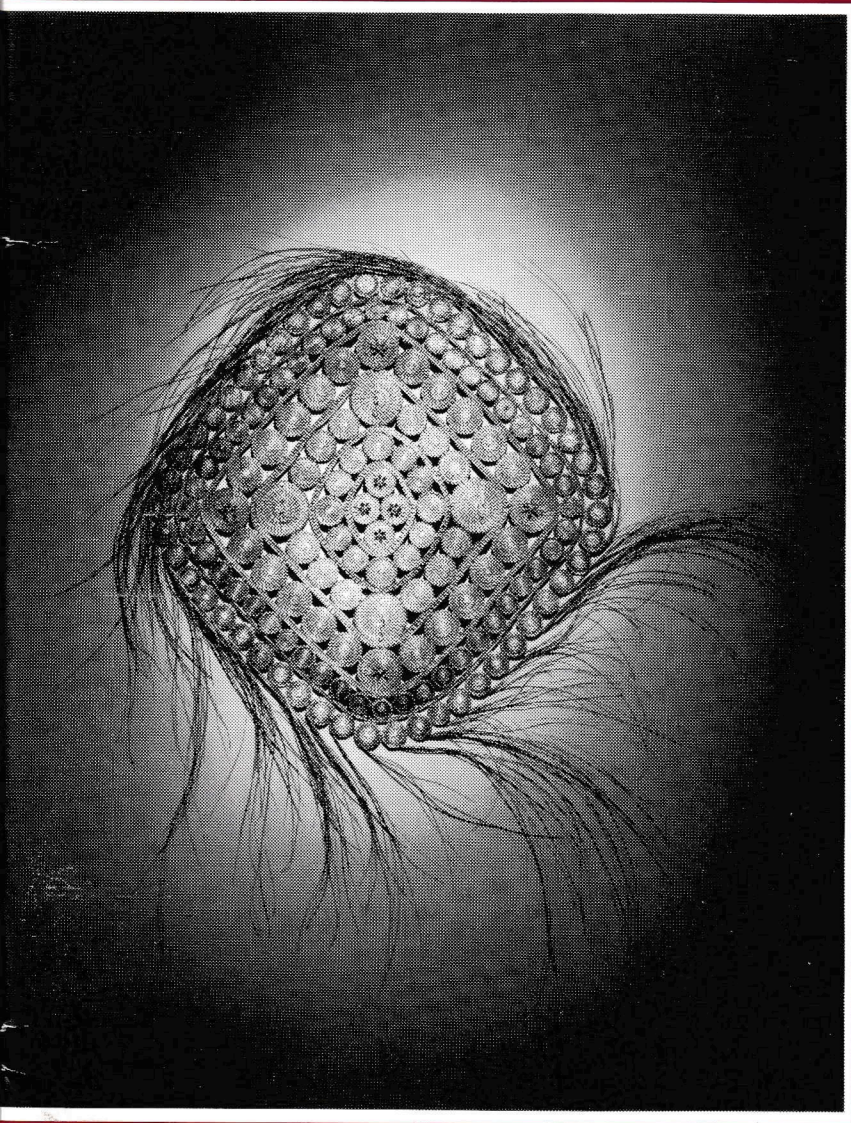


MATRIART

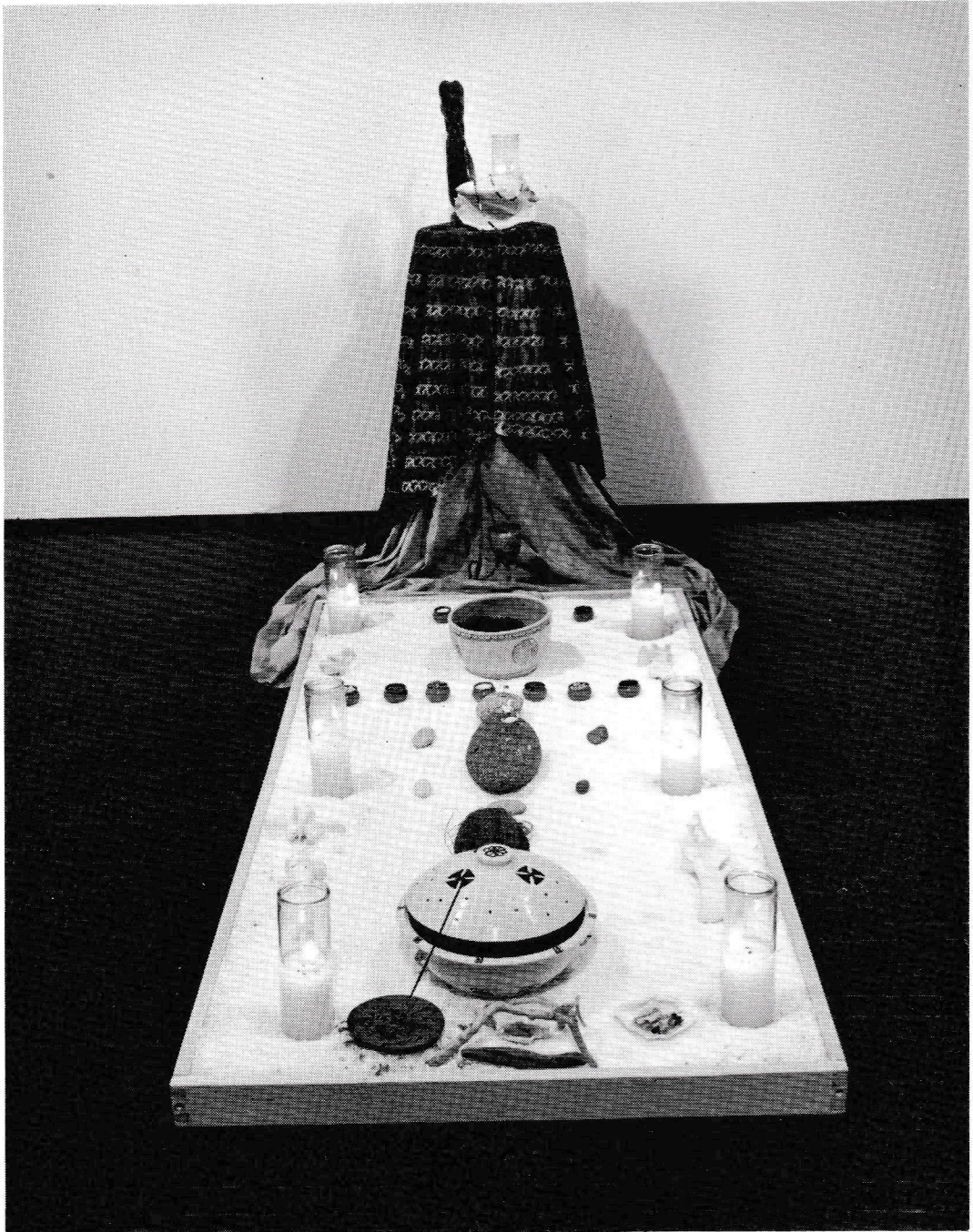
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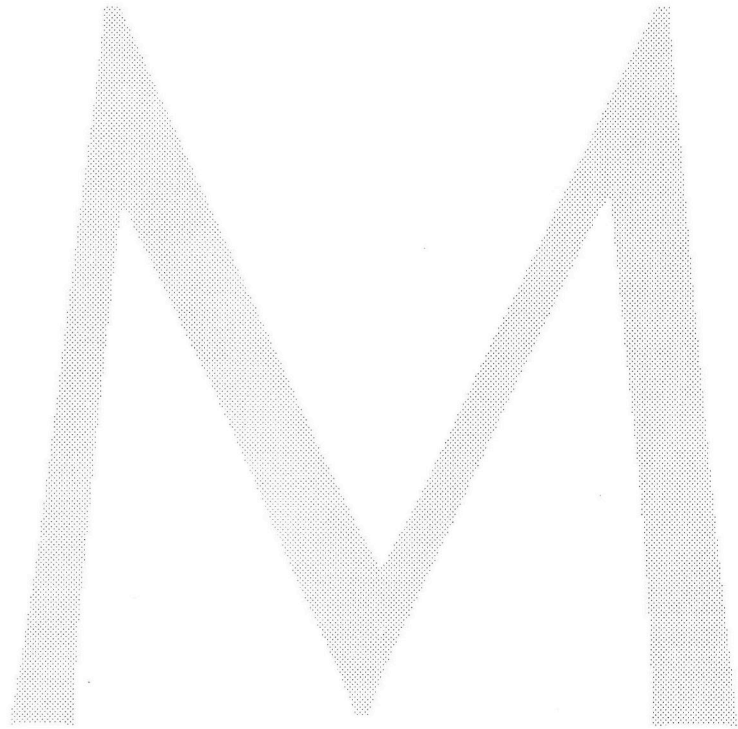


Womanspace



Winsom, detail from the installation, Head above the water – Four aspects, 1992. Photo: Peter MacCallum.

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Cover Image: Rebecca Baird, "A Time Within Memory", 1993, mixed media, 4' x 4', Photo by Steven Darby, Courtesy of Canadian Museum of Civilization.

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Shanna Miller, Untitled, 1992. Silk screen, oil on panel, 28" x 36". Photo: Jerry Dorzdowsky

Womanspace

foreword

In this important issue, we celebrate the artists and writers who create *Womanspace* – that space in which women develop and honour their own ways of knowing.

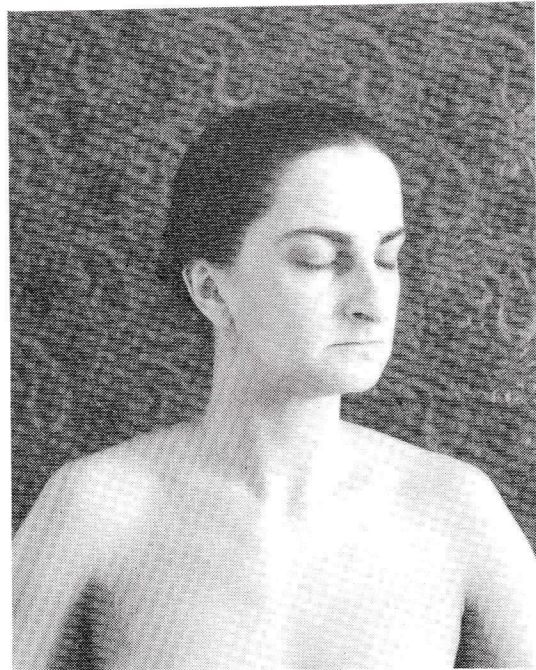
We create *Womanspace* to challenge our continuing effacement from dominant culture, to expose the oppression that underlies patriarchy's fetishization of objectivity, to defy those who would colonize our imagination.

Our contributors in this issue emphasize the need to locate the current status of *Womanspace* within the public face of art, to see the pieces that are missing, to hear the absence of our voices and make visible the culturally manifested barriers that continue to marginalize women's art practice and representation. The artists and writers in this *Womanspace* challenge the inequities that proscribe a narrowing experience for the production of art, choosing instead to embrace a richness of imagery, language, mind-styles, reaching out to build community while honouring difference, knowing that this space lives and grows through its affirmation of diversity.

In this issue of *Matriart*, we honour the writers and artists who renew and inspire our own ways of knowing, who empower us to imagine what we don't yet know, foregrounding our movement towards a post-patriarchal, liberated space.

Linda Abrahams
Editor

a
history
or a
way of
knowing



*Pamela Landry, L'Etrangeté, 1992. Miroirs sans tain, photographies noir et blanc, système électronique et électrique.
Photo: Suzanne Paquet*



*Pamela Landry, L'Etrangeté, 1992.
Photo: Suzanne Paquet*

Nell Tenhaaf

What's a history without dates and names? As feminists begin to build a history, we discover that there's pleasure in experiencing a continuity of events over time, and in the recognition of exceptional figures. Take this example:

A complex line of French feminist descent begins with the salons of the sixteenth and seventeenth centuries, through the *précieuses* and *femmes savantes*, to the women writers known as *Sapho 1990*, to all-women lycées, and the contemporary *politique et psych-analyse*, and receives equally relevant genealogical support from Joan of Arc (*He, quel honneur au féminin/ Sexe*, wrote Christine de Pisan of Joan's victories), the *sorcières*, the aristocratic rebels of La Fronde, the *tricoteuses* of the French Revolution, the journalists and political organizers of the 1830s and 1840s, the *pétroleuses* of the Commune, and the Resistance heroines of the Second World War. Although political action on the part of women predictably resulted in a strong anti-feminist backlash, it is still the combination of activism in language and politics that is most characteristic of French feminisms.¹

The impact of French feminist thought has extended in the 1980s beyond language and politics to include the visual arts, where it has revitalized a sense of feminist activism. The women cited above are therefore among the ancestors of contemporary feminist artists, adding a very old link to what is otherwise a recent history. It's only since the early 1970s that an organized cultural resistance on the part of women artists has been visible anywhere.

In sixteen years of exhibitions and parallel activities, Galerie Powerhouse/La Centrale has generated a list of feminist heroines at least as long and varied as the one above, if not as notorious. From its beginnings in the halcyon women's liberation days of the early 1970s, Galerie Powerhouse/La Centrale secured a place on the map by the mid-70s. Steadily acquiring more visibility and funding and weathering the hiatus in feminist art activity at the turn of the decade, the gallery came into its own as a sought-after exhibition space in the 1980s.² This describes the trajectory of its growth to date. But what details to choose so

as to constitute a historical overview of this feminist project? How can the significant events be pulled out of the dense texture of its chronology, or in fact, should they be?

A minor history of Galerie Powerhouse/La Centrale would possibly be the most appropriate: cataloguing the low- and high-profile events; naming the stars who were launched, the lesser talents forgotten, and the gallery members who stuck with it over years of volunteer labour. The most forward-looking history would consist of identifying the lines of continuity between the early years of Galerie Powerhouse/La Centrale and current debates about culture and feminism. Or perhaps a fragmented account would be better, avoiding rationale and linearity, picking out random moments to constitute an ad hoc history.

A point of departure may be that the great problem and, paradoxically, the advantage of women's history are that it has never been compatible with the official version. In my own alienation from textbook history, it didn't occur to me that there could be an unofficial, alternative kind. Now I find that I'm fascinated by this absent information from the distant and not so distant past, and a question has occurred to me: Do women also have to institute an official history so as not to lose the meaning of our political and cultural practices?

