

WOMEN AND WAR

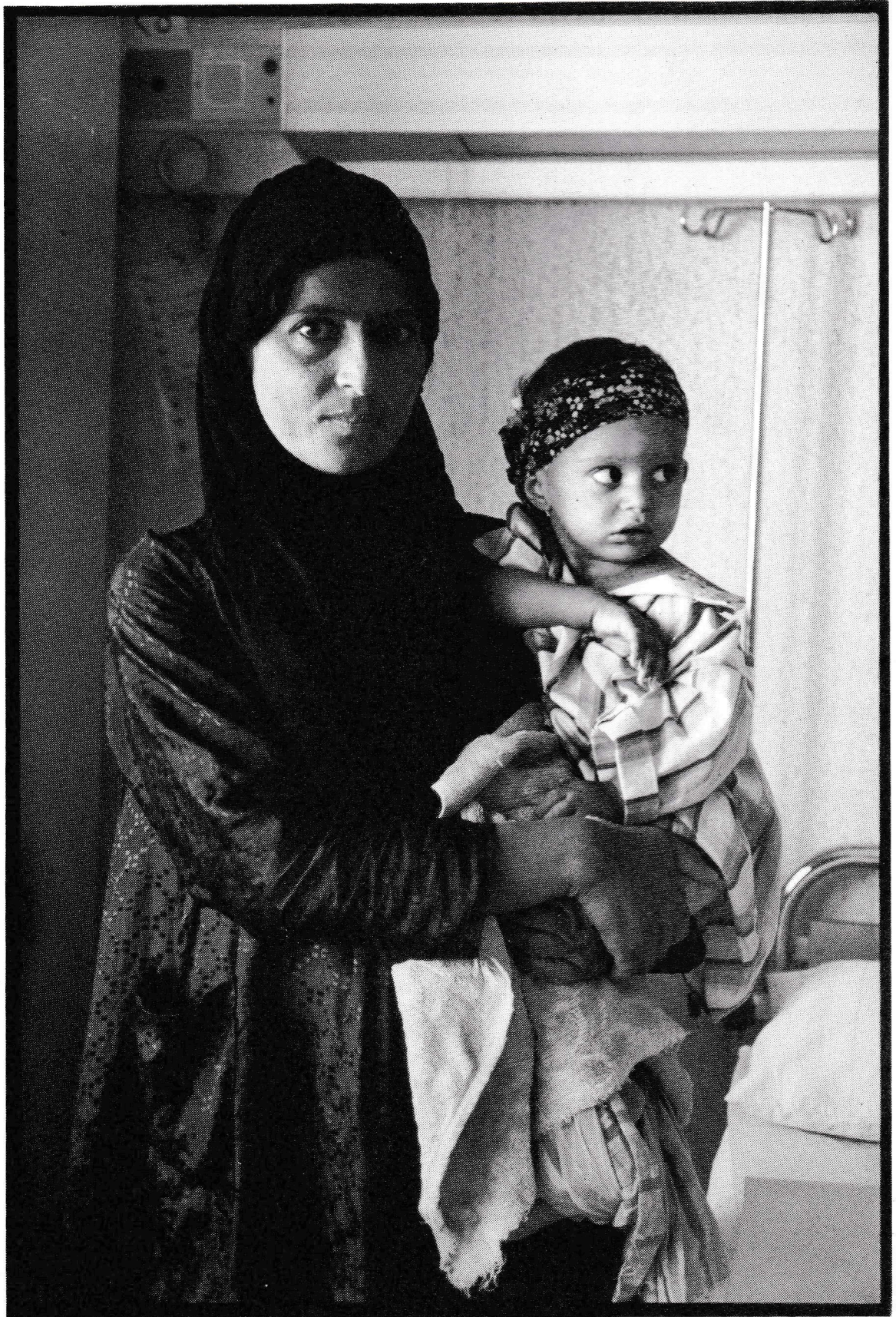
MATRIART

A Canadian Feminist Art Journal

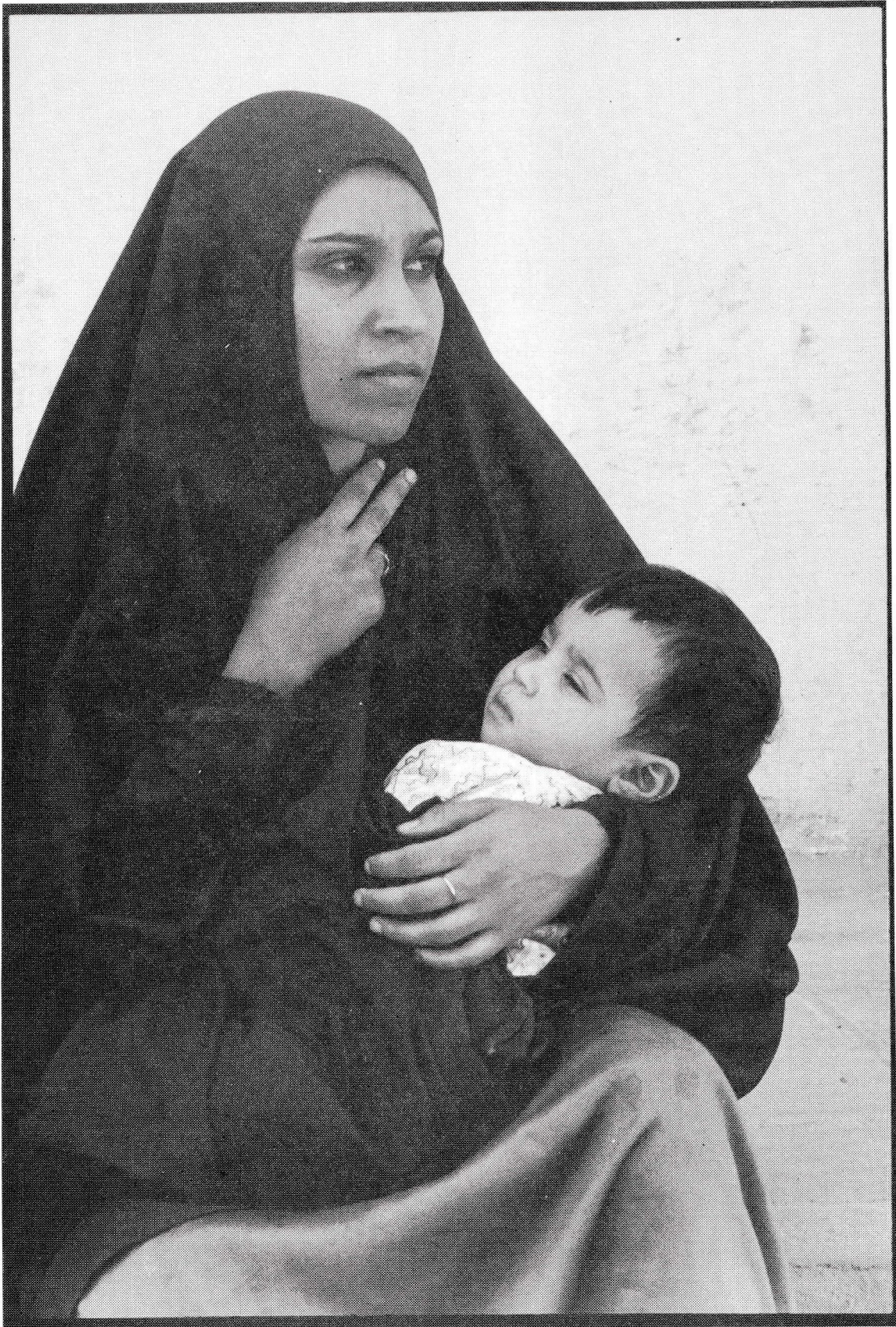
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Famida Bhabha, untitled, 1993.

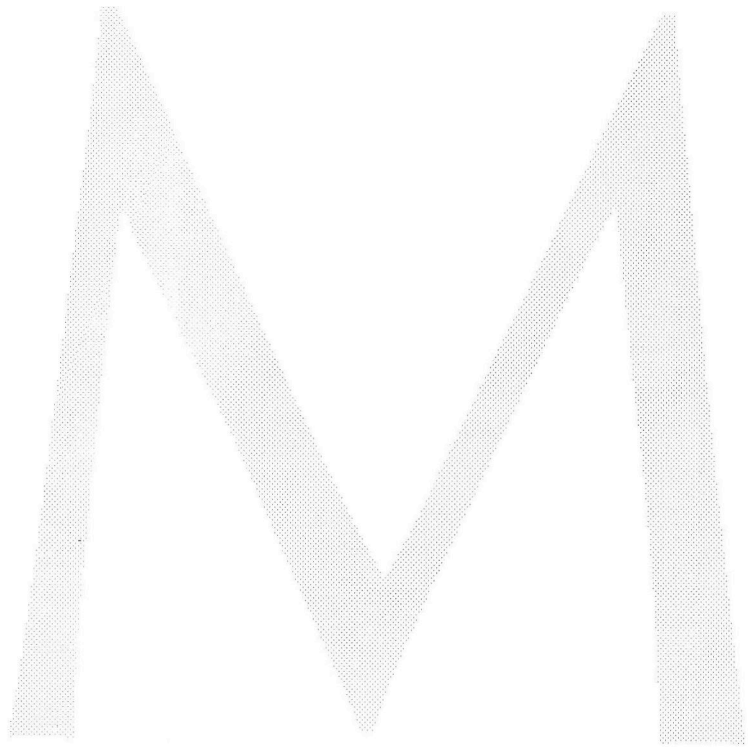


Famida Bhabha, untitled, 1993.



*Teresa Posyniak, Lest We Forget, 1993, painted handmade paper, wood, styrofoam, painted leaves, 7' x 16" x 24".
Photo by Ellis Bartkiewicz.*

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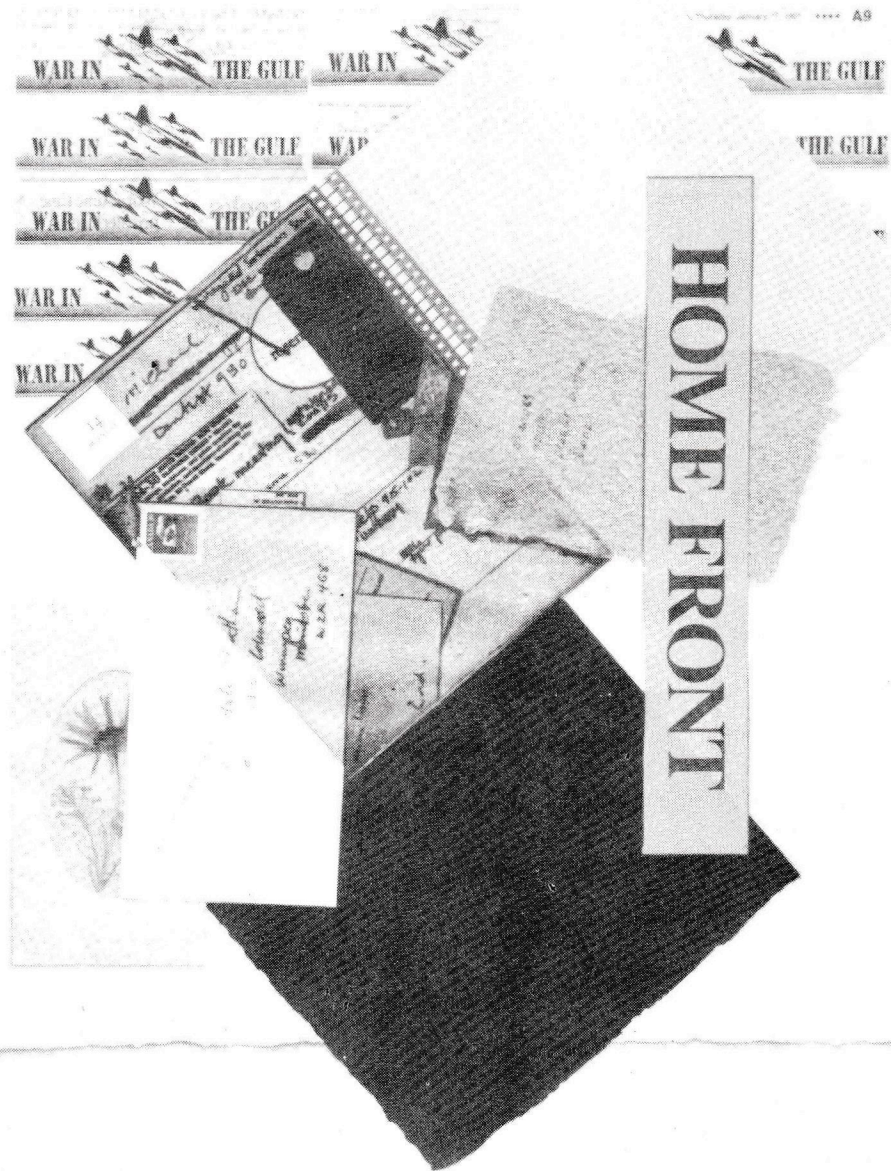
Cover Image: Famida Bhabha, untitled, 1993

