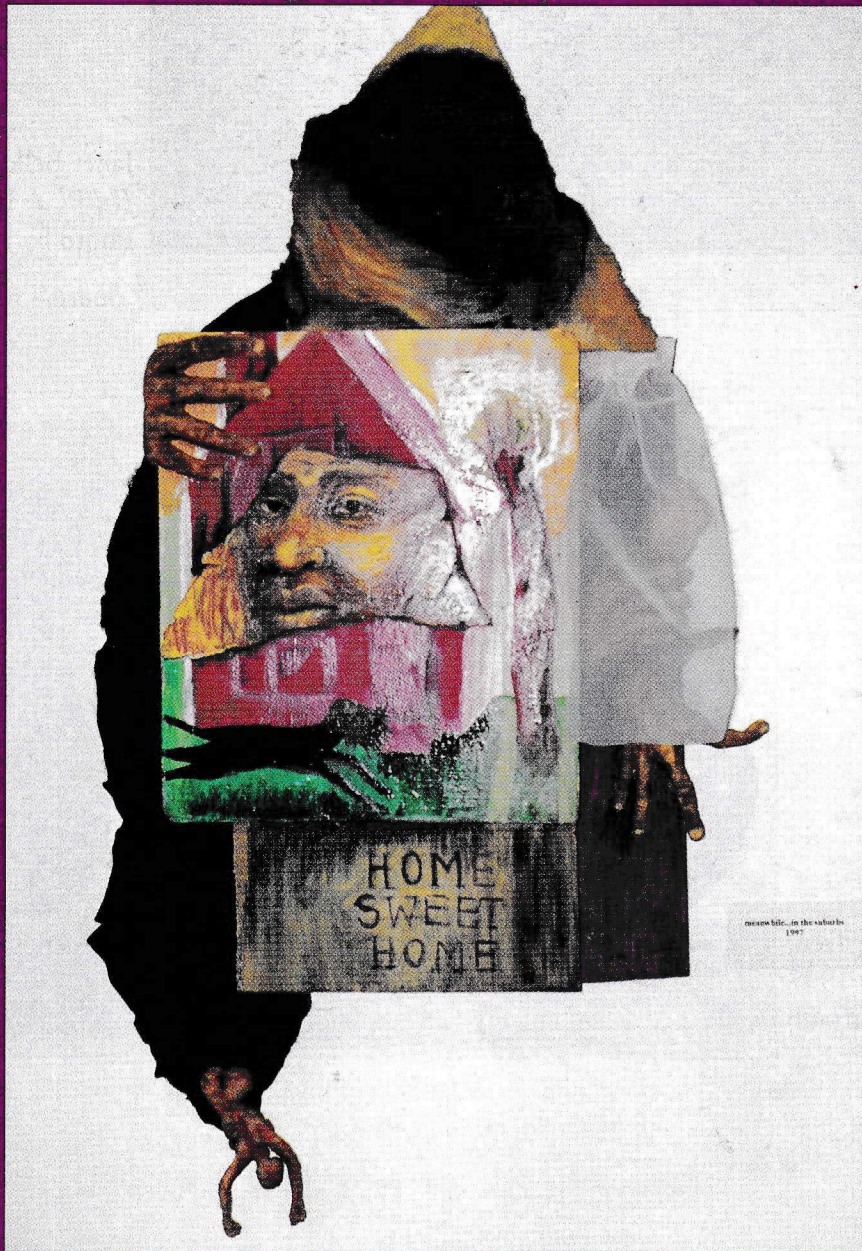


SPECIAL ISSUE

\$6.00

Matriart

Contemporary Visual Arts



Seducing
the
Receiver

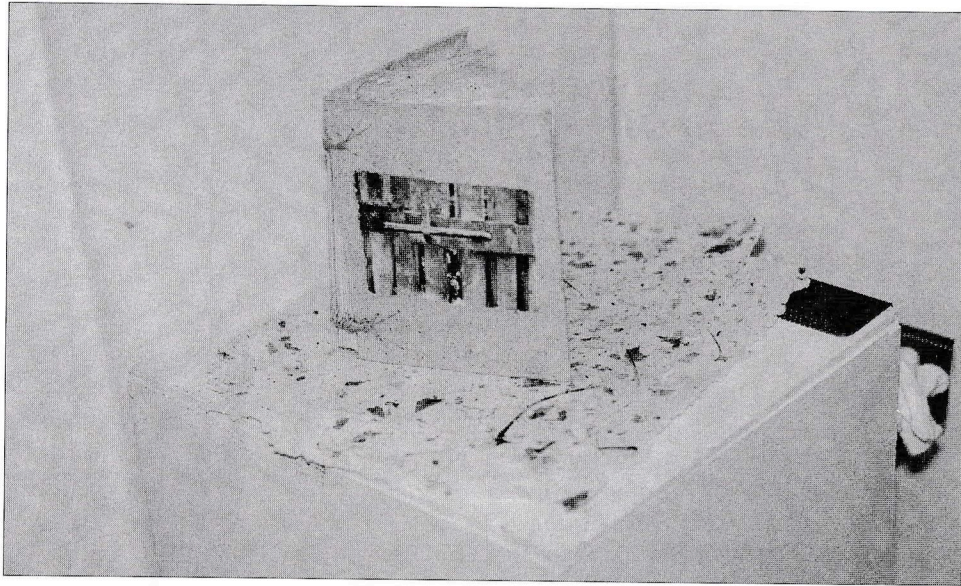
In Praise
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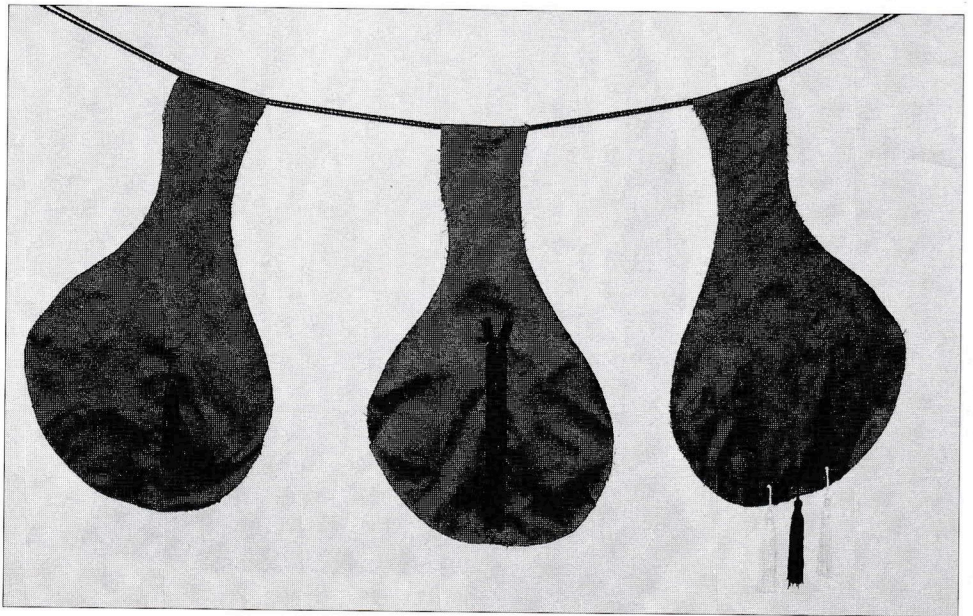
Finding Home

Kleen X

CREATING COMMUNITY

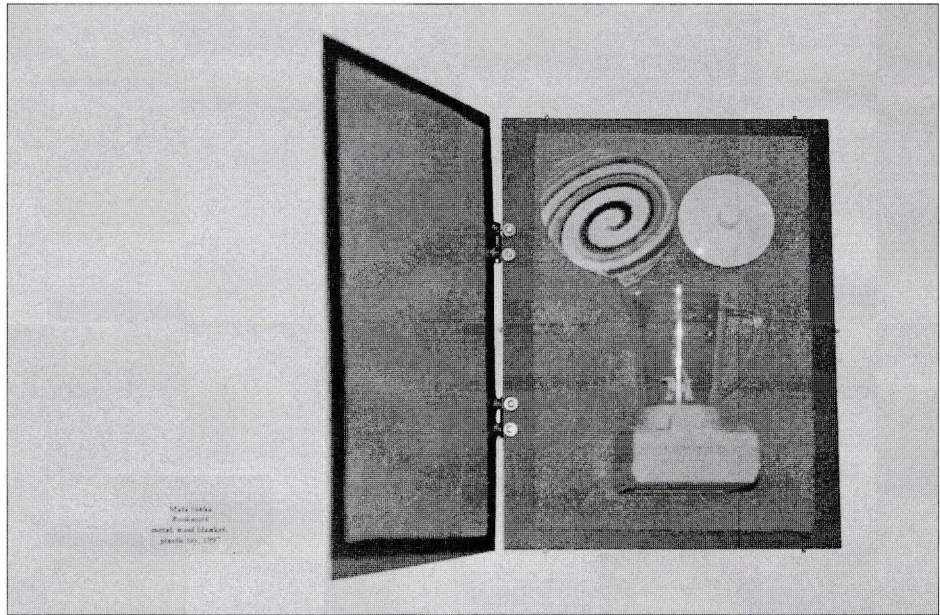


Janet Bellotto,
Untitled, 1996
Photo by Kam Partaub

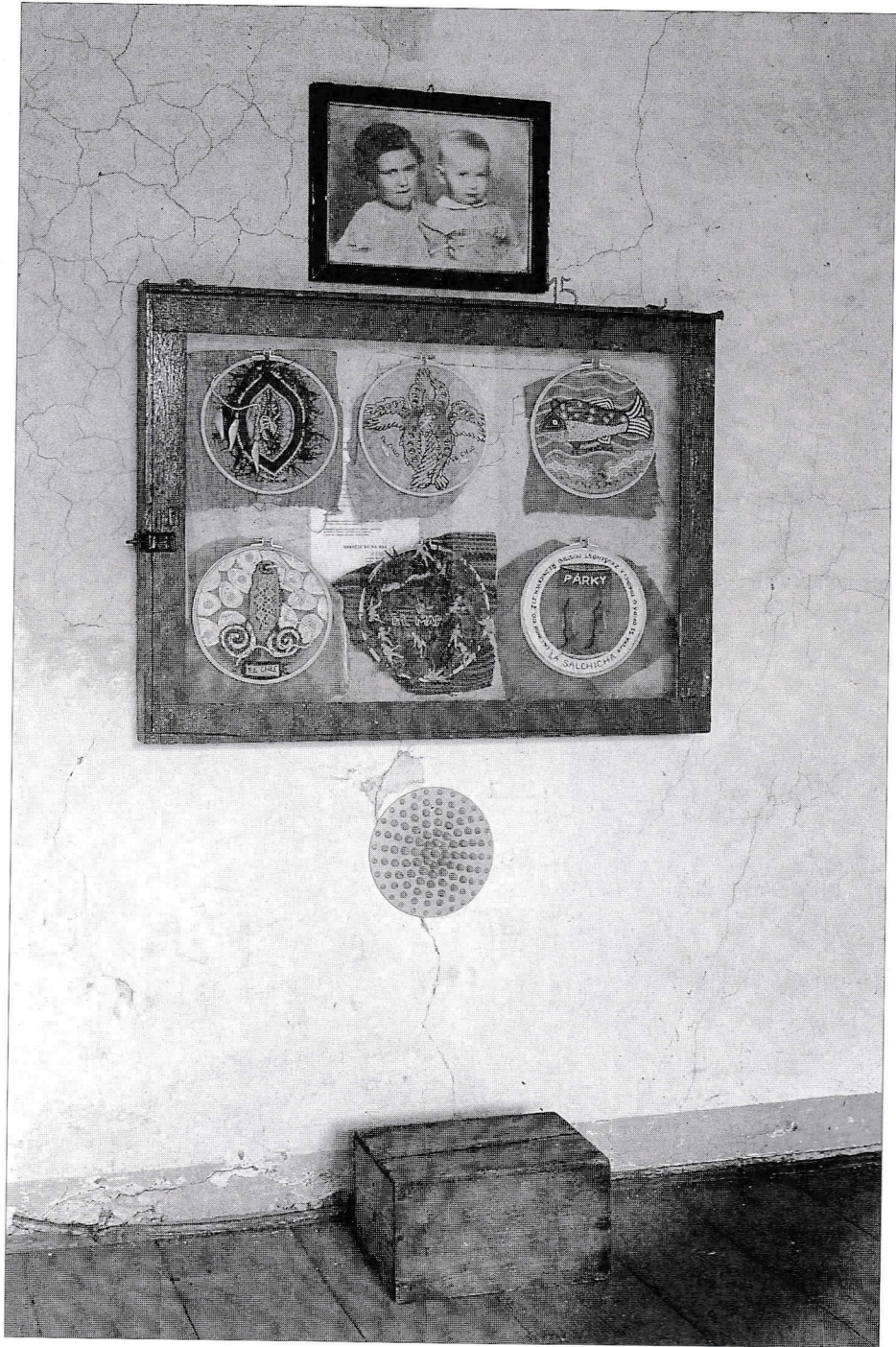


Sylvie Treu,
Pockets, 1997
Photo by Kam Partaub

Mala Sinha
Bookmark, 1997
Photo by Kam Partaub



Rebecca Anweiler,
Being Bored...I, 1996
Photo by Kam Partaub



Michelle Teran, *Hajzl Baba*, 1994

c o n t e n t s

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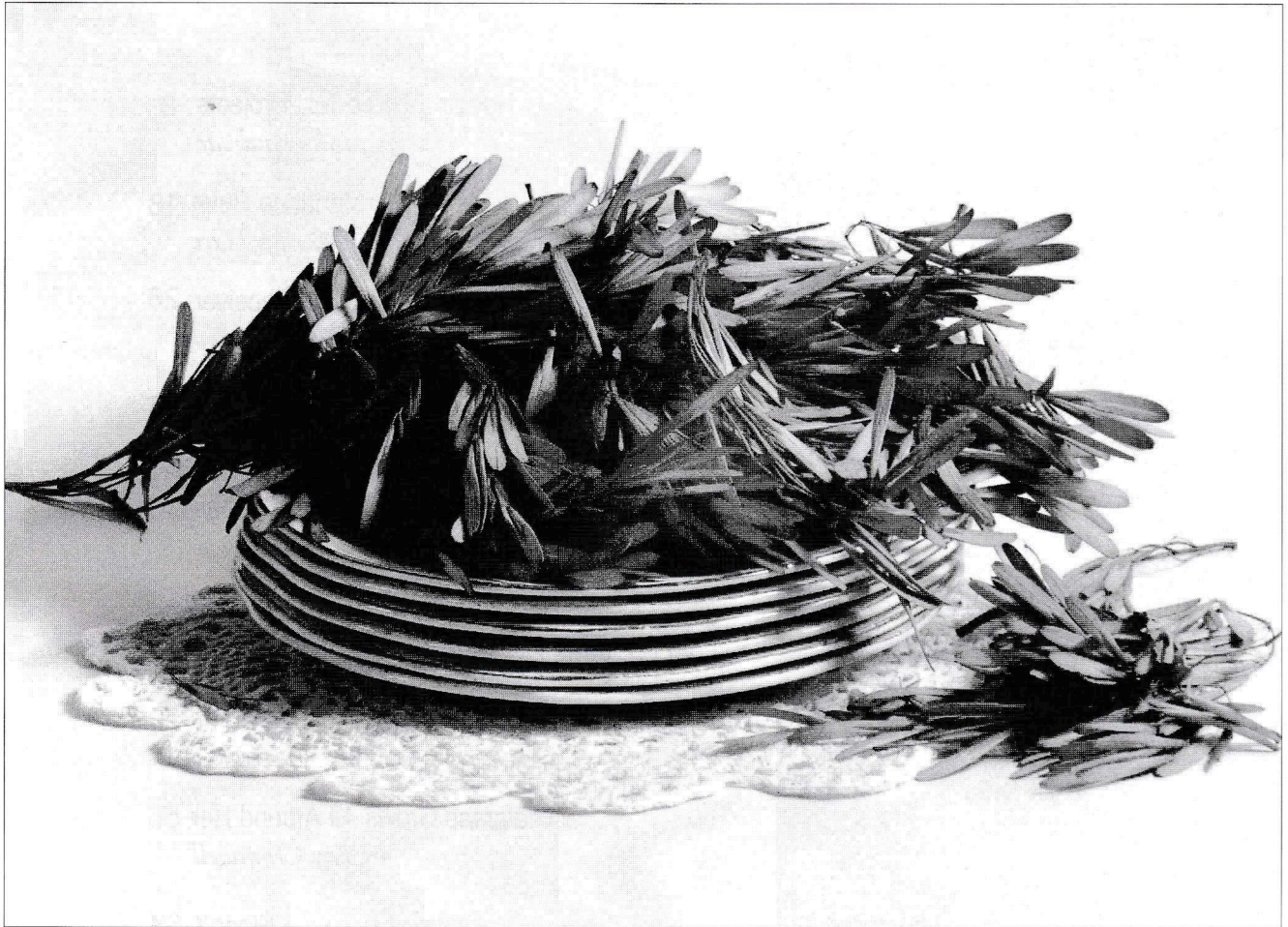
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Gail Bourgeois, *The Spice-box of Age*, 1997 Photo by Cecile Lamirande

Creating Community

Whether focused upon the background or foreground of experience, the common aspiration shared by the artists and writers in this issue of *Matriart* is personal belonging.

“Reading Three Texts/Projects” by Janice Andreae explores the verbal and visual narratives that inform Carol Laing’s evolving theory on the absence of the feminine within visual and literary planes of representation. In her examination of Marianne Reim’s most recent work, Marion Hare contemplates the rich tradition of sculpture and the directing forces emerging as we approach the millennium. Video artist, Pauline Sinclair is profiled by Fay Cromwell, covering ten years of the artist’s prolific career and her lyric vision of the proto mythic landscape of water. Colette Whiten’s complex commentary on the nature of media manipulation merges the domestic and political in “Seducing the Receiver” by Sherri Telenko. Nkiru Nzegwu, in “Praise of the Orishas”, traces Toronto artist Winsom’s complex synthesis of diverse spiritual traditions in her quest for the validation of ancestral memories. Virginia MacDonnell, in “Searching For Sesame Street”, also searches for a concept of community, now from the perspective of motherhood. “Finding Home” by Carol Podedworny examines the social, political and cultural influences that shape the evolving parameters of Teresa Marshall’s eclectic multi-media installations. Fay Cromwell reviews “Sweetgrass Grows All Around Her” mapping the personal journeys of established and emerging aboriginal artists. Cromwell suggests that to garner an in depth knowledge of the artists represented in this publication, one must seek out, become involved, share the work and wonder at its source. Donna Lypchuk introduces a poorly understood community of ‘squeegee kids’ in her review of the film “Kleen X” while Kelley Phillips, in “I Read You” explores the notion that clothing as an extension of the skin can be seen as a means of identifying the social self. Kate Brown explains that “The Mantle Project” which showcases an acclaimed Canadian artist each month at Chapters Bookstore, is an attempt to bridge two solitudes: that of the visual art world and the literary world. And artist, Haruko Okano completes this issue of *Matriart*, sharing her search for cultural roots in a poignant poem, “Sansei.”

Our contributors reveal a layered experience of self, an honouring of difference, foregrounding a mature consciousness of community.

