

DON'T REMAIN SILENT

Montreal Massacre Commemorative Group Art Exhibit



Katherine Zsolt, *Daughters & Sisters*, 1990

CATALOGUE | Toronto 1990-91

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The Background

On December 6, 1989, a gunman proclaiming he was “fighting feminism”, murdered 14 women students and wounded 10 other women and 4 men on the Polytechnique Montréal campus in Quebec, Canada.

In response to this blatant act of femicide, a commemorative art exhibit, Don't Remain Silent, was organized through The Woman's Common, a Toronto women owned venue that provided a safe space for women to gather. The exhibit was initiated and co-ordinated by Susan Beamish, an investor and member of The Woman's Common, in collaboration with the centre's art committee. The committee's intent was to provide women artists with a supportive community space to express their grief, horror, and outrage in response to the Montreal massacre.

The Exhibit

The group exhibit first opened at The Woman's Common on June 6, 1990 on the sixth month anniversary of the Montreal massacre, and ran until July 27, 1990. It featured over 60 works from Canadian women artists including one large canvas painted by a hospital nurse's aide who tended to one of the survivors of the shooting. The exhibit featured diverse media such as painting, photography, sculpture, poetry, drawings and collage. The art pieces ranged from personal responses to the mass shooting, to political statements on the issues of violence against women, while others acted as a memorial to the 14 murdered women. The exhibit opened with a memorial service that included speaker Dr. Ursula Franklin, vocalist Marianne Gerard, and a healing ceremony lead by Concepta. A purple clay commemorative talisman featuring an embossed woman's symbol was given out to every woman in attendance as a reminder of what can be collectively transformed when our individual voices are expressed in unison.

In 1991, Don't Remain Silent was shown for a second time at Toronto's A Space Gallery from March 16 - April 13. A special opening event included performances by dancer Susan Sinclair, vocalist Honey Novick, and musicians F Word. In addition, an artist talk co-sponsored by the Women's Art Resource Centre (WARC) featured participating artists Katherine Zsolt, Pam Patterson, Carol Watson, Irene Kindness and Ruth Koski Harris.

Current Relevance

Every year on December 6, Canada observes a National Day of Remembrance and Action on Violence Against Women. On this day, we include in our remembrance, these 14 women who were murdered in 1989 at Polytechnique Montréal solely because they were female:

- Geneviève Bergeron
- Hélène Colgan
- Nathalie Croteau
- Barbara Daigneault
- Anne-Marie Edward
- Maud Haviernick
- Maryse Laganière
- Maryse Leclair
- Anne-Marie Lemay
- Sonia Pelletier
- Michèle Richard
- Annie St-Arneault
- Annie Turcotte
- Barbara Klucznik-Widajewicz



Within the context of this art exhibit, the gunman shall be left unnamed since he is still a flagrant representation of systemic misogyny. Although it has been 34 years since Don't Remain Silent first opened in response to the Montreal massacre, the issues of femicide and gender-based violence are still as relevant today as they were in 1989.





The Woman's Common, Toronto, 1988-1994

Exhibit Collaborator and Venue Sponsor | June 6 - July 27, 1990

The Woman's Common was a fully women owned and operated cooperative in Toronto that offered lesbians a safe, harassment-free space for socializing. In addition to a restaurant and bar, it provided women with a cultural venue featuring guest speakers, musical performances and art exhibits as well as providing day care for single mothers.

Founders: Val Edwards, Kye Marshall and Caroline Duetz



A Space Gallery, Toronto, 1971 - present

Exhibit Collaborator and Venue Sponsor | March 16 - April 13, 1991

A Space Gallery had a significant role in the evolution of contemporary art in Canada. It began as an alternative commercial gallery three years before the centre's not-for-profit incorporation in 1971. A Space is known as an innovative space dedicated to exploring current ideas in art and has been recognized as a national leader in both experimental and politicized multidisciplinary art practices.

Contact: info@spacegallery.org www.spacegallery.org



Women's Art Resource Centre (WARC), Toronto, 1984 - 2018

A Space Gallery Artist Talk Sponsor | March 23, 1991

WARC was founded in 1984 for the purpose of documenting Canadian women's art work and to provide educational and support programs for women artists. In 1990, WARC published the first issue of Matriart, a feminist art magazine, and in 1998 the WARC Gallery was established. In 2018, WARC could no longer continue to offer its services due to cuts in government funding.

Co-founder and Administrative Director (1984 to 1992): Carla Murray



Susan Beamish, Exhibit Initiator & Co-ordinator, January 1990 - April 1991

In 1990, Susan Beamish initiated and co-ordinated the Don't Remain Silent Montreal Massacre Commemorative Group Art Exhibit in collaboration with The Woman's Common art committee. In 1997, she initiated a community coalition, The Client Rights Project, with the Women's Counselling Referral & Education Centre and the Toronto Rape Crisis Centre to develop the educational handbook, Client Rights in Psychotherapy and Counselling. Susan is currently a Toronto-based graphic designer, writer, and transformational healing guide.

Contact: susanbeamish@bell.net www.susanbeamish.ca

Participating Artists	Page		
Linda Abrahams	4	Mary Ann Lacey	15
Kelley Aitken	4	Sharon Lawrence	16
Beverly Allinson	4	Diane Lees	16
Anonymous	5	Heather Lennon	17
Ipatia Apostolides	5	Janine Lingren	17
Kimberly Baery	5	Konnie Lingus	9
Petra Baier	6	Louise Liu	17
Amy Barratt	6	Cynthia Lorenz	18
Susan Beamish	6	Cal Lorimer	18
Pati Beaudoin	7	Catherine Lunardonna	18
Joanne Bockna	7	Dorothy Lunney	18
Carole Boucher	7	Andra McCartney	22
Leone Boyd	8	Janet Maguire McFadyen	19
Kate Brown	8	Joan McKenzie	22
Paula Camara	9	Evelyn Mitsui	19
Barbara Ellen Center	9	Lynette Morrison	19
Elise Chenier	9	Carla Murray	20
Loratta Clark	9	Honey Novick	22
Prudence Clearwater	9	Sheree-Lee Olson	20
Barb Crisp	10	Pam Patterson	21
Susan Daugthery	10	Nicole Percival	21
Helen Dillon	10	Inga Petri	20
Lalie Douglas	11	Anne Pichette	23
Doran Doyle	11	Janet Porter	21
Kerry Eady	11	Donna Quince	23
Cheryl Fisher	11	Marie Reid	23
Gillian Genser	12	Michele Rosano	24
Cathy Gibson	12	Carol Speers	24
Kathy Gillis	12	Erika E. Squires	24
Carol Gladwell	12	Barb Thornborrow	25
Doffy Hahn	13	Tracey TieF	18
Cheryl Harper	13	Carol Watson	21
Ruth Koski Harris	14	Dyana Werden	25
Tara Hart	14	Christine Willcox	25
Anne Hostetter	13	Megan Williams	26
Cathy B. Jones	14	Elizabeth Willing	26
Irene Kindness	15	Katherine Zsolt	26
Patricia Kushner	15		