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*Robin Ripley, Home Front, 1991, photo etching and collage, 21" x 21".
Photo by H. Pickett.*

Foreword

War has been defined as the science or art of military operations. War is a strategy designed for armed conflict openly carried on between nations or states or between different parties in the same state. Ideological and economic power have provided the motivating force for identification, aggressive conflict and subsequent oppression of any alternative perspectives. With the current state of technology we are able to interact with war from a small square box in our home. We are able to make choices about which war we would like to see, World War I, World War II, the Vietnam War, the war in El Salvador, the war in Northern Ireland, the Gulf War, the war in Bosnia, the war at Oka, the war in Somalia, the war in South Africa, the war in Mexico. We can manipulate the time and space of war by the flip of a dial or the press of a button. We can choose to view the war in Vietnam and the Gulf War simultaneously. What we are unable to choose is the ideological propaganda that accompanies the images. Turn off the sound and the images horrifically expose that the fundamental objective in the strategy of war is the debasement of humanity by shooting, bombing, torturing and raping, with the ultimate result being destruction and death.

The contributors in this issue of *Matriart* succeed in identifying the overwhelming impact of war and expose the collective denial inherent to the propaganda of war.

Famida Bhabha's cover photograph captures a father's poignant response to the tragic loss of his entire family during the Gulf war.

Esther Deitch profiles the art of Jamelie Hassan, documenting the absurd, irrational nature of the principals of war.

Artist Colette Whiten, in dialogue with Janice Andrae, discusses the relations of power between the individual, the institution and the state.

Gloria Zemar examines rape as a weapon of war, detailing the precedent setting declaration by the international community that identifies rape as a war crime.

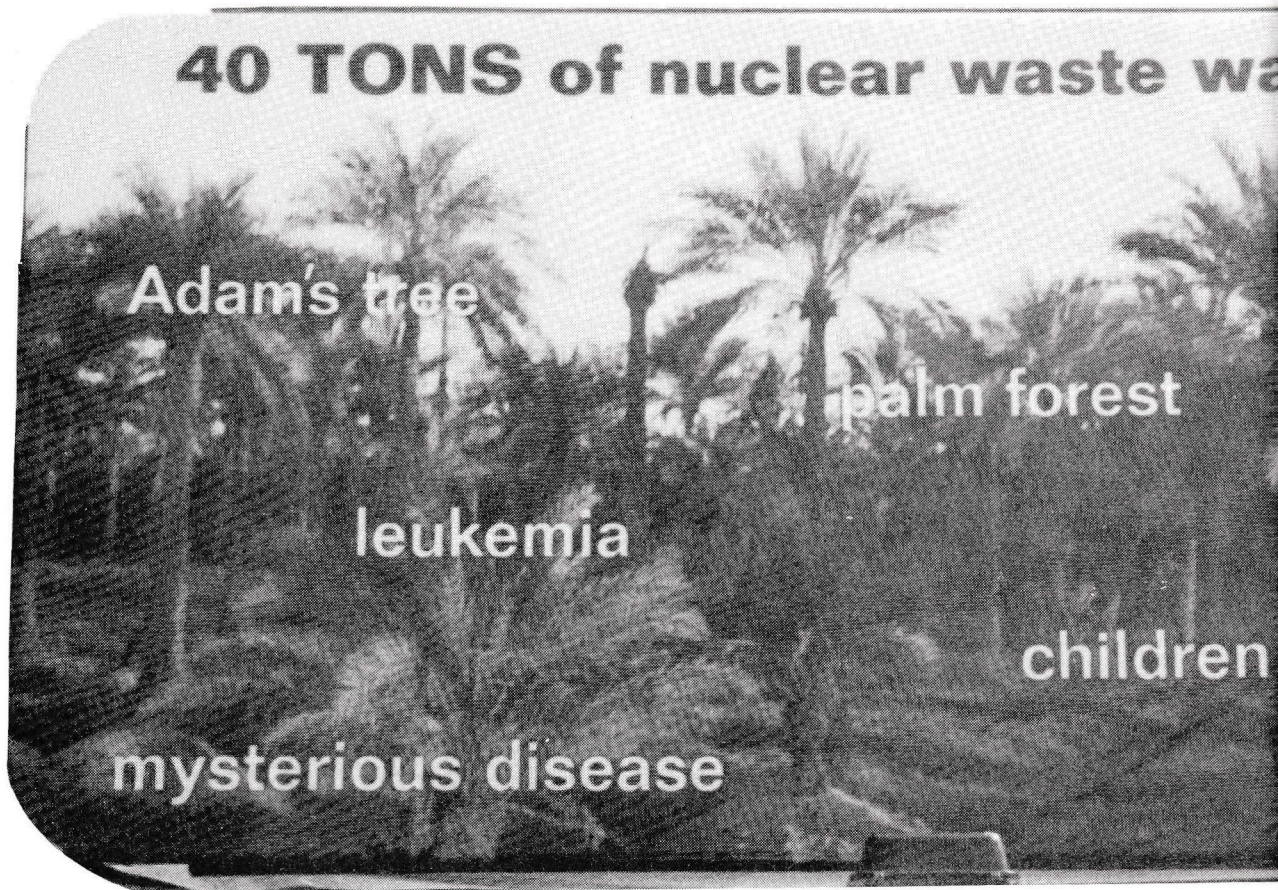
Yvonne Singer's *Meditations on Forgetting and Remembering Fragments of History*, shares her exploration of the complex process of bearing witness, this time in relation to the Holocaust.

In *Positionings: Mona Hatoum and Barbara Steinman*, Penelope Glasser describes how the artists invite viewer interaction, the objective being to place the viewer emotionally and psychologically in the center of the Middle Eastern conflict, a direct response to the historical violence of nationalism in this area of the world. All of these principles, entrapment, individual and societal identity, are integral to Alanis Obomsawin's film *Kanehsatake, 270 Years of Resistance* which documents the conflict between the Mohawk Nation and the Canadian military at Oka. The large part of this film that differentiates from public record is the careful chronicling of the individual role women played in the conflict.

In a very different way Nancy Spero chronicles the individual's role in War. As an artist and activist Spero places herself in the role of anti-war protagonist when she creates with words and images, her sentiments on the walls of buildings in the heart of the war zone in Northern Ireland.

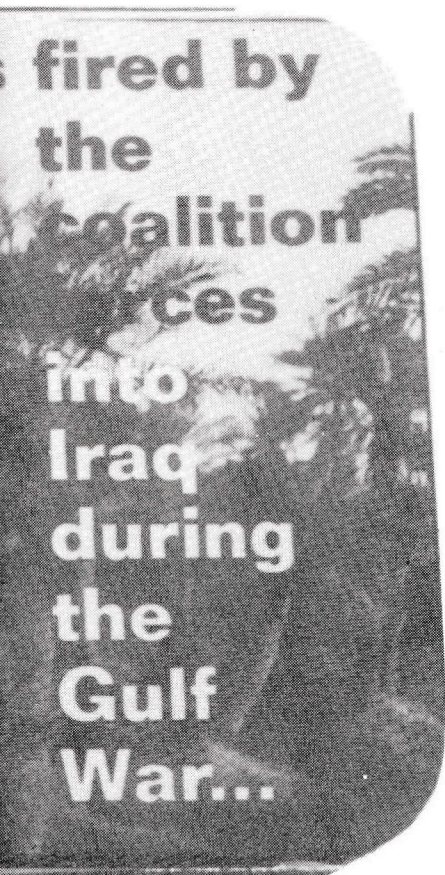
Individuals are subsumed by ideology into the strategy of massive military warfare. The women artists in this issue identify where the individual re-emerges on to the landscape to recreate the essence of humanity that war with all its power cannot eradicate. **M**

Fay Cromwell-Tollenaar



*Jamelie Hassan, Linkage, July-Aug. '93, Saskatoon Billboard.
Photo courtesy of Mendel Art Gallery and Civic Conservatory.*

the art of
Jamelie



*“Hassan goes
beyond
appropriating
images or text –
she appropriates
the method.”*

Hassan

by Esther Lee Deitch

*“... away from Canada she
cultural displacement, not
Arabic, was in some way
of the world’s*

Artist Jamelie Hassan, a first generation Canadian of Lebanese descent, was born in 1948 in London, Ontario. As a young student she chose to travel outside of Canada to learn her craft; she attended the Academy of Fine Arts in Rome and the École des Beaux-Arts in Beirut, as well as the University of Windsor and later the University of Mustansyria in Baghdad. It was not only her formal training, but moving among the life and the people of these countries, that has informed the direction of her art practice. She refers to her travels as a “primary influence” on her art, an influence both personal and political. As Christopher Dewdney states “away from Canada she realized her own sense of cultural displacement, not quite Canadian, not quite Arabic, was in some way a natural state for most of the world’s inhabitants.” In her travels Hassan has always attempted to do more than locate her own cultural roots; her concerns have transcended national boundaries to embrace a solidarity with all victims of cultural colonialism and military oppression. Hassan explains that she made her way to Beirut in the Middle East gradually, on her first trip in 1967, “first observing it from the nearer distance of Italy where I became aware of how Europeans viewed the

crisis that was beginning to erupt there.”

Her explorations continued, taking her to Cuba “because I wanted to see a country that had been engaged in a revolution which represented so many of the ideals of the sixties,” and later to Nicaragua, Iraq and Germany. At each destination she was further exposed to environments where struggle and suffering caused by cultural and armed conflict were known to the people she met. It is no surprise that the specific examination of the conditions for warfare evolved as an increasingly prominent theme in her work. As she says in a 1985 interview with Diana Nemiroff, “it seems almost as if I have been pulled quite coincidentally toward situations involving conflict... My travels have always followed that initial impetus to first understand the geography of my own personal life.”

State Militarism and the role of individual culpability coalesced in her 1985 installation *Primer for War*. Hassan juxtaposes images of everyday life photographed during her trip to Germany with text from a military propaganda pamphlet, *Primer for War*, published during the early stages of World War One. The pamphlet was a “militarist’s plea for involvement,” and the text, presented in her piece in the form of questions, was taken

realized her own sense of quite Canadian, not quite a natural state for most inhabitants.”

