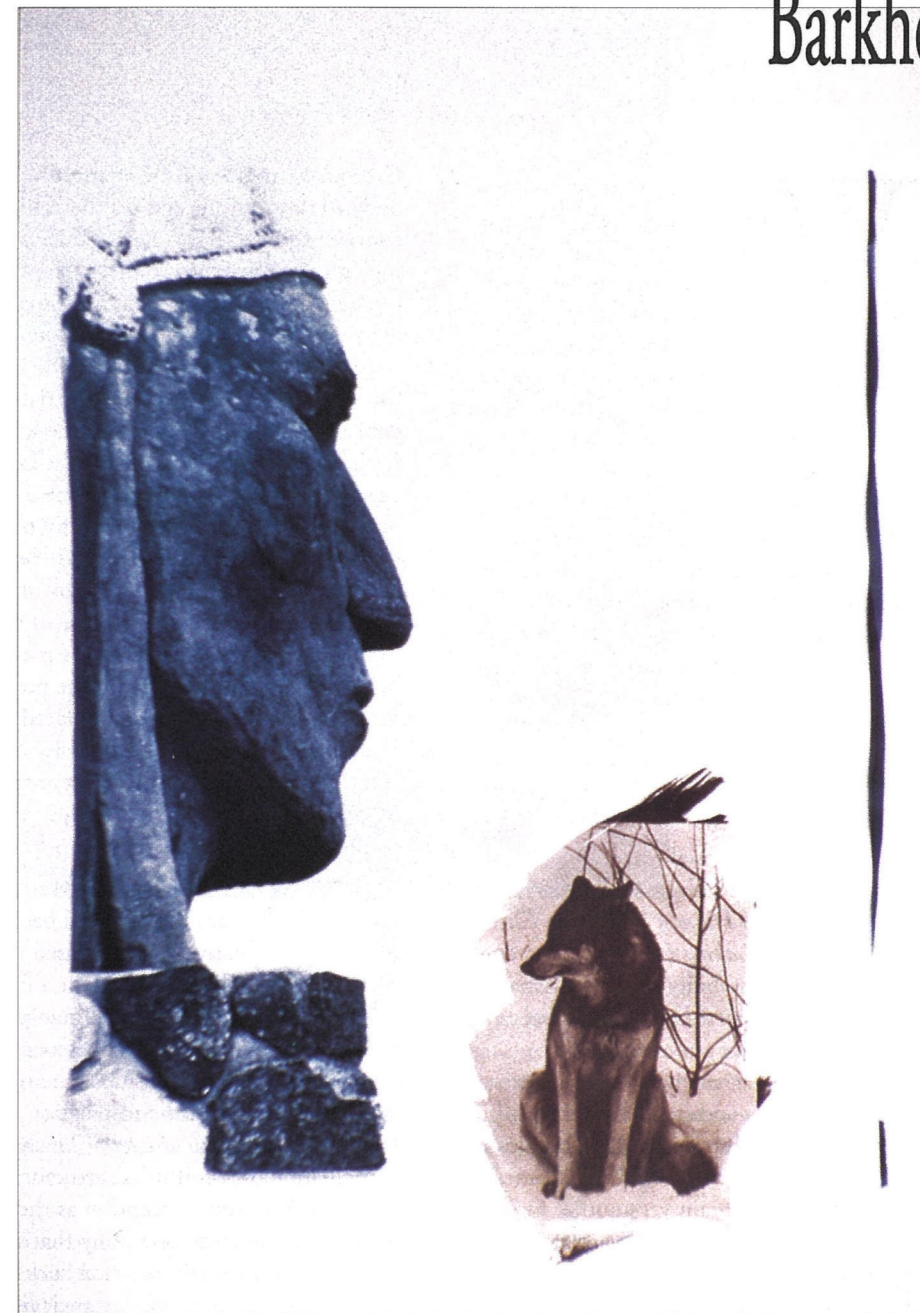
By Patricia Deadman



Staking LAND Claims

“...perhaps it’s not so much a question of where we came from but rather where we are going.”

Mary Anne
Barkhouse



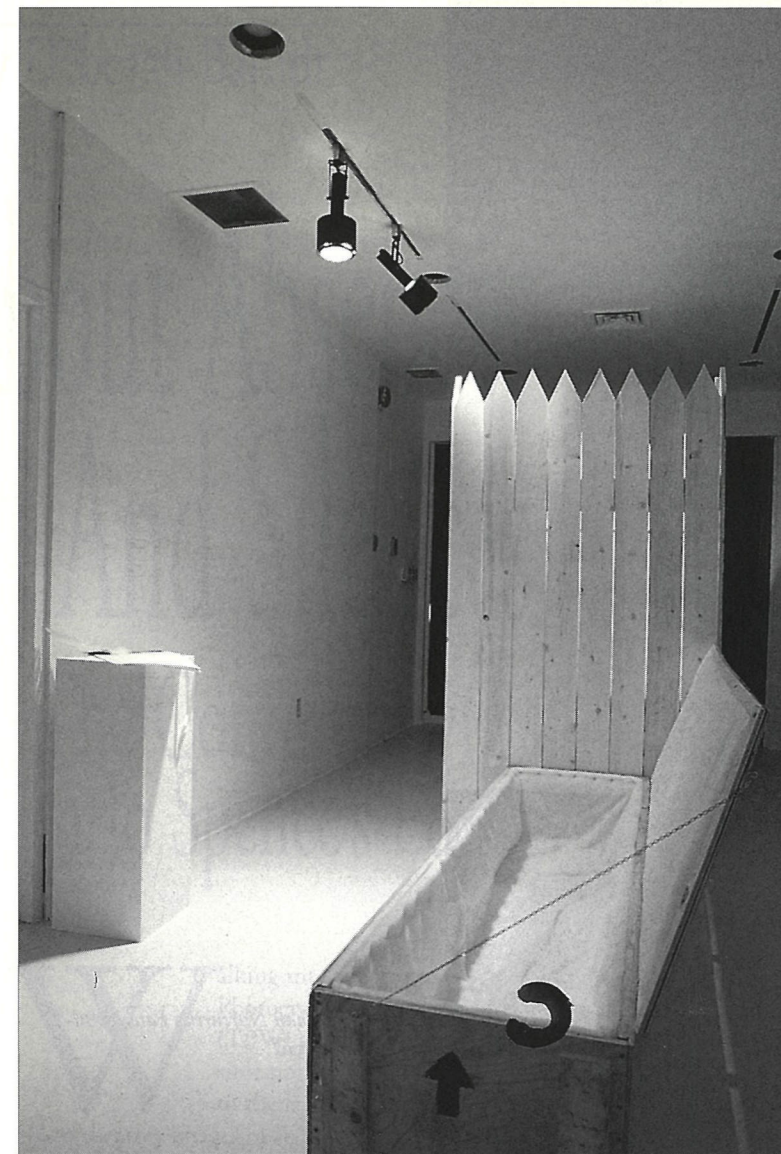
Mary Anne Barkhouse, *Wolves in the City Series*, 1997

Whether we live in an urban or rural setting, common elements of reclaiming a sense of history, (not to be confused with nostalgia) become a layered process of incorporating and maintaining a balanced memory of the past. Our quality of life depends upon how we interpret what is real and what is fiction. This process of self-definition is an investigative process of deconstructing a complex matrix of false identities imposed by the dominant social, political and cultural milieu which transcends local communities, with affects now reaching global proportions. Loss of tradition, language and relationship contribute to the state of flux in which we find ourselves and so perhaps it is not so much a question of where we came from but rather where we are going. The trail presents many opportunities to choose from as the twisting pathways interconnect with each other.