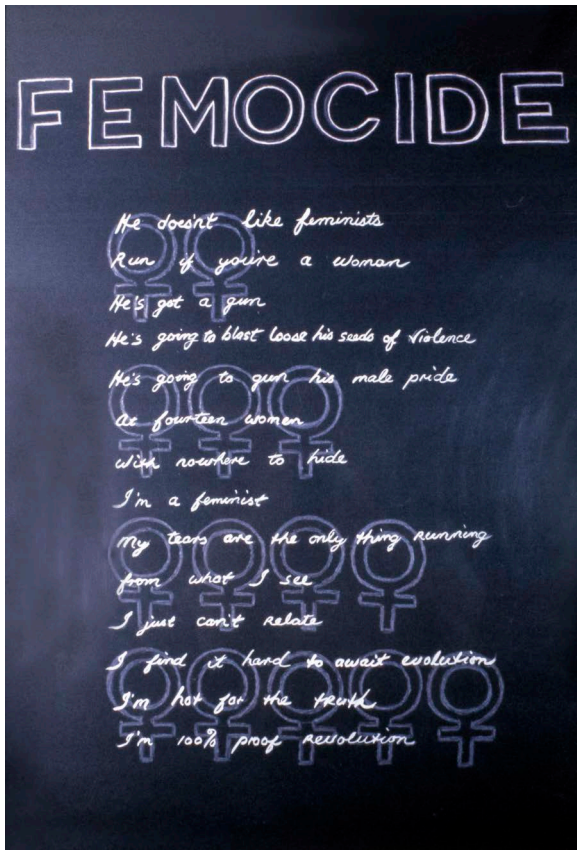
Please note: If you were a participating artist in the Don't Remain Silent art exhibit at The Woman's Common or A Space Gallery and your name does not appear in this list contact Susan Beamish at susanbeamish@bell.net.

DON'T REMAIN SILENT

Don't Remain Silent

Montreal Massacre Commemorative
Group Art Exhibit | Toronto 1990 - 91

EXHIBIT IMAGES



Linda Abrahams
Femocide
Free Verse



Kelley Aitken
Fifteen Women
Mixed Media on Board



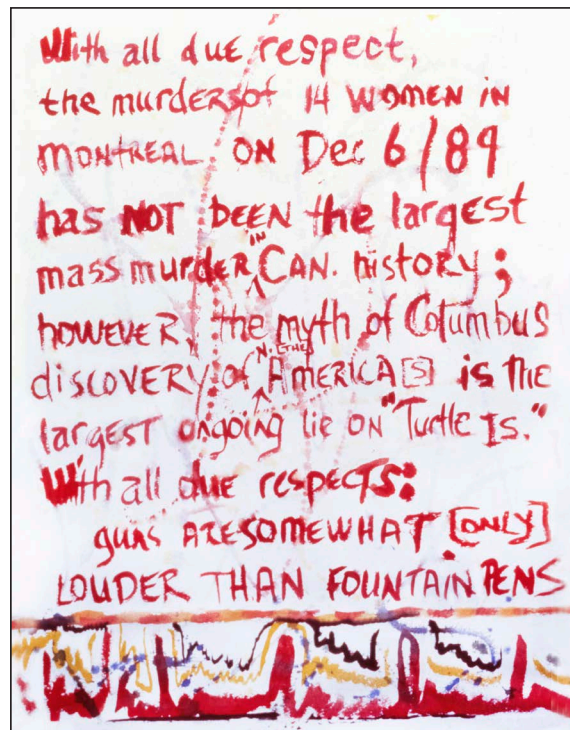
Beverly Allinson
Untitled
Assemblage

*"Thank you for this opportunity for healing a national wound.
A most powerful showing."*

Exhibit Visitor - A Space, 1991



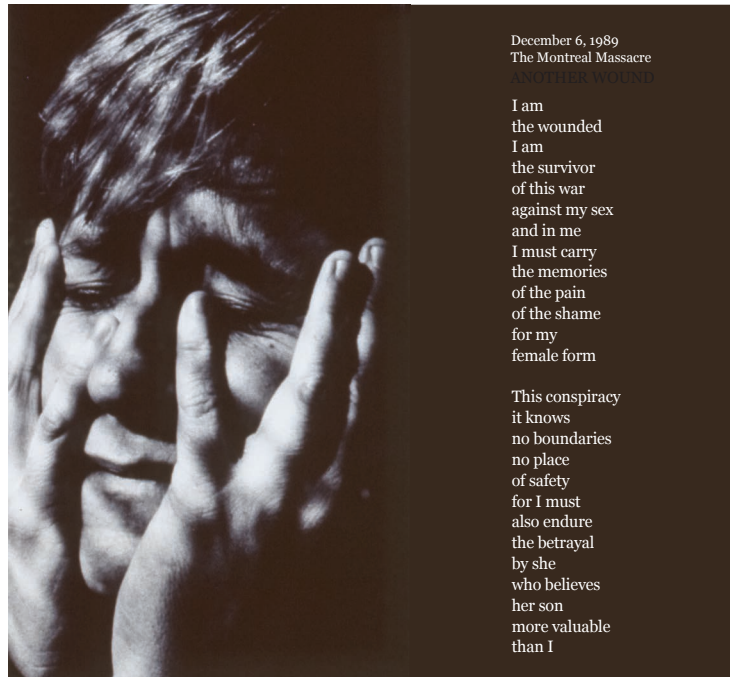
Ipatia Apostolides
Untitled
Painting



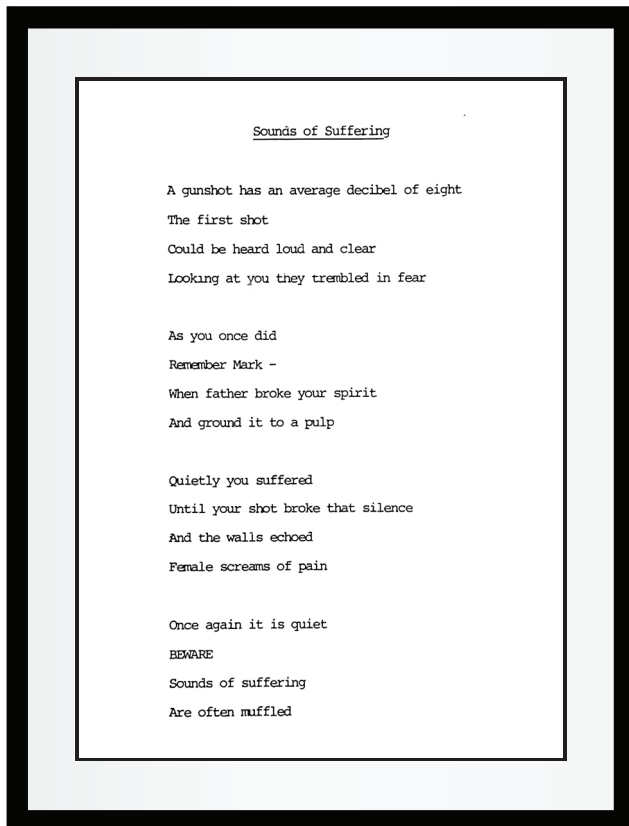
Anonymous
With All Due Respect
Free Verse