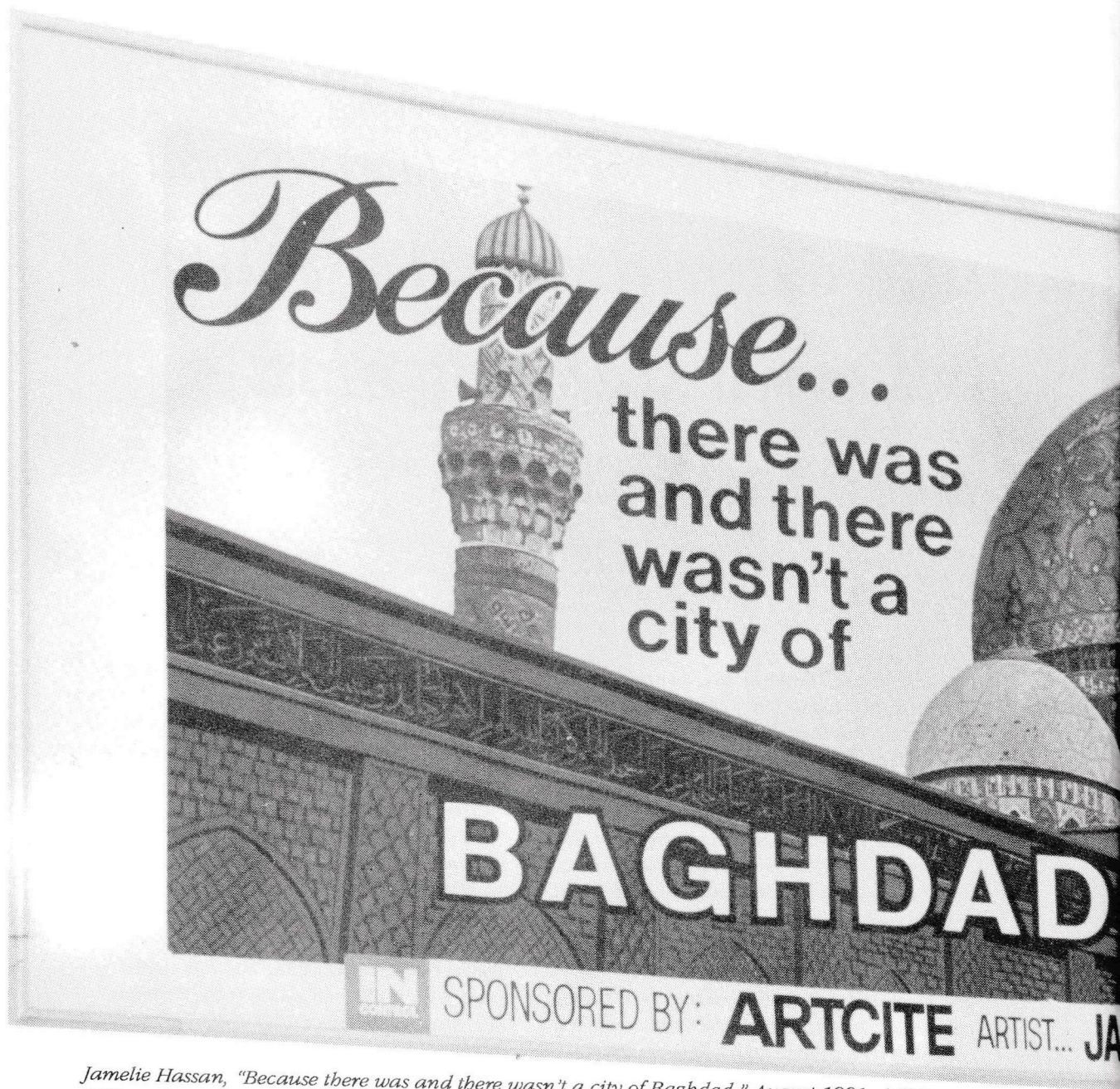
from the chapter headings within the pamphlet. They include “What Are the Duties of America at This Time?”, and “What, in the Light of This War, Should be the Aim of This and Other Civilized Countries for the Future?”.

The installation consists of a series of nine photographs mounted on a wall above a long, low wooden bench, which resembles a church pew. Arranged in a line along the bench are ten clay book pieces the size and shape of open bibles, propped upon small leafy pedestals; the nine photographs are affixed, with the text on the facing pages of these ceramic bibles. Positioning this reference to a religious institution challenges the demand for blind faith made by authoritarian systems upon individuals. Hassan writes that “the images in *Primer for War* were photographed as a personal document in response to the questions of war rhetoric... they point to the absurd and irrational nature of the motivating principles of war... As photographs, independent of the rhetoric, they are an affirmation of a present reality that challenges the structures and leads us to a hopeful future.” In one such photograph a woman and her two children feed a swan from behind a railing in a vaguely industrial setting. The scene projects a feeling of per-

sonal comfort in its ordinariness, and is intended to contrast with and expose the aggressive, exaggerated tone of the military pamphlet, rather than to validate the pamphlet’s questions with answers.

The physical nature of the piece heightened the experience. The clay “primers” brought to mind the clay tablets that were used to record the earliest history, and thus are similar to references to other forms of information media in the artist’s work. Clay is also associated with earth, and with the body; many cultures have legends of the first people being formed from clay. This reinforces the theme of everyday human life. Once fired, the ceramics are both strong and fragile. Like the earth and its life, they are easily broken, but can also survive for thousands of years under the right conditions. The combined delicacy and solidity of the material, along with its metaphorical associations, lent the work a strong emotional impact.

In 1991 Hassan’s own perceptions of the people and culture of Iraq personally challenged those without any direct experience to consider both how they were informed and what they were informed of regarding the Gulf War. The artist installed her work upon a public billboard in London,



*Jamelie Hassan, "Because there was and there wasn't a city of Baghdad," August 1991, Artist Billboard Project, Sponsored by Artcite, Windsor.
Photo by John Tamblyn.*

Ontario. Hassan's decision to move her art out of the gallery and locate it within mainstream mass media evoked a sense of the artist's urgency. The text "Because there was and there wasn't a city of Baghdad" was super-imposed over a lyrical photographic image of domed rooftops adorned with glazed tiles. This image of one of the world's oldest and most beautiful cities is in marked

contrast to the falsified image of a barbaric Iraq which dominated the press at the time of the conflict. By affirming Iraqi culture on a level with our own, the billboard challenged many of the presumptions behind the mass media coverage of that war. And by focusing on cultural issues, Hassan addressed a more personal aspect of the war that was suppressed by the media.



A more recent work by the artist, entitled *Linkage*, is no less personal in its references. It portrays the real human/environmental cost of war in the face of all the glossy political rationalizations. And while it does not offer the same kind of affirmation as her earlier piece *Primer*, it too “challenges the structures” and thereby contains its own element of hope. *Linkage* again incorporates

both image and text, this time on a billboard outside the Mendel Art Gallery in Saskatoon in 1993. The image displays “a forest of palm trees, from the Marsh area of Southern Iraq,” and the words: “40 Tons of nuclear waste was fired by the coalition forces into Iraq during the Gulf War...” The artist explains “This billboard presents reminders of the continuing disastrous effects to the Gulf region of Operation Desert Storm during 1991.

Among the under-reported details has been the Environmental Contamination of Soil and Water through the use of radioactive bullets Recycled from American Nuclear Waste... International Medical Personnel suspect this may be the cause of the mysterious increase in cases of Leukaemia among Iraqi children.”

As in *Primer*, the choice of media was particularly powerful and appropriate. During the Gulf War, all information was carefully controlled and the news media waged what was essentially a highly successful advertising campaign to convince millions of North Americans that their military was doing the least possible harm in Iraq. In *Linkage*, Hassan goes beyond appropriating images or text – she appropriates the method. She uses it to tell another side of the story, demonstrating the vulnerability of one’s perceptions and the need for self-representation. This later work is somewhat of a departure from the subtle complexities found in Hassan’s earlier works and again a sense of her urgency comes to mind. The billboards directly express the outrage of a woman who is determined to give voice to those culturally silenced and to challenge the sanitized image of warfare. Both the earlier and the later work asks us to consider how we think about war by critically examining our own culture’s “stereotypical frequently media-generated attitudes”. The artist combines the aesthetic with the conceptual to communicate both the horror of war and the hope of empowerment involved in opposing it. **M**

by Janice Andreae

RELATIONS *of* POWER



*Colette Whiten, detail of Mob Attacks Somali Woman, 1993-94, cloth, embroidery thread.
Photo by Paul Kipps. Courtesy Susan Hobbs Gallery.*

CONSIDERING THE WORK OF COLETTE WHITEN



*Colette Whiten, Gary Powers, 1987
Photo by Richard Rhodes.*

Janice Andreae: I have never really over-viewed your work with the purpose of examining the presence of relations of power.

Colette Whiten: My very early work examined power in relationships, who held power and how that determined the course of the relationship and what was possible within the relationship. For me it was like a game in a way. My work in 1972 around structures and scaffolds was motivated by a desire to push the role of men and women within a given relationship. I was playing with testing how far I could go.

JA: I remember when I first came to visit you in Toronto. After dinner, we were playing "truth or dare" and my feeling was that you could only do that with people you knew fairly well, but not necessarily too well, so that there could be things to find out about them. There was a tension about being honest, the daring part. Somehow I remember revealing things to you that I never told to anyone else. There was just this sense of – tell me something you've never told anybody before.

CW: That's right. That's the question. You examine yourself and ask, what am I keeping to myself, what haven't I told to anybody else and why? Because once you reveal it, it becomes something you can really look at and examine, whereas if you hold it within, you yourself can't even examine it. It's just too scary. I discovered this in my relationship with my partner Paul. We used to play this game, tell me something that you've never told anybody else before. I revealed things

that felt shocking at the time of telling, but once I shared them, they seemed unimportant. It's interesting to reflect on why I felt that I couldn't tell anybody. It's of interest to me

– why and what people hold to themselves.

JA: Of course when they tell you, then the power is exchanged. They have private information. You then become vulnerable and this element of fear is related to power.

CW: It has to do with trust. I also relate this phenomenon to the Catholic church. The structure is such, that it's built in. For example, you tell the priest all of the most private, terrible things that you've ever done in your whole life and thereby bind yourself to the institution.

JA: One does this in exchange for salvation from the institution. Information becomes a form of currency in a patriarchal structure.

CW: I resent the feelings that I experienced as a young person being brought up in the Catholic church, although philosophically it's interesting to look back and realize that it's part of the reason why one produces what one produces.

It's a negative learning experience. Extremes help you to establish your positions. So it's useful in that sense.

JA: How does one tie together the themes of specific bodies of work that are very different from each other in terms of how they are presented i.e., the needle work, the scaffolding structures, the plaster casts. Those are all very different mediums, they use the space

differently, but they all have some sort of representational element. They all revolve around some human presence and although you are absent from the actual work itself, one is very aware of your presence.

CW: I think that the early work is more reflective of my personal relationships with my partner and my friends. I think of the later work as more reflective of a larger situation that I learned to feel a part of, and where I tried to feel that I had an influence. That's why the work became what it became. It was political in a larger sense.

Photo by Gernot Dick.

JA: I wondered if the middle body of work had more to do with family relations. Could it be that you were moving outwards from examining the dynamics of relations in your inner, private sphere, to your relationship with society.

CW: I think so, from very intimate, to family, to extended family, to a larger society and who knows what else.

JA: After that, neon signs...

CW: Shhh...

JA: It seems that the more intimate your relationships were in terms of explorations of male/female relationships, the more public or rough the structures became, as opposed to the more recent needlework, where there is a more personal act in terms of the making process.

CW: I would say that the earlier work was more theatrical. I still feel strongly about the work, but it was more heavy handed than I feel I need to be now. Back at that time, at that age, I think that they made perfect sense. I think that it may be important to recognize

that feminism was just beginning to be talked about out loud.

JA: The women's movement was just beginning its second wave.

CW: Here in Canada, nobody that I knew would ever admit to being a feminist. I still hear people saying today that they're not a feminist, but they believe in equal rights. I get irritated by that attitude and also with myself, when I remember that at one time, I too felt that way. I didn't want to alienate the opposite sex. Women tend to try to placate everyone. I think that was what I was trying to do, but I was always a feminist in my work.