There's a tautology involved here, and it's not due to postmodernism's declaration of the *end of history*. Women couldn't write official histories of women's lives and work even if they wanted to, because the epistemological premise for this project doesn't exist. That is, while there are currently several feminist theoretical models that are advancing women's ways of using language and seeking knowledge, there is no one model that overrides the others. Moreover, writing official history (like doing scientific research) demands objective and value-free points of view that are, ostensibly at least, not impeded by political bias. The aim of these master discourses is to make both the subject who speaks and the subject at hand singular, authoritative and universal. So the idea of a sanctionable feminist version

of history that balances the androcentric version is very problematic, if not impossible. Given these conditions, we are left with the challenging question: "On what grounds should (our) feminist claims be justified?"³ In other words, what are the ways of knowing that are specific to women, and how do these translate into feminist methodologies, theories, practices or histories?

Feminist discourses in many different domains have evolved dramatically since the early 1970s. The objectives haven't changed in their essence, but their articulation has become more sophisticated. One approach to the larger project of feminism that's reflected in the contemporary art domain has to do with theorizing and actualizing a shift in the semiotics of gender stratification, looking at how it is constructed in order to change the power dynamic it generates. Psychoanalytic discourse, for example, has been used extensively to analyze the role of representations, especially language, in instituting gender differences. Filtered through French feminist theory, it became a particularly important tool for feminist artists in the 1980s to expose the ideological basis of constructs of sexual identity and pathology as they are applied to women.

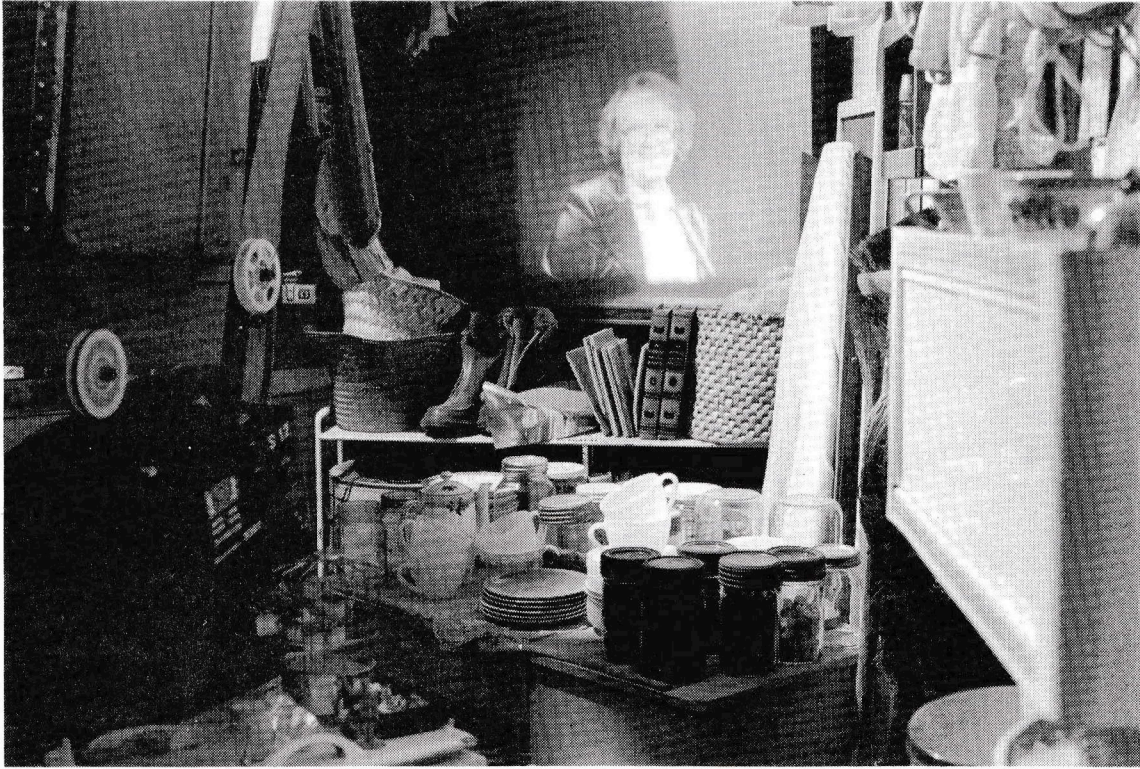
This has clearly meant a leap forward in understanding the controlling mechanisms of the patriarchy. But then to go on to propose women-centred discourses as an alternative makes for a huge agenda, especially if feminists are continuously put on the defensive by having to justify our every claim to knowledge, including self-knowledge, that is different from, if not counter to, what constitutes official knowledge. Among feminists the criteria for assessing women's epistemologies, and by extension our cultural practices, are hotly disputed, although this can also be seen as desirable given that feminist discourses tend to be absorbed and processed by the culture machine as quickly as they come to public attention.⁴

a
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or a
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Keeping in mind the condition of the *separate sphere*⁵ and our longstanding ambivalence toward it, 1970s feminism and its manifestation in the visual arts can be seen in retrospect as a strategic blend of *we're just as good and we're fundamentally different*. Since our difference is always implicitly devalued unless proven otherwise, many early second-wave feminists in the arts set out to establish themselves in the mainstream, de-emphasizing femaleness. Others grouped together under the feminist banner. The reasons for these choices remain personal, multiple, indecipherable. This was the matrix for the beginnings of the women artists' movement, and the context in which Galerie Powerhouse/La Centrale opened its doors.

The first impetus for women artists to bring feminism into the visual arts was the near-absence of women in gallery and museum exhibitions. This was the case for the group of women who founded Powerhouse/La Centrale in 1973 as a small, women-only exhibition space in Montreal's west end. The early 1970s was also the time in Montreal, and across Canada, of the birth of artist-run parallel galleries, whose doors were wide open to women in comparison with the commercial and public art institutions. So why a women's art group for the women of the Flaming Apron, the precursor of Powerhouse? Because consciousness-raising in a group context was the feminist sociopolitical model, and a proven strategy for formulating and possibly finding answers to some fundamental questions: What could be the nature of a link between feminist advocacy and art practices, and how could the work of more women artists come to be publicly recognized when the quality of much women's work was constantly put into question?

The developing artist-run centres pulled together a certain community of artists interested in avant-garde ideas, especially conceptual art and new media. At the same time, an interrogation of the claims to value-neutrality



Corrine Corry, the closet, detail, "The Palace of the Queen", 1989. Photo: Mark Ruwedel

(or its more insidious form, universality) in high modernist art, particularly painting and sculpture, was being undertaken in American feminist art circles. Reports of new cultural feminist practices, including the revalorisation of craft, development of female form⁶, and performance based on ritual and body art, began to drift across the borders between the U.S., Canada and Europe. In addition, there was an influx into the Canadian artist-run centres of women working in non-traditional media such as video. The accounts of these practices are numerous and thorough and won't be reiterated here.⁷

Within this framework of influences, Powerhouse/La Centrale was perceived as playing both sides against the middle in its feminist positioning. For some, it was too separatist, i.e., man-excluding and therefore radically lesbian; to others, it was simply another artist-run space but with a women-only mandate more or less justified by a statistically-proven imbalance in numbers of women in the system.

Galerie Powerhouse/La Centrale had two exhibition spaces throughout the 1970s. In the larger space there was a recognized need to show work that could hold its own in the larger art milieu, while in the smaller space there was an open-door policy of showing Powerhouse's active members, often less experienced artists struggling with self-doubt. The program of exhibitions for both spaces reflected the virtually impossible scope of a mandate that was to embrace the invisible currents of contemporary art, as well as the unknown territory of female specificity just beginning to emerge.

Internal tensions at Powerhouse/La Centrale often ran high, not so much because of external perceptions of its politics and position, but because of the question of quality and its relation to gendered difference. It seemed unresolvable, and in fact it was. How could the quality of women's work, especially young work, be assessed and the demands for professionalism be met when the message coming through from (in particular) American



Madelon Hooykaas, Elsa Stansfield, *Personal Observatory*, 1991. Installation

feminist art debates declared that the criteria themselves were cloudy, contentious and undergoing constant revision?

Into this mix was thrown the launching rationale, which has come to be acknowledged as a function of all artist-run centres. For Powerhouse, launching meant getting recognition in the wider art world for a larger number of women artists. Here we see that onerous quality-issue rearing its head in the form of a basic contradiction that has plagued many feminist cultural critics: the attempt to get more women recognized as professional equals can run counter to a critique of the androcentrism and hegemony of the art system. The obvious way to deal with this dilemma is to promote women artists whose work has a clearly feminist intention

and itself contributes to the critique of institutionalized power, including that of the art world. But in Québec and the rest of Canada, the link between women's cultural practices and feminist activism has been tenuous compared to the American model, and it sometimes weighed heavily on us. The American feminist art movement established a link with social issues and advocacy from the beginning, and has sustained a certain momentum of feminist revolutionary spirit even into the present. Conditions at Galerie Powerhouse/La Centrale were further complicated by its roots in anglophone North-American feminist ideals within the context of a majority francophone culture engaged in its own complex identity issues.⁸

As the 1970s ended, these tensions were high. The larger feminist movement was itself in a period of entrenchment, reassessing its impact and goals. The most public face of art and feminism in the 1970s, and Powerhouse's relation to it, had been marked by two contradictory phenomena; large, group survey exhibitions of women's art on the one hand, and on the other the feminist art crusade of Judy Chicago. The decade closed with much inquietude about the meaning and impact of this still marginal *art from lived experience* that women were promoting, and about Chicago⁹ making her claim to fame with the battle cry *let's get into the history books!*

By the early 1980s an atmosphere of backlash against feminism was depressingly palpable. It persists even now, and is often discussed as post-feminism in its broader cultural manifestations. Mainstream media, for instance, busily recycle the surface features of feminism through images of successful, if unaccountably shaky, professional women, blithely maintaining that all doors are now open to women.¹⁰ The response at Powerhouse/La Centrale to these conditions was a deliberate strategy of raising the gallery's profile by inviting better-known artists to show their work, seeking out feminist artists who were fed up with feeling marginal and, particularly in Toronto during the early 1980s, forming new alliances within a burgeoning, activist art community. Galerie Powerhouse/La Centrale became a more desirable place to exhibit and ironically, given

the tenor of the times, moved into the mid-1980s with a strong network of support, both local and national. Today, Powerhouse/La Centrale is recognized throughout North America for its double position as a feminist gallery and an artist-run centre.

The nagging doubt that I sense as the only drawback to this strategy of maintaining a higher profile, and that I hope has nothing to do with nostalgia, reflects back to the 1970s dilemma of assessing the pros and cons of being inside or outside the mainstream. It also reflects back to the observation in *New French Feminisms* that political (and here we can add cultural) action by women consistently results in a strong anti-feminist backlash. Even if this is a historically documented condition, it remains an almost invisible one. One of its more insidious characteristics is that the higher profile and number of recognized women has been taken to mean that women's voice(s) are heard and, more importantly, listened to in the mainstream.¹¹ Historically, the only language women have been able to speak, even among ourselves, has been the language of the colonizer. In the 1980s, feminist artists have confronted this paradox head-on and virtually dominated a field of contemporary art practice which emphasizes knowledge and theory and how they operate, breaking open representational codes and exposing the shell games of androcentric discourses. In this context, it's tempting to assume that feminism is a discourse with a status and an impact equal to the official ones that it critiques. While this may hold true in the art milieu, it's hardly the case in the larger social and political context.

What seems to have been under-represented in the 1980s wave of speaking through the fathers, of feminist artists assuming the parental discourses of psychoanalysis or philosophy and favouring the logocentric over the corporeal, is the emotional and also the political dimensions of women's colonization, especially as they touch on sexual identity. Feminist artists in the 1970s got into some fascinating, if dead-end, tracks in addressing sexual identity

and a possible language for speaking about it – central-core imaging remaining the most contentious example. Sexual colonization crosses all lines of race and class as an often invisible but deeply-rooted status quo. From where does the energy for aberration and deviation from this status quo come in the already scarred, except in exposing the wounds as a dimension of women's knowledge?¹² Post-feminist thinking demands that women cover them up again, re-repress the reality and complexity of colonizations of many different kinds. The multiple histories of feminist activism indicate that we should examine the inter-relationship of self-knowl-

edge, new epistemologies and hard-won expertise, as the basis for action.

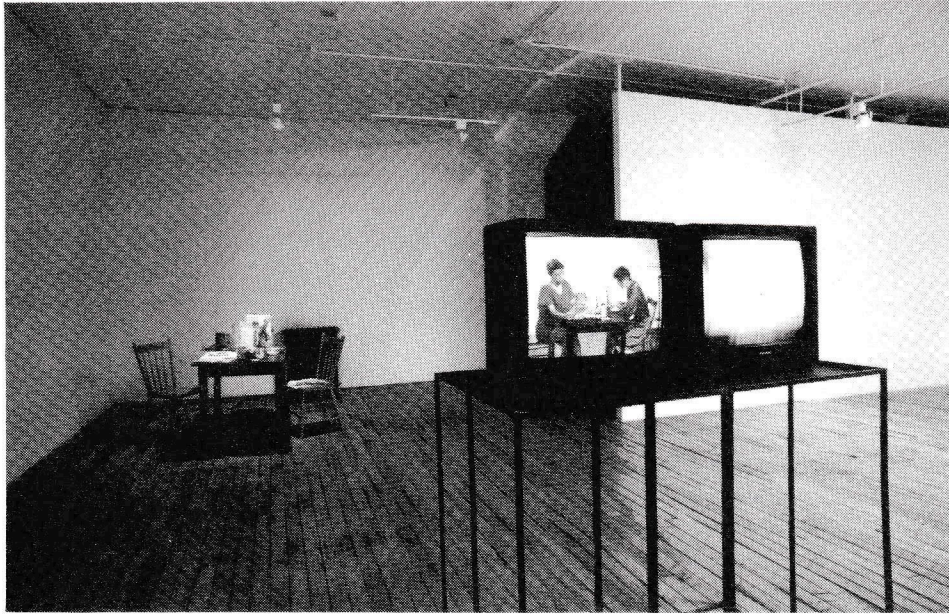
Galerie Powerhouse/La Centrale has exhibited many of the major artists, local and international, whose work reflects the concerns central to both 1970s and 1980s feminist cultural activism. The gallery's programming continues to include emerging artists along with performance, video, lectures and readings. It should never be incumbent on Powerhouse/La Centrale to put forward a definitive statement on feminist art practices for the same reasons that there is no one account of its history to be

written. What Galerie Powerhouse/La Centrale does offer is a locus for continuity in the multiple discourses on contemporary art and feminism. As such, it remains actively engaged in the tantalizing feminist pursuit of women's knowledge. **M**