Questions about materialism, commodification, and technology are reflected in the work of Kelly Greene. *Earth as Human Nurturing Fate*, 1996-99, featured in *Staking LAND Claims*, confronts historical accountability of the Christian belief system. The physical landscape is not a pristine wilderness where fantasies can be imposed, it is a place where harsh realities exist, parallel to the human condition. An insistent need to contain and constrain the land by means of mapping, surveying and preserving become a defense mechanism to obtain yet another form of power and control over nature. Clear cutting, and strip mining become a form of rape as Greene symbolizes Mother Earth in the form of a woman. The position of the form is reminiscent of the crucifixion of Christ and may also be paralleled with male dominance and abuse of women.

Greene's awareness of the relationship of woman's body to the earth recognizes the ability to bleed, conceive, give birth, to heal and lactate, as providing an opportunity to connect the past with the present over a period of time and space. Man has been opposed to nature and his connection has stressed polarized relationship. The land has been romanticized, colonized or industrialized and depicted as a bleak, barren, hostile wasteland. Lack of dignity and respect for the land are apparent, with the sense of connectedness dictated by principles of profit. Symbolized by the use of natural and found material, *Earth as Human Nurturing Fate* becomes a paradox of human values. Greene suggests that a sense of responsibility to the land and positive changes may be achieved by the next generation, hence she presents a baby detached from its mother and placed between the cracks. This placement of the baby is questionable. Is fate predetermined by previous actions or is there hope for survival with in the years to come.

Greene draws her creative energy from her personal background of native ancestry fused with Catholic religion to present a fragmented view of societal manipulation of self, gender, race and land. She continues to comment on the relationship of man, spirit and land in her mixed media installation *Birthing Cave and The Breath of Earth*. Through viewer participation, her coffin-like structure entombs the viewer's sensory perception as the work addresses a ritualistic ceremony that symbolizes life, death and rebirth; recycled back to the earth. The viewer becomes aware of their immediate surroundings; soft, dark, secure or trapped, confined within the space with only a birth canal to allow light to penetrate the end of the tunnel. A



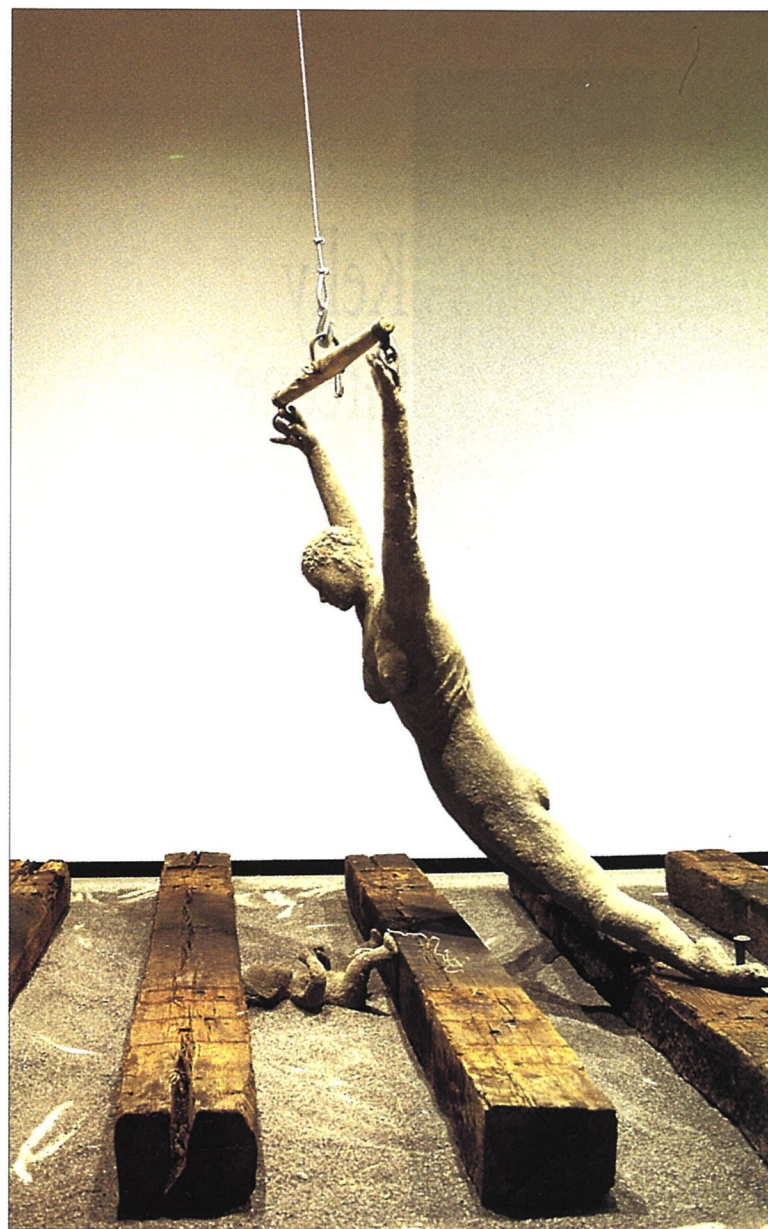
Kelly Greene, *Birthing Cave*, 1997, Installation

personal journey initiates a sense of curiosity, desire, instinct or a place to transcend to a deeper meaning. A metamorphic transition persuades the viewer to contemplate the contents held within the boundaries of the fence as Greene presents a desperate picture of historical landmarks and present consequences. Technology imposed on the environment becomes the cataclysm the viewer must confront and question. An awakening process challenges the viewer's ability to question their existence and sense of place within the universal schema. Greene does not attempt to present any concrete solutions to her observa-

tions, however, her work instills an awareness that one must connect with both the inner and outer qualities of human nature and the natural landscape if we are to survive.

