

M A T R I A R T

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WARC

WOMEN'S ART RESOURCE CENTRE

FOREWORD

Featuring work by or about lesbian artists, the second edition of Matriart addresses the issues of lesbian visibility and (self) representation.

The first section consists of writings by Sara Diamond, Libby Oughton, Buseje Bailey, Marusia Bociurkiw, Patricia Seaman and Pam Patterson. Sara Diamond has written about *Sodom North: Bash Back*, the video series she curated for Celebration '90 held in conjunction with the Gay Games in Vancouver. Libby Oughton shares with us a personal account of the coming out of the feminist publishing house, gynergypress. Buseje Bailey in *Lesbian Identity and Art* poses the questions: "What is a lesbian? How do we represent ourselves in art?" Also included in this issue is a preview of Marusia Bociurkiw's new video, *Bodies in Trouble*. Patricia Seaman has written a humorous piece about growing up as a working class Catholic who falls in love with her friend Divine. Pam Patterson interviews Susan Stewart of Kiss & Tell about the group's exhibition *Drawing the Line*, which explores issues of lesbian sexuality and censorship.

The Art Review section includes Daria Essop's views on *Exposure*, a new film by Michelle Mohabeer and Anne Vespry's review of the play *Good Night Desdemona, Good Morning Juliet*. Naomi Riches and Tracy TieF have also written a commentary on the video *Human on My Faithless Arm*. Poetry by tara hart and artworks by Donna Quince, Karen Augustine and myself are included in this issue. Artist Karen Augustine has contributed a visual work about lesbians, the black community and AIDS, and Donna Quince has included a photo collage. My own contribution is a selection of photographs dealing with the integration of sexuality and spirit. Our Artist Profile features the work of Sandra Haar and Martha Judge, the creators of this issue's special lesbian "centre-fold".

Naomi Riches reports on the changes being made in WARC's Documentation Facility and Carol Laing from OCA has written about the college's recent contribution to WARC's library.

Pam Patterson reviews a courageous book from our library by Elly Danica, *Don't: A Woman's Word*, a horrifying history of father-daughter incest. Finally, Randi Spires has written a review of *Lesbians in Canada*.

We hope you enjoy this special lesbian edition and we welcome your response and suggestions for future issues.

Susan Beamish, Publication Committee

WARC UPDATE

The twentieth century effacement of women in so-called "Art History" gave birth to WARC in 1984 to ensure the documentation of Canadian women's art and to provide programs to help sustain women's cultural production. WARC's current mandate is to develop a resource centre for Canadian woman artists of different regions, classes, races, sexual orientation and the differently-abled. The following outlines WARC's structure and services.

WARC consists of a collective of dedicated volunteers, members and staff. The staff is responsible for the administration of programs and activities originating from various volunteer committees. The committees produce policies for areas such as finances, hiring, publications, programming of workshops and public discussions. Overseeing the principal goals and policies of WARC is the main decision making group called the Coordinating Committee, made up of the Board of Directors, interested members and staff. Decisions are arrived at through the process of consensus.

WARC houses a Documentation and Research Facility that consists of a Reference Collection and the Artist's Files/Slide Registry. The files are available for research to curators, educators, students, artists or anyone interested in women's art. A loaning system has been set up for the Reference Collection which contains an ever growing number of books, periodicals, vertical files, video and other documents including the recently contributed Ontario College of Art women's files.

WARC also sponsors a number of public discussions and lectures. Upcoming projects, pending funding, include the panel discussion Empowerment and Marginalization with writers and artists such as Joy Fedoruk, Makeda Silvera and Banakonda Kennedy-Kish. In connection with gallery exhibits in Toronto, Kaucyilia Brooke at A Space, Wendy Coburn at YYZ, Janice Andre at Garnet Press and Nicole Joliceour at TPW will be giving talks.

Workshops will be held on topics such as Gallery Proposals, Grantwriting and Curating Feminist Work, and a new studio visiting group will be initiated. Added to the above list of offerings from WARC is the lesbian edition of Matriart expanding on our mandate of outreach and documentation. In closing, I would like to express the great appreciation felt at WARC to those who contributed to this issue and to all those who helped to organize it.

Donna Creed, Coordinating Committee

M A T R I A R T

C o n t e n t s

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photo courtesy the artist.

WARC would like to thank all the women who contributed to
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Marusia Bociurkiw, Sara Diamond, Daria Essop, tara hart, Sandra Haar,
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WARC would also like to thank Sara Denison for assisting with various tasks.

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

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the lesbian and gay community

APPEAL

The Coming Out of gynergy books

Almost seven years after being a partner, then owner of Ragweed Press, events and the moon conspired to make me think of a new direction in our publishing program. That year, 1986, we published lesbian poet and activist Christine Donald's first book, *The Fat Woman Measures Up*. First books of poetry often have dismal sales in Canada—around 200 copies. But to my joy and surprise Christine's book sold out in less than a year, and had to be reprinted. As I talked to Christine and her friends, and followed the progress of the book, I began to realize that no publishing house in Canada was giving exclusive attention to the creative writing of lesbians.

That year, I was deep into reading feminist history to try and understand my own almost half-century of life on this planet. And I was angry, seething at the utter dis/honouring of women. Publishing lesbian/feminist books became a powerful need, a powerful statement that I had to make. A diary entry of December 7, 1986 reads:

Three weeks of filling out Canada Council publisher's block grant forms. Head filled with numbers and bureaucratic foolishness. So uncreative. All to keep Ragweed alive. And must do something new to Ragweed. It's bursting at the seams and not the challenge it used to be. I want a book list of lesbian/feminist books. Call it The Cronos Publishing House ? No. House of Cronos?... I feel absolutely right about this idea.

So the seed was planted and I had to figure out how to do it, settle on a name and find some manuscripts.

Also in December I heard Nicole Brossard read her gorgeous long love poem to women called *Sous La Langue (Under Tongue)*, lines translated here by Susanne de Lotbiniere-Harwood:

Does she frictional she fluvial she essential
does she, in the all-embracing touch that
rounds the breasts, love the mouths' soft
roundness or the effect undressing her?

Nicole's poem and the new publishing house sat in the back corridors of my head until I was in Montreal in February at a very special poetry reading. Again from my diary:

Just returned from a marathon lesbian poetry reading—Les Tribades. Listening to poets read, talk about their writing—how lesbians write for each other, how they talk directly to women's hearts. The sheer power of the words—of women writing for women loving women. I have new understanding of these new and uncharted worlds, words, voices. The room filled with powerful, intelligent lesbians. Believing it's possible. Believing ...

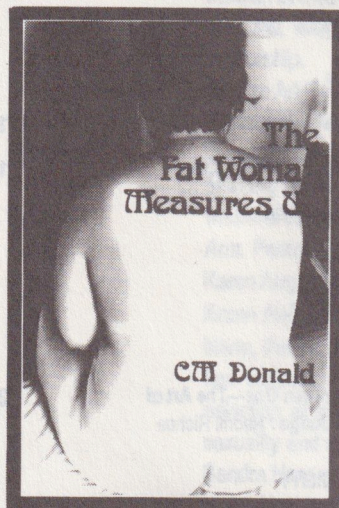
During this spectacular night I heard Nicole read her poem again. The sheer energy and attention of four hundred women seemed to provide the flame saying Nicole's poem would be the first book for the new publishing house. In the twenty minutes or so of her reading the poem, everything became like crystal clear light. In this flash, I saw the whole book—the shape, the seagreen colour, the embossed type on the cover, the silver pearl under the type—if of course Nicole was willing. My friend, Odette Desormeaux knew Nicole and agreed to ask her... and the answer was yes. For days the vision consumed and excited me. Then the name for the press bounced off the pages of *Gyn/ecology* by Mary Daly. Diary entry:

March 3, 1987

Late, late at night. Thinking about the new addition to Ragweed for Lesbian books, for me. ...have found the perfect name for it from Daly's book! Gynergy. But Gynergy what?

gynergy books
Gynergy Press(ure)
Gynergy House
" Publications
" Unlimited
" Visions

And gynergy books was born.



The Fat Woman Measures Up
by C M Donald
cover photo:
Marty Crowder
design:
Cape Bear Associates

Sous La Langue/Under Tongue was published in May and it looked just as delicious and special as I had imagined it. The book was co-published with L'Essentielle bookstore with 300 women overflowing onto the street. What a celebration!

But 1987 had some less spectacular events in store after this. An arsonist and his dirty little pail of gasoline torched the old school where Ragweed and gynergy's office was, and just about destroyed us. I had planned that fateful summer to attend the only women's writing school in Canada, WestWords, and literally ran away to it to get some relief from all the destruction. At the school, Nicole Brossard was teaching fiction, and I barely arrived before she pulled me aside and said one of her students had submitted a manuscript that **MUST** be published. (Manuscripts were the last thing needed by a publisher who didn't even have an office). But when I heard the author, Elly Danica read, in a quiet and scared voice, I was overwhelmed and in tears. And knew that gynergy must publish her manuscript, *DON'T: A Woman's Word*. This book was published in the spring of 1988. In the fall CBC's Morningside did a long interview with Elly and *DON'T* became famous (and gynergy almost a household name despite the media calling it an obscure little press in the Maritimes!)

Other books followed. Three books of lesbian poetry, an anthology of lesbian erotica, and four books by new women writers.

Last year after almost 10 years of publishing, it became time to pay attention to my own writing and take a much needed rest. Many options passed through my mind, and much sadness especially about my beloved 'sister' gynergy books. Fortunately I was able to find a new owner for my publishing houses who had a deep interest and commitment to lesbian writing. Louise Fleming is the new publisher and is currently shaping and visioning the blossoming of gynergy. It gives me enormous pleasure to know that things are in good women's hands while the crone sits happy in her seaside cabin with the moon scattering a diamond pathway right up to my window.

Libby Oughton

lavender tent lesson

we took the campsite
by storm erecting
our lavender tent
in full view among
all the homophobes
who say they love
nature
we called ahead and
reserved just like
the others, the
birdwatchers and
the extended family
and the retired couple
who stare at us
they want to see
what we eat and
what we wear and
well—you know
what we do at night
when the coleman light
dies
so we let them
stare and we call
them over to see
the nuthatches eat from
our hands and the
children scream with
delight
and at night we give
them what they want
we cry and moan
and kiss the sky
trembling in our
passion and rocking
with pleasure
and sunday night
we strike camp the
others scurry around
their slick trailers and
pop -up canvas things
avoiding our eyes and
the lavender tent
lesson

tara hart

Bodies In Trouble



Excerpts from a new video by Marusia Bociurkiw

A woman tries to get across a border. She is searched: she feels like she's hiding something. Her body is contested territory. First of all, does it exist? Second of all, is it dangerous? And who has jurisdiction?

She's taking a plane somewhere. She revels in her anonymity, in the subtle privilege of invisibility. The man next to her thinks he recognizes her. She's afraid she'll be found out.

Two women try to make love. They say to each other, "Look, all we're doing is having sex," hoping to set to rest centuries of biological determinism. But the hard edges of the city remain between the sheets, the barriers to intimacy on the streets are the same ones that exist between their bodies.