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Footnotes

- 1 Elaine Marks and Isabelle de Courtivron, eds., *New French Feminisms* (New York: Schocken, 1981), p.6.
- 2 It's generally agreed that Tanya Mars' *Codpieces: Phallic Paraphernalia* exhibition in October, 1974 put Galerie Powerhouse on the map of the still-fringe, upper Main. Coordinators/directors of the gallery have been: Tanya Mars (Rosenberg), 1974-1976; Kina Reusch, 1976-1977; Linda Covit, 1977-1980; Nell Tenhaaf, 1979-1983; Susanne de Lotbiniere-Harwood, 1981-1983; Barbara Steinman, 1983-1985; Elise Bernatchez, 1983-1985; Francine Papineau, 1985-1987; Joanna Desjardins,



Jeanne Crepeau, Deconfiture, 1990. Video Installation. Photo: Denis Farley

- 1985-1987; Noreen Gobeille, 1987-1989| Marie Fraser, 1987-1989; Carole Brouillette, 1989-; Suzanne Paquet, 1989-. I would like to take advantage of this space to pay tribute to artist organizer Kina Reush, 1940-1988.
- 3 Sandra Harding, *The Science Question in Feminism* (Ithaca and London: Cornell University Press, 1986), p.24 Harding outlines three feminist epistemological positions that are being developed in the domain of the sciences: feminist empiricism, the feminist standpoint and feminist postmodernism.
 - 4 In *Gynesis: Configurations of Woman and Modernity* (Ithaca and London: Cornell University Press, 1985), Alice Jardine addresses how this is manifested in the domain of theory, notably in the feminization of discourse and circulation of images of a "differently same woman" among contemporary French philosophers: "When a man says, 'I too am a woman', he is sure of himself," p.39.
 - 5 This term is used by Rozsika Parker and Griselda Pollock in *Old Mistresses: Women, Art and Ideology* (London and Henley: Routledge and Kegan Paul, 1981) to describe 19th century institutionalization of women's powerlessness in the public domain, with its accompanying romanticization and denigration of their control over the domestic sphere. I'm extending it here to refer to the different (female) knowledge that feminism engenders, and parallel issues of valuing or devaluing this knowledge.
 - 6 See Lucy Lippard, *From the Center: Feminist Essays on Women's Art* (New York: E.P.Dutton, 1976), pp.226-230.
 - 7 See Lucy Lippard; Moira Roth, *The Amazing Decade: Women and Performance Art in America, 1970-1980* (Los Angeles: Astro Artz, 1983); Rhea Tregebov, ed., *Work in Progress: Building Feminist Culture* (Toronto: The Women's Press, 1987).
 - 8 For a discussion of the position of Quebec women artist vis-a-vis North American feminism, see Rose-Marie Arbour in *Art et Feminisme* (Montreal: ministere des Affaires culturelles du Quebec et Musee d'art contemporain de Montreal, 1982), pp. 3-14.
 - 9 *Artfemme 1975*, organized by Powerhouse, Centre Saidye Bronfman and Musee d'art contemporain de Montreal (1975) and *Some Canadian Women Artists*, National Gallery of Canada (1975). *Art et feminisme*, Musee d'art contemporain de Montreal (1982) and *Actuelles*, Place Ville Marie (1983) can be included here even though they took place in the 1980s. Judy Chicago spoke in Montreal at the invitation of Galerie Powerhouse in February 1980.
 - 10 That notorious post-feminist anti-heroine, Glenn Close in *Fatal Attraction*. In Elspeth Probyn, "Local Practices, or What's the Difference Between the New Traditionalism and Post-feminism?", paper delivered at Cultural Studies and Communications: Convergences and Divergences, conference held at Carleton University, Ottawa, April 1989.
 - 11 See my article "The Trough of the Wave: Sexism and Feminism" in *Vanguard*, September, 1984, for a longer discussion of this issue.
 - 12 Nancy Spero articulates so clearly this doubled potential of victim, and its importance for feminist activism.

This article was first printed in the publication instabili, published by La Galerie Powerhouse & Artex, Montréal, 1990.

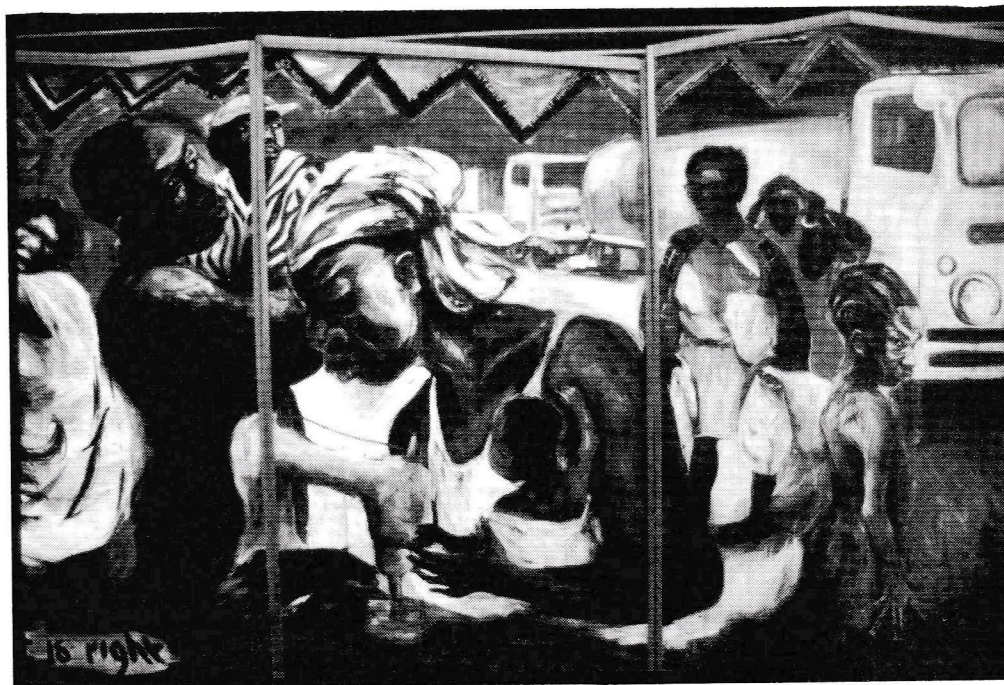
FOCUS ON

Olga Battaglia



Olga Battaglia, She loves what #3, 1993. Mixed media, 62" x 39". Photo: Joe Gervasio

Who Counts and



Grace Channer, "Black Womens' Work", 1987, acrylic, mixed media on masonite, 20'x 8'.

Canadian Women's Art in the Schools is a project initiated by the Women's Art Resource Centre to create educational slide packages and support documentation on contemporary Canadian women artists. An integral part of this project involves researching and compiling comprehensive statistics on the status of contemporary Canadian women in the arts. Our initial attempts at gathering statistics encountered a lack of access to critical information. WARC will endeavour, in the coming year, to research the status of contemporary Canadian women in the arts as well as representation regarding race, nationality, gender, and age of Canadian artists represented in both government funded art establishments and commercial galleries. It

is our intention to publish a report on our findings in the fall of 1994 to coincide with Women's History Month.

The following charts reflect the breakdown by gender of the works currently in the permanent, Canadian Collection and the international Collection of the National Gallery of Canada, in Ottawa. A further breakdown by race (First Nations and men and women of colour) was requested. Statistical information was available for First Nations, however, no statistics were available on representation of women and men of colour.

Penelope Stewart
Project Coordinator
Canadian Women's Art in the Schools

Who's Counting?

STATISTICS ON NATIONAL GALLERY OF CANADA COLLECTION

Canadian Collection						
	Total		Works by Men		Works by Women	
Total Works Collected	12,169	100%	11,045	87.5%	1,574	12.5%
First Nation identified in the collection	939	100%	591	62.9%	348	37.1%
Percentage First Nation:	7.4%		5.4%		22.1%	
Works Collected Before 1970:	3,850	100%	3,410	88.6%	440	11.4%
First Nation Identified in the Collection	36	100%	21	58.3%	15	41.7%
Percentage First Nation:	0.9%		0.6%		3.4%	
Works Collected in 1970 and After:	8,769	100%	7,635	87.1%	1,134	12.9%
First Nation Identified in the Collection:	903	100%	570	63.1%	333	36.9%
Percentage First Nation:	10.3%		7.5%		29.4%	
International Collection						
	Total		Works by Men		Works by Women	
Total Works Collected	15,147	100%	14,223	93.9%	924	6.1%
Works Collected Before 1970:	6,295	100%	5,974	94.9%	321	5.1%
Works Collected in 1970 and After:	8,852	100%	8,249	93.2%	603	6.8%
NGC Permanent Collection						
	Total		Works by Men		Works by Women	
Total Works of Art Collected	31,919	100%	25,268	91%	2,498	9%

Notes:

1. All figures as of 15 Sept. 1993. Total for Canadian Collection is 14,201. 2,032 works in the collection are works by unknown artists or by corporate entities, therefore gender is unknown.
2. No data were available identifying men and women artists of colour.

Gender Representation

IN CANADIAN

The 1991 Canadian census states that 11,450 people who have been in the workforce for a least fifteen years describe their profession as that of painter, sculptor or related artist.¹ Of these 5,695 are women; that is, 49.73% of artists in Canada are women.² It is not that there is a shortage of women artists, the problem is with the exhibition of their work.”

Due to the seemingly endless number of galleries in Canada, I scaled down the rather broad definition of “Commercial Gallery”. For example, I eliminated shopping mall galleries which frame and sell prints. I was more interested in those galleries which have a stable of artists, recognized by their community as professionals. I therefore decided to use galleries that are registered in the Professional Art Dealer’s Association of Canada (PADAC) as my control group. PADAC, founded in 1966, is a non-profit organization which represents most major private commercial galleries in Canada, which in turn represent most of the country’s leading artists. Member galleries and exhibitions are open to the public without charge. PADAC’s mandate includes the promotion of art and artists of merit in Canada. It has established and maintains basic guidelines and ethical standards for the operation of commercial galleries.³ Membership is avail-

Judith Baldwin

able only to accredited establishments and therefore implies seriousness of intent.

PADAC publishes a directory of their member galleries complete with addresses, names of directors and lists of artists whom the galleries represent. This last point proved to be problematic. I discovered that these lists of artists are not comprehensive. PADAC limits the number of artists whom each gallery can list in the directory. Therefore, the statistics presented in this article do not indicate the artists whom the galleries represent but rather the artists whom they wish to profile in the PADAC directory.

The statistics were compiled from the complete list of the artists in the 1975 and 1990 PADAC directory⁴. This directory limited my investigation to gender identification only and at times even this information proved difficult to determine. Such was the case when the artist had a unisex name (for example, Pat, Robin, Jean).

For example, in 1990 the Albert White Gallery profiled 17 male artists and 1 female artist. Since I was certain of each artists’ gender, the percentage of 6% women is accurate (See sidebar for complete list of statistics). In 1975, however, Gallery Pascal Graphics profiled 25 artists; I was able to determine that 8 were women and 10 were men, but I could not identify the gender of the remaining 7 artists, due to the fact that Pascal listed the artists by last name only. Therefore, the percentage of 32% women is

COMMERCIAL GALLERIES

ARTISTS PROFILED BY PADAC GALLERIES

Gallery	1990				1975			
	#W	#M	#U	%W	#W	#M	#U	%W
Aggregation Gallery					9	20	1	30
Albert White Gallery	1	17	0	6				
Art Emporium	1	25	0	4				
Art Placement Inc	10	19	1	33				
Atelier Gallery	6	7	1	43				
BAU-XI (Toronto)	8	26	1	23				
BAU-XI (Vancouver)	8	24	1	24				
Beckett Gallery Ltd	3	22	1	12				
Canadian Art Gallery	10	18	2	33				
Carmen Lamanna Gallery	8	12	1	38	2	10	5	12
Jane Corkin Gallery	11	13	2	42				
David Mirvish Gallery					2	18	0	10
Electric Gallery					2	42	2	4
Equinox Gallery	5	25	0	17	1	11	0	8
Fleet Galleries					20	30	0	40
Galerie Bernard Desroches	3	17	0	15				
Galerie Continentale	2	23	0	8				
Galerie Daniel	5	14	1	25				
Galerie Dominion	1	18	0	5				
Galerie ELCA London	6	20	0	23				
Galerie Kastel	2	16	0	11				
Galerie L'Art Francais	5	18	0	22				
Galerie Martal Ltee	4	9	0	31				
Galerie Walter Klinkhoff	4	26	0	13				
Galerie Zanettin					5	18	0	28
The Gallery	8	17	0	32				
Gallery Moos Ltd	0	24	0	0	2	20	19	5
Gallery One	5	20	0	20				
Gallery Pascal Graphics					8	10	7	32
Gallery 1640					3	12	4	16
Heffel Gallery	3	20	1	13				

Gallery	1990				1975			
	#W	#M	#U	%W	#W	#M	#U	%W
Issacs Gallery	3	15	0	17	1	19		5
Kar Gallery					1	10	0	9
Kaspar Gallery	2	11	0	15				
Klonaridis Inc.	5	10	1	31				
Madison Gallery	1	9	0	10				
Marianne Friedland Gallery	4	12	0	25				
Masters Gallery	4	9	0	31				
Mazelow Gallery	2	4	0	33	2	8	13	9
McCready Galleries	1	9	0	10				
Mira Godard	1	13	0	7	5	36	0	12
Miriam Shiell Fine Art Ltd	2	11	1	14				
Nancy Poole's Studio	7	9	1	41				
Olga Korper	2	18	0	10				
Roberts Gallery	5	19	1	20	8	29	0	22
Robertson Galleries Ltd	5	14	1	25				
Sable-Castelli Gallery	3	15	0	17				
S.L. Simpson Gallery	8	7	0	53				
Susan Whitney Gallery	9	16	0	36				
Thielsen Galleries Ltd	1	22	2	4				
Thomas Gallery	7	15	0	32				
Upstairs Gallery					5	13	0	28
Virginia-Christopher Gllrs	6	19	4	21				
Waddington and Gorce Inc	5	17	0	23	3	19	0	14
Wallack Galleries	8	20	1	28	20	36	1	35
Welch Gallery	3	8	1	25				
West End Gallery	3	19	2	13				
Woltjen/Udell (Edmonton)	6	18	0	25				
Woltjen/Udell (Vancouver)	5	18	0	22				
Wynick/Tuck Gallery	5	15	1	24				
Yaneff Gallery	2	7	0	22				
Zwicker's Gallery	7	21	1	24	14	60	2	18
	248	850	29	22	113	421	54	19

meaningless. The accurate percentage could fall anywhere in the range of 32%-60%.