JA: Can you describe the "dare" or challenges you confronted in the process of making your scaffolding structures.

CW: What I always felt frustrated by in the earlier pieces was the fact that I would ask people to participate and then I would have to explain that the casting process was going to be very difficult and uncomfortable and would involve considerations such as shaving their body hair or whatever.... At the time we went through the casting, I would have nightmares about it, because it was so risky. Something could go wrong, and I could lock the person in the mould. I would agonize about that, but at the end of it I had to produce



Muslims Mourn, 1992

this positive end product. I had to produce something that was really after the fact, it had nothing to do with the dynamic. For a long time that was what I was searching for, how to hang on to the intensity and still end up with the exchange of power in this interaction.

JA: It's extremely difficult for that kind of identification to occur. It involves some ambiguity. The viewer has to feel for a moment, a sense of the present as well as a sense of the past moments that have occurred. This sense is created by the casts of the negative space, which becomes a record of a positive presence, much the same way an image does in a newspaper or photograph.

CW: It's like a fossil isn't it. Even newspaper images are like fossils. They are records of events.

JA: It's a bit like the truth or dare game. Information is exchanged, emptied out, and then the power changes. In terms of your more recent work involving cross stitching images from the newspaper, it seems to me that the negative images have a positive presence.

CW: I never saw it that way when I started to do them. I thought that the newspaper images I was rendering and started to interpret would become something else. I thought it wasn't art, that it wasn't serious. But it became serious to me. It had to do with the



Colette Whiten, Foreigners held in Baghdad, U.S. says, 1991, cloth, embroidery thread, 6 x 9.8 cm.

Photo by Richard Rhodes.

fact that it was considered an inferior process. I thought I couldn't present this work, but I had to. It was what it was and I had to admit it. When I tried to find a thread, I couldn't. I couldn't rationalize it for the longest time. It seems really obvious to me now that there are still some of the issues of power, as in the earlier work, it's just enlarged in this piece. At the time I felt some disillusionment with my own work and with the art community. I was feeling very separate, and just wanted to focus inward. I was making these images at home and I didn't need the help of anyone else.

JA: When I look at those black and white images, they seem very stark in the same way that there is high contrast and extremeness in your earlier scaffolding work.

CW: There is something assertive about black and white and I always feel that colour is arbitrary, a matter of whim. I really like black and white.

JA: I was thinking about their being austere. Although simple, there seems to be a relationship between simplicity and materials and the fact that the cross stitching activity is a very private act. The work is simple in



*Colette Whiten, Faces of Despair, 1991, cloth, embroidery thread, 6.4 x 8.3 cm.
Photo by Richard Rhodes.*

terms of contrast and it's imagery consists of simply outlined, blocked-in figures based on newspaper media. I was thinking of the fact that they are simple, stark and tiny, but they are about big political issues involving major figures of power.

CW: I liked that. It felt like some kind of a subversive activity. There were these huge issues that I would never be involved with, never be consulted about. There was also the aspect of being able to privately produce this work without involving my family or friends. You've no idea the relief I felt working at a scale that just involved me. I wanted and

needed this kind of private reflection on these larger questions.

In the images that are in my up-coming exhibition at the Susan Hobbs Gallery, the subject is major atrocities of one kind or another. I'm presenting them in a religious setting. They will be located in alcoves or niches and I've determined that there should be a religious presence in the form of the Virgin Mary, who will have her hands covering her heart as a kind of passive gesture. I want to deal with the idea that many women often buy into this helplessness, this hopeless passivity. Many women often support it. I often adopt this attitude that men are the only



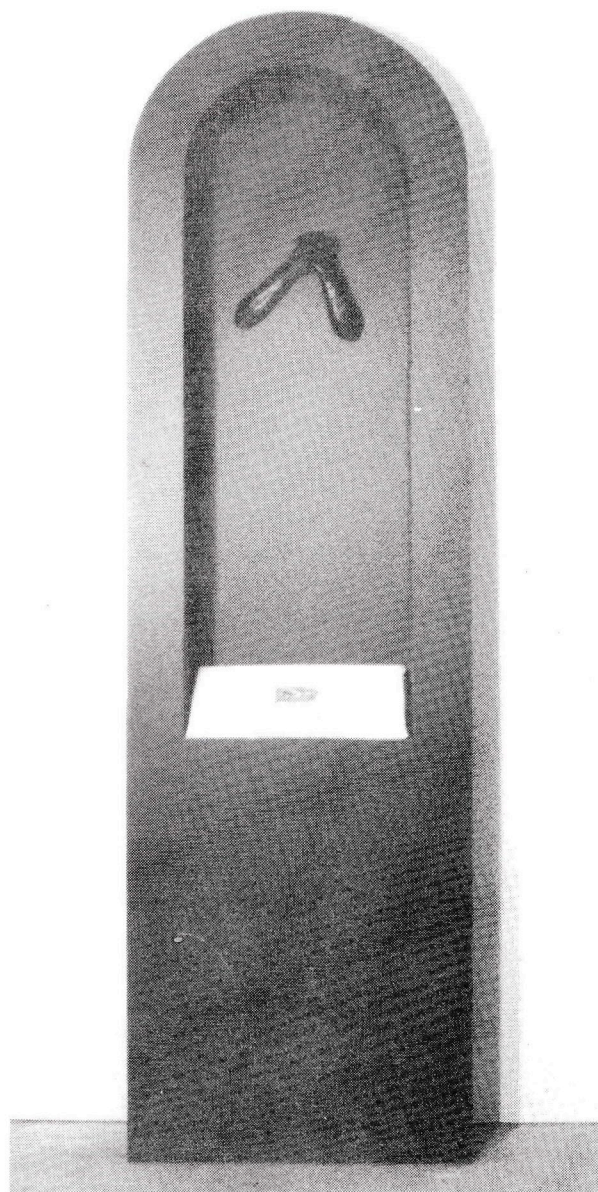
Palestinians Remembered, 1991, 8.3cm x 10.5cm
Courtesy: Susan Hobbs Gallery

ones responsible for all this violence and men are the only ones who are the war mongers. But at times women can be complicit in some of the ways that they respond to their children. The problem is not just 'out there', many of us are a part of the problem. This work that I'm involved with right now is not meant to infringe on anybody's rights or to degrade anyone's beliefs, it has more to do with asking questions about what we support and why we support it.

JA: These most recent images show extreme atrocities against women and children and they are also placed in an extreme context in terms of the reference to the gesture of the Virgin Mary's hands. Considering that people seem to respond to the possibility of contact with hands reaching out, the passive gesture seems all the more disturbing due to the helplessness of the situation in which each of these groups of vulnerable children and adults find themselves.

CW: It's not a matter of disbelief. I believe in people. That's why I want to ask all these questions. I believe that in some way, through ourselves, through our questions and through our understanding we can become more humane. **M**

Janice Andreae is a Toronto visual artist, writer, art critic and curator.



Colette Whiten, Body Found, 1993-94, cloth, embroidery thread, bronze, wood.

Photo by Paul Kipps. Courtesy Susan Hobbs Gallery.

RAPE AND WAR

When men die in wars, they die heroically, history records their deaths, monuments are erected in their honour, and songs are written and sung of their brave deeds. Women who are raped and tortured

during war do not die as heroines. No monuments are created to mark their passing, no songs are sung to remember their pain and suffering.

During every war throughout history, whether it is a war of liberation or one of expansion, the warrior is at liberty to rape women. Men use their hands, guns and sexual organs as weapons in war. Nietzsche, a nineteenth century German philosopher and Hitler both clearly stated: "...men should be trained for war and women, for the recreation of the warrior". This attitude towards the respective roles of men and women serves as a confirmation of man's power and woman's subservient role. This ideology affords men the psychological satisfaction of entering the grouping of "real men".

The concept of "real men" is an invention of civilization, a social construct, not a question of destiny. This concept provides the

basis of much destructive behaviour. The warrior must never forget which gender he belongs to, the gender of the gun. The cries of wounded men and the cries of raped women are not afforded the same value.

Historically, raped women are amongst the forgotten casualties of war and if the women of the enemy are not entirely available to a warrior, if he happens to be engaged in a civil war where both sides speak the same language, then he will victimize/ exploit women of any nationality for his recreational pleasures according to his right as a "real man". This is happening now in the war zones of some of former Yugoslavia, more specifically in Bosnia, Hercegovina and Croatia.

Several hundred thousand women have been raped in Croatia and Bosnia since war broke out in the summer of 1991. Many women have been raped repeatedly on numerous occasions, many women have been killed, regardless of their age or nationality in this on-going conflict.

War statistics regarding women have not been documented. Many women are still living in forced prostitution in schools and

*"Men use
their hands,
guns and
sexual
organs as
weapons
of war."*

hotels across the battle zones which have been converted into brothels. We know about the fate of these women, not from the political war propaganda, where one side accuses the other, but from the women's organizations across former Yugoslavia.

As a result of the testimony of the many women who suffered in battle zones in war has recently been acknowledged as a war crime by the international community. However, women are again faced with a contradiction: on one hand for the first time in history, rape in war is an issue discussed on the highest international levels; on the other hand one must question whether the motive of those leading the discussion is the protection of women's rights and well being, or is the motive to appropriate women's suffering for the purposes of war propaganda and the intensification of ethnic and national hatred? Could women's suffering be turned into an excuse for possible escalation of military action? Historically the rape of women by the enemy is a military tactic employed by all armies. In this war women from all sides suffer: Bosnian, Serbian and Croatian. All of these women need equal consideration and protection and their abusers deserve equal punishment.

This war and the formation of national-states have drastically degraded the position of women.

The S.O.S. Hotline for Women and Children, Victims of violence in the

two cities of Zagreb and Belgrade have noted that since the war began, the number of registered cases of rape has increased 100%. The number of rapes is enormous on all fronts in Croatia and Bosnia and also in the towns of former Yugoslavia when warriors return home. The S.O.S. Hotline from Belgrade reported in February of 1993 that since the summer of 1991 the death threats to women increased from 30% of all calls to 50% of all calls; the percentage figure recording the presence of guns among violent men doubled; numerous veterans of the war have turned violent against their wives and mothers; violence in inter-ethnic marriages has increased; and the "Post TV News Violence Syndrome" emerged. In many instances men were violent to their wives after being exposed to nationalistic propaganda. The wives in these cases are of every nationality. The S.O.S. statistics proves that the war has led to an increase of all types of male violence against women; and beyond that, within family units, men are channelling nationalistic hatred and using it as an instrument of

*"The cries of
wounded
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the cries
of raped
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not afforded
the same
value."*

violence directed against women.

In January of 1993 the Belgrade feminists/pacifists led by the S.O.S. Hotline for Women and Children Victims of Violence and the Women in Black issued a declaration:

We demand that women raped in war in Bosnia should not be divided nor valued differently on the basis of their nationality.

The suffering of Bosnian, Croatian, Serbian, and women of any other nationality has the same value to us.

That rape in war be established as a war crime, and that all soldiers/rapists in all armies in the world be brought to trial for committing such a crime.

That an International Court be established immediately to prosecute perpetrators of rape in war, and that this court be staffed only by women.

That women who are pregnant as a consequence of war-rape be given the right to choose whether to continue the pregnancy or to terminate. The right to make this choice is the right of the individual woman, and not that of her nation, political party, government or church.

That the governments of the international community provide political asylum to women raped in war.

That the international community and the public put pressure on the regimes of Slobodan, Milosevic, Radovan, Karadjic, Alia Izetbegovic, Mate Boban and Franjor Tudjman, to release women from all concentration camps, private prisons, military whore

houses and other institutions in which female sexual slavery is officially and unofficially perpetrated and maintained.

The S.O.S. Hotline members are determined to use this information and these demands to turn the international public campaign about women raped in war in Bosnia from an argument for aggression to an agreement for protection of women's rights. At the same time they want to join the network of women's groups that share their political views so that international women's solidarity, the voice of women, can begin to replace the violence of patriarchal manipulation of public opinion and historical record.