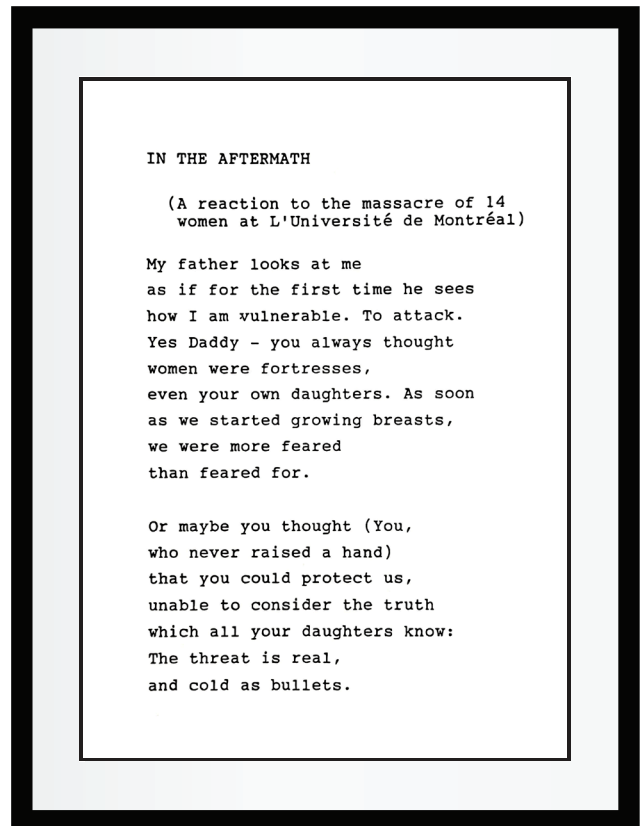
Kimberly Baery (Hobbs-Baery)
Roots
Ink on Bainbridge