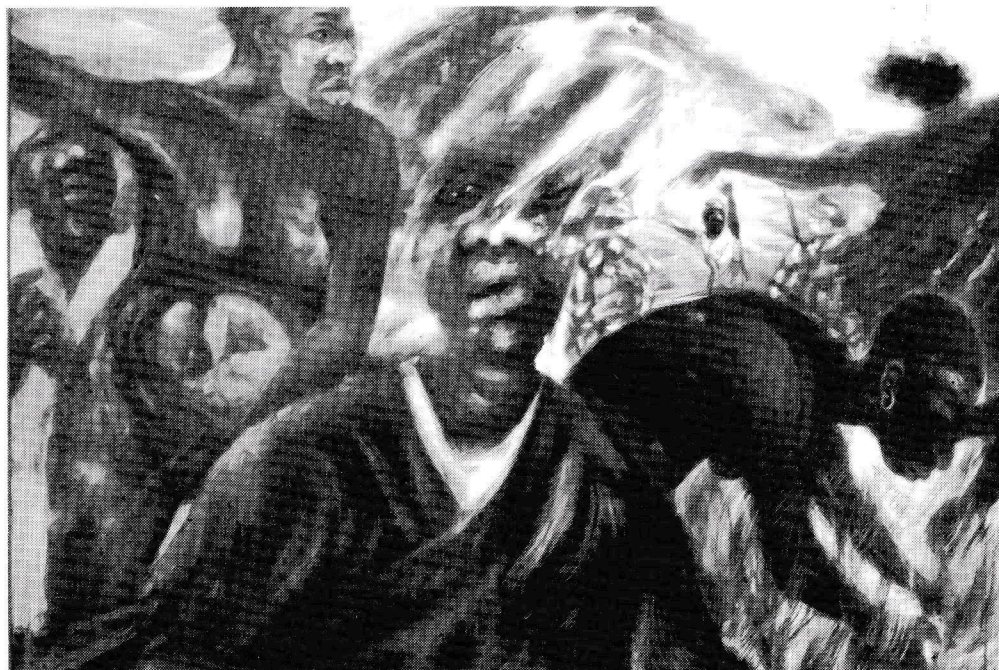
Amongst the artists where gender was identifiable, the percentage is 44.4%.⁵ Statistics from the PADAC directories also could not provide this study with information regarding cultural representation.

Furthermore, because the directory did not indicate the nationality of the artists listed, or whether the artist was living or deceased, I was unable to determine the number of *Canadian* women or the number of *living Canadian* women amongst the artists profiled. This information is an important factor, because it would clarify how many *contemporary* Canadian women artists have dealers. In general, we can conclude that it is even more difficult for contemporary Canadian women artists to obtain representation at a commercial gallery than the statistics gathered would indicate.

In 1990 the national percentages of artists profiled by PADAC galleries were as follows: 22% women, 75% men and 3% of unascer-

tainable gender. The lowest percentage for a gallery is 0% women (Gallery Moos Ltd.) and the highest is 53% (S.L. Simpson Gallery). To contextualize these numbers, it is important to recall that 49.73% of artists in Canada are women. The discrepancy is significant and there is no pat way to justify it. It is not a matter of training, for at the Ontario College of Art for the last several years, 54-55% of graduates were women.⁶ At York University, in 1990/91 there were 559 peoples seeking a Bachelor of Fine Arts degree in Visual Arts; of these 358 (64.4%) were women.⁷ Similarly, in the York Master of Fine Arts program in 1992/93, women outnumber men with a ratio of 9:7.⁸

In 1975, the number of women profiled in PADAC was not very different from that of 1990, thus eliminating any viable discussion of historical progress. In 1975, 19% of artists profiled by dealers were women (while 72% were men, and 9% were unknown). The lowest percentage of women was 4% (Electric Gallery) and the highest was 40% (Fleet Galleries).⁹



Grace Channer, Detail, "But Some of Us are Brave", 1987, acrylic, mixed media on canvas, 6'x 4'.

I recently asked the owners or representatives of several PADAC galleries what they believe to be the reasons for the discrepancy that exists between the number of women artists in Canada and the number of Canadian women artists with dealers. All of the people whom I spoke with said essentially the same thing, but the difference between the number of women these galleries represent was astounding.

No gallery that I spoke with has an official mandate to represent women. In general, the galleries professed to select artists on the merit of the work, not on movements. One gallery stated that they will not represent visual minorities or women just to represent them. They feel that affirmative action becomes censorship when certain groups are shown to the detriment of others. They went on to explain that it's not an issue if an artist happens to be a radical feminist or a black lesbian, if the work holds up visually. Clearly, the rhetoric becomes suspect in light of the statistics and we can only infer that, in the minds of some gallery owners, *no* women's work holds up visually.

The attitude of one gallery owner that I spoke with may explain this dichotomy. This gallery found the quality of submissions by women to be poor. They claimed that they were not proud of the percentage of women represented by the gallery and explained that they find women's work to be passive and soft, while the gallery work which sells, is dynamic and aggressive. Obviously this gallery's attitude is rooted in biological determinism and sounds dated to say the least.

Overall, it seems that each gallery has its own aesthetic and its own idea of what art it will represent. None seem to be concerned with gender issues. Most dealers say that they pick their stable on the basis of quality, and at least one dealer was willing to say that she felt that women's art just was not as good as men's art. This returns us to the 1970s debates surrounding the question "Is there a female imagery?"¹⁰

Generally speaking there are more women in stables today than there were fifteen years ago, but the increase is nominal and the discrepancy between representation of men and women is alarming. These questions of quality and aesthetics, about who is the better artist, are problematic to say the least.

One gallery owner that I talked to, whose stable had only 25% women, stated that she was not happy with that number, but that the buyers simply were not interested in work by women. This is an abdication of responsibility. Jane Corkin, a successful Toronto dealer, sees the situation in a different way. She picks artists who are unknown, who she feels will take the media of photography to new places, and makes them well-known. She promotes these unknown artists and helps them garner both respect and clients within the art world.¹¹

It is apparent that the situation is not set in stone; there are ways to change it. There are solutions to the problem of the under-representation of women in the art world. Women can open up their own galleries to compete with established commercial galleries, as Sandra Simpson has done. Women can open up alternative galleries which exhibit only women's work, as was done with Galerie Powerhouse/Centrale in Montreal or women can choose to exhibit only in parallel spaces where political issues, such as marginalization, are as important as aesthetics and sales. Surely we can conceive of even more ways to give women their voice within the art world – even if this means creating a new world in which to look at and create art. **M**

Footnotes

- 1 The designation of 'in the workforce' for a least 15 years is the census' standard control for determining number of people in any given job category. No other statistics are available.
- 2 Statistics are courtesy of Statistics Canada.
- 3 This information is derived from the 1990 PADAC directory.



Grace Channer, Lezzie love lives, 1987. Chalk, 24" x 20".

- 4 If these years seem arbitrary it is because in a sense they are. PADAC publishes their directories irregularly. The only years I was able to find were 1990, 1988 and 1975.
- 5 All statistics are rounded off, therefore, not all numbers add up to 100%.
- 6 This information courtesy of Human Resources at the Ontario College of Art.
- 7 This information is from the office of Student Programmes at York University.
- 8 This information is from Hedy Sakai, Graduate programme administrator in visual arts.
- 9 The PADAC directory has changed format. In 1975,

the directory was basically a series of advertisements for the member galleries. Most of these advertisements list the artists represented by the galleries – some complete, some selected. The problem is the same as with the 1990 directory, they are not whole lists of who the galleries represent. Further, some of the galleries listed artist by last name only, thus confusing the issue further.

- 10 See "What is Female Imagery?" in Lucy Lippard's *From the Centre: Feminist Essays on Women's Art*. N.Y.: E.P. Dutton, 1976, for an example of this debate.
- 11 This information was gleaned in a conversation with Jane Corkin, 1 April, 1993.

by Kyo Maclear

you're Asian **or "Eurasian"**

1983

1989

1990
1991

YELLOW (INTER)FACES

My heart sinks as my grade eight French teacher *compliments* me on my "wide almond eyes". I feel like a scientific specimen as she goes on to marvel at how my parent's genes are imprinted on my face. She concludes by telling me that the French have always held a fascination for "things Oriental".

While flipping through Time Magazine in my doctor's waiting room, my eyes stop at a photograph of young 'Amerasian' child. Her face looks like mine. She is peering through the cracks in an iron fence. The photo is cropped and framed in a way that conveys imprisonment. The article that accompanies the photo addresses the "plight" of 'Amerasian' children "stranded in Asia".

I follow with close interest as Actors' Equity challenges the casting of non-Asian, Welsh-born, Jonathan Pryce in the leading role of the Engineer, a Eurasian pimp, in the Broadway production of *Miss Saigon*. Made to look 'more Asian' with a prosthetic device affixed to his eyes, Pryce is only one actor among many that has been cast in the role of 'Eurasian'.

SETTING THE SCENE

From Jennifer Jones in *Love is a Many Splendored Thing*, to Angie Dickinson in Samuel Fuller's *China Gate*, the casting of white actresses as 'Eurasians' by Hollywood has perpetuated the notion that ethnicity is a costume or mask that can be donned and shed randomly – and that this process is all the more tenable when the character is 'Eurasian' (i.e. 'half-White').

Within the context of these White American (non-Asian) productions, mixed race* progeny are depicted as existing in limbo, or between two worlds. The premise is that their only hope of salvation rests in their complete acceptance/assimilation into the White world of their father. To this end, any existing connection to Asia, or their Asianness, must be severed entirely. The most common way of resolving this problematic dimension of miscegenation involves the death of the Asian mother – as she is seen to personify the 'Eurasian's only tangible connection to their problem-ridden Asian identity.

*The terms 'mixed race' and 'biracial', within the context of my discussion, refer to those people who have both white and non-white ancestry. (In particular, 'Eurasians').

So it follows that in *Miss Saigon*, Kim, a young Vietnamese peasant woman, kills herself in order to 'save' her biracial child from the life she led. Her suicide sets the stage for Chris, an American G.I. and her former lover, to take their child back to his home in the United States – a home that is made picture-perfect with the introduction of his new White spouse. Cast in this light, the Asian woman is seen as expendable and self-sacrificing, while the American soldier is depicted as valiant, progressive-minded, even heroic.

Much can be gleaned about North

American racism by studying the history of interracial coupling and the ways in which Asian-White 'love' has been represented on-screen and on-stage.

MISCEGENATION

Historically speaking, the proscription against intermarriage served as a mechanism for maintaining the boundaries between different racial and ethnic groups. Anti-miscegenation legislation existed in California until 1967.

State laws such as these did little, however, to hamper the involvement of American men with Asian women overseas. In countries such as Korea, Vietnam and the Philippines, War and military Occupation became synonymous with the sex-based exploitation of Asian women as prostitutes and war-brides.

Thousands of 'Amerasians' have been born against the backdrop of U.S. military intervention in Asia. Taking into account the fact that most of these 'Amerasian' children still live in Asia – having been permanently abandoned by their American fathers – the

final 'reunion' scene in *Miss Saigon* seems to be more the exception than the rule.

Within the context of North America, the act of Asian-White miscegenation has appealed to White dominant society's most intimate hopes and fears. Historically, opposition to Asian-White intermarriage has been rooted in the century-old "Yellow Peril" fear that miscegenation carries the risk of eliminating a 'pure' White race. Support for Asian-White coupling, on the other hand, has historically stemmed from the belief that miscegenation might in some way improve the Asian – that the offspring, in inheriting white genes, might be more 'attractive', and

"People of
mixed race
exist on the
front line
of racism"

most importantly, more assimilable.

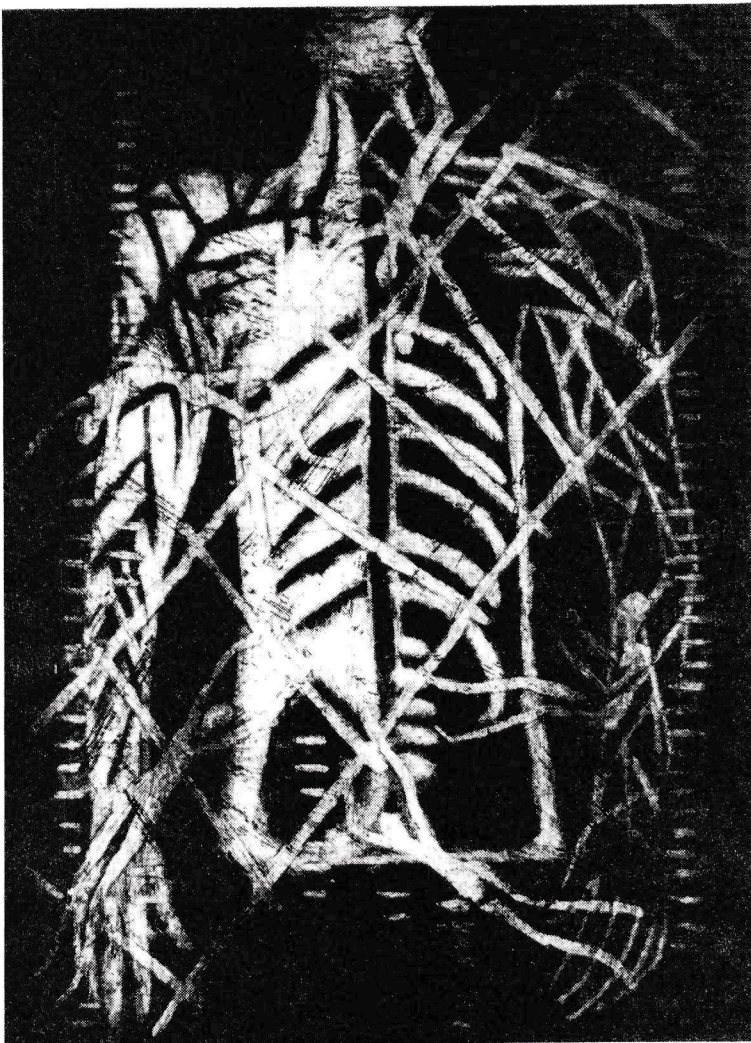
I would argue that strains of this latter philosophy inform the growing acceptance of "mixed marriage" in North America. As segregation and overt racism become increasingly offensive to White liberal-minded people, support for interracial marriage has become the marker of tolerance and open-mindedness. TV talk shows and specialized magazines, such as *Interrace*, are exhorting the value of interracial marriage as one step towards creating racial or 'global' harmony. The arguments put forward by proponents of

interracial marriage often stress the 'universality' of human experience – stating that true equality can only be attained if we take a colour-blind approach to our relationships and interactions. Within this framework, children of mixed descent are viewed simply as members of a 'human race'. Arguments such as these, honourable as they may appear, should be scrutinized for their assimilationist, melting pot approach to race-relations. To state that a mixed race child is a member of the "human race" is to eclipse or neutralize cultural difference. Given the reality of institutionalized racism and European cultural dominance in North American society, it is imperative that we recognize cultural diversity and the ways in which cultural and racial differences affect our access to power and representation in a White dominated society.