Wolves in the City, 1997, a suite of five images by Mary Anne Barkhouse, provides an insightful perspective connected with a biting sense of humour to expose the existing relationship between native and non-native people. Barkhouse presents work that investigates the notion of otherness. Physical displacement from

Kelly
Greene



Kelly Greene
Earth as Human Nurturing Fate, 1996-97
 Installatin detail

within the natural environment occurs as mankind pursues his interest in procuring a desirable habitat. Everyday one's lifestyle is affected as the "other is present to realize "their" rightful place within society.

Barkhouse presents the wolf as the undesirable, the other. The national debate over defining Canadian identity provides opportunities to explore a diversity of place within a geographic location. Location, territory and possession are evident in Barkhouse's work as the Beaver Theatre (Minden), Indian Head (Saskatchewan),

Parliament Buildings (Ottawa), Neechee Friendship Centre (Kenora), and Night Danger Crossing (Northern Ontario) are representative of what is familiar territory. As the wolves descend into this domain of their "other", survival becomes an instinctive and territorial right. From coast to coast the individual must reflect on the self in order to understand their neighbours. The fundamental process of survival depends on the individual. What we give back to the community become the ultimate recycling program. From a First Nations perspective, staking LAND claims provides a point of departure for the individual to question their place and connection to the land.

By Deborah Barndt

About Absences And Silences

The Community(ies) in Jo Spence's Legacy



Jo Spence, *Cancer Project*, 1982

Walking into the Toronto Photographer's Workshop (TPW) gallery, it was impossible not to respond viscerally to the larger-than-lifesize "photo theatre" images of Jo Spence's naked body. An open hospital gown bespeaking both vulnerability and defiance, the words "MONSTER" inscribed above her post-mastectomy breast shouting out against both the figurative and literal naming/branding of our bodies by social institutions and ideologies alike. Yet in the stark "in your face" constructions: a playfulness and reclaiming of the power to name ourselves, to image(in)e ourselves.

"Jo's work is concerned primarily with Silences and Absences," wrote Maggie Murray, introducing a Camerawork show in 1984. Certainly the show mounted by the TPW, "The Art of Transgression: Collaborative Projects 1982 - 1992", reflected Spence's determination not to remain silent as she faced the medical establish-

ment's own way of 'framing' (and treating) her breast cancer, not to remain absent in challenging the dominant representations of women's bodies reinforced in our media culture. If anything, Jo Spence has always been about breaking silences, speaking (visually) the unspeakable, and making the invisible visible: experiences of working class Brits, marginalized women, family histories, breast cancer.

But the show and panel discussion held on opening night also perpetuated certain absences and silences, certainly in my understanding of the significance of the work of the late British photographer. Most obvious was the absence of Jo herself, who died six years ago of cancer; neither the enormous images nor the audio tape of her voice sufficed. I longed to talk with her about the work, about her relationships with collaborators, about her shifting connections to community. There were silences too, in the discussion, which did not reveal much about her communities and her contributions to community-building: from her engagement with youth in working class

neighbourhoods in the 60s and 70s, to her involvement with women's groups in the 70s and 80s, to her more recent and more intimate communities of co-counsellors, partners, photo-therapists. Perhaps I was feeling nostalgic about the Jo Spence I "discovered" in the late 1970s when I was experimenting with community-based photography in a popular art and media cooperative in Toronto, collaborating with diana marino (artist/activist who knew Spence personally in the 80s and died of breast cancer a few months after Jo did). The mimeographed articles on the Photography Workshop she and Terry Dennett mounted with kids, the early issues of Camerawork magazine of the Half Moon Gallery, the first edition of Photography/Politics I: these resonated so strongly with our own efforts to train community groups to image (and reflect critically on) their own lives, whether in photos, drawings, or silk screens. Joe and her cohorts while operating within a socialist and class-conscious perspective, pushed for a political analysis and transformation of not only the content of photography but also the process of photographic production. Connecting across the ocean with this work gave us courage to challenge what was still a somewhat hierarchical and patriarchal left leadership and cultural elite, to promote the democratization of artistic and media production within communities.

The pieces in the TPW show felt a bit yanked out of context: both the British working class neighbourhoods where Spence lived and worked as well as the historical context of her development as an artist and an animator, someone who saw herself speaking not for but with and within communities. Her evolving practice spanning over 40 years also reflected the shifting political landscape (from the radical 60s to the Thatcherite 80s) and an ideological terrain that bridged marxism, feminism, and psychoanalysis. Her entry into photography as a short-hand typist for a commercial photographer in the 50s and later a portrait and wedding photographer grounded her in both the technical craft and the working class perspective that continued to characterize her work. This immersion in the construction of visual myths, particularly of female beauty in the fashion industry, gave her a deep sense of all media as construction and the class, gendered, and racialized nature of photographic practice. She briefly prac-

ticed then dismissed documentary photography (too easily, I think), but continued exploring absences and silences by challenging and reconstructing conventional family album photos and later through the "theatre of the self" constructions around bodies and health.

Jo Spence's work embraced some classic tensions within photographic and indeed all artistic practice and played with them technically as well as theoretically. I will weave my thoughts around four of them: the subjective/objective tension, the body/mind split, private/public boundaries, and the roles of artist/animator.

Subjective/objective

"The question of who represents who in our society, how they do it, and for what purpose, is something that has come to dominate my practical and theoretical work".

I always like Jo's way of both clearly naming and exploiting "media as construction", and thus photography as an entree for understanding how gender, class, race, age, and other forms of oppression are also socially constructed. She challenged the myth of photographic objectivity most explicitly in the project "Remodelling Photo-History" with Terry Dennett, recreating classical anthropological shots, for example, with an irreverence that catches you off guard. Her response to questions of representation was both to challenge dominant conventions and, often at the same time, to claim photography's inevitable subjectivity, to the point of putting herself into the picture:

"It was this crisis with my camera as a profession which led me onto an analysis of my own self-image and to a final understanding that photographs are not transparent reflections of reality, nor can they be said to be biased, but that they are constructed through a series of unconscious choices which involve complex technology, technique, and the use of various codes, as well as unequal transactions between the photographer and the photographed, and between the photographer and the institutions which constitute and reproduce photographic practice."