Linda Abrahams

By Janice Andreae

reading three texts / projects by Carol Laing

*she manipulates the angle of viewing, destabilizing the traditional
role of the viewer and leads them to question connections between
exhibited and the intentions behind such a presentation*

Three (visual artists), three women I know who are (artists) have just sat down at the next table. I know them, we greet each other. Picture theory: these women and I are products of

the same system. Our albums of perception are full of complicity. We know the structure. But today, I stay alone at my table because I want to go on reading the text of your project. (Nicole Brossard, 1986)



Jin-me Yoon, *Souvenirs of the Self: Lake Louise*, 1991/95 Photo by Peter MacCallum

Studious girls, we will divert the course of fiction, dragging with us words turn and turn about, igneous spiral, picture theory an existence in these terms while the crepuscular bodies, we walk in the direction of the boat,

surrounded by tourists. An expression can be read straight from our faces: tending to abstraction is an issue. Virtual rupture in the rhythm/fauna abyssal, celestial body. The cortex seeks to understand the nature of sentences. (Brossard, 1991-88)

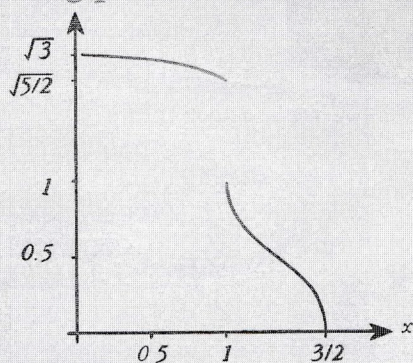
As visual artist, writer, critic, curator, and instructor, Carol Laing has long spoken to the absence of the feminine on visual and literary planes of representation. With her 1992 text *Autobiographical Acts, and the Difficulty of Saying I*, anthologized in *Towards the Slaughterhouse of History: Working Papers on Culture*, she declares the difficulties that female subjects confront by actively transgressing the limits of institutionalized representational practices. By addressing questions about authorship, ownership and responsibility that arise when women make culture, that paper, really a testimonial, problematized early feminist essentialist dreams of unity, community and equality, which charged consciousness raising sessions during the '70s. Not questions posed by men, but ones provoked by the very transgressive act of bringing subjective experiences, personal and private lives into public sites, particularly the highly visible social context of the fine arts museum. Even the term "fine arts" connotes a realm not so fine, all too familiar to visual arts practitioners bound to obscurity by gender politics. Rhetorically, Laing's text called for revolution, a manifesto project bound for "artful" constructions of significance for no longer "silenc(ed)" subject(s) (Laing, 1992, 34 and 1994, 357). It attended to the diversity of women's experiences, as well as the possibility of backlash often confronted by speakers heralding these innovative subject(s). Laing cited herstorical and theoretical references, arguing the plausibility of these feminist task(s). She set the stage for new projections of identity, different because of private content, for making intimate connections between viewers and her visual subject(s), for evoking sensations, thoughts, and emotional responses through indirect references, associations, and "the unreadable" - - according to traditional conventions of repre-

sentation. She advocated breaking the rules governing the tradition of painting practice by mixing words with images, surface with content, linguistic with pictorial representation.

In consequence, in the process of meaning-making in text and picture, it is apparent that her subject is set adrift in a sea of signifiers. Freed by desire from an unbearable task shoring up male/master narratives, she no longer harbours a deeply ingrained ideal of a hero - - closer to the gods than common men and women - - to be represented by the fine arts. Instead, she encounters a diversity of faces which re-frame her own, allowing her to step out beyond the polarizing dynamics of subject/other, inside/outside, male/female and so on that have constructed her own identity within patriarchy. And Laing demonstrates how her perspective of herself shifts in accord with her changing identity and location.

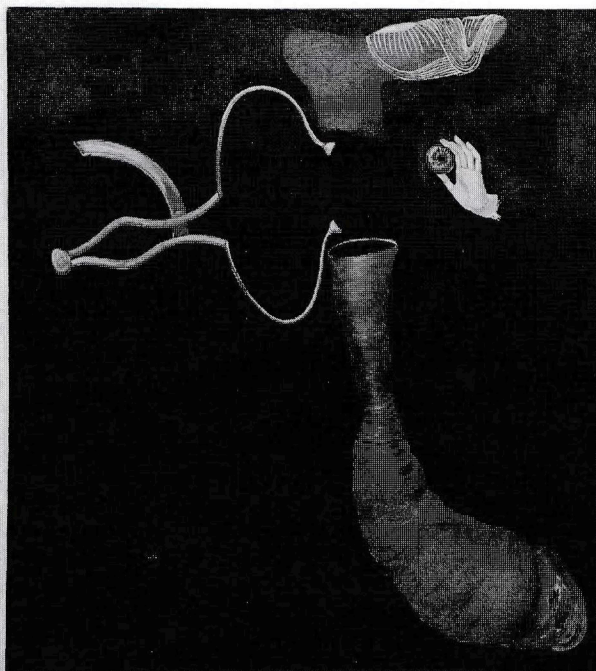
Speaking to painting has been, for Laing, an equally controversial activity. With her 1990 text *How Can We Speak to Painting?*, Laing confronted the politics of representational practice "through the eyes of a painter". She exposed the linguistic and pictorial conventions by which that activity - - representational practice(s) - - performs its subject and chastised those painterly traditions that exclude departures (and those who depart) from a system of correspondences and connections whereby an institutionalized framework repeats itself over and over. She confronted the task performed by Roland Barthes' grammatographer, "the one who writes the picture's writing" but Laing also showed how her visual producer is "framed" by additional constraints: gender, sexual, racial and class difference, operant throughout the discourse of modernism as formal restraints to the possibility of producing intervention(s).

her subject demonstrates diversity, makes new connection-making possible and discloses new terrains to map



$$x \in F(t, x(t))$$

INCLUSION DIFFERENTIELLE



Lynn Hughes, *Marlene Frigon/Inclusion Differentielle*, 1992 Photo by Peter MacCallum

*our albums of pereception are full of
complicity...we know the structure*

*It was a small gesture, a twitch.
She knew she had been recognized*

Laing's subject must intervene. Women artists, she states emphatically, must speak to painting "with all the means at our disposal"; she must "make painting different", "out of her own difference" (Laing, 1994, 362). For her own sake, she must invent herself in order to intervene. Instead of critiquing the long tradition of painterly interpretations of the female subject, clothed or otherwise, Laing addresses the task of her visual artist, informed by herstories about women artists' lives and all manner of practices employed in the depiction of female subjects. Not only does Laing indicate the significance of overcoming gender difference in order to paint, whatever the societal con-

text, she shows that the desire to perform such a task, more often than not, is cloaked by a thick silence that not only stifles her subject's voice, but smothers her spirit. What is to become of her? How can she survive? Laing exhorts her to speak through her means of survival, documenting her existence(s) in order to visually construct her future.

Such a plea demands response. For Laing, that kind of vocal exchange is crucial testimony to her subject's existence. In this respect, acts of painting and picture-making become potential technologies for change and transformation, as Teresa de Lauretis prescribes in *The Violence of Rhetoric*:



Allyson Clay, *Twitch*, 1993 Photo by Peter MacCallum

...as we use signs or produce interpretants (signifiers), their significate effects must pass through each of us, each body and each consciousness, before they may produce an effect or an action upon the world. (de Lauretis, 1987,41)

Women painting invent themselves, for there is still far too little fiction where their reality is embedded. For Laing as for de Lauretis, any “semiotic production” that occurs then “is both the result and condition of the social production of meaning” - a technology of gender (le Lauretis, 1987, 41). Thus, Laing proposes a practical strategy to end cultural oppression. She engages a

“pictorial turn” instead of the more familiar “linguistic turn” used by postmodern semi-oticians to decode the meaning of signs in the study of culture. She employs “theory” as a form of “picturing”, that is “to picture theory as a practical activity in the formation of representation”.

Picture it! Use paint. Invent surfaces and subjects that perform accordingly. Her curatorial project, *Picture Theory* at YYZ Artists’ Outlet, Toronto, March 22-April 15, 1995, literally constructs such a response, site-specific to the museum space. The gallery’s walls are transformed into visual fields where she plays with signifiers: two-dimensional art work she has selected by seven women - - Buseje Bailey, Allyson Clay,

Lucy Hogg, Lynn Hughes, Judy Radul, Kika Thorne, Jin-me Yoon - - who employ various cross-disciplinary practices to construct their subjects. Their works break with traditional pictorial and generic practices of representation specific to (self) portraiture, through photographic and painterly in(ter)ventions:

She breaks the contract binding her to figuration. In the theatre of the past full of countless nostalgias, she alone, along with all women, creates the entire body of impressions. Not mythical like the double bodies sacrificed during scenes. The body-shock or nerve-impulse that prepares for action without alibi, a body where one is alone, in this case. The body of one cut off from retreat. Girl's body manifested in the precise sense of conflict. Arch, rising delirium: did anybody notice that during the scene passion riddled the eyes like the insertion of a woman into an inverted context. That's because in her interpretation of figuration, of apparent form, visibly, she modified the dream.
(Brossard, 1983, 62)

For Laing's viewers, the gallery site serves as a discursive structure for encountering her own highly visible reading of these different representations of women's bodies. On their own, these images attest to the diversity not only of artistic practices used, but also conceptions of their female subjects. Instead of offering an interpretation of how the representational practices operate in each artist's work, their interconnections and so on, Laing employs the curatorial process to query the social formation of representing women. In her review of Laing's *Picture Theory* exhibit, cultural theorist Barbara Godard discusses how Laing constructs an interface between "picture making and theorizing, not as binary opposites, but as border

crossings of two different temporal and spatial modalities";

Picture Theory speaks to a complex event unfolding in pictorial images, in words and, significantly, in the in-between. Space, according to Laing, is a major axis for conceptualizing the world, for spatial forms configure social relations ordering the production and viewing of images.
(Godard, 1995, 54)

Laing performs the activity of constructing a visual reading of these pictures as a vehicle for shifting her viewers' attention to the representational crisscrossing of gender/race/class/sexuality that occurs in an attempt to produce meaning. Hers is a pragmatic approach to how pictures function in society. She asks:

If it is time to say that pictures, like writing, also endlessly generate issues, ideas and interpretations, isn't it time to try to work to improve the fit, in the realm of the visual, of theory to practice?
(Laing, 1995, 4)

She argues that visual practices of representation need their own terminology, that making pictures is not the same as speaking/writing language. She conducts this task by engaging a cross-disciplinary - - words and pictures - - curatorial practice. She adds a fiction/theory text which acts both independently and interdependently as an exhibition catalogue.

Not surprisingly, Laing's viewers are in for a very different kind of experience. In as much as she deconstructs traditional conven-

tions of gallery display and museum codes of practice, Laing alters the project of the curator, from passive interpreter to active reader. As postmodern narrative, Laing's project promises discovery. There is no authoritative, definitive voice here, but many voices. They are diverse, possibly as different as her viewers. Her curator/interpreter, like her viewer(s), performs a specific task in a specific context, from a specific perspective determined by location and identity position. In other words, Laing redefines her role as curator to recognize its investment in politics of representation that is, as Godard states, "where (a) representation is produced and viewed." (Godard, 1995, 54).

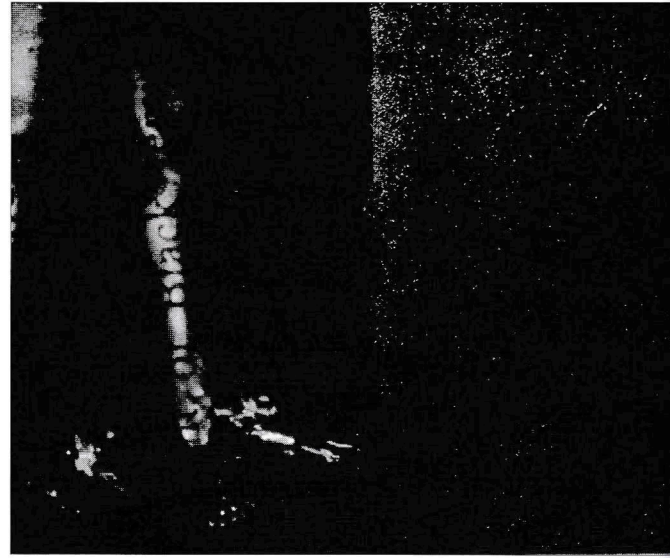
Instead of fixing this subject, Laing liberates her curator from being fixed by traditional expectations and assumptions and focuses upon her potential to signify meaning(s) through seeing and picturing. For her, the interactive process of viewing suggests any number of directions such a reading may follow. These open-ended narratives - - personal fiction - - change and fluctuate, whereby the process of signification is fluid, conditional and relational and, like Laing's "crisscrossed" subject, never fixed. The curatorial task, therefore, like the visual artist's, is performative, a producer of meaning(s), something Laing alludes to in a variety of ways. Instead of presenting her viewers with visual art, where the relations between works are clearly set out and framed neatly by a tightly written text, she guides her viewers to the framework of YYZ's gallery space and turns them loose to conduct their own fiction-making of this sight/site.

That the signifying activity of theorizing is fictive is reinforced throughout the viewing experience. There are no tidy, notecard-size explanations visibly accompanying each work to direct a course for the viewer's interpretive activities. In fact, Laing adds to her viewers' discomfort what is experienced, by me, as a constantly shifting focal length. By employing the conceptual tool of "seeing through different lenses" to regulate apparent distance and proximity, Laing effectively shifts viewing location. She manipulates the angle of viewing and destabilizes the traditionally passive role of the viewer. She directs her/him to question connections between the work exhibited and the intentions behind such presentation. Godard notes how, for Laing:

word and gallery provide different angles, different moments that multiply the potential meanings of images, giving a new twist to the term site-specific art, specific to the location of the viewer rather than of production.
(Godard, 1995, 54)

In short, this is a path where viewers construct their own narratives. With reference to the interactional process of constructing this curatorial project, Laing frequently uses the active verb "braid" to describe the dynamics of her intervention. In this way, she not only draws attention to the crisscross of its intersecting axes (identity, position and location), she also metaphorically suggests the building activity that such an additive process - - braiding - - entails. While her metaphor recovers the herstorical, still image of an ancient-world Penelope at her loom weaving, Laing's subject is different: active, present, and plural. Hers demonstrates diversity, makes new connection-making pos-

*picture theory: these women and i
are products of the same system*



sible and discloses new terrains to map. Laing gives further emphasis to the fictional nature of such discovery-making activity through her own presentation of the image/text accompanying the exhibit. Here, independently contributed visual presentations from each artist combine with personal responses she has written in relation to each work, responses that more closely resemble stream-of-consciousness narratives than objective critical analysis.

An even closer inspection shows how Laing investigates the fiction-making activity that the viewer performs in response to the effect of viewing these works. She looks into that process of response-making - "seeing it slow down" - - as if, in Nicole Brossard's words, "(she) imagined (herself) looking into the (structure of a spiral)" (Brossard, 1989,24). And, like Brossard's narrator in *Surfaces of Sense*, Laing devotes

herself to describing the spiral, (trying) to

bring it into play, to set in motion, a whole series of relationships which gradually weave in and out (braid) like possibilities among the words, actions and tears.

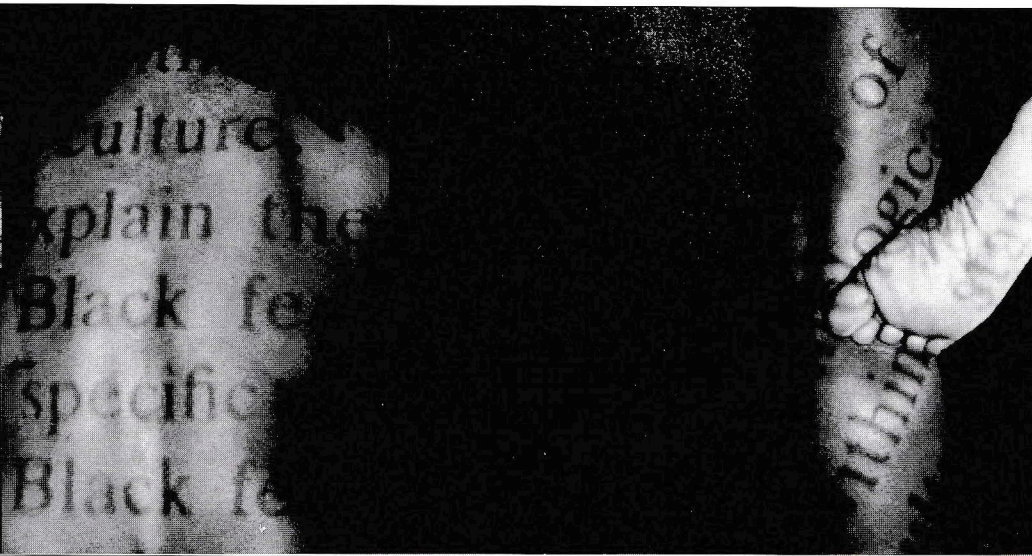
(Brossard, 1989, 59)

For Laing, the installation process provides a vehicle to literally construct *Surfaces of Sense* - - the walls encasing the YYZ viewing site.

These act as a body's epidermis does, "like the boundaries of all fiction, all reality", to define "the entire skin the fictional skin the epidermis . . . the exposed (female) body like a page full of potentialities" (Brossard, 1989,59). Just as Godard states of Brossard, Laing too shakes,

the foundations (ramparts) of Aristotelian logic of binary oppositions on which are grounded theories of the sign, identity and representation, that fix "woman" in discourse (for example) as lack or token of exchange.

(Godard, 1991, 8)



Buseje Bailey, three details from *Body Politics*, 1992 Photo by Peter MacCallum

Godard observes that both Brossard and Laing employ strategies of cross-disciplinary text and picture-making in order to intervene with traditional practices of representation of the female subject and to perform their own:

(by postulating) an interactional model of a subject in transformation which entails a theory of fiction as staged representation, as the rearrangement of signifiers whose meanings are provisional, conditional.

Fictional. Under the currently dominant discourse, fiction, imag(in)ing is the only possible way to effect new boundaries for the 'real', to postulate new (f)acts or pictures of exchanges between women in the plural.

(Godard, 1991,8)

Laing employs several means to relocate, to re-position and to re-constitute her female subject - - always "marked by the structures and expectations of compulsory heterosexual society" (Laing, 1995,10)

- - which she describes as crisscrossed: "a

complex and variable female subject" where *the notion of identity is one of process and performance, and is provisional: for identity is also internally fractured and externally multiple. Subject positions become complex spatial metaphors: the ways in which identity and location can be pictured must be imagined and produced.*

(Laing, 1995, 10)

The act of picturing makes all this possible: Laing exhibits how different operations of seeing function to bring about picturing in "the realm of the visual", still emphasizing its fictional character. In this way, she advises that speaking through painting, not only to painting, presents the possibility to picture - - to theorize - - new representational practices, which in turn, produce new female subject(s).

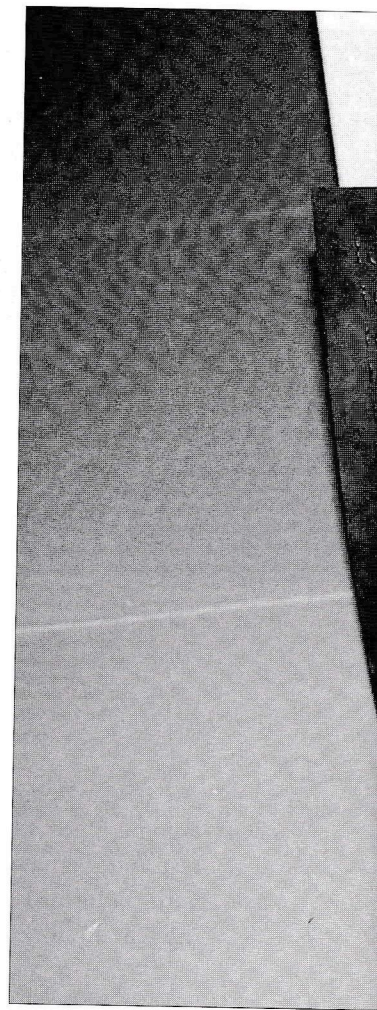
By Marion Hare

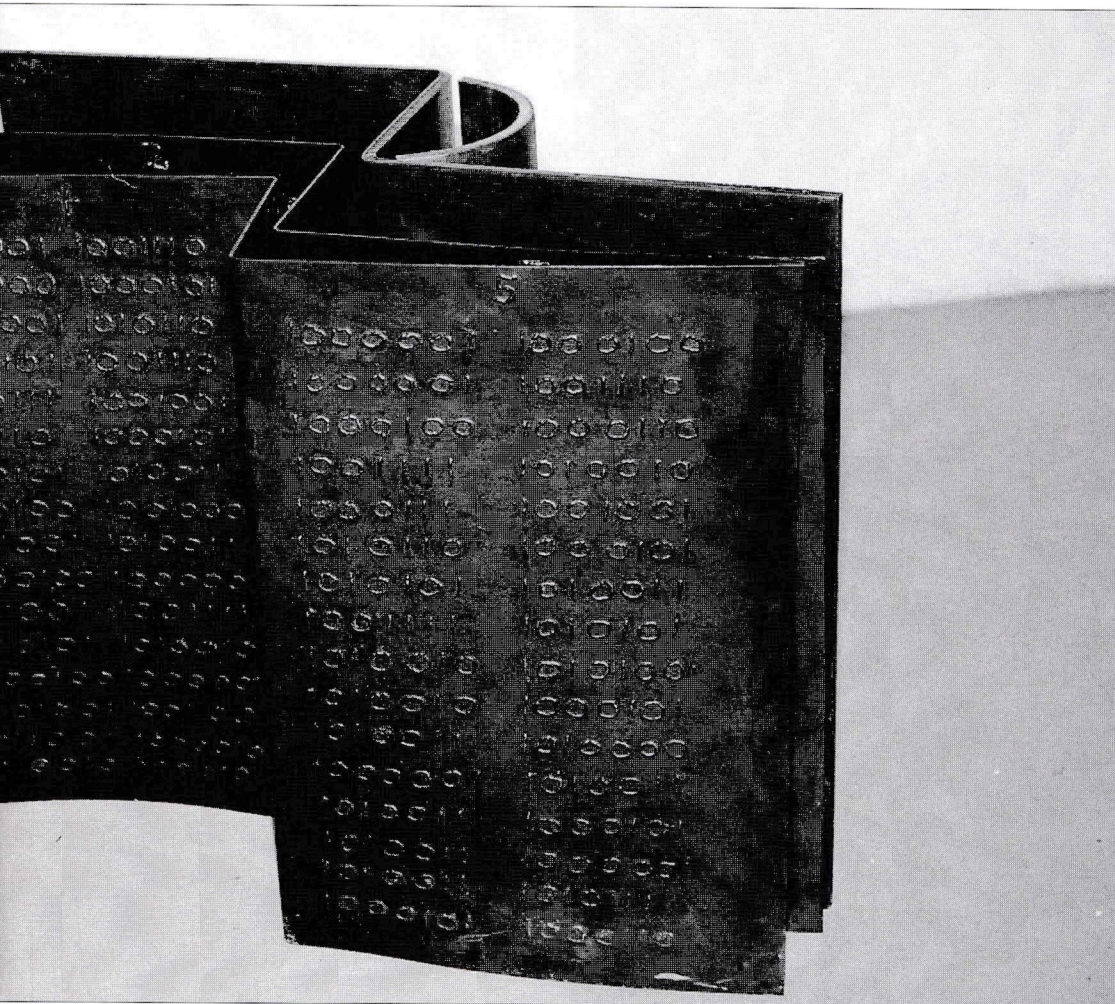
Marianne *Sculptor* Reim *for the* *Twenty-first Century*

To be a sculptor at the end of the millennium is to be fortunate. The twentieth century heritage of increasing acceptance of different materials and expanded content is indeed rich. The five previous centuries of sculpture accepted only sculptures in bronze or marble of human beings or sometimes animals. A very limiting venue for artistic expression.