"FENCE-SITTERS"

People of mixed race exist on the frontline of racism. We are there when racists perceive there to be no people of colour present. We bear witness to virulent attacks on our communities and culture. Sometimes the comments we hear are so hurtful that we want to become invisible, disappear completely. When this happens – when cultural racism permeates our lives – we become increasingly distanced, in our hearts and our minds, from the very cultural identity we need to affirm and express who we are in all our facets. For many years, because of these very pressures to assimilate, to become White-identified, I sought to disinherit myself from my Asianness, seeing it as a curse.

It is both hurtful and ironic when my sisters and brothers of colour suggest, unqualifyingly, that those of us with white ancestry are recipients of infinite opportunities and privileges denied other people of colour. While I am conscious of skin privilege – and ways in which it informs everything from perceptions of beauty to access to employment – I don't know if they realize the pain and confusion associated with these so-called privileges. Is it a privilege to deny your heritage? To be an



Kyo Maclear, Untitled, 1992. Intaglio, 15" x 10"

“honourary White”? Moreover, is it a privilege to have White people sidle up to us, only to say that we’re different from “those people” – or that they never saw us as one of “them”?

The underlying assumption is that in having a White father, I have been “whitewashed” in irrevocable ways. That somehow, European values and a White dominant perspective were biologically injected into my blood. Some peg people of mixed descent as sell-outs, regardless of our level of consciousness. Indeed, claims that my biological make-up infer automatic acceptance into White dominant society say nothing of the fact that, in reality, my anti-racist and anti-imperialist stance make me as intolerable to White institutions as my ‘pure’ Asian counterparts.

Gloria Anzaldua has referred to a tendency among many communities of colour to put forward a certain ethnic litmus test. She sees this tendency as rooted in historic/colonialist divide-and-rule tactics. She writes: “They have us doing to those within our ranks what they have done and continue to do to us – othering people. That is, isolating them, pushing them out of the herd, ostracizing them.” (p.143 *Making Face, Making Soul*). For people of mixed descent (especially for those of us who are ‘visible’ targets of racism), exclusion from our respective communities of colour often brings up difficult memories of more insidious and systemic incidents of exclusion and alienation from White dominant society.

Given that so much of identity construction has been based on dualisms, such as Asian/non-Asian or White/non-White, inclusion is often determined for us – based on biological or racial purity, rather than political or cultural affiliation and identification. Within this bipolar paradigm, identity construction is elusive to people of mixed race. We exist as phantoms of miscegenation, on the margins of margins. In a society built on White domination and racism, a society where one must choose to fight for or against justice, we are seen to represent the eternal fence-sitters.

INTO A MARRIAGE, OUT OF THE COMMUNITY

Communities of colour are constantly under siege, forced to protect themselves against the forces of racism and White cultural supremacy. With concerns about keeping communities intact, it is hardly surprising that many Asian Canadians and other Canadians of colour view miscegenation as symptomatic of larger manifestations of racism. As Asian American

“I feel less isolated

Knowing that there
are other women
who have grappled
with similar upheaval
and confusion in
their lives.”

writer Frank Chin observes: “There is no doubt in my mind that the Asian American is on the doorstep of extinction. There’s so much out-marriage now that all that is going to survive are the stereotypes” (p. 16 *Nikki Bridges*). In this sense, people of mixed descent become tangible evidence of racial and cultural genocide.

In my own community, the Japanese Canadian community, the rate of exogamy, or out-marriage, is high – especially when con-

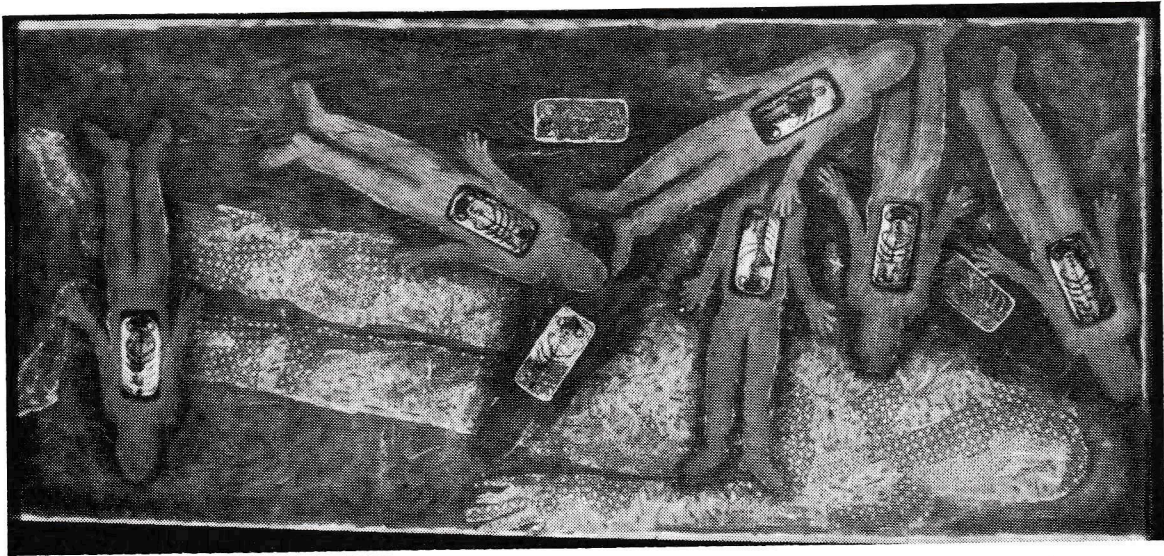


begin to see him as part of the White dominant society that was contributing to my unhappiness and alienation. If I was to sustain my position as intermediary between my parents, a referee of cultures, I could not be offered the opportunity to align myself with, or against, either 'camp'. Consequently, because the reality of racism was never discussed, any exclusion or hostility I felt as a child growing up in a predominantly White neighbourhood, was written off as reflecting some deep-rooted deficit or shortcoming on my part.

The push, for many years, was to deracinate myself by neutralizing my Asian history and experience. Sure, I used chopsticks, ate gohan and okazu, and spoke broken Japanese, but for years my relationship with my Japanese self was confined only to these superficial trappings of culture. The fact that I did not learn about the internment of Japanese Canadians until I was seventeen, and then only because of a cursory lesson in my Canadian History class, speaks volumes about the scope of my Canadian experience, and how this pain was intensified when I realized that my parents, had they lived here during World War II, would have been on opposite sides of the barbed wire fence. Looking back, I think that a lot fell into place at the moment of that realization.

COMING TO CROSSROADS: HOMEWARD BOUND

I feel that I've grown a great deal since then. Several years ago, I began to seek out the Japanese Canadian Community – a community I had only ever known peripherally. To find a place in my Japanese Canadian heritage has been a deeply symbolic and political act. It is a way of saying: I am here, and I have every right to be who I am. This, along with my daily contact with other Asian Canadian women and women of colour, has helped me reclaim a sense of wholeness and affirmation. It has also strengthened my understanding of the struggles we face as women of colour living in a White, male



Kyo Maclear, Flating World, 1992. Woodcut, mixed media, collage and acrylic, 8' x 2'

dominated culture. As I meet, and work with immigrants of colour, and people who speak English as a second language, I feel closer to understanding the difficulties and barriers my mother faced when she came here, as an Issei (first generation Japanese Canadian). In seeing my mother for who she is, I am finding how much I have to learn from the complexity of her experience. I feel good knowing that I can return even a portion of what she has given me by acting as a bridge between her and the wider Japanese Canadian community – a community that is primarily English speaking, and therefore less accessible to her.

Yet now that my mother speaks more openly about racism, a part of me is frightened. Deep down, I know that our family will be ripped apart if we don't address racism, and how it has shaped the ways in which we relate to each other. My hope rests in our potential to mend these rifts of difference, through honest and critical discussion, before they further deepen and ossify. If we can manage this, without denying the particularities of our individual experi-

ences, then I believe there is hope for respectful and conscious cross-cultural dialogue within my family.

Meeting other women of mixed descent has been crucial in my development and awareness. I feel less isolated knowing that there are other women who have grappled with similar upheaval and confusion in their lives. It is these women who have taught me that a biracial and bicultural identity, though complex, need not be a curse, or an ill-fitting cloak imposed from the outside. They have taught me that, as women of colour and as Asian Canadian women, we can define ourselves in relation to our political identification and cultural affiliation.

Together, in identifying with our respective communities of colour, we are exploding the myth, put forward by countless White writers and playwrights, that the so-called 'Eurasian' is forever doomed to a life of self-hatred and of seeing their Asian heritage as a burden. **M**

Kyo Maclear is a Toronto-based visual artist and writer.

FOCUS ON

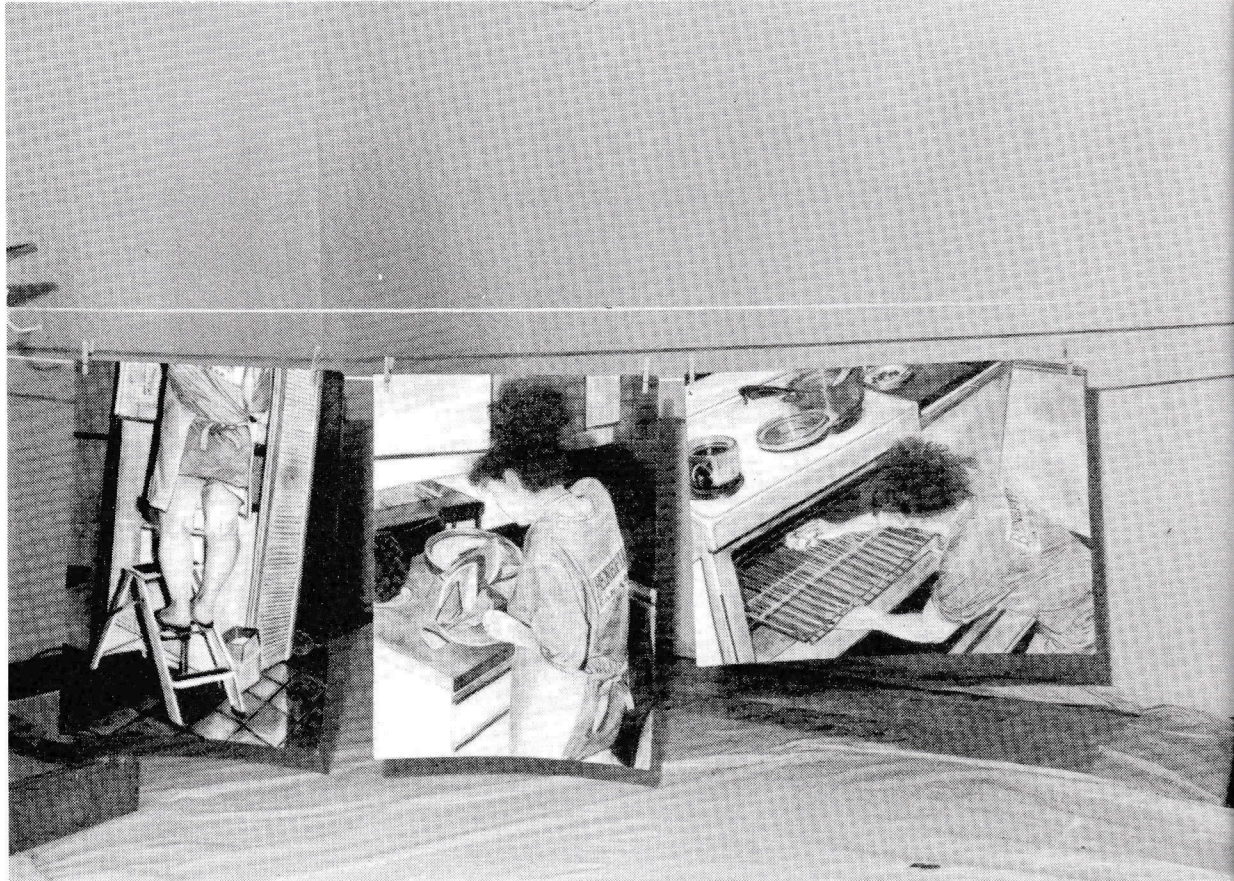
Carol Pasternak



*Carol Pasternak, In-vasion, chemotherapy for breast cancer, 1987.
Acrylic, stained painting, 4' x 4''*

F O C U S O N

Clarissa Lewis



Clarissa Lewis, Enough Rope..., 1991. Installation with drawings and found objects, 5' x 5'.



May 7th, 1993 – September 6th, 1993

ann hamilton: a round

reviewed by Janice Andreae

At first the room is silent. It is dark and distinctly unlike any museum interior in my recent memory except the abandoned tomb-like basement which held Egyptian artifacts – mummies – in the old Royal Ontario Museum I visited as a child. This space is similarly desolate and dank. A musky odour pervades the site. All of my senses are alerted to this unusual encounter which draws upon the evocation of associations and sensory responses hidden within my personal catalogue of adjectives used to identify location and time, to construct meaning and knowledge. As disturbing as my immediate impressions are upon entering Ann Hamilton's installation *a round*, which occupies the lower west gallery at the Power Plant, the transition into such a multi-levelled experiential context demands an involuntary suspension of disbelief for my engagement with what I see and feel in its midst.