This consciousness of the power relations in any photographic act led to Spence's commitment to pass on photographic skills "so that people could tell their own stories," as well as her increasing use of herself as her primary subject. She was

influenced by the educational theory of Paulo Freire, Brazilian educator, who claimed the non-neutrality of education and promoted a "pedagogy of the oppressed" in which marginalized people became subjects and agents of their own learning and change. Spence both modeled and promoted such a process: for her, photography was a tool for recovering history, affirming identity, and provoking action. During the 1970s, she taught working class kids and especially young women to create their own images. Both class and gender identity were constant threads throughout Spence's work, and her identification with the feminist community was strong, but not uncritical. Congruent with the explosion with the feminist movement of identity politics and against homogenizing, she always acknowledged the differences among women, from her early days as a working class secretary helping to photograph wealthy women. She didn't appear to address issues of race with the same vigour (or 'epistemic privilege') as she embodied and interrogated gender and class.

Body/mind

Central to both her class and gender analyses was Jo's preoccupation with the body, as simultaneously "a site of cultural inscription, a mode of cultural defiance, and a lever for cultural transformation."

Spence's work either implicitly or explicitly challenges not only the commodification of women's bodies but also their fragmentation, both symbolic and physical. In reconstructing her own experience with breast cancer, she raises deeper questions about medicine (the illness business) and the western treatment of nature reflected in the practice of cutting out a piece of the breast rather than treating the body as a system, a whole. Particularly as she neared the end of her life, she also began to connect more clearly with nature, and critique the fragmentation with the broader environment. One of her last self-portraits, a slide sandwich, overlays an image of her floating on her back in a pool with an image of a field of wildflowers. Echoing ecofeminism, she saw as analogous the depletion of the land and the depletion of her body, "filled with chemicals over the years, carved up, pushed around, outside my control."

While deconstructing and reintegrating the dichotomies of mind/body and nature/culture of the western scientific paradigm, Spence stopped short of the extreme anti-essentialist position of some post-modernists, agreeing that "we experience the body in imagination as a social construct" but asserting that it "leaves aside the question of the body as a physical entity." Especially as she confronted her own illness and experienced the deterioration of her body in the organic, cellular sense, she found it "nonsense to talk only about social constructs or the imaginary." I think this strong sense of physicality comes also from her working class consciousness and the materialism of her Marxist formation. As an organic intellectual in Gramscian terms, Spence remains grounded in her class community (and continues to explore its history): her full-framed body images speak volumes about how that history becomes inscribed on us physically. It was also the raw material of her work, her means of production, if you will. Yet feminism, psychoanalysis, and Brechtian theatre all contributed to her particular way of representing the body and working with it symbolically. She was part of other struggles within the leftist community in the 70s and 80s, where women challenged male ideological domination, and where psychoanalysis and historical materialism entered into uneasy dialogue.

Private/public

It's perhaps in this arena that Spence's contribution is strongest; she does not allow the viewer to slip into either a solely personal nor strictly structural analysis of the body and health. I think that, partly depending on our own locations and social identities - class, gender, race, age, we are disturbed by her crossing of this boundary. The women's movement and feminist theories have created the space for the reconsideration and reconstruction of the female body, for challenging this private-public divide.

Putting Myself in the Picture represented a leap for political photography. Some dismissed Spence's work as self-indulgent, yet others understood that it was a political act to come out from

behind the camera and use herself and her experience as the source, the 'raw' material for her critique and her creation. And no matter how 'private' the images, always the inscription and intervention of the public appears: the hospital gown, a can of peas from a working class meal, the Hoover vacuum cleaner.

Spence defends this technique, too, in terms of her roots, her communities. "People are always telling me I'm brave to expose myself in the way I do. I don't agree. When you act in the light of knowledge which is in your own self-interest or in the interests of your group or class, this is not bravery but absolute necessity." Again an echo of community or communities in Spence's work, but still absences and silences: How are these images received and understood in the working class neighbourhoods where she worked? How are they used by women's groups or for popular health education purposes?

Artist/Animator

The work of community photography that was part of the Half Moon Gallery and written up in *Camerawork* and *Photography/Politics* was perhaps more explicitly linked to processes of education and community-building and organizing than her later work. And yet even the seemingly more private work focusing on family relationships and breast cancer was seen by Spence as political and pedagogical as being used by women's health groups and in photo courses. While she engaged intensely as an artist (and often subject) in her projects, she remained committed to a production and use that was more collective. Ultimately she described herself as a "cultural sniper" and the cover of her last book puts her clearly, at least visually, in that role. Spence was always interested in the production process and in democratizing that process, and yet it remains hidden or invisible for many projects (even though her "theatre of the self" portraits do reveal explicitly the process of construction). It's the social and relational aspects of production that I want to know more about. I wonder if the silence is reinforced by the critics, the reviewers, who come more from an art world or a feminist theoretical elite where individualism still predominates so that they have not seen nor been interested in this aspect of her work. Much of

Spence's work was in fact done in collaboration with at least one other person; she continued to work practically and theoretically with friend/comrade Terry Dennett over 30 years, she developed the photo-therapy constructions with friend Rosy Martin and explored family and gender relations with partner David Roberts. Her photo-therapy work in fact was based more on a co-counselling approach than on a hierarchical psychoanalytical practice; this collaborative process was to empower people heal themselves, together. These long-term friends and collaborators perhaps represent her community in the most intimate sense. Still, it was hard to get Terry Dennett (on the TPW panel) to speak publically about the relationship, the shared process, the give and take, challenge and support, critique and creativity that were the substance of those joint ventures.

I was left wondering about those silences. And wondering about the absence of 'community' in most discussions of a photographer considered a pioneer in political and community-based image-making and in feminist processes and productions. Certainly her so-called self-portraits in challenging fragmentation and reflecting crises of representation also reflect a crisis of community. But the process behind those portraits and the communities they represent were not all visible at TPW. Was it the limits of a gallery space that presuppose this isolation from the original context? Or perhaps they fell out on the cross-Atlantic journey?

In her autobiographic and psychoanalytic work, Jo Spence revisited her childhood and the war years when she was evacuated from London, separated from her parents, and moved repeatedly from place to place. This dislocation shaped her deeply. She continued to work at rebuilding some sense of community in the collaborative work, but in the end, in a way, she stands alone. I see Spence's creative engagement with the tensions described above (subjective/objective, body/mind, private/public, of her search for new and more fluid understandings of "community" at a moment in history when our connections with each other can no longer be defined by time and space. And in this spirit, I also feel a part of Jo Spence's community.

Jo Spence



Return to Nature, The Final Project, 1991-92 (Unfinished)
Courtesy of The Jo Spence memorial Archive

By Ingrid Mayrhofer

Las Tres Marias

This collaborative exhibition by three Latina artists living in Toronto reflects the diversity of imagery, beliefs and powers inherent in the syncretic character of the virgin's position in contemporary Latina culture. Petitions within the Catholic Church are presently asking the pope to proclaim a new dogma that would elevate Mary's status. However, in the diverse popular contexts of syncretic Catholicism in Latin America, the interpretation of Mary's role is already above the position dictated by Rome. Just as European apparitions assumed the territories of pre-Christian mother goddesses in Lourdes and Fatima, Latin American Virgin Marys carry the weight of Black or native ancestry.