Just over one hundred years ago the French sculptor, Auguste Rodin, reject-

ed the idea that sculpture must mirror the external world. Others who followed continued his explorations into content and introduced new materials. There is now almost a surfeit of choice for sculptors. Innovation has often seemed the *raison d'être* of new works but innovation in itself no longer suffices. Sculptural works, to make a lasting contribution, need primarily to involve the mind and interest the eye.





Marianne Reim

One artist who is meeting this challenge with great success is Marianne Reim, German born and raised, then McMaster University trained and now a resident of Grimsby, Ontario. Her sculptures attract the eye, intrigue the mind, and linger in the memory of the viewer. Her primary materials, stone and steel, blend the traditional with the modern and her forms evoke references to both the organic and the inanimate.

A series of eighteen books sculpted

over the years in steel or stone or a combination of the two illustrates the complex character of her creativity. These recall medieval illuminated manuscripts, yet are very different, books with pages that are bound, books whose pages turn with messages on both the verso and recto sides, books that tell stories, albeit sometimes fragmentary ones, pages with pictures, pages with relief sculptures. In every way these weighty tomes fit the category of books yet they remain obviously steel and stone sculptures.



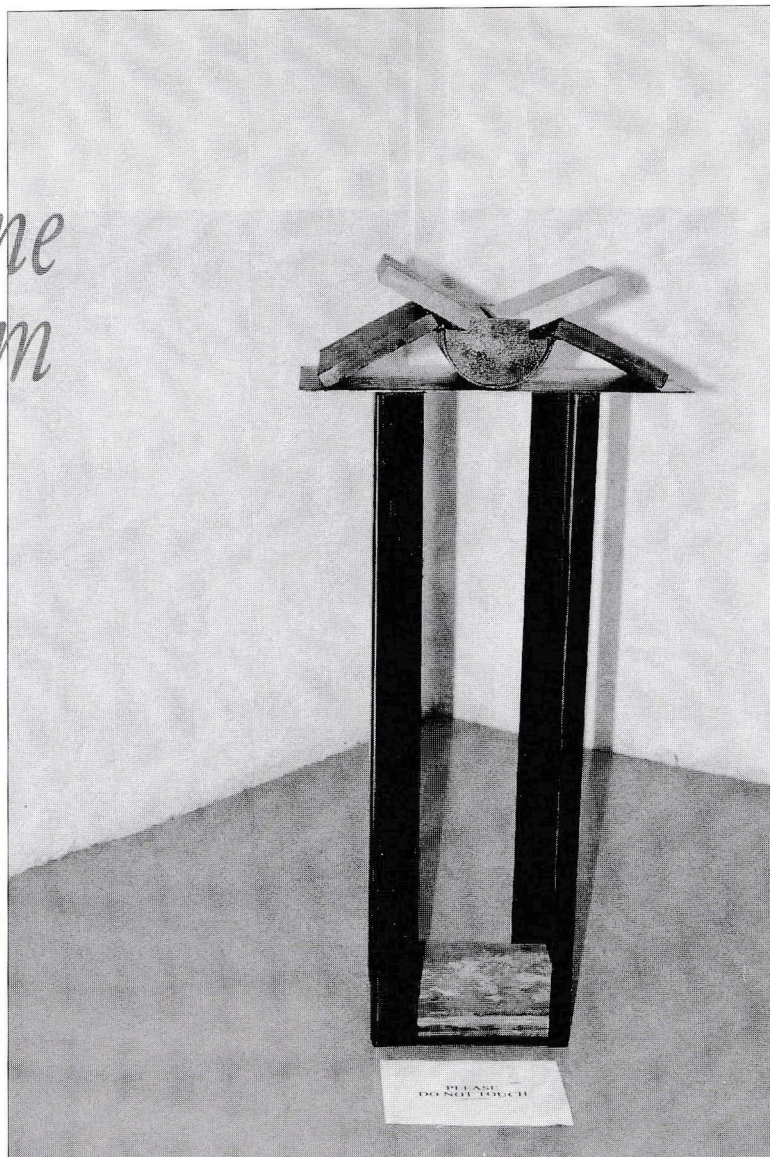
Marianne Reim

As with most authors, the content of Reim's books emerge from memories, shaped by imagination, and re-organized by her thought. *Das Buch X* was inspired by her visit to the then recently demolished Berlin Wall. It contains concrete fragments and scraps of barbed wire from the wall, a reference to the German National Anthem, as well as snippets of memories combined and re-arranged and supplemented to create a viable work of art.

A childhood steeped in religiosity and a love of reading led to *Das Buch VI* in Latin, and *Das Buch XVI* in Inuktitut. "Searching for similarities, knowing differences" is how she explains such sculptures.

To try to summarize the content of each of her books does them little justice. That exercise resembles the reading of the synopsis on the fly-leaf of a book. Left out are the essentials, those aspects that make the book unique, that contain the essence of the author's thought, that can move the reader. So

Marianne Reim



Marianne Reim

too with Marianne Reim's books. Each holds visual surprises and thought-provoking ideas.

There is one book, however, that even with a momentary glance, provides the viewer with insights into the workings of the mind of the sculptor and at the same time offers much to ponder. *Das Buch XIV* contains the kernel of her thought and the shape of her art. Imprinted on two facing stone pages like a repetitive computer printout is the word "spirituality".

Embodied within this word are the words "spirit" and "ritual." On the verso page just once the word "spirit" is highlighted within the longer word and on the recto "ritual" is highlighted again once within the governing word. The sculpture itself is worthy of contemplating for it is displayed on a stand of steel created by the sculptor to support the sculpture, the whole creating a memorable form in space

But those words, how complex the meaning when they have been juxtaposed in that manner. Within the word,



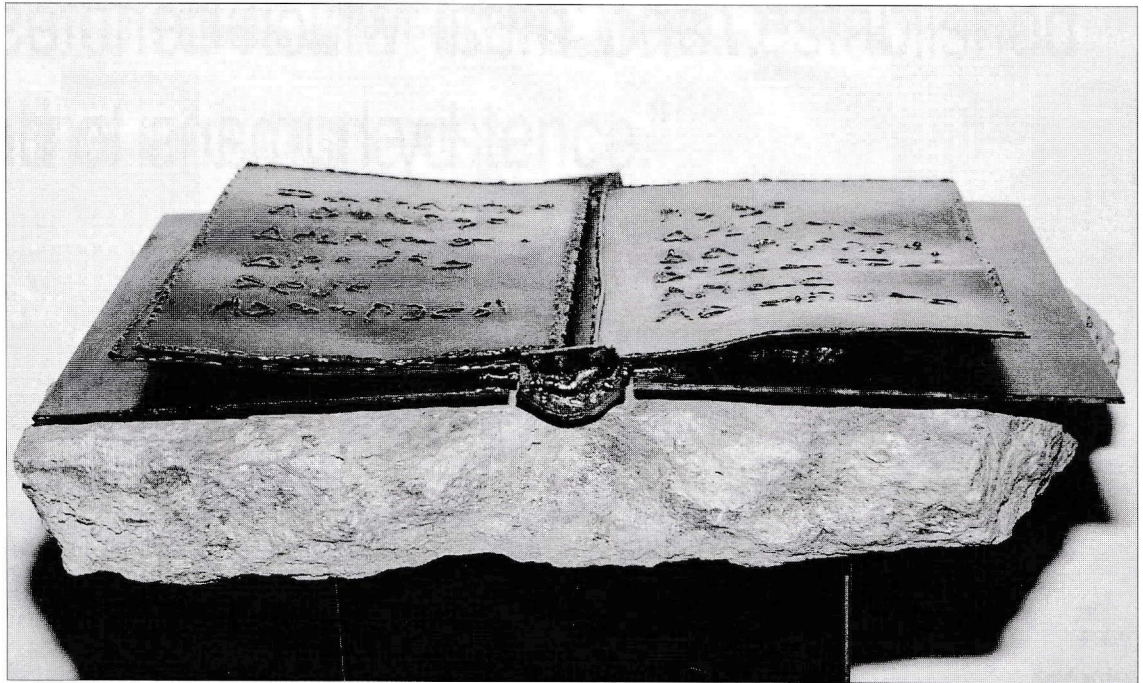
Marianne Reim

“spirituality” are two contraries- “spirit” which implies freedom from constraints and association with a life force outside of the human body, and “ritual” which denotes rigorous adherence to rules that have been established by humans to bring order and discipline into our existence.

In this sculpture one can see the Isitmotif that threads throughout her work. She revels in juxtaposing contraries that shape a whole that is more than sum of the parts, and she consistently questions our assumptions. Books are made of paper not steel, spirituality is a word denoting

religiosity not containing two diametrically opposing forces. But when the viewer departs questions linger and thoughts perturb.

Much of her work, such as her printed texts of the Lord’s Prayer, recalls her childhood. A series of paintings done during the past few years draws from similar thematic material. These are haunting, evocative works with children and nuns as the subject matter. A steel sheet provides her canvas and her paints are similarly steel based- orange rust, black rust, grey bur-nishing, and ochre dust.



Marianne Reim

The suggestion is of nurturing nuns; in one painting a nun is pushing a baby carriage thus conveying a warm and caring world. In opposition her palette is a sombre dirge-like one which however is not devoid of human warmth, for these dominant steely cold hues are laced with sparingly applied bright oranges and warm yellows. Hope and despair co-mingle. Again, typical of Reim, she challenges, suggests, but does not state thus handing to her viewer opportunities for further contemplation.

As with the content which is a melange of her past experiences, her present thoughts and her creative impetus so too with her use of materials: steel, stone, and even glass. Steel, which owes its place as a viable material for sculpture to the constructivist sculptors of the early twentieth century is used by Reim to do more than celebrate its structural wonders while never subverting its properties. The inherent characteristics of the metal, its tensile strength and the cold, hard surface are celebrated yet are used to accentuate opposites. *Sophia*, a frankly sexual

“Within the word spirituality, are
...and ‘ritual’ which denotes rigorous
by humans to bring order

female torso, and the sensual *Nest with Pomengrate* with seeds spilling out of the over-ripened split fruit, both proclaim a life-giving force beyond that of an inorganic metal.

Stone, a most ancient of materials for sculpture, is a relatively new material for Reim to employ. Long fascinated with it, she wished to become proficient as a stone carver so she spent some time at the Haliburton School of Fine Arts in the summer of 1995 working with sculptor Ian Lazzaras. Her next works combined stone and steel. Another dichotomy thus entered her work for the play of ancient stone shaped by natural forces and the modern steel created by technology is evident in the manner in which she handles these diverse materials. In *Das Buch XIV* the stone remains as thick, heavy slabs, the steel as paper thin sheets.

Glass, in antiquity, was used for small utilitarian objects and decorative

baubles. In the modern era it is more often that which forms a near invisible barrier between the inside and the outside. In *Taboo* Reim has combined steel and glass in an intriguing 3-dimensional piece that is almost completely constructivist in configuration: a shattered shard of tempered glass, a jagged steel wall, with one side blackened as if by fire. It is a sculpture that immediately speaks of violence and destruction. But the viewer is enticed to look within and there rests a smooth surfaced egg-shaped stone with a wire perhaps suggesting an umbilical cord emerging from it. Not annihilation here but life.

Taboo, Sophia, Nest With Pomengrate and *Das Buch XIV*, were part of a recent solo exhibition at the Visual Arts Centre of Clarington in Bowmanville, Ontario, a show that in its overall presentation was stunning and in its parts engaging. In a stark setting of slate floors and white walls each sculpture was precisely located, some directly on the floor some on Reim-constructed stands.

two contraries - 'spirit' which implies freedom adherence to rules that have been established and discipline into our existence.”

The dominant work, partly because of its size, 88”x 24”x 15” is *Terminus*. If it were not such a compelling piece the first glance would suffice. But it deserves its dominant position. Deceptively simple in construction, basically two thin sheets of steel more or less perpendicular to each other with a third smaller oval shape attached near the peak. These pieces in the hands of Marianne Reim become a shadowy human figure with the oval attachment indicating the face, and the upper somewhat horizontal section suggesting arms and crest of a head. But that impression becomes the mere skeleton of the concept. The flailing appendages seem more like a nun’s flying head dress or a scarf, the oval perhaps a mask or a beard. All of it dark, secretive and unknowable.

This sculpture follows in the tradition Calder’s grounded stabiles that seem to defy gravity. Reim has even placed washers and bolts along the sur-

face of the “billowing head dress” perhaps recalling Calder’s *Le Falcon*. Logic indicates that the appendages in *Terminus* should be weighted towards the ground yet senses suggest they waft in the air. The nuts and bolts trumpet its machine lineage.

The seeming conglomeration of impressions of *Terminus* does not however make for a confusion of images. The central shape of human form is the controlling factor and all other considerations swirl around seeking resolution.

In all of her work Reim pays homage to the rich tradition that she has inherited, yet what she has created is distinctly her own. Her obvious dexterity with her materials and her ability to convey her perception of the human condition within her own artistic vision positions her work to become one of the directing forces in sculpture in the coming century.

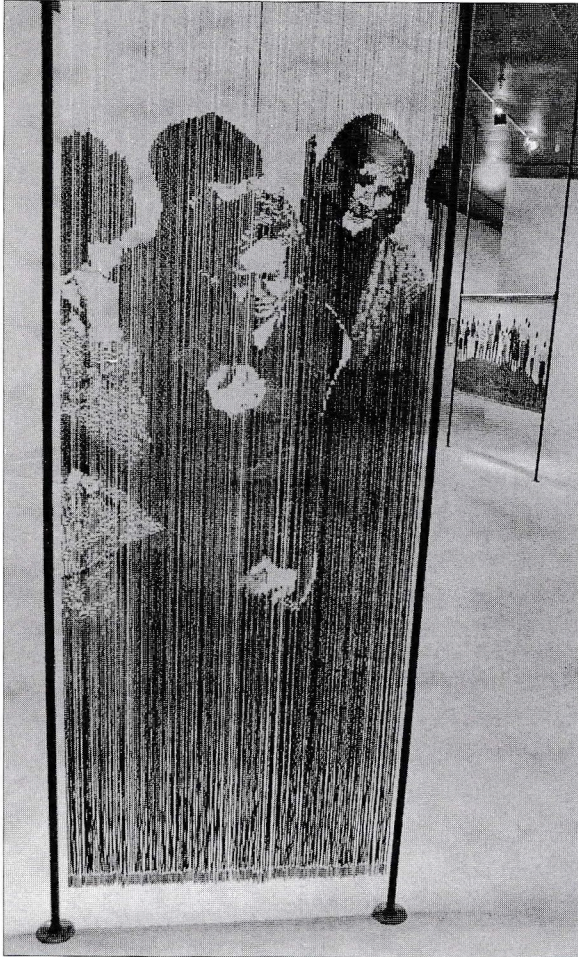
By Sherri Telenko

Seducing the Receiver

Year after year I wandered through my grandmother's house admiring the tiny details. A simple house, quietly, even cheaply decorated, yet in every corner was a hand-crafted, embroidered, crochet enhancement, doily or throw rug. Each made with delicate care and each an expression of imagination and preoccupation with aesthetic. To produce art would be costly and highly impractical, to adorn household items was a necessary addition to the domestic serenity which was hers to protect.

Not surprising then, is the fact that needlework, weaving and beadwork has fallen neatly (and silently) into the category of craft - feminine craft specifically, well outside the boundaries of high art. If personal expression is allocated to a limited domain, how then has the (credible) documentation of women's histories evolved?

How history is documented, specifically women's histories and stories, is exactly the question Colette Whiten chooses



Colette Whiten,
Vows Vengeance, 1993/95

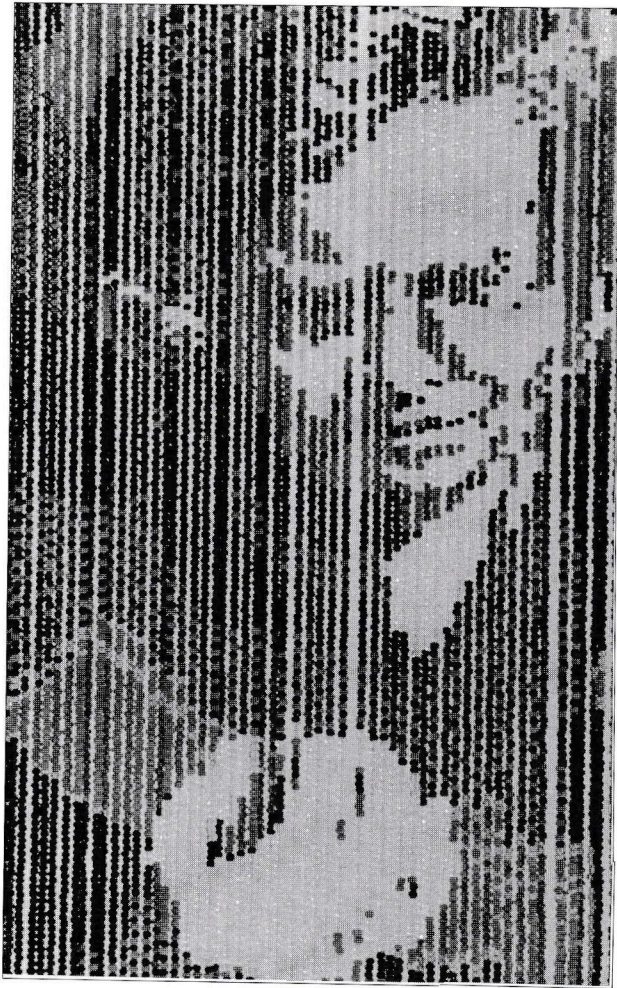
to address in her most recent exhibition. She has done so by returning to a traditional beadwork medium. Curated by Marnie Fleming and organized by Oakville Galleries, Whiten's *Seducing the Receiver* appeared at the Art Gallery of Windsor September 21 to November 17, 1996.

Whiten's *Seducing the Receiver* is aptly titled as that is exactly what her work does. The exhibition is divided into three clear parts but Whiten's technique is consistent: she strings countless tiny beads on long strings held by fish hooks. The many strings are then hung close

together forming a picture or text of colour, light and shading. Each piece is illuminated from above and the sparkling, tiny beads are both captivating and engaging.

Each mesmerizing piece takes time to absorb and here lies the show's irony. Whiten has consciously chosen to depict, in her beadwork, transient images from the mainstream media. Newspaper photographs and headlines, specifically those referring to women's contemporary stories, are the subject of Whiten's labour intensive creations.

Colette Whiten,
Vows Vengeance,
1993/95, detail
Photo by Sherri Telenko



The first part of Whiten's three part exhibition is her LED (light emitting diodes) replications. In these works, black words on red backgrounds seem to float by the viewer like words on a view screen with two differences; like all of Whiten's work, these creations are meticulous and time consuming to create. Much of her work is dated with two dates, the start and the finish year. Unlike electronic media, these images are stationary, static and difficult to ignore. The words are awkward and uncomfortable. *I Didn't Really Mean It.* (1995), *I'm So Sorry* (1994-95), *I'm Doing The Best I Can.* (1995). These are not authoritative, in-your-

face advertising messages, but private apologetic pleas. They are disconcerting. We are privy to too much information, yet learn nothing at all. The feeling is similar to suspecting domestic violence next door, but choosing to avoid the embarrassment of exposing another's 'dirty laundry'.