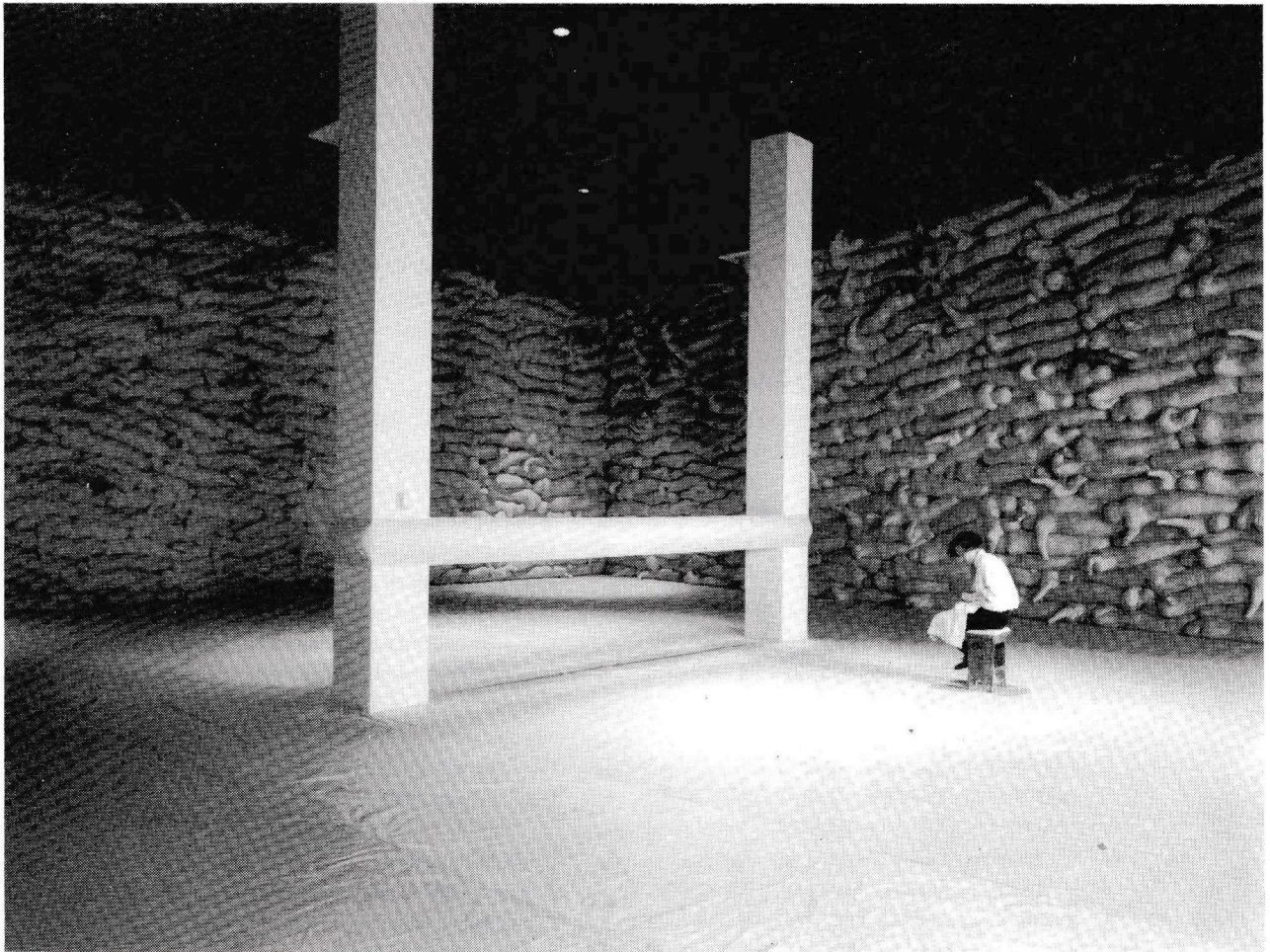
The silence is broken by a mechanised "clashing" sound which repeats and repeats its round, marking time. There is no interruption to this automated clocking and the control it imposes upon my viewing experience. This disturbance is produced by the synchronized mechanical motion of two Everlast striking bags attached to two girder-like columns which rise vertically towards the exposed ceiling of the gallery, painted slate grey. Pipes and ducts reveal the original structure of the power site. The space is dimly lit. I also hear the distant "clicking" of

knitting needles, which stops only when the knitter leaves the site. Near the centre, a lone figure sits knitting thread from a long loop wound around the two monumental columns. I associate this sight with recollections of my own childhood activity of raising my arms at right-angles to hold the yarn my mother first unwound from woollen skeins and then re-wound into balls in preparation for knitting winter sweaters. Like the familiar cycle of my mother's domestic labour, the task this anonymous knitter confronts daily never ends for in a process of unravelling what is produced *a round* always follows.

Each step I take is muffled by the canvas which encases the floor. The surface is marked and dirty. Many have walked through this site. Its periphery is lined by stacks of lifeless bodies, handsewn dummies which recall the inanimate canvas body of my earliest doll whose painted ceramic head chipped easily. From the piles, arms fall in different directions. Their gestures, arbitrary yet strikingly human, engage my attention with their individuality and numerous variations. They signify the echoes of voices past. At the site, only spirits remain, in storage, waiting for passage to unknown destinies.

What this description of Hamilton's installation indicates is the rich experiential context she constructs employing a minimal use of materials to affect viewers in a highly subjective way.

R EVIEW
EXHIBITION



Ann Hamilton, detail from the installation, a round, 1993. Photo: Cheryl O'Brien.

With *a round*, she constructs a sphere of experience which plays on personal associations and bodily sensations to construct an intimate and immediate engagement with the viewer. The site is charged with references to the body, women's work, the domestic sphere: all private sites marginalized by patriarchy and capitalism and attendant histories of oppression. The site-specificity of this installation is also rooted in the history of the Toronto harbour area and the storage terminal use of the buildings surrounding the Power Plant – public industry and the idea of progress – not to mention astute reference to the construction of Western culture through architectural elements and effects. For example, the monumental scale of columns, along with the classical prescription of women's role in society which Aristotle articulated and Homer inscribed in *The Odyssey*. Waiting for Odysseus' return to re-establish order and harmony at home and state, Penelope weaves and unweaves a shroud on her loom which she finishes at the completion of Odysseus' journey. The epic closes. In Hamilton's installation the round never ends. There is no closure to this toil. Bodies stacked high on every side allude to the everlasting nature of this work. Nameless and featureless, save for lone gestures – waves – these figures visibly attest to the obscurity of human lives – women's lives – sacrificed to industry, commerce, imperialist expansion, technological revolution.

These bodies are fixed in time – the site is specific. Like walls of sand bags, they appear to counter the forces of a flood. Like powerful shoulders or ramparts, they seem to protect this space against penetration from outside spheres – a seige. The site I occupy suggests a safe enclosure –

a cave or a womb – which is still, warm, moist, dark and full of familiar scent. Female. Present and historical time lapses here. Circe's isle. But the unceasing interruption of the striking bags – mechanized Everlast striking bags – disrupts this tranquil atmosphere, its silence and regeneration, referring to the interference of man-made directed actions towards an end: progress, industry and the absolute, closure of patriarchal control with insidious results. Capitalist economies. Androcentrism in Western society. Exclusionary enterprise.

Just as the process of knitting waxes and wanes in this installation – one round is all: a cycle of domestic toil, a domestic labourer's day, a garment worker's shift – the enclosure of bodies which constructs this installation sight/site bears witness to the same processes of generation and decay. Yet these bodies located on the margins are not distinguished by individual markings nor does their presence bear any distinct reference to the occupation of a lifetime. Hamilton shows that while the use of this site has changed from harbour to terminal building, from a power plant to a human storage site built from lifeless bodies, wasted and stacked, and "lifeless" toil endlessly reproduced and regenerated by human production (her installation *a round*) this site remains a storage centre of human lives. A museum.

Finally, these walls of fabricated human bodies, handsewn by a team of volunteer helpers, make evident both the power and the fragility of human-made boundaries, political borders, systems and societal structures which enclose and exclude, disrupt and impair. Safe enclosure is an illusion here. Only gestures remain stored for future reference. **M**

At a Glance

PERSPECTIVES

AND ISSUES IN

WOMEN'S ART

MAGAZINES

AND JOURNALS

by Fay Cromwell-Tollenaar

Within the past two decades, the rise in feminist consciousness regarding the blatant mis-representation of women within mainstream culture, coupled with the paucity of documentation of women artists' work, created a social climate in which journals published by women, about women cultural producers, was not only logical, but necessary. Six art journals of this genre were chosen at random from the Women's Art Resource Centre's (WARC) library. The magazines selected are not representative of the volume of women's journals documented and archived at WARC and they represent only a small percentage of the work being published by women, within which the central motif is the work of women artists and their related concerns. A diversity of design and editorial focus amongst these journals reflect characteristics that create and sustain both

REVIEW JOURNALS



differences and commonalities within the global feminist community.

Feminist Arts News is published in London, England. Volume 4, Number 2, 1992, entitled *Black Women in the Arts*, focused upon Black women of African and Afro-Caribbean descent living on the mainland of Europe, in the cities of Berlin, Paris and Barcelona. What is fundamental to this issue is the sense of isolation that Afro-European artists feel from the dominant society in which they live and create. In the article "Blackwomen's Creativity in Germany: Circles Already Patterning Over Themselves", Dionne Sparks quotes from an Artists Newsletter, December 1991: "If the unification of Europe means a greater intolerance...questions of concern of the Black artist go beyond the attitude of galleries and the media to more fundamental ones of security and survival in a hostile environment, and how these inevitably affect his or her creativity, productivity and life". This threat to security and survival is compounded by the isolation



This issue of *The Moment* is about arts and

Afro-Europeans feel from each other. The feminist creative community seems to be taking the first tentative steps towards connectedness. An opposite feeling resulted from reading *Divya* magazine, published in Toronto, Canada. In Volume 3, Number 4, 1993, entitled *Humour*, the contributors talked to their community, sharing a common cultural heritage. For example, in "Adventures of Saheban: Biography of 'The Relentless Warrior' Saheban vs. the Crisis of Identity" Fauzia Rafiq writes, in the voice of a newborn, about the hysterical response she receives from her mother for having been born without IT between her legs. In the short story "And For The Third Time Dear", Smita Vir Tyagi offers the insightful perceptions of an older woman from Bombay on the subject of Canada's social mores. Reading *Divya* engendered a strong sense of shared experience and support within

the South Asian women's artistic community living in Canada.

From Gallerie Publications, Vancouver, Canada, we have *Give Back: First Nations Perspectives on Cultural Practice*, December 1992, one of a continuing series of Women Artist Monographs. This particular monograph is an excellent exercise in learning how to actually HEAR the voices of Canada's First Nations women artists. In the article "Art History", Doreen Jensen explains, "If we pay attention, First Nations Art will remind us of this basic rule for being a human being: When I diminish others' 'belongingness' in the universe, my own 'belongingness' becomes uncertain". When Jaune Quick-To-See Smith repeatedly emphasized in her keynote address at the Women's Caucus for Art, 1992 National Conference, "By all odds, I should not be here today", we should

internalize the information that a woman of the First Nations who is a recognized, accomplished artist, has indeed survived. She has extremely important things to tell us, and we need to listen.

The need to be heard, as an objective for the creation of art, was also explained in *The Moment*, published in Toronto, Canada. Volume 6, Number 2, 1992, *Making Culture, Making Change*, features artists of both genders, from cultural backgrounds that include; First Nations, Metis, Southeast Asian, African, South Asian, Jewish, Anglo and Caribbean Canadians, working in the diverse disciplines of: film, video, theatre, ceramics, writing, photography and visual arts, they collectively state in "Art: The Lungs of Change", that they "use their art to tell stories that are ignored or distorted by the mainstream arts' world and dominant society. By uncovering their own stories and making their own images, they can begin to learn about their own cultures".

Art for social change was also the focus of London, England's, *Women's Art Magazine*, but from an entirely different perspective. This Issue Number 47, July/August 1992, offered insights into the scale of discrimination that restricts disabled people from making art. These restrictions range from the lack of physical access to both studio facilities and exhibition spaces to the invisibility and misrepresentation in the images of the disabled that are produced and promoted. Another major stumbling block to the development of art by the disabled, is that it is often assessed within the context of Art Therapy. Art Therapy focuses upon the production of art for the purpose of alleviating medical conditions. It is largely controlled by non-disabled persons and the programs are often run in segregated settings such as hospitals. This dialogue regarding issues of the disabled artist community is both timely and critical as these artists strive to create their own empowered space within feminism.

Parachute, Winter, 1993, published in Montreal, Quebec, featured an article by

Renee Baert, "Subjects on the Threshold: Problems with the Pronouns", an examination of the links between feminist theory and artistic practice. Through her examination of video art produced by women over the past twenty years, Renee theorizes that artistic practice exceeds the feminist theoretical framework by presenting women as subjects rather than objects, as speakers rather than one who is spoken of. Renee further articulates the elucidation within feminist theory, seeking 'the conditions of the possibility for a re-reading and re-writing of the patriarchal text, conjoining in reconstituting spectatorial relations in diverse forms that privilege the woman spectator'. Also in keeping with the links between feminist theory and artistic production, is the photographic exhibition "Indian Princesses and Cowgirls: Stereotypes From The Frontier" by Marilyn Burgess and Gail Guthrie Valaskakis, "you see the pairing of race and gender in the articulation of female identity. While the Indian princess was massively depicted upon postcards and calenders, embodying eroticism, exoticism and nostalgia for a 'proud' but tragically vanquished race; the cowgirls largely entailed photo reproductions, a medium which purports to truthfully record a historical moment, yet the truth told here is again an elaboration: the past of Western women erased for a mythic image of men. These cowgirls, by taking over the traditional preoccupation of men, signify gender instability: they do not stay in their place."

The preceding excerpts reflect the general focus of each of the journals, while barely touching upon the depth and the details included in each article. To say that these journals are good or interesting would be to understate their impact. It would be truer to say that the manner in which perspectives and issues are addressed in these journals shifts away from mainstream cultures perception of woman as object/victim toward an alternative/enlightened perception of woman as creator. **M**



Last Call At Maud's

Directed by Paris Poirier

Review by Randi Spires

September 9, 1989 could well become an important date in North American lesbian herstory. On that day, Maud's, a women's bar that was a focal point of lesbian culture in San Francisco for twenty-three years, opened its doors for the last time. It was a bittersweet party with speeches, performances, an auction of fixtures and memorabilia, and a teary-eyed recognition that lesbian culture across this continent has irrevocably changed. It seems that social spaces such as Maud's, are no longer as essential as they once were.

Twenty-three years is an astounding length of time for a women's bar to survive. Most women's bars close down after just a few years of business. Perhaps, compared with gay men, lesbians have less money, as they usually earn smaller salaries. Some have less free time to wile away at bars, because they have children under their care. Others may prefer a lesbian culture that is focused upon political work.

In making *Last Call at Maud's*, first time Director, Paris Poirier sticks to the standard time honoured techniques of documentary filmmaking. She structures the film around that last evening, interspersing brief party footage with interview's of Maud's former patrons and archival footage.