Indigenous elements, as well as those of transplanted African deities and Catholicism, create ever evolving identities for the Virgin who reflects living Latin American cultures of both the motherlands and places of exile.

The synthesis of the composite image - the virgin mother of Christ, combined with deities whose role would have primarily been one of promoting fertility - presents a role model that is representative of the complexities of gender, class, race and colonialism inherent in the Latin American reality. For traditional Catholics, the Virgin contains the essence of female purity (similar to the Victorian ideal) of immaculate conception, devote wife/daughter/motherhood, waiting and caring for the male and no mention of sex. This "ideal" is perpetuated in popular Latin culture, particularly in songs, which, from a machista perspective, portray "his" mother as good and the mother of his children as evil. In the rest of the universe and throughout history, female deities are more often in charge of creation, especially procreation and even destruction, rather than passive, nurturing anticipation. The contradiction inherent in such a "hybrid" role model runs parallel to the various governments' agenda whether it be in promoting some unspici-

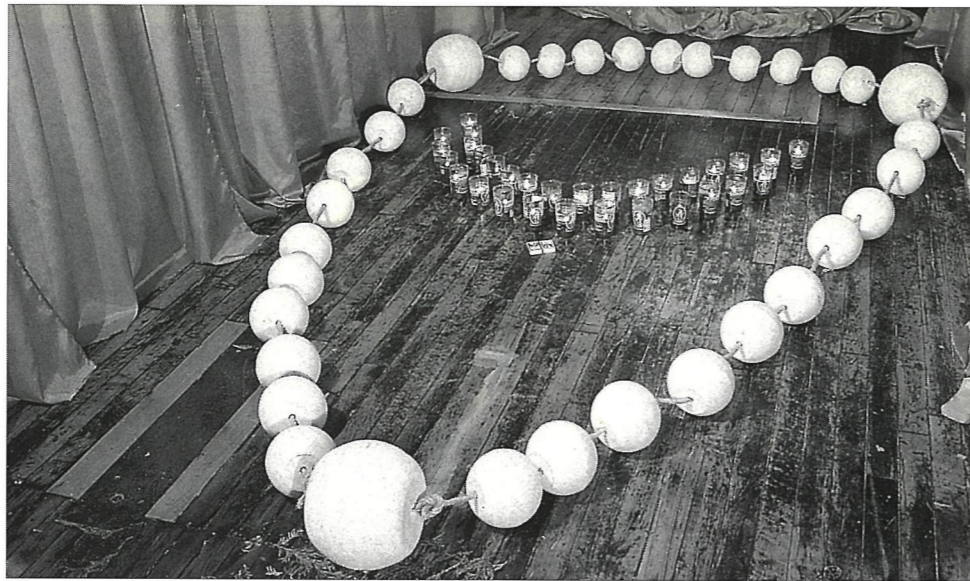


Las Tres Marias, 1997

fied ideal "Indian" beauty as a tourist attraction/national identity mode, or intended to prescribe forced sterilization of Native women. Las Tres Marias combines imagery associated with the Virgin Mary in the context of popular culture, drawing from various representations of apparitions in different parts of the world. The

Virgins of Fatima, Guadalupe and Rosario are a few of the better known. The many personalities in which the image has materialized maintain direct links to pre-Christian presences: she appears in areas where her mothering role is most needed, in places where previously female deities may have looked after their creations, be it

Las Tres Marias,
1997, detail



Lourdes, Bosnia or Lima. (A village in Upper Austria simultaneously celebrates the images of three Marys in its Catholic church, a practice informed by nordic beliefs.) In most European cultures, the erasure of pre-christian religions happened quite thoroughly, over centuries, leaving only traces. The violent conquest and inquisition in the Americas drove native beliefs and icons underground. In Europe the virgin is often positioned above "heathen" symbols, snakes and other animals. The Virgin of Guadalupe on the other hand did not have time to assimilate her Aztec persona, she simply adapted her, gave her new clothes, added responsibilities. Her features mirror those of a flock whose dearth of spiritual icons to contain political opposition made her apparition a most opportune one. This virgin appeared to a Native man, Juan Diego, and her hybrid representation, part Aztec part Catholic, has become the strongest of all religious and cultural symbols of the dominant culture of Mexican national identity. The image and its official role present a calculated political construct that proclaims all Mexicans to be equally mixed - a strategy that favours the creole elite at the expense of diverse indigenous groups.

While many roadside gypsum statues throughout Latin America continue to resemble the pale Fatima or Lourdes images, the virgin Mary has as many personalities as there are native and non-native cultures. Thus, she may look more like the blue eyed European version in Chile, or resemble a Black woman in Brazil, a

Native woman in Lima, or a compilation of traits from all of the above. And while she may change shape, colour, name, as well as other attributes, her role as mother/protectress is universal. Many religions locate the origin of life in a female or ambi sexual deity. Immaculate conception was not a new thought when Catholicism came to dominate spiritual and economic life in the Americas. In the Mayan book of creation, the Pop Vuh, a god spits in the palm of a young woman who then becomes the mother of demi god hero twins. In areas with strong West African roots, the virgin is twinned with a Goddess, as are the Saints in Candomble, Voodoo and Santeria. The Aztec Coatlicue is the most recognized native deity perpetuated in the image of the Virgin of Guadalupe.

In the process of their collaboration Paloma Boiles, Amelia Jimenez and Maria Ramirez created a personalized environment for their Latina Madonna with contemporary materials: plaster, drapery cloth, wire,, acetate, audio and video tape. Similar to the way a living room in Nicaragua would be turned into a temporary chapel for the immaculate conception or "criteria", the artist transformed the WARC gallery into a grotto. The imagery was organized into layers that identify three primary functions of the Virgin's persona. Inherent in the role of the Madonna/Goddess is her universal function as mother/protectress, which touches on dichotomies of life and death, home and exile, empirical reality and aspirations. According to

the joint artists' statement, the layered installation identifies three sources for the imagery: popular/symbolic, person/emotional and historic/literal. Issues of personal and collective identity, displacement and belonging are contained in 10 small vessels resembling the "misterio", a section of the rosary. A cloth shapes the grotto environment popularly associated with an apparition and places of pilgrimage. The photo-based transparencies trace historical representations of the different apparitions. The central component of the installation is a TV monitor with a continuous tape of Latin American soap operas, or "telenovelas". The name Maria is utilized in the telenovelas as a generic and stereo name for a female servant. The central positioning of the monitor, surrounded by drapery and written petitions, where the actual statue of the virgin is absent, suggests a replacement of a significant element with the prevalent distraction presented by television.