Susan Beamish
Another Wound
Photo & Text



Petra Baier
Sounds of Suffering



Amy Barratt
In The Aftermath



Joanne Bockna
Untitled
Mixed Media



Pati Beaudoin
Untitled
Photo Collage



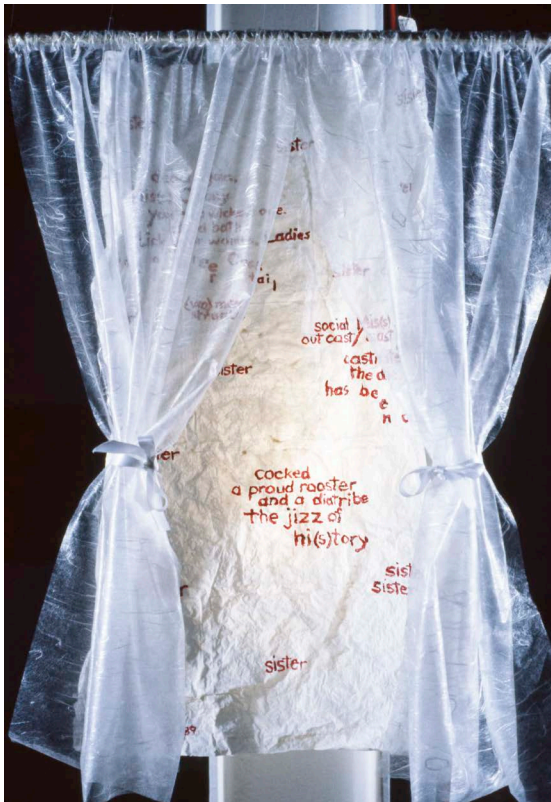
Carole Boucher
Weathered
Graphite



Leone Boyd
A Moment In Time / A Reflection of Times Past
Mixed Media



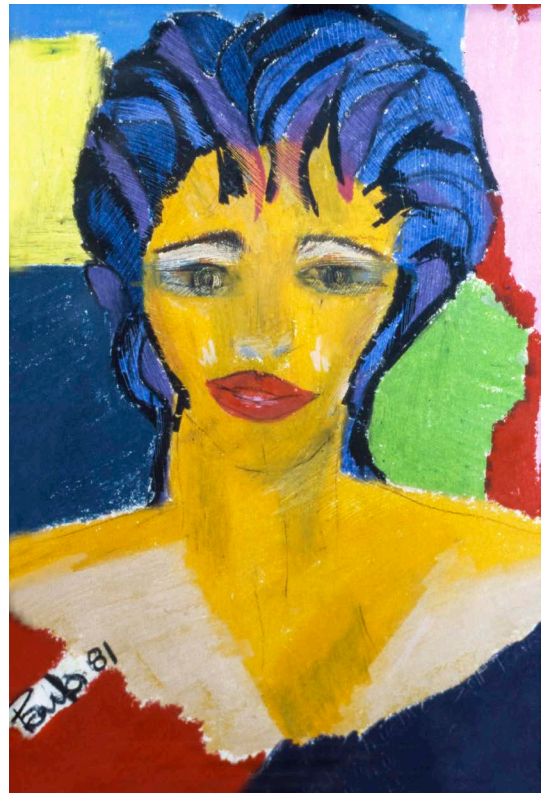
Kate Brown
Legend
Mixed Media



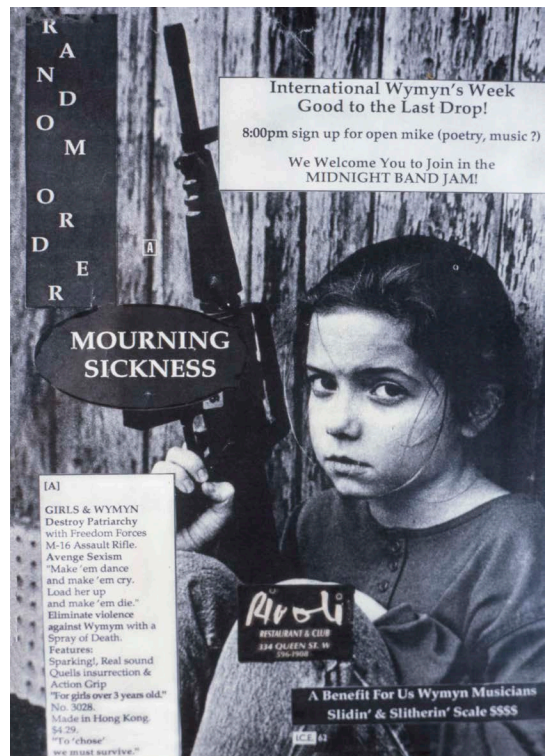
Elise Chenier
Untitled
Sculpture

Barbara Ellen Center
The Wound That is Patriarchy
Poetry
No Image Available

Loratta Clark
Final Moments
Poetry
No Image Available



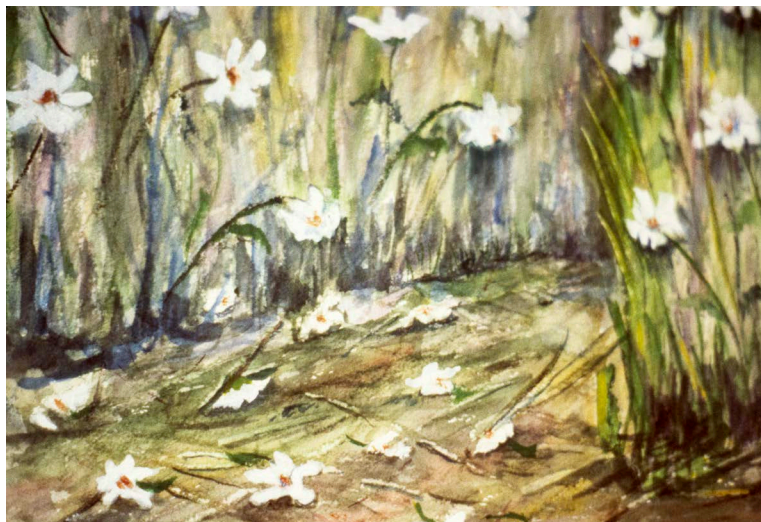
Paula Camara
Self Portrait in Black & Blue
Pastels



Prudence Clearwater & Konnie Lingus
To "Choose" We Must Survive
Photocopy Poster



Barb Crisp
Fight Back
Collage



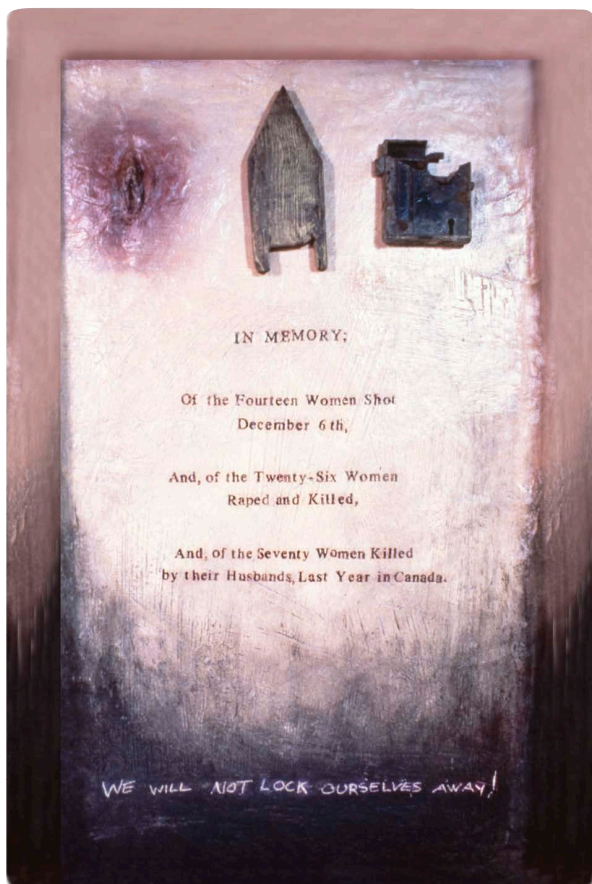
Helen Dillon
We Mourn You
Watercolour



Susan Daughery
Untitled

"This art show is much needed and well done. It needs to travel around North America."

Exhibit Visitor - A Space Gallery, 1991



Lalie Douglas
We Will Not Lock Ourselves Away
Mixed Media

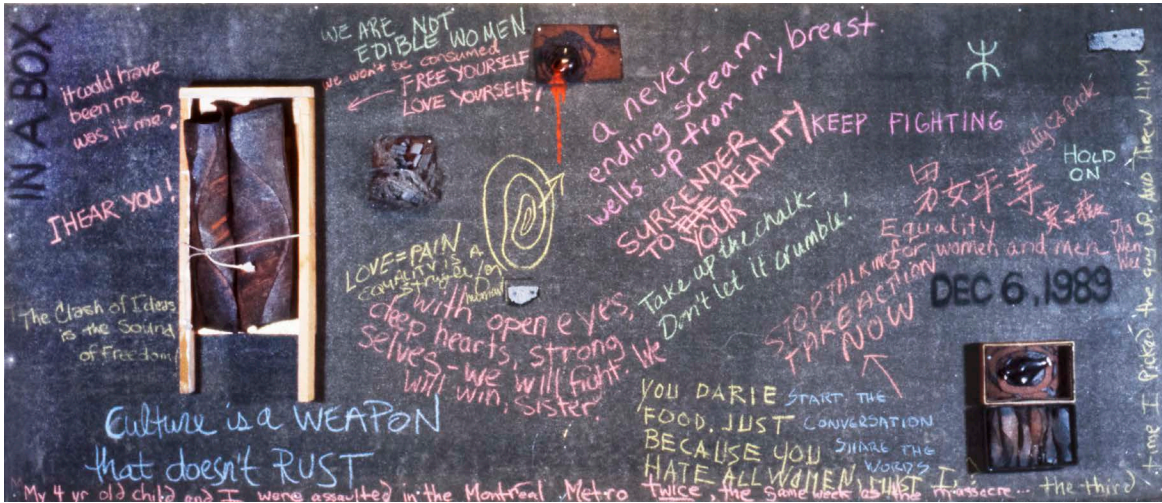
Kerry Eady
Memorial - 14 Women
Paint, Herbs, Paper
No Image Available



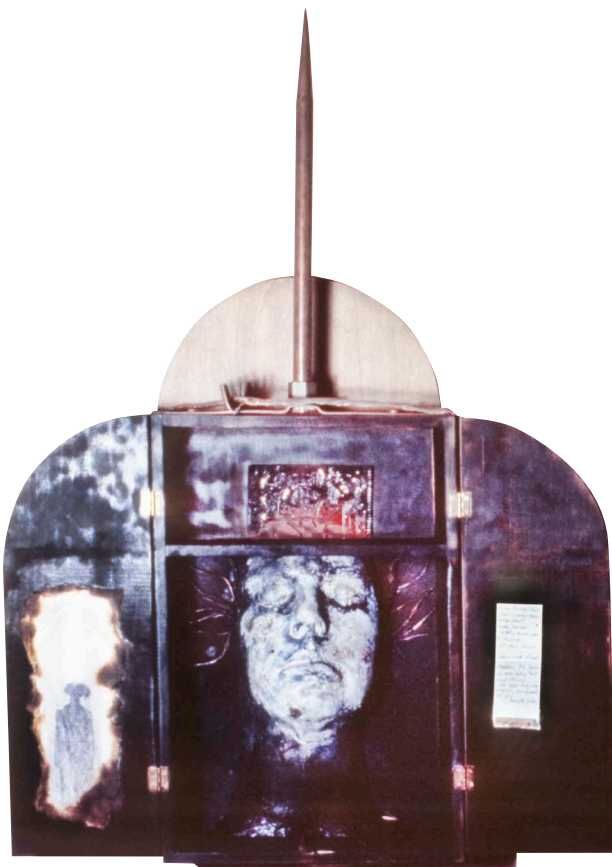
Doran Doyle
Make a Noise
Collage, Magpie Art