Among Maud's regular customers who appear in the film, are such notables as poet Judy Grahn, writer Sally Gearheart, therapist JoAnn Loulan and activists Del Martin and Phylliss Lyon.

Prior to the existence of women's spaces such as Maud's, lesbians looking for contact with other gay women could either go to gay men's bars or mixed clubs. While a lesbian could meet other lesbians in such places, neither venue provided the comfortable woman-centred space that bars such as Maud's did.

Some of those interviewed describe Maud's as a cozy, second home. It also seems to have been a cliquey place, comfortable for those of the in-crowd, not so welcoming for those excluded. No one in the film talks about those who couldn't or wouldn't conform to the social mores of the in-group. The majority of Maud's patrons seem to have been white, although one black woman states that she always felt welcome there.

Author/activists Del Martin and Phylliss Lyon bear witness to the isolation of lesbians from gay men when they describe the founding in the early 1960's, of one of the earliest lesbian organizations in the United States, the Daughters of Bilitis. It was a social and political organization, one which took courage

R E V I E W

F I L M

to join because a woman risked being summarily dismissed by her employer if her involvement was discovered. This situation predates the Stonewall Riots of June 1969, which, if they didn't start the gay liberation movement, were at least a turning point, pushing gays and lesbians to be loud, proud and out.

Martin and Lyon also published *The Ladder*, an early lesbian literary journal, which was mailed to its subscribers in discreet brown envelopes. To discourage a police investigation into the Daughters of Bilitis, they spread the fiction that it was a society of Greek poetry enthusiasts. Despite their personal bravery and political acumen, Martin and Lyons were unaware at the time of the founding of the Daughters of Bilitis, that gay male civil rights organizations such as One and The Mattachine Society even existed.

Over the 23 years of Maud's existence, the political landscape for gays and lesbians has changed markedly. Some of these political changes are documented by Poirier and her crew, but it would have been nice if a more thorough context had been presented. Still, there are some delightful surprises in the film.

For instance, on January 1, 1965 the San Francisco police conducted a particularly vicious raid on a gay ball. Fortunately twelve rather liberal ministers and their wives (perhaps these clergy either worked for or were at least influenced by the civil rights movement) witnessed this action. The next day seven angry ministers held a press conference to protest the way the police treated this minority. As a result, the first liaison from the Mayor's office to the gay (and lesbian) community was set up.

In 1965; while gay men developed a cul-

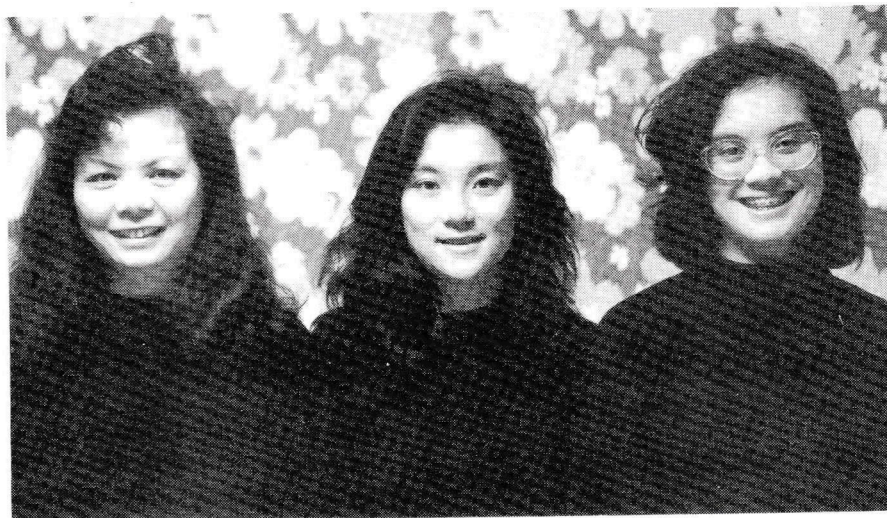
ture centred around hedonistic sexual activity in bathhouses and bars – a decade long frat party one woman calls it – lesbians, having been socialized as women, produced a bar culture where sexualized short lived romances prevailed. One former bartender reports that there were 15-20 marriages a night at Maud's. She didn't say how long each of these lasted.

Times are more open now. K.D. Lang and others can come out publicly. Madonna can titillate the masses with intimations of bisexuality. Lesbians have been featured on the cover of *Newsweek*, *New York Magazine* and the *Globe and Mail's* "Broadcast Week". With so much openness, it becomes difficult for a secretive centre to hold. Add to that a recession, which has drained people of much to their disposable income, plus a movement toward sobriety, and you have a situation that doesn't bode well for drinking establishments.

Never the less, it is unlikely that lesbians will ever be fully integrated into a mainstream which is organized around heterosexuality and maleness. More than one woman, in both *Last Call At Maud's* and *Forbidden Love*, expresses pride and enjoyment at the 'outlaw' status of lesbians. The world needs out-riders, people who are unable or unwilling to follow the conventions of the mainstream. And as much as society needs outriders, outriders need social spaces such as Maud's. With gaybashing on the increase, and anti-gay ordinances being put on ballots throughout the United States, I wouldn't lock the door on this era. Maud's may be gone, but the need for safe and fun lesbian places remains. The significance of September 9, 1989 is still to be determined. **M**

Me, Mom and Mona

Directed by Mina Shum
20 minutes, 16mm colour



Mina Shum, a still from the film Me, Mom and Mona. Photo courtesy of Festival of Festivals.

Me, *Mom and Mona*, a film by Vancouver director Mina Shum, won a special Jury Prize in the National Film Board's, John Spotton Canadian Short Film competition of the 1993 Festival of Festivals.

Shum's film is deceptively simple. During most of it the director, her mother and her younger sister Mona, sit around a dining room table and talk about their lives. Intercut with this are images of family photos and home video clips.

Both daughters feel the pressure to succeed, but seem to handle it well. Perhaps this is because of the strong support they received from their mother, a feisty woman who is determined that her daughters grow up to be independent and have lives far different from her own.

Their mother was born to a poor family in a small village on mainland China. She never saw a mirror and had no idea what she looked like until the age of six when she moved to Hong Kong. There she lived with her mother, father, six siblings, her father's mistress and the mistress' children. This mistress seems to have dominated the household, treating the wife and her offspring cruelly. Cruelty, however, wasn't limited to non- blood relatives. Mina's mom recounts being tied up and beaten into unconsciousness by her grandmother for some minor misdemeanour.

Schooling cost money in Hong Kong so her education was limited to learning how to read and write. She then was pulled out of school to do housework and look after the younger children at home. So tight was the

mistresses hold on the household purse strings, that Mina's grandmother had to get a job as a maid just to provide her children with enough to eat.

With so little education, her mother's only hope for a decent life was to marry well. This she seems to have done, but she was always acutely aware of her own dependence on the goodwill of her husband. She survived by getting to know the subtleties of his moods, learning when he needed to be appeased and just how much truth he could bear.

Mina and Mona have learned their mother's lessons well. As well-educated professionals, they have a freedom in their personal, physical, and professional lives that their mother could only dream of.

This is a film about how women will fight for and retain their dignity even in a culture which fiercely devalues them. It's also about how a woman will value and fight for her daughters. It debunks the Madame Butterfly stereotype of the passive, male dominated, oriental woman. It also demonstrates how we owe much of our present day freedom to those untold generations of female survivors, who took what comfort they could in the small space allocated to them, and when given the opportunity, expanded it as best they could.

Talk 19

Directed by Janis Lundman and
Adrienne Mitchell
48 minutes, 16mm, colour
Back Alley Films

One of the successes of the 1991 Festival of Festivals was the film *Talk 16*, by Janis Lundman and Adrienne Mitchell. It documented the lives of five Toronto teenagers, from a variety of class and racial backgrounds, during their sixteenth year.

Two years later, when the girls reached nineteen, the directors talked to them again to update us on their lives. Adolescence is a volatile time, so it's not surprising that there have been many changes.

To a sixteen year old, everything seems possible. At nineteen, reality has begun to set in and possibilities begin to narrow. When they were sixteen, dating was relatively new and exciting territory. At nineteen, some are now disillusioned; almost all report sexual harassment of one kind or another. Their responses to the mine field of male-female relations differ wildly.

Helen, an academically high achieving daughter of Korean parentage, is in pre-med school at the University of Toronto. Now that she is living independently and no longer is under parental control, she seems freer and more relaxed. She's still close to her family, visiting them weekly and is as disciplined as ever. What's new is her anger at the way men treat women in this society. One hopes she will learn to channel this anger into effective political action.

Erin, who attended private school and was considered a party animal, is now studying psychology at Bishop's University, a small college in Quebec. She is used to being a big wheel on campus and has wisely chosen a small college where she can more easily retain a high profile. She continues to rely upon traditional female wiles in her relationships with males.

Rhonda, a young woman of Jamaican descent, once aspired to be Canada's first black actress. She now realizes that she has competition and wonders if she is up to the hustling and rejection involved in pursuing her goal. In addition to that, her mother is pressuring her to find a boyfriend but Rhonda is finding the sexual politics of dating to be difficult. She seems confused and a little depressed, but she does at least take solace in her close female friends.

Astra, who was a runaway from a middle class background and had a history of being

involved with boys who were in conflict with the law, has definitely settled down. She seems to be handling her new job more reliably than past jobs. Her new boyfriend is a heavy metal musician who thinks his music is awesome and plans to be the next Led Zeppelin. Astra has decided to become an actress and thus spends a great deal of her time auditioning. Based on the audition piece we see in the film, she does seem to have the talent to succeed.

In *Talk 16*, Lina, the daughter of working class Russian Jewish immigrants, was struggling to find a career direction more ambitious than the hairdressing role suggested by her parents. She was also in a hurry to start dating. "I want a boyfriend, NOW", she said. Looking back at her younger self, she seems slightly embarrassed. Today while studying general arts at a local community college, the focus of her anxieties is upon her plain looks. She imagines that plastic surgery would magically transform her life. "Who will pay for this?" asks one of the filmmakers. "My father should pay for my nose job", she says. "After all, he gave it to me", she adds. It would be sad if Lina decided to put her life on hold until she is 'perfect'. Yet, study after study has shown that slim, conventionally attractive people are perceived as being more intelligent, likeable and consequently more readily hired and promoted in their professional lives.

Talk 19 is best screened after seeing *Talk 16*, but it can, to a certain extent, stand on its own. The young women are engaging players in a real life soap opera. It would be curious to know how the process of making these two films has affected their own perceptions of their lives, and what kind of relationships they have had with the filmmakers between the two films. Is *Talk 21* in the making? I hope so. **M**

Review by Randi Spires

TORONTO INTERNATIONAL FILM
FESTIVAL OF FESTIVALS
SEPTEMBER 9-18, 1993

LISTINGS

Call for Submissions

The Millennium Project. A ten-year program of primarily outdoor installation and performance art on the theme "Humanity's Reintegration with Nature", sponsored by the Kingston Artists' Association. Year 3 begins July 1, 1993. Enquiries on participation, etc. to The Millennium Project, 21A Queen Street, Kingston, Ontario K7K 1A1. Tel: (613) 548-4883.

Monster in the Closet, Aspects of Child Abuse. The Kingston Artists' Association is calling for submissions in any area of Visual or Time-based Arts (music, poetry, performance, video) which addresses this sociological phenomenon with its far-reaching manifestations. Submissions should include 8 slides and/or photographs, video tape, audio tape or any medium which best presents the work of the artist(s). Each submission should include a C.V., a rationale of no more than 300 words describing the proposed work and a SASE. Info: Monster in the Closet, the K.A.A.I., 21A Queen Street, Kingston, Ontario K7K 1A1. Deadline: December 15, 1993.

Artspace. Artspace is organizing an exhibition which will examine the issues around Women and HIV/AIDS. Artists may or may not be living positive, and submissions will be accepted from both male and female artists. We are interested in work in all media/ disciplines, including performance, video & film, painting, installation, and text. Please send a cover letter, slides, or other suitable documentation, C.V., and SASE to: Lynn Beavis, Artistic Director, Artspace, P.O.Box 1748, Peterborough, Ontario K9J 7X6. Deadline: November 31, 1993.

Milliseconds to Millennia, The Art of Time. Carol Barton, a U.S. Book Artist, is curating a show which will be displaying at the Hand Workshop in Richmond, Virginia in early 1994. She is looking for a wide range of books and sculptures which interpret time in creative ways. Books might include calendars, journals, diaries, histories, datebooks, timelines or mixed-media works incorporating time-related materials. Sculptures must actively function to measure time in some way - clocks, sundials, astronomical calendars, etc. Contact Carol at 6005 Yale Avenue, Glen Echo, MD, U.S.A. 20812.

Drawing Exhibition. Open Space invites artists to submit proposals for a group exhibition entitled *Drawing Plus* in the Fall of 1994. Both two and three-dimensional works will be considered. *Drawing Plus* will be accompanied by a colour catalogue with a critical essay documenting the artists' work. Open Space is an artist-run centre with an exhibition space of 2500 sq. ft. and 14 ft. ceilings. Artists selected will receive CAR/FAC fees and assistance with cartage costs. *Drawing Plus* is open to artists residing in Canada. Submissions must include a maximum of 10 slides accompanied by a list with their formats and dates of completion, a complete C.V., artist statement and a self-addressed stamped envelope for return of materials. Open Space, 510 Fort Street, Victoria, BC V8W 1E6 Tel: (604) 383-8833. Deadline: December 31, 1993.

Flying Camel Press. Flying Camel Press wants short poems or prose for printing on T-shirts. Previously published is OK. Also seeking visual artists to design and/or produce this wearable literature. Payment is one shirt and possibly a percentage of sales. Send texts or artwork with SASE to Flying Camel Press, Julia Steinecke, 678 Euclid Ave, Toronto, ON M6G 2T7. For more information call (416) 534-6155.

Anthologies

Women Survive. Wanted for an anthology of first person stories, artwork, poetry, etc. by women who have been hurt in and/or by pornography as adults or as children. The purpose of the project is to offer survivors an opportunity to break the silence surrounding our experiences with pornography, to document the scope of the harm of this type of sexual abuse and its relationship to other parts of our lives, to begin to address the complexity of the healing process, and to illustrate the many ways that women survive and fight back. Send to: Women Survive, P.O.B. 771, Kendall Square Branch, Cambridge, MA 02142 U.S.A. Deadline: December 1993.