Gloria Zenar is a writer and therapist living in Toronto. M



And when she decided to break up with him he threw gasoline on her apartment door

*June Clark-Greenberg, untitled, 1993, photo-etching, 4'6" x 10'6", detail.
Photo by Issac Applebaum.*

and set fire to it.

In court (before



*June Clark-Greenberg, untitled, 1993 detail.
Photo by Jeff Nolte.*

letting him go) they said it was because he'd been in Vietnam.



*June Clark-Greenberg, untitled, 1993 detail.
Photo by Issac Applebaum.*

MEDITATIONS ON

Forgetting and Remembering

To a great extent, photography, television, film and magazines have shaped our images of history, past and present. The camera as an extension of our presences, our eyes at events; the photographs which become artifacts or evidence of those events have permeated all the corners of our consciousness. Photographs become memory; the boundaries between our memory of a photograph and our memory of the event itself become blurred. Is this really how I remember that day at the beach or is it the photograph I remember?

Andrea Liss writes the following about documentary photography in her article, "Contours of Naming", *The Identity Card*

by Yvonne Singer

Project and the *Tower of Faces* at the United States Holocaust Memorial Museum.

"Questions of mimesis(imitation), strategies of empathy, the truth in fiction, the fiction in truth and the tension between literalness and metaphor are always at work in documentary photographic representation; these factors are all the more germane and strained in contemporary photographic re-presentations of Holocaust memory and history. The contemporary literature addressing problems in the documentary tradition and documentary's attempt to represent difficult and extreme material is resoundingly absent on the subject of Holocaust representations. What the literature highlights, however, is that documentary is never a transparent claim to truth despite its attempt to set up a universalized one-point perspective". For example continues Liss, "the precious and troubling photographs that

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remain are double-edged: although they offer rare views inside the ghettos and camps, they were, nevertheless, staged by the Nazis...

The other group of institutionally produced photographs contemporaneous with the events are those taken by the Allies at the end of the war, predominately by the United States military photographers during the liberation of the camps. They too are burdened by their own propaganda motives".

It leads us to the question: How can we represent events we know about only from other's verbal accounts or from others' photographs, books, newspapers? Again, I quote from Andrea Liss, "What is at stake is precisely what kinds of idioms can be presented in the name of bearing witness" *Contours of Naming*.

A recent poignant example of this is the Demianjuk trial where "eye-witness" accounts were not considered sufficient evidence to prove that this man was Ivan the Terrible.

The quote from Andrea Liss and this situation leads to more questions about: What is truth? Whose truth?

What is real? What is fiction? What does bearing witness imply, especially for subsequent generations who are further and further in time from the actual event?

How do we memorialize, that is, publically and collectively remember? What kind of monuments can we create?

A quote from *The Individual and the Social, Art in Theory*.

"The 3rd Reich was intended to last for 1,000 years... Forces were unleashed which even a few decades previously would have been beyond the powers of imagination. The capacity for human cruelty has doubtless remained relatively consistent. But its exercise on an industrial scale has been a twentieth century prerogative. When we talk about art being required to express or represent the modern condition, we do well to remember what is being asked of it".

The process of naming or using words, shares characteristics with the process of documentary photography as discussed earlier.

It is an attempt to define, to fix a moment, memorialize, describe, narrate, bear witness ... but words are elusive. By connecting them to a "power source", that is, electricity, they offer the possibility of being turned off. Words mediated through mechanical means, (eg, a sound recording, or film) are connected to a "power source." The words are dependant on light to "illuminate" them. So too, photographs come into being through the intersection of the lens, the light and the film.

Words can suggest strong emotions or extremes... for example... compelling, catastrophe, disaster, shocking, exterminate, kill, fear, extraordinary, miraculous, terrorize, murder, capture, torture, destroy, mutilate, Holocaust, survivor, ghetto, death camp.

Can we assume they communicate the same ideas/images/feelings to all of us? And if they don't what are the implications of multiplicity of meanings and interpretations?

"The oppressors do not work the same way in every epoch. They cannot be defined in the same fashion at all times... the truth can be suppressed in many ways and must be expressed in many ways". Bertolt Brecht in 1938.

The stories you read and the voices you hear in your head as you read, are they true? are they real? What do they want to tell you? What do they make you think? Are you displaced? disoriented? dislocated?

As each generation slips further away in time from the primary sources of the "event", our connections to it through "re-enactments" such as Spielberg's recent Holocaust epic, *Schindler's List* becomes more problematic. This historical event, called the holocaust, was not a unified experience – so we are left on shifting ground, full of many truths, fictions, ambiguities.

Nevertheless, Walter Benjamin offers these words for consideration: "Every image from the past that is not recognized by the present, as one of its own concerns, threatens to disappear irrevocably". **M**

POSITIONINGS

MONA HATOUM AND BARBARA STEINMAN

by Penelope Glasser

In their joint exhibition at the Art Gallery of Ontario, both Mona Hatoum and Barbara Steinman exhibited work that was created to involve the active participation of the viewer. During the encounters with the installations, the viewer is positioned physically within spaces that are somewhat ominous, thereby creating a certain kind of psychological alertness, a positioning of self in concept and form and identity.

In Hatoum's ironically titled "The Light at the End", for example, one walks through a specially constructed vault-like black tunnel to confront the light source at the end, a light source which consists of six vertical red-hot rods protected by a wire fence. The light at the end is a threat: rather than signifying release, it suggests capture, possible torture. The heat from the bars makes it impossible to dissociate from the work; it invades consciousness and physicality, and no intellectual re-positioning can shut it out.

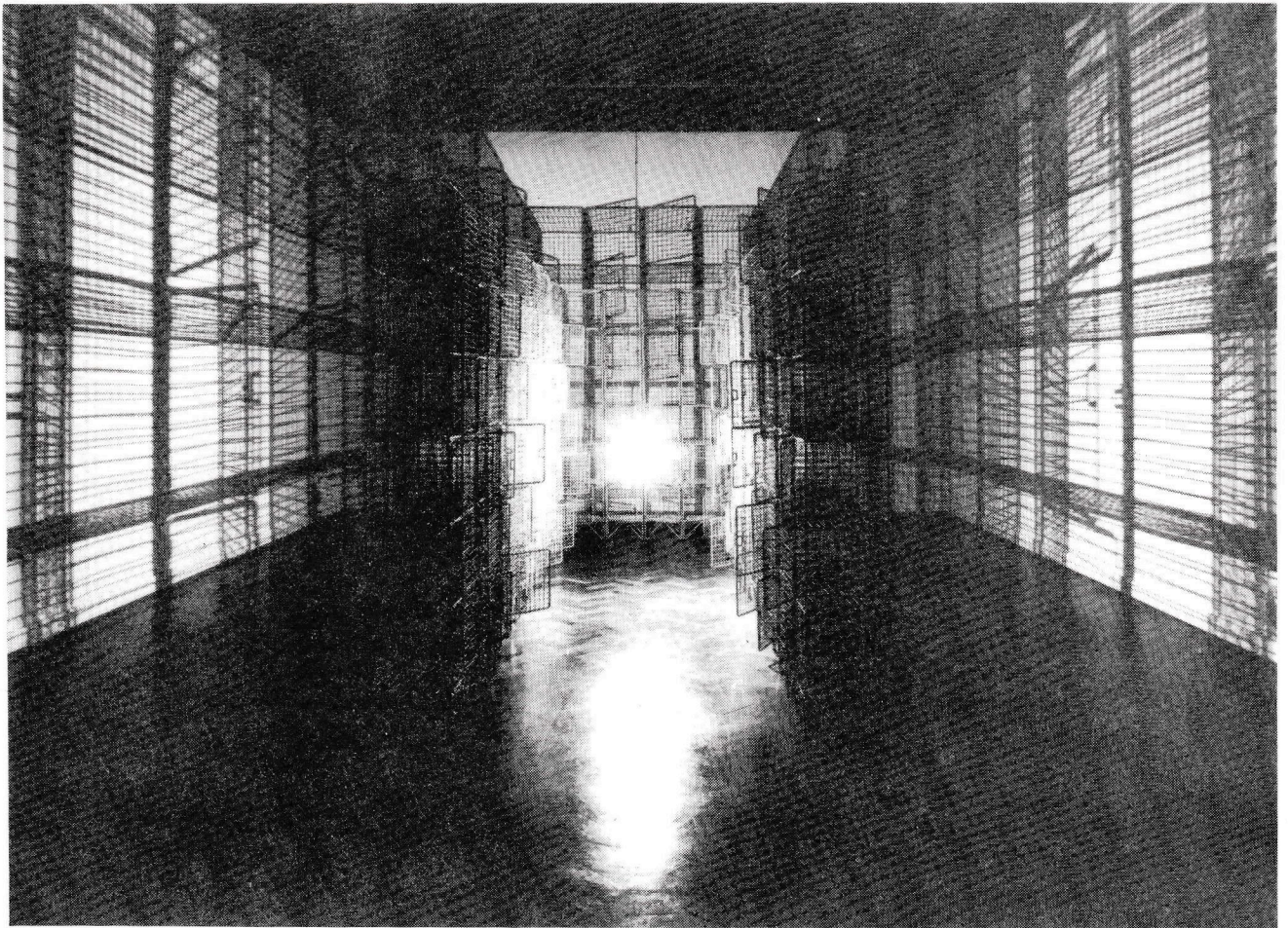
Hatoum's family background is Palestinian; perhaps the sense of containment and threat sustained by that nation has influenced her work. Her powerful installation "Light Sentence", for example, also has the effect of disorientation and repositioning. In it stacked wire mesh cages, many with their doors ajar, are assembled to form a space of more than human height. Within the space a single light bulb falls and rises slowly. The effect is eerie. The bulb has associations of imprisonment, interrogation. Its light cast gridded shadows of the cages on the surrounding walls, and the repositioning of the light makes the whole shadow structure appear to slowly rise and fall. Viewed from without and within, the experience of the shadow enclosures is once again a direct personal involvement. On the wall, within the shadows of the cages, the participant appears to be caged as well.

Hatoum's work is ambivalent in essence and strongly visceral in the encounter. Once assayed, it is at least momentarily inescapable.