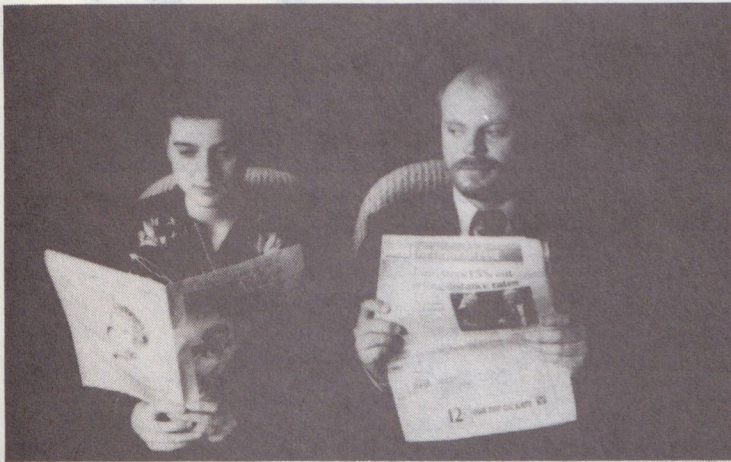
Bodies in Trouble is a video about the lesbian body under siege. It's about maintaining a campy sort of

humour while feeling attacked on all sides. Short vignettes describe a specific lesbian erotic language and sense of the absurd that exist alongside danger. Explicit sexual imagery, documentary footage of right wing groups and gay-bashing police, and newspaper clippings about acts of physical repression against women imply what it is we're up against when we touch one another in public or fuck each other in the night.

By talking about the danger that the new right poses to lesbian/feminist organizing, *Bodies in Trouble* is a call to action. By describing lesbian humour, eroticism and social space—the bars, the bedrooms, the streets—it also attempts to evoke what it is that's funny, sexy and charming about lesbian existence.

Bodies in Trouble will be released in the fall of 1990.

Marusia Bociurkiw,
Bodies in Trouble
1990,
photo courtesy
the artist



Characters:

Woman/1 Naomi Riches
Woman/2 Martha Judge
Man (on plane) David McLean
Security guard Brent Cehan

Woman/1 is sitting in an airplane, next to a man. They have never met before. The man looks over at her frequently, as though about to speak. She reads her paper and tries to ignore him.

MAN: You know who you look like?

WOMAN/1: *(Wearily, not looking up from newspaper)* No, who?

MAN: You look like... Oh, geeze, I can't think of her name, and you look just like her. She's a singer...

WOMAN/1: I don't sing.

MAN: She's about 5'7". Big-boned kind of gal. She's from Alberta... Where are you from?

WOMAN/1: Saskatchewan.

MAN: Well, anyway, you look just like her. She's kind of androgynous...you know what I mean? *(nudges Woman/1 meaningfully)*

WOMAN/1: No.

MAN: Oh, c'mon. She's won alot of awards. She's... different. Doesn't wear makeup, only eats vegetarian food...

WOMAN/1: *(Feigning alarm)* Vegetarian?

MAN: Yes.

WOMAN/1: Well, I give up.

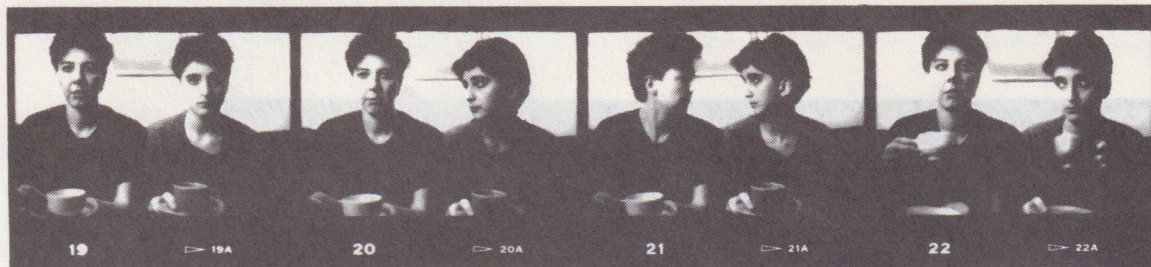
Airline attendant's hands appear, offering dinner.

WOMAN/1: No thanks. I don't eat meat.

MAN: *(Thoughtfully)* Hmm. That must be it.

Cut to Woman/1 in profile against airplane window, clouds floating by. As the voiceover begins, the lighting changes and dims, until she is in silhouette and her features are invisible.

VOICEOVER: Her otherness is like a second skin. It's smooth, it's cool, it's the razor-edge between danger and pleasure, it's the thrill of just barely escaping recognition, it's the look she passes to other women who are outlaws too. It's the way they recognize one another, it's the way they



Marusia Bociurkiw, *Bodies in Trouble*, 1990, photo courtesy the artist

touch one another, it's the subtle privilege of invisibility. It's the pleasure of slipping across the border like this—until one (or more) of them gets caught.

Woman/1 is talking to a security guard.

SECURITY GUARD: What's the purpose of your trip, business or pleasure?

WOMAN/1: Both.

Cut to an image of women at a demo, with the word BUSINESS keyed in over top, followed by an image of two women kissing, with the word PLEASURE keyed in over top.

Cut back to Woman/1 and Security Guard

SECURITY GUARD: Can you step into our office for a moment? We'll just be asking you a few simple questions. *(They continue talking, silently)*

VOICEOVER: Border crossings are always trouble. First of all, who's in control? Second of all, is it dangerous? And finally, do you have the courage to go across?

Woman/1 and Woman/2 are seated on a living room couch, facing the camera, holding cups of tea.

WOMAN/1: Honey, there's something I've been meaning to tell you.

WOMAN/2: ...Yes?

WOMAN/1: Darling... I'm carrying your baby.

WOMAN/2: Oh, no.

WOMAN/1: Yes, they did the ultra-sound yesterday. It's... it's... a lesbian.

Freeze Frame.

VOICEOVER: Everyone freezes. There is a commercial break.

We're floating in the present.
We're kicked out of history.
We're stuck
in the here and now.

Cut to a medical diagram of a woman's body. A hand is drawing weather patterns and the names of right wing groups—REAL Women, National Citizen's Coalition, Citizen's for Foreign Aid Reform, the Progressive Conservative Party—over the diagram.

VOICEOVER: The right wing advances like a growing storm.

You think you're safe
Because you can't get pregnant.
You think you're safe
Because you're invisible.
You think you're safe
Because you're loved.
You think you're safe
Because your eyes are closed.

It only takes one border crossing to remind you: the only thing that will make you safe is courage.

BODIES IN TROUBLE

Written & directed by Marusia Bociurkiw.

Camera & lighting: Kim Derko.

Sound: Paula Fairfield.

On-line edit: Dennis Day. Music: Ingrid Stitt.

Distributed by V-Tape. Copyright 1990.



HER SELF SUSAN BEAMISH

Her Self - once a split and fragmented identity, now a whole.

Her Self - connected to her body, to her spirit, she lives self-defined, self-willed.

Her Self - surefooted, she is free of the judgements and juries of an external world by trusting the solitude of her inner wisdom.

Her Self - inconsistent, frustrated, imperfect she squirms inside the skin of this brave new self.

Her Self - questioning, confronting, the lesbian, the gentle angry woman all the world loves to hate.

LESBIAN ART

What I have to say in this article is not a literary indictment of the lesbian art scene. Nor am I condemning all white lesbians, or praising all lesbians of colour. These are subjective observations from a not too visible, "visible minority" artist. I am excluded from the art scene, not by choice, but by the racism inherent in Eurocentric societies. The personal voice of protest and experience is usually ignored in deference to the opinion of the "experts", but in the end it is the individual from whom the experts get their "facts". So bear with me while I give an individual's opinion of what's wrong with the lesbian art scene in Toronto.

There are many difficulties involved in the creation of lesbian art. One of these is the disappearance of lesbian culture in Toronto. Without a culture there is no identity. Without an identity we vanish. A people's history can be traced long after they have gone, by the artifacts they leave behind. What will be left of our culture?

Another serious problem is the racial segregation within the lesbian/feminist community. The racism is unspoken, but it runs deep. Women of different racial or cultural heritages rarely work together. When we women of colour emerge from under our oppression and are self directed and forthright in our demands to control our own issues, especially in the areas of cultural events, we are seen as a threat. This robs the community of the diversity, skills, and knowledge that could strengthen its core. Chronic underfunding of individual artists is another cause of tension and jealousy in the community. Some racist white women have used this to set up a dynamic of us against them. Any success by women of colour is seen as a threat to women who have historically used race and class privileges to monopolize grant money. These perceived threats create hostility and tension alienating us from the community. This results in our working in our separate corners vowing that we cannot work together.

The third important issue is the lack of commitment to learning and developing a political analysis of the role we play or don't play in ending oppression. I have noticed that women only show up for parties, and other fun activities. When activities are political in nature, or motivated by hopes of increasing

awareness, then they are poorly attended. This phenomenon happens most often to events sponsored by women of colour. Yet the "fun" activities sponsored by the same groups are well attended by white fun-seekers.

The triple jeopardy of being women, people of colour and lesbians has kept us underground for many years. We have hidden so deeply that we did not know that others like us existed. Recently we have emerged and are doing what needs to be done, struggling with racism, homophobia, and sexism. Lesbians of colour are juggling issues, and getting little support from white lesbian feminists. Our groups are usually the first to fall, because racism denies us access to the few existing support systems.

Artists are usually the social conscience of their society. We replicate our lives, and advocate social and political changes for the good of society. Thus, in a dictatorship, it is usually artists who are the first to be crushed. Being artists and lesbians we should remember that we carry the hopes and dreams of others on our shoulders.

As artists, and as lesbians, we cannot stand divided. Since it is our only option, we place our faith in the lesbian/feminist "community". We look for a community that is affirming and supportive. We expect communal closeness, recognition of our commonalities and solidarity. Whatever our race, class, language or religion, we must all deal with the consequences of this sexist, racist and homophobic society.

I came out in a white lesbian group, because that was all that there was at the time. These women were "nice" and tried not to offend me; nevertheless I could feel that they were being nice. These women did have a sense of lesbian community, lily-white though it was. They supported my coming out, and helped validate my sexuality. I learned from them what it means to be a lesbian. I needed to belong somewhere, so I uncritically accepted their idealized vision of sisterhood.

I believed that a lesbian was woman-identified, a woman whose sexual partner was another woman, and that once she identified as a lesbian, she would rather fight than switch. In this group we didn't talk only about our views on sex. There were other issues we discussed which helped me to understand my sexuality, and to grow in other aspects of my life. We planned

activities and events, which helped me see the distinction between a straight sister and a lesbian. With this separation of identity came a sense of knowing who we were. When we represented ourselves artistically it was with a whole range of subjects.

What has happened to this culture? Why is it that now when we are asked to do work all we can focus on is sex? Similar to many marginalized cultures, most of the original founders have moved on, and few younger women have stepped forward to assume the task of cultural production. Under the pressure of mainstream culture, and the stresses of the times, it would appear that the younger lesbian does not feel the same urgency to maintain lesbian culture. Younger lesbians seem to lack commitment to the cause of community building. Perhaps they believe that showing up for a gay pride celebration, or attending the bars is enough participation, or that the community is there already and they don't have to do any more.

Today's lesbians have no loyalty to their community, and little care for lesbian/feminist role models. We care only for mainstream economic status symbols. We are reduced to living imitative lives and making imitative art. The prevalent visual images of lesbian art put out by today's white artists are those of two or more women's bodies on top of or beside each other, or in any other contortions the artist can render. This is not the only work they do, but it is the only visible work that conveys the lesbian mystique. Written works are hardly any different. The most popular locally published or performed materials are "coming out" and sexual encounter stories. This is sexual objectification of each other. Our art should represent more than our libido. Such works are being created by women of colour, but we are ignored by the media, so our voices go unheard.

The key to producing good art is knowledge of identity. Good lesbian art requires an understanding of the definition of lesbian existence. When I learned of the word lesbian I was looking for something to explain the what of who I am. The "normal" identification of what a young woman should do or become did not suit me. This name, this definition, was an identity I could embrace with a secret pride. I

AND IDENTITY

am a woman who loves women in every way, and, I must emphasize, a woman who does not hate men.