Because of its public source, the second part of *Seducing the Receiver* is easier to confront, but at the same time disturbing that it is. Whiten's black and white beadwork series are depictions of newspaper headlines from the hideous Bernardo murder trial.

Appropriated are eye-catching titles such as, *No Agreement Yet On Bernardo Trials* (1993/94), *Bernardo Case Could Take As Long As Six Years* (1993/95) and, most telling, *Trial Fuels Media Circus* (1994/95). Whiten claims to have been following the trial since the discovery of Kristen French's body and was horrified by the media manipulation of the heinous events. The choice of subject matter for these beadworks evolved out of a need to make sense of the crimes, an impossible task at best.

At the very least her methodic work is an attempt to bring order to the chaos. But what she accomplishes is an intricate, complex commentary on the nature of media manipulation. In newspapers, headlines are designed, not to relay important information, but to attract attention. And once attention is attracted, it is then distracted by text, photos, and ads characteristic of the technologically based medium.

What Whiten has done is remove the headlines from their frenetic context, slow down the process and forced us to stare, engage the words and their full implication while being seduced by the beads' brilliance. The story of the two young women's fate may have been appropriated for the media's own purpose, but Whiten retaliates by recontextualizing the media voice back into the traditionally domestic realm of handmade beadwork.

The final element of *Seducing the Receiver* is where all Whiten's efforts culminate and her beadwork flaunts its true potential. The replicated black and white newspaper photographs, *Vows Vengeance* (1993/95) and *Haitians Watch U.S.*

Warship (1995), are the most dazzling and eye-catching in the show. Extended almost from ceiling to floor, the multitude of tiny beads mimic the pixel quality of a photograph. But these beaded images have weight and permanence. Whiten has, as curator Fleming states, "made a disposable image into a unique object."

Vows Vengeance stems from Whiten's previous needlework projects depicting images of anonymous women in newspapers. The subject of her latest work is also news-worthy, yet nameless women. This time they are elderly Aabkhazian women grieving, the one in the forefront clutching a military weapon. These women are significant players in an historical event, yet obviously victims of circumstance. Although the weapon and the title does suggest some possibility of action, the image does not. Such is true of all the subjects of Whiten's beadwork which may say more about the images available for documentation than Whiten's personal selection. Overall, Whiten's engaging, stunning beadwork does not necessarily refer to specific women, but their place in history and how this place is allocated to them. The media as an entity resides somewhere between the private and the public; beadwork as message-motivated art merges neatly the domestic and the political.

Whiten may be searching for a settled state of mind, a method of capturing the her-story within the chaos. A massive undertaking but a noble one, much like attempting to embroider domestic serenity against the onslaught of public turbulence.

By Fay Cromwell

A Survey of Video Art

Pauline Sinclair

1987 - 1997

The inner images we envision, whether as memories, fantasies, dreams or visions, help supply the creative force in spirituality, psychology, healing, and art.

Images in many instances precede words as the impetus for the creation of a piece of art. A survey of the video art of artist Pauline Sinclair exemplifies this precept to the extent whereby her inner images when combined with ideas that come from outside of herself, result in work that avoids structure in the narrative sense and relies more upon imagery that derives from sounds or dreams. Her work is formally defined as experimental. Her use of allegorical scenes and symbolism creates video art cyclical in structure rather

than linear, while her use of music to compliment the visuals transcends the limitations of language.

Born in Stratford, Ontario, in 1958, Pauline grew up the eldest child, with three brothers. Her parents were interested in theatre and during her formative years, took Pauline there very often. The visions on the stage resulting from the scenes, costumes and drama remain very much part of her imagination today. Her mother's interest in colour continues to influence her perceptions and her father's skill as a draftsman served to influence her sense of structure. She attended the University of Guelph, where she earned an Honours BA in Fine Art in 1981, specializing in painting and printmaking.



Because at that time there were very few female professors with whom she could study, Pauline credits three male professors who helped fashion her artistic perceptions. Walter Bachinski and Harold Klunder, with whom she studied printmaking and painting influenced her way of seeing the human being in the world, while Reinhardt Reiltchinstein, her drawing instructor, influenced her thoughts on nature.

After University Pauline continued to create through the medium of painting, however, along with her partner Kevin Hogg, she tried to search out an ongoing artistic and critical dialogue. At the Ed Video Media Arts Centre, in Guelph, they found a group of artists who not only offered

an ongoing artistic dialogue but also expressed similar regional artistic sensibilities. Her attendance at events held by Ed Video increased Pauline's interest in Video Art as a medium for her creative expression. She focused upon how the fluidity of painting could be transferred to the video medium. Initially, she created music audio pieces with her partner, but finding that unsatisfactory she began to combine the audio with the visual. Pauline states that "the visual is not secondary, I feel that it goes hand in hand with the audio. What I strive to do in my work is to maintain the fluidity that I found in painting. I also try to find a painterly quality in my editing and my images - sometimes through layering."

“Water has always invaded my visions,
particularly in my dreams.”

Pauline’s work is not structured in the narrative sense. She works with a loose script or idea and the imagery that she sees associated with her ideas come from sounds or dreams. At other times her ideas continue from a previous video to evolve into a new piece of work. Allegorical scenes and symbolism make up the cyclical structure of her work. When she first began to produce videos she edited the visuals in after the audio. This is not common practice in the production of experimental video, it is generally done the other way around. However, this process worked well for Pauline because so many of her visuals are sound based. But as her work became more structured, her process changed somewhat and she now edits the visual first but with a very specific reference to sound. Pauline states: “Within a

cyclical format I am interested in exploring the human condition and its implications, its problems and its interactions in my video work. Through posing questions, rather than issuing statements, I hope to involve the viewer.”

Pauline also finds the symbol of water fascinating, particularly how the rite of purification can be read so many different ways when placed in different contexts. In order to expand upon her creative process, I spoke with the artist to explore and clarify the experimental nature of her work.

Faye : Why is water such an integral part of your symbolic expression?

Pauline : Water has always invaded my visions, particularly in dreams. I try to offer some optimism with the use of water as a



symbol of healing and renewal. In my video *Healing* (1990), a man's plunge into a lake, symbolized for me an almost baptismal means of escaping or transcending the decay and corruption of the world and its environment, but the rainfall is meant to symbolize newness and purity.

In *Are You Really There* (1997), the washing of hands, as in the washing off of responsibility (biblical reference) and the repetitive image of waterfalls speaks to the washing away of the old and heralding in the new - that cascade of emotion that carries you away - pushes you over the brink. In *Cry On Bathed* (1989), I emerge myself in water to symbolize the cycle of birth and death, the fall from grace. I am speaking to the washing away of the darkness, the fears, the birth and acceptance of the exterior world (that not of the mind).

Requiem For The Earth (1994), uses water as a

reference point for the decision between choosing life or death, the decision to act or not to act upon your feelings, "Requiem", furthers the ideas from "Healing".

F: Will water always be an integral part of your artistic or symbolic expression or do you feel yourself moving in another direction?

P: I feel I am moving in another direction, but I know water will always be there, maybe in a lesser way, perhaps throughout the structural element of my work as opposed to the emotional role I use water for at the moment.

F: Speaking of other directions, I know you now have two young children, Adrian who is 5 and Camile just 2 years old, how do you feel motherhood has impacted on your artistic perception?

P: "Well at the outset I stopped producing

altogether, it was just too much work. I have a full time job as well and I found I just couldn't find the time to produce. But in my latest video *Are You Really There?* (1997), I grappled with the question of motherhood or mother as artist. I have a tough time describing my process, but this video has been reviewed and I think the reviewer put it in words, much better than I can."

F: So that if I quote him you would agree pretty much with what he says?

P: Oh yeah he really captured what I was trying to do in that piece.

The reviewer Max McDonald wrote that "*Are You Really There?* (1997), is a metaphorical excursion into the complex, often trying yet vastly rewarding world where the roles of artist, mother and child coexist. Through the hypnotic use of repetitive imagery and sounds, the viewer is drawn into contemplating the challenging crossroads where the deeply passionate urge to make art intersects with the equally profound desire to further oneself through the creation and nurturing of another human being. Yet this short densely-packed video also gently illuminates the possibility that the constant intermingling of diverse roles can become a fluid way of life - - - *Are You Really There?* addresses the possible breadth and depth of meditation whenever any of us pauses to pose the question of what it means to be a committed artist as well as a parent, a teacher, a care giver."

Pauline did go on to say that with motherhood her vision did change, she began to focus more on human relationships as opposed to the singular human being and nature. In her work *Within These Walls* (1992), which was the first collaboration with her partner Kevin Hogg, they utilized green plants to symbolize the nature of what the main character is hiding from herself and a stark white room was used as a symbol of the actual self of the main character. The other central character in this video is a juggler who plays with fire while the woman drinks water to cleanse her soul; she is bound up in this kind of madness. It ends when she leaves the juggler behind and escapes the entrapment of the white room. Although she was satisfied with the outcome of the collaborative work with her partner, Pauline found the integration of their artistic dialogue resulted in them both realizing that they had opposite artistic visions as they related to the focus or the look of the video. She realized Kevin was more interested in technique and creating an experimental look, while she was more interested in the experiment of the technology itself. Her current work in progress has as its focus on technology, and how it impacts on human communication. This shift to the role of technology in our everyday lives has led Pauline to the work of Toronto video artist Nancy Patterson, who has been grappling with this concept for many years.

I find Pauline's current work brings out the surreal nature inherent in experimental video art. We are trained from the influence of television to anticipate a narrative or story telling, beginning, middle and end format when we look at a video screen. But with Pauline's earlier work the absence of language serves to emphasize the visual and allow for a

feeling of psychological and emotional states. Through the use of repetition in her visuals and her use of a purely musical soundtrack, her videos manage to evoke in the viewer at times a sense of empathy or impending doom, or redemption. Her original interest in the look of film imagery is still present in her work. The lyricism of her visuals reminds me of the work of filmmaker Jane Campion, in particular, the imagery and symbolism Jane used in her film *The Piano*.

When Pauline speaks of regional sensibilities in her art you begin to see similarities in the work of a variety of artists in this region. Perhaps this is due to familiarity with each others work and some artistic experimentation in similar areas. All these artists are noted for their emphasis on visual symbols and a retreat in many cases from the narrative format. They all use strong imagery and almost melodramatic soundtracks to exemplify emotions, moods and wordless interior dialogues. As well, this group of artists, have characters in their videos who are restrained and inhibited. But in Pauline's more current works you begin to see a shift that includes narrative approach, but on an experimental basis, in that she layers the voice over into the visuals in a manner that the narrative itself becomes an abstract part of the video rather than functioning as a plot moving device.

If there is a theme in the videos which in this particular survey of the Video Art of Pauline Sinclair includes: *Cry on Bathed* (1987); *Healing* (1990); *Requiem for the Earth* (1994); and *Are You Really There?* (1997), it would be the reference Pauline makes to water as a visual metaphor for the healing. Her use of water gives the viewer a sense of religious ritual. Pauline's response to

her strict religious training within the Lutheran doctrine in her formative years remains with her today and she believes enters her work almost on a subliminal level. Yet she does succeed in showing the viewer how water as a symbol for the rite of purification can be read so many different ways when placed in different contexts.

The associative nature of water and mood does change as we see images of a bath, a lake, a waterfall or a running tap. I found my response to this imagery was internal and personal rather than a common shared experience with other viewers. Pauline's work is very introspective and as such she draws from the viewer almost private feelings, feelings you feel reluctant to share. In each of these works the image of water is used to show birth and rebirth, salvation, healing and most importantly hope.

Pauline's work in general, is very hopeful and her latest video *Are You Really There?* (1997) is proof that hope continues to be an important part of Pauline's cultural production. Pauline's work is well worth viewing again and again. Her technique of layering images and her use of narrative in an experimental way erases the video mechanics which usually manipulate the imagery. Her experimental approach to video art parallels her search for "some order in the chaos" resulting in the viewer sharing a form of artistic production that is surreal in nature with the artist acting as the vehicle or camera.

In Praise of the Orishas



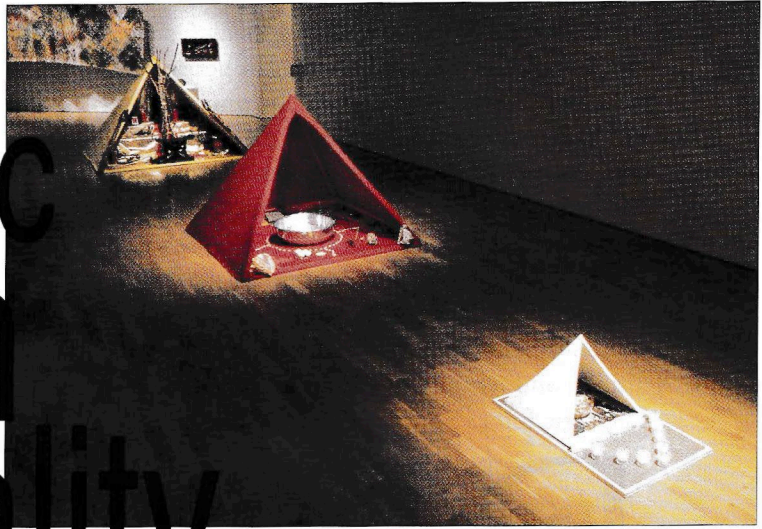
Winsom, *The Gold Pyramid*, 1997

A child of many cultural heritages - African, Maroon, Arawak and European, Toronto artist Winsom brings to spirituality a synthesis of deeply personal experiences. Fusing her African and Arawak identities in a spiritual rite of validation, she injects an intensity of faith to art that reflects her own corporal evolution and spiritual development. Within her chosen conceptual scheme, art is no longer a physicalist creation of material forms and shapes; it is a prayer, a ritual, a sacrifice, and an incantation to the

Orishas of whom Oya, the Orisha (or divinity) of the whirlwind, and Shango, the Orisha of thunder and lightning, are her special guides. The three gold, red and white pyramids constructed from this sacred basis are part of an unfolding work-in-progress that are included in the historic exhibition, *Entering the Millennium: A Spiritual Dialogue*, that opened in July 9-September 14, 1997 at the Art Gallery of Ontario in Toronto.

Winsom's recent works-in-progress have as one of their objectives the narration of the different facets of the histories of peoples of

A Diasporic African Spirituality



By Nkiru Nzegwu

African and Arawak descent. Like the Orisha-inspired works of the African American artist and Boston resident, L'Mercier Frazier, the three gold, red and white pyramids are principally altars for spiritual communication and for the validation of ancestral memories. In a fascinating complex manner, Winsom's synthesis of ideas from diverse spiritual traditions produces a rich amalgam of religiosity that at the same time traces the trajectory of her spiritual growth. Speaking about this spiritual development, Winsom contends her spirituality is personal, reflecting what she has gathered from differ-

ent peoples and cultures. According to her this spirituality: "is not the Arawarks', nor the Maroons', nor of any specific African peoples. I have taken whatever reinforces me, focusing especially on what I have used through a lot of trials and problems that I have had."

Given the letters O-Y-A at a very early age by an old woman, Winsom did not initially understand the meaning of the word, nor realized that it spelled Oya, the Orisha whom in the

Yoruba pantheon is the wife or Iyawo of Shango. As she matured and began her spiritual quest, however, she gradually came to a realization of the significance of the word, and was able to comprehend the meaning of her compulsive attraction to tornados, whirlwinds and the hurricanes. Unbeknownst to her, this demonstrated unconcern to the dangers presented by these climatic forces was a symbolic clue, indeed, a reflection of her affinity and receptivity to Oya and Oya's magnetic force.

Drawn into the magnetic field of Oya, her dominant Orisha, Winsom automatically came under the influence of Shango, Oya's cosmic oko (or husband), who also became her protector. Generally, her sensitivity to Oya emerges at moments of deep personal crisis when Winsom feels the powerful pull of the Orisha, and becomes aware of the subsequent manifestation of this Orisha's ashe (spiritual attributes) in her. In this energized volitive state of "mounted" consciousness, she enacts the whirlwind attributes of Oya, resolutely blowing a pathway through which crucial changes can occur in her life. The complementary working relationship of Oya and Shango becomes evident once a pathway is cleared. At this critical juncture, Shango, the cosmic consort of Oya, enters the arena to effect the necessary changes.

Valley of the Pyramids

The "valley of pyramids" is a term that best describes Winsom's installation space in the exhibition, *Entering the Millennium: A Spiritual Dialogue* at the AGO, as it does the geographical site of ancient pyramids in Egypt. The gold, red and white colours of the three pyramid's altars were part of the

seven pyramids that were given to her in a dream, and whose colours emerged in greater clarity as she proceeded with their construction.

Creating spiritually, Winsom dislodges the conventional idea of artistic creativity and initiates a fusion of the magical and the ritualistic, of prayers and of incantations, resulting in her complete transformation into an obeah woman, the manipulator of the invisible. Utilizing unconventional material that closes the gap between art and spirituality, she brings to creativity an obeah-clarified vision that both identifies the power of creation as spiritual, and transforms the work produced into sacred objects. Firmly rooted in the hybridized African rituals and ceremonies of Orisha-worship, the shrine-installations she creates become special spaces for contacting and communicating with Orishas. The special candles, ilekes (sacred bead necklaces), roosters, wooden mortars, skeletons, salt, cowrie shells, and gourds establish the requisite ground for calling on specific Orishas in the spirit world to direct and channel their regenerative forces on this world. This life-affirming ritual honours Winsom's African ancestors even as it celebrates the power of the Orishas that journey between the worlds.

The White Pyramid

Sitting on a rectangular base filled with gray sand is the small white pyramid which, for Winsom, is a phenomenally important piece given the idea it represents. This fabric covered structure is a moving memorial to the scores of unremembered Africans who were thrown into the Atlantic ocean for resisting enslavement during the arduous trans-Atlantic crossing. The white colour of

the fabric enclosing the wooden pyramidal frame symbolically references the melanin-deficient skin of the Europeans who brutalized Winsom's Africans after scattering them throughout the Americas and holding them hostage in plantations.

Inside this pyramid Winsom signals the horrors of capture, dispersal and the Middle Passage with a clear glass bowl filled with water and submerged skeletons. Directly referencing the Atlantic Ocean, the transparency of the glass alludes as well to people's knowledge and historic sanctioning of the evils of the slave trade. Concerned with instilling the principle of accountability, Winsom intends the transparency of the glass bowl to undermine the legitimacy of fashionable intellectual theories and arguments that slavery was largely a historical accident, of which the generality of people in Europe were unaware of the brutality perpetrated on Africans. Convincing as these arguments may seem today, they are historically untenable. Familiarity with Abolitionist literature reveals the falsity of such arguments. In fact, from the 1750's in England, illustrations, lectures and public debates on slavery and emancipation between the Abolitionists and the Proslavers presented to the British public lurid pictures of the inhuman brutalization of enslaved Africans. Examples of horrific acts that were routinely discussed in debates included the brutal rape and sexual molestation of children and women, people jumping overboard in despair, or of being thrown overboard for engaging in resistance behaviour that were perceived to be disruptive of the proper functioning of the slave ships.

