

MATRIART

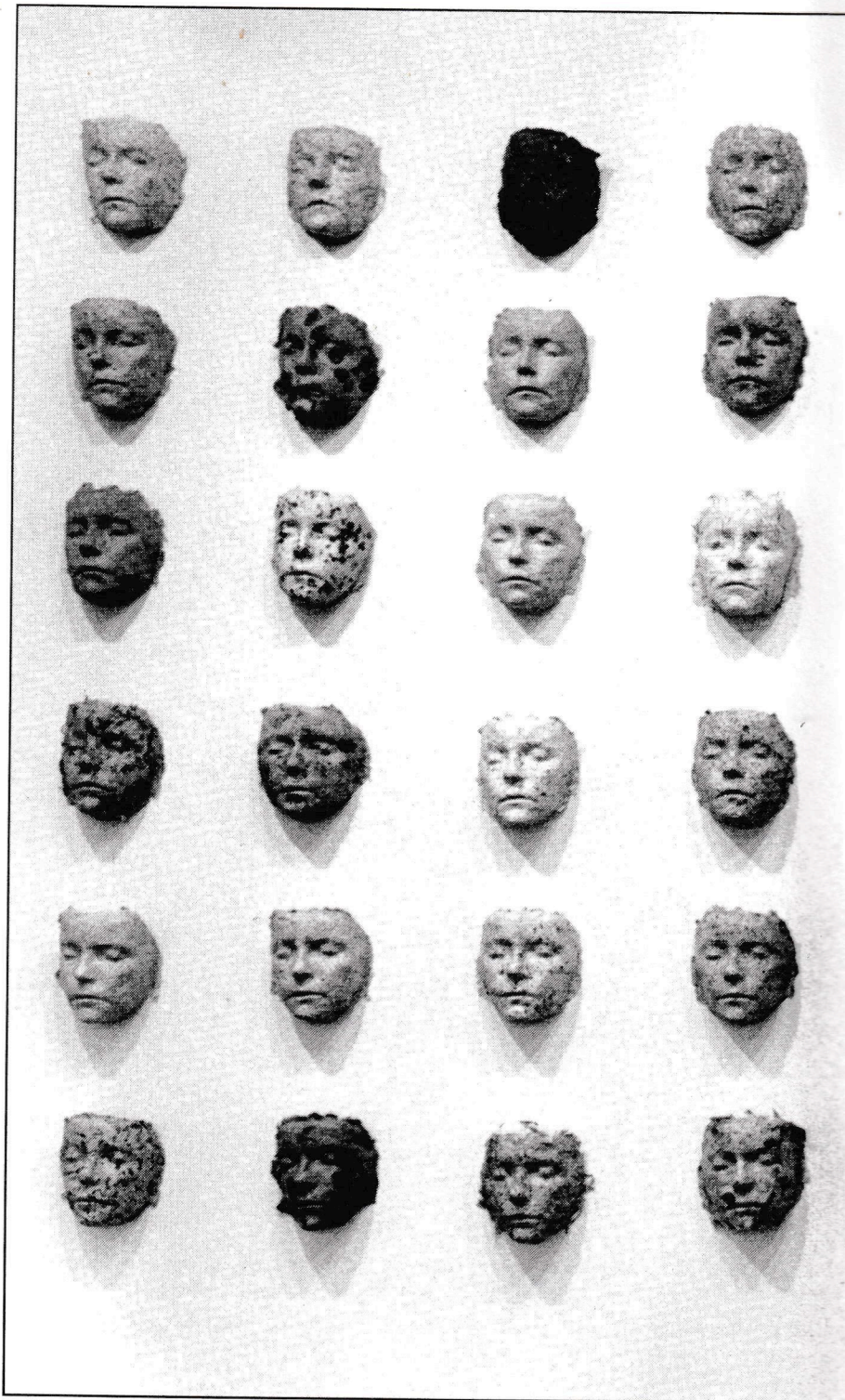
A Canadian Feminist Art Journal

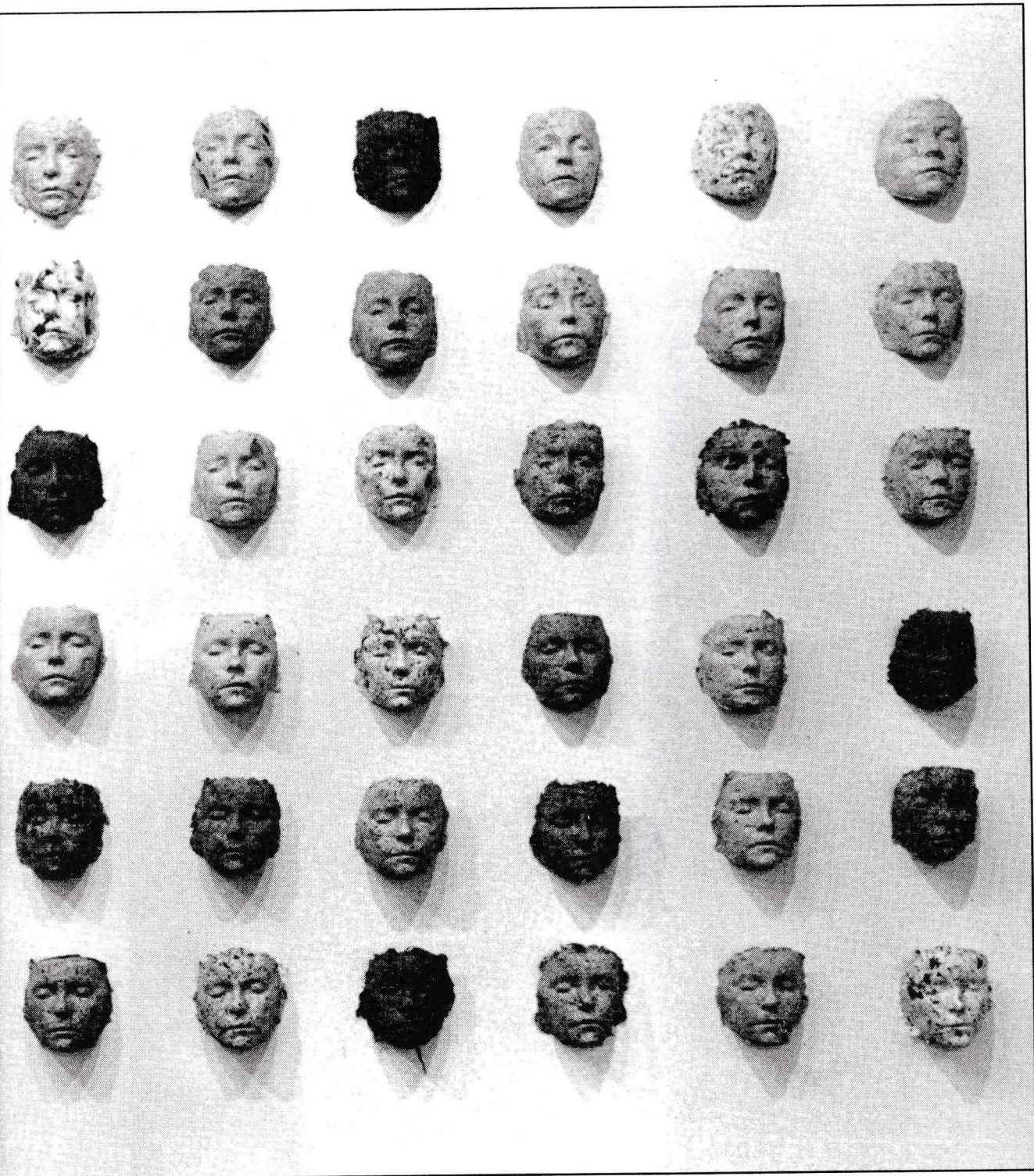
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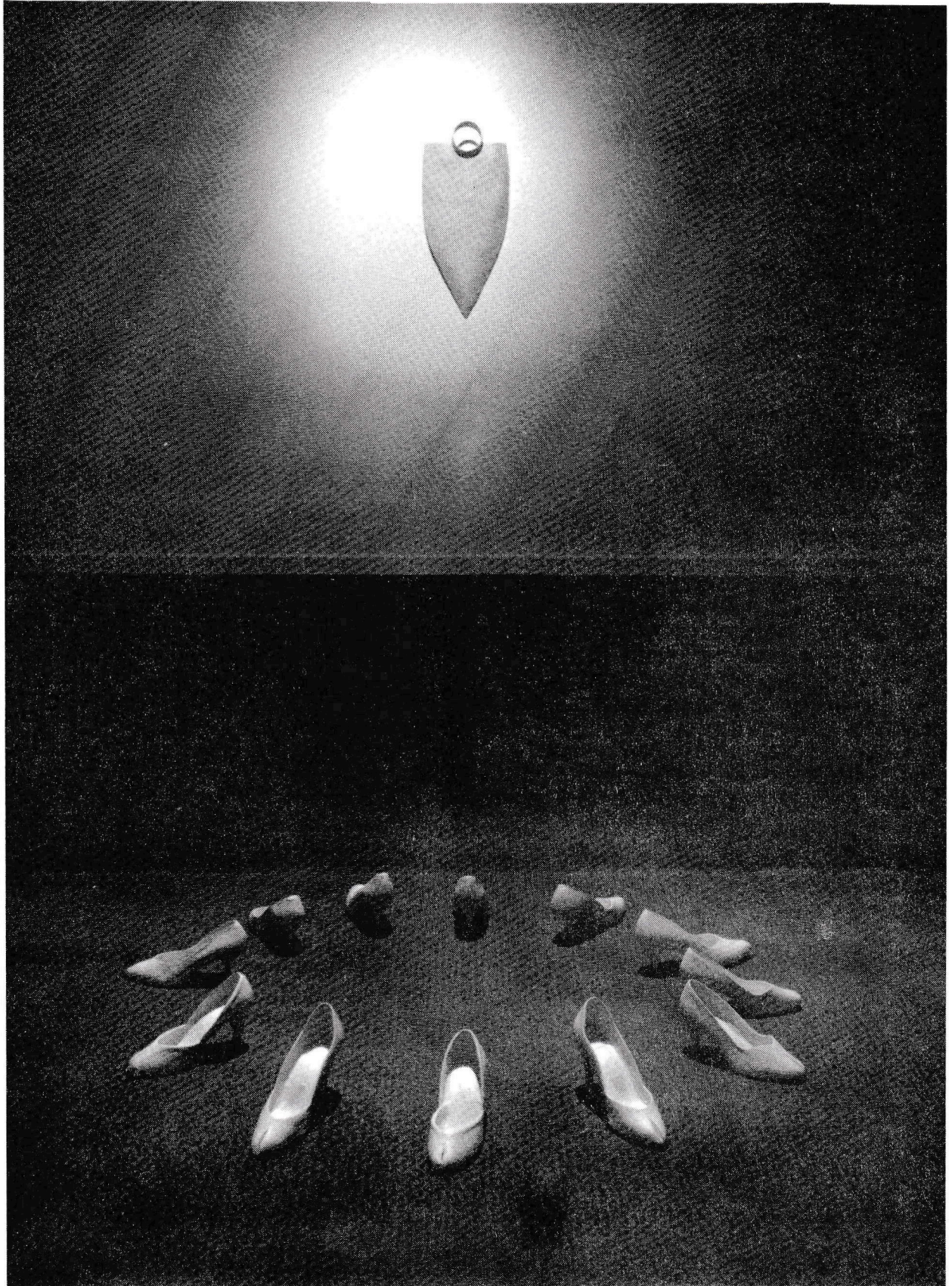


Art/Craft
Hierarchy



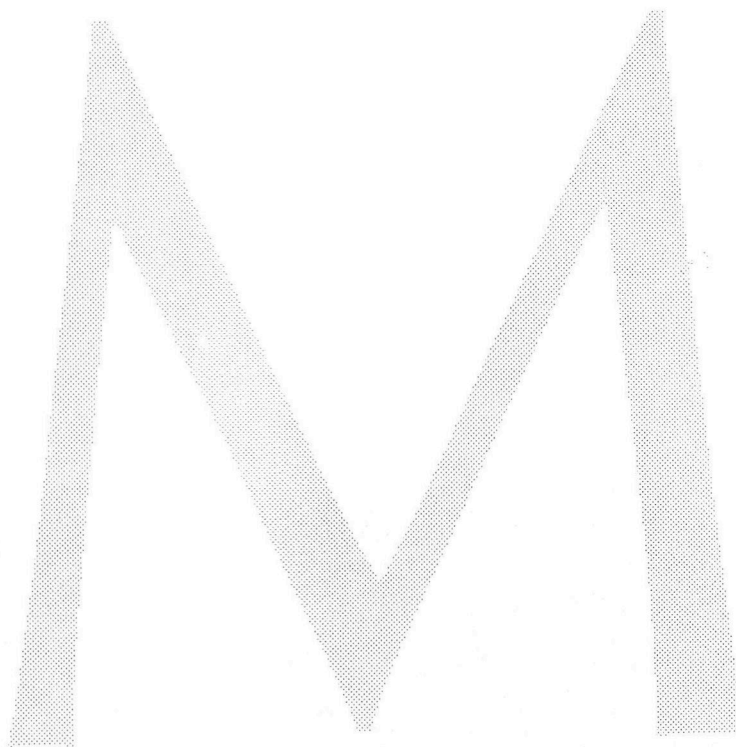


Dawn White Beatty, "I Am The Garden" 12' x 8' x 4". 60 handmade paper cast masks (each mask is a different material from the artists garden).



Faye HeavySheild, Installation View of "Spade" and "Sisters" shown at the Glenbow Museum as part of the exhibition Heart, Hoof, Horn 1993.

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WARC
80 Spadina Avenue, Suite 506
Toronto, Ontario, Canada M5V 2J3
Tel: (416) 861-0074
Fax: (416) 861-1441

Editor: Linda Abrahams
Design: Linda Abrahams
Typesetting: Elaine Farragher
Contributing Editor: Fay Cromwell-Tollenaar
Production Assistants: Robin Elliott,
Margo Meijer, Natalie Schlesak

MATRIART National Editorial Advisory Board:
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Khadejha McCall, "One Day Soon" 1989.
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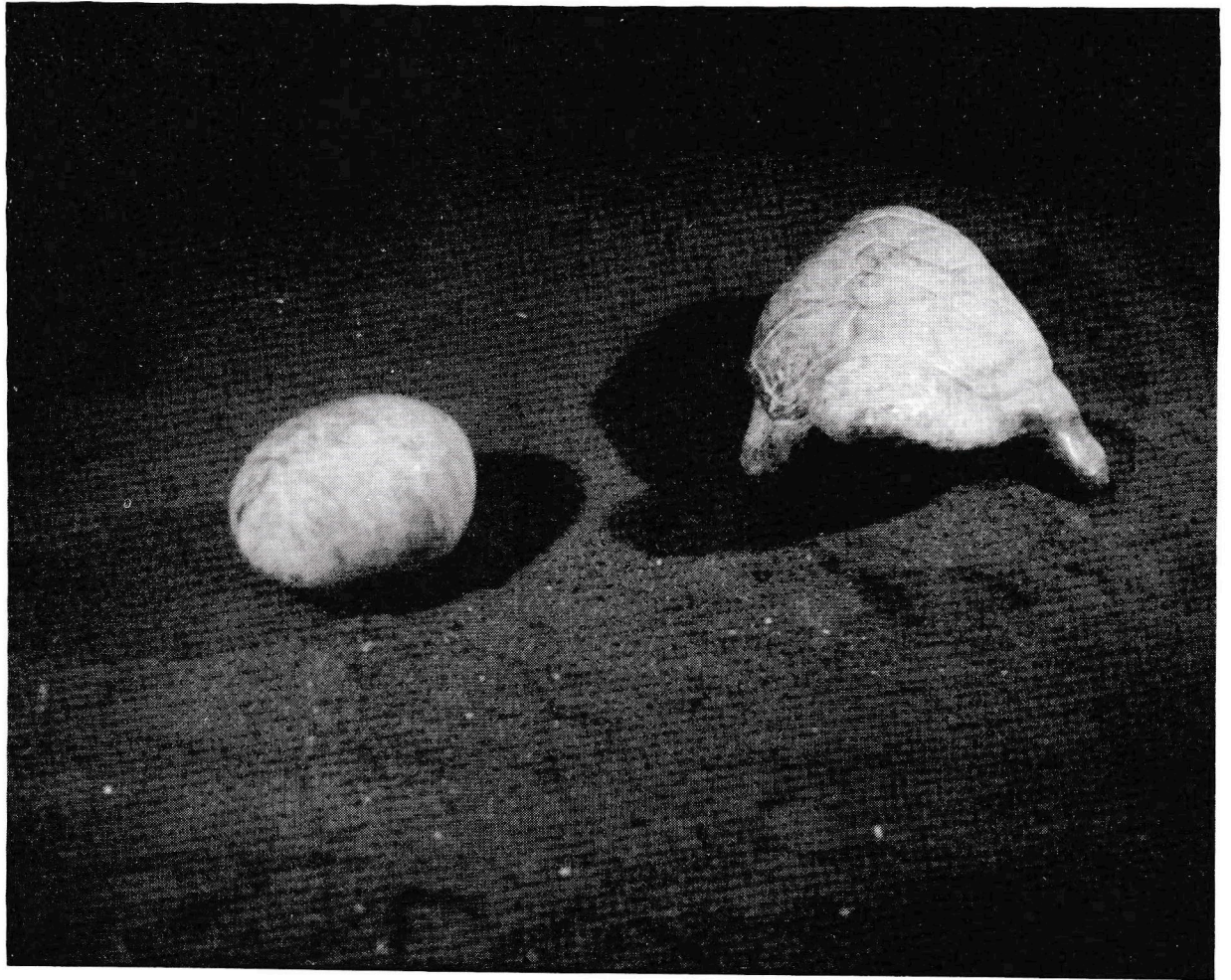
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Teresa Marshall. "Turtle and Her World" 1990. Cape Breton Marble, 500lbs.