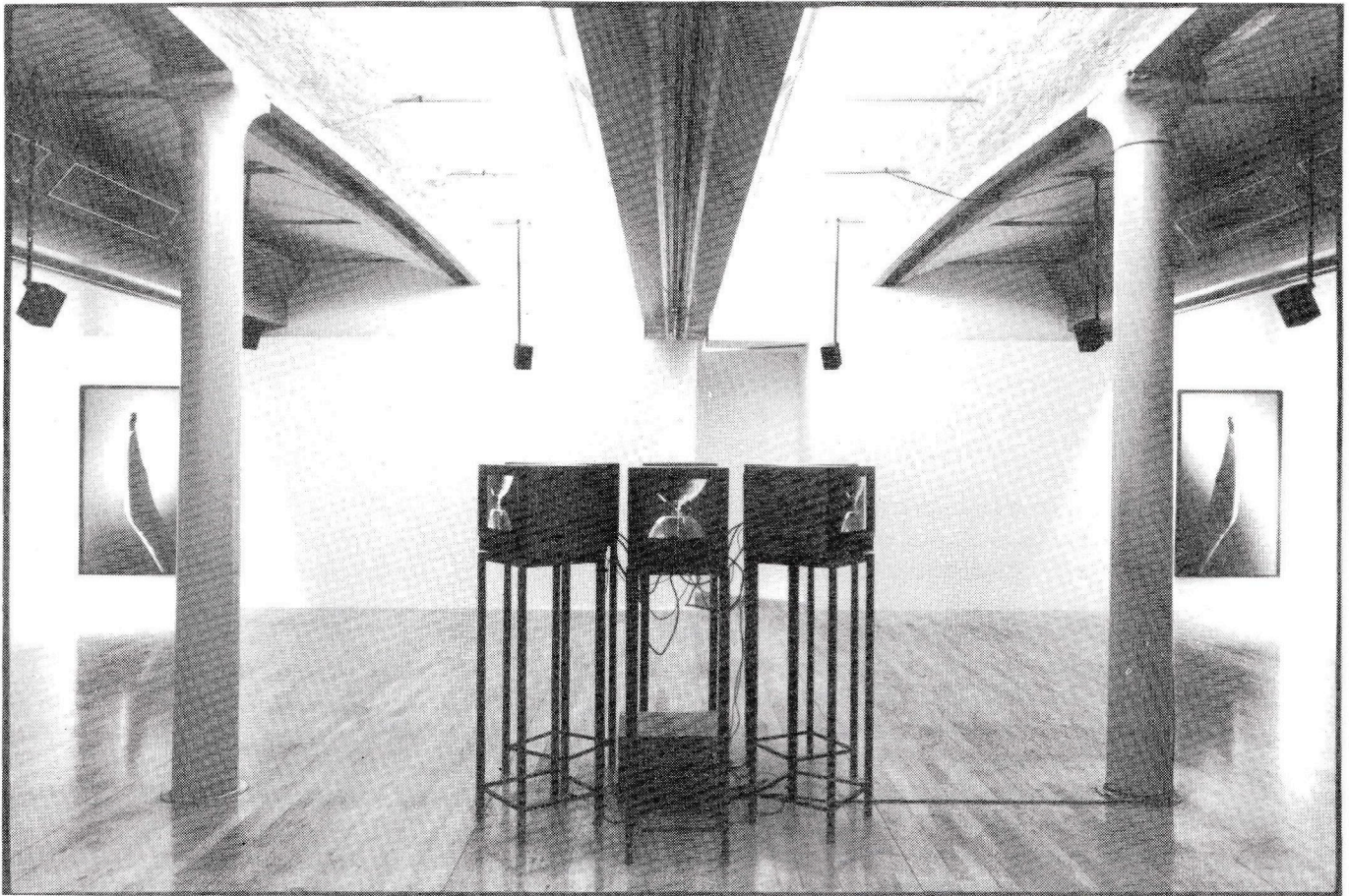
A conscious decision to enter and position oneself within the work makes the experience of unease inevitable. Steinman's work, on the other hand relies less on a strongly felt entrapment and more on ideas of identity, both individual and social. Steinman is Jewish, and this fact may have a bearing on the interpretation of "The Giants' Dance", two perpendicular panels facing one another, between which the viewer stands. The images on the two panels are similar. Within them enlarged cibachromes of graffiti read quickly as maps, maps which are smeared with blood-like red paint in swaths, strongly suggesting movement across the surface. The red strokes appear to document rapid military manouvers in a dry, desiccated area, not unlike the mid-east. The two panels are lettered at the top, one with JESuis and the facing panel with iSLam. Do the panels allude

to maps of the Holy Land? Is Steinem commenting on an area with a history of centuries of conflict, within which Islam and Christianity fought for supremacy over an area inhabited by the tribes of Israel? Issues of identity (within the lettering of one panel is the statement "je suis", on the other "I am") and the difficulty of knowing it in a place where one stands powerless, issues of this era in particular, dominate this work. Within the large panels representing nationalist movements, the etched words, tokens of individual identity, seem uncertain. The oppressive activity is overwhelming.

A second work, "Ballroom" also deals with issues of relative positioning. An enormous cut-glass chandelier is suspended low over a glass panel, covering a large circular photograph of radar tracings of submarine movement. Centered between them is a lens



*Mona Hatoum, Light Sentence, 1992, wire mesh lockers, motorized light bulbs.
Photo by Edward Woodman.*



Barbara Steiman, Oracle, 1992, monitors, laser disk, laser disk player, computerized audio sequence, speakers, metal stands. Photo by Sean Halligan.

mounted on a brass tripod and etched with the words: "Where you stand/the centre of the world/is exactly." To read the tribute to self, one has to walk across the glass panel and take a position under the low-hanging light source, which is uncomfortable and threatening in the possibility of the fall of the chandelier. It is big enough to cause considerable damage to a person whose presence is inevitably a spatial violation, even an affront. The centre of the world, so described and vastly affirmative, feels like a dangerous place. Identity and self-awareness have a price.

What does the chandelier as a light source represent? It is not celestial; it is a deliberate human construction, meant to be seen as an artifact. Perhaps it represents the oppressions of class. Perhaps the piece, labelled "Ballroom", indicates the dance of life as we attempt to position ourselves so that we may grasp the flow under the surface, represented

by the submarine tracings. In other words, the piece may be an analogue of degrees of consciousness, with the lens representing a selected position: any individual position centres the world, but only for the individual holding it.

This is a strong show, one which cannot be adequately conveyed by photographs since involvement in the installation is necessary for animation. The environment created is all, and it is an environment of unease and ambivalently cued identity. These works are open-ended questions about position and social and individual identity. The responses are intellectual, physical and intentional. The search for identity and safety of self is an ongoing process, and not just a passive state. The encounter with these works poses positional questions and does not offer easy solutions in an era within which everything is in uncertain flux, and answers are elusive and enigmatic. **M**

A Choking in the Throat by Jamelie Hassan

Kanehsatake: 270 Years of Resistance

"You can always find me, whether I come from the north or the south, I walk around with the sorrows of my race engraved upon my face".¹

There is a point that is reached in Alanis Obomsawin's film, *Kanehsatake: 270 Years of Resistance*, when I experienced the choking in the throat. It is that moment, when after 78 days behind the barricades, in the early hours of the morning of September 26, 1990, the Mohawks and their supporters leave the Kanehsatake Treatment Centre. The camera follows the movements of the 30 warriors, 19 women, 7 children, 1 traditional chief and 1 faithkeeper who attempt to cross the militarily secured razor-wire, in an effort of their free-will, to return to their homes. After close to two hours of re-living on film those tense summer days just 3 years ago, Obomsawin's portrayal of this dramatic conflict, is summed up in this simple act. This was an inspired move that spoke of the rights of the sovereign individuals, something Canadian law tried to stop these brave few from claiming as their right.

As Gayatri Spivak has written, "we are all sites of negotiation... in asserting the possibility of negotiating the structures of violence".

At the London, Ontario screening of this film, speaking on behalf of the Indigenous Peoples' Support Network, Bob Antone, chief of the nearby Oneida Nation and one of the negotiators at Oka, introduced the film. He emphasized the reality it records, the people it portrays and the on-going disputes around Oka, including the re-zoning of land adjacent to the Pines for condominium development. He also spoke about the negative image the news media had constructed of the Mohawk warrior. Countering that stereotype was the representation by Obomsawin's of the indigenous meaning of Warrior Society, defined by



Photo by Shaney Komulainen



Alanis Obomsawin's new NFB documentary, *KANEHSATAKE: 270 YEARS OF RESISTANCE*, highlights the role the Mohawk women played in the 1990 uprising. A woman and child raise their fists in victory before coming out from behind the barricades at the end of the Oka crisis over Mohawk land rights.

photo credit: Shaney Komulainen

Bob Antone as "the ones who are burdened with the responsibility of peace". Mid-way through the film's story, Obomsawin takes time to substantially chronicle the historical basis for this present conflict, tracing the earlier displacement of the Mohawks by the French colonists and the Church. Then she turns her camera to those other journalists and their role in the media representations of this 'Golf' crisis (more than 1500 journalists covered Oka). As an Abenaki singer, songwriter, and filmmaker, her language sense is very powerfully structured into what she chooses to visually record. As in the extremely funny clip of a newsreporter unsuccessfully and repeatedly trying to get the proper spelling of the name of one of the Canadian military officers at Oka.

The film closes with images of prisoners chained at the feet, bravely smiling to their cheering supporters, as they enter the courthouse. Among the 39 natives charged, three



Photo by Jonathan Wenk.

were nursing mothers and one other was pregnant. That women played a major role in this conflict is a large part of this film's difference from the public record. It is easy to assume that the presence of women and children at the peace camp had a militarily restraining impact on the behaviour of the soldiers. Obomsawin is careful to give all persons who were part of this act of resistance their presence in the film. This chronicle of the individual is part of her philosophy of making films that can be "comforting" to the Native People who are in these films. Her proximity to the issues "to tell the truth"² is what she believes distinguishes her work as an activist within a community and as a narrator; her voice is a comfort compared to the violent images that dominate the film. Her earlier film from 1984, *Incident at Restigouche* (an underground classic in which she was accused of being biased) bares frightening similarities to the events at Oka.

In her commitment to maintaining her film crew behind the barricade and as one of the last journalists in the warrior encampment, Obomsawin was forced to deal with the Canadian soldiers' blatant racism and hostility. "Whenever she appeared at the

razor wire, soldiers shouted racist insults at her and called her a 'squaw'".³

"All that happened last summer is history, it cannot be changed, it's part of our history. And I think for all Aboriginal People or People of the First Nations, it changed their lives. They're not going to go back to 'a waiting time' or being afraid to assert themselves. For a lot of people, it's given them the strength to speak out. And I think from my experience last year, I certainly felt much more racism, but I also met a lot of people, non-native people who came to me and are tired and want to see something different: Justice for Native people".⁴

Alanis Obomsawin's record of *Kanehsatake: 270 Years of Resistance*, explicitly examines the government's decision to deploy the machinery of the military against the indigenous people of Canada. This decision was reminiscent of the internationally condemned Chinese government's decision to deploy the People's Army against the demonstrators at Tianamen Square in June 1989. The Canadian tanks and soldiers were to move again less than 3 months after Oka. As part of the Allied Forces "who went to kick ass" in the Gulf, Operation Desert Storm then began to dominate the media. **M**

Jamelie Hassan is an artist, working in London, Ontario.

Footnotes:

1. Alanis Obomsawin, *Odana/Bush Lady*, Wawa recording, 1988
2. M.S. Morrisseau, interview, Alanis Obomsawin, *Documenting the Native Reality, Indigenous women*, vol.1, #2, page 27
3. Geoffrey York & Loreen Pindera, *People of the Pines*, 1991, page 375
4. M.S. Morrisseau, interview, page 26

Other films by Alanis Obomsawin include:

Christmas at Moose Factory, 1971

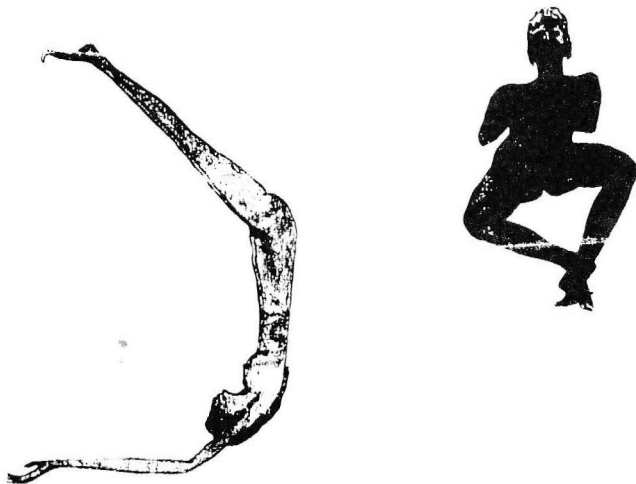
Mother of Many Children, 1977

Amisk, 1977

Richard Cardinal: *Cry from a Diary of a Metis Child*, 1986

Poundmaker's Lodge – *A Healing Place*, 1987

Available through the National Film board of Canada



Woman as Protagonist The Art of Nancy Spero

*Documentary by Irene Sosa
United States, 1993, 45 minutes*

Reviewed by Fay Cromwell-Tollenaar

By incorporating footage and still photos from the past 40 years in the life and career of respected feminist artist Nancy Spero; as student, artist, wife, mother and emerging feminist activist, Irene Sosa has produced a video which depicts not only the work created by the artist but also the events and circumstances that shaped the artist herself. *Woman As Protagonist* offers a tantalizing look at Nancy Spero's art production throughout her career that expresses her concern for "rewriting the imaging of women through historical time".