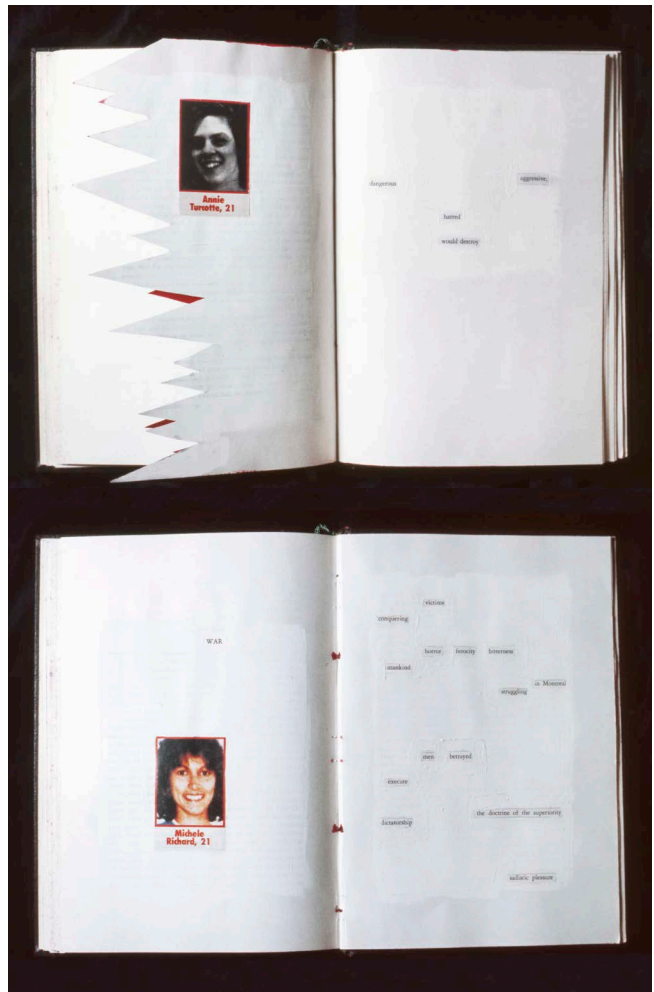
Cheryl Fisher
During The First Few Days
Acrylic on Canvas



Gillian Genser
In a Box
Interactive Sculpture



Cathy Gibson
Untitled
Sculpture



Kathy Gillis
The Eternal Struggle
Book

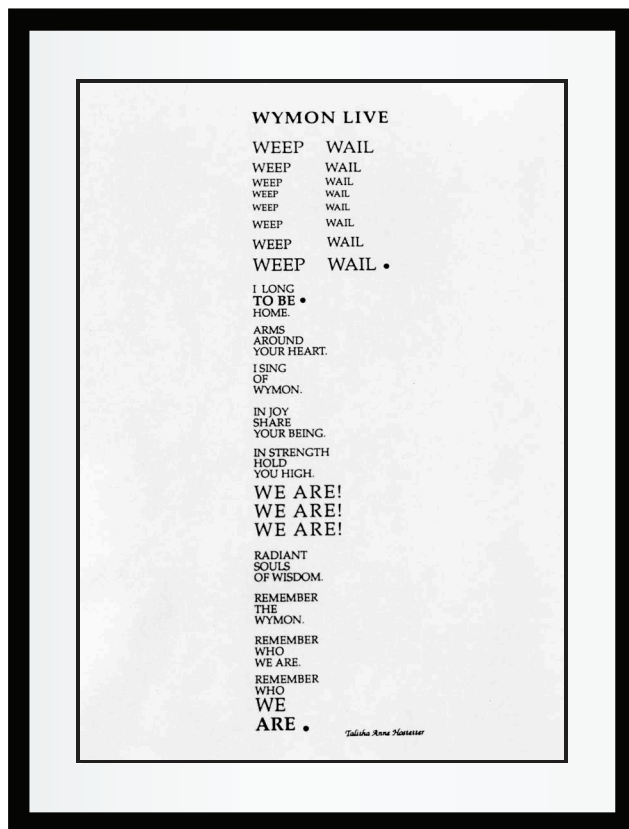
Carol Gladwell
Poetry
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Cheryl Harper
Untitled
Acrylic on Canvas



Doffy Hahn
Untitled
Glass Sculpture



Anne Hostetter
Wymon Live



Ruth Koski Harris
Pieta
Oil on Canvas



Tara Hart
Rage On
Mixed Media



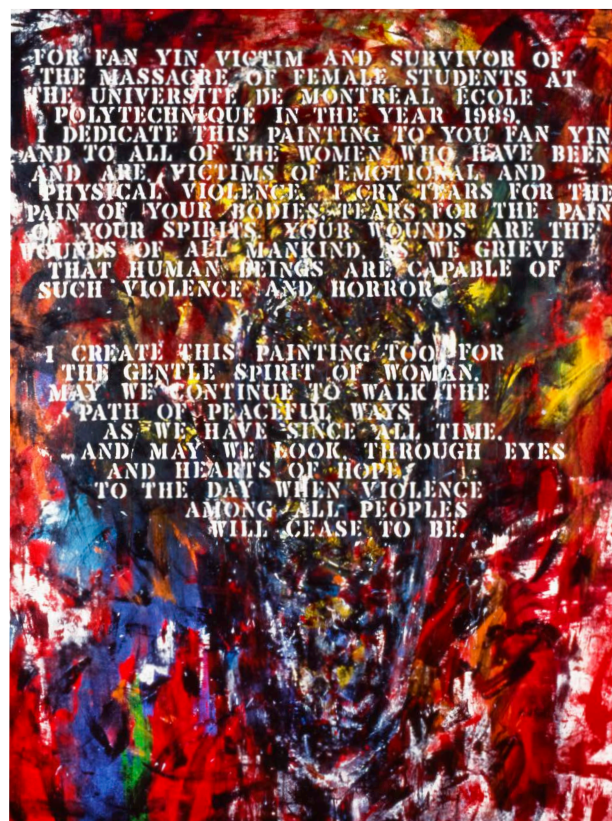
Cathy B. Jones
Loss
Dried Flowers on Wine Crate