The contemporary use of the word lesbian and the phrase lesbian community are confusing and arbitrary. The contemporary definition does not give one a sense of security in being a lesbian. The welcoming smiles when we recognize each other no longer exist in the community. It has become a market for sexual pleasure. What is disturbing is that chauvinistic traits that we abhor in men now feature themselves in our relationships.

Being a lesbian has gone from the sublime to the ridiculous. An article in the *Globe and Mail* of April 6, 1990 Film and Art section emphasizes this with a story called "Reflections on the Female Experience from a Male Lesbian". Being a male lesbian is what qualifies the author for a byline, not that his art is good, or controversial. This article is a joke, and the joke is on us. The artist is benefiting from using our name in the most homophobic newspaper in this city. At the same time we "female" lesbians do not get the attention our work deserves. The media continues to legitimize white male exploitation. They print such gems as:

I have the bedroom of a teenage girl, frills along the side of my bed and stuffed animals on it. "I am a male lesbian."

His writing was too ridiculous to warrant any further criticism on my part. I had to look further to find real lesbians.

My search took me to a young lesbian discussion group. I found a group of twelve women between the ages of nineteen and twenty-seven. I was the only visible woman of colour. This had not changed since I was there nine years ago. What went on there was privileged information; it suffices to say that the issues were not being dealt with constructively. I tried to move the discussion from private ego-tripping stories to a dialogue generating solutions. Finally I posed the question that concerned me: "Who can use the name lesbian?" Should a woman married to, or having sex with, a man call herself a lesbian? If she did how would that reflect on us?

The discussion that followed was a painful one for me. What I thought was the core of

sexual identity was not for most of these women. Some maintained their lesbian identity even after admitting they no longer slept with women. Some said they knew lesbians who stay married to men for economic reasons only. I was confused, frustrated and angry by the time I left the meeting. I vowed to continue to search for a philosophy of lesbian identity I could respect.

Late one night a friend and I got into a discussion about identity and representation (we are both lesbians of colour). She suggested reading *Lesbian Psychologies*, edited by the Boston Lesbian Psychology Collective. I thought this would be progressive material and would shed light on my confusion. I was surprised by the text in the first chapter:

The behaviour between sexual behaviour and sexual identity may not be so clear cut... for women sexuality may be an aspect of identity that may be fluid and dynamic as opposed to fixed and invariant... Many of these women were defining themselves as lesbians despite the fact that their current or previous sexual experience was heterosexual... because I had tended to think of sex between women as rather central to the definition of lesbian. However, as I read more feminine literature on sexuality—and spoke with women who were feminists and/or lesbians, I came to see that the definition of lesbian is both problematic and far from unambiguous....

The underpinning of the definition of lesbianism, as far as I am concerned, is one of sexual behaviour and sexual identity. The analysis of personal sexual variation comes after a woman has made a choice, and not before. Choosing bisexuality is not the same as choosing to be a lesbian. The notion that a lesbian is any woman who sleeps with another woman raises problems because it evokes a whole network of assumptions.

The notion rests on the assumption that there is only a single feminism. I have found in private and professional research, that there is no unified lesbianism. We don't all work for the same end. Feminism/lesbianism

is a pluralistic movement with divergent theories and practices. Some of us need clarity, and commit ourselves to working for human rights by changing the way people think of us, and the way we think of ourselves. Others are committed to keeping the status quo, and stay in the closet.

In my opinion procreation is the only reason a true lesbian would have sex with a man. When a woman who used to practice a lesbian lifestyle embraces heterosexual life, she should do so openly and honestly. To waver between men and women validates mainstream beliefs that women don't know their own mind, and that all a lesbian needs is a good man. The behaviour of women who cannot decide on their orientation has serious implications for our movement. Also dangerous are the trend seekers who like to live on the fashionable edge. These people like to wear trendy labels. They pay large sums of money to wear them on their backsides. Homosexuality has been in the media; it too has become trendy. It is another label.

We must end the farce of the idealized vision of sisterhood. We need more than our common gender to bond us together. There is no solidarity or admiration to be had from these women. Those of us who continue to fight to live open and honest lives, and struggle for equal rights and privileges in our society, can be hurt emotionally and psychologically by these women.

By this time I am sure you, the reader, are asking where this is all going. What does this have to do with lesbian art, identity and representation? Herein lies the crux of the problem of lesbian art production. People who have no culture, people who have no defined lifestyle cannot make true art. They can only imitate the images of another group.

What has been prevalent in the lesbian art scene are heterosexual stereotyped images which one can find in any sexploitation male magazine. The majority cannot represent the interest of the minority. We need to start from square one; we need to record the way lesbians live, work and play. This should be the study of our art.

Buseje Bailey



Donna Quince

Divine Words

for Lynn Crosbie

"I feel like a damn fool." These are the only Divine words I'm ever likely to use.

Different people are looking for different things. There you have it. All that time I was looking for grace. Can you believe it? What's worse, I'd admit it to anybody.

I feel like a damn fool.

As if grace had the same properties as oxygen. As if it could come up like a strong wind blowing my hair in my face. Or, as if, like a fern, I could greenly photosynthesize mercy into circulation. Through luck, or circumstance.

But what can you expect from an education by nuns?

Sister Theresa drew a large yellow circle on the chalk board and she said, "This is your soul." For one thing, she didn't mean it collectively. She coloured a little dot on it and called it original sin. Which was automatically mine for being born. She covered the circle in little dots representing my transgressions.

I knew that an unblemished soul was dependant on the circulation of my body. It was necessary to stay absolutely still. Which was unnatural. Assuming that as a child I as yet possessed some naturalness, I was faced with the certainty of failure. Which was not enigmatic to me. And I gave up on the idea of heaven.

I settled for the next best. I decided to be a nun when I grew up. I didn't want to be a housewife, which was my other choice. I wanted to live in a convent with the other nuns in a state of silent spiritual ecstasy and do nothing. This was at a time when my sisters referred to me as the Tomboy. A couple of years later, by the time they were calling me the Hoodlum, I'd also given up on the idea of being a nun.

And it's not that I don't believe in grace anymore. It's just that barring grace, I would settle for poise.

That's how she once described me. Getting drunk, that is. She said, "You just get more and more poised until you fall down."

When I first met her I lost all my confidence. I'd never met anyone like her before. I never knew what to say. She kindly seemed not to notice for about six months. For-

tunately we were both drinking like fiends at the time. My natural impulse to soften the shock of it. What's the word, identity?

Sometimes she used to say she felt like a drag queen. The things we did, those ridiculous shoes that never looked the same on as in the photograph. It just goes to show you. Divine did it better. Or, at least, with more style.

All that summer we got into trouble, female trouble. Love was becoming increasingly dangerous. She kept giving me these strange, small gifts. We borrowed each other's clothes. She borrowed my favourite pants. I begged her to return them. "What am I going to wear?" Eventually they became her favourite pants. Finally, yelling, I chased her down the street. "Give them back, damn you!" I made a grab for them. But she stopped dead and turned around. She chased me, swinging at me with her goddam giant tote bag full of her butts and make-up and books and all kinds of crap.

Some guy started clapping and yelled, "Hey! Hit her again!"

Poise? We hardly had manners. And we hardly noticed.

She looked better in them anyway. A week later she threw up on them, and they were unlaunderable, and that was the end of that.

Once someone told me it was obvious I was from a working class, Catholic background because I was so polite. The nuns taught us that the only way to get what we wanted was to ask for it politely. I knew that if I had to ask for it, it wasn't worth having. And I already knew, as a little girl, that even to get anyone to give me some respect, I was going to have to learn to scap. The amazing thing is that she understands all of it. Without talking about it. It's true sometimes she shows me no mercy. It's also true that we have a reputation. We yell our heads off. Even at each other. But then, ecstasy isn't dependent on grace. And I don't care what anybody says, I'm a fool for you baby, I can't get enough of your love.

Patricia Seaman



LESBIANS GET AIDS *for m. smith* **by karen augustine**

i watched it struggle with the hard choke/sink to the base on the roughness of your tongue/ spitting up blood caught in the vein/ in the throat/ in the mouth/ in the very strength of our oppressive systems/ chanting up racism, sexism, homophobia/ promoting fear, hatred, ignorance/ providing special treatment for those who live strongly with difference...

**ORGANS GRIND TOGETHER, TWIST VEINS
SUFFOCATE CELLS IN DARK WINE BLOOD**

THIS POISON

SUCKLES AT HIS RIB CAGE

SQUEEZES MOISTURE OUT OF TISSUES

ITS SHARP SPIT SCRAPES THE BONES TO A FINE POWDER

IT AWAKENS HIM FROM SLEEP

SLAM DANCES IN THE SKULL

INCREASES ITS PRESSURE WITH ITS SIZE

**(WANTING TO GET OUT THROUGH A PORE FOR
EASIER ACCESS TO KILL)**

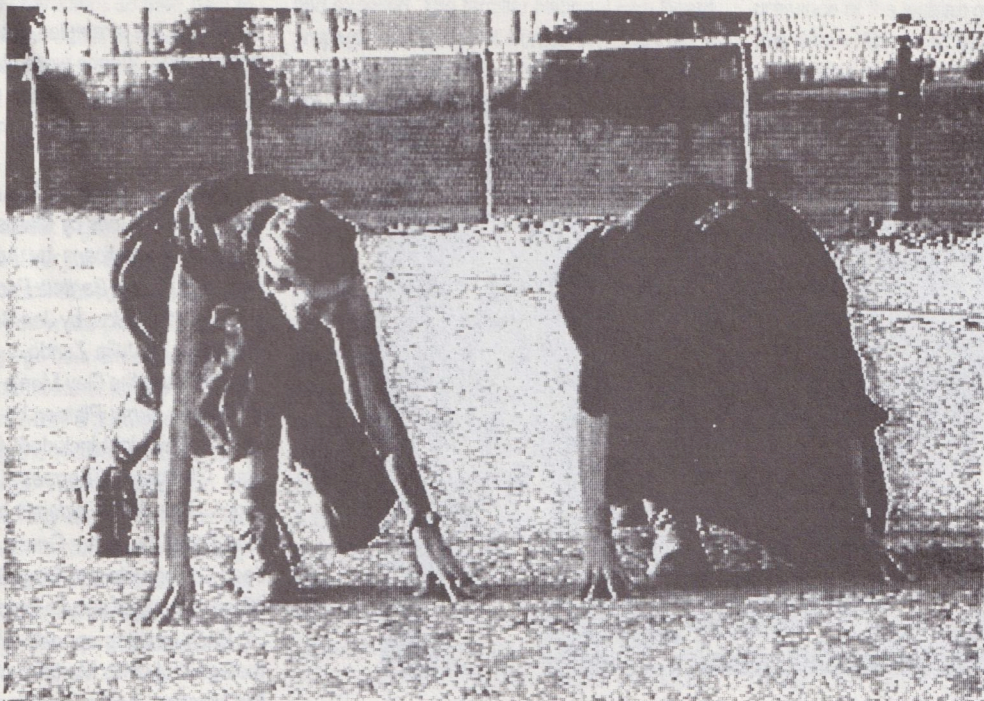
I CAN ONLY WATCH FOR SO LONG

52% of all womyn w/ aids-related diseases/+hiv status are black/ aids is the leading cause of death for black womyn between the ages of 24 & 36

black lesbians may have been involved w/ men because of community & cultural pressure & lack of support w/in the gay community

lack of aids prevention programs in communities of colour, lack of primary health care & the virtual absence of social & emotional support for black womyn with aids have exacerbated the problem*

***aids info-b. richie & d. stewart**



Kaucyia Brooke & J. Cottis, *Dry Kisses Only*, 1990 video still courtesy of Video In

Sodom North: Bash Back

A Video Series Curated By Sara Diamond & Karen Knights

On March 12, 1990, REAL Women, with the assistance of the British Columbia Department of Tourism and the province's unwitting taxpayers, circulated an invective-filled newsletter, ostensibly a rallying cry for their up-coming convention. Who can resist noting that part of this event occurred at the Vander Zalm's "Fantasy Gardens". In their blurb, because of Vancouver's tolerance of the upcoming Gay Games, they dubbed it "Sodom North": a reference to San Francisco, their favorite City of Sin.