Foreword

To challenge the art/craft hierarchy is to remap culture; to begin to see, know and understand the cultural bondage inherent in contrived authority, bias and stereotype. The artists in this issue of *Matriart* embody cultural self determination. They bring into being new analysis and synthesis, manifesting a rich mosaic of creative spirit.

"Many Rivers to Cross" by Nkiru Nzegwu traces, historically, the development of the Eurocentric art/craft dichotomy and the ensuing pervasive presence of sexism and racism within the art world today. In her compelling analysis, Nzegwu profiles Khadejha McCall, whose art and aesthetics speak in a "different voice", enacting different memories, identities and cultures, encouraging us to "remember our first real history lesson". She offers an important critique of the prevailing Euroethnic conception of art.

Janice Andreae's "(Re)Viewing/Notes on Mending a Fragmented History: Part I" examines the truism that to be taken seriously as a woman artist in Canada, you must be recognized in print. Andreae probes the power of discourse and documentation within the conventions of critical examination that accord with mainstream notions of art history. She sites Joyce Wieland's and Bernice Vincent's ground-breaking resistance to tradition and the urgent need to ensure a comprehensive,

coherent record of their historical significance for those who follow.

Penelope Stewart interviews members of the collective *Name 10 Parts of the Body*, discussing their recent site specific project, "in the seam/en couture", which explores clothing as a metaphor for the body as well as notions of lost knowledge.

In "Uncoverings", Marni Jackson reminds us that women defend and secure life with as much inner power as the force associated with the military imagery that Barbara Todd subversively incorporates into her *Security Blanket* series of quilts.

Exhibition reviews include Lori Gilbert's critique of *The Big Front Yard*, an exhibit by artist Alison Kendall that confronts the male gaze on issues related to landscape, ownership and control of the environment.

In "Crafting the Psyche", Carol Barbour reviews the group exhibition *Picking up the Pieces: Quilted Stories*, an exhibition which represents a diversity of narrative experimentation and continues the lineage of quilt-making as a feminist art practice.

We pay homage in this issue of *Matriart* to the immense reach of the female imaginary and the proliferating inventiveness in choice of form – potentially coalescing in the consideration of art, craft and hierarchy.

Linda Abrahams

THE
ART/CRAFT
OF
Khadejha
McCall



Khadejha McCall, "Herstory", 1989, silkscreen on canvas.

Many

James Watkins, another African American potter living in Texas, and famed in Texas for his double-walled pots, agrees with him. As he explained to me, a black identity plays up in the double negative zone because

"the artworld is the last great bastion of racism." Watkin's statement references the fact that it is within the "arts" that the most subtle and intangible levels of perception are interpreted and embodied with consciousness.

MacDonald's and Watkins' assertion that racism pervades the artworld in the United States raises a set of questions that attempts to come to grips with the situation in Canada. How is craft perceived here? What is the relationship between art and craft? More interestingly, what is the fate of a black woman in such an environment?

An understanding of the institutions and organization of the artworld in Canada reveals that the situation is no different from the hierarchical, racialized environment that exists in the United States. Numerous national, provincial and regional cultural equity reviews, proposals and recommendations attest to this. They make clear that African/Black, Asian, and First Nations artists are the most under-

ART/CRAFT HIERARCHY

"Craft is the nigger of the American art world!" declared David MacDonald, the Syracuse-based African American ceramicist, as he sharply responded to the arbitrary hierarchies in art. Much as the expletive reminded me of the implications of the eurocentric art/craft dichotomy and the lowly status it had assigned to craft, I was even less prepared for the racialization factor to which his next exclamation drew my attention. While answering a question on the intersection of race, culture, class and gender in the artworld, he quickly checked the abstract theoretical flight of the inquiry by softly stating that as an African American potter, he is a nigger in the nigger of the creative profession.

Rivers to Cross

by Nkiru Nzegwu

served group, and the least funded in the cultural sector. A critical examination of the rationale for this cultural and artistic discrimination identifies the problem in the underlying conception of art and craft presupposed by funders, arts bureaucrats, museum curators, numerous galleries and mainstream members of juries. The dominant artistic sensibilities and prejudices of the major decision makers tend towards the eurocentric idea that craft is of a much lesser artistic value than such obtuse creations as the *Voice of Fire* by Barnett Newman. They believe that craft refers primarily to handmade utilitarian objects (glassworks, basketry, or quilting), that may or may not be lacking in technical quality, but usually lack creative vision. Regardless of the corrective attempt by the 'Art and Craft Movement' to emphasize creativity and quality, this strong identification of craft with mundane technical skill remains. It traces its roots to the medieval guild system of the European Middle Age, the prototypes of the modern industrial base.

The separation of craft from creativity follows from the Renaissance reconceptualization of the arts along the hierarchical lines of high and low arts. With the realignment of painting and sculpture from craft to fine arts,

Europeans formed their biases about art which they believed constituted the highest form of cultural expression, and marked a civilized, cultured society. By the Age of Exploration in the eighteenth century, the view that craftspeople were primarily artisans who lacked design consciousness though possessing superior technical skill had become entrenched. As European explorers, colonialists, settlers, and anthropologists encountered the Haidas, the Inuits, KwaKiutls and Ojibways, and the peoples of Africa and Asia, they were unwilling to extend to "these strange and exotic people" the idea of art, for that would imply they were equally civilized peoples like the *Europeans*. Thus, for the longest time, the murals, spectacular towering totem poles and house posts of the Haidas, the ivory sculptures of the Inuits, the Ojibway masks, the art of Africa and Asia were described as primitive, and indiscriminatorily relegated to the category of craft.

Old prejudices die hard as can be seen in the frustration of First Nation artists and those of African or Asian ancestry with the niggardly allocation of funds by the national, provincial and regional art agencies. The issue of cultural and racial equity in the arts foregrounds the hegemonic imposition of the

... *old prejudices*

eurocentric art-craft dichotomies on cultures and communities that do not share this ideology. The combative response of these artists to their attendant marginalization exposes such art and grant funding agencies as Canada Council, the National Gallery of Canada, Social Sciences and Humanities Research Council of Canada, Ontario Arts Council and the Toronto Arts Council, as bastions of racism.

IN A DIFFERENT VOICE: THE ART/CRAFT OF KHADEJHA MCCALL

It is indisputable that the conception of art/craft in Canada is dominated by the hierarchical, Euroethnic ideas of what is art, and who are *the artists*. Not only does this conception of art erase other differing visions of art in Canada, it imposes gender biases on who is recognized as an artist. Given the patriarchal ethos of Canada's European legacy, women were marginalized and were hardly considered to be serious artists. The male-privileging state of affairs had ominous consequences for women artists of colour, particularly those whose works were eurocentrically perceived of as craft. The impact of these prejudices will be explored as they relate to the textile installations of Khadejha McCall, a Montreal-based, black female artist whose works bow to a different aesthetics.

Born in Philadelphia in 1933, Irva Mae "Khadejha" McCall began using fibers as the medium of creative expression in 1958. She trained in textile arts at the Fashion Institute of Technology, New York where she was exposed to the free, expressive character of fibers and fabrics, an experience that gave

her unique technical insight into the diverse qualities and consistencies of fibers. This knowledge of yarn and fibers has proved of enormous value in the intaglio and copy-machine process of her textile installations.

Currently teaching at Dawson College, McCall has exhibited since 1967 both in Canada and the United States. Her gender, cultural and racial identities offer an important critique on the prevailing Euroethnic conception of art and art/craft dichotomy in the Canadian art world. As evident in the work *One Day Soon*, her art and aesthetics speak in a "different voice" about different histories, cultures, and identities, fundamentally stressing connectedness and family life. Conceived as a medium for ancestral remembering and spiritual validation, McCall's copy-machined, silkscreened images on the painted unstretched canvas boldly traverse multiple categories, confounding rigid categorization, and at the same time, raising persistent questions about its own identity. Her use of the unstretched canvas as an active integral aspect of her work challenges conventional views of textile as a passive medium for creation.

McCall's textile installations weave her familial and spiritual identity into her work. In form and structure, they recall the flamboyant drape paintings of the internationally acclaimed African American artist, Sam Gilliam. Stylistically, they invoke Romare Bearden's multi-layered collages, and the haunting poignancy of its composition recalls Charles White's *Wanted* Poster series. Skilfully fusing these diverse stylistic elements in her work, McCall takes her installation to an aural level when she inserts her narrative voice. *One Day Soon* speaks through snatches of phrases that are deeply etched into the

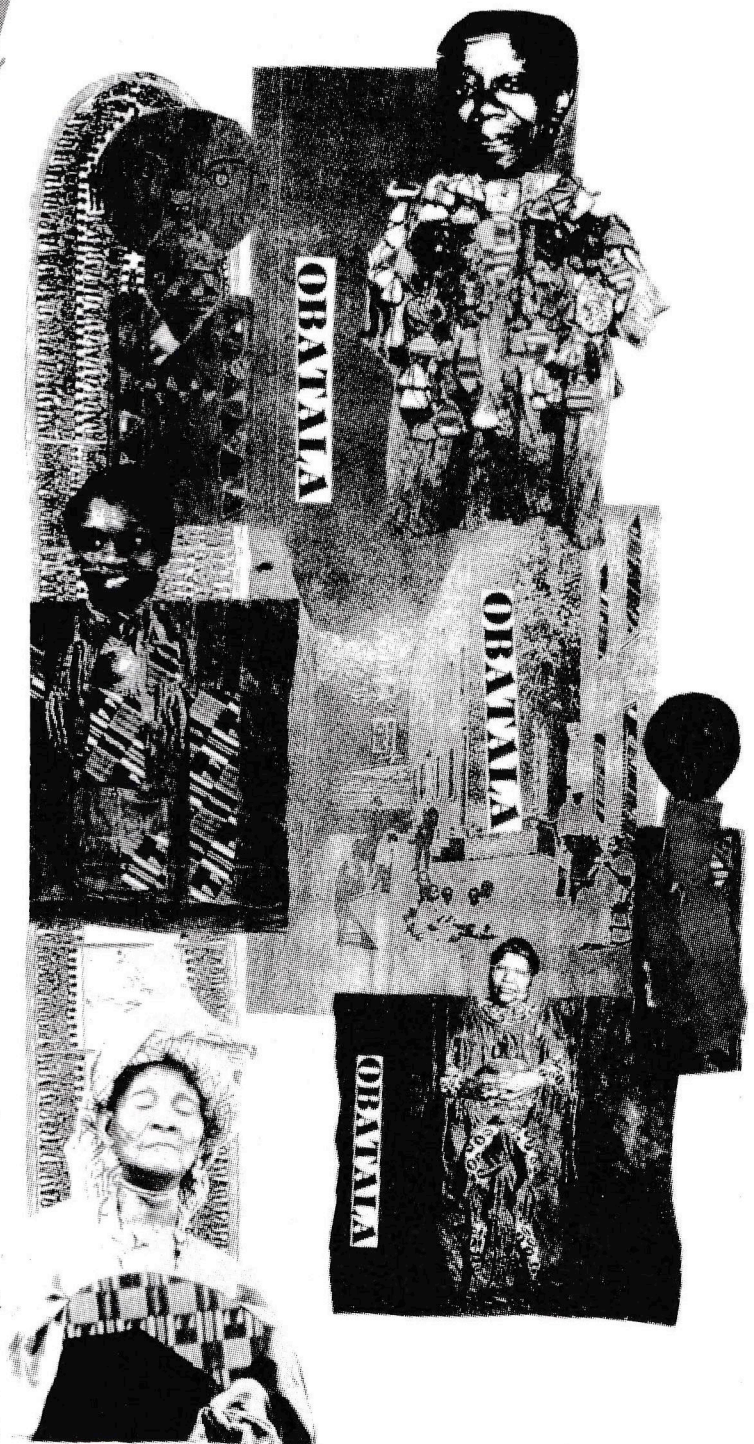
die hard

fibers of the unstretched painted canvas as they are in the inner recesses of the McCall family's collective memory: 'MOM,' 'Black Woman,' reverberates on the canvas, encouraging us to "Remember your first real history lesson," and promising us that "ONE DAY SOON," perhaps, who knows, we might become the 'President.'

The copymachined and silkscreened images of family photographs of women in various modes and poses are sometimes interspersed with Yoruba familial symbols. The women images in the richly textured *One Day Soon* have loads on their heads, as if carrying the world's problems. Another image is specifically identified as Ray Mother Williams, a spiritual healer; contemplative family faces peer from richly textured installations *And Miles to Go Before I Sleep* and *The Creation*, and *One Day Soon*.

Distinct and different, the unstretched canvas of *The Creation* and *One Day Soon* boldly hang in site-specific installations ingeniously raising the questions: Is it art, given that there are painted patches, or is it craft since it is primarily textile? McCall is uninterested in challenging Western artistic sensibility, or even in engaging the dominating European culture in a debate, or in subverting the art/craft dichotomy. Instead, she intends her creation to simply "be." Through her creative eye the family images on the canvas and the ancestral cultural symbols, like the Strong *Black Woman*, cross many rivers, validating many histories and identities while giving a heightened sense of self to McCall's identity.

McCall's fiber works have transcended the limits of textile art. Presently constituted, they are public altars of memories and self-affirmation. She integrates family photos with Yoruba



Khadejha McCall, "Passages" (detail: one of three panels), 1992 mixed media.

"The separation of craft from Renaissance reconceptualization

symbols to speak about continuity, cycle of life, and ancestral roots. In the process, she transforms them from consummately produced sensuous objects of utilitarian value to vessels that enact history, memory and life.

As yet, no in-depth study has been done on any Black artist in Canada. Given her enormous experience and skill, and given her contributions to the Black Canadian art scene for over twenty-seven years, her personal background as it relates to the aesthetic features of her natural and social background, Khadejha's absence in the Canadian art world raises foundational questions about the operative conception of art and aesthetics that is taken as valid, and about the place of Black women artists, their forms of creativity and ways of seeing, and the importance of connectedness and family ties in their art.

Bureaucratically insulated from the hard vicissitudes of life experienced by struggling artists, whose voices and wings are clipped, bureaucrafts of art funding agencies regularly underplay the prevalence of racism and sexism in the arts. Quality and merit are held to count in a domain where, who is perceived as an artist almost always turns out to be a white male artist. In the meantime, artist craftspeople, like McCall, face mounting professional discrimination from art bureaucrafts and museum curators who believe only in the high arts of painting and sculpture and are unknowledgeable about where to play McCall. I have incredulously watched as some bureaucrafts denied the existence of sex and racial discrimination, channeling major funds to male artists who are perceived as the more serious and more worthy artist.

MARGINALIZING AND RACIALIZING ART

L aurel Reuter's article on the re-crafting of Art in America¹ in *BASKETS: Redefining Volume and Meaning* is an excellent example of how revisionist history occurs. In her essay on contemporary basketry, she reinterprets baskets as a new art form so that Ed Rosebach² "pioneered basketry from everyday materials," while John McQueen "pioneered the creation of sculpture through basketry techniques and traditional materials."

Reuter's treatment of these men as innovators contrasts sharply with the near anonymity of women artists like Ritva Puotila and Laila Leppanen who similarly make important contributions in their field. We get a clear sense of how masculinization works from the differing evaluation of the works of the two Finnish women textile artists. While Rossbach and McQueen are lionized as innovators and their contributions perceived as sculpture rather than craft, Puotila's important discovery that paper twine can be used for weaving is missed. Her pioneer collection of such durable high quality interior textile items as high quality paper twine carpets, curtains, room dividers, and table textiles are treated as craft rather than sculpture.³

The treatment of Leppanen is all the more telling. Again where Rossbach's and McQueen's basketries are exhibited in galleries, Leppanen is "rarely to be found in any leading art gallery." Like her two male colleagues, she weaves all her textiles by hand. But her Japanese inspired tatami mats which are woven from sea grass and linen, are taken to be utility textile, hardly worth "serious" consideration as art.

creativity follows from the
of the arts..."