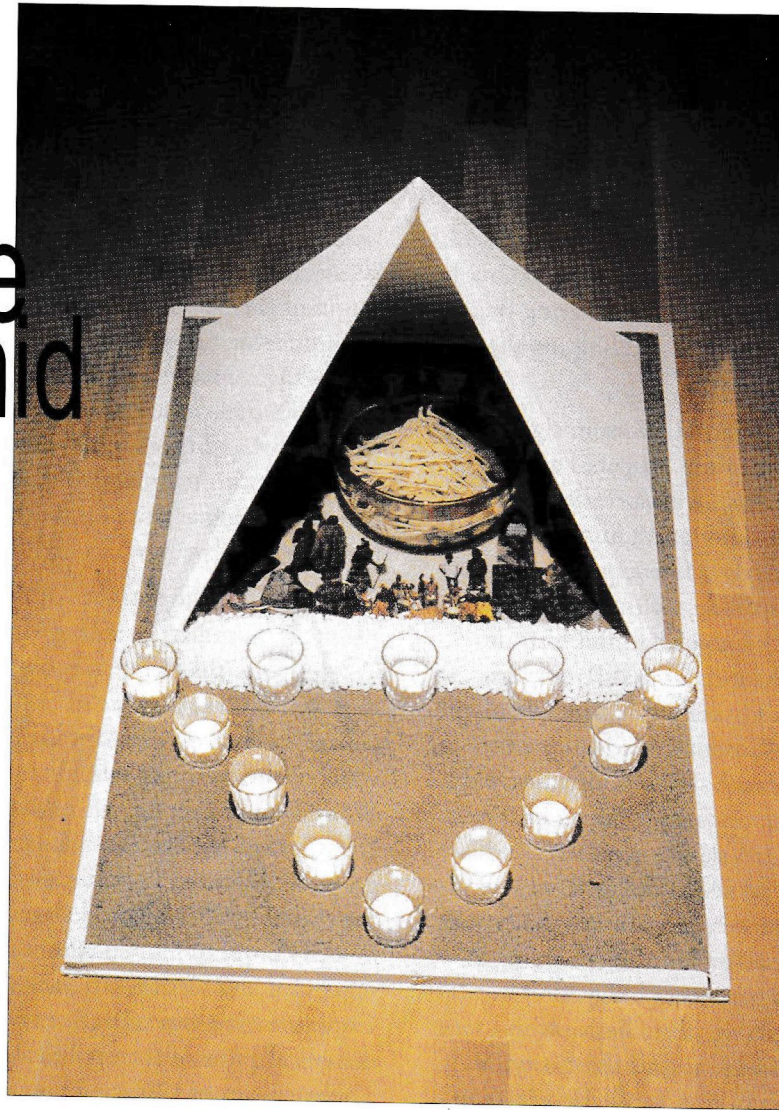
From the kind of consideration that has gone into the creation of this work, it is evident that Winsom dwelt extensively on the traumatic experiences of the enslaved victims

who were desperately seeking to restore their humanity. Some of this begins when Winsom places beneath the bowl, the signification of the Atlantic Ocean, a wax print cloth on which people from different societies of Africa have been realistically portrayed. Visually, the skeletons at the bottom of the bowl and the human figures on the wax cloth print poignantly merge as one - the latter appearing as the portraits of the skeletal forms in the glass bowl.

At the entrance of the pyramid is a barrier reef of white sea salt that references both the historical practice of baptising enslaved Africans with sea water as they stepped ashore on to the "New World," and of giving salt to these enslaved Christians to eat on the shaky premise that it grounded Africans in their new locations. In the context of New World slavery, in which White European Christians enthusiastically oppressed and victimized Black African Christians, salt was subversively used in a diabolical game of sociopolitical control. The pacifism of Christianity was skillfully deployed to psychologically restrain individuals and undermine Africans' collective resistance to enslavement and the unwholesome conditions of their lives. Additionally, salt was utilized to achieve social and psychological control through impressing on the enslaved the futility of resistance by emphasizing the permanency of their geographical dislocation and cultural exile in the Americas.

In an act of meditation, a number of lighted candles in glass jars are arranged in the form of a triangle in the rectangular courtyard of sand in front of the pyramid. The sand beneath the pyramid and the candles alludes to dry land and the land under the ocean in

The White Pyramid



which the deceased lie in their watery grave. Acting as both a visual and symbolical complement, this schematic representation of the pyramid with the flickering light of candles aesthetically balances the composition through creating a triangle of light that commemorates the scores of unvalidated lives, lost during the Middle Passage. Poignantly reminding Winsom of a tragic segment of her history that is dismissively treated with disdain today, the lights call to reflection the potential dangers that may befall the world should the darkness of ignorance prevail in the hearts of humankind.

Indeed, such atrocities as the extermination of the Arawaks, the Holocaust, and the Rwandan Massacre occur when the lessons of history are unlearned, and people fail to cultivate a sense of the interconnectedness of life, and are unappreciative of the richness of the diversity of life.

The Red Pyramid

With the red pyramid Winsom engages in a discourse on the concept of life and hope: in a nutshell, hope is life and life is hope. Consequently, the colour of the pyra-

The Red Pyramid



mid as well as the cloth on the floor inside the enclosure references the blood flowing in the veins of all living things. Though the colours of what constitutes the “life blood” may widely differ, Winsom utilizes the specific colour of her own species to represent the life force including the sap of plants and trees, and the magnetic force that holds the stones, rocks and the earth together. Structured as it is to validate life, the red pyramid is filled with the symbols of life and with all the different things that people use to reach a higher life. These include chicken eggs, a reference to all growing forms in a latent state; the “book of life” that is the Bible, which was used by White European

Christians to conquer African peoples; and sage, sweet grass, and tobacco which Native people use for enhancing life through purification and cleansing rituals, and for communicating with the spirit world.

In the centre of the red pyramid is an aluminum bowl, filled with water that is used for cleansing. Winsom chose an aluminum bowl because aluminium is something natural that comes from deep in the ground. Circling the bowl in the centre of the pyramid like a serpent form is a dominant circle of white cowrie shells. On each side of the entrance, a coral shell poetically represents the female body, through its suggestive resemblance to the vulva and the

vagina. As well, these two coral shells function as telephonic links to multiple worlds, and for calling to beings in the invisible spiritual world as well as the visible world.

Establishing this link between the two worlds, facilitates Winsom's ascension to a higher level from where she can benefit from available spiritual resources.

At the left side of the entrance is the Vodun liturgical veve for Eshu Legba, the custodian of the crossroads. Similar to the way an entrance opens or closes off access, when properly approached, Eshu may open the door way of the spiritual realm to both the Orishas and the initiates seeking access to them. Or, on the other hand, Eshu may become petulant and refuse to open the doorway. Inside the pyramid, other objects are utilized to thematize the concept of life. All around the edges of the red cloth are stones from different regions of the world including the pyramids in Belize that signify and validate life. Each has the word "life" inscribed on them in different languages - - hieroglyphic, Tamil, Sanskrit, Igbo, German, Twi, Mayan and many others; each in their placement in the pyramid is transformed into a sacred signification of life.

The Gold Pyramid

This last pyramid in the "valley of pyramids" represents the higher self that everyone strives to attain. Its colour is emblematic of the golden light of goodness individuals seek as the higher life. Inside the pyramid is an altar to two Orishas - - Oya and Shango - - with whom Winsom closely works to fully realize her potential. The red and white colours of the two Orishas predominate in the colour scheme of the interior space, setting off the brilliant colour of the gold altar

cloth. On the outside the pyramid is yellow, but inside it is draped in golden fabric with red swatches of colour providing a stunning contrast that amplifies the opulence of the installation. Tied in a bundle with the red and white colours of Shango, and placed upright as stakes in front of the entrance of the pyramid are seven sticks gathered from different locations at different periods of time. Because of the personal crisis associated with the discovery of each of these sticks, Winsom intends them to signify the prop initiates used in journeying between the underworld, the heavens and the world we are in. Draped on this bundle is the ileke (bead necklace) of Eshu Elegba, the Orisha of the crossroads and entrance-way, that makes this inter-world travelling possible.

Centrally placed on the elevated stepped altar is Shango's liturgical symbol, a carved double-headed axe on which his sacred ileke is draped. To give the altar a New World signification and establish its connection with Christianity, the statue of Santa Barbara is prominently placed around below Shango's symbol. In the New World context of religious practices, Santa Barbara is discursively used to mask the presence of Shango and the continuation of African spiritual practices. Right under the disapproving nose of the Church and the slave owners, enslaved Africans continued with their cultural practices, while the former generally mistook the mask of concealment as indicative of the Africans' Christian fervour.

In front of the statue of Santa Barbara on the altar are the cards of Saint Theresa who, on the New World similarcrum, links Oya to Shango. Winsom's objective in presenting this diasporic African reinterpretation of the saints is to establish and highlight the parallel between the saints' relationship to God, and

the Orishas' relationship to Olodumare, the Supreme Force of the universe. As well, it sets up a sophisticated discourse on the domestication of Catholicism by diasporic Africans that calls to question and radically challenges the idea that Catholicism in the Americas is an exclusively European mode of worship.

Other items on Winsom's multiplex gold altar are ascension ladders, chili peppers which Oya and Shango love to eat, a bottle of gin for libation, red candles for direction, a Zemi face-head clay talisman to acknowledge her Arawark heritage, a wooden turtle box because her totem is a turtle, two carved totemic poles at the entrance of the pyramid depicts the animal totems of her partner and herself, coral shells for divination, a red rooster that signifies Shango, a small glass pyramid for healing purposes, and two breasts carved out of chocolate in which one has had surgery performed on it

The carved chocolate breast refers directly to Winsom's life, specifically to the health problem she had while producing the pyramids, and which resulted in a major surgery to remove a cancerous tumour in one breast. Bringing self into her work, and placing the specific anatomy that needs healing on to the altar, constitutes a way for Winsom to receive the necessary healing powers to heal herself. Created while undergoing chemotherapy, surgery and post-surgical rehabilitation, the three pyramids provided a therapeutic process to confront and actively control the trauma of illness. According to Winsom, "I don't understand why this happened to me, but (I am asking the Orishas to) now heal me. It (altar art-making) helped me to be peaceful and to believe that I can do it. This is why I did a carving of the breasts and

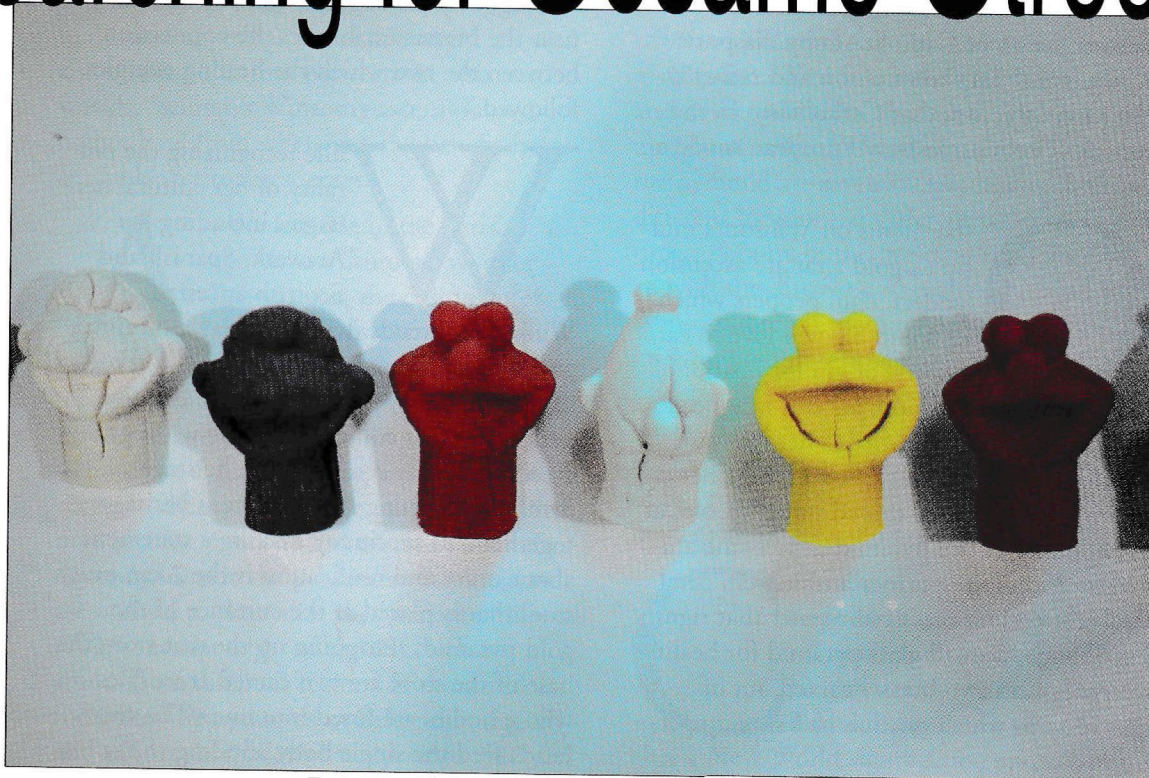
placed them under the glass pyramid in Oya's and Shango's altar to receive the required healing. My photograph which is placed near the breasts establishes the connection between the two which the healing energies followed."

While recognizing the plurality of her cultural heritages, including her Arawark, Spanish and Scottish ancestries,

Winsom contends that these play a minimal part in her spiritual development. "I chose to emphasize my African heritage because everything that comes out of me without my even realizing it is my African heritage". Symbolically tying these different heritages together and succinctly making a statement about unity and unification is the Akan unity stool that is placed at the entrance of the gold pyramid. Propping up the seat from the base of the stool are two carved crocodiles whose bodies are fused into one. The two heads feed the single body alluding to the way people of different political and social orientations have to come together to metaphorically feed one global body politic. The larger significance of this stool in the context of the installation, and for the coming millennium, is its profound statement that peoples of different races and nationalities will have to come together in a spirit of unity to achieve the full flourishing of their human potential.

Thus, as we prepare to enter the new millennium in the year 2000, Winsom's visionary statement is that we nurture and get in tune with our spiritual selves so that human kind may become the truly enlightened beings we were destined to become, and that we were before the fall.

Searching for Sesame Street...



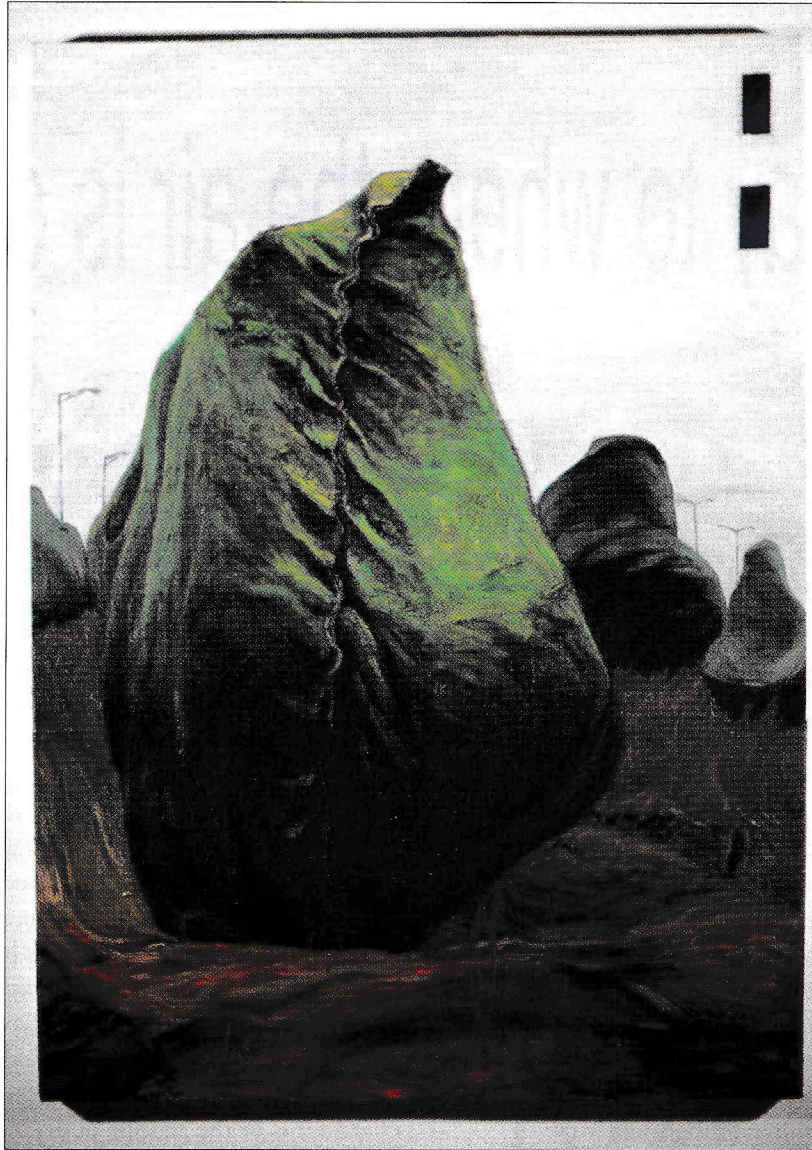
Ernie, Bert, Elmo and Cookie Monster, Clair Cafaro

By Virginia MacDonnell

Most North Americans under the age of 45 recognize the music immediately... The words flow out effortlessly. "Sunny days are chasing the clouds away - on my way to where the air is clean - oh can you tell me how to get, how to get to Sesame Street..." Sesame Street, that mysterious elusive mecca, more real to many of us than our own neighbourhoods. At 30 paces we can still distinguish between Elmo and Grover; we know

Susan married Gordon; we mourned when Mr. Hooper died. Through Sesame Street we lived in a World where you could be black or white, fuzzy or scaly, grouchy or giggly and be respected and loved for who you were inside. Nice thought.

Although we outgrew Polkaroo and - as adults - disdained Barney, Sesame Street somehow remains an unsullied vision of the neighbourhood we all wanted to be part of. An exhibition which was held at the Nora Vaughan Gallery in downtown Toronto



Pearl Van Geest,
Untitled #4

(March 1997) consisted of work by three female artists, that explored our concept of community from a decidedly adult perspective.

In black typeface, etched across the waistband of a baby's disposable diaper, the following shocking words are printed. "I knew a couple who had lost a baby, and I envied them for getting their life back." Another diaper reads "You hear people say 'it's worth it,' (having kids) and I'm not convinced. I wake up in the

morning with this ache in my gut. A prevailing sadness, a sense of loss. Where am I in all this?" Diaper after diaper, in juxtaposition to their evocative "baby - fresh smell" and cheerful, dancing bears and flowers, call forth painful, powerful and urgent doubts, grief, anger and frustration experienced in the reality of day-to day living as a mother.

This work, created by Clair Cafaro, is titled *Motherlove*. The genesis of this project began for Cafaro while in the throes of post-partum depression. I listened to a friend

“...on my way to where the air is clean”

recount her “story” from 14 years ago. As she spoke, she began to cry. I was amazed that such a “simple incident” was still so raw for her. I talked to other women. The process of collecting the “stories” was wonderful/awful in itself, as these women needed to touch memories that were perhaps filed in some far away place. The overwhelming grief and shame at feeling “less” than perfect as a parent, represents the endemic societal assimilation of the myth of the perfect mother. And mothers who don’t conform to the norm are castigated in public and no-so-public ways. Ontario Premier Mike Harris’ slashing of daycare subsidies and his ludicrous assertion that working mothers are responsible for children going hungry are obvious examples of such prejudices. These biases only succeed in perpetuating the polarity that exists within the mothering community. There is often anxiety when discussion veers from the “safe” topics of schools, feeding likes and dislikes, bedtime hours and threatens to broach into the realm of the personal and doubtful.

As such, we have but a superficial “mothering” community, which allows women as parents to cannibalize themselves - and others - with doubt and fear. This isn’t a new phenomena - some of the

stories collected by Cafaro stretch back to the 1950’s - a time of “convention” compared to our often schizophrenic premillennium era. The other work by Cafaro in the exhibition is titled *Ernie, Bert, Elmo and Cookie Monster*. At first glance, these tiny finger-puppet sized sculptures, created out of red, green, yellow and blue play-doh attract us in a light, whimsical fashion - rather like the diapers do initially in *Motherlove* - with their associations of innocence and play. But on closer examination, cracks literally appears beneath the surface. Each mini-creation smacks of mass-production. There is an overpowering feeling of sameness and loss of individuality to the works. We see that each “perfect” little character is in the process of drying up and disintegrating. A caustic observation on the fate of the individual within our communities, within the limitations of the roles which we assign to each other.

To a great degree it is this community or society as a whole that Pearl Van Geest’s work addresses. Van Geest’s work ranges from large oil, wax and canvas pieces to smaller charcoal on paper images. Frequently depicting bushes, covered with burlap along a roadside, Van Geest’s intention is to imbue mundane, everyday events and scenes with symbolic meaning,



Pearl Van Geest, *401 Eastbound at the 427*, 1997

mystery and emotion, especially at the intersection of the human, the technological and nature. Iconographically, her work can be seen as part of the symbolist landscape tradition, but with a decidedly contemporary edge.

Rather than exploring mystic lakes, regal forests or savage barrens, the viewer is transported to a locale which looks no more exotic than Mississauga.

Without knowing for sure whether these are real or imagined places that Van Geest is depicting, there is something hauntingly familiar about their subjects, as well as an elusive quality which is rather unsettling. *At the Palace Pier* (1997) is a case in point.

Manipulating the traditional sotto en su perspective, the viewer is positioned at a disorienting angle. Two large, burlap encased shrubberies, seem to jostle for position, encompassing most of her composition, pushing two skyscrapers and a third smaller bush off of the canvas. The brown material which covers the bushes give them almost anthropomorphic characteristics - in fact, they look disturbingly like hooded-medieval monks. The perspective of the work contributes to a sense of momentum and for one disorienting minute, it appears as if the covered bushes are in fact advancing on this downtown suburb in an attempt to reclaim

it. But in reality we know that the stalwart buildings which bracket the canvas space will be impenetrable to the reclaiming forces of nature. Metaphorically, Van Geest's images address both the covering up of nature by the prevalent urban landscape and the covering up of an individual's nature within the community. When homes, cars, furniture, essentially communities themselves end up looking like they have been produced on the assembly line - where is there room for the individual? Her answer seems to be nowhere - these urban communities cover up their wild and raggy bushes ostensibly for their own protection - regardless of the fact that they didn't need protection until these communities were constructed.