From her student days Nancy Spero approached the learning of her craft with an attitude that constantly challenged the conventional approach. We hear from her husband how her work habits infringed upon the diligence of other students by the seemingly lassier-fair attention she paid to assignments given to the class. Nancy's response is to rebuke this implied criticism by saying that she was indeed a very serious student in her own individual way.

She continued to work in her own individual way as a working artist. She shared a studio with her husband and had to witness the growing attention to his work by both the public and art dealers, while her art was completely ignored. As she states, "there wasn't room in the art world to make way for political or activist art". She did not fit in with the popular style of the New York art world. This struggle created an anger inside of her which



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helped her to create art that moved from isolated women as lovers, mothers and prostitutes to a more expansive cross-cultural vision of women struggling from victimization to power as goddesses, protagonists and activists on the world stage.

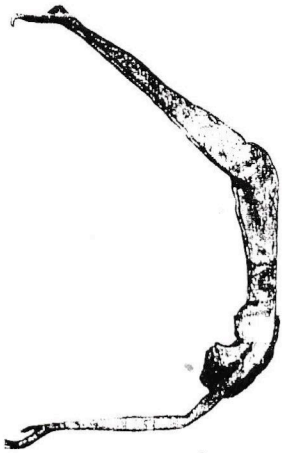
She constructs her imagery from ancient mythology and art history, photographs from contemporary mass media, text from literature, theory and journalism. Although all Spero's work is informed with political content, the actual images she produces are quite lyrical with their inherent sense of movement and controlled sense of abandon. Her 1950's oil paintings, her 1960's graffiti-like "War Series" on paper, her innovative room-length paper scrolls of the 1970's and '80s and her recent site-specific wall printings all contain this sense of movement.

The work mimics her actual life experience. She, her husband and her two sons (another son would be born) relocated to France hoping to become internationally established and also to find a more congenial artistic culture in which to produce the work of her choice. We see her work from her early child-rearing years, when she stayed up all night to paint while her family slept. These oil paintings show a canvas thick with various shades of grey and green colours merging and changing.

Her "War Series" was shown in New York at one of the few galleries willing to accept her work during the Vietnam War years. Her images are graffiti-like. Her effective use of colour has the precise impact needed to

clearly impress upon the viewer the inconceivable violence inherent in all wars. Her site-specific wall drawings in Northern Ireland showed her multi-media approach to the horrors of war. Her actual presence on the site, creating the art, was a performance piece. Watching her work in the midst of a battle zone, where soldiers dressed in war fatigues drove by in tanks and walked by carrying loaded weapons, added a great deal of potency to her belief in woman as activist. This time she effectively uses paint to accompany her images to show to a fuller extent her anti-war stance. When discussing her motivation for creating these images, she talks about how she internalized the responsibility women have for being the mistress of birth to all the individuals who go off to fight these insane battles. Her motivation, actions and work reflect her honest belief in "Woman as Protagonist".

She stayed in New York and became, in 1972, a founding member of A.I.R., the feminist artist run gallery. Footage of the polemical meeting of this group reveals Spero's astute political perceptions when she is adamant about not allowing men to join their centre. She was challenged on this position by a fellow member; in her response she reiterated the function of male privilege and how that privilege would prove detrimental to the furthering of feminist goals. The fellow member suggested that this was an outdated point of view, that male privilege no longer existed and even if it did exist it would not survive much longer and was not a threat to



the group. Twenty two years later we know that, not only does male privilege still exist, but we are currently experiencing such a backlash that the struggle for a feminist voice requires us more than ever, to be separate in order to redefine and rewrite the female image.

When viewing the sources of Nancy Spero's ideas that inform her work, one cannot help but want to see much more of her life as wife and mother of three sons. Her feminist views are full of realism; how then does she balance these views with supporting her husband and raising three sons? The male presence is integral to her life as a student, artist, wife and mother. It is obvious how these conflicts are resolved in her working life but it is barely touched upon in her role as nurturer to three young males. The questions one ponders include: "did her sons feel ostracised? did she resort to mixed messages? are her sons feminists? were there large gaps in emotional support and cultural objectivity? are they close? would her sons fight in a war?". We get a brief view of the much needed support her husband gives her, but not enough to assess their relationship in terms of her feminist stance and their connectedness. We are offered no insight into the support and/or separateness undertaken in the raising of three sons while challenging male privilege.

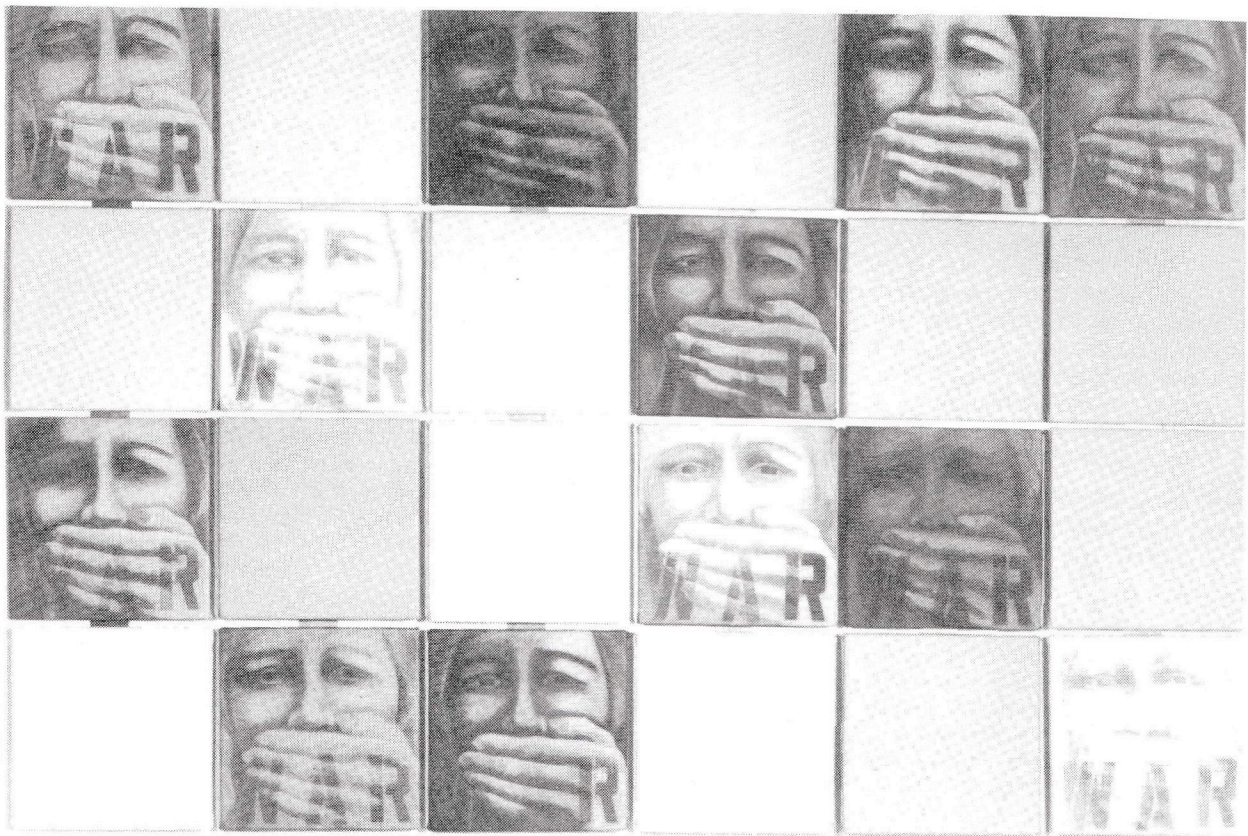
Perhaps answers to many of these questions existed in the original footage but were sacrificed to editing decisions. Irene Sosa's video blurs the lines between documentary, profile and video art. As a result the video feels more like a sketch of the artist rather than a full biographical study. In essence the

video, *Woman As Protagonist: The Art of Nancy Spero*, succeeds when it informs us about Spero's work and processes involved in the creation of her extensive and varied output. Her hybrid imagery includes re-configured elements from her own earlier paintings and is informed throughout with political content. Her work has been beautifully described as 'subversively elegant' with an expression that is neither didactic nor propagandizing. The external cultural conflicts she endured; with her contemporaries in the classroom, the 1950's -60's New York art culture, the 1972 founding of the A.I.R. feminist collective and 1980's - 90's innovative room-length paper scrolls and site-specific anti-war work in Northern Ireland, she resolves with a confident enlightened approach in her words, her actions and her art.

However, when the video attempts to grapple with artist as a protagonist and feminist activist, a vital part of Spero's life is barely addressed. How her individual life impacted on the structure of her nuclear family would have provided much needed insight for current feminist artists seeking to follow in her footsteps. Any attempt to completely examine the life of Nancy Spero must include to a much fuller extent her role as wife and mother. As an important contribution to art history and women's studies, Spero's ability to retain her individuality and remain true to her feminist beliefs, while maintaining and supporting her nuclear family, is a fundamental element of her life that should have been further explored in *Woman as Protagonist: The Art of Nancy Spero*. **M**

Distributed by V Tape, Toronto.

Gisèle Ouellette



Gisèle Ouellette, Complicity, detail from the Silence Series, 1993-94, 13' x 7'.

LISTINGS

Call for Submissions

The Photo Passage at Harbourfront Centre. Photo Eclipse is a group of artists committed to the continuation of photography at Harbourfront Centre. In conjunction with Harbourfront Centre, they program The Photo Passage. They present four exhibitions a year, each running approximately three months. In submitting work, photographers are reminded to take into consideration the unique opportunity afforded by this open-access hallway. The submission deadlines are March 15th and September 15th. Submit work by mail to: the Photo Passage at Harbourfront Centre, Dianne Bos, Visual Arts Manager, York Quay Gallery, 235 Queen's Quay West, Toronto, Ontario, M5J 2G8

Jam Rag. The editors of **Wit and Wisdom** are looking for creative works by women including art, commentary, interview, song, cartoon, book/film/music review, fiction etc. **Wit and Wisdom** exists to dedicate space in **Jam Rag** to women's advancement. to contribute your work for publication contact **Jam Rag**; 542-8090 Mon to Fri 12 - 6 P.O. Box 20076, Ferndale, MI 48220

Brave. Brave (Breaking ritual Abuse and Ending Violence) is a group of women survivors, their friends, activists and therapists, who have come together to fight ritual abuse. **Brave** has been funded to hold a two-day public education forum in Toronto on May 28th and 29th, 1994. The event will be for women only. The planning committee invites you to send your art, poetry, writing, music, film, and other forms of creative expression for exhibition at the forum. Info: **BRAVE**, P.O. Box 606, Stn. P, Toronto, Ontario, M5S 2Y4. Deadline: From now until April 15, 1994.

Access Art Now. This new contemporary art gallery located in The Toronto Eaton Centre is welcoming project proposals from new artists, curators, writers, designers and administrators. Proposals can take the form of exhibitions of artwork, publications, film and video screenings or other special projects. Priority will be given to projects created specifically for **Access Art Now**. Please forward proposals including visual documentation (if applicable) and resumes of individuals to: **Access Art Now**, The Toronto Eaton Centre, 220 Yonge Street, Toronto, Ontario, M5B 2H1.

Service Hardware Art Gallery. You are invited to participate in rotating monthly exhibits of solo

and group shows in our exhibition where original oils, acrylics, sculptures, photo etchings and weavings are featured. For more information contact: Sandra Moerschfelder (519) 882-7409 or Roberta Kramer (519) 767-0422 at Service Hardware Art Gallery, 25 MacDonnell Street, Guelph.