For contemporary Latina communities, their respective virgins have become cultural symbols whether they "believe" in the church or not. In 1984/85 Nicaraguan artist Maria Gallo painted a series of the protectress of the market: women with strong Indian features, carrying fruit in their head baskets. For Gallo, the virgin is the everyday ideal woman in her daily struggle for survival, emphasizing her fertility not her virginity. Chicana artists have created numerous Marian identity works, from the 1978 self-portraits of Yolanda Lopez to altar installations such as the 1988 Altar to Dolores Rio by Amalia Mesa Bains. Recent exhibitions by Toronto-based Latina artists have also been shaped around altar-like elements or ofrendas.

From the multitude of individual images and interpretations, *Las Tres Marias* emerged through a collaborative process of deconstructing myths and giving pictorial shape and form to real life experiences. The function of the Rosary, to count one's Ave Marias, is in itself a tool of linear abstraction, necessary in a religious practice that has become mystified. As with most organized religion the "natural" function of ritual has been removed from Roman Catholic dogma. Modern Catholics do not sacrifice animals or offer fruit when praying for rain. Official Catholicism lacks both the "function" of mediating concrete results,

i.e. Rain, good crops, marriage, wealth, etc. For the modern Catholic and her syncretized sisters, the rosary controls not only the quantity of worship, it also contains the quality of faith. It stores in its bead the thoughts that wander away from the rhetorical recital of Ave Marias, keeping time of guided trance. (I am undecided on the logistical function of the Rosary: either the faithful are so disenfranchised that they have to measure their devotion or they are so absorbed and entranced by their distress that they have to be distanced by a remote control device such as the rosary.)

The collective emotions, insights and memories embodied by the beads have been bared by Boiles, Jimenez and Ramirez. Their "feelings" about Ave Marias are as different as their cultural and artistic backgrounds. What unites their work is the information that they have extracted from the experiences of all those who have ever wandered their thoughts while moving their fingers from bead to bead, surrounded by the presence of their struggles, sorrows and desires, the visualization of their prayers.

The folds of the drapery surrounding the rosary contain messages pinned onto the cloth by the artists and gallery visitors. They contain petitions, prayers and notes about the work. The room crystallizes what in Marxian terms would be the opiate of the people: the space where prayer provides not only the illusion of hope, but also the chance to collect images, dreams and moments in a bead. Reified emotions, worries and hopes, have been embedded in the vessels, have marked the draped walls. At the same time as these histories are inscribed in the work, the television monitor exhales an ominous displaced presence. Telenovelas reenact the good/evil woman dichotomy inherent in the virgin mother role model. Considering the high rate of failure in attaining the ideal, the seductive appeal of telenovelas leads to another powerful medium for instant absolution: TV evangelism, the crack of the people in a society whose mode of production is changing more rapidly than its spirituality can absorb its alienation

Las Tres Marias,
October 11 - November 1, 1997
WARC Gallery
Paloma Boiles
Amelia Jimenez
Maria Ramirez

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EXHIBITIONS

Deleon White Gallery
455 King St West, Toronto, On.
(416) 597-9466

Michelle Johnson and Pearl Van Geest: exterior installation, March 14 - Apr. 25, 1998.

A Space
401 Richmond St. W. Suite 110, Toronto, On.
(416) 979-9633
Shirley Brown, Lynn Hutchinson, Shelley Niro,
Winsom: Painting Up a Storm, March 7 -
Apr. 18, 1998.

The Museum For Textiles
55 Centre Avenue, Toronto, On.
(416) 599-5321
Side by Side: Looking at Antique Kelims from
The Museum for Textiles' Collection, Feb. 7 -
Aug. 2, 1998.
Barbara Todd: an installation off quilts and draw-
ings, Feb. 7 - June 28, 1998.

The Mezzanine Gallery
Cecil Community Centre
58 Cecil Street, Toronto, On.
(416) 392-1090
Ying Chi Tang: Red Rain, Feb. 15 - March 29,
1998.

S.L. Simpson Gallery
515 Queen St. West, Toronto, On.
(416) 504-3738
Laurie Simmons, March 5 - Apr. 11, 1998.

The Robert McLaughlin Gallery
Civic Centre, Oshawa, On.
(905) 576-3000
Maralynn Cherry and Marilyn McAvoy:
Reconstructing Nature, Jan. 29 - March 29, 1998

MacDonald Stewart Art Centre
358 Gordon St, Guelph, On.
(519) 837-0010
Paterson Ewen, Lydia Dona, Reinhard
Reitzenstein, John Hartman, Robert Flack, Don
Carr, Jim Reid, Jeffrey Spalding: Nature Machine,
until March 29, 1998.

Art Gallery of Mississauga
300 City Centre Drive, Mississauga, On.
(905) 896-5088
Lila Lewis Irving: Appassionata, March 12-Apr.
24, 1998.

McMaster Museum of Art
1280 Main St. W. Hamilton, On.
(905) 525-9140
Sheila Ayeartst, Janice Carbert, Lynne Cohen,
Pamela Harris, Clarissa Inglis and Brenda Pelkey
Contemporary Canadian Women Artists, March
1 - Apr. 12, 1998.

Canadian Clay and Glass Gallery
25 Caroline St. North, Waterloo, On.
(519) 746-6396
Martha Henry, March 3 - Apr. 5, 1998.

Marsil Museum
349 Riverside, Saint-Lambert, PQ.
(514) 671-3098
Brides Unveiled: Fashions from 1840-1940,
March 27 - June 28, 1998.

Ace Art Inc.
2nd Floor, 290 McCermot Ave. Winnipeg
(204) 944-9763
Kelly Mark: Literally, March 6 - 29, 1998.
Helene Dyck: Flashpoint, Feb 27 - April 4, 1998.

The Centre Gallery
2nd Floor 924 6 Ave. SW., Calgary, AB
(403) 237-0383
Sue Binstead, Teri Cleverly, Susan Faller, Vera
Fletcher Bennett, Vivien Frow, Carrie Harper,
Margaret Leslie, Nina MacDonald, Karen
MacDonald, Christine McDonald, Janet math-
ews, Carolyn Maye Barone, Mary Menduk,
Donna Miller, Anne Nash, Shannon D. Panko,
Lindy Rasmussen, Mary Lou Riordon-Sello, Lisa
Scheidt, Johanna Schmidt, Carole Thorpe, Janie
Zwack: Women At Play, Feb 16 - March 27,
1998.
Yolanda Van Dyck: New Paintings, May 4 - June
5, 1998.