The letter threatened massive outcroppings of AIDS, fantasized about "disgusting, filthy activities indulged in by these people, homos and lesbians both" and wound up with the outrageous proposal that Mark Lepirte, the murderer of fourteen women in Montreal, was probably motivated by an imaginary feminist girlfriend's decision to have an abortion. These right-wing women's national epistle and subsequent defensive press statements, added to what appeared to be a mobilization by fundamentalists, skinheads and right-wing women which could lead to an increase in bashing and other organized violence against gays and lesbians participating in the Gay Games and *Celebration 90*.

Celebration 90, a set of screenings curated by Karen Knights and myself as the cultural component of the Gay Games, was hence an intervention of sorts. Initially a response to the ominous rumblings of the seemingly healthy West Coast neo-rightist groups, the screenings grew to become one of the few cultural events that posed lesbian and gay identities as potentially subversive to existing oppressive sexual,

cultural and social orders. We were speaking to the gay and lesbian community as much as to an abstract authoritative Other.

As *Celebration '90* approached it became clear that the majority of its organizers perceived lesbian and gay issues primarily within the arena of civil rights. Some organizers argued an assimilationist position: let's dream of a future where we will all be treated equally to heterosexuals and there will be no need for a Gay Games. Others, underlining this point, suggested that "we're just like you", actually noting that drag queens, bull dykes, leatherettes and other "fringe elements" of the lesbian and gay community were unwelcome at this healthy and normal event. Most felt, and to some extent correctly so, that the mere presence of thousands of gays and lesbians in the city's core would deeply challenge all citizens' assumptions about sexual identity.

Unfortunately, in their haste to mollify potential antagonists, various acts of censorship were realized by the Games leadership. When fundamentalist Jimmy Pattison's Seaboard Advertising offered a significant discount in billboard prices if the Games removed the word "Gay" from their planned ads, they complied. Worse yet, the organizers of the arts and crafts fair, which took place at the site, were told that the fair's name must be changed from "Queers in Art" to something less subcultural.

This linguistic debate was instructive. A series of letters appeared in *Angles* in which it was argued by upstanding gay men, that they were homosexuals, not "queers". Why one form of oppressive description



Kaucyllia Brooke & J. Cottis, *Dry Kisses Only*, 1990 video still courtesy of Video In

might be preferable to another was beyond most readers. Perhaps it was a problem of social class: "homosexual" is a term produced by oppressive heterosexual scientific and legal discourse, and "queer" by equally constraining street jargon. It became imperative that any cultural event Karen and I might organize would need to effectively deal with the ways that "queer" cultures, like other cultures of resistance, appropriate, own and transform the oppressor's own language.

As feminism has discovered, any cry for equality poses the problematic of equal to what or whom. In other words, do we as women want to be the same as men, or do we want a social transformation which poses difference not as a barrier to be dismantled and ignored, but as a complex set of identifications, desires, barriers and possibilities? Perhaps another way of posing the problem might be, is the institution of heterosexuality equal to the challenge that "homosexual" desires pose?

Sodom North: Bash Back was meant to act on the front of linguistic and cultural practice. It was a figurative, not literal call to arms. Two premises guided the curators. The first was the notion that power and authority reside in various relations around and within us as individuals and communities and that "taking power" is a continual practice within the arena of culture. The second was that central to this struggle for identities was a process of appropriation, the schizoid line of taking pleasure

in the dominant culture, while simultaneously being repelled by it; a celebration of the long tradition of appropriation, ironic posturing and re-thinking that lesbian and gay cultural practice has effected so well.

Sodom North posed the problem of cultures of resistance, their formation and future within the problematic of social change. It asked: what are the resonances of these forms that we construct? Are they transient and unimportant to an eventual project of social change? Do they mark us as different far into the future, delineating our readings of imagery and cultural processes? What are the differences amongst us? Where do we align with bodies of theory that are written and formed by heterosexuals? Where are the transgressions within our own cultural practices, the critique of the critique itself? Much as we might see leather, drag and role playing as imperfect and fraught, they form part of a cultural history, a legacy, a texture. How do other cultural practices, such as feminism and its theories of sexual difference, produce new points of identification and differentiation? We chose to produce a programme that was not a "celebration", but a pleasure-filled series of discursive works and contexts.

In discussing individual works, I will provide more detail about those by women. However, the programme was curated to represent both men and women's work and within the tradition of gender destabilization, one could well argue that the barriers of biological identity did not

determine the strategies, issues and readings of the tapes. Videos were placed in discourse with one another, at times regardless of the maker's gender, at other times with precisely this in mind.

Videos in the Tuesday night programme were *Night Visions* by Marusia Bociurkiw, *We Are Not Republicans* by Adam Hassak and Robert Huff, *Neil Bartlett: Pedagogue* by Stuart Marshall, *Holy Joe*, by Joe Sarahan, *Lets Play Prisoners* by Julie Zando, *Law and Order* by Bob Huff and the Gay Men's Health Crisis and *A Woman in my Platoon* by Marilyn Burgess. Wednesday night included *Joy Stick Blues* by Lisa Ginsberg, *Tongues Untied* by Marlin Riggs. *The AIDS Epidemic* by John Greyson, *'Out'Takes* by John Goss, *Current Flow* by Jean Carlomusto and Greg Bordowitz and *Dry Kisses Only* by Kaucyllia Brooke and J. Cottis.

Each evening opened with a short edit of footage that Chris Martin shot and compiled of the Montreal police breaking up the gay and lesbian demonstrations against the arrests at the *Sexgarage*, a private gay and lesbian party. This screening was accompanied by information about the defence campaign.

The first programme was about the exercise of power—its definition, internalization, differentiation and exchange. As we wrote in our curatorial statement:

Any dissection of authority must recognize its complexities and the difficulty in fixing a definition. To do so requires a questioning of where power resides, (in an integral place in the body, the psyche, or even architectural space?); who wields it (the state, the individual?) and for what purpose (repression, liberation?).

Forms ranged from the narrative strategy of *Night Visions*, to the verité document *We Are Not Republicans*, to the stream of consciousness outpouring about power and religion, *Holy Joe*, to the ironic *Neil Bartlett: Pedagogue*. *Night Visions* explores issues of power within a group of women based on the involuntary structures of race and class, their consciousness around these issues and the implications of being "out". *Night Visions* consistently moves beyond the level of the individual when addressing issues of choice and identity.

Freedom slips away as Morgan faces the loss of her artwork through censorship and Nea the loss of her child through the racist application of custody and apprehension legislation. Like *Playing with Fire*, Marusia's previous narrative work, *Night Visions* resonates with a

sense of loss. The characters do their best to establish their lives and social space, but they are consistently denied voice through state forces larger than they are: in Morgan's words: "Every time I put something out there they take it away".

Let's Play Prisoners functions on a series of levels. It is a story about a girl's experience of cruelty at the hands of her young friend who she admires. A series of sadistic boundaries, tests of love, loyalty and power are posed. Issues of dignity, maintaining ego boundaries and public face (to wet one's pants or not to) are at stake. The narrative is echoed by a child and an adult woman, suggesting the residue of such trials within our adult lives. The characters do not simply tell the story. They are instructed by the director to speak and in certain ways which suggests a larger discourse about the authority of language itself. The video can be read as a potent analogy for the tug of love relationships and bonds.

We Are Not Republicans documents the disruption of the 1988 Republican convention by AIDS activists. *Neil Bartlett: Pedagogue* speaks directly to the issues of sub-culture. Made in resistance to the British Law Section 28 forbidding the promotion of homosexuality in the schools, it refutes the notion that homosexuals actively recruit youth with delicious irony rather than polemic. *Law and Order* was one of a series of tapes produced by the Gay Men's Health Crisis to demonstrate safe sex techniques, in this case bondage and light S&M. *Current Flow*, by Jean Carlomusto and Greg Bordowitz, screened on Wednesday night, succeeds as one of the sexier lesbian porn tapes around, while conveying basic information about the use of dental dams and gloves. All the GMHC sex tapes are radically inclusive and work for a large range of practices within the gay and lesbian communities. As Carlomusto and Bordowitz state:

Safer sex educational video is a form of direct action ... in the face of increasing censorship amidst a morally conservative climate, we militantly advocate sex—in beds, kitchens, bars, restrooms, taxis, anywhere you want. If it's safer sex, do it. That's the message.

The final video in this screening was *A Woman in My Platoon* by Marilyn Burgess. Using a personal voice over and narrative, a style which elicits immediate identification, the tape explores the presence of lesbians in the Canadian army during and since the Second World War. The woman in the story is harassed

and expelled. The familiar National Film Board propaganda footage of women in military life is reread as a story not only of female heroism, but of bonding and desire. The army becomes the ultimate tale of contradiction, offering a same sex environment at the very moment that its stringent regime of repression denies all forms of sexual pleasure.

The second screening centred on appropriation within the creation of alternative culture. Even though the new cultural practice is imminently referenced within that which it critiques, appropriation and recontextualization remain somehow naughty and pleasure filled. Yet appropriation, with its inherent recognition of difference, always functions as a demand for inclusion. Living inside dominance we are of it and yet are Other than it. This is not a one way street: dominant cultures constantly playback the resistances within them. As *Dry Kisses Only* suggests, the lesbian gaze, albeit distorted, is present on the silver screen, despite the mediation of producers, directors and cameras. Living within the culture we appropriate not only its icons for our own, but its forms, such as melodrama, pornography or narrative cinema.

Tongues Untied, a collaboration between video artist Marlin Riggs and gay poet Essex Hemphill, began the screening. It is an impassioned and provocative work, which situates the split experience of gay men within and beyond two oppressed sub-cultures, the Black American ghetto and the gay ghetto. This work was followed by John Greyson's *The AIDS Epidemic*, an upbeat musical look at media induced paranoia about AIDS. Like *Current Flow* it provides a sophisticated argument for safe sexual pleasure.

Joy Stick Blues by Lisa Ginsberg is a short and sexy tape. It begins when the seductress's dog makes off with the family vibrator in the midst of a heated lovemaking session. Having established the passion of the moment, the video maker transforms our desire into humour: the dog buries the vibrator, the cucumber in the fridge is wilted... time ticks on. A clever analogy for a variety of sexual frustrations, this tape is successfully bawdy.

'Out' Takes by John Goss reorganizes two children's shows, *Pee Wee Herman's Playhouse* and *Maido Osawaga Seshimasu (We're Always Making Trouble)*, with Rex Reed's closeted and hostile reading of Pee Wee's sexuality.

The evening's feature presentation was *Dry Kisses Only* by Kaucylia Brooke and J. Cottis. This is a ninety minute treatise on the hidden

presence of the lesbian gaze and lesbian subtext within Hollywood cinema. Providing a sophisticated reading of films from the 1940's onwards, the video is an effective jab at, and reappropriation of, feminist film theory. The makers mobilize a wide variety of slash techniques: a narrator/analyst (combining characteristics of Mary Kelly and Kaja Silverman) who takes us on a tour of Hollywood sub-plots, re-reading traditional female characters and constituting a tenuous lesbian foothold within the look and semiotic theory.