Toronto Sculpture Garden. The Toronto sculpture garden invites proposals for future 6 month exhibition periods. For more information contact: Toronto Sculpture Garden, 155 Hudson Drive, Toronto, Ontario, M4T 2K4 Phone (416) 485-9658, Fax (416) 485-1166. Submission deadlines: January 15, April 1, June 15, Oct 1.

Alternative Museum 3rd Annual Exhibition. The exhibition runs from July 6 - August 6, 1994. The Alternative Museum in SoHo seeks emerging and under-recognized artists for National Exhibition. All submissions reviewed by Museum's Exhibition Committee. To receive a prospectus send **SASE** to: Exhibition Committee, Dept. 100, Alternative Museum, 594 Broadway, Suite 402, NY, 10012.

Women's Monument Design Competition is conceived as a national, permanent work of art to be located in Thornton Park in Vancouver, BC., dedicated to all women who have been murdered by men. It will provide a focus for healing, and a site for many forms of women's resistance to male violence. Design competition open to individual women or groups of women who are Canadian citizens or landed immigrants. Deadline for submissions: April 15th, 1994. Send submissions to: The Women's Monument Design Competition, Capilano College Women's Centre, 2055 Purcell Way, North Vancouver, BC., V7J 3H5. Competitions Guidelines available at WARC.

Arts Council Windsor and Region - Chair-ity and Wiggle. Create your own unique chair and/or wig. Make extra \$\$\$\$ while supporting the arts council. For more information call the ACWR at 252-6855.

Gay Games IV - Cultural Festival. We are seeking artwork for the following exhibitions: *Women in the Arts* will feature photographic portraits and biographical information of women, both lesbian and straight, who have made significant contributions to the arts. Photographs only. Entry is open to women and men. *Women and Aids* looks specifically at how women and children have been affected by HIV/AIDS pandemic. Exhibition is mixed media and participation is limited to women only. Athlete. *Photographs of athletes* will coincide

with the publication of new books on gays and lesbians in sports. Entry is open to women and men. *Absence, Activism and the Body Politic* is a mixed media exhibition that explores how lesbians and gay artists deal with loss, politics and the human body in their work. Send slide transparencies for each show you wish to enter, a current resume and an artists statement with a SASE for slide return to: Ann Meredith, Curatorial Coordinator, c/o Unity '94, 19 West 21st St., Suite 1202, NY., 10010 Maximum size for two dimensional works is 24" x 30". Deadline for submission: April 15th 1994.

Le Mois de la Photo a Montreal. Vox Populi, an artist run centre working in the field of photography invites emerging artist photographers to submit their projects to be included in the fourth edition of Le Mois de la Photo a Montreal. Deadline for submissions: September 1st, 1994. Proposals should include: 10 to 20 slides, identified with titles, size, dates and materials, (please include orientation dot in lower left corner), a curriculum vitae, a description of the equipment and space required, SASE. Send to: Emergent Photography, Le Mois de la Photo a Montreal, 4060 Boul. St-Laurent, Local 301, Montreal, Quebec, H2W 1Y9.

Asian Artists – the Asian Heritage Month Group is coordinating various multi-disciplinary exhibitions for May 1994. Bio's c.v.'s, slides, or photos of work or a letter telling us what you are working on. can be sent to: Asian Heritage Month Group, c/o 922A Queen Street West, Toronto, Ontario, M6J 1G6. If you are sending materials you wish returned, please enclose a SASE. For further information, call Marilyn Jung at 516-0287, Saeed Khan at 928-0897 or Brenda Joy Lem at 922-0226.

Toronto Outdoor Art Exhibition. The 33rd annual exhibition at Nathan Phillips Square is July 8,9,10, 1994. Application fee is \$180 and the final registration deadline is May 2nd, 1994. Full-time students fee is \$75. For application, write or call: Toronto Outdoor Art Exhibition, 35 McCaul Street, Suite 201, Toronto, Ontario, M5T 1V7, Tel: (416) 408-2754.

OR Gallery. Seeks Submissions, no deadlines. For information contact: Or Gallery 112, West Hastings, Box 1329 Station A, Vancouver, BC., V6C 2T2, (604) 683-7395 Hours: Tues. to Sat. 12 to 5.

Mercer Union. Artist's submissions and Curatorial Proposals deadline: April 30th 1994. Send to: Mercer Union 333 Adelaide Street West, 5th Floor, Toronto, Ontario, Tel: (416) 977-1412, Fax: (416) 977-8622

Anthology of Menstruation Stories. We are putting together a collection of fiction, reflections poetry and art work about women's personal experience menstruation (first time, memorable moment, general thoughts). We are seeking submissions from all age and ethnic groups. We encourage first time writers to send us their tales. Send submissions to: Paula Wansborough and Kathy O'Grady, Department of Religion and Culture, Wilfrid Laurier University, 75 University Avenue West, Waterloo, Ontario, N2L 3C5. Please include a short bio, and SASE. Deadline: April 30th, 1994.

Exhibitions Coast to Coast.

A Space – 183 Bathurst St., Suite 301, Toronto, M5T 2R7 (416) 364-3227. Constitution of a Nation: Alison Bindner-Ouellette, Karilee Fuglem, Lisette Lemieux, Khadejha McCaul, Fred McSherry, Diane Robertson, Dyana Werden, February 26-April 2. Anne-Marie Cosgrove: the Carnival Paintings, April 15-30.

Saw Gallery – 67 Nicholas St. Ottawa, Ontario, K1N 7B9, (613) 236-6181, Constructs: Robert Fong-Jean, Judy Poole, Tonya Wilson, February 18 -March 26.

AKA Artists Centre – 12 23rd St., 3rd floor, Saskatoon, Sask. S7K 0H5, (306) 652-0044. Main Gallery, 1994: Sandra Butel, Marilyn Chu, Diane Orchard, Neil Turcotte, February 19-March 31. Blackspace Gallery, SUSAN ANDREWS GRACE: 100% Unknown Fibre – A textile installation, March 12-19.

Hamilton Artists Inc. – 284 James St. N., Hamilton, Ontario, L8R 2I3, (416) 529 -3355. Essential Threads: Visual Forms Re-examined, Philip Grant, Juliet Jausco, Nora Kikenng, Margot Roi, Annerie van Gernerden, Dawn White Beatty, and Vesna Trkulja. February 18-April 2.

Neutral Gallery – 1838 Scarth St. Regina, Sask., S4P 2G3 (306) 522-7166. Memories in Skin and Hair: ANDREA WARD. February 26-March 25.

Modern Fuel Gallery – Kingston Artists Association Inc., 21A Queen St, Kingston, Ontario, K7K 1A1, (613) 548-4883. Monster in the Closet, March 2-31, Sarah Peeble – performance TBA.

Article 15 – Mont Royal ouest, bureau 105, Montreal, PQ. H2T 2R9 (514) 842-9686, Lilly Markiewicz: installation, du 19 février au 20 mars.

Resources

New Initiatives in Film. The NIF Resource Bank is a professional listing of Women of the First Nations and Women of Colour engaged in film and video productions in Canada. The directory reflects a range of expertise from established to entry level craftspeople and producers. For Registration Contact: Tel: (514) 283-9511, Fax: 283-5487.

Conferences

Canadian Conference of the Arts. In June 1994, the Canadian conference of the Arts will host an international conference "A World Beyond Borders" in Victoria, BC. This conference invites artists and cultural workers to discuss the rapidly evolving technological environment in which the arts and cultural industries must function. Confirmed speakers to date include Marcel Masse, Michael Crosby, Philip Lind, Jocelyne Cote O'Hara to name a few. For additional information contact the Conference Convenor, Ms. Natalie Ladouceur at (613) 238-3561 or by Fax at (613) 238-4849.

Beijing '95. Women's organizations across the country are being asked to participate in the process leading up to the Fourth World Conference on Women planned for Beijing in September 1995. This process involves electing regional and national representatives to a Beijing Coordinating Committee. For More information Contact: Beijing Coordinating Committee, c/o CCAAC, 323 Chapel St., Ottawa, Ontario, K1N 7Z2. Fax: (613) 594-9375.

The Banff Centre. The Fourth International conference on Cyberspace. May 20 – 22. Art and Virtual Environments – Virtual Seminar. May 23 – 24. For more information contact: Virginia Campbell, The Banff Centre for Conferences, Box 1020, Station 11, Banff, Alberta, T0L 0C0, Tel: (403) 762-6202 Fax: (403) 762-6388. Registration Deadline: April 8th 1994.

Post Liberal Discourse and the Ethics of (Ms)Representation. This is the Inaugural Conference of the York Centre for Feminist Research and will be held at York University. The Main objective of this conference is to develop, with feminist voices, new conceptual

approaches to the resolution of ethical controversies. The conference will be held in the Moot Court Room, Osgoode Hall Law School, York University, April 22-23. For a registration form contact: Lois O'Grady, York Centre for Feminist Research, Inaugural Conference, York University, 4700 Keele Street, 228 York Lanes, North York, Ontario. M3J 1P3. Tel (416) 736-5915, Fax: (416) 736-5916.

Conference on Gender, Race, Class Equity, in the Classroom, in the Curriculum.

Reserve these dates, May 12-13 1994. The conference is held at Glendon College, York University, 2275 Bayview Ave., Toronto, Ontario, M4N 3M6. For further information, mail to: Conference Coordinator, Rm 217, Atkinson College, York University, 4700 Keele Street, Downsview, Ontario, M3J 1P3.

Free Idea Zone Residency. July 20-July 3, 1994 San Francisco. Call for participation deadline: April 1, 1994. Life On The Water, a community arts organization in San Francisco will host a two-week artist retreat and residency involving artists from Canada, United States and Mexico. Free Idea Zone Conference. July 1-3, 1994. San Francisco. For more information or to apply contact: Free Idea Zone/Life On the Water, 3435 army St. #222, San Francisco, CA, 94110, Fax: (415) 824-9396.

Courses/lectures

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Life Drawing at Arcadia. This opportunity is without instruction and hosted by Arcadia Artists' Co-op, 680 Queen's Quay West in the Performance Space. Tuesdays 7:30-10:30 pm, \$6 per session, bring your own materials, boards etc. For information call: Jodi, 260-6625 or Bill 260-5124.

MATRIART

Matriart, a quarterly publication of the Women's Art Resource Centre (WARC) is committed to the support and documentation of Canadian women's cultural production. Matriart provides a forum to empower and honour women's creativity. We actively solicit submissions representing the diversity of feminist communities across Canada. Matriart will not publish submissions that are racist, sexist, classist, lesbo/homophobic or otherwise oppressive in nature.

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

Upcoming issues:

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

SUBMISSION GUIDELINES

For All Submissions:

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

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

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

For Written Submissions:

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

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

For Artwork and Photography Submissions:

Please submit reproduction quality black and white prints. *Do not send original work as we cannot be held responsible.* Prints of artwork should be no larger than 11" x 14". Please do not send slides or negatives. Indicate on the back of your submitted image "TOP" as necessary. Attach your name, address, phone number, title of piece, media used, the size and the date of the work. Also include any additional credits as appropriate. Please indicate if you wish to have your work added to the WARC registry of Canadian women artists.

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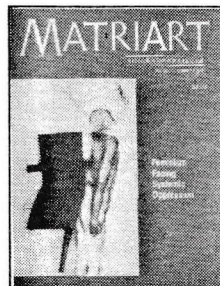
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installation
Spring 1994

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Claire Christie *writer*
Sylvie Fortin *writer*

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You cannot hear her grief, her crying.



b.b. Yael, Bomb Shelter, 1993, installation detail.



I collapse memories

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we screen their products

they won't remember

b.b. Yael, Bomb Shelter, 1993, installation detail.

Bomb Shelter, 1993, occupied the Presidents office of a corporate suite at Queen and Yonge Street as part of the Spontaneous Combustion Exhibit.

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