Reuter's reinterpretation of the history and tradition of basketry with two white males as innovators accords with the masculinization of art and craft that conceals, through obliteration, the achievement of women and the traditions of non-European Americans in the field. Although a woman, Reuter adheres to the canonical norms in the discipline that make it imperative to cast innovations in design as incontrovertibly white and masculine. Consequently, Reuter "forgets", centuries of First Nation, African, and Asian basketry tradition that have pushed the sculptural limits of vegetal fibers that Rossbach and McQueen have embraced in their works. As a result, she "fails to see" the expertise, unique vision, strong formal designs, and the eloquence of basket forms of other cultures.

The racialization of art and craft proceeds on a similar line. In *The Story of Craft*,⁴ the foremost American craft historian, Edward Lucie-Smith presented a detailed account of the development of craft. In typical white male fashion, it meticulously chronicled the achievements of male artists of European ancestry, while ignoring the specific contributions to craft (broadly defined) of people of other cultures. An examination of Lucie-Smith's silences show that he underplays the presence of non-European craftspeople by staking out the entire ground with such masculine and European names as "the English", "the Dutch", "the Germans", "Shaker furniture", "Bauhaus", Frank Lloyd Wright, Peter Voulkos, and Lazlo Moholy-Nagy.¹⁰ Through his gender and racially slanted lens men of European ancestry naturally appear as the innovators and designers in craft, while women, First Nations, African/Black, and

Asian artists naturally appear as "pathological imitators", the unimaginative followers of godlike white male innovators.

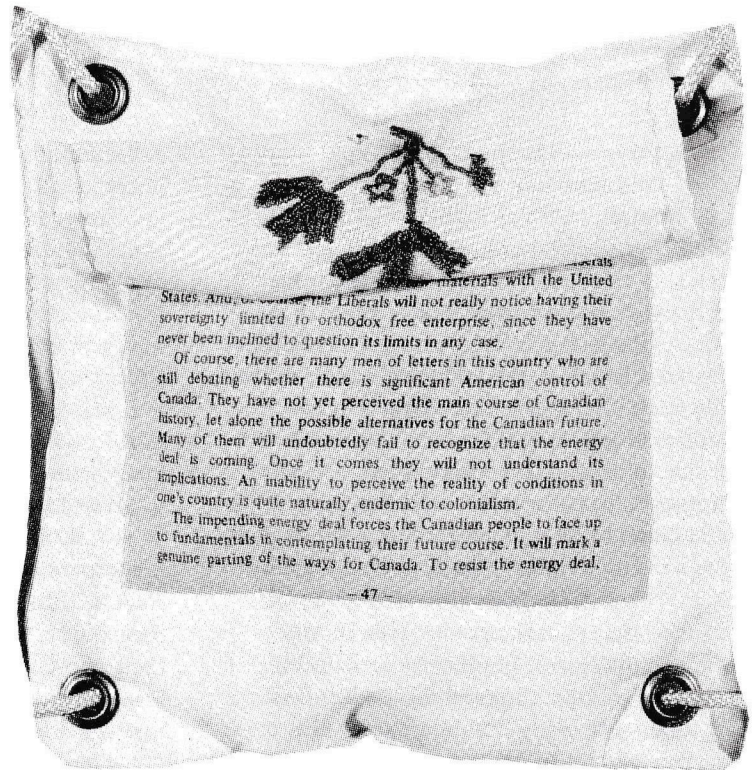
A major problem with such reconstruction of craft is not just the theoretical problem of factual distortion, but the incalculable impact of erasure. As in other domains of knowledge, once knowledge racialization occurs, everything is narcissistically centered on white male achievers, white male needs, white male desires without once considering the contributions of women and members of these cultures to Canada's cultural life. Such reinterpretations not only rob women, First Nations, African/Black, and Asian artists of their history and legacy since the full story of Canadian craft remains untold, all Canadians lose an essential part of their history and heritage. **M**

Notes and References

1. Laurel Reuter, "The Walls Come Down: The Crafting of Art in America" in Pat Hickman (ed.), *BASKETS: Redefining Volume and Meaning* (Honolulu: The University of Hawaii Art Gallery, 1993), 15-26.
2. In the statements the following artists had duly credited their works to what they learned from Aleutian, Peruvian, Native American cultures.
3. See "The Material is the Message" in *Design in Finland 1991*, 41.
4. Edward Lucie-Smith, "CRAFT TODAY, Historical Roots and Contemporary Perspectives" in *CRAFT TODAY: Poetry of the Physical*, (New York: American Craft Museum and Weidenfeld & Nicolson, 1986), 15-40.
5. Indeed Native Americans were mentioned but only as a convenient backdrop to discuss the activities of more white people.

NOTES ON MENDING A

Janice Andreae



Joyce Wieland. (detail) "The Water Quilt", 1970-71 embroidered cloth and printed cloth assemblage, 134.6 x 131.1 cm. Art Gallery of Ontario.

(Re)viewing

FRAGMENTED HISTORY: PART I

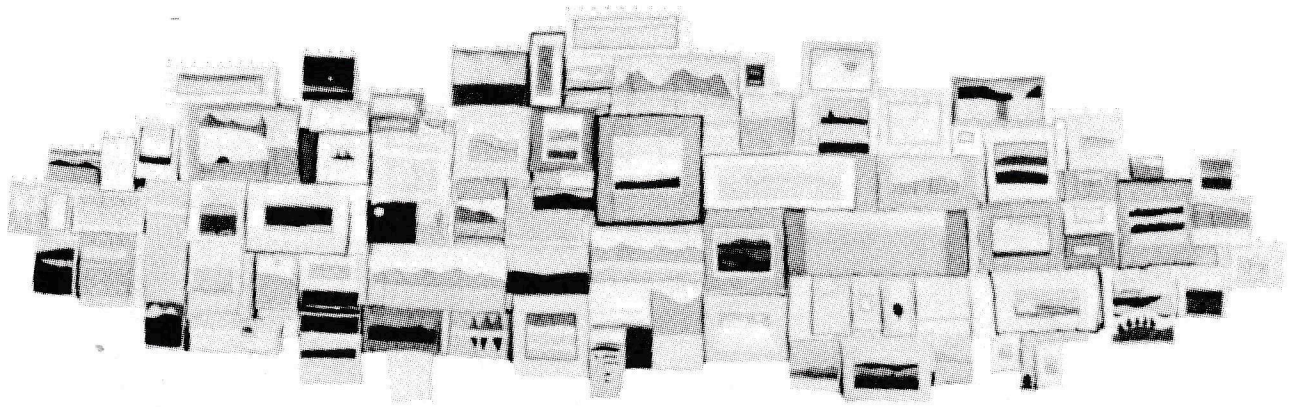


Joyce Wieland, "I Love Canada – J'Aime Canada", 1970, quilted cloth assemblage.
153.1 x 149.8 cm and 160.5 x 154.9 cm. MacKenzie Art Gallery, Regina.

If the creative process is a means by which women can transform their view of material and historical reality – their consciousness – it follows that the way they choose to act will be informed by the discourse which represents this possibility. Since aesthetic practice and creative enterprise proffer this transformation of experience, it is important to examine some of the ways in which our understanding of the creative process has changed and how this has come about through ground-breaking representations that reflect explorations by artists and writers into a reformation of the *imaginary*, which underlies and inspires their work.

For women participating in the visual arts, a good site to begin this process of change lies in critiquing the tradition of the discipline itself. In order to break with mainstream notions of art history that prescribe the idea that "good" art is made by "great" artists, male artists, which Linda Nochlin addresses in her

essay, "Why Have There Been No Great Women Artists?" (Linda Nochlin, *Woman in Sexist Society: Studies in Power and Powerlessness*, 1971), it is essential for women to have their own tradition of art history; that women see and hear visual and verbal texts created by women through the ages: that women have a history of their own stories to listen to, a "herstory". For women artists of the 1950's, 60's and 70's, the project of building a future with no available models of women artists who had successfully faced this task and proceeded to practice, was formidable and lonely. Making such a choice, Simone de Beauvoir observes in *The Second Sex* (which first appeared in English translation in 1953) was regarded as "playing at being a man", a step that alienated a woman from herself, particularly her reproductive role and her sexuality (*The Second Sex*, 57). Yet, to "play at being a woman" without an image of her future firmly grounded in reality required



Joyce Wieland. 109 Views 1970-71. Quilted cloth assemblage, 256.5 x 802.6 cm. Collection of York University.

that she delude herself, for as de Beauvoir shows: "to be a woman would mean to be an object, the Other" (*The Second Sex*, 57). The problem then was for a woman to become her own subject, to act in order to achieve transcendence despite her marginalized position in relation to her male peers, who clearly acted as subjects who possessed both the knowledge and vision required to transform their existence. However essentialist and dualist de Beauvoir's explanation of women's position was, it nevertheless provided a means for understanding this dilemma and thereby offered a means for ending its entrapment.

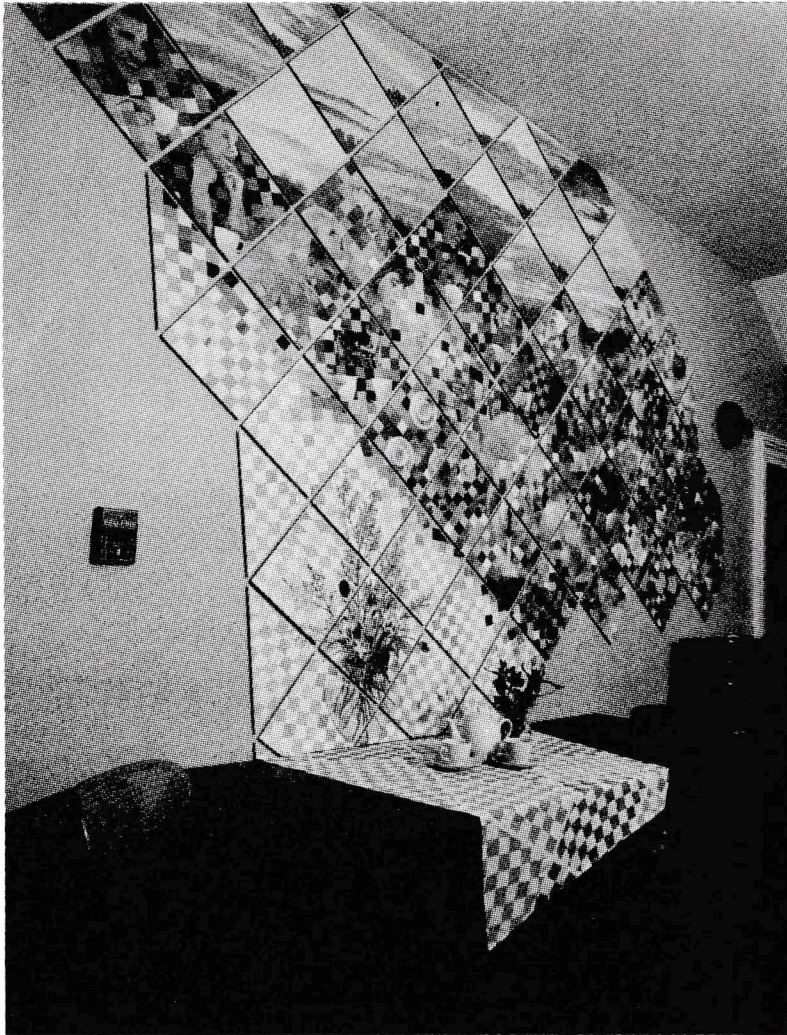
In *A Room of One's Own* published first in 1929, Virginia Woolf notes that the possibility of a woman making such a choice depends on economic and social factors: it very much depends on her class context. In order to write, to make visual art, a woman must possess property – a space to work in and money to pay for it. Accordingly, to become recognized as a Canadian artist she must have a space to exhibit her work and the means to produce it. And, as responses to Joyce Wieland's 1987 retrospective at the Art Gallery of Ontario show, to be taken seriously as a woman artist in Canada, she must be recognized in print.

It is not surprising then, that art critics who follow a mainstream or traditional approach to the practice of art criticism find Wieland's production difficult to comprehend and to evaluate.

Wieland's 1987 exhibit at the Art Gallery of Ontario was the first retrospective of its kind; that is, it displayed a body of work by a living Canadian woman artist, a fact which did not escape a bevy of reporters, entertainment writers, art critics and feminist critics who chose to respond to this opportunity as the moment for speaking about women making art and feminism as a legitimate theoretical base for artistic expression. The last major retrospective of this sort (with the exception that the artist was already deceased) heralded the work of Emily Carr as the "greatest" Canadian woman artist to date. Wieland likewise confronted such issues of aesthetic contention concerning the quality of "greatness" her work exhibited. In his review for *Artpost*, Ken Carpenter comments negatively on Wieland's "emotive expressiveness", ironically a characteristic which Lucy Lippard cites as Wieland's strength in her essay "Watershed" for the catalogue. She quotes Wieland:

"I was on my way in a sense to becoming an artist's-wife-type artist (Wieland was married to Michael Snow) until I got into looking around in history for female lines of influence. I read the lives and works of many, many women, salonists, diarists, revolutionaries, etc. I started to invent myself as an artist... Eventually women's concerns and my own femininity became my artist's territory."
 ("Watershed", *Joyce Wieland*, 1987)

But Carpenter states;



Bernice Vincent, "Board Games", 1990 installation
 Photo credit: William Kuryluk.

"By the time we get to *The Artist on Fire*, 1983 (a recently completed work in this exhibit), I've lost all patience with Wieland's focus on herself and her own travails. How, I wonder, can this depth of apparent feeling have produced nothing greater as art? ("Joyce Wieland in Retrospect", *Artpost*, 5, 1, 17).

Discussing Wieland's admiration for artists of the Dada movement, Carpenter notes that expressive art, like the Dadaists made, is inferior to "great" artistic inventions in form, which for example the Cubists brought about:

"The iconoclastic Dadaists may have been "generally artistic", but they certainly weren't the *great* fine artists that, for instance, the Cubists were. However expressive art may be, the best of it is created under the pres-

ures of a *tradition* and all the competition with both old and current *masters'* art that entails. (*Artpost*, 5,1,17) (The underlining is mine.)

"Great", "master", and "tradition", key words in Carpenter's critique, and the critiques of many reviewers of this exhibit and others by women artists, show patriarchal discourse at work in the development of these critical perspectives. Few of Wieland's critics examined the individual nature of her artistic expression together with the evolution of her feminism, instead they searched for evidence of a "universalizing" principle in accordance with the Western art historical tradition rooted in Renaissance humanism. However, "Notes from the Language of Emotion", Susan Crean's dialogue with Wieland revises this issue with

Crean's query: "How do you see the relationship between your work, your aesthetic and the larger world of politics?" and Wieland responds:

"For a long time there was a direct interaction and I went through a very political phase. Then, with the end of my marriage I developed the colour drawings and healed myself. Now I am trying a new stage and I'm not sure where I'm going with it; but it is a spiritual journey. I think being an artist is about following your own way, and having the courage to be who you are and what you are. To have self knowledge. I find the men of my generation very seldom have that, maybe two out of a hundred do. They don't seem to want to go through that deep dark

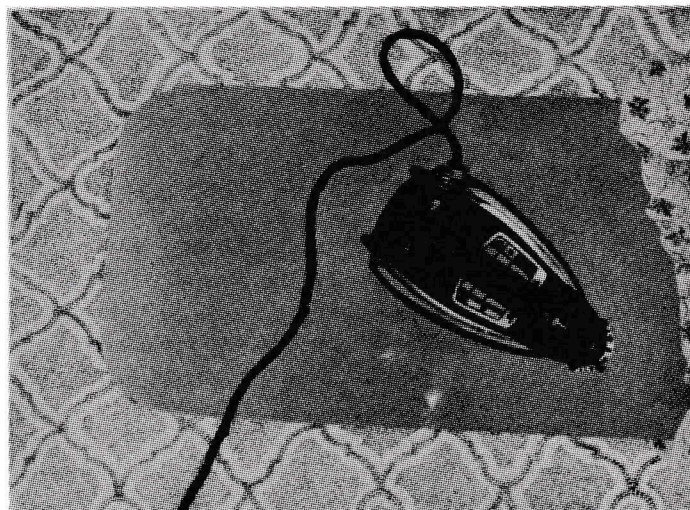
discovery of self, part of which is maturing, part of which is creating wholeness." ("Notes form the Language of Emotion", *Canadian Art*, 4,1,65)

Reviewers, Jay Scott ("Full Circle, True, patriot womanhood: the thirty year passage of Joyce Wieland", *Canadian Art*, 4,1,56-63) and Adele Freedman ("Roughing it with a Brush", *The Globe and Mail*, 2,1,39-41, 78-9) describe the passage of Wieland's development but they fail to integrate her feminism with her socio-historical context and her artmaking practice. They leave readers with an ambiguous notion of Wieland's aesthetic contribution which is weakened further by a conception of artistic practice and aesthetic evaluation that excludes feminism and operates from a patriarchal standpoint.