Images are repeated and dramatizations inserted to shift plots into the imaginary. Street interviews with lesbians who offer a wide range of perspectives on dominant cinema intersect with film plots. In one scene Bette Davis weeps as a re-vamped lesbian Eve, spills a sad tale of wartime romance and the disintegration of a lesbian presence in post war years. A close up of two feminine mouths dripping with blood frames their titillating discussion of lesbian vampire movies: "Why can't blood sucking lesbians live forever?" This image is doubly charged as the AIDS crisis reinvests menstrual blood with its Judeo-Christian taboo. *Dry Kisses Only* relentlessly insists that we take our pleasure from films like *The Children's Hour*, *The Killing of Sister George* and *All About Eve*. The video underlines our culture's deep-seated fear of autonomous feminine desire.

In conclusion, *Sodom North* offered a range of strategies for cultural resistance. In choosing works by male artists, we selected tapes that provided an inclusive cultural analysis or representation for lesbians and our issues. Videos like *Tongues Untied* pose deep points of identification in terms of racial and class experience, speaking to the alienation many women feel within a white petit-bourgeois women's community. We chose works that were technically and formally strong, that demonstrated our capacity as a community to construct new, sophisticated terms of reference in the face of repressive dominant cultures and the on-going threat of right wing annihilation. *Celebration '90* was a success in its presence, *Sodom North* pushed presence into critical practice.

Sara Diamond

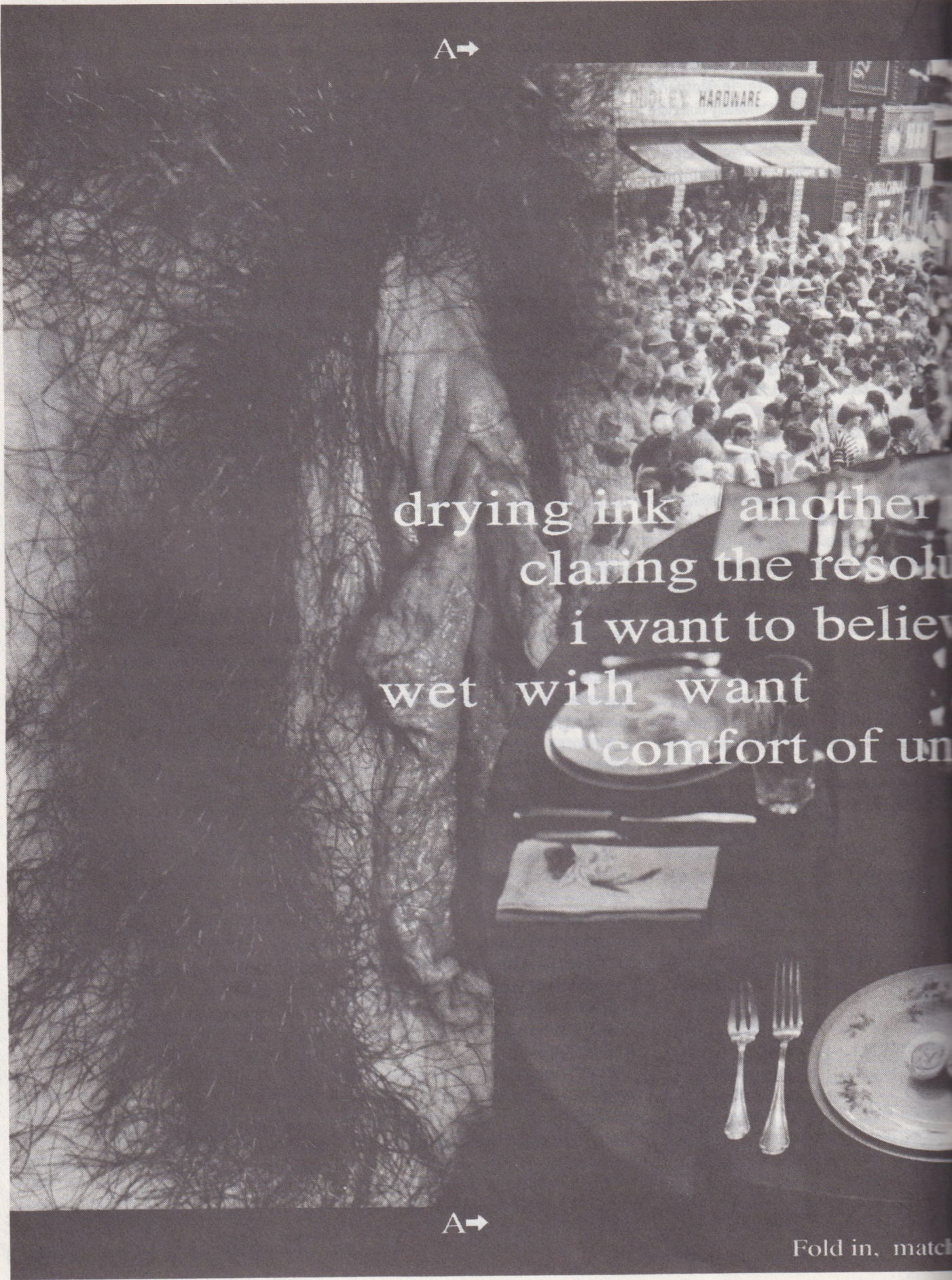
Sodom North: Bash Back was curated by Sara Diamond & Karen Knights

Research Assistance: Paul Lang

Programming Coordinator: Kellie Marlowe

Sodom North: Bash Back T-Shirts available through Video In, 1102 Homer St, Vancouver, BC, V6B 2X6.

A→



drying ink another
 clearing the resolu
 i want to believ
 wet with want
 comfort of un

A→

Fold in, match

← B

manifesto de-
tion of yet another dream
e i am
licking lips in dis-
formed control utopia
dictated

← B

← A → to ← B.

THERE GETTING HOT MORE THAN I AM!
... ooh, give us some ass shots!



How much pleasure can you stand?
Wonderfully unobtrusive
I like the hands catching lip - hard to
Tasting. Erotic, yet tender.

ANALIZING

This is beautiful - I wish she would stick her tongue out and lick the sweat from her shoulder while I

groovy



seems too tame after the last four - I've got lost in that set - maybe they should've been nearer the end for groped types of photos together could be restrictive! Suppose - but I'm stuck on the bikers now

HAVING SEEN EVERYTHING THIS ABOUT

THO THE

I can hear moaning. W

Kiss & Tell, Drawing the Line, 1990, photo-text installation, photo courtesy of S. Stewart

INTERVIEW

Kiss And Tell



Kiss & Tell, *Drawing the Line*, 1990, photo-text installation, photo: S. Stewart

Representing Lesbian Sexuality

Pam Patterson Interviews Susan Stewart

Exhibition: Drawing the Line by Kiss & Tell (Susan Stewart, Per-simmon Blackridge, Lizard Jones) at Beaver Hall, Toronto was sponsored by the Lesbian Arts Committee, A Space Gallery, 183 Bathurst St., Toronto. It is currently touring the United States.

Drawing the Line is an interactive photo exhibition that explores issues of censorship and sexuality. One hundred black and white photographs of lesbian sexuality are arranged on the walls in order from the least to most controversial. Small baskets with markers are placed throughout the exhibition space. A sign asks women to write on the walls, to comment on the images and to "draw the line" regarding their limit of tolerance with the sexual imagery. Men are asked "to respect the woman's right for a safe place in which to react to what may be painful, difficult or extremely personal for them" and are provided with a book for their comments. The written text places the exhibition within the ongoing feminist debate on censorship, pornography and state repression of lesbian sexual imagery.

Some responses taken from the wall at the Toronto exhibition include: "I don't feel that the beauty of two women sharing their love and their bodies has been expressed. I felt uncomfortable and sometimes angry at these photos"; "I want to feel power when I make love—power between, power shared"; "Oh goddess, the bitch on her back makes me moan"; "So risky, so terrifying, so fast"; "Public sex is freedom".

Drawing the Line does not attempt to represent all lesbians and all lesbian practices. It is a collaboration between three women who have built up trust with each other over an extended period of time. The work comes from their history together. The images are powerful, perhaps disturbing to some. However, the exhibition is an important step for all women, especially lesbians, towards discovering a new language that affirms their own sexuality.

I spoke with Susan Stewart, the photographer with Kiss & Tell, at her Vancouver home.



MATRIART: How did Kiss & Tell evolve?

SUSAN STEWART: A group of eight women, all artists, first got together about six years ago to talk about images of sexuality.

We had all been working with similar issues in our work and this group gave us a chance to explore that. We met on and off for about three or four years. It was a great group. We told each other our complete sexual histories. We passed around a desire diary in which we each recorded personal events in our own sex lives. We also made art together and we talked about the issues. This original group eventually disbanded as we all became busy doing other things.

Then things got quite hot in the Vancouver women's community. The 1987 International Lesbian Week poster by Li Yuen (*Angles*, October 1987) sparked heated discussions about art, sexual representation, and censorship in the gay and lesbian communities. The poster was a centrefold for the magazine *Angles*. It was sort of a collage of explicit sexual images of two women. The whole debate became quite heated. The gay male establishment refused to carry the magazine because they thought the imagery in the poster was so disgusting. The anti-porn versus anti-censorship debate became crystallized.

By this time Persimmon, Lizard and I got back together. We were inspired by that debate to do some work, and that's where the roots of *Drawing the Line* came from. Part of the function of *Drawing the Line* is to bring that debate out in the open.

MAT: How do you describe the work in the exhibition?

SS: I don't call it porn. I don't call it erotica. I call it representations of lesbian sexuality. I think both porn and erotica have all kinds of meanings. If you took our

work and put it out into the world out of the context in which it is presented, it would easily become porn, especially if it became commodified. Erotica is loaded too, because there's a classist implication. It's clean pornography. There's a real problem, because the only languages that we have to discuss this with are pornography and erotica and neither of them really fit what Kiss & Tell is doing. But I don't mind women relating to the photos as porn because for many women the only sexual images they have seen have been called pornography and they aren't going to have another word for it and that's fine.

MAT: Do you think that by producing this work and encouraging open discussion and debate, that we women, lesbians in particular, are going to find a new language and a new more powerful sense of who we are?

SS: Absolutely. I really think that this is the best way to go about it; by producing work, producing images of ourselves and by producing representations of our sexuality. Then we'll discover ways to talk about it. I find that is happening. We are struggling to find the language. We are struggling to find where we fit in this big picture. Yes, I think that's definitely happening.

MAT: Who did you think your audience would be?

SS: Well, at first we thought we would do this for lesbians. But *Women in Focus*, the first place we exhibited, was a public gallery and we knew the images would be viewed by men and women and that was quite scary. I've totally got over it now, but in the beginning that first show was definitely the hardest.

MAT: Did you have any idea of what the reactions would be?

SS: We didn't know what to expect. We were hoping that women would interact with the work. We knew we could give them pens and ask them to write on the walls about how they felt but we didn't know if they would do it. Well, right from the beginning, they did it. They had no problem. Women have never had a problem about writing on walls. Maybe it's all the practice they get in bathrooms. And also, because women have so much they want to say about this stuff and they haven't had the opportunity to. It just pours

Kiss & Tell,
Drawing the Line, 1990,
photo-text installation,
photo: S. Stewart

out. No one seems to be inhibited because we get reactions from every possible place and it's great. As soon as women began writing on the walls, we breathed a big sigh of relief because that writing placed the work. It was a strong component of the show and it has stayed that way.

MAT: The show at Beaver Hall was the finished show and is the exhibition that is now touring. How do reactions differ as the exhibition moves? Are certain issues raised in different places?