Mary Ann Lacey
The Myth
Print



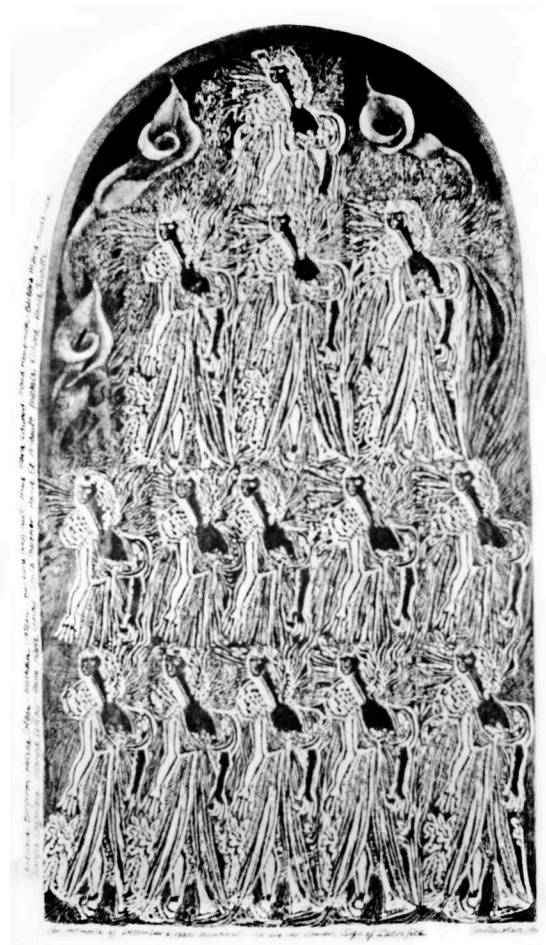
Irene Kindness
Never Again
Mixed Media



Patricia Kushner
For Fan Yin
Painting



Diane Lees
Memorial Plaque
Felt & Paper Sculpture



Sharon Lawrence
Untitled

"This is one of the most moving commemoratives I have seen. I found it impossible to view in its entirety at one time - it's too painful. It is such a powerful statement."

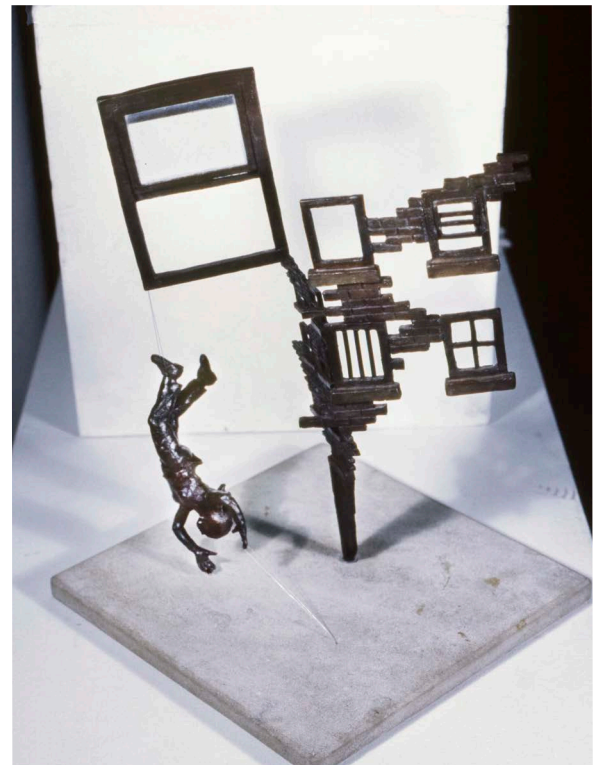
Exhibit Visitor - A Space Gallery, 1991



Louise Liu
December 6 Massacre



Heather Lennon
The Strength of Woman
Graphite



Janine Lingren
Escape
Sculpture



Cynthia Lorenz
Untitled
Sculpture

Dorothy Lunney
The River
Oil Paint
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Cal Lorimer
Making Good Guns Better
Oil & Paper on Canvas



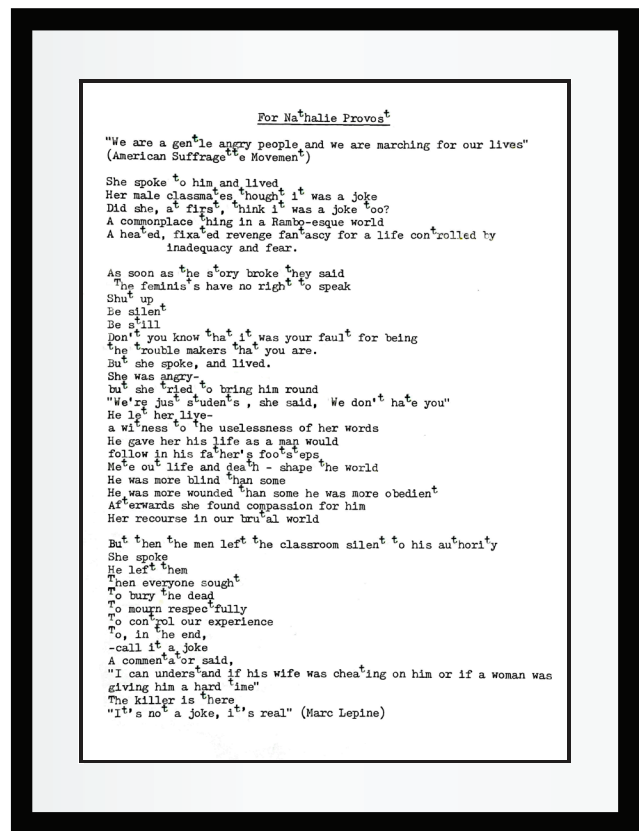
Catherine Lunardonna & Tracey Tief
Prisoners of War
Mixed Media



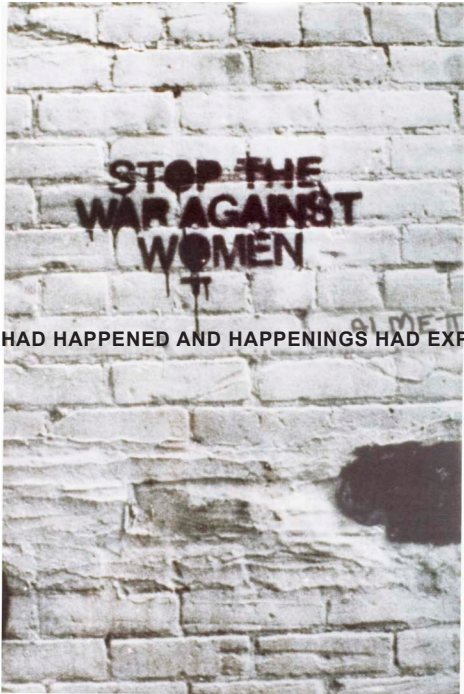
Janet Maquire McFadyen
The Innocent, Dec. 6, 1989
Glass Tiles on Wood Shelf



Evelyn Mitsui
Teacups & Litho Plates
Ceramic



Lynette Morrison
For Nathalie Provost



SOMETHING HAD HAPPENED AND HAPPENINGS HAD EXPLANATIONS.