With the exception of Crean and Eimear O'Neill who allow Wieland's own voice to surface and to fill the gaps created by differing aesthetic perspective, different art critical discourses, to speak about the direct role subjective experience plays in visual expression – especially in Wieland's work – few writers remembered that Joyce Wieland is an individual – a woman who makes art. (O'Neill's text which she compiled with Wieland, "Joyce Wieland, an Interview", *Canadian Woman Studies*, 8,33-7.) Few considered her incorporation of life experiences into her artmaking practice as relevant for establishing her imaginative vision. Most of these mainstream critics stated that this syntheses detracted from her potential to achieve "great" art; whereas I have already noted, Lippard credited this as Wieland's strength.

Wieland's synthesis of private experience with deeply felt political and feminist issues made for a public, and controversial, presence in Canadian art, one that has become symbolic for women practising in the visual arts. Indeed, her presence and its documentation, though at times inflammatory and unfair, proclaimed that possibility for others. Others, such as London artist Bernice Vincent, sustained this possibility through simple daily arts, which when viewed in retrospect build a significant, lifetime of intervention with the status quo.

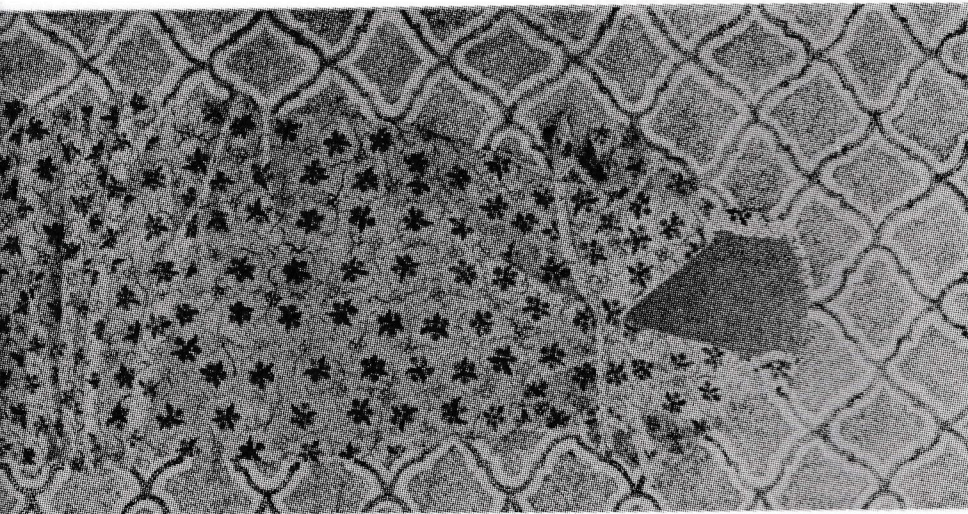
An exhibition that draws together over thirty years of work produced by artist



Bernice Vincent of London, opens at London Regional Art and Historical Museums, London, Ontario on September 10th and continues until October 30th, 1994.

All of Vincent's art production is intensely personal, never made expressly for the formality of public galleries, the modernist-based critical frameworks that inform such presentations and the curatorial policies that legitimize them. Her earlier work represents the routine, the repetitious and the ordinary. Instead of objectifying her observations, she selects from the richness of apparent detail and infuses each view with a sense of personal relationship. Visual diary-like entries construct a panorama of her physical surroundings that carries an embedded narrative of the domestic structure, in which Vincent works, as well as the private building of a woman's identity as a visual artist before the liberating effect of the women's movement emerged in Canada. Thus, for Vincent the personal is political.

Such an approach queries the patriarchal, modernist stereotype of artmaking practitioners and practices that dominated the rise of London's "mythmaking" artists included in the 1968 *Heart of London* show, that is the social construction of the artist hero, maker of paintings, objects of national treasure. The existence of this archetype demonstrates the exclusion from this mythmaking process, of



Bernice Vincent, "Ironing Board", 1978, acrylic on board, 45.7 x 152 cm,
photo by: Wyn Geleynse.

women artists, of different visual languages and practices, and of different modes of seeing and understanding that are outside the prevailing codes and canon of modernism. Only one woman, Beverley Lambert Kelly was included in *The Heart of London* exhibition and until the recent *Heart of London Revisited* exhibit (1993) only her name was remembered, her whereabouts unknown. Erased. (Correspondence, Judith Rodger, March 1994, Conversation with Jamelie Hassan, summer 1991.)

Vincent herself was absent from Dewdney's discussion of active artists in London and region during the sixties, seventies and after – years full with her activities. While Vincent's name appears on a flow chart documenting the chronological appearance of various active participants in "Oregionalism: Geocentrism and the Notion of Originality", (Chris Dewdney's essay that appeared in the first issue of *Provincial Essays* in 1984), her absence from this groundbreaking discussion of London Regionalism must be noted. For unlike the later, more visible career of Jamelie Hassan, a member of the succeeding generation of women artists involved with London Regionalism, Vincent's activities are absent in a way that makes this lack now suspect. It is also important to note that in 1960 Vincent began teaching at the Artist's Workshop founded by Selywn Dewdney and met Jack

Chambers who became her teaching colleague, and this information about their initial connection and work together is absent from recent (re)viewings of the nucleus of activities and individuals who emerged as London Regionalists (Fetherling's 1993 article, for example).

By taking a highly public stance, Wieland broke through the traditions and expectations associated with "high" art rooted in modernism and the phal-
lo/logo centric discourses of Western classicism. Vincent confronted the same tradition, but acted in a private way with similarly transgressive results, all very apparent from a retrospective view of her multi-disciplinary work where it is clear that she mined the silent, hidden possibilities of a woman's life – her own – in the textures and colours, images and nuances of her surroundings. Wieland's and Vincent's efforts to forge their own careers, to make their visual art practices significant, resisted the traditions and canons of the status quo that "Women can't paint, women can't write" (Virginia Woolf in *To the Lighthouse*, 1927, pp56-9)

Their resistance, their courage, in turn, require from us equally responsible and transgressive acts, recording their presence, their timely and timeless contributions, influences and visions for those who follow. **M**

in the seam/

PENELOPE STEWART INTERVIEWS:

MILLIE CHEN,

E. JANE HUGGARD,

G. JEANNIE THIB,

EVELYN VON MICHALOFSKI,

SANDRA RECHICO,

MINDY YAN MILLER,

SUZANNE MILLER



Penelope: What are the origins of the collective, “Name 10 parts of the body” and the intentions of your current exhibition *in the seam/en couture*?

Millie: The collective was formed in 1991, when we mounted our first exhibition, *Name 10 parts of the body*. This became the name for our loosely formed collective which consisted of four women: E. Jane Huggard, Evelyn Von Michalofski, Jeannie Thib, and myself, who were each dealing uniquely with

similar issues around the theme of the body. *in the seam* followed and in this project we decided to invite several other artists whose work addresses similar issues, with the focus, this time, on clothing.

Penelope: The obvious observation is that everyone involved in this venture is a woman. Was this intentional?

Jeannie: For the second show we considered including male artists, or an equal repre-

en couture



Suzanne Miller, performance at the Toronto opening of "in the seam/en couture" at Access Art Now, Eaton Centre, Toronto. Photo by: Mindy Yan Miller

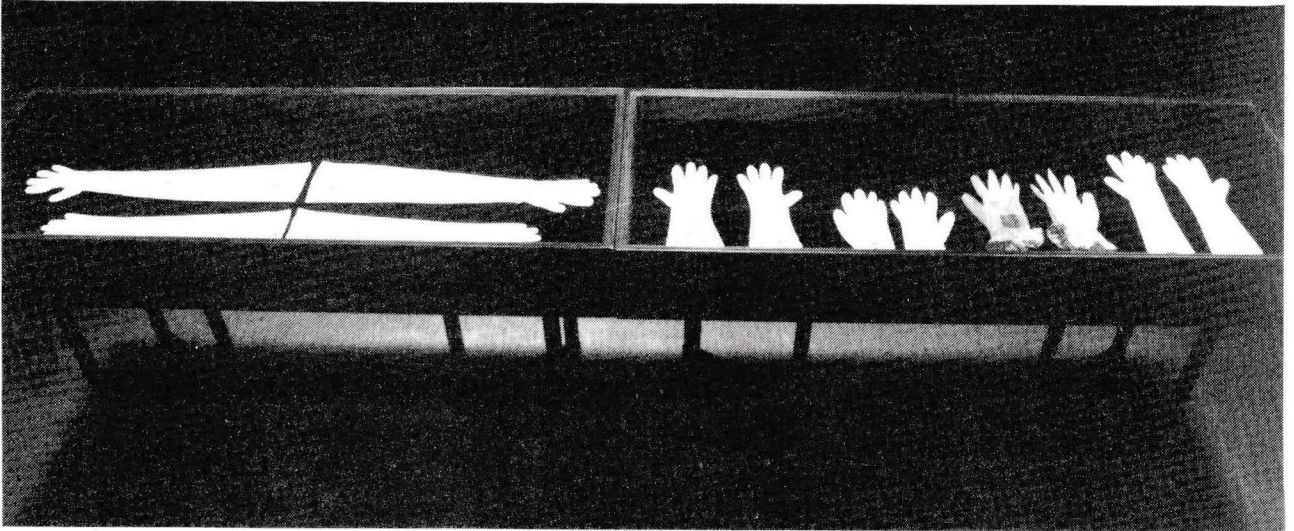
sensation of both male and female. However, we found that it was mainly women who were exploring the theme of the project and so decided to select women artists from Toronto and Montreal.

Evelyn: The exhibition space was also an important consideration. Because we wanted to have a space that would have a relationship to the exhibition, we chose retail space within the Eaton Centre in Toronto and Les Cours Mont Royal in Montreal.

Penelope: The space certainly works for the exhibition with its obvious references to the body and clothing. I'm curious how certain leaps were made from ideas of the body to ideas of clothing as a metaphor.

Evelyn: The exhibition was an exploration of ideas surrounding clothing as body and clothing as object.

Penelope: Yes, however, the issue that emerges in almost all of the work is displace-



Jeannie Thib, "Catalogue" 1994, gloves, printed images and texts, showcases: glass, wood, velvet, paint, metal legs.

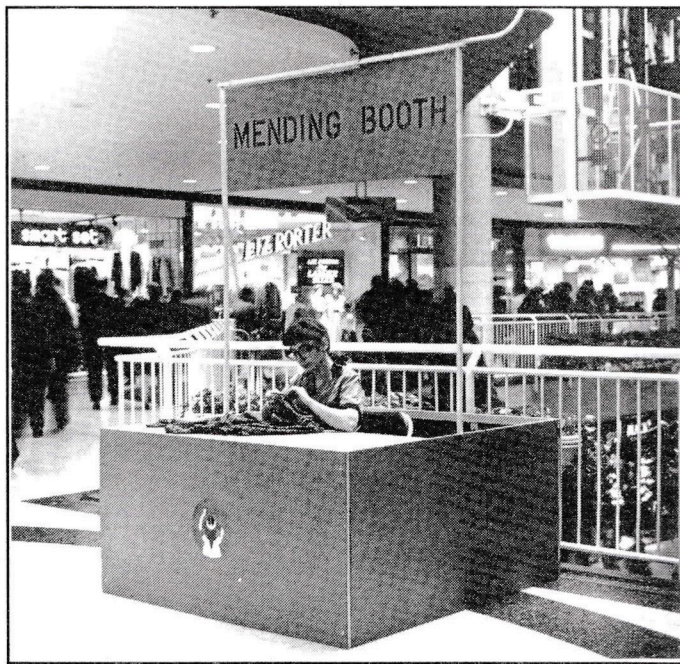
ment, of the woman, of the body, and memory, which is why I was interested in the fact that all of you were women. Millie, your work comes to mind, in that it is a coat made of hair on which you've inscribed the word "NAKED".

Millie: It really ties in with what we did in the first exhibit which focused on the fragmentation of the body. *in the seam/en couture* follows this notion fairly logically with clothing representing one fragment of the body. The coat piece is definitely a direct reference to the body, as the coat is hair and hair is skin. Some of the work in the exhibit, deals directly with this idea, while other pieces perhaps project a more subtle awareness. Clothing as a metaphor for the body was a loose beginning.

Penelope: Yes, in fact I felt that while the work addressed those beginnings, two further divisions could also be found...women's work – the gender division of labour and sexuality. The work of Evelyn, Mindy, and Sandra seem to explore themes of women's labour with a cross over into ideas pertaining to sexuality. The performance Suzanne did at the opening

of the exhibit was indicative of both of these strands. Intense labour went into the creation of a huge skirt, which was made from hundreds of discarded garments sewn together. The size of the skirt was evidence of this labour, the attention needed to create and maintain it including the sewing, mending, washing, and also the effort required to wear it. Suzanne's dance emphasized her movements, her imprisonment in and by the skirt as she negotiated her way through the crowd. Her performance/dance played a role in defining the skirt as an extension of a woman's sexuality. Sandra, your work too, emphasized women's labour and sexuality through the ordering, classifying, and observation of someone else's clothing. Jeannie's piece displayed gloves as artifacts, sexual objects removed from the body. These are some of the thoughts that occurred to me when I moved from piece to piece through the exhibition.

Sandra: My piece consists of snapshots of actual items of clothing found in dresser drawers belonging to a female, Paulina's dresser, as well as dresser drawers belonging to a male, Stephen's dresser. I went through and photographed each item as it had been



*Mindy Yan Miller in the Mending Booth
at the Toronto Eaton Centre.
Photo by: Peter McCallum*

placed in the actual drawer of the dresser, and presented these snapshots in large, heavy, museum style frames, as if I was documenting artifacts. There is, of course, a reference to women's work in the ordering, socks folded, colour coordinated. As well, there is a strange voyeuristic element that emerges and implies sexuality. Firstly, the act of going through someone else's belongings and then the fact that the work forces the viewer to participate in this voyeuristic activity. We are looking at the women's underwear, corsets, stockings, bras, as well as the more mundane, utilitarian items such as socks. All of these become indictments of certain activities that we can only imagine. We are less conscious, less titillated by the thoughts of activities in the drawers which are filled with customary utilitarian underwear and socks. This clothing reinforces not only personality, social and economic status, but also those things which are hidden – underneath – not usually presented in the public sphere.

Penelope: Mindy, I'm fascinated by what you will be doing at the Eaton Centre in your mending booth. Please elaborate on your plans.



E. Jane Huggard, "Insideout" 1993.

Mindy: My background is in textiles and I used to have a company in Toronto called Designer Scarves by Mindy. Even though this was my company, I was involved in the daily, endless repetition of work involved in creating handmade scarves without any technology whatsoever. Eventually, I found it exhausting in every way: physically, emotionally, and spiritually. I have such respect, though, for objects that are made by hand and I find, now, that I am very interested in this ambivalence. I decided to explore this ambivalence within my art practice by means of the mending booth. Mending is not just about women sitting home labouring, sewing, it is more of a healing process, it is generative. I feel there is a rich history within these tasks.

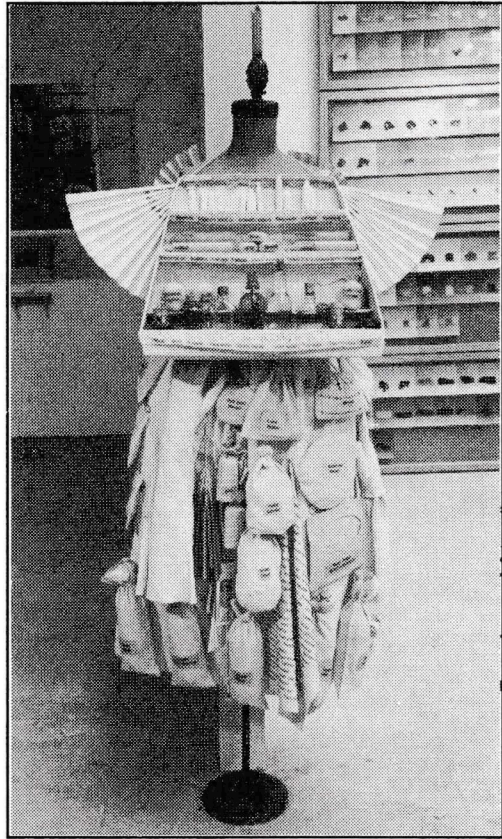
Penelope: So you will actually be setting up a mending booth at the Eaton Centre and people will be able to bring their items that need mending to you.

Mindy: Yes, people can bring their mending and we can talk together.

Suzanne: I think the performance aspect is very interesting and creates quite a contrast to the ready-made commercialized objects found at the Eaton Centre. When you buy something at one of the stores in the Centre, you are buying the "new". This public performance creates an awareness of the possibility to reconstitute – to value the original object.

Mindy: It also exposes the labour involved in the making of the objects, the labour that has become sanitized, hidden.

Penelope: Jane, I think that your work, as well as Jeannie's, dealt most overtly with sexuality. The organs painted on the multi-layered, fleshtoned, organza dress in essence created a view through the body. I think it



Evelyn Von Michalofski, "Perfumer's Costume" 1993

reveals an exploration of femaleness at a very basic level. The tension between the body and the dress, between self and persona, is what drew me towards this work.