SS: We've been to Australia and now the exhibition is travelling to the United States. In all the places that we show, there seems to be the same range of issues. Certain ones get prioritized over others depending on the place. Occasionally an issue pops up in one place that doesn't come up at all in another.

Australia was interesting. The series that caused the most kerfuffle was the one with the man in it. The women were furious that a man was in the imagery. They blacked out these photos at the openings in both Melbourne and Sydney. There was this whole debate about men raging on the walls. Some women were angry that men had even been allowed to see the exhibition. There is a tremendous amount of anger towards men in Australia.

There was also in Australia, as in Toronto, the ongoing debate about post-modern feminist theories on the representation of women. "Should we represent women at all?" seemed to be the big question. But if we don't produce the images ourselves, then we have no alternatives to those being produced by men. Also, this is a gay issue. There are all these straight feminist theoretical people debating representation of women and producing all this text, but what is this doing for lesbians? We have not had an opportunity to represent ourselves yet. We, then, are being doubly oppressed, as women and as lesbians. I don't buy it.

Another issue that emerges concerns who is represented in our work. The same two models are in all the photos—both white, able-bodied and in their thirties. For some women, looking at a room full of pictures of only white able-bodied women really hurts. It's like, "Oh no, excluded again!". As a result of our choice to use the same two models, we have excluded other women in this process, but this does not play into racism, able-bodiedism, ageism, etc. When we first began working on this project we discussed the option of using many models. This would have given us greater representation in our work. However after discussion with some women of colour, disabled women and fat women in Vancouver we decided against it. Since the audience was being invited to write on the walls beside the images, we did not want to

invite those who are prejudiced against such women to comment. It would have been a mistake. It happens anyway. In Calgary, someone wrote, "I don't like fat women." beside a picture of Per-simmon. Every fat woman who saw the show had to read that comment. We don't want to provide a forum for that kind of thing. Frankly, some women told us that they would not want to have photographs of their bodies on the walls for others to criticize, exoticize or patronize for being "different". I'm sure that there are other women who would like to see themselves represented regardless of the written comments. It's a hard decision to make—neither choice seems exactly right. Living in an oppressive society is difficult. Oppression is everywhere, yet we must keep fighting to create places where it does not condition our choices.

In San Francisco, the whole situation around state censorship is powerful. The National Endowment for the Arts, the only source of federal funding for individual artists and art organisations including galleries in the US, has limited its funding practices. Legislation now passed [the Helms Amendment] states that anyone that portrays homo-erotic images, s/m, sexual exploitation of children, individuals engaged in sex acts, is not eligible for funding. It's total censorship and is aimed at gays and lesbians. So, for our show in San Francisco, the gallery had to raise funds separately. They took a risk in just showing the work. They were very brave. Artists are having their work and possessions confiscated, their children taken from them and are being charged with a federal offence.

This brings up the whole issue of censorship. When the state starts putting into effect this kind of legislation, artists start practising self-censorship. They don't want to get busted.

It becomes very political, especially for those who are putting sexually explicit, homo-erotic work out to the world. There are all these stages in doing this kind of work that you go through. The first stage is overcoming self-censorship and all the fear that that engenders. Then, it's getting the galleries not to censor themselves, to take the work in and to be brave and show it. The artist has to take an activist position.

MAT: Did you anticipate that this was a role you would have to take?

SS: We anticipated that the show would act as a catalyst. And it has done that. I didn't really anticipate being put into the role of an art activist but that's what happens when you take it to a place like the US. But it's been exciting and the work is reaching people.

Drawing the Line is continuing to tour galleries in the United States. A postcard book will be published by Pressgang Publisher with 40 images from the exhibition as well as comments from the various exhibitions in April 1991.

Good Night Desdemona, Good Morning Juliet



Good Night Desdemona, Good Morning Juliet premiered in Toronto in March of 1988 at the Annex Theatre, as part of Nightwood's regular theatre season.

Art Reviews

The play has won at least one award (a Chalmers Canadian Play award), and found lasting recognition touring across Canada. I was fortunate enough to see it in Toronto (the last stop of the tour) at the Canadian Stage Company. It is truly refreshing to see feminist theatre, so long relegated to cramped and makeshift spaces, performed at a mainstream theatrical venue. Although the Northrop Fries of criticism would probably disagree, in my opinion playwright Anne-Marie MacDonald accomplishes far more than Shakespeare could have hoped.

The play weaves several disparate themes into a seamless tapestry and presents them to a pleurably spellbound audience. The plot seems simple. Constance Leadbelly, a stereotypically mousy, absent-minded assistant professor of English at Queen's, sets off on a journey to find the author of a coded document she believes contains the source material of Shakespeare's *Romeo and Juliet* and *Othello*. Sounds pretty flat, does it not? So... imagine Monty Python does the Bard (Romeo in drag chasing a girl

he thinks is a boy, while Juliet dressed in drag, chases the same girl who she thinks is a gay boy). Throw in lines from your favorite feminist humourist tearing a strip out of academics. Add some insightful commentary on Shakespeare's writing. These elements all combine to form light diversions and sub-plots. Constance's quest for self-knowledge makes Hamlet's look picayune.

To accomplish her quest, Constance must find the playwright—who she believes must be disguised as the wise fool missing from Shakespeare's version of the plays. In her search she becomes involved with Desdemona, an icon of feminine bravery, and Juliet, an icon of sexuality/sensuality. By the end of the play, Constance is manifesting both characteristics. She rescues Desdemona and Juliet from their tragedies and while doing so finds that her own true identity embodies wise woman and fool.

Good Night Desdemona... is not merely an exquisite play. It is also beautifully acted and produced. Before the mass media turned acting into facial posturing and special effects, theatre was considered the place to go to see magic. Now most stage dramatists leave magic to Steven Spielberg and concentrate on things closer to real life. Small companies can work wonders in small spaces, but Nightwood had the freedom in designing this production afforded by the more technically elaborate space at Canadian Stage. They stretched it to its maximum of fantastic effect. Anne-Marie MacDonald, director Banuta Rubess and designer Sue LePage prove that one can make important statements about everyday events while still playing with fantasy and fun. And all this without Spielberg's billions.

The cast does Shakespeare as entertainment, with a breadth of gesture and size of character that would be considered overacting anywhere else. Yet in the context of the play it works and works well. Shakespeare's plays were meant to be performed before audiences of varying sophistication and sobriety and the actors include that style in their presentation. The main difference is that, as well as catering to different levels of sophistication (the play

Above:
Martin Julien & Diana
Fajrajsl in *Goodnight
Desdemona, Good-
morning Juliet*,
Canadian Stage
Company, 1990.

Across:
Michelle Mohabeer,
still from *Exposure*,
b & w film, 1990

appeals to those with no knowledge of the Bard, as well as Shakespearean scholars), Anne-Marie MacDonald includes a breadth of lesbian sub-textual humour. This was clear when, as happened at times, a bit more than ten percent of the audience would be laughing while the rest stared at us in puzzlement.

It is to be hoped that *Good Night Desdemona*, *Good Morning Juliet* becomes a recognized part of the Canadian theatre repertoire. I look forward to seeing it performed by the high school classes of my nephews and nieces, while I surreptitiously watch to see when the gym teachers laugh.

Anne Vespry

Human On My Faithless Arm

In the short film *Human On My Faithless Arm*, Valerie Tereszko uses a dense, associative style to question the stifling of communication in an air-tight cycle of abuse.

The film is an experimental treatment of the experience of a deaf lesbian isolated in poverty. She is forced to "choose" between motherhood and lesbian identity, daughter and lover. Alcohol and drug dependencies, those ceaseless options on the street, offer the only consistent coping strategies. Sound lurches in and out of a hearing "audience's" range, while characters in seemingly random encounters tell stories of blunt need.

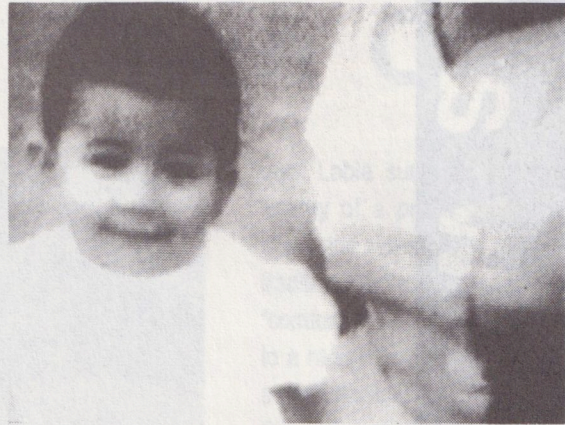
WH Auden's poem (which gives the film its title) is recited over images of light streaks wavering like after-images of bodies. A cigarette from a stranger is a potent sign of caring. The eloquence of Auden's gay man's words becomes an almost unbearable acceptance of the certainty of loss. Yet these echoes of universal emotion resonate from the vastly different textured surfaces that confine our lives in an ever-shrinking world.

We never see the representatives of the institution that defines and regulates the woman's family. Her experience must be conveyed in a way as perplexing as the mechanical grind of arbitrary powers on the untouchable impressions and enduring passions we call life.

Human On My Faithless Arm was presented as part of the Images '90 Festival's Demarcations of Desire program, held at the Euclid Theatre in Toronto in the spring of 1990. This program, which assembled works informed by issues of censorship and control of desire (and art), was curated by Karen Knights of Vancouver.

Naomi Riches and Tracey Tief

Mohabeer's Exposure



Exposure, a new film by Michelle Mohabeer gives us a glimpse into the world of two women and their experiences: one a black lesbian, the other an Asian lesbian, both living in Toronto. Dialogue is woven together with strong imagery as the women talk about being lesbians of colour. Through open and honest discourse they share their opinions and experiences with the audience. This film manages to pack in a significant amount of compelling material in eight minutes.

Histories and herstories are exchanged. Powerful images, such as Japanese internment camps in BC, are used to represent conversation and are flashed continually on the screen. Texts supplied by Audre Lorde and Makeda Silvera lend strength and affirmation to the dialogue. Women talk of identity: personal, sexual, political, and cultural. Mona speaks of her involvement with various organizations in Toronto as a Japanese Canadian. Leleti explains that she identifies herself as a Jamaican/African/Canadian, and the reasoning behind it. She also conveys a short history of black people which smoothly ties in with this particular dialogue.

Because of the length of this film, the dialogue could have been more tightly condensed, but Mohabeer captures with success the candour and honesty with which these two women speak. One particularly touching incident is when Mona simply declares that loving women is the only way for her. She says this with strength, assurance and shyness all at once.

In the short time span of *Exposure* the two women's similarities and differences are portrayed skilfully, with a power of conviction and a quiet frankness that complement and contrast each other.

Daria Essop

Two Cunts

The art pieces of Sandra Haar and Martha Judge explore lesbian desire. Imbued with female sexual synergy, the artists scrutinize the conditions of arousal.

Sandra's work flouts dominant expectations with explicit humour. Her *Nipple Buttons* (photographs of nipples on two 2 inch buttons) undermines the objectification of the female body "by blatant awareness and a mocking display". Her early video *Out/In the Library* infiltrates the feminist text in the grey filing cabinet with rampant xerox copies of a heavy black leather jacket, a naked body sweating on hot glass. This fantasy of stealth and urgency receives fuller treatment in *This is impenetrable anatomy....*, her photo-textual piece for Gallery 76 in the winter of 1990. A woman floats in a series of exposures as in a night ocean, fingers curled, breasts emerging luminous, thighs like moon caught in a net of pubic branches, fingers touching cunt, feet that must be ready to carry

her away. Writing over the images emphasizes the severe quality of the light, intensifying the sense of confinement and audacity.