Van Geest frequently uses transportation mediums as a part of her iconography as well. Many of her scenes seem to be depictions at the side of the road or by an airport. The irony is intentional. For here, as society physically "progresses" we see nature trapped and mummified, maintaining patient vigil by the chain link fences. Yet despite the impediments placed on nature by urbanization there is something within Van Geest's work that remains almost aggressively optimistic that nature, the marginalized and the individual, will triumph over this widespread homogenization. *Untitled #2* depicts a lone shroud-covered bush. It is contained within the confines of a chainlink fence, yellowish unnatural sky behind, dry and weedy brown grass underneath. The bush stands against these perversities of the urban world as it strains to

break out of its cloth covering. Looking somewhat human in shape, this anthropomorph recalls the historic paintings of monarchs and generals, triumphing against opponents. In much the same way, this work can be read as both nature and the individual confronting their adversaries.

Lastly, the shrouded images consciously evoke impressions of mourners, most notably in the small charcoal works. In these situations, however, it is nature herself doing the mourning at the site of the weak and absurd world which contemporary industrialized society has wrought for itself. Interestingly, Van Geest has sewn small patches into some of her canvases, technically reinforcing the fragility of the community we are a part of.

Michelle Johnson, the third artist in this exhibition, has worked as a registered nurse since 1990. Many of her works recall organs, fluids and the body's glands. She writes "Our bodies communicate in a visceral manner, the experiences and knowledge that we have. This is the place from where I work, a place from where my work can be read". In a very real way, her work deals with the image associations that everyone can identify with - we are all the same under the skin. To paraphrase Gertrude Stein, a lung is a lung is a lung. It also allows the individual to see themselves as being part of a greater whole - whether one wants to consider it a species or a community.

In some sense, Johnson's work can be read as a kind of bridge between Van Geest's and Cafaro's. For example, *Imploded/Exploded Flower* begins as a flower, filled with pollen - life potential. At some point the flower is closed up, and then implodes upon itself. Johnson then tears the flower in half, releasing the pollen. Surprisingly, although she has created a number of these, the majority of the pollen stays within the flower. Johnson has hypothesized that it is the pollen's reaction in the face of rage or violence which has led to the flower's implosion. Thus the inherent fertility and growth cycles which should naturally take place, don't. Likewise, the women in *Motherlove* have difficulty gaining personal release from their bonds of regret or anger, even after telling their stories.

Johnson's works are very tiny, and are placed in such a manner that one "discovers" them. Little globule shapes made of latex peer out of cracks in plaster. Representing "drips" or fluids of some sort - these are metaphors for the appearance of body functions that we would rather ignore or avoid - mucus, menstrual blood, etcetera. Heedless of the fact that these bodily fluids are generally a sign of a healthy, functioning body, society goes to great lengths to disguise their very existence. In not being comfortable with the workings of our own bodies, it isn't surprising that the communities which have been built are as dysfunctional and impractical as Van Geest has pointed out in her works.

Johnson, like Van Geest, while avoiding heavy didacticism in her work ultimately displays a hopeful outlook. In addition to working with body-based image inspirations, Johnson also works with greater associative images as well. One piece, titled *Tadpoles*, was inspired after professionally assisting in a hysterectomy operation. Despite the fact that the operation was in the life-saving category, Johnson mused on the fact that death also was a part of life - and that part of creating life, a woman's ovary was discarded as so much waste. She also noticed how the human ovary resembled a tadpole. Johnson was drawn to the inherent natural power of the tadpole image. It is a potent symbol of life, resembling not only the ovary but also sperm, thus encapsulating within it the very genesis of human life. And it is also a great symbol of transformation, of the ability to change from one state of being to another.

Transformation seems to be an operative metaphor in all three of these artist's works. Transformation of guilt into release or self-knowledge; transformation of nature into urbanization and of the individual into the masses; transformation of the various stages and states of life. And if our "neighbourhood" isn't what we wish it was, it is incumbent upon us to remember that the power to affect these transformations must come from within.

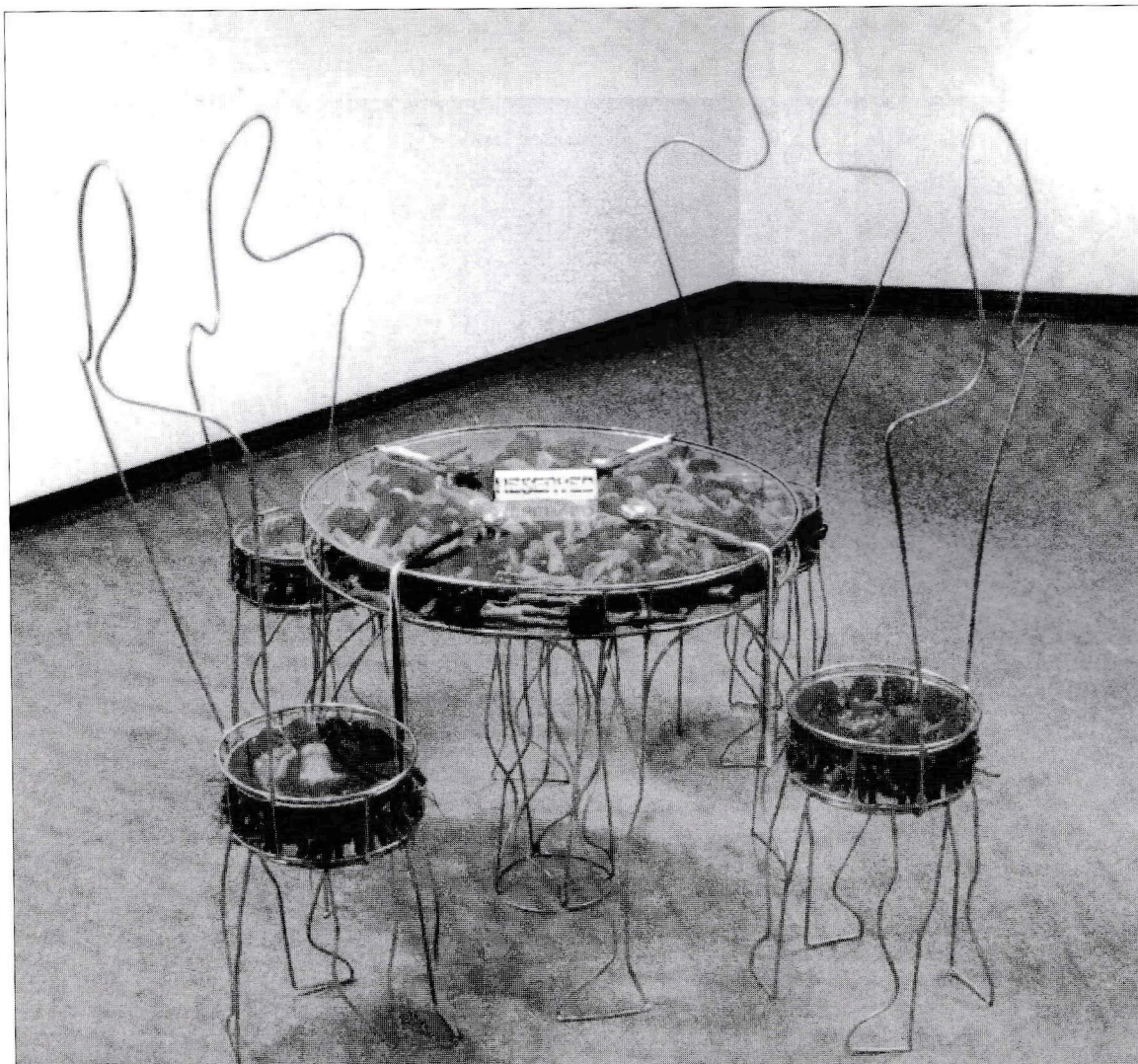
By Carol Podedworny

Finding HOME

*History
&
Reality*

Teresa Marshall's installation work could be likened to the practice of installation art in North America since about 1964 - and it would be a valid, and valuable, comparison. Marshall studied at NSCAD and Dalhousie University; she knows how the art history of the West works, both historically and practically speaking. She also knows how it has valorized some to the exclusion of others. Yet, in the interests of disclosing all influences and broadening the historical canon, it is impossible not to speak

of Marshall's self-knowledge of Mi'kmaq culture as well. The artist's sources from this latter realm are more encompassing than from the former. In terms of the West, the influence is principally, if not entirely, aesthetic; in terms of her Mi'kmaq roots, the influences have come in the form of social, political, cultural and aesthetic values. Marshall walks along the borders between these two, identifying the rifts and the causes of the borders themselves. Her work makes us peer at the lines, and catches us in the act of looking in from the "outside," from a place where we



Teresa Marshall, *Reservation*, 1992

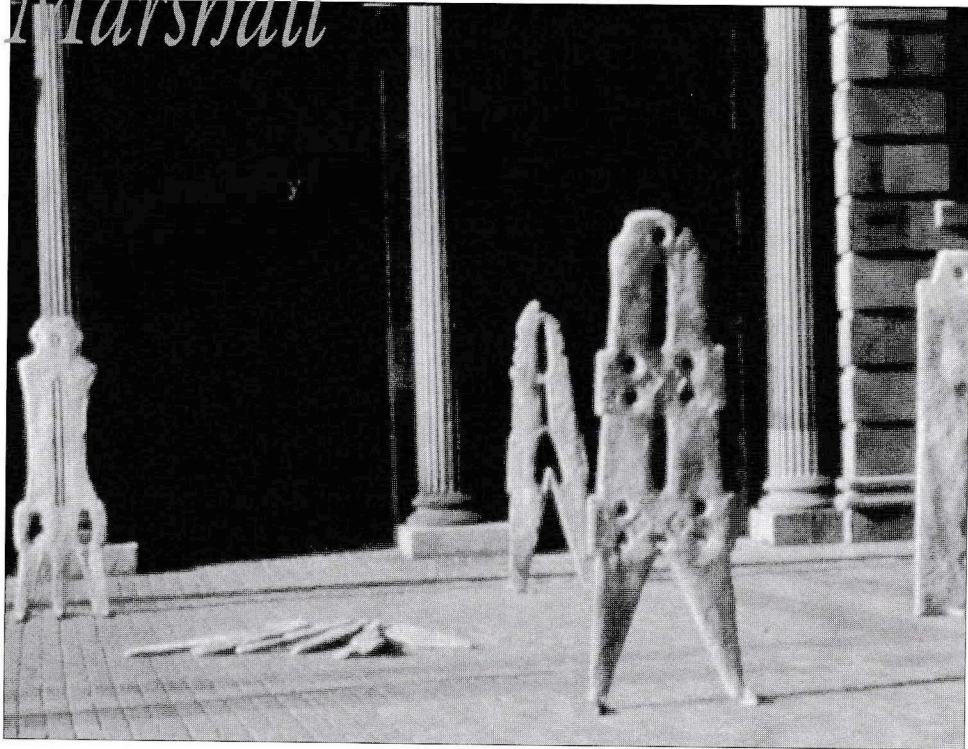
can see both sides laid out before us, from a position which is literally “on the margins.” From this perspective, Marshall provides a view of what has been and what is yet to come.

Teresa Marshall has said that “to be born Indian is to be born political.”: This statement is not unique. In recent years, many First Nations artists have said similar things when discussing their work. Indeed, in looking back through a history of contemporary First Nations art in Canada, one might say that the practice has always engendered a

political component. Nevertheless, as Marshall notes, “if there is any collective meaning to identity, then it is the individual.” Marshall’s vision of the artist as responsive communicator enriches the importance of her art in rewriting cultural history.

Recognizing a community responsibility to consider the consequences that one’s actions will have in “looking forward and back seven generations,” Marshall takes an approach that is both

Teresa Marshall



Teresa Marshall, *The Receptionists*, 1992

archival, that is, a practice of searching and questioning, and onerous. The weight of her task is concentrated in not only the breadth of time involved and the responsibility one assumes in delving “seven generations past and seven generations forward,” but also in exposing information gathered and portending future possibilities.

Assuming roles which shift to and from political commentator, archivist, archaeologist and historian, Marshall turns up her primary source information from libraries, museums, and objects, as well

as from her community and from the events which impact on her life as a Mi'kmaq person living in the Canada of Meech Lake, Oka, the Charlottetown Accord and the Sesquicentennial. What surfaces, after the research has been done, after the artist has considered history and politics, whether real or conjured, is a body of art concerned with identity and rights. Marshall has articulated these themes principally through the medium of installation, and just as she is part of reordering in terms of how history is viewed and written, she is also part of a shift in the nature of the medium itself.

In 1985, in the context of describing the history of installation art in Canada, the authors of the exhibition catalogue *Aurora Borealis* defined both specific and general aspects of the term “installation”. Against their specific criteria, installation as non object art, created for a specific site, existing for a limited period of time and integrated into the architectural, spatial or perceptual features of a space (which early on were almost exclusively alternative spaces such as warehouses, rooftops, basements or abandoned public buildings and eventually, artist-run centres) - installation art is not what Marshall makes.

However, against the authors’ general criteria, installation as involved with “such notions as time and space, context and content, the role of the spectator, the relationship of the work to its environment, the role of the artist, the influence of the art system on the work and the pertinence of object art”, Marshall can be considered a contender, if not an innovator, in the medium.

Marshall’s works are related to installation work of the 1960s principally as a consequence of her declaration of the fundamental importance of her works’ conceptual significance. This perspective may stem from a commitment to Conceptualist principles or to Marshall’s sense of obligation to her community, to act as witness, recorder and interpreter or, perhaps it is a consequence of both influences. Yet, the nature of the critique is different for Marshall. Appropriately, the site of her espousal is different from that of the principally white male artist producing installation work in Canada and the United States in the 1960s and 1970s. Whereas they produced their installations for “alternative” spaces, suggesting that in these sites art might be considered to be something other than it had been up until that time, something not

ownable, marketable or even principally aesthetic, and certainly not separable from everyday life, Marshall and other artists of the First Nations, have chosen as their site the establishment galleries of Canada. In these official environments, Marshall’s work related and responds to the institutions’ historical and aesthetic hegemony. What Marshall suggests with her site specificity is not that another art might exist but, rather, another culture.

*Historical Fiction, Contemporary Fact,
Physical Reality*

Since 1989, Teresa Marshall has produced a body of work which is intriguing in that within a single oeuvre, the artist has two distinct styles. On the one hand, Marshall crafts objects whose statement is subtle and poetic, whose technical finesse and formal beauty are formidable. On the other hand, Marshall utilizes a humorous, ironic, “kitschy” style. Both styles are nevertheless, very similar in terms of their consistent thematic concerns with identity and rights. These issues are developed by Marshall through borrowing from history, academic accounts and oral/community traditions. Subsequently, she produces “mediators” between “historical fiction, contemporary fact and physical reality.” Often articulation results in re-writing. In terms of its visual vocabulary, Marshall’s work remains respectful of and knowledgeable about Mi’kmaq traditions, keeping their significance alive for a present generation, while simultaneously expressing statements which are true to her position as a contemporary Mi’kmaq artist. Very often, the aesthetic articulation of “presentness” is expressed through materials relevant to Marshall’s urban, industrialized exist-

tence. In 1992, Teresa Marshall created *The Receptionists*. In 1993, she produced *Peace, Order and Good Government*. By considering the process of construction of these two works, their formal components and material facts, as well as their conceptual premises, it is possible to retrospectively “view” the development of *The Department of Indian Affairs*, and, further, to understand something of the manner in which Marshall approaches her job as an artist. These works offer an example of each of the artist’s styles and afford important comparisons. Both works materially reference both the past and the present. They also refer to historical events/rituals of contemporary relevance and to current events - thus to the past and to the future, to identity and to rights.

The Receptionist refers to Mi’kmaq gravesite markers. Marshall has suggested that, in this contemporary manifestation, the markers act as “spirit keepers” or “spirit walkers” which “mediate between two worlds.” Whereas originally Mi’kmaq gravesite markers would have been vehicles for communication between an ancestral/traditional world and a contemporary one, worlds which, although at times bound up with one another, are at other times quite disparate. Additionally, the contemporary markers may suggest communication between Native and non-Native worlds. In many respects, *The Receptionists* speaks equally well of being Mi’kmaq in a historical, traditional capacity and being Mi’kmaq in a current (yet bound by tradition) capacity, of expressing identity with currency and specificity.

Peace, Order and Good Government is Marshall’s confrontational response to both the Oka crisis and the Yes/No vote of the 1992 Referendum. Having read the many Treaties and Acts signed between the Dominion and the “Indians”, Marshall realized that Aboriginal peoples did not “write

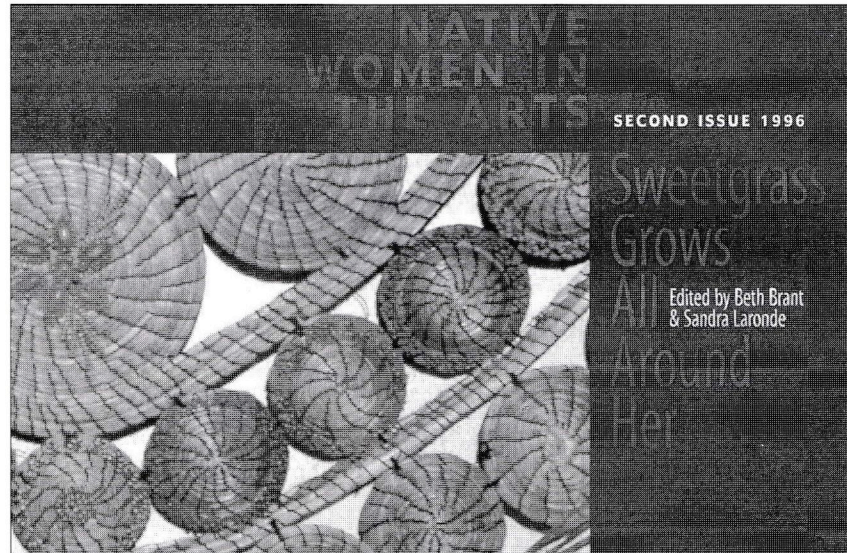
away” indigenous rights to self-determination and self-government. In a social act of opposition, Marshall voted “No” to the “Peace, Order and Good Government” clause in 1992. *Peace, Order and Good Government* has to do with disillusionment and with the abandonment of hope. It also has to do with active realization, that is, with the recognition that a present generation of peoples of the First Nations will participate in the formulation of what will come to pass over the next seven generations and beyond. In this sense, the work is full of hope.

Whether with irony or poetics, Marshall formalizes thematic concerns in the interests of aesthetic pleasure and appropriate referencing. She crafts objects which are both a pleasure to look at and that carry messages, transporting information within and between both cultures and generations. In *The Receptionist*, for example, Marshall enlarged finger-sized gravesite markers to full body scale and crafted them out of cement. They are streaked with coffee and tea rather than the blood found on traditional markers. *Peace, Order and Good Government*, on the other hand, is created of contemporary found objects that have been painted in traditional Mi’kmaq colours: red, yellow, black and white. The colours camouflage, obscuring the objects while also imbuing them with the power of the symbols and colours given to Marshall’s people by their ancestors. The appropriateness of the fit of form to content is a visual simile of Marshall’s contemporary Mi’kmaq existence.

With intelligence and wit, Teresa Marshall creates works that cross the boundaries between Native and non-Native, between tradition and today, and between art and reality. The result is both ecstatic and educational; the potential is revolutionary.

By Fay Cromwell

Sweetgrass Grows All Around Her



The annual *Sweet Grass Grows All Around Her*, is written, illustrated, edited and published by the organization Native Women in the Arts. This second issue honours Aboriginal ancestry, memories, poems of dreaming and maps of personal journeys by acknowledging the creative work and lives of 46 established and emerging Aboriginal women artists from diverse nations. The Mohawk name “Teiohontasen”, means Sweetgrass Is All Around Her, was given to a woman who was one of the most highly regarded Akwesasne basketmakers, both for her work and her character. Affectionately known as Kiohontasen, a contraction of her formal Mohawk name, after the death of her cousin, she took on the

responsibility of raising to adulthood her cousin’s four daughters, teaching them traditional life skills, Mohawk language, as well as Black Ash and Sweetgrass Basketry. For many Aboriginal peoples sweetgrass remains a link to remembering native traditions. The threefold braid of sweetgrass represents the integration of body, mind and spirit and is also symbolic of community strength. It is for many aboriginal people the hair of Mother Earth. Known for its strength, women used sweetgrass to sew their families clothes and to create their art work.