E. Jane: That's really interesting, I actually formed the dress in reference to my own body. The first thing I did was lie down and trace my body. Each piece of the dress, the placement of the organs, corresponds to me. Each organ, bone, vein, was positioned with the intention of highlighting the female, which is why the foregrounding of the ovaries and uterus were important. I wanted this dress to reflect my experience of being/becoming a woman. I wanted to explore what was under the skin, under the surface and bring it out. Ideas of camouflage



Millie Chen, "Naked" 1994, coat, human hair.

and shielding emerged as I worked through this piece.

Penelope: Jeannie, your work conjures similar ideas of sensuousness. Your display of gloves, though housed in museum/retail showcases, really speaks of the body in its absence.

Jeannie: Empty clothing has a real power to evoke notions of the body. In a sense, there is a connection to those who might have worn them, both the individual and the archetype. Each pair of gloves suggests a story.

Penelope: The images and text that you screened onto the gloves play an intricate role

in their reading. What were you looking for in this intervention?

Jeannie: I was playing with the gloves as artifacts of the body. The images are also artifacts, representing everyday objects that women use and hold in their hands. I was also very conscious of the play between the left and the right, which is why I chose to place the images on the left and the text on the right. This refers to the old adage of the left being the lunar, the feminine, the subconscious, and the right being the rational.

Penelope: Evelyn, your work also has an historical reference.

Evelyn: Yes, the apron references a seventeenth century Perfumer's costume. I covered the apron with small vials of oils, tiny herb filled sacks, and sewed them to this garment. It became a portable sales counter for cosmetics and beauty products. Each pouch was labelled to identify its contents, which often were ingredients still used today in the cosmetic industry.

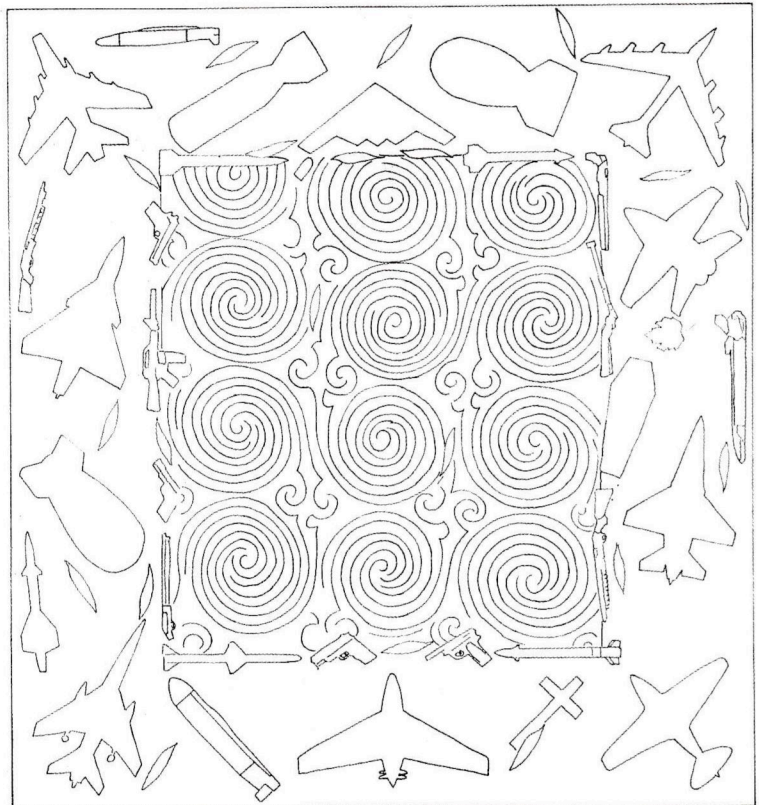
There is the exploring of potions, both for healing and for pleasure. This knowledge has somehow been co-opted and is no longer controlled by individual women. It is prescribed by an industry and culture that defines womanhood. I wanted to reclaim this process within the context of a woman's experience.

Penelope: Along with concepts of clothing as a metaphor for the body, this exhibit really made me think about "lost knowledge" and how women have become solely "consumers" of products – products which no longer seem to have a wholeness about them, but rather support the creation of the sexual object. I look forward to future projects by the collective, *Name 10 parts of the body.* **M**

This interview was originally aired on CKLN, "Arts on Air".

UNCOVERINGS

BARBARA TODD:
SECURITY BLANKETS
SIR WILFRED GRENFELL COLLEGE ART GALLERY
CORNERBROOK, NEWFOUNDLAND
JULY 3 – SEPTEMBER 11, 1994



Drawing for Funeral Blanket, 1992

by Marni Jackson

The female world is not just about protection, warmth and security. It is heavy mischievous, powerful and dark. It covers everything including death. The modern perception of death continues to be dominated by the male imagery of war or military force, and the pervasive threat of the other. Death has become an isolated locus of fear, instead of a contiguous compositional element.

Barbara Todd's work presents death as part of the fabric of life – every day domestic life. She can be funny about death at the same time that she restores dignity to the subject. The strong impact of her imagery – bombs, planes and business suits – is associated with the world of men. But her quilts suggest that female “work” (which is inextricable from female art) can subsume that imagery, and exert its own power, on its own terms. Todd's weapons are wit and irony – beginning with the ironic premise of a woman using a needle and thread as a kind of anti-aircraft device, to needle the masculine powers that be.

By absorbing some of our culture's dominant imagery and placing these fear-filled, totemic shapes inside a larger pattern, the benign grid of the quilt, their menace is to some extent compromised. They become mere vocabulary. The moral here – pleasantly blatant – is that the soft, unthreatening “craft” (with a pun on craft as slyness and subversion) is a reverse form of voodoo. Todd takes the curse off certain objects so that we can confront them calmly, assertively.

What we see is also “doing as undoing” – the way in which the patient stitching of the shapes helps slow down our scrutiny, and

unravels their meaning. Her quilts have a commanding presence in a room, and the authority of her work takes the passivity out of pacifism, replacing it with something powerful, aggressively disarming. It first disarms our aesthetics, replacing the hegemony of painting with an object in which the making is as much the subject as the finished work. It also disarms our notions of defense and security, by reminding us that women defend and secure with as much unacknowledged power – giving birth, sustaining life – as we associate with military technology. This is art as disarmament – without the subordination of beauty and lightheartedness to propaganda.

Security Blanket, 1986-88, is an expansive rumination on power – the conspicuous power of potential violence (bombs) vs. the traditionally anonymous, private, protective power of domestic work (quilts).

By placing male-defined imagery inside the larger field of her female-defined canvas of the quilt, Todd subverts the usual order of things – but it is subversion by inclusion, not the conquering ethos associated with technology. She detects the destructive forces at work in the culture, forces so pervasive as to be a “cover”. Then, by making what is cold warm, what is hard soft, and what is defended and defensive into something protective and giving, she exercises an authoritative pacifism that manages to avoid the over-charged polarizations of war and peace, life and death, male and female. The punchline is how much strength these “humble objects” radiate when transposed from the bed to the wall.

Todd insists that we see and feel the tension between the forces of life and death. She

takes the dominant values of our world and mischievously reverses them in the map of her quilts: the field is female, the foreground male. Bombs are reduced to mere “decorative” elements.

In *Security Blanket: 57 Missiles*, 1989, the rain of missile shapes bring to mind medieval crosses, daggers, truncheons, or heraldic emblems (besides being famously phallic). The pomp and ceremony of military weaponry are reduced to silhouettes of toys – child-like symbols captured inside her dark field.

This amounts to a sly guerilla attack on gender values. She shrinks these powerful male totems down and pins them inside the female frame of the quilt.

The integration of what have been construed as opposites (war and peace, men and women) reveals a larger pattern, a perspective that calms and contains at the same time that it encourages the energy of conflict and contradiction. There is a reassurance in her work that doesn't suppress hard facts or anger. Nevertheless, her work exerts an almost coercive harmony and order.

As a fine example of what Rozsika Parker wrote about in *The Subversive Stitch*, Todd's quilts turn the traditionally submissive image of needlework – the picture of a silent woman with her head bent over the quilting frame – into a form of patient subversion, a way of “pointing out” the significant shapes in our cultural landscape. They are signs. What looks, at first glance, utterly succinct and perhaps too transparent expands in meaning. The visible, patient handwork stands in for thought, reflection, for nailing down meaning.

Similarly, the ordinary domestic chores

usually carried out by women – when considered in a different light – render up not only craft and labour, but hard thought and a daily acquaintance with life and death...with children who can and may die, with sick people, with growing things, with the preparation of food, with the transformation of bits and pieces into something beautiful and useful.

For all its softness, a quilt is a very concrete object evoking the vulnerability of the

human body. Bombs represent technological virtuosity, and are part of an abstract iconography which bleeds the meaning out of violence. A quilt is soft armour. It reminds us of both the strength and fragility of individual life, in the face of institutionalized war and violence. It is also an assertion that fear of violence is not just the provenance of war; violence has become part of the fabric of everyday life as well, domestic as a rocking-chair – or a quilt.

In *Security Blanket: B-2 Stealth Bomber*, 1989-90, Todd borrows a design painted on the runway at

the unveiling of the Stealth, the American spy plane designed to elude radar detection. In the design, five of the batwinged bombers are arranged in a wing-to-wing circle. The negative space created in the centre makes a perfect star shape. The obvious association, in this context, is with other patriotic symbols – the stars and stripes, or military medals. But the star has often been used in the designs of traditional quilts as well. Using the Stealth Bomber outline, Todd created a grid of nine stars, in the deep blues of military uniforms, against a twilight-blue background. The quilt is like a night-sky, through which the war-bats fly. The tense order and control of the

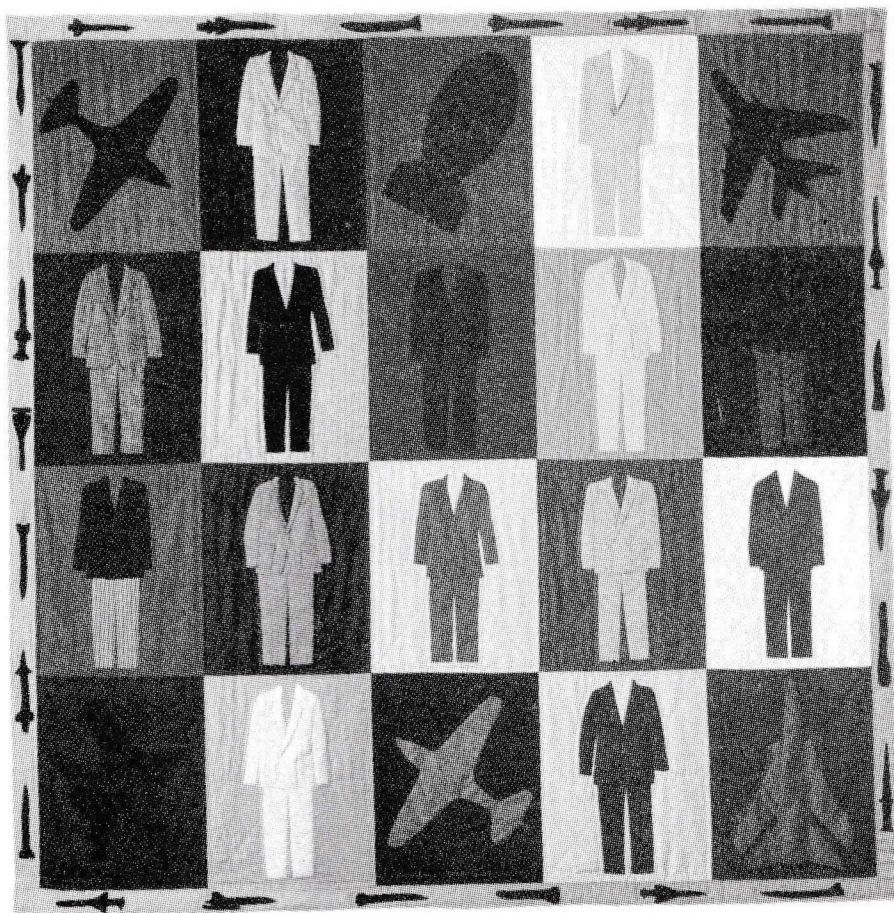
Violence has
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or a quilt

design contains a threat, a joke an optical illusion, a danger. The anchoring principal of the design is death. Taken as an isolated fragment, the bombers look deadly. Put in the context of a "larger design", the shape still has menacing overtones, but now its function is subordinate to the beauty of the whole. Her motives for this play on camouflage are not the motive the military had in mind.

Coffin Quilt, 1991-92, was begun just one month after the birth of Todd's second son, a reflection of the intimations of mortality that accompany birth. The quilt is a dark down-pour of coffins (1/4 life-size), in suiting fabric of sombre hues: blues, greens, greys, navy. It looks like a forest floor, or some microscopic view of cell structure. This minimalist work moves away from the text and literalness of her earlier works. A pattern of stitched spirals covers the quilt. The spirals draw the eye down into the orderly darkness of the coffins, a reminder that life and death can exist in a peaceable continuum, not only as anxious distinctions. The spiral is gentler than the earlier rigid squares, the colours have darkened but the effect is absorbing and calming.

Once again, her work goes about fusing those two poles: a coffin is a pictograph of death, but the spiral occurs everywhere in life...ferns, shells, embryos, finger whorls. When I first saw this quilt, it seemed aggressively dark to me, but it accepts and steadies the gaze. It lets us ruminate safely on death by giving it a shape,

This essay was originally published by the Southern Alberta Art Gallery in the catalogue, "Security Blankets" 1993.



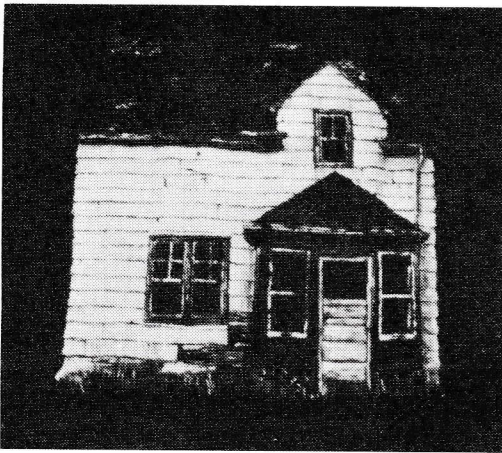
*Barbara Todd, "Security Blanket", 1986-88, 2.7 x 2.7 m.
Photo courtesy of Toronto Image Works.*

a pattern, a collectivity. The reassurance of order and scale along with the connotations of warmth and protection suggest that darkness can be warm, that death has a role in life. In passing, it also says that the "decorative and domestic" do not exist merely in the margins of larger questions about life and death.

"Women's work" is a matter of life and death. Barbara Todd's quilts suggest that women's work is so inclusive that it often goes on outside the traditional hierarchies of fine art. It is part of life, not a laboratory of aesthetics or a separate pursuit cleansed of dailyness. It contains and re-orders more often than it exiles and judges, prefers binocular vision to polarization and understands the power of wit, irony and double-entendre. It circles the square. **M**

The Big Front Yard

Alison Kendall
Latitude 53
Edmonton, Alberta
August 26 - October 7, 1994



Alison Kendall, detail of "The Big Front Yard" 1992.

Alison Kendall's exhibition "The Big Front Yard" confronts numerous issues related to the culture of ownership and control. Her work is based on the landscape tradition which is historically linked to ownership of the land and to the male gaze. She subverts this tradition through her strategic choice of material, and of landscape sites, as well as through the skilled combination of her crafts, painting and quilting.

The foundation for each piece in the exhibition is velvet, in almost all cases, black velvet. It is associated with the souvenir pillow, an object of the tourist trade and a decorative element often found in middle-class homes. It is associated with sensuality and obsession as well as with kitsch and sentiment. The fabric is painted, then quilted. The attention and

care given to the quilting is equal to that given to the painting; like most quilters, Kendall is as concerned with the perfection of the back of the quilts as with the front, even though it is almost never seen. The foundation, the underside; the soil, the earth are essential to these works.

Kendall's quilts often hold one image superimposed on another, as in "Timelessness, Transition, Cycle" of 1992. Here, a triangular grouping of three fish is greatly enlarged and placed over a rendering of a deforested landscape so that the two images sometimes merge and sometimes contrast, acting as a reminder of the quilt/painting relationship. Kendall likens this relationship to that found in pictograph images, where the rock surface and the painting are seen simultaneously, and are inseparable. The landscape paintings, laden with their traditional associations of the male gaze/ownership, are thus inseparably bound to the foundation of "women's work" in the form of quilted black velvet blankets.

The black velvet souvenir pillow is the first inspiration of all these works. This element of kitsch and sentimentality is played with irony and yet with an honest delight in its artistic possibilities. Souvenirs are what the tourist takes home, pretty reminders of pretty scenes. In "Canadian Dream" (1990), a row of three black pillows is presented; they are fully stuffed in a way that suggests affluence, the fat of the land. Choice sections of wilderness (as represented by famous Canadian landscape paintings) have been cut out, stuffed like hunting trophies, and put on display. This serves as an apt description of the whole landscape tradition, particularly as it exists within the Canadian identity/consciousness.