The Art of Sandra Haar & Martha Judge

Martha's work is more inviting to the viewer but reflects no less on issues of self-representation. Her photo-textual series *Love on Three Levels: A Romantic Walking Tour Through the Eaton Centre* adroitly exploits the downtown edifice as a metaphor of the all-consuming obstacles to political awareness in patriarchal culture. The narrative of Julie and Sara escalates amid architectural arrogance, labour oppression and economic stratification. Replete with puns and melodrama, this is indeed, as subtitled, a Tragic Tour of infinitely mall/eable femininity. "Little Tales" was published in *Fireweed* in the Summer of 1989. Self-timed photographs of a woman doing strengthening exercises create places where short stories of rape, harassment, and abrupt emotional contradictions can be expressed in safety. A visible lesbian, the narrator begins to experience the threat she knows all women live under. But the last tale has no corresponding image to its question: "Do I contribute to the violence against women by refusing to fight for the removal of

Are Bed/Her Than One



Martha Judge & Sandra Haar, *The landlord/tenant acts against alter/nation*, 1990. photo courtesy of the artists

its representation?" By implication, the narrator's self censorship obliterates the realm of the regeneration of women's sexual self esteem.

In their work together, Martha and Sandra's commitment to erotic defiance gathers momentum. Their photo-textual collaboration for *Raw Fantasies*, a QueerCulture Exhibit at Artefact in the spring of 1990, can be seen in the Summer 1990 issue of *Rites* magazine. A kitchen interior repeats like a film strip. Women gather, make a pot of tea. Caress. Kiss. What at first seems a plausible breakfast scenario between lovers becomes wildly, mirthfully improbable. But the title inscribed on the far left photo reminds us: *The landlord/tenant acts against alter/nation*. A row of prim Toronto architecture runs atop the interior dream. Is the delicate lace snaring these blind facades strong enough to net "the master's house"?

And in this issue of *Matriart*, is presented a centre fold-in/version of the refusal to bracket women's MADness within the stifling status

quo. Labia surround the blastular energy of a proud crowd, swirling above the serenity of a centuries old tradition. Can a woman reconcile the "comfort" of her/itage with the journey to a radical new future? How do we avoid didacticism, cynicism, assimilation and despair?

Viewer participation brings together the opening of understanding, revealing the well hidden. The unwritten is aching to be heard. This mouth does not speak with the old public/private forked tongue. Nor is it symmetrical, univocal. The wrinkled lips of different women encompass the sources of *power* that accumulates with lived experience, self-centering and community support. In the age of

mechanical reproduction, the work of art is fully implicated in the struggle to proliferate our own interpretations of creation. You cannot shutter up.

And now, at last —can we really touch each other?

Naomi Riches

1. Lorde, Audre. "The Master's Tools Will Never Dismantle the Master's House", *Sister Outsider*. Crossing Press, 1984.

Sandra Haar and Martha Judge are two of the 900 plus artists represented in WARC's Artist Files/Slide Registry.

All women artists are invited to submit biographical information for the registry—slides, CVs, reviews & other documentation. The Slide Registry is available for use Monday to Friday, 10-5 pm. The Registry is used by educators, curators, students, artists, art historians and others.

FACILITY UPDATE

Members of WARC recently received a beige identification card in the mail. This card entitles members to borrow materials from the ever-expanding Documentation Facility. Our magazines range from *Artscraft*, the quarterly of the National Indian Arts and Craft Corporation, to *Fireweed* and *Healthsharing* to *Tiger Lily* and *The Womanist*. We have Artists' Catalogues for shows across Canada. We also keep audio cassettes of all the Public Discussions WARC sponsors. And our small but choice selection of books reflects our desire to provide perspectives on art and society that are under-represented even within the feminist movement. Books by bell hooks, Dionne Brand and Audre Lorde and anthologies of writings by and about differently-abled women, native women, lesbians, working class women and radical women of colour are all eager to be borrowed.

In my work here, I have concentrated on creating a database that will allow cross-reference searches of the Documentation Facility. Lisa Panayotidas, an art history student at York University, volunteered as part of her graduate studies to help in this massive undertaking. Anne Vespry, hired on a summer program, worked on the database software itself, making our system more accessible to initiates. Lisa created listings for the books and magazines, none of which we had any record of previously. The bulk of our work involved creating keyword categories for "artform" and "subject" to access our Artists' Files. We have over 900 files on women artists containing slides, resumes, statements, reviews and criticism. Looking through each of these to come up with comprehensive subject lists that respect the unique approach of each artist, while enabling her work to be linked with others dealing with similar issues, is a daunting endeavour.

Defining differences between collage, mixed media, sculpture, constructions, assemblages and installations was a complicated exercise, for example. How each form uses space became our criterion. Collage is two-dimensional, mixed media extends from a flat surface (or can be hung), constructions are mixed media sculptures and installations define a space rather than exist within one. In other cases, one piece of work may need two or three different keywords. I like to think of the lists as being perpetually in process.

Response to the call for a new Documentation Facility Committee was excellent. Carol Laing, Cindy Eggleton, Anne Vespry, Carol Munro, Lisa and I will be meeting to discuss the donation of the

Women's File from OCA, the continuing priority of the Facility to document under-represented women and the need to publicize the Facility in schools, libraries and community centres. We have a great feminist resource tucked away in the Euclid Building, willing to respond to the needs of its users. It deserves to be used more often.

Naomi Riches

THE WOMEN'S FILE / OCA

The Women's File at the Ontario College of Art—begun in 1986, with borrowed files from WARC—is returning to its source after three years in the OCA library. The File was modelled on the Women's File at the Nova Scotia College of Art and Design. Susan Kealey first shaped the file by establishing its subject headings and determined where and how material in the File would be located. Research projects by students in my Women Studies' classes at the college contributed to the file and it grew quickly as women were able to share their work with others. Content was not restricted solely to women artists and art. Understanding that women need to feel support for making artwork out of their own experiences, the file included information on subjects related to women's lives such as sexuality, pornography, and violence against women, as well as on crucial issues raised by recent discussions in various communities of race, class and sexual orientation. The File also received and welcomed contributions from other classes and women of the college. Jennifer Hamilton, Lisa Myers and Catherine Rimmi also did substantial work on maintaining the Women's File as a viable and valuable resource. Ian Carr-Harris, in his capacity as former librarian, made a large, clear sign that signalled the File's presence in the library.

The Women's File was established to provide a visible, easily accessible source of information on women and art. However, standard library classifications for women's issues are still in use, consequently, accessing information on art about women—especially for students with limited library experience—can be frustrating. The existing classification often scatters what information there is widely throughout the large library collection.

The growth of the File posed a problem for the OCA library. Its break-up was proposed and then evaluated. Those of us who had been involved with the File decided rather than splitting the File and containing its growth, to donate the entire File to WARC's

Documentation Facility. The arrival of a new Pathfinder program in the college library reassured us that students could continue to access information on women and art by using the computer. Students at OCA who are enrolled in Women Studies' classes will continue to contribute to the growth of WARC's information holdings. I look forward to this ongoing collaboration with WARC. I would like to thank the students who generously gave time, energy and enthusiasm to maintaining the File at OCA and have, through their substantial efforts, made this gift possible.

Carol Laing

BOOK REVIEWS

Lesbians In Canada

edited by Sharon Dale Stone, *Between the Lines*, 1990
233 pages, \$15.95 paper.

The variety of lesbian experience is legion. Not only do we come from different racial, ethnic and class backgrounds but we also differ in the age at which we came out and how public we are about our sexual orientation.

Therefore one slim anthology could not possibly encompass the full depth and range of Canadian lesbian culture, a fact which Sharon Dale Stone, the editor of *Lesbians In Canada* readily acknowledges. That's not a put down. Reading the book is both affirming and disturbing, but it's important to recognize that this volume is only the first rung in a very long and, as yet, mostly invisible ladder.

The book is divided into three parts. Part one called "A Diversity of Lesbian Experiences" includes essays on lesbians and aging, Afro-Caribbean lesbians, disabled dykes and lesbian mothers among others. These pieces remind us that although a woman's sexual orientation may be at the core of her identity it is not the only component of this identity. All lesbians, but particularly those who are members of minority groups and those with special needs, are tied to non-lesbian organizations and communities, many of which are homophobic. At the same time the lesbian community often has trouble dealing with the minorities within it.

Part two entitled, "Problems and Possibilities In a Lesbophobic Society", looks at lesbianism from philosophic, legal and academic standpoints. Although the legal system is still male-centred there seems to be some cause for hope and some reason to be concerned. The academic world appears to be as androcentric, sexist

and homophobic as ever. Being out can still be detrimental to one's academic career. But there is hope. Women's studies programs are often, but not always, places where lesbians can explore their heritage freely. Jeri Dawn Wine's analysis of how liberalism stymies people's ability to deal with difference and oppression is particularly telling.

One of the articles in part three, "Lesbians Organizing For Survival", looks at the struggle of lesbians to gain visibility within the British Columbia Federation of Women when it was first organized the mid-seventies. It's both heartening—in that the lesbian caucus eventually gained recognition—and disheartening—in that there was so much lesbophobia among otherwise progressive women.

As interesting as it is, *Lesbians In Canada* only scratches the surface of its subject. In the next volume, the editors might consider including something on lesbians in the arts.

Randi Spires

Don't: A Woman's Word

by Elly Danica, Ragweed/gynergy books,
96 pages, \$12.95 paper.

Don't: A Woman's Word is a prose/poem about a horrifying tale of incest in a small town in the Prairies. The first person narrative recounts a girl's relationship with her father in which she is not only beaten and raped by him but is also sold to other men.

One is assaulted by the emotional violence that was childhood for this woman. The writing is sparse, clear, and starkly real, making the content even more striking and immediate. The structure of the book—many small segments within each chapter—allow the reader to breathe and recover, just as the writer may have had to as she allowed each of these memories to surface.

As Nicole Brossard says in the introduction, "Between the book and the writing there is a woman who, with all her being, has chosen to tell the unbearable, has taken it upon herself to break the silence." It is Elly's courage not only in the recounting of the events but also in the depth and lucidity of the telling that attests to her strength, dignity and love of life. Despite such early torment, the author overcomes the temptation of booze, pills and suicide. She surfaces and becomes an artist and writer.

This story gives us a heroine that speaks of anguish, of survival, of truth and most importantly, a way to find a life of meaning.

Pam Patterson

LISTINGS

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

Copy date for listings is:
October 15, 1990

Call For Submissions

WEST COAST

■ **Galerie Publications** calls for women artists to join a slide registry of women artists from across North America. Slides are reviewed four times a year by the *Galerie* editorial board, when members of the registry are selected for publication in a prestigious quarterly magazine. Lifetime membership fee of \$20 includes a 144-page book of contemporary women artists and a quarterly newsletter listing exhibition opportunities. Mail ten slides with resume and artist's statement to Galerie Publications, 2901 Panorama Dr., North Vancouver, BC, V7G 2A4.

■ **The Satellite Video Exchange Society** publishes *Video Guide*, a 20 page tabloid including reviews, reports, essays, and info on festivals, competitions, video hardware, productions, programmes, distribution and publications, 5 times/year. While each issue has a theme, you are welcome to submit items of regional, national or international interest. Fees paid. *Video Guide*, Ms. Shawn Preus, Editor, 1102 Homer St., Vancouver, BC, V6B 2X6. (604) 688-4336

PRAIRIES

■ **Centre Eye** is seeking contemporary Canadian photography, tending towards experimental. Send slides/work prints, at

least 1 exhibit-quality photo, statement, CV and SASE. 1717-7 St SW, Calgary, Alta, T2T 2W7. (403) 244-4816.