Gallery 44 Centre for Contemporary Photography. Seeks submissions from artists in the early stages of their career for a group exhibition scheduled for July 1994. The exhibition is not intended to represent a particular theme but rather to reflect a range of current concerns and practices in contemporary Canadian photography. Each submission should include an artist statement, C.V.,

maximum of 20 slides, numbered, titled, and identified with a red dot in the lower left corner, a slide list indicating the title, the year and dimensions, a physical description of the proposed presentation and a SASE. Gallery 44 Centre for Contemporary Photography, 183 Bathurst Street, Toronto, Ontario M5T 2R7 Tel: (416) 363-5187. Deadline: December 15, 1993.

Studio/Residencies

Photography Studio/Banff 1994/95. A studio residency program which provides artists with time, space and facilities to continue the development of their work. A context of exchange, exploration and collaboration. The program offers three ten-week residencies per year. Office of the Registrar, The Banff Centre, Box 1020, Station 28, Banff, Alberta T0L 0C0. Tel: (403) 762-6180 Fax: (403) 762-6345. Deadline: December 1, 1993.

Collectives

Soho 20 Gallery. A non-profit, professionally run space featuring work by women artists, is now reviewing slides for membership. Info and application: Eugenia Foxworth, Soho 20 Gallery, 469 Broome St. New York, N.Y. 10013 U.S.A. Tel: (212) 226-4167.

Exhibitions *coast to coast*

Contemporary Art Gallery – 555 Hamilton St. Vancouver, BC V6B 2R1 (604) 681-2700. REBECCA BELMORE: Installation. October 30 to November 27. Opening October 29, 8 pm.

Or Gallery – 314 W. Hastings St. 3rd floor (moving to 112 W. Hastings St.) Vancouver, BC V6C 2T2 (604) 683-7395. DONNA NIELD. November 2 to 27.

Video In – Satellite Video Exchange Society, 1965 Main St., Vancouver, BC V5T 3C1 (604) 872-3616. MARJORIE BEAUCAGE. Late November.

Open Space – 510 Fort St., Victoria, BC V8W 1E6 (604) 383-8833. SHARON YUEN: Three Installations. November 4 to 20. Opening November 4, 8 pm. Artist's lecture, November 5, noon.

Presentation House Gallery – 333

Chesterfield Ave., North Vancouver, BC V7M 3C9 (604) 986-1351. WITNESS: MAGDALENA CAMPOS, EUGENIO DITTBORN, MONA HATOUM, LANI MAESTRO, COLETTE WHITEN. October 15 to November 28.

Truck – 1010 - 6th Ave. SW, 5th floor, Calgary, Alta. T2P 0V8 (403) 261-7702. CARRIE DEEGAN: About Prince Charming. October and November. SUSAN MENZIES. November 19 to December 1. Opening November 19.

Southern Alberta Art Gallery - 601 - 3rd Ave. S., Lethbridge, Alta. T1J 0H4 (403) 327-8770.

MARLENE CREATES: Survey and Alberta Project. October 23 to November 24.

Shauna Beharry: Ashes to Flowers – the breathing. A performance ritual. Dunlop Art Gallery, Regina Public Library, Sherwood Village Branch Gallery, 6121 Rochdale Boulevard, Regina, Sask. November 15 to December 4.

A.K.A. Artists' Centre – 12 - 23rd St., 3rd floor, Saskatoon, Sask. S7K 0H5 (306) 652-0044.

VIDEO VERITE COLLECTIVE: Identity, Survival and Power. November 12 to December 4. Opening November 12, 8 pm.

Ace Art – 24 - 221 McDermot Ave., Winnipeg, Man. R3B 0S2 (204) 944-9763. ANJALI DOOKERAN: Her Have I Worshipped Within Me. November 23 to December 18. Opening November 23, 8 pm.

White Water Gallery – 387 Fraser St., P.O. Box 1491, North Bay, ON P1B 8K6 (705) 476-2444. TELLING TALES. Curated exhibition of work by northern women. October 22 to November 20.

Artspace – P.O. Box 1748, 336 George St. N., Peterborough, ON K9J 7X6 (705) 748-3883. LISE MELHORN-BOE: Bookworks. Residency. November 22 to January 8. Opening TBA.

Site Specific Window Installations 1993 – 488 Queen Street West, Toronto, Canada ALEXANDRA WASCHTSCHUK. November. NICOLE COLLINS AND CATHERINE HEARD. December. For further information call (416) 363-6856.

Workscene Gallery – 183 Bathurst St., Suite 302, Toronto, ON M5T 2R7 (416) 362-7548.
DIANE PUGEN. November 9 to 27.

A Space – 183 Bathurst St., 3rd floor, Toronto, ON M5T 2R7 (416) 364-3227.
DISMANTLING INVISIBILITY. Group exhibition by artists from South Asian and Pacific Islander communities in New York and Toronto.
November 6 to December 18.

Art Metropole – 788 King St.W., Toronto, ON M5V 1N6 (416) 367-2304. BARBARA BLOOM: Multiples and Books. November 25 to December 18. November 25, 7 pm.

Toronto Photographers Workshop – 80 Spadina Ave., Suite 310, Toronto, ON M5V 2J3 (416) 362-4242.
SEVENTH ANNUAL PHOTOGRAPHY SALE.
December 3 to 11.

The Museum for Textiles – 55 Centre Ave., Toronto, ON (416) 599-5321.
SMALL WORKS AND BIG IDEAS: Special exhibition of works by residents and alumni of the Textile Studio at Harbourfront Centre.
October 14 to January 9, 1994.

La Centrale/Galerie Powerhouse – 279, rue Sherbrooke O., Suite 311D, Montreal, QC H2X (514) 844-3489. LES SECRETS DE L'OLYMPIA. Collaboration entre des artistes visuelles, et des écrivaines. Artistes: Joceline Chabot, Paryse Martin, Nathalie Grimard, Martine H. Crispo et Anne Thibeault.
13 novembre au 19 décembre.

MATRIART: A CANADIAN FEMINIST ART JOURNAL

CALL FOR SUBMISSIONS

War Cry/Women and War
Deadline: December 1, 1993

Women and Technology
Deadline: February 1, 1994

Art, Craft and Hierarchy
Deadline: April 1, 1994

Status of Canadian Women in the Arts
Deadline: July 1, 1994

Theatre

Earhart. By Rona Waddington. a me & her theatre company production.
November 18 to December 5, 1993
Tarragon Theatre, Extra Space,
30 Bridgeman Ave., Toronto, Ontario
Tel: (416) 531-1827

Courses/Lectures

In Visible Colours Film and Video Society (Vancouver) is holding a nine-part series of workshops "The Tools of Telling our Stories" from March 1993 to February 1994. Five of the workshops have already taken place, the four remaining are: "Who Do I Play Now?", "Centering the Eye", "Reclaiming History, Reclaiming Community" and "Censorship or Cultural Protocol?". For information contact Karin Lee, tel: (604) 682-3100.

The 1993/94 Kodak Chair Lecture Series sponsored by Ryerson Film & Photography Dept (416) 979-5167: James Borcoman, Senior Curator of Photographs Nat'l Gallery of Canada – January 26, 7:30pm. Arnaud Maggs, Photographer – February 11, 7:30pm, Robert Frank, Filmmaker & Photographer – February 23, 7:30pm, Michael Snow, Artist – March 23, 7:30pm. Arnaud Maggs will be lecturing at Ryerson Polytechnic University, The Learning Resources Centre, Room L-72, 350 Victoria St., Toronto. All others will be held at the Art Gallery of Ontario, Jackman Hall, 317 Dundas St. West, Toronto. Admission will be charged for the Robert Frank lecture.

Art/Women 93. Held at The Ontario College of Art, Nora E. Vaughan Auditorium, 100 McCaul St., Toronto. 7:00pm Tuesdays.
ANGELA GRAUERHOLZ: November 2. JANE ASH POITRAS: November 16. To order tickets, phone (416) 977-1854, or pick up at Development/Public Relations Office, Suite 801, 480 University Ave., Toronto. \$4 students and seniors, \$8 others.

Resources

Groupe Intervention Video (G.I.V.) is a non-profit organization dedicated to the production and distribution of social issue, educational and art videos directed by women. We privilege videos, whether they are art tapes or documentaries, that advance some of the following

themes: women's health, violence against women, stereotypes, non-traditional work, etc... G.I.V. organizes public screenings, offers introductory hands-on video courses to women from cultural communities, and makes a large collection of videos directed by women from around the world available to the public at large. We have more than 160 titles in distribution. All tapes are available in VHS or 3/4" format for preview, rental or purchase. G.I.V., 3575 boul. Saint Laurent, bureau 421, Quebec H2X 2T5. Tel: (514) 499-9840.

The Nova Scotia Photo Co-op is collecting slides for a slide library of Atlantic Canada photographers. If you are interested in donating slides of your work, or in any other aspect of their organization, contact them at: Nova Scotia Photo Co-op, 2182 Gottingen St., 2nd floor, Halifax, N.S. B3K 3B4. Tel: (902) 429-8348.

The Canadian Ethnocultural Council is organizing pro.file, a national data bank of ethnic and racial minority performers and others working in performing arts and time-based media such as television, film, radio and video. Professionals, semi-professionals, people with specialized training, working as actresses/

actors, comedians, singers, dancers, musicians, writers, directors, producers and others are invited to register. For information contact Melina Young, tel: (613) 230-3867. Fax: (613) 230-8501.

Call for Volunteers

Day Without Art Canada is comprised of individuals across Canada in the visual, performing, and literary arts as well as the fashion, design, media and business communities. We are volunteers who strongly believe in increasing awareness of the AIDS Crisis and its effect on our society. DWA, an International Day of Action and Mourning in Response to the AIDS Crisis, is scheduled for Wednesday December 1, 1993. The DWA Committee is seeking volunteers in the following capacities: Toronto Coordinator, General Administrative Assistant, Media Co-ordinator, Ribbon Project Co-ordinator, and Ribbon Project Volunteer. For further information, or to attend a DWA meeting, please contact Robert Windrum or Christine Swiderski at Gallery 76, The Ontario College of Art, 76 McCaul Street, Toronto, Ont. Tel: (416) 977-8530.

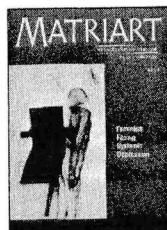
A CANADIAN FEMINIST ART JOURNAL

Matriart

A Canadian magazine devoted specifically to women artists and cultural production.

Published quarterly.

Matriart features articles, artist profiles, exhibition reviews and listings of current and upcoming events.



MATRIART

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Women at the Edge

Risk takers, experimentalists, and leaders in their fields present some of their works as glimpses of the world from a perilous perspective

ART/WOMEN/93

Ontario College of Art's Annual Lecture Series

Tuesday, November 2

Angela Grauerhotz, Montreal photographer, Canada's representative at *Documenta* in 1992, Kassel, Germany.

Tuesday, November 16

Jane Ash Poitras, Native Canadian artist whose compositions have overtones of Twombly, folk art and graffiti.

Wednesday, Dec.1 & Saturday, Dec.4

Karen Finley, Artist-champion for AIDS victims, installs her poignant *Written in Sand* at Gallery 76

The following Saturday, Karen will present her powerful performance, *A Certain Level of Denial* at the College.
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PLEASE UPDATE YOUR ARTIST FILES

CANADIAN WOMEN'S ART IN THE SCHOOLS

An Educational Initiative Organized by the
Women's Art Resource Centre

Canadian Women's Art in the Schools is a pilot project organized by the Women's Art Resource Centre. It involves the research, development and coordination of educational slide packages on contemporary Canadian women artists for use in secondary schools across Canada. The first phase of this initiative will focus on the loan of these educational kits to secondary schools in Ontario, augmented by a series of multi-media presentations drawing on the contents of the kits. This project will begin this spring, with presentations in the schools from September through December of 1993.

The objective of this initiative is to elevate the profile and visibility of Canadian women artists, especially those artists under represented in the art community; to address the absence of visual documentation on contemporary Canadian women artists; to provide teachers and students with a much needed resource; to provide an educational tool which explores issues of concern to all women through thematically-based presentations; and to provide material which is representative of the diversity of women artists in Canada – women from different regions, classes, races, ages, sexual orientations and the differently abled.

The three slide packages will include the work of approximately 150 women artists, and each artist will receive a copyright fee. Each of these three slide packages will include: an introduction to the contents of the slide package; approximately 80, 35 mm colour slides; a detailed, annotated slide list; biographies of the artists represented; artist statements; and critical articles and reviews. Although one of the three slide packages will offer a survey of women artists from Ontario, the other two packages will include artists working in a variety of media from each province in Canada, and from both rural and urban communities. A curatorial advisory committee has been developed to assist in the selection of the artists and works to be represented.

The presentations conducted within the schools will cover Canadian women's art history, contemporary Canadian women's art, specific artistic themes and issues, and trends of particular relevance to women. To maximize the value of these presentations, each will be accompanied by a follow-up kit including teacher and student guides and study materials. The kits are designed to stimulate further investigation, with suggested topics for discussion, research projects, activities and excursions, and an extended bibliography.

Based on the success of this project, WARC's goals for 1994 are to make these packages available to post-secondary educators in the visual arts and women's studies programmes across Canada; to continue to develop thematically-based slide packages for use by students and educators; and to act as a resource centre which can compile slide packages on request for students, teachers and researchers.

WARC has received support for this initiative from the Ontario Art Council and the Government of Ontario through the Ministry of Culture, Tourism and Recreation.

All women artists are encouraged to update their files at WARC. For further information, please contact Penelope Stewart, Project Coordinator for *Canadian Women's Art in the Schools* at (416) 861-0074; fax (416) 861-1441.

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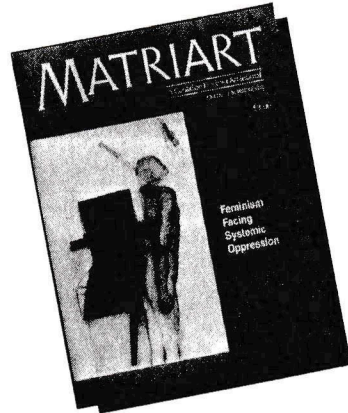
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49.7% OF THE ARTISTS IN CANADA ARE WOMEN



Grace Channer, 'tatch 'ouse, 1989, wood, canvas, acrylic, handmade paper, 60" x 40".

After 1970 the highest amount paid by the National Gallery of Canada for a work of art by a woman was 251,680.00, representing 7.3% of the highest amount paid for a work of art by a man (\$3,456,900.00). This means that the woman artist who received \$251,680.00, received \$7.30 for every \$100 her male counterpart received.

No data is available from the National Gallery of Canada identifying men and women artists of colour.

Sources for statistics:
Statistics Canada (1991 census)
National Gallery of Canada (1993)

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