Grunt
116-350 East 2nd Ave, Vancouver, B.C.
(604) 875-9516
Denise Carson Wilde: Butterfly Eyes: Recent
Drawings, March 10 - 28, 1998.

Helen Pitt Gallery
882 Homer St, Vancouver, B.C.
681-6740
Penny Eisenberg: Thicker than Water, Feb. 27 -
Apr. 11, 1998

SUBMISSIONS/OPPORTUNITIES

ACE ART Inc. 2nd Floor, 290 McDermot Ave.
Winnipeg, Canada. Ace Art encourages dialogue
in the community through Regular Exhibitions,
Special Projects, the Project Room, Critical
Distance and a range of interpretive activities
including artist's talks, installation residencies,
and workshops, etc. Individual artists, collectives
and curators are invited to submit proposals for
work in all media. Proposals should include: an
artist's or curatorial statement, project proposal, a
current CV, support material- 20 slides (max.),
video (VHS format) Please call the gallery should
you require further information. (204) 944-
9763.

The Centre Gallery, 2nd Floor, 924 6 Ave. SW,
Calgary AB, T2P 0V5. The Centre Gallery Call
for: Visual Artists, Musicians, Writers,
Performance Artists, Dancers. The Centre
Gallery is hosting an exhibition July 2 - Aug. 7
1998 entitled "Struggling for Freedom: artists for
Tibet" in conjunction with the non-profit organi-
zation 'World Artists for Tibet'. This Multimedia
show is designed to raise global consciousness of
human rights violations. Artists are invited to
submit work that addresses the plight of the
Tibetan people and/or dedicate work to the
Tibetan cause. For more information contact
Catherine Cruz 237-0383

Theatre Ontario, 415 Yonge Street, 15th Floor,
Toronto, Ontario M5B 2E7, (416) 408-4556.

Executive Director. Theatre Ontario invites
applications for the position of Executive
Director effective July 6, 1998. Theatre Ontario
is a provincial arts service organization serving
individuals and organizations from the communi-
ty, educational/youth and professional theatre
sectors of Ontario. Theatre Ontario seeks a
leader, familiar with the theatre sector in Ontario,
with experience in not-for-profit management.
The successful candidate will have demonstrated
skills in revenue raising and marketing, recruit-
ment and supervision of staff, development and
management of budgets, oral and written com-
munications, problem solving and tolerance for
ambiguity and uncertainty. Interested candidates
should forward a letter of application with
resume to: Search Committee, Theatre Ontario,
415 Yonge Street, 15th Floor, Toronto, Ontario
M5B 2E7. Application Deadline is April 3,
1998.

ARTCITE/H.O.T. 109 University Ave. W.
Windsor, Ontario, N9A 5P4. Call for submis-
sions Media City IV, Windsor's Festival of inde-
pendent film and video presented by Artcite inc.
And the House of Toast. Now in its fourth year,
Media City is a weekend-long festival which
brings together a diverse collection of works by
independent film and video makers from across
Canada and beyond. Media City IV takes place
April 17-April 18. Works will be presented in
3/4", Betacam, Super 8 and 16mm. However,
the programming committee requests that pre-
view tape be provided on VHS. Artists' fee will
be paid for works screened during Media City.
Deadline: March 15.

La Chambre, 185, Rue Christophe-Colomb Est,
Quebec G1K 3S6. Call for submissions 1999
Programming. La Chambre Blanche invites visu-
al artists interested in submitting their dossiers to
do so before: March 15, 1998. La Chambre
Blanche works for the diffusion of installation
and site-specific works. It proposes a program of
in situ residencies since 1982. La Chambre
Blanche has emphasized residency oriented
toward the creation of in situ projects, question-

ing the dichotomy between the production and diffusion of artworks and opening the whole process to the public. In this context, artists are invited to create a singular work in the space of the gallery taking into account this new context of production. Conceived as a laboratory, a space for experimentation and research, residencies are considered as work in progress, with special attention on process. For this 1999 programming, we are looking for in situ, land art or conceptual projects. We are also looking for works with an evolutif character, a performative dimension or an interest in time as a medium in itself. Dossier should include: a CV, up to 20 slides from last 3-5 years work, artist statement, a proposal, some specifications concerning space and time required, and stamped return envelop.

Publisher Calls for Black Canadian Art Submissions. Toronto, Ont.- Former Glory magazine publisher Jude Kelly is putting together a coffee table book of Black Canadian art but needs images from Canadian artists to make it happen. Tentatively titled, Elegance Noire - Black Canadian Art of the 20th Century, the book will feature between 90 and 100 of the best works from Black photographers, visual artists, sculptors and designers. "I'm also going to include a historical overview of Black art in Canada as well as profiles on prominent artists in the community," says Kelly, who published Glory from 1990 to 1992. "I Plan to have a fundraiser/awareness launch this spring and hope the book will be on the shelves by the fall." Artists interested in taking part in this project can call Mr. Kelly at (416) 773-8767 or via e-mail at: getreal@interlog.com.

Call For Submissions, The Millennium Project, Year Eight: Art for Earth's Sake, Artists are invited to submit brief proposals for installations or time-based (music, dance, performance, poetry etc.) work on the theme "Humanity's Reintegration with Nature". The work will be presented in a Conservation area near Kingston in September, 1998. The selection of proposals will be done in two stages: 1. First deadline for brief proposals: 15 April, 1998. After selection, up to 8 artists will be invited to submit detailed site-specific pro-

posals. 2. Deadline for submission of detailed proposal: June 1, 1998, artists invited to submit detailed proposals will be paid a fee. For Further information, and detailed submission requirements contact: Bill Roff, Millennium Project Coordinator, c/o The Modern Fuel Gallery, (K.A.A.I.), 21a Queen Street, Kingston, Ontario, K7K 1A1 (613) 548-4883

The Organization of Kingston Women Artists P.O.Box 581 Kingston, Ontario, K7L 4X1. The Organization of Kingston Women Artists is looking for women artists, singly or as a group, who are available to visit in our Kingston community with a presentation of their art practice, be it slide-show, workshop(s), video presentations, etc. There is an artist's salary and travel/accommodation costs are covered. Our public is eager to continue its awareness and appreciation of women's art and to co-operate with other organizations sharing similar goals. Please forward a brief description of the material you would like to present to the address above.