What is striking about *Sweetgrass Grows All Around Her* is the collaborative effort put forth to create this documentation. The cover of this annual literary arts journal, the only one of its kind in North America, is a stunning example of

both the art that is created from the weaving of Sweetgrass and the results of collaboration of five native artists.

Entitled *A Time Within the Memory* (1993), it is a detail of the work of Mavis Kiyosk, Barbara Kiyosk, Adele Altman, Sharon Kiyosk-Burritt and Rebecca Baird, (from the collection of the Department of Foreign Affairs and International Trade). Within this collaboration is the strong presence of the diversity inherent in this community.

The diversity lies not only in the cultural production of the artists illustrated in this journal, but also in the fact that they arrive at this project from every corner of the North American continent. Whether the fact of geographical regionalism impacts upon the work of these artists, would require further research, however, when viewing the visual art of Rose M. Spahan, who grew up in Coast Salish territories from Tsartlip Nation, you find various levels of First Nations work from creation story paintings, spirit images in watercolours, mixed-media political constructions and humorous collages. Nicole Tanguay is of Cree and French ancestry from Quebec, she is Sturgeon from the Fish Clan, her writing has appeared in anthologies such as *The Colour of Resistance, Outrage and Miscegenation Blues*, she is currently working on a book of poetry called *I Will Not Be Silenced*. Bonnie Devine, a member of the Serpent River Ojibway First Nation, recently graduated from the Ontario College of Art and Design. She

draws her inspiration from her maternal grandmother, whose artistic expression included traditional crafts such as quilt-work, basketry, quilting, needle and beadwork. Lynn Acoose grew up on the Sakimay reserve in southeastern Saskatchewan. Her love of storytelling began when she was a child listening to her mother's stories. She now tells her own daughter stories, careful to tell her where they came from, just as her mother did. Her mother disregards her own gift as a storyteller, so Lynn's goal is to someday take everything she has ever published to her mother to show that her mother's words live on in Lynn's work. Salli M. Kawennotakie Benedict is a Wolf Clan Mohawk from Akwesasne. She has written and illustrated nine children's books with distinct themes drawn from her own cultural heritage. A sample of work can be found in *Earth Power Coming, A Gathering Of Spirit and Voices From The Longhouse*. Vera Wabegijig, is from the Odawa/Ojibway nations, who grew up in a small community near a reserve in Mississauga, Ontario and as young 21 year old Annishnawbe-kew, Vera realizes how important women are to her culture and feels a strong responsibility to pass on the roles of women to the little girls and younger women so as to empower them. As such she dedicates her poem *Warrior Women*, to all women, especially to the two-spirited women who struggle to live and to be accepted.

This small sampling of the diversity inherent in this collection of 46 artists represented in *The Sweetgrass Grows All Around Her*, offers up compelling proof

of unity that neither age, geographic location or individual inspiration can dispell. What was significant to this reader is the strength of conviction to their work and heritage that the artists express. This compilation is important not only for the primary knowledge one gains from simply becoming aware of such strong commitment to self, but also for the secondary knowledge of their sense of community while honouring difference existing in a positive enabling environment.

Native Women In The Arts, a not for profit organization was awarded the “Alternative Arts Award” in recognition of an outstanding contribution to the Toronto’s Arts Community in the field of Arts Administration by the Toronto School of Art. Some of their projects include, *Nurturing Our Creative Vision*, a 2-day forum for Native women artists on community, cultural and artistic development; A Celebration Of Native Women’s Creative Expression, a sold-out evening of talent including such women as: Shirley Bear, Beth Brant, Pura Fe and Soni, Monique Mojica, Chrystoss, Lenore Keeshig-Tobias and Lee Maracle; Youth Circle Feast and Celebration, for Black and Native youth from Manitoulin, Ottawa, Windsor, Toronto and Six Nations areas in the Fresh Element Project.

As such, Native Women In The Arts fulfills an important mandate. *Sweetgrass Grows All Around Her*, is the second issue of their annual arts journal. The pre-

miere issue entitled *In A Vast Dreaming*, also celebrated the lives and creativity of 46 Aboriginal women by reproducing short stories, poetry, excerpts from plays, biographies, song and visual artwork. To say that this journal is significant, is to understate the value of the work and determination required to realize such an undertaking. Collaborative work that has the understanding of unity is in itself a daunting task. For Native Women in the Arts to expand this work to include workshops, evening entertainment and political statement, requires a spiritual commitment that reveals itself in the works that are offered to you in their journal. For this reader, the most influential part of the journal was the creation of awareness of the extent to which these artists and the producers of the journal are willing to express their need to be heard. *Sweet Grass Grows All Around Her*, is a significant reference journal. It allows for the reader to become aware of the diversity of artistic, spiritual, creative and emotional energy expended in a community that celebrates common roots. The brilliance of the journal, however, is that if you would like to garner any indepth knowledge of the artists represented, you must seek out, become involved, share the work and wonder at its source.

Kleen X

Directed by Sara Cadeau

21 minutes

Super-8

"I'm really glad you made this film." said Mayor Barbara Hall to first-time filmmaker Sara Cadeau after a private viewing of her 21-minute super-8 film *Kleen X* at City Hall. Twenty-five year old first-time director Sara Cadeau is also really glad she made this film, seeing as it may help her access part of the \$200,000.00 that the City of Toronto has set aside to create jobs for youth. You see, *Kleen X*, whose title is a clever play on cleaning products and Generation X, is a film about Squeegee kids, and although the filming is over, the drama is not. Although we would like to believe otherwise, we live in a city where children as young as twelve or thirteen, beg for food, sleep in the snow, have unprotected sex and are hauled into court for vagrancy when they try to make an honest living cleaning your windshield on a street corner. This does not seem to be a fair way to treat a growing community of dissatisfied, quite frankly fucked up youth who do have the option of breaking into your house and reselling your stereo. What comes across in Cadeau's film, however, is the idea that the Squeegee kids are a strangely moral bunch, with an almost Buddhist like acceptance of their lot in life, obsessed with developing their own spirituality and getting away from the corruption that anything institutional or material has come to represent to them.

Cadeau was screening her film for the Mayor with the hope that the Mayor, who sits on the board of the Healthy City Branch at City Hall, will allocate a quarter of this money to the members of what she calls her "Good Fairy Network", so that they can create a pilot program

to place at least ten of these kids in full-time jobs over the summer. After all, the very geist behind the *ziet* in Cadeau's film is that most of these kids are not standing on street corners waiting to attack your car with stick and pail by choice. They are, instead, refugees from a society that believes en masse that psychological and physical abuse is acceptable, as long as it comes from your parent. Hopefully Mayor Hall, advocate of a squeaky clean Toronto can help Cadeau help these kids find a less harsh solution to their many problems.

Cadeau was inspired to make *Kleen X*, after she noticed the visible conflict that seemed to be taking place every day on our street corners between Squeegee kids and the people inside the cars - - conflicts that sometimes even come to blows. After writing an article for the magazine *OutReach* about the classicism that this behaviour represents, Cadeau decided to make a film and enlisting the help of DOPs Virginia Holman, Elise Beauvais and sound-editor Stephen Milroy to create *Kleen X*.

Part poem, part documentary and part socialist manifesto, *Kleen X*, which was shot entirely on a hand-held super-8 is a pastiche of various voices and images recorded live from the street. A fairly sophisticated effort for a first time film and the flickering of the Super-Images fits in well with Cadeau's cut and paste William Burroughs type method of assembling information. I was fortunate enough to watch *Kleen X* with two of the "stars" of the film, fifteen year old Pam and seventeen year old Jeff, who

FILM REVIEW

By Donna Lypchuk

described to me how Cadeau infiltrated their tightly knit community by offering them sandwiches. "Nobody is ever that nice to us." said Pam, who wants to be a writer, yet does not have an address and therefore cannot finish high school.

The result of Cadeau's cinematic look at Squeegee Kids, which admirably, in Cadeau's case has not ended as it typically does with the documentary film-maker kissing the objects of exploitation a fond farewell, is a smart, engaging, sophisticated film whose staccato-like images serve to draw us into a tense and desperate culture of the Squeegee Kids. One thing Cadeau's film manages to describe, is the fact that the Squeegee Kids are a culture onto themselves and during one segment in the film, artist/activist Marion Lewis explains the conflict between Squeegee Culture and North American Culture by paraphrasing Marshall MacLuhan: in Europe, when people want to be alone they go out. The idea that being inside a car is one of our last refuges from the world accounts for the hostility that the Squeegee kids encounter when they touch one of our cars. They are breaking the Great North American taboo.

Kleen X covers a lot of ground in a short, emotionally powerful twenty minutes, during which we hear stories from out of the mouths of a babe - - stories of being cussed, yelled at, charged by the police and being treated badly for looking dirty. We also hear from local shopkeepers, who see the Squeegee Kids as positively engaging in a self-imposed WorkFare. We hear the kids themselves swearing and summing it all up with phras-

es like "Fuck The System." and "I'd rather sleep in the snow." Cadeau's picture of their lives becomes even more Dickinson as we are drawn deeper, through first-person accounts into their lives, and one of the highlights of the film is when Pam sings a song by Ani DiFranco, recorded by Cadeau in a local donut shop bathroom, during a sequence of heart-breaking street-kid images that made me want to haul out some real Kleenex. Never did Toronto look so dirty and like a scene out of *Oliver Twist*.

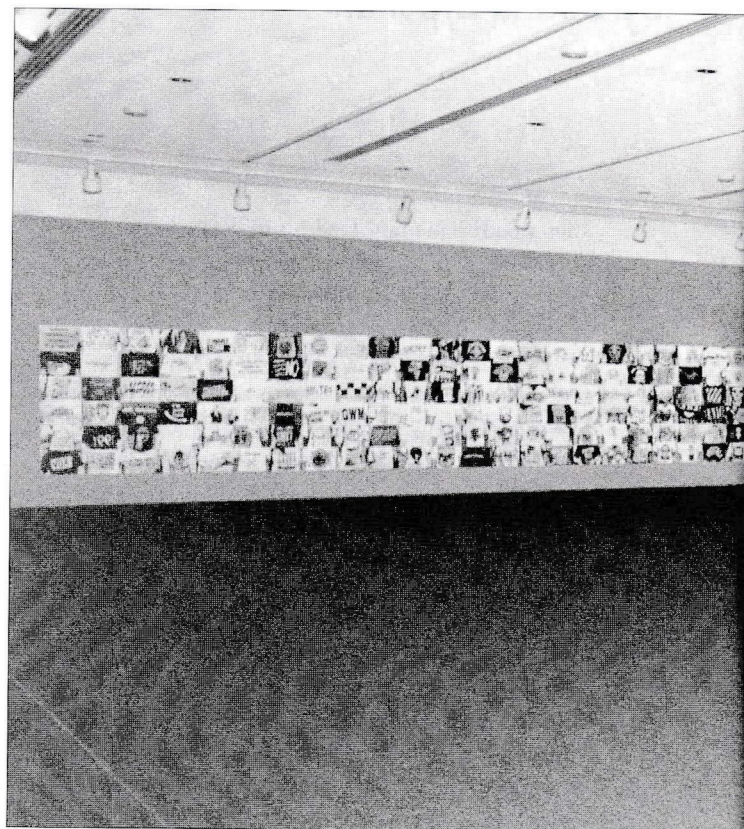
No wonder Mayor Hall, an advocate of a squeaky clean Toronto was glad that she saw this film. She can probably appreciate a good mess when it's pointed out and Cadeau's motivation for showing it to her. Unlike your typical, armchair social anthropologist, Cadeau was unable to walk from a community of kids who have embraced her by letting them into their strangely tribal scene. If more people saw this film, many of them would have trouble eyeing a Squeegee Kid with the same hostility and suspicion again and willingly let them wash their windows.

Cadeau is a budding young philanthropist and a filmmaker to keep your eye on. She has, through the making of this film, created a new community of Squeegee Kids who are looking forward to having a real job. If these kids attitudes are so easily changed by a small, random act of kindness, like the offering of a sandwich, imagine how different their lives would be if somebody had enough faith in them to actually give them a job.

By Kelly Phillips

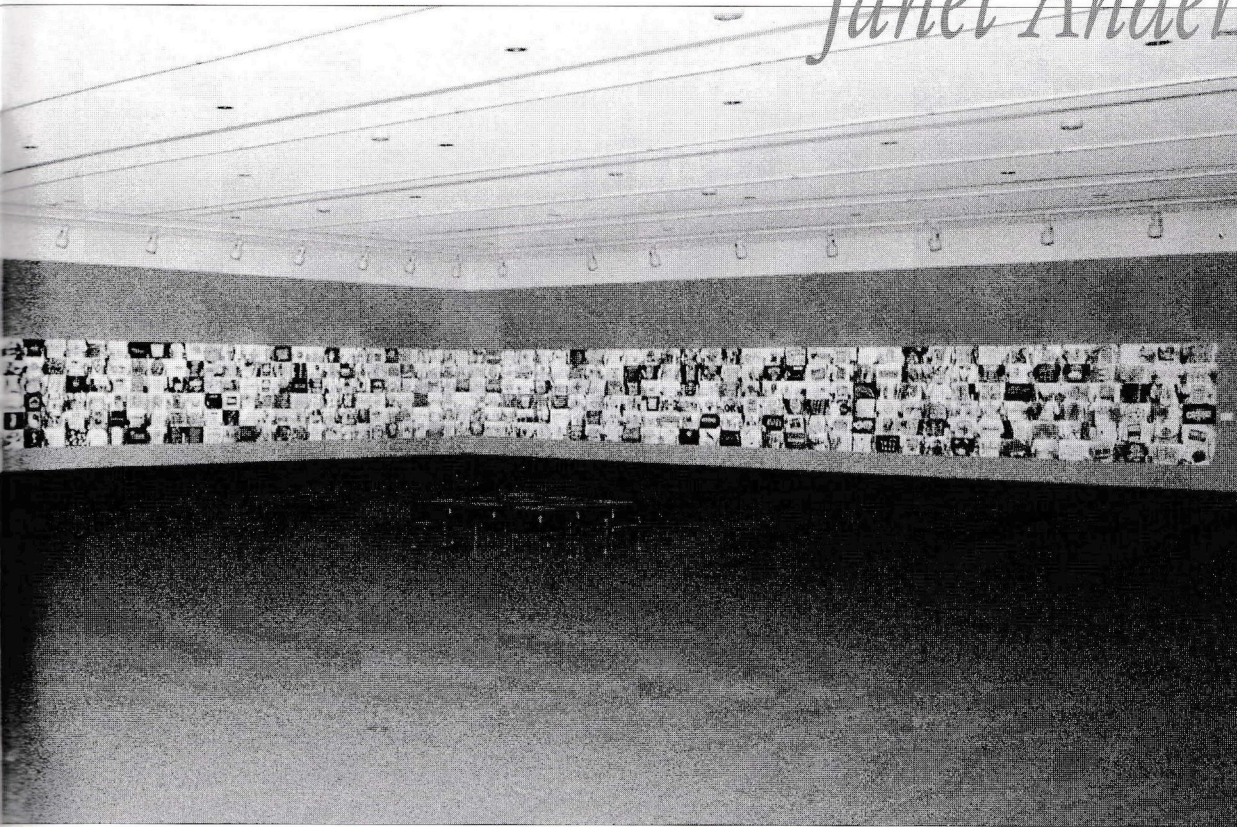
I Read YOU

The most recent installation of *Je Vous Lis (I Read You)* had a running length of approximately 95 feet. The size of the work mimics the urban landscape of mass society. The viewer not only can feel a part of the crowd (502 people are presented), but also relate to each individual. Marshall



McLuhan proposed the idea that clothing, as an extension of the skin, can be seen as a means of defining the social self. With the body as landscape, this work gives evidence that the message is personified as an agent of the self. By documenting street culture in relation to communication through clothing, the T-shirt's message has become one way to

Janet Anderson



Janet Anderson, *I Read You*, 1993

interpret the individual as we approach the new millennium.

Without doubt, the function of the T-shirt has gone beyond that of an item of apparel. It is the site and has become a signifier of popular culture imagery and lifestyle.

Confirming that the written word has moved from the page to the body, this work illustrates a host of communities that now contextualize themselves on a global scale eg: sports fans, environmentalists, tourists, disaffected youth, politicians, brand name consumers, to name a few. The ubiquitous nature of messages on clothing could necessitate a social interpretation of this phenomenon. What

“...voices have become

can be speculated about people's sense of identity that they need to reveal their selves to total strangers?

The wearing of a “message” T-shirt reveals the central paradox at the core of mass culture. While the expansion of the crowd intensifies the individuals search for identity, the vehicles available to mark that identity are themselves mass-produced commodities. The message T-shirt communicates an aspect of self that is ultimately shared with the multitude. The wearer is automatically identified by the viewer as a member of a group or community and yet, being pegged as such, eliminates the individuality the wearer seeks by assuming this association. Individuality is simultaneously marked and erased in the act of wearing.

In its social aspect, the message T-shirt is a marker of shared identity. To stand in a crowd of message T-shirts is to

be reminded of the carnivalesque hubbub of Rabelais' marketplace, a thousand raucous voices all speaking at once. But in the modern marketplace, that auditory desert environment of the shopping mall, those voices have become words inscribed on bodies. The culture of the word and the gaze has silenced the flow of sound in the public place, reducing it a single inscription endlessly reproduced on the common T-shirt. The human cacaphony of the Middle Ages has been overtaken by the mechanical hum of the cash register while expression is reduced to a private utterance. The exchange of opinions has been supplanted by the exchange of commodities.

Wearers of T-shirts bearing the corporate identification of luxury commodity producers, eg: Chanel, Cartier, YSL, among others, point out the irony of wearing what has become an essentially pop culture garment to assume membership in a community that can afford these types of goods. The wealthy, who

words inscribed on bodies”

would never ordinarily wear messages on their clothes since the message of their social position is contained within garment style not on it, can assume a chic, ironic stance towards the mass by deliberately donning such a garment in tandem with the “real thing”. This illustrates their awareness of its lowly origins in the sweatshop, farm and assembly line of labour while creating a distance from it.

Although messages on T-shirts first appeared as political protests in the 1960s in France with the Situationists, contemporary wearers of message T-shirts report little conversation stimulated by them. As a communication mode they seem a failure although perhaps the larger, unspoken message is the willingness to wear one. The wearing of a message T-shirt seems primarily an act of communication to oneself. It is a sartorial announcement of the wearer’s identity as a member of one’s community.

Since mass marketing no longer attempts to persuade the consumer of the merits of the commodity but rather researches the tastes of the target market and offers the commodity up as a vital aspect of its subjectivity, the message T-shirt reiterates this circular relationship with the self as reflector of reflection by the commodity. Just as the individual act of consumption or choosing one commodity over another appears to affirm individuality while simultaneously contributing to mass consumption, so the message T-shirt announces its dual role as signifier of an individuality that is entirely subsumed within the mass. As a marker of both tribal affiliation and resistance, the alienated individual battles for her identity in concert with her own subjectivity. The real message of the message T-shirt is that the individuality it purports to reveal does not exist. The endless reproduction of the “personal” message reveals the self as another fragment of the mass.

Shelves Without Canadian Artists

It was not crowded like Sarah Ferguson's book signing. Nor was it as glamorous as Isabella Rossellini's short stop in Toronto's largest bookstore. But the name and reputation of Joyce Wieland drew approximately fifty aficionados to Chapters Bookstore on Bloor Street in Toronto, where an homage to her work was held in June.

Kathryn Dain, artist and instructor at the University of Guelph presented a slide lecture on Wieland's opus. A close friend of Joyce, she provided a warm personal perspective rather than an academic reading.

"Are there any books on Wieland's work", asked a woman in the audience. Most appeared shocked by the answer - there is no book devoted to her life or her work, even though she stands renowned for her historical contribution to Canadian culture. A recipient of Order of Canada, based on her stature as an artist, she is also the first living

woman artist to be honoured with a solo exhibition at the National Gallery of Canada (True Patriot Love, 1971) and the first living woman artist to be honoured with a retrospective exhibition at the Art Gallery of Ontario (1987).

"The small exhibit of Joyce Wieland's work, accompanied by the lecture, is an attempt to bridge two solitudes; that of the visual art world and the literary world", explains Kate Brown, Special Project Coordinator at Chapters. Herself an artist with an MFA from the School of Visual Arts in New York and exhibitions in Canada and New York, Brown initiated "The Mantle Project", showcasing an acclaimed Canadian artist once a month. "It is an opportunity to offer a place to honour the work of Canadian artists. I am showing artists who already have documentation of their careers, because there is no point in showing an up and coming artist if we have effaced someone like Joyce. We cannot have a future without our history and our history is editorialized by apathy".