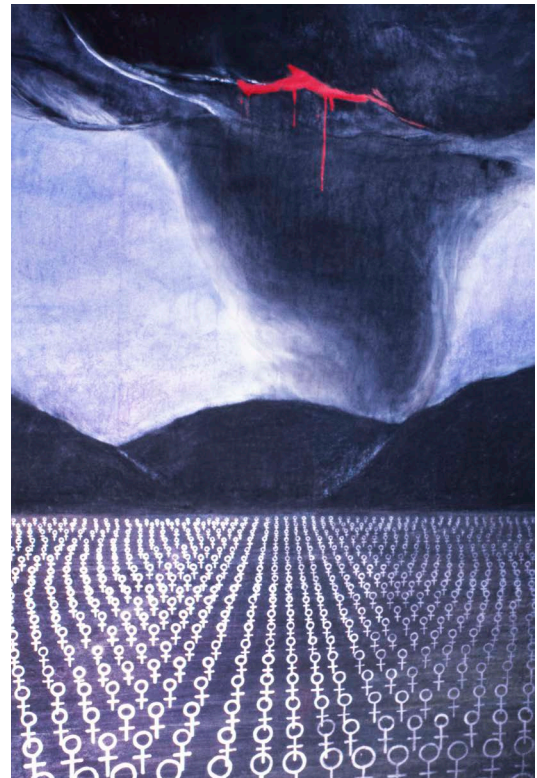


I SAW A MONSTER RISING FROM THE WAVES

Carla Murray
I Saw A Monster
Multi-Media Collage



Inga Petri
Women's Anger



Sheree-Lee Olson
The Hidden War
Mixed Media on Paper



Janet Porter
 Untitled
 Oil Paint



Nicole Percival
 The Suffering
 Acrylic

Sweet Spirit,
 deliver the dream
 of ripe fruit
 bursting in autumn sun
 of young women,
 round and full,
 dancing toward
 their womanhood
 reaching for
 the bright Lady who
 embraces their souls and
 spins sparks
 from their hands,
 their faces,
 their eyes.


Deliver a dream to
 swell our hearts
 of a circle cast
 as one, our heartbeat
 our body
 one mind.

Thorn and root.
 Deliver your dream
 of thorns
 knotted in desert rock
 of old women, tough
 and dry, whose voices
 reach again
 for the salty
 dawn, who have
 danced to spin
 the helix strand
 twisting hard,
 rooting deep
 lest the heartbeat
 slip away.

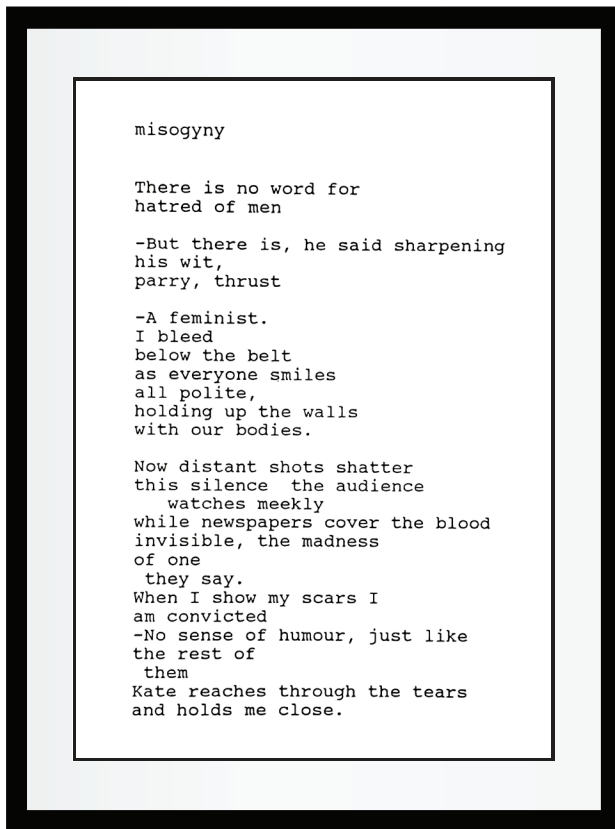
Deliver the dream that
 their sound may be sung
 and none will forget
 none will fear
 none will die.

Genevieve Bergeron
Helene Colgan
Nathalie Croteau
Barbara Daigneault
Anne-Marie Edward
Maud Haviernick
Barbara Maria Klueznick
Maryse Laganiere
Maryse Leclair
Anne-Marie Lemay
Sonia Pelletier
Michele Richard
Annie St-Arneault
Annie Turcotte

died Dec. 6, 1989.