In Northwestern Ontario we are familiar with, and more and more dependent on,

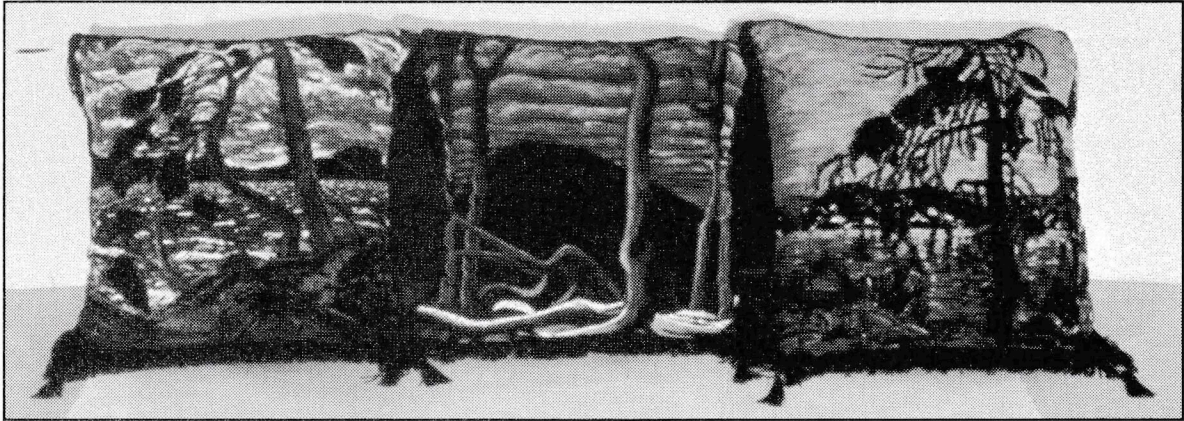


Alison Kendall, detail.

tourism as an economic reality. Even as the real trees disappear and open wounds are left on the land, capital demands that we keep sending out idealized images of the wilderness. Kendall's souvenirs, however, tend to alert the tourist to the reality of the northern Canadian landscape. She presents views that aren't meant to be seen, such as the deforested areas and a view of the chemical storage tanks at the base of Mt. McKay. In other pieces, the sweeping view of the landscape is replaced by, or interrupted by, extreme close-ups of details of the landscape. We are now beginning to be able to see things at a molecular level, which opens up a whole new "frontier" for ownership – possession at the molecular level. However, the strength of abstraction found in magnification reveals textures and almost-images that we can't quite understand.

Ownership is subverted by this sense of mystery, by the artist's ability to evoke that which cannot be named, counted, controlled.

The image that occurs over and over in the exhibition is that of the slash-and-burn, the deforested area of what was once the wilderness, the mythical and sentimentalized Canadian Landscape. The intense detail and commitment to accuracy in Kendall's renderings of these devastated places indicate the artist's respect for every square foot of earth that has been exposed. She records, with characteristic irony, the visual beauty and complexity of the remains of the slash-and-burn. The destroyed landscape image is painted on black velvet, the matte black velvet is what we see at the horizon instead of painted sky. These areas of unpainted black signify both everything and



Alison Kendall, "Canadian Dream", 1990. Acrylic, velvet. 15 x 44 x 44 cm.

nothing, beginning and end; they open the illusion of space to infinity, and they speak eloquently of the artist's struggle with the impossible task of recording every item of visual information in the landscape.

Kendall's work is about obsession, about control and out-of-control. The quilted grid is a system for imposing sewn "order" on painted "chaos". We find numbered objects, repeated images imposed over the slash-and-burn image; two fish, three fish, four trophies, four clocks, one house. The piece with the longest title, "At Her Feet He Bowed, He Fell, He Lay Down: At Her Feet He Bowed, He Fell: Where He Bowed, There He Fell Down Dead (Judges V, v.27" (1990), presents a geometric arrangement of four trophy-like elements over a devastated and highly detailed landscape. While the quilted grid attempts to file all the overwhelming visual information into neat little squares, the trophies attempt to flatten and pin it down. The repetition of these four elements is echoed in the title's repetition of actions: bowing, falling, laying down, dying. Naming and numbering are human activities that can become compulsive, obsessive, but are integral to the culture of ownership. If we can count it, we can control it.

Kendall acknowledges that an entropic situation is represented in the slash-and-burn landscapes. The life cycle has been replaced by expanding circles of destruction, a situation that is out of control. Yet deforestation is a result of too much control; the slash-and-burn practise appears to methodically kill off anything that can't be taken away and processed/marked/owned. Counter to this method of control, the bright green areas of new growth appearing in most of Kendall's landscapes indicate that life force, the energy of matter is out of control, that nature is beyond control by capital, as it is beyond full understanding by the landscape artist. It cannot be comprehended: taken.

The idea of obsession-with-ownership becomes quite tangible in the "Collector's Pillows". The urge to touch, present throughout the exhibition, is heightened by one's proximity to these pillows. The tiny stuffed bat and mole centred on the stuffed pillows are hard to resist: their fur and the velvet enhance each other's softness. One is aware of the desire to own, to have, to touch: an obsession with having the right to touch, to fully experience. This is the history of the european newcomers' relationship to the land, and even now the tourists'



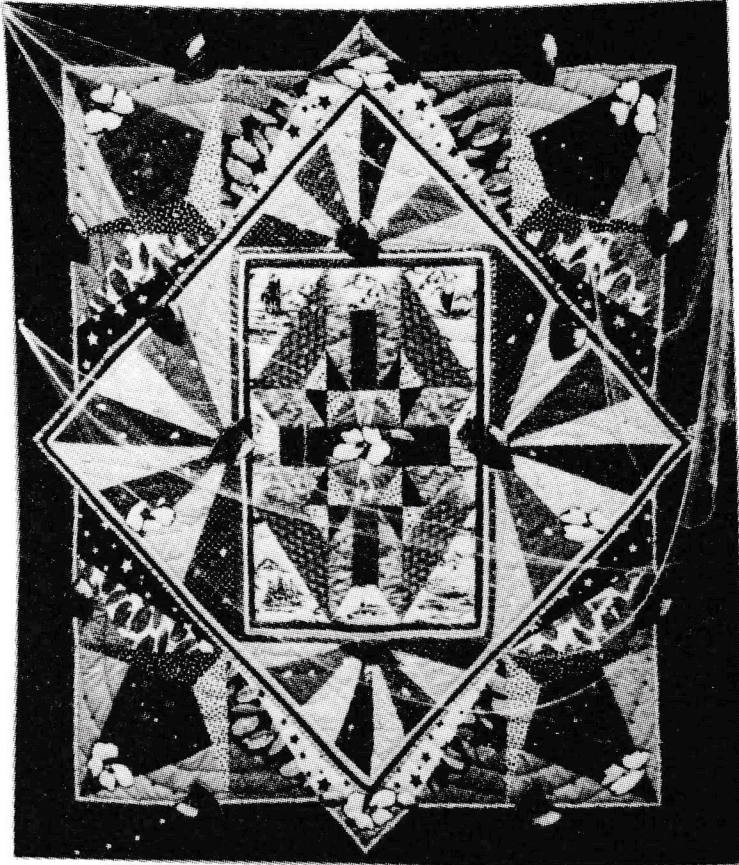
Alison Kendall, "Timelessness, Transition, Cycle" 1992. Acrylic, velvet. 205 x 201 cm.

relationship to the landscape – it's not enough to see, we want to leave our fingerprint on it, or slice out a piece to take home. However, the pillows with their quilting of concentric circles around the fetishized remains of animals also suggest spiritual mystery, ritual, sacrifice, like so many of Kendall's works, they evoke unnameable feelings. Thus at the moment one experiences the urge to touch, to own, one is also aware of that which cannot be owned or even known.

Kendall has involved herself deeply in

the crafts of painting and quilting, and has explored the far reaches of her subject, the landscape. With irony, and with passion, her work both acknowledges and subverts the culture of ownership that includes the landscape tradition and suggests that "fine" art, as easily as "kitsch" art can be made to serve this culture by acting as trophy, as non-functional furniture, as souvenir. She shows our "big front yard" as it really is, a place devastated by greed and abuse, yet full of beauty and mystery, and well beyond our control. **M**

by Carol Barbour



Crafting the Psyche

June Dickin. "Forgive them For".

PICKING UP THE PIECES: QUILTED STORIES
A Space – June 18 - July 30, 1994

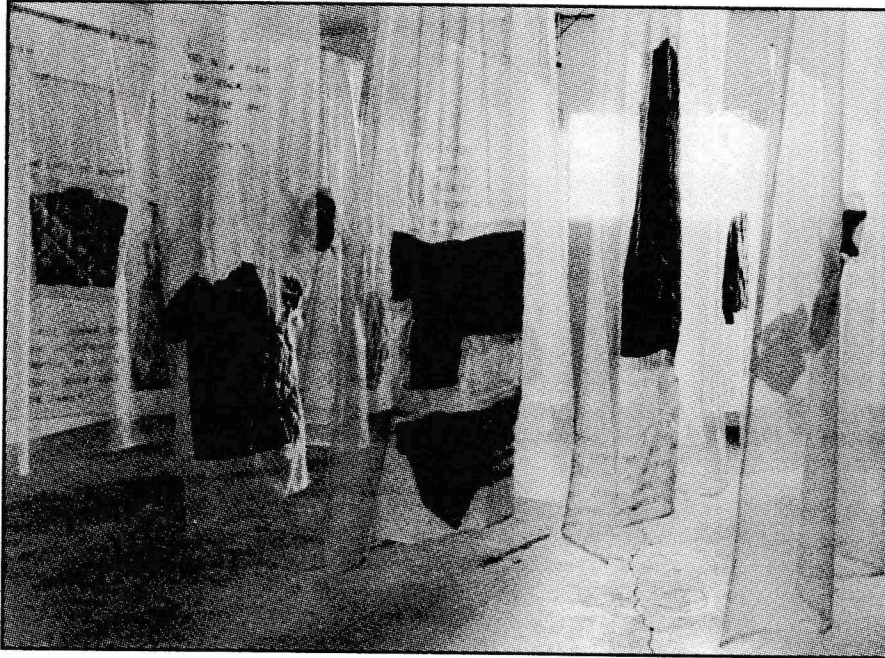
The exhibition, *Picking up the Pieces: Quilted Stories*, presented at A Space, June 18 – July 30, 1994, continues the lineage of quilt-making as a feminist art practise in which conventional notions of what constitutes a quilt are subverted. Featuring the work of twelve quilt artists from across Canada, the exhibition represents the diversity of approach and narrative experimentation found in quilt-making today. Although the show focuses upon important issues relevant to women and society, these artists seem equally concerned with producing a highly aesthetic object. Symbolic images are accompanied by the text, "The Quilting Story", written by each participating artist. The act of putting together many different pieces of fabric becomes synonymous with the process of making sense of one's life. These story-telling quilts attempt to unify contradictory thoughts and feelings, translating these contrasts into an emotional panorama.

"Last Night I Heard the Screaming", by Jayne Willoughby Scott is a nocturnal inscape, featuring figures that float across the night sky. The purplish-reds and greens of the lush upholstered fabric resembles drawings of constellations that pertain to mythological characters. The central figure of this quilt, in pink and purple fleshtones, is segmented by lines and boundaries similar to an x-ray image. The surface is divided into organically shaped pieces that mesh together by virtue of closely keyed colours and linear patterns. Tears sewn in golden thread drop from the eyes of the child-like figures. Painterly in composition, Scott's quilt appears to exist in some ethereal dream-like place. In her accompanying narrative, she explains that while visiting a friend, she overheard an adult verbally assaulting a child in the house next-door. Scott felt she should report the incident to the Children's Aid Society, however, her hosts cautioned her not to get involved. The experience remained in her mind and eventually

she began work on this compelling quilt. Scott's text raises her concerns: "Have we distanced ourselves so much from each other that to show concern for another's child becomes threatening and dangerous to ourselves?"

Judy Martin's four-panel piece, "House with the Golden Windows", draws its inspiration from a childhood memory. Martin's quilt pieces combine photo-diary, traditional quilt designs, paper collage and applique techniques. Every day for a year, she took a photograph through each of the east, west, north and south windows of her house. These 2 inch photos were then sewn in a rectangle on the inner sides of the panels, creating a "calendar/self-portrait." The panels were hung from the gallery's ceiling in a square formation, allowing for the free movement of viewers between the open corners, which created the sense of moving in and out of an enclosure. On the outside of the panels, magazine images were sewn in a similar pattern. Although this tent-like house may appear warmly luminous and full of inviting colour, a sensation of confinement begins to creep in, and a sense of issues awaiting detection, percolates beneath a beautiful, encyclopedic surface of information.

"Homemaker: Blood in the Dishwater," by Lise Melhorn-Boe is a quirky take on rubber gloves as fetishistic objects. She has even provided a bed upon which her pink flesh-like quilt is neatly made-up. To understand the narrative, the viewer must proceed to the upper left corner of the bed where the story is written on tea towel blocks. Approaching the bed evokes memories of comfort and relaxation. However, as one reads the text, the bed soon transforms into a site of conflict. One is not safe in this rubberized bed. The story unfolds of a self-sacrificing woman who is sadly locked in an oppressive union with her husband. The rubber gloves act as membranes between sores and protection,

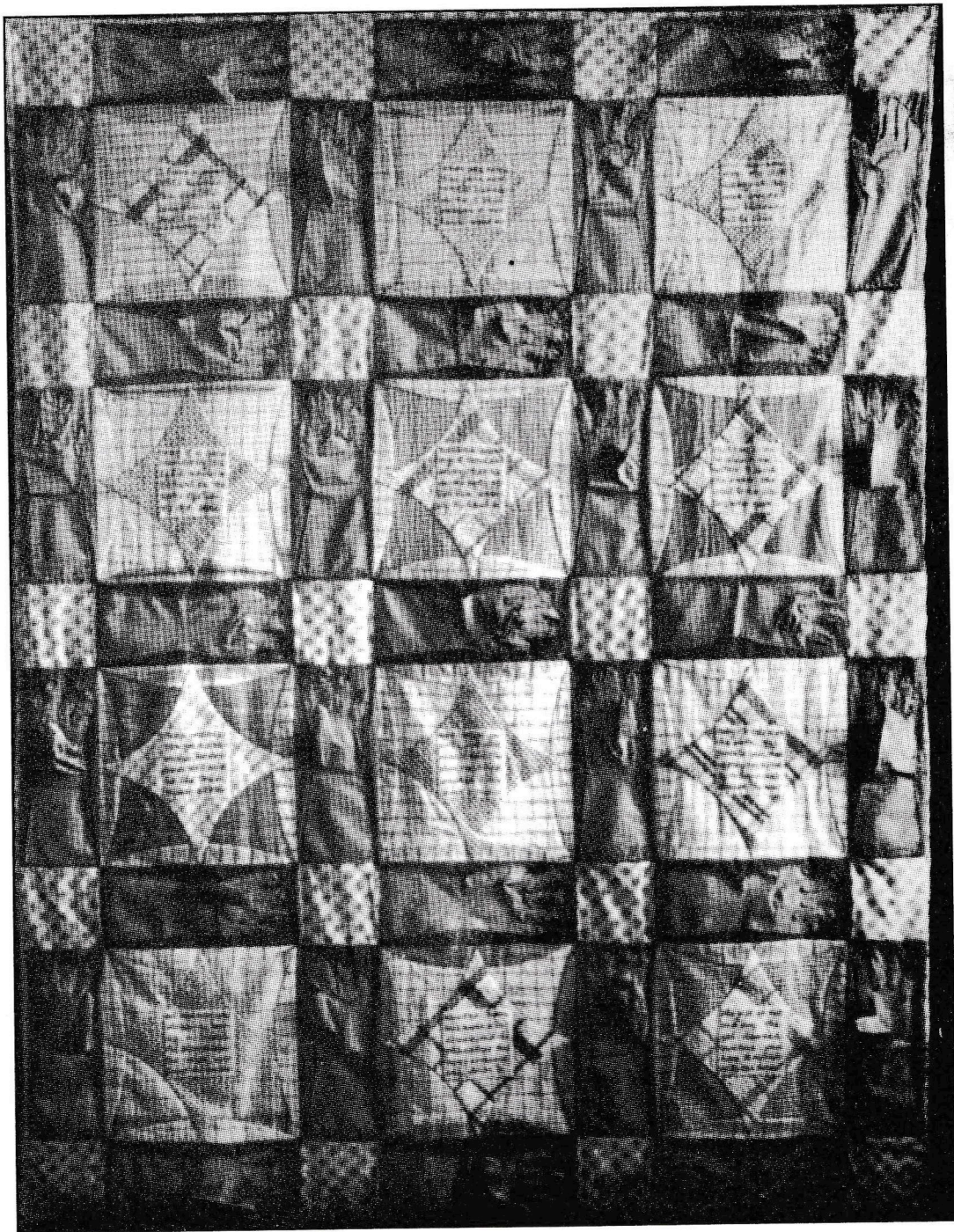


Linda Rae Dorman. "Veil".

between blocked habits of communication and the need to speak up in order to survive. **H**elena Wehrstein's quilt, "If I Tell...", is a moving testament to her sister's experience with incest and her ensuing recovery. Six panels tell the story in traditional block pattern design, set off dramatically on a diagonal. Embroidered along these lines are the words, "Dad says its OK. But I don't like it." or, "What will Mom say?" followed by the hopeful, "They believe in Me!". With bright colours set against a dark contrast and interplay of pattern, Wehrstein creates her personal emotional landscape. Like a national flag ceremoniously draped over the casket of a war hero, this quilt is emblazoned with a tragic tale of anger and loss. Each piece is linked together in a fragile union, with the fragments resembling the half-uttered truths and confessions of abuse and denial.