By Selma Latific

“A fine art department without a book on Joyce Wieland is like a fiction department without Margaret Atwood”

Brown has a personal story about the lack of presence of the work of Canadian artists in comprehensive editions. She offered to teach a course on comparative Canadian and American contemporary art at New School in New York City, returned to Toronto to gather books and found nothing. Even the quickest browse through the fine arts department at Chapters reveals a desperate proportion - Canadian art occupies three shelves, while European and American painters claim over fifty. “Publishers seem to think that there is no market for these books, but no one hesitated to develop the market in Canadian fiction. A fine art department without a book on Joyce Wieland is like a fiction department without Margaret Atwood. The market has to be established. Fifteen years ago no one knew who Freda Kahlo is. Now she is a cult figure.” Kate Brown would like her “Mantle Project” to kindle publishers’ and writer’

interest in Canadian artists and their work. She believes that it is still the very best way to share Canadian visual art with the rest of the world. She mentions Agnes Martin and Jessica Stockholder, Canadian artists living in the U.S. who each have a book dedicated to their work and talks about the “Jim Carrey Syndrome”:

“It remains a cliché that one has to leave Canada to gain cultural recognition. I wonder how many people would have attended our slide lecture if Joyce Wieland was living and working in New York City?”

In Wieland’s case there is hope: Iris Nowell, a Toronto author, is in the process of writing a biography and actress Donna Goodhand is currently developing a theatre piece about Joyce’s life. That an informed supporter such as Kate Brown is determined to bring the shelving of Canadian culture to the attention of publishers is perhaps of even greater hope.

Sansei

In a house I do not own
In a country of isolation
In a land that belongs to others
I sit on folded legs, bent by cultural impulse.

Even in my body so assimilated
so pressured by Canadian history
my stomach sighs with rice and bancha.

Toes turn in to kick aside kimono hem
a certain walk locked into limbs
so strong as to defy western influence, and yet
I have never been to the land of the sun.

I expect any moment to waken
with blue eyes and blond hair,
so great is the pull of immersion.

Yet, the flash of my black hair hissing
as I jerk upright
brings reality into my almond eyes

My language and mannerisms
place me somewhere
in between "almost" and "not quite."
A pale yellow, more like the sun in winter.

The hachi fit so naturally between my fingers.
The rice bowl is familiar in my palm.
Some distant memories, interrupted for years
by fork, knife, spoon.

by Haruko Okano

Built close to the ground, I glance upwards.
I am solidly planted
in this soil my grandfather loved.
I was not meant to bow beneath you.
I carry my master within me.

I am not like the Issei women.
I am not part of their children's generation.
I am Sansei, a third removed
perhaps lost to the community forever.

"Har-ru-ko-" ...I practice,
so that I will not be a stranger to myself.
I glimpse the slanted eyes as I pass
my image reflected in the mirror.

My syntax is Japanese-Canadian,
formed by generations of hushed voices.
Pressed white,
like manju. Pulling away softly
from lips barely parted.
A sweetness of language lost.

Forcibly westernized is as good as silenced.
I learnt to use the fork and knife.
I sit in a tall straight-back chair without falling.
My feet walk parallel in my stretchy blue jeans.
My Asian-ness is a secret even to me.

Bulletin Board

EXHIBITIONS

The Museum For Textiles

55 Centre Ave, Toronto, ON.

(416) 599-5321

Spin Cycle: Recycling and reclaiming textile traditions, group show, June 14 to January 25, 1998.

Art Gallery of Ontario

317 Dundas St West, Toronto, ON.

(416) 977-0414

Yinka Shonibare: Present Tense, July 23 to Oct. 19, 1997.

A New Class of Art: the Artist's Print in Canadian Art, 1877-1920, July 26 to October 19, 1997.

The Power Plant Contemporary Art Gallery

(416) 973-4949

231 Queens Quay West, Toronto, ON.

Stephen Andrews, Carlo Cesta, Fastwurms,

Robert Flack, Robert Fones, Barr Gilmore,

General Idea, Angela Leach, John Massey,

Regan Morris, Lisa Neighbour, Louise

Noguchi, Evan Penny, Judith Schwarz,

Jeannie Thib, Douglas Walker: Rococo

Tattoo, The Ornamental Impulse in Toronto Art, June 26 to Sept. 7, 1997.

Burlington Art Centre

1333 Lakeshore Road, Burlington, ON.

(905) 632-7796

Ruth Gowdy - McKinley: June 15 to Sept. 14, 1997.

Art Gallery of Mississauga

300 City Centre Dr., Mississauga, ON.

(905) 896-5088

Brenda Joy Lem: Fan Ngukkei, July 31 to Sept. 14, 1997.

Art Gallery of Windsor

Devonshire Mall, 3100 Howard Avenue, Windsor, ON.

(519) 969-4494

Mandy Barber, Ron Benner, David Clark, Susan Detwiler, Catherine Gibbon,, Susan Gold, Sara Hartland-Rowe, Mark Jeffrey, Kelly Mark, Marie Bohm McKaskell, Laura Millard, John Montminy, Julie Sando,

Christopher Scott, Gary Spearin, Fraser

Stables, Andrew Szatmari, Aidan Urquhart,

Jennie White, Andrew Wright, Morgan &

Braun Collective: Southwest Triennial: Public Order, July 26 to Oct.12, 1997.

The Walter Phillips Gallery &

The Banff Centre on 8th Avenue

116 8th Ave. SE, Calgary, AB.

(403) 762-6281

Millie Chen, Evelyn von Michalofski,

Shawna Dempsey, Lorri Millan, Shelley Niro,

Faye Heavysheild, Judy Radul: Private

Investigators, July 12 to Sept.14, 1997.

Agnes Etherington Art Centre

University Ave at Queen's Crescent,

Kingston, On.

(613) 545-2190

Arnaud Maggs, Carl Beam, Shelley Niro,

Micah Lexier, April Hickox and John

Dickson: Notification. July 20 to Sept. 21, 1997.

Simon Andrew, Rob Baker, Suzanne Charo,

Sally Deveaux, Daniel Hughes, Ingeborg

Mohr, Terry Pfliger, Lori Richards, Pat Shea,

Terry Winik: The Hip Creatures, Sept. 6 to Oct. 19,1997.

Dunlop Art Gallery

2311-12th Ave. Regina, Sask.

(306) 777-6221.

Leesa Streifler: Normal, Aug 2 to Sept.17, 1997

Ruth Cathand, Ray McCallum, Debra Wilde, and Cynthia Ogemah: Here and Now, Aug. 14 to Oct 5, 1997.

SUBMISSIONS/ OPPORTUNITIES

Panache, 33 King St. E, Suite 5, Conestogo, ON. N0B 1N0 (519) 570-4864, is searching for artists in a wide range of media and subject matter who wish to show and sell their works in the gallery. The works can be placed in a resource registry for people/businesses seeking a specific style of work. Please call for further information.

BAAWA, Bay Area Artists For Women's Art, a program of Hamilton Artists Inc. Members of BAAWA are interested in developing a project to address the absence of women's herstories from public art/public places. This project aims to reclaim public space and link women across various cultural communities in Ontario. The final result of a series of conceptually linked public art projects among communities would be a website tour of projects which have been realized. For contribution and info please contact Jane Gorden at (905) 689-8396.

Jolt Television Productions Inc., Canadian Film Institute, 2 Daley St. Suite 140, Ottawa, ON. K1N 6E2 (613) 232-8769, seeks independent animated films for a new compilation of animated films for the international home video, broadcast and related markets. Please send work on videocassette (1/2 "VHS, 3/4, or Beta SP) to the address above.

La Centrale, 279 rue Sherbrooke Ouest, espace 311-D, Montreal, PQ. H2X 1Y2 (514) 844-3489, accepts proposals from

women artists and curators for exhibition projects. The programming committee meets several times to study the proposals submitted. Please call for further information.

Est-Nord-Est, Centre for Sculpture, 333 Avenue de Gaspé Ouest, Saint-Jean-Port-Jolli, PQ. G0R 3G0. (418) 598-6363, offers 10 -12 week residencies a year. Artists are provided with studio space, technical resources, access to tools and equipment, and various options are available for room and board. Please send 20 slides of recent work, a letter outlining the proposed program of work, and preferred period of residency.

DAZIBAO- Centre de Photographies Actuelles (Centre for Contemporary Photography), 279 Sherbrooke St.W. Espace 311C, Montreal, PQ. H2X 1Y2. (514) 845-0663, seeks submissions from artists and curators. Please send max. 20 slides, precise description of slides, physical description of project, text on your approach, C.V. and SASE.

WTN's Shameless Shorts, The Women's Television Network, P.O. Box 158, Station L, Winnipeg, MB, R3H 0Z5, is looking for short films and videos by Canadian and international directors and producers, showcasing work which portrays women's perspectives, stories and interests. All shorts 15 min. or less, including drama, animation, documentary and experimental, will be accepted for preview. Please send a VHS copy with appropriate publicity material to Laura Michalchyshun, Programming Director.

Hallwalls Media Program, Hallwalls Contemporary Arts Centre, 2495 Main St. Suite 425, Buffalo, NY 14214 (716) 835-

7362, Email: Hallwall@Localnet.com, seeks video/performance, film, multimedia, digital media and internet projects for ongoing exhibitions/screenings/installations. Please submit preview tapes, proposals, resume, support material and SASE.

The World's Women On-Line invites women artists working in all media to submit three images, artist statement and C.V. To request internet upload information, please contact Muriel Magenta, Institute for Studies in the Arts, Arizona State University, Tempe, AZ, USA at (852) 287-2102.

Glendon Gallery, York University, 2275 Bayview Avenue, North York, ON. M4N 3M6, Call for submissions for artists interested in exhibiting their work at the Glendon Gallery. Artist interested in exhibiting their work must submit the following: a minimum of ten slides of recent work, a separate slide sheet indicating the size, date, medium and title (if applicable) of the work, a curriculum vitae listing education and exhibition history, an artist's statement, an exhibition proposal, any relevant reviews, articles and catalogues, videotapes will be accepted, and a self-addressed envelop with sufficient postage to return the submission. There is no deadline for submissions. You may wish to note however, that the gallery schedules its program approximately one to two years in advance. For more information please contact Tiffany Morre, administrative assistant at (416) 487-6721.

Fireweed, P.O. Box 279, station B, Toronto, ON. M5T 2W2, Canada. All visual artists working in ANY medium. Fireweed - a feminist quarterly of writing, politics, art and culture seeks artwork for upcoming issues. Are you a photographer? A painter? An illustrator? Send slides or photos (no originals). For more information call(416) 504-

1339.

Artemis, call for submissions: Artemis invites submissions of original works including fine art and crafts of distinction, design and quality. Special focus on Northern and Native artists. Send C.V. and slides to: Artemis, 40 Bay Street, Parry Sound, ON. P2A 1S5 (705) 746-1029.

Canadian Arts and Crafts Registry to help Canadian artisans expose their work on the most influential resource of the modern world, the internet, a new online catalogue of arts and crafts is being launched by Art Worldwide Gallery on its award-winning web site, <http://www.artwwgallery.com>. Our goal is to make the registry the most comprehensive source of information about contemporary arts and crafts. To receive information on how to be included, send SASE to: Canadian Arts and Crafts Registry, 49-6th Donway West, Suite 310, Toronto, ON. M3C 2E8.

Salon '98 of the Societe Des Artistes Francais call for artists. Exhibit at the Salon '98 (in May 1998) at the grand Palais, Porte H, Ave Winston Chruchill, Paris, 75008, France Louis XIV in 1663. Deadline: December 1997. This annual salon is open to artists to exhibit in one discipline. For more information about the Salon, to get an application form, or to view the salon catalogues, please call and leave our name and number. An application form can be accessed by phone, fax or mail by appointment only, at Gold Scope/ Scope D'or, the representative of the Salon in Canada: Lilia Catherine Bechara, Gold Scope/ Scope D'or, 2 Bloor St Est, Suite 100, Box 484, Toronto, ON. M4W 3E2. Tel: (416) 963-8917 or fax: (416) 963-5985.

Gallery Connexion, P.O. Box 696, Fredericton, NB. E3B 5B4, tel (506) 454-

1433. Gallery **Connexion** has put out a national call for **submissions** of existing work about "the body" for an upcoming exhibition to be called "Re-Presenting Ourselves", and will be a group show by women artists. The work will be selected by three people, Lianne McTavish, an art historian, Roslyn Rosenfeld, an arts writer and Sarah Maloney, an artist. It will be exhibited as part of Canadian Research Institute for the Advancement of Women Conference, **OUR BODIES/ OUR LIVES**, which will take place in Fredericton, November 7, 8 & 9, 1997. We will pay artist fees, and will prepare an in house catalogue with a short essay by Lianne McTavish. For further information, please call.

Second Story Press, 720 Bathurst St. Suite 301. Toronto, ON. M4Y 1B3. Call for submissions for the Women's Daybook 1999, featuring 13 Canadian Women photographers on the theme of "Girlfriends." Deadline for Submissions: September 19, 1997. Maximum of 3 Black and White images, no larger than 8' x 10' with SASE please.

Year Zero One, 51 Alexander Street, #1014, Toronto, ON. M4Y 1B3. Year One Zero presents a forum for dialogue about contemporary art practice through on-line critical essays, reviews, news, and views. We accept e-mail press releases for your exhibition art event. We encourage submissions from artists and writers. Snail mail or E-mail your submissions to: curator@YEAR01.com.

Latitude 53, 10137-104 St. Edmonton, AB. T5J 0Z9. Latitude invites submissions which foster experimental cultural developments and dialogue among artists. Submit: C.V., artist statement, max. 20 slides, video or tapes and SASE. Artists fee paid. For further information call (403) 423-5353.

Open Studio Gallery, 468 King Street West, Toronto, ON. M5V 1L8. Open Studio, Canada's foremost printmaking facility, is accepting submissions to exhibit in the OS gallery for the period between September 1998 and June 1999. The OS Gallery promotes and exhibits contemporary works by artist's working in any print media and/or incorporating printmaking techniques into their work. Proposal/statement, a curriculum vitae and a self-addressed stamped envelope for safe return of your slides to the Gallery Committee at the address above. For further information call (416) 504-8238 or E-mail: opstudio@interlog.com. Open Studio is also accepting submissions from artists to realize a project in any printmaking media with the assistance of our master printers. The program is open to professional artists with or without printmaking experience who wish to use any print medium to create works from traditional to experimental; one of a kind or multiples; wall works, installation or book-works. To apply, please submit a detailed project proposal and include what technical assistance will be required, preferred dates, 15 slides, a curriculum vitae and SASE to: The Visiting Artist Committee, c/o Open Studio, 468 King Street West, Toronto, ON. M5V 1L8. Deadline for submissions: September 30, 1997. For further information please call (416) 504-8238.

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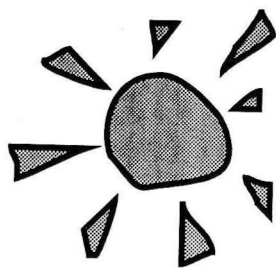
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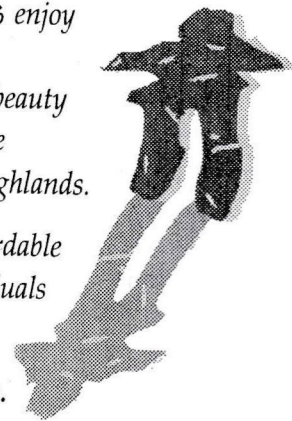
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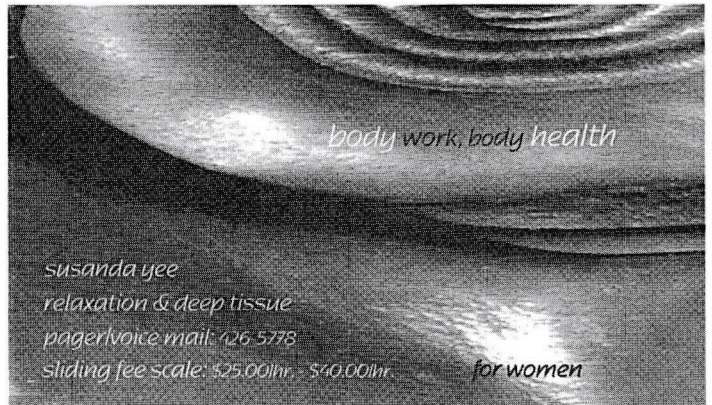
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Matriart: A Visual Arts Journal, published quarterly by the Women's Art Resource Centre (WARC) is committed to the support and documentation of women's cultural production. Matriart provides a forum to empower and affirms women's creativity. We actively solicit submissions representing the full diversity of cultural communities.

Matriart will not publish submissions that are racist, sexist, classist, lesbophobic 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.

**Deadlines for
Upcoming Issues:**

Creating Community
September 16, 1996

Art Herstory
December 16, 1996

For All Submissions:

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

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

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

For Written Submissions:

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

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

For Artwork and Photography Submissions:

Please submit reproduction quality black and white prints. Do not send original work. Prints of artwork should be no larger than 8"x10". Indicate on the back of your submitted image "TOP" as necessary. Attach your name, address, phone number, title of piece, media used, the size and the date of the work. Also include any additional credits as appropriate. Please indicate if you wish to have your work added to the WARC registry of Canadian women artists.

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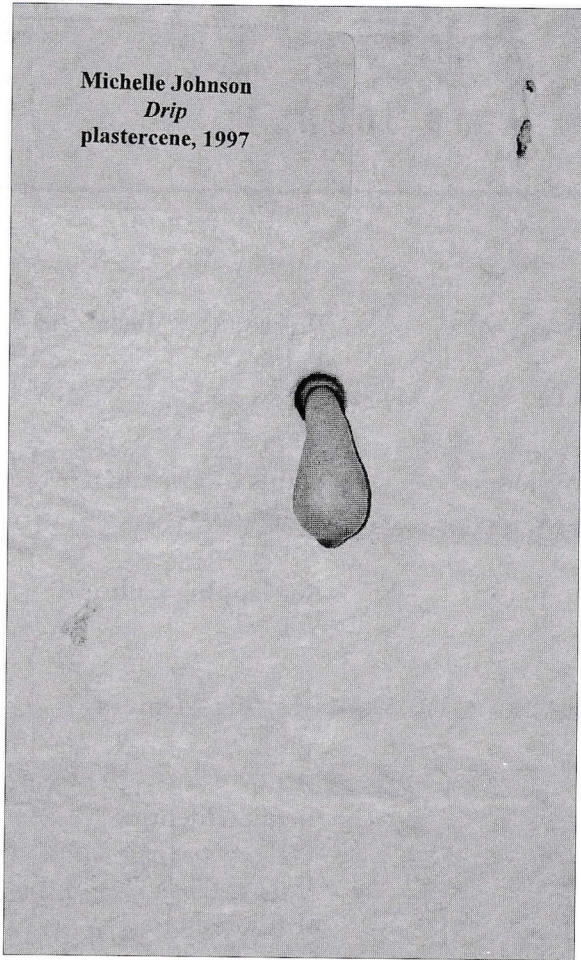
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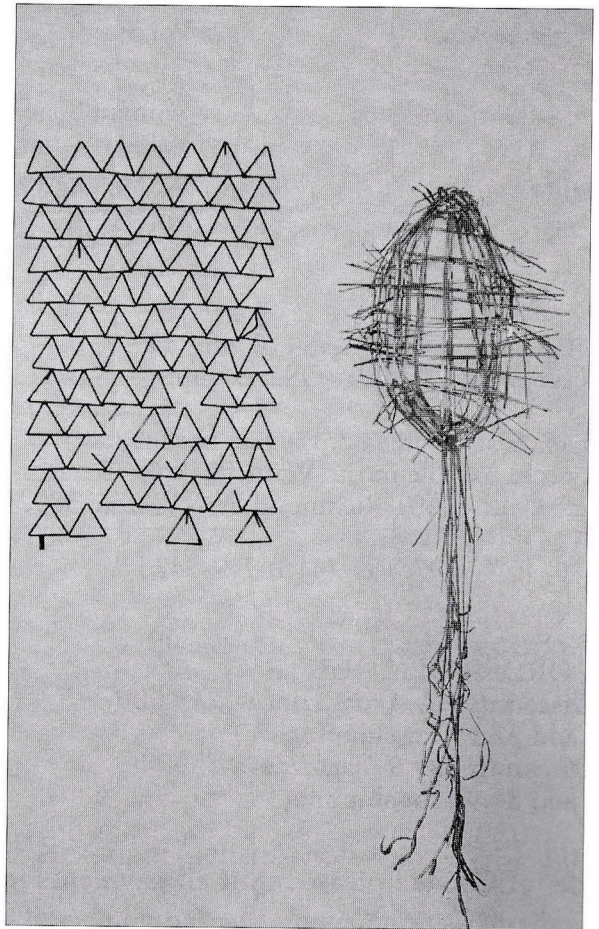
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