■ **IN-SIGHT**, Edmonton's Third Annual Women's Film and Video Festival (October 19-21) focuses on Canadian and Australian works this year.

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

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

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

■ **Manitoba Artists for Women's Art (MAWA)** invites submissions for their new feminist art journal, *Inversions*. Honorarium of \$50.00. Reviews, interviews (750 words) and essays (2500-3000 words) should be ready-to-print. Send 5"x7" b/w photos. Lisa Gabrielle Mark, Journal Coordinator, c/o Manitoba Artists For Women's Art, 175 McDermot Ave, Winnipeg, Man, R3B 0S1, (204) 942-1043.

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

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

ONTARIO

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

■ **Art Bank Purchase Program** invites submissions: for studio and gallery visits, by Feb.1/91, for viewing works on paper, by

Aug., Nov.1/90, for films and videotapes, by Dec.1/90. Info call Mandy Heggveit, Purchase Programs Officer, (613) 598-4359. Call collect Station-to-station. 370 Catherine St., P.O. Box 1047, Ottawa, ON, K1P 5V8.

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

■ **Niagara Artist's Centre** is seeking strong, transgressive contemporary art which pushes definitions, and addresses issues and formal problems, for consideration by our Visual Arts Committee. Submit 10 named and numbered slides, SASE and a clear statement of intent/working concerns to: 235 St Paul St, St Catharines, ON, L2R 3M6. (416) 641-0331. Deadline: Sept 1.

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

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

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

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

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

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

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

■ **Homer Watson House and Gallery** is accepting proposals in all media for 1991. Send SASE, 10-15 slides and C.V.. Administrator, Homer Watson House and Gallery, 1754 Old Mill Rd, Kitchener, ON, N2P 1H7. (519) 748-4377. Deadlines: Sept., Dec. 30th

TORONTO

■ **Matriart** call for submissions. "Women Rising: Empowerment and Marginalization" is the theme of the December 1990 issue of *Matriart*. Black, Native, and Asian women, other women of colour, regionally marginalized and disabled women are encouraged to contribute. Deadline: Oct 15. Women's Art Resource Centre, 394 Euclid Ave., #309, Toronto M6G 2S9 (416)324-8910.

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

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

■ **Rites**, the Canadian national magazine for lesbian and gay liberation is interested in visual (photographs, line drawings, black and white only) and written materials on Lesbian and Gay survivors of childhood sexual abuse. Send a copy of your work with a SASE, and a short biographical statement to *Survivor's Supplement*, Rites, P.O.Box 65, Station F, Toronto, Ontario, M4Y 2L4. DEADLINE: Sept 15

■ **Rites** magazine is also seeking submissions for our Erotic Supplement, Deadline November 1. We also welcome fiction, poetry, news, and reviews on subjects of interest to the lesbian and gay communities.

■ **Resources for Feminist Research / Documentation sur la Recherche Feministe** is looking for artwork (for black and white reproduction) from feminist artists and illustrators / est à la recherche de créations artistiques (pouvoir être reproduit en noir et

blanc) d'artistes et d'illustratrices féministes, for inclusion in regular issues of the journal / lesquelles seront insérées dans la production régulière du périodique, both to illustrate or accompany text or as cover art / à la fois pour illustrer ou accompagner un texte ou comme illustration de couverture.

An honorarium will be paid for accepted work / des honoraires seront versés pour les travaux acceptés. Samples to / croquis à: RFR/DRF, OISE, 252 Bloor St W, Toronto, ON, M5S 1V6. (416) 923-6641, ext 2278

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

■ Artists interested in creating a group to work on projects regarding Goddess imagery, western craft tradition, mythology, folk tradition, and ritual please call: (416) 537-8241. Open to all media: visual artists, musicians, dancers, performance, electronic media, drummers, writers, etc.

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

■ The Toronto Photographer's Workshop is seeking exhibition proposals for The Photography Gallery and Gallery TPW. Artists' fees. Proposals should include prints or slides, statement, resume, dates the work is available, press reviews and SASE. Exhibition Committee, Toronto Photographer's Workshop, 80 Spadina Ave., Suite 310, Toronto, ON, M5V 2J3. Deadlines: Sept. 30, Nov 15, Feb 1, April 1.

■ Nightwood Theatre will be holding their sixth annual Groundswell Festival of New Works by Women in November 1990. The theme for this year is "Blood and Power". Please send proposals for *Art To Be Displayed* at the Annex Theatre during the Festival. Site specific installations are encouraged. Call or write for more info to: Lynda Hill, Assoc. Artistic Coordinator, Nightwood Theatre, 296 Brunswick Ave., Toronto, ON, M5S 2M7 (416) 961-7202

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

QUEBEC

■ Groupe Intervention Vidéo are looking for videotapes / sont à la recherche de vidéos for their distribution collection / pour leur collection de distribution. Women of colour and Native women especially welcome /

particulièrement invitées sont les femmes autochtones et de communautés culturelles. G.I.V., 3575 Boul. St-Laurent, Bureau 421, Montreal, PQ, H2X 2T7.

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

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

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

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

ATLANTIC

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

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

INTERNATIONAL

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

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

■ Apparatus Film Productions, a non-profit NYC group, seeks short independent film projects that explore alternative themes/styles. Send SASE or call: Apparatus Pro-

ductions, 225 Lafayette St, Suite 507, New York, NY, 10012, USA. (212) 219-1990.

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

Exhibitions

■ Sandra Semchuk Sept 11 to Oct 6. "Moving Parallel: Reconstructed Performances for Daily Life." The Floating Gallery (Centre for Photography) Artspace 218 100 Arthur St, Winnipeg, MB R3B 1H3

■ Lani Maestro du 15 septembre au 14 octobre. "Monsoon" Installation multimedia. Salle 1. Article. 4060 Boul. St. Laurent, Espace 106, Montreal, PQ H2W 1Y9.

■ Chiu Suen Wong du octobre au 18 novembre. Peinture. Salle 2. Article.

■ Marie Cameron Sept 14-29. An exhibition of paintings by Cameron, emanating from her research into female symbolism. Struts Gallery. 5 West Main St., Room 202, Sackville, N.B. E0A 3C0. (506) 536-1211.

■ Cynthia Lorenz Sept 8-29. An exhibition of feminist mixed media. The Women's Common. 580 Parliament St, Toronto. 4:30-11pm.

■ Kaucyilia Brooke. Sept 8 - Oct 6, Not Lying Down, a photo series dealing with lesbianism, racism, activism and collective power sharing. A Space Gallery, 183 Bathurst Street, 3rd floor, Toronto.

■ Jan Peacock, Sept 5 - Oct 6, Whitewash, a videotape, at YYZ Artists' Outlet. 1087 Queen Street West, Toronto.

Conferences & Events

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

■ WARC public discussion, Sept 8, 4-6 pm at A Space Gallery, 183 Bathurst Street, 3rd floor, Toronto. Kaucyilia Brooke will discuss her work Not Lying Down. Co-sponsored by the A Space Lesbian Art Committee.

■ Women Setting Agendas For Change in the Arts: Women in Profile / Women 2000 conference. Sept 13 - 17, 1990. Exhibitions, panels & workshops sponsored by the International Association Of Women Artists. For more information contact Women in

Profile, 5 Dalhousie Lane, Garnethill, Glasgow G3 6PD, Scotland.

Jobs

■ Toronto Photographer's Workshop is looking for an assistant to the director, a one year intern position requiring good organization and communication skills, clerical and administrative experience, an interest in and experience related to non-profit cultural organizations. An interest in and knowledge of contemporary photography would be an asset. Deadline Sept 7. Salary \$19500 plus benefits. Send resume and references to: Gary Hall, Director, Toronto Photographer's Workshop. 80 Spadina Ave, Suite 310.

■ Nightwood Theatre is looking for an Audience Development Coordinator and Community Liason Coordinator. The four month positions are for UIC eligible applicants. Forward resumes to: Nightwood Theatre, 296 Brunswick Ave., Toronto, Ontario, M5S 2M7 (416)961-7202 Attn. Lynda Hill.

Workshops & Courses

■ Ontario College of Art: Art Women 90. The Ontario College of Art hosts a lecture series featuring Canadian women artists and designers. Oct. 2 Joane Cardinal-Schubert; Oct. 16 Mimi Vandermolen; Oct. 30 Doris Shadbolt; Nov. 13 Genevieve Cadieux. 7 p.m, Ontario College of Art, 100 McCaul Street. Admission \$2 students, \$5 others, \$16 series. Information 977-5311, ext. 257/332.

■ WARC Workshop: Gallery Proposals. With Carolyn Bell. Geared towards emerging visual artists, this workshop will focus on exhibition opportunities within the public and commercial gallery systems and the artist-run centres. Saturday, October 27, 1-4 pm. For information call 324-8910.

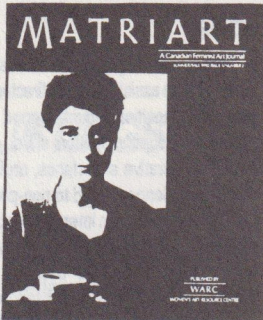
■ CARO and Artists' Legal Advice Services presents a seminar on Copyright: Sept 25, 7:30, at A Space, 183 Bathurst Street, 3rd floor, Toronto. \$7 or \$5. For information or to pre-register, call Sandy at 360-0772.

Other

■ Toronto Arts Council, Grants to visual artists working in plastic and time based arts, whose total project budgets exceed \$10,000. Application Deadline: October 15, 1990. For More information call: Doreen Dotto at: (416) 392-6800

■ Cyndra MacDowall's "Images of Lesbian Sexuality 1850 to 1990" was published in the June issue of Ten • 8 International Photographic Magazine, in Birmingham, England. The issue also includes Makeda Silvera's "Man Royal and Sodomites: Some Thoughts on Afro-Caribbean Lesbians," originally published in *Sight Specific: Lesbians and Representation*, edited by Lynne Fernie (Toronto, A Space, 1988).

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M A T R I A R T

CALL FOR SUBMISSIONS

The feminist art journal of the Women's Art Resource Centre needs articles, reviews, criticism, poetry, short fiction, visual art and listings of upcoming events, discussions, job postings and exhibitions.

Women Rising: Empowerment and Marginalization is the theme of the Winter issue of Matriart. Black, Native, and Asian women, other women of colour, regionally marginalized and differently abled women are encouraged to contribute.

Deadline for submissions: October, 15 1990

Please send submissions to:
The Women's Art Resource Centre
394 Euclid Ave. Suite 309
Toronto, ON
M6G-2S9



The Woman's Common 580 Parliament St. Toronto

A R T

EXHIBITIONS

SEPTEMBER

Cynthia Lorenz

OCTOBER

Ruth Koski Harris

NOVEMBER

Denise Maxwell

DECEMBER

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Whitewash

Videotape, Jan Peacock
September 5 - October 6

The Salvage Paradigm

Group exhibition curated by Janice Gurney
September 15 - October 6

Who Killed Professor Wordsworth?

Videotape, Andrew J. Paterson
October 17 - November 10

"Subscribe"

Wendy Cobourn
October 17 - November 10

Psychoanalysis & Synchronized Swimming

Book Launch, Jeanne Randolph
October

YYZ 1979-1989

Book Launch: YYZ's 10th anniversary
publication
October

The Story Of The Fish Girl

Film, Stella Kyriakakis
November 14 - December 15

Sheila White

November 21 - December 15

CARO

Canadian Artists' Representation Ontario

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

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

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

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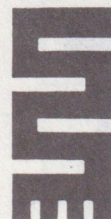
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