"Belly Quilt #1: Earth" is an evocative quilt by Helen Meschino created entirely with paper casts of bellies and kernels of corn. Luminous, yet intrinsically rooted to the earth,

fertility and agriculture become one in this harvest-like quilt that combines two colours: red earth and ochre-yellow. Niblets of corn are placed in the centre of the panel, like a seed ceremoniously placed in the soil. The dry heat of the sun seems to emit from the golden yellow paper. Kernels of corn run along the border resembling a mass of pearl-like jewels. As a precaution against the migration of acid from people's fingers, the artist has provided a piece of the corn-cast paper for those who have to touch. "Feel this," reads a polite note beside the title and materials label, and it is extremely difficult not to touch the surface of this voluptuous quilt. In her statement, Meschino refers to her first experience of menstruation as defined by a "few brownish spots" and consequently compares the red colour she has chosen to dry red dirt of the Nevada desert and the wet fertile soil of the Minas Basin. The smooth, muscular pull in this quilt evokes a state of calm contemplation. One is led into a state of self-affirmation.



Lise Melhorn-Boe. "Homemaker: Blood in the Dishwater".

Agnete Kay's, "Portrait of the Artists with Thimble," conjures notions of a sewn notebook dedicated to the tools, expectations and personal concerns of the quilter. Looking at this piece, one becomes aware of the solitary and painstaking process involved in creating a quilt. In an accompanying poem, Kay writes of the difficulties of creating, "Oh, but sewing is like Hydras: three new heads for one chopped off." She continues to describe her credo on quilt-making: "Art means: lift the joys and sorrows, place them, changed, in worthwhile things." Dominating the quilt are the words, "the Perfect Quilt" and an elaborately sewn version of the word, "PERSEVERE." A camera, hands with thimble, a bandaid, the word written with an "!" – these motifs are sewn to represent the inner thoughts of the quilter. A yard-stick that runs along the upper edge with the writing: "Include Yardstick for Judge's Convenience," is obviously a satire of the conventions attached to quilt-making and the absurd rules that are imposed upon competitors in this art-form. On the reverse of the quilt is the so-called "perfect quilt," similar to the popular form commonly thought to represent quilts.

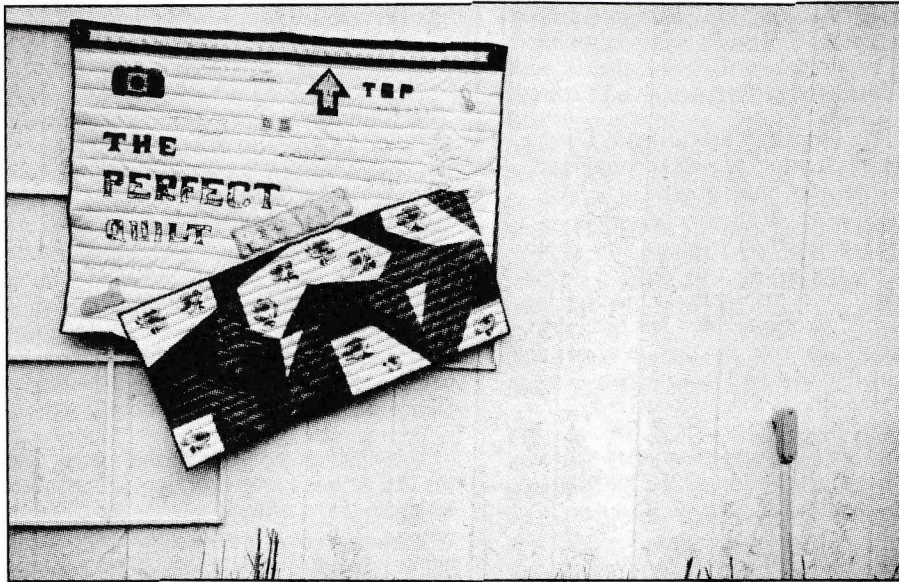
"Meiji Gate," by Betty Ives was influenced by a visit the artist made to Japan to exhibit one of her quilt in the Fabric Gardens International Quilt Show. This quilt is an explosion of colour and pattern, dominated by red, gold, and a dazzling array of printed fabrics. Bamboo shoot motifs and the odd word can be detected within the overall scheme. Similar to the artist's experience when confronted with the actual Meiji Gate in Japan, the effect is overwhelming, imploding like the compounded memory of travel to a busy metropolis.

June Dickin's study in black and white titled, "Forgive them For," is concerned with environmental issues, which is reflected in her use of monotone colour. Images of seed pearls, ships, and dolphins are scattered across the quilt like bits and pieces of flotsam

found on the beach when the tide recedes. A net, draped across the quilt symbolizes the net in which humanity is now caught. The black and white simplicity reminds one of newspapers in which austere type reports the ongoing saga of destruction and near extinction of different species. The title is a biblical reference: "Forgive them for they know not what they do." Like a dead sea floor, vacant of any life, this quilt acts as a warning, subtly disguised with an aesthetic polish.

"Veil," by Linda Rae Dornan tells the story of the deaths of innocent people in Northern Ireland – deaths that were supposedly caused by "paramilitary errors." Pieces of fictionalized clothing have been sewn into the sheer fabric panels that hang in succession like empty windows to a bleak and thoughtless world. Dornan writes: "How to question the use of violence without depicting it, and adding to its glorification?" On each panel are the vague stencilled words stating name, age, date of death and other relevant information. "Vivien Gibney, shot by mistake." The writing must be looked at carefully to decipher the words. Like these victims, the actual reasons for their deaths have become obfuscated.

Valerie Hearder's, "African Skirt Series II: Fertility," and "African Skirt Series III: Homelands," are emblematic pieces suggesting the convergence of an inner and outer world. Originally from South Africa, Hearder moved to Canada and spent her first years in Yellowknife, North West Territories and Labrador. There she became involved with the Innu, Inuit and Settler communities in making traditional crafts. When Hearder's mother brought her a Ndebele tribal skirt from South Africa, she grew extremely attached to it and wanted to "translate the skirt into my own language of images and colours." Hearder combines gradual changes in tone along with rich mineral colours to create banners that resonate with the expanse and colour of the African vistas. As if an oasis, the two banners draw the viewer into the centre by way of an emblematic design.



Agnete Kay. "Portrait of the Artist with Thimble".

The horizon off in the distance represents hope to heal the people from the injustice inflicted upon them by an oppressive government.

"We are all Crying: A quilt for 1992," by Alice Olsen-Williams describes, "the Earth as the Mother who gives us Life and reproduces Life on a continuous basis." Yet this power is in conflict with Human Beings who create factories that spew pollution and sacrifice natural resources for profit without replenishing the stock. A landscape of high-rises, an ever-green tree and drops of tears tell the quilter's story against a bold black and white pattern that appears raw and eviscerated.

"One Woman's Story," by Wendy Ounpuu portrays the tale of her life upon octagonal shapes that proceed in a spiral progression through the quilt. Beginning with childhood, the book, thread and wool represent her inheritance of a love of reading and the needle arts. The story continues with an open

mouth screaming in adolescence; a bed and cap represent her career as a nurse; then wedding rings, pregnancy, a house, friendship, and finally a butterfly that enables her to fly out of the confines of traditional quilt-making.

An exception to the work of individual artists in this exhibit, is the friendship quilt made by students from Tri-County Literacy Council in Cornwall, Ontario with support from Literacy Link Eastern Ontario. An integration of stories and craft resulted in thirty different quilt squares that were joined together to result in a joyful medley of friendship.

Curated by Chris Johnson and coordinated by Gillian Conliffe, *Picking up the Pieces: Quilted Stories*, offers a glimpse behind the vivid colours and patterns associated with quilt-making, to discover the voices that tell the tales. A show of this calibre should be going on tour! **M**

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 deadline is 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, ON, M5J 2G8.

Toronto Sculpture Garden. The Toronto Sculpture Garden invites proposals for future 6 month exhibition periods. For more information contact: Toronto Sculpture Garden, 155 Hudson Dr. Toronto, ON M4T 2K4. Phone (416)485-9658, Fax(416)485-1166. Submission deadline: October 1.

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.

Matriart. Call for writers for upcoming issues. We are looking for writers to review exhibitions, books and films as well as for feature articles on artists whose work explores the following themes: Status of Canadian Women and the Arts, Re-Mapping Culture, Creating Memory and Gender/Identity. Please send a resume and one sample of your writing to: Matriart, 80 Spadina Ave. Suite 506, Toronto, ON M5V 2J3.

Visual Artists. Vancouver Women's Bookstore is currently seeking submissions for the window display of visual art and literature initiated by women. New works in painting, photography and mixed media as well as previously exhibited work are all requested for entry. Submissions are accepted throughout the year. Contact Remick Ho at (604)684-0523.

Blyth Festival Art Gallery. We invite submissions from South Western Ontario artists for

future shows in the new gallery. For more information contact: Eugene Diamond, Blyth Festival Art Gallery, Blyth, ON N0M 1H0 (519)523-9715.

The Glendon Gallery of York University (Glendon Campus) is a public art gallery in the city of North York which seeks to provide a focus for contemporary art. The Gallery presents a program of monthly exhibitions. Artists interested in exhibiting their work must submit: 10 slides or more of recent work; a slide list; CV; exhibition proposal; artist's statement; any relevant reviews, articles and catalogues. Videotapes will be accepted. For more information please contact: Sylviane de Roquebrune, Director/Curator (416)487-6721.

The Gallery of the Saidye Bronfman Centre for the Arts is a non-profit exhibition space which seeks to provide a focus for contemporary art. The Gallery presents a program of 10 exhibitions per year, by local and internationally recognized contemporary artists. Submissions accepted on an on-going basis. The dossier must include the following: letter of intent or artist statement; 10-20 slides of work; CV; articles or catalogues; SASE. Submit dossier to: The Art Gallery, Saidye Bronfman Centre of the Arts, 5170 Cote-Ste-Catherine, Montreal, PQ H3W 1M7.

The Orangeville Theatre Project. Inviting submissions of full-length plays suitable for family presentation for future seasons. Information Jim Betts, 14 Mill St. Orangeville, ON L9W 2M3.

The Playwrights Network of Toronto. A new organization aiming to provide literary and networking support to developing writers...inviting writers, dramaturges and theatres to join. For more information contact: Dawn Severenuk, the Co-ordinator (416)698-0705.

TV Ontario New One-hour Public Affairs Documentaries. Inviting proposals from Canadian independent producers. Submissions open and on going. For more information contact: Rudy Buttingnol, Commissioning Editor, Documentaries, TV Ontario 2180 Yonge St. Box 200, Station Q, Toronto, ON M4T 2T1 (416)484-2600 ext.2972.

Foti Functional Art Gallery. Seeking artists to represent in the Kitchener-Waterloo and Guelph area. Specializing in sculpture, painting, glass and functional art. For more information call:(519)744-7397.

Gallery 44, Centre for Contemporary

Photography. Inviting submissions of photographic works. Deadline: September 15th. For more information contact: Gallery 44, 183 Bathurst St. Toronto ON M5T 2R7. (416)363-5187.

Canadian Woman Studies. Winter 1995 issue is committed to an exploration of women's rights as human rights. This issue will have an international focus, bringing together articles from around the world that will analyze gender dimensions of basic human rights concepts while reporting on the areas where the most progress has been made and also where the greatest abuse of human rights continue. Deadline: November 30th 1994. Invited are essays, research reports, true stories, poetry, cartoons, drawings and other artwork which addresses the experiences of women in Canada as well as around the world. Articles should be double-spaced, 7-12 pages long. A short abstract of the article and brief bio should accompany each submission. We give preference to previously unpublished material. If possible please submit graphics or photographs to accompany your article. Write or call ASAP indicating your intention to submit your work. Canadian Woman Studies. 212 Founders College, York University, 4700 Keele St. North York, ON M1P 1P3 Fax(416)736-5356 Phone(416)736-5700 ext.55356.

Open Studio. Canada's foremost printmaking facility is accepting submissions from artists to realize a project in any printmaking media with the assistance of our master printers. The projects selected will be scheduled for between September '95 - May '96. All artists are welcome to apply: For artists with or without print making experience who wish to complete a project in any print medium benefits include; master printer assistance; up to 2 months free access to Open Studio facilities; up to \$300.00 supply credit; \$100.00 honorarium for artist lecture; participation in a visiting artist exhibition in the OS Gallery with artist fee. Some travel assistance is available. Deadline for submissions: Sept 30th 1994. Please send application form, detail project proposal, 15 slides, CV and SASE to: The Visiting Artist Committee, Open Studio, 520 King St.W Toronto, ON M5V 1L7. For further information call (416)368-8238.

Galerie Sans Nom is a non-profit artist-run centre involved in the presentation, the promo-

tion and the diffusion of contemporary art in a non-discriminating way. A selection committee, made up of artists members of Galerie Sans Nom, meets 3 times a year to study artist proposals. The deadline dates for proposals are September 15th, January 15 and May 15th. In order to simplify selection committee procedures, you are requested to send a complete project proposal including the following: an application letter; project description; biography/CV; list of previous exhibitions including reviews/articles; at least 10 slides; and a slide list. Address proposals to: Selection Committee, Centre Culturel Aberdeen, Galerie Sans Nom, 140 Botsford St. Moncton, NB E1C 4X4. (506)854-5381.

TRUCK. We are currently seeking submissions from individual artists for exhibitions. All media welcome. No deadline restrictions. Please send up to 20 slides, CV/artist statement, proposal and SASE. Send submissions to: Programming Committee 1010- 6 Ave SW, 5th Floor Calgary, AB T2P 0V8.

Cedar Ridge Studio Gallery. Now accepting entries for contemporary art exhibitions to be scheduled for January 1995. Cedar Ridge Gallery is encouraging exhibitions to be scheduled for January 1995. Cedar Ridge Gallery is encouraging exhibitions of both contemporary arts and crafts. A total of five, two week exhibitions will be held from January 2nd 1995 to March 10th 1995. For more information call: (416) 396-4026.

6th Annual herland. This annual Feminist Film and Video Festival showcases the work of women in general, and first nations women and women of colour in particular. We are interested in film/video works that show a multitude of women's experiences particularly, humour, storytelling, art, activism, creativity and history. We are seeking works with an anti-sexist/racist/classist/heterosexist/ableist analysis, produced in 1993-1994 that show various creative ways of women's resistance. We encourage works by: new artists; Albertan film/videomakers; by women of the first nations and women of colour. Deadline for submission (or intent to submit) is September 15. Send a copy of work for preview on 1/2" format with a short artist statement and biography to: Calgary Status of Women Action Committee 319, 233 12 Ave.SW Calgary, AB T2P 0G9. For more info call (403)262-1873.

The Museum for Textiles. The Contemporary Gallery is a publicly funded exhibition space dedicated to the presentation of textile works in all media. Application deadline for new submissions is September 15th 1994. Send a maximum of 15 slides with a one page proposal and resume. Include a SASE. Send to: The Museum for Textiles, Contemporary Gallery, 55 Centre Ave. Toronto, ON M5G 2H5. Phone (416)599-5321 Fax (416)599-2911.

Courses

The Toronto School of Art offers Drop-In Life Drawing Sessions every week: Thursdays 7-10pm \$6.00, Sundays 10-noon \$5.00, 12:30-3:30pm \$6.00. No instructor. No pre-registration is required. Fee will be collected at the door. TSA 110 Spadina Ste.700. Toronto, ON M5V 2K4 Tel:416-866-7910.

The Mendel. Saskatoon's Art Gallery. 950 Spadina Cres.E., Saskatoon, SK S7K 3L6. Info/Registration 403-975-7610. Modes of Abstraction: Meaning and Meaninglessness October 2nd 2:00pm. This forum will provide an opportunity for public debate about the production and interpretation of contemporary abstract painting. Study Group dates: September 21/28, October 5th, 7:30pm. This public study group intends to examine recent critical writings and the discussion will explore a range of writings illustrating the diversity in contemporary abstract painting.