Moving Pictures Festival of Dance on Film and Video, 253 College Street, #102, Toronto, Ontario, M5T 1R5. Calls for Submission. The Moving Pictures Festival of Dance on Film and Video is an annual event dedicated to exploring the intersections of dance and the camera. The seventh Moving Pictures Festival will take place in October 1998 at several Toronto locations. We invite filmmakers, choreographers and dance artists to submit film and video for consideration. We are looking for innovative work that goes beyond a simple document of choreography, that demonstrates the kinetic possibilities of movement recorded for the screen. Please note that a \$20.00 CAN handling fee is requested per applicant (\$25 US for international entries) The Deadline for submissions is May 30, 1998. For further information call (416) 961-5424

Harcourt House Gallery, 3rd Floor, 10215-112 Street, Edmonton, AB, T5K 1M7, call for submissions. Harcourt House Gallery is seeking submissions by individual artists and groups for our

1998 programme schedule. The deadline for submissions is June 30, 1998. We also accept and encourage curatorial proposals at any time. Harcourt House pays CARFAC fees. Please submit the following for consideration: C.V./Resume, 10 good quality slides, numbered on the bottom left hand corner and labelled with the artist's name, slide inventory: Listing Title, Medium, Date & Dimensions, Artist's/Curatorial Statement, Self Addressed stamped envelope. For more information please contact Allen Ball at 426-4180 or Harcourt@compusmart.ab.ca.

Profile Public Gallery, #110 Grandin Park Plaza, 22 Sir Winston Churchill Ave. St. Albert, Alberta T8N 1B4
Profiles Art Rental Program. Call for submissions from artists working in two dimensional. Submission requirements are 10 quality slides of work ready and available, slide list, CV and self addressed stamped envelope. There is no deadline for submissions. For more information call (403) 460-4310

The Alternator Gallery, Box 5090, Station 'A', Kelowna, B.C. V1Y 8T9. The Alternator invites submissions from contemporary Alternative Artists in any media. Please include a maximum of 20 slides, CV, Artist statement, a proposal and SASE. Annual Deadline February 1. For further information call (250) 868-2298.

Year Zero One, 51 Alexander Street, #1014, Toronto, Ontario M4Y 1B3, Year Zero One presents a forum for dialogue about contemporary art practice through on-line critical essays, reviews, news, and views. We accept e-mail press releases for your exhibition or art event. We encourage submissions from artists and writers.

Art Works! City of Kitchener Arts, Culture and Events Division, P.O. Box 1118, 200 King St West, Kitchener, Ontario N2G 4G7. Call for entry. Art Works!, An annual outdoor/indoor visual arts forum in Kitchener, Ontario, invites proposals from video and multimedia artists for a

son et Lumiere show to be presented on the evening of Sept 12, 1998. For submission procedure and more information call (519) 741-2387. Final deadline for proposal submissions: April 1, 1998.

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) 969-7400. OAC web site on the internet: <http://www.ffa.ucalgary.ca/oac/index.html>

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.

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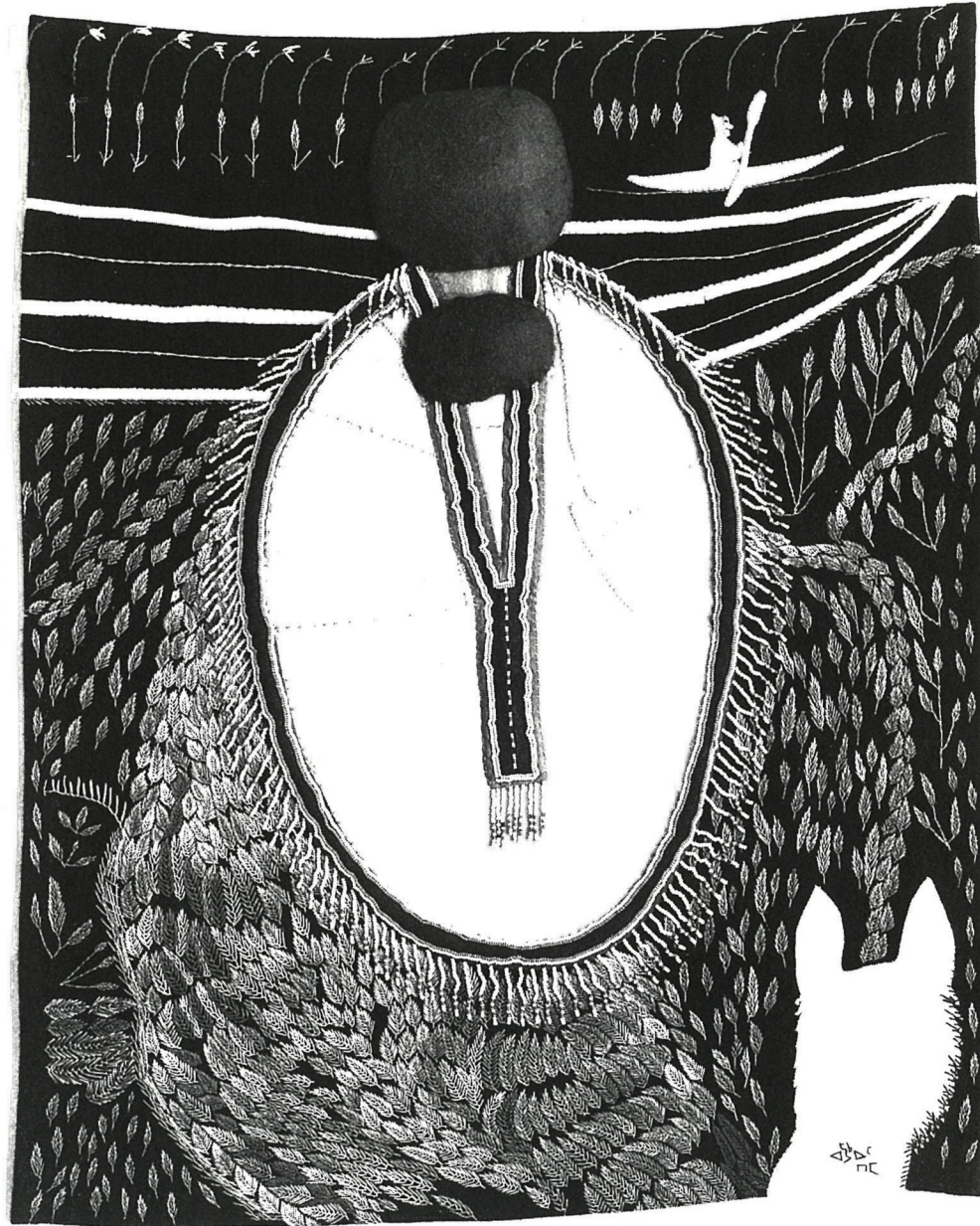
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Matriart

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Matriart will not publish submissions that are racist, sexist, classist, lesbo/homophobic 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.

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Exploring Ritual
 July 30, 1998

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
 401 Richmond St. W., Suite 389, Toronto, ON M5V 3A8
 Tel: (416) 977-0097 Fax: (416) 977-7425

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