Anthologies

Lesbian Motherhood. There is a call for papers for a book on lesbian motherhood/parenthood to be published by gynergy books in the spring of 1995. Articles by native lesbians and two-spirited women, lesbians of colour and disabled lesbians are especially encouraged. Articles should be no longer than 20 pages and can be on a variety of topics. Please send proposals to Professor Katherine Arnup, School of Canadian Studies, Carleton University, 1125 Colonel By Drive, Ottawa, ON K1S 5B6.

Live/Work Space

The Studio is looking for mature artists who may need affordable housing with rent geared to income supplement. This planned housing development is in North York and will include

studio and exhibition space. For more information contact: Judith Scholnik at (416)889-3165 or (416)539-0310.

Exhibitions

Walter Phillips Gallery, The Banff Centre for the Arts (403)762-6281. Fresh Looks, 18 Antiracist Film and Video titles produced over the last 20 years. August 3 – October 16. Curated by Cameron Bailey circulated by V Tape. Curator's Talk and Reception / Formal Screenings presented by the curator scheduled for October. Date and time to be announced.

The Art Gallery of Windsor. 3100 Howard Ave. Windsor, ON N8X 3Y8.(519)969-4494. Ford City/Windsor July 30 – October 2. A multimedia exhibition, guest curated by Rosemary Donegan.

Open Studio. 520 King St.W Toronto, ON M5V 1L7. (416)368-8238. Elaine Kowalsky: Memory, Matrix and Metonym (MonoPrints) September 6 – October 1. Opening September 8th 4:30 – 6:30. Katherine Knight "I believe unconscious" October 1994. Artist talk October 13th 7pm.

Toronto Sculpture Garden. 115 King St.E., Open Daily, free of charge, from 8:00am until dusk. Kim Adams: Crab Legs (Studio) May 25 – Sept 30.

Joseph D.Carrier Art Gallery. Columbus Centre, 901 Lawrence Ave.W, North York, ON M6A 1C3. Tel: (416) 789-7011 Fax:(416)789-3951. The Wedding Photograph. September 20 – November 6.

The Library and Gallery. 20 Grand Ave.N Cambridge, ON M1S 2K6.(519)621-0460 Fax (519)621-2080. Fibre Works – A juried exhibition of Canadian contemporary fibre art. September 11 – October 16.

The Robert McLaughlin Gallery. Civic Centre, Oshawa, ON L1H 3Z3. (905)576-3000. Fax (905)576-9774. Symphonies and Harmonies: The Paintings of Toby Graser (1969-1991). August 18 – October 16 1994. Transcendental Tracks: The Paintings of Marilyn Clements (1990-1994). August 18 – October 16. Artist Talk September 11th 2 – 4 pm.

Leonard & Bina Ellen Art Gallery. Concordia University. Nina Mowens (1869-1959) August 4 – September 10. This exhibition was organized

and circulated by the Musee des beaux- arts de Sherbrooke; the guest curator is Monique Nadeau-Saumier. For more information, please contact the gallery at (514)848-4750.

Art Gallery of Mississauga. 300 City Centre Dr. Mississauga, ON L5B 3C1 (905)896-5088. The Noble Gesture. Figurative Works From The DuPont Canada Collection. July 28 – September 11.

Access Art Gallery. The Toronto Eaton Centre, 220 Yonge St. Box 416, Toronto ON M5B 2H1 (416) 214-1154. Material Voices: Margaret Belisle, Therese Bolliger, Libby Hague and Ginette Legare. – August 26 – October 3.

The Red Head Gallery. 8th Floor. 96 Spadina Ave. Toronto ON M5V 2J6. (416)863-1654. Sylvestre: September 6 – October 1 Guldorf: October 4 – October 29.

Sir Wilfred Grenfell College Art Gallery, Memorial University of NFLD. Corner Brook NF A2H 6P9. (709)637-6357. Security Blankets: Quilts and Drawings by Barbara Todd. July 17 – September 11. Closing Reception Sept 11th 2 – 4pm.

Walls of WARC. Women's Art Resource Centre. 80 Spadina Avenue, Suite 506 Toronto ON M5V 2J3. Tel:(416) 861-0074 Fax:(416)861-1441. Chris Willcox: "No One Has Imagined Us" paintings based on the "Twenty-One Love Poems" of Adrienne Rich. September 8 – October 8.

Gallery 44 Centre for Contemporary Photography. 183 Bathurst St. Toronto ON

M5T 2R7 (416) 363-5187. Faye Logie: Traces/A Web. October 8 – 29.

A Space. Ste 301 183 Bathurst St. Toronto ON M5T 2R7 (416)364-3227 Fax (416)360-0781 Yoshiko Kana: Moira. Sept 3 – October 15. Opening Sept 3rd 2 – 4pm. Artist Talk Sept. 8th 7:30pm. 382 Harbord St. Toronto ON (east of Ossington at the National Association of Japanese Canadians).

Resources

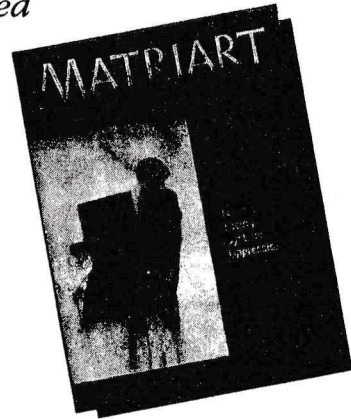
The Ministry of Culture, Tourism and Recreation wishes to announce new deadlines for grant applications to the "Cultural Exchange Programme" of the Ontario-Quebec Commission for Cooperation. There are 2 deadline dates a year, May 1st and October 1st (was November 1st). Grant applications must be submitted to the Ministry of Culture, Tourism and Recreation as early as possible prior to the deadline date. For more information contact: Ministry of Culture, Tourism and Recreation, External Cultural Activities Unit, 77 Bloor St.W 3rd floor, Toronto, ON M7A 2R9. (416)314-7650 Fax (416)314-7661.

1994 Toronto Arts Council Grants to visual artists and independent film and video makers. Deadline: September 27th. Grant: Up to \$12,000. Professional Toronto artists may apply for the creation of plastic and/or time based art, including audio art, electronic media, fibre, holography, installation, multiples(book-works), painting, performance, photography, printmaking, sculpture, film and video. For more information and an application form call: Toronto Arts Council 392-6800.

MATRIART

A CANADIAN FEMINIST ART JOURNAL

Canada's national magazine devoted specifically to women artists and cultural production. Published quarterly, Matriart features articles, artist profiles, exhibitions, reviews and listings of upcoming events.



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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:

Remapping Culture

Deadline: October 1, 1994

Creating Memory

Deadline: December 1, 1994

Gender/Identity

Deadline: March 1, 1995

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.

Back Issue Order Form

MATRIART

A CANADIAN FEMINIST ART JOURNAL

Matriart Premiere Edition

Vol. 1, No. 1

Explores tradition as a celebration of cultural diversity. Featuring Jamelie Hassam, Parindar Dhaliwal, Sylvat Aziz.

Lesbian Artists

Vol. 1, No. 2

Addresses lesbian visibility and artistic representation. Featuring Sara Diamond, Buseje Bailey, Marusia Bociurkiw.

Empowerment and Marginalization

Vol. 1, No. 3

Examines marginalization and breaking the barriers of gender, race and religion. Featuring Ayanna Black, Rebecca Belmore, Brenda Joy Lem, Sandra Harr.

Art, Motherhood and Reproductive Technologies

Vol. 1, No. 4

Discusses women's birthing experience, and the future of reproductive technologies. Featuring Jessica Bradley, Joyce Kline, Debbie O'Rourke, Carol Laing, Anna Gronau.

Women Artists of the First Nations

Vol. 2, No. 1

Presents a cross-section of contemporary issues and recollections by Native women artists. Featuring Shirley Bear, Joane Cardinal-Schubert, Jane Ash Poitras, Rebecca Baird.

Women Against Violence

Vol. 2, No. 2

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Saturday 28 January 1995

Key-note address by Jeanne Randolph

Artists' panel chaired by Dot Tuer

Performance by Dempsey & Millan

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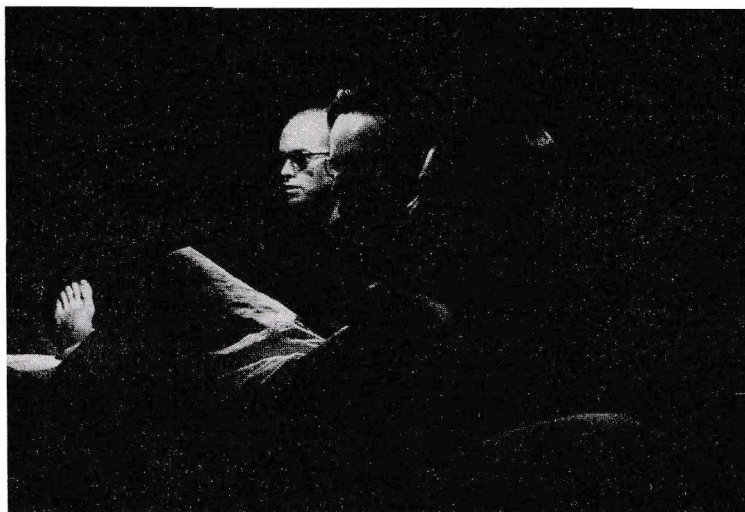
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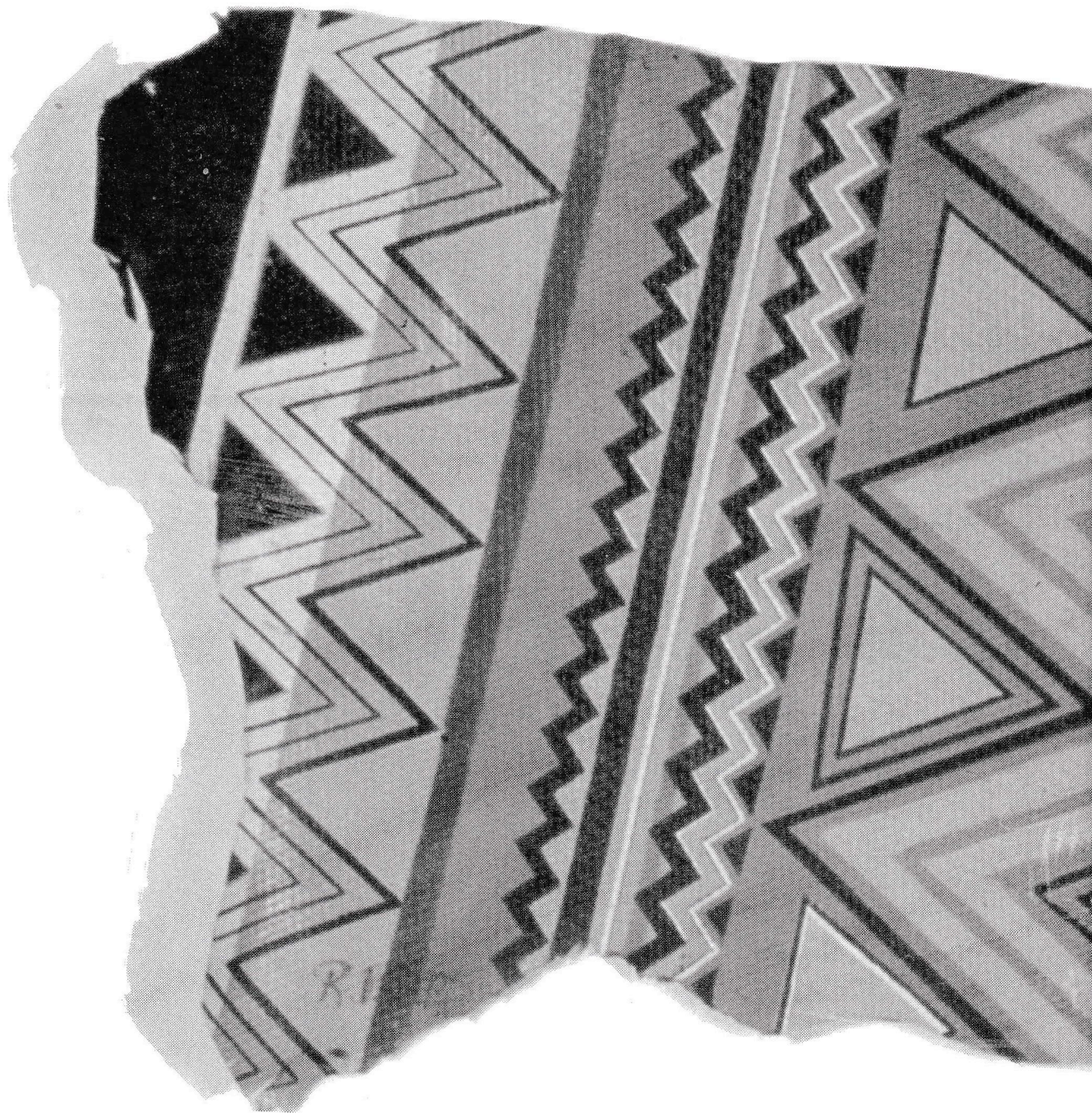
Milada Kovacova, *Searching for My Mother's Garden*, 1992, short film
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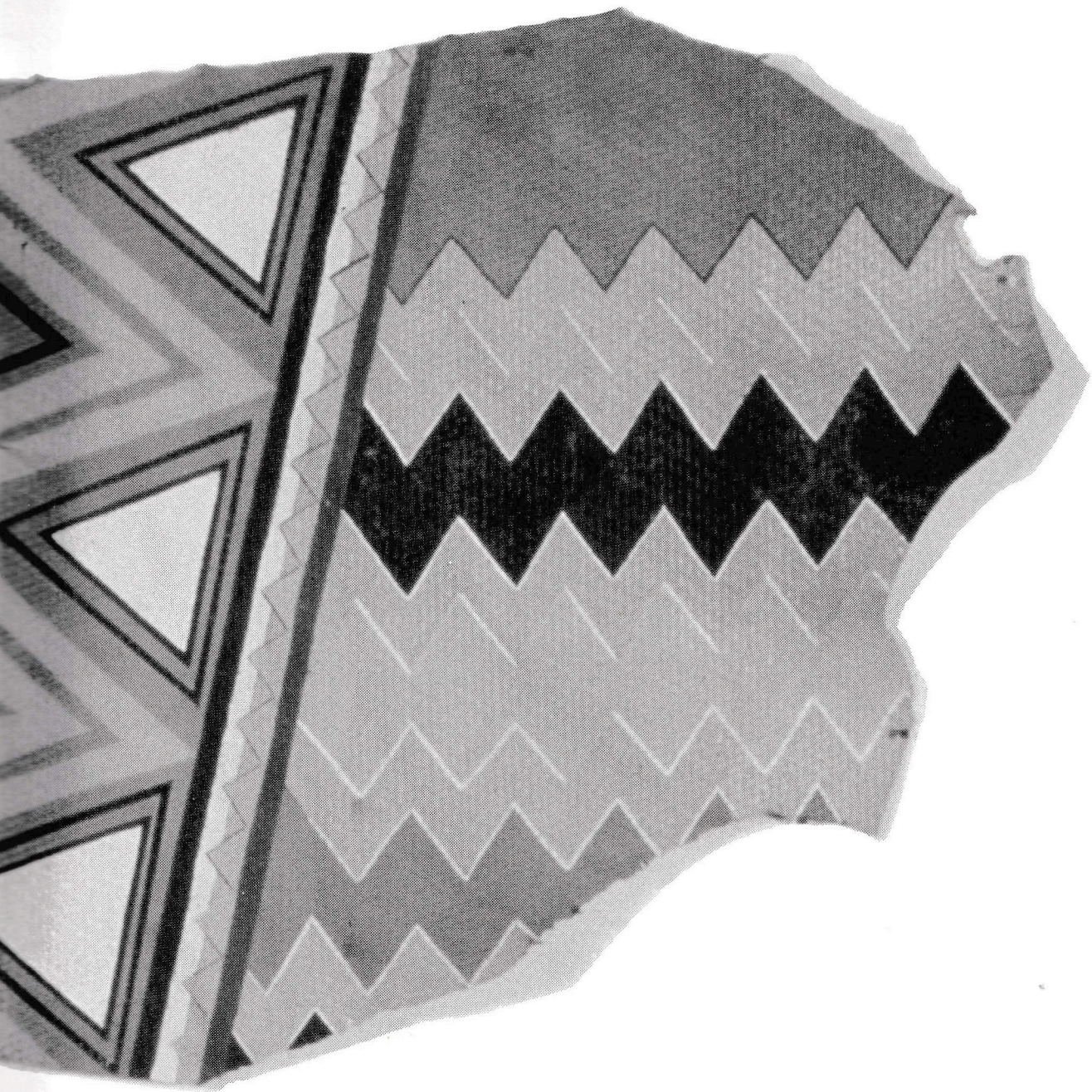


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Rebecca Baird, "Basket Weave" 1985. embossed, hide, paint. 0.91m x 0.61m.



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