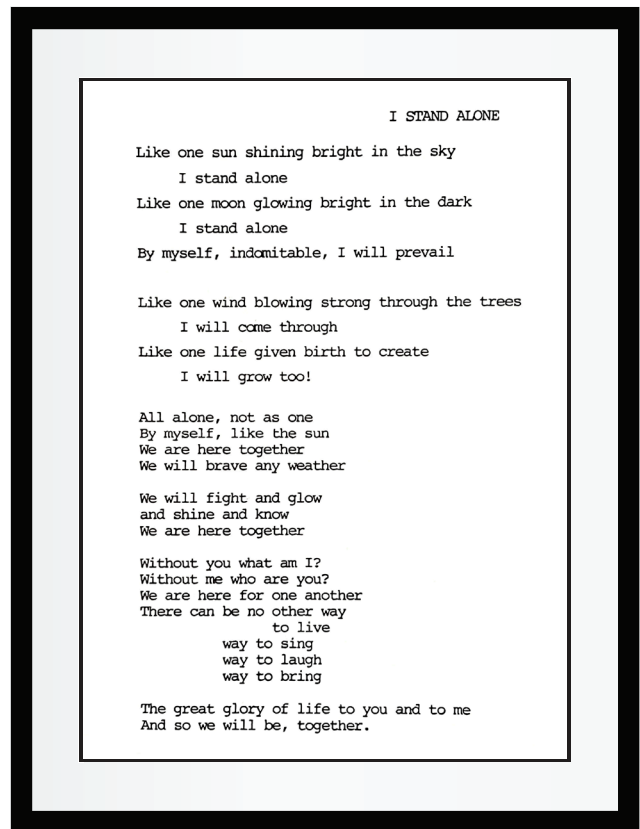


Pam Patterson & Carol Watson
 Deliver The Dream
 Photo & Free Verse



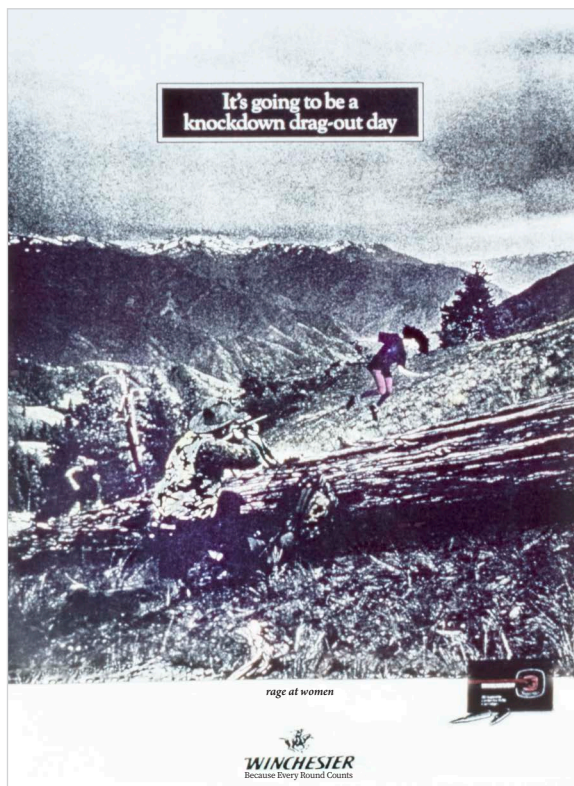
Andra McCartney
Misogyny

Joan McKenzie
Montreal
Poetry
No Image Available

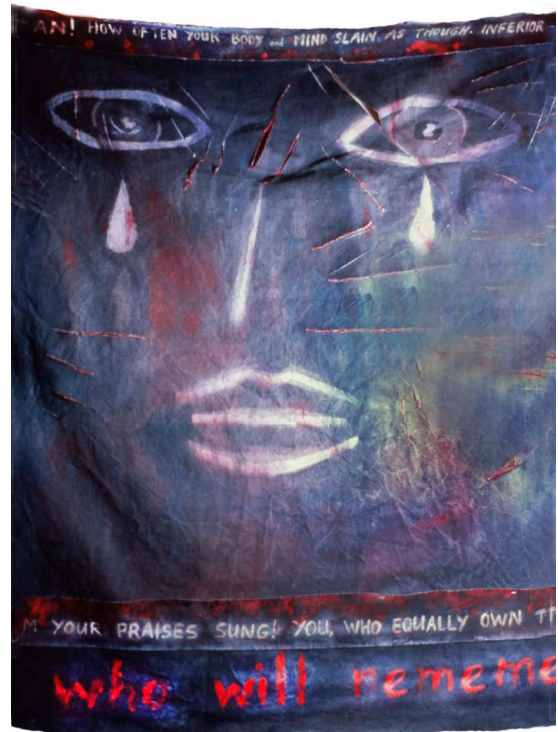


Honey Novick
I Stand Alone

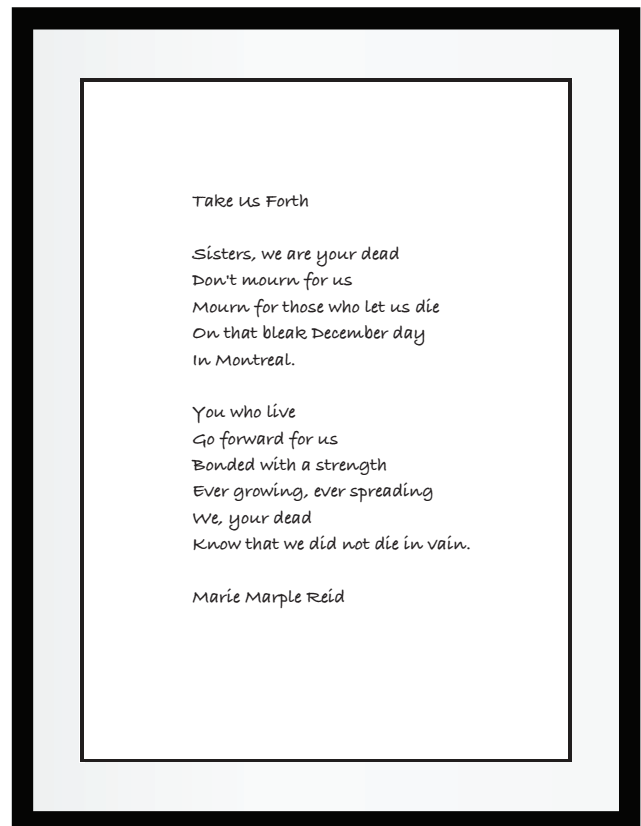
"As an engineer who had just graduated at the time of the massacre I felt very close to the women in Montreal. I couldn't express my grief to any of the male engineers and teachers without being afraid they would feel attacked. This show made me realize I have to express my grief."



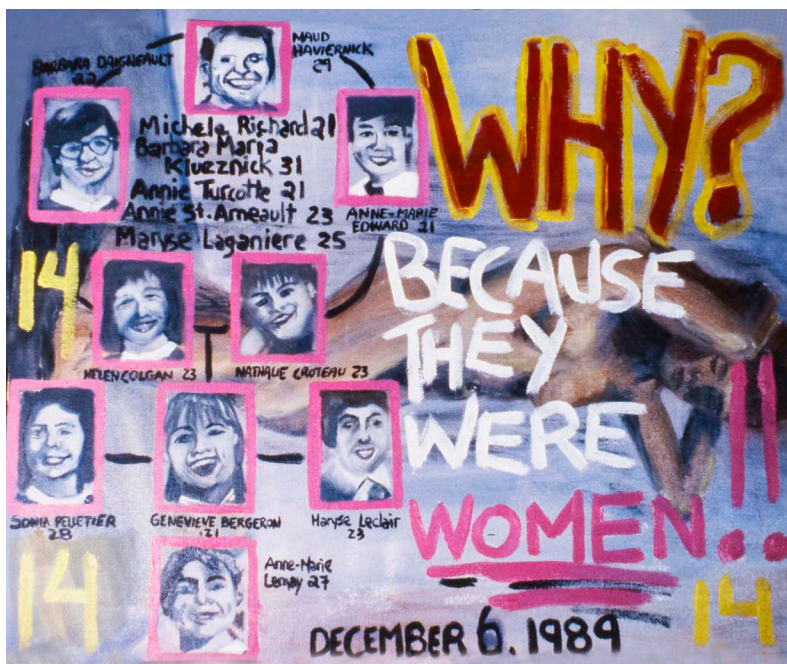
Donna Quince
It's Going to be a Knockdown, Drag-Out Day



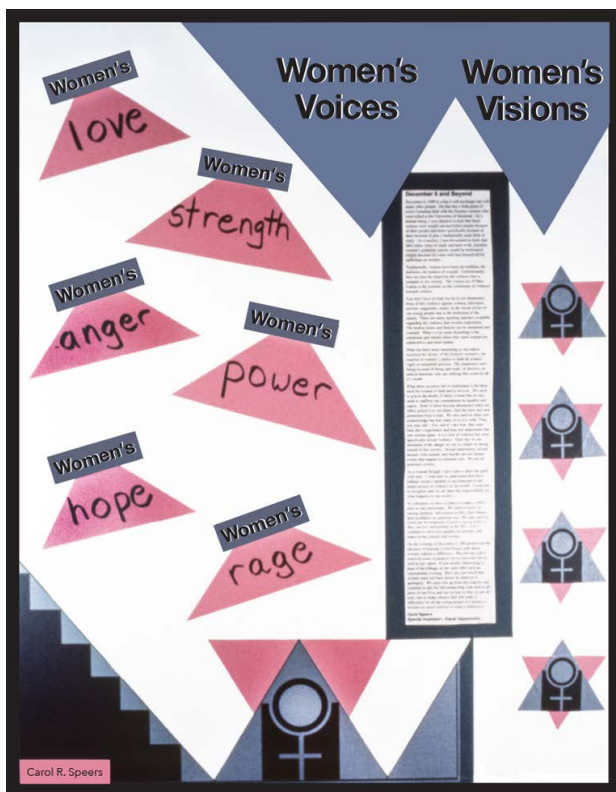
Anne Pichette
Dec. 6, 1989: Remember!
Acrylic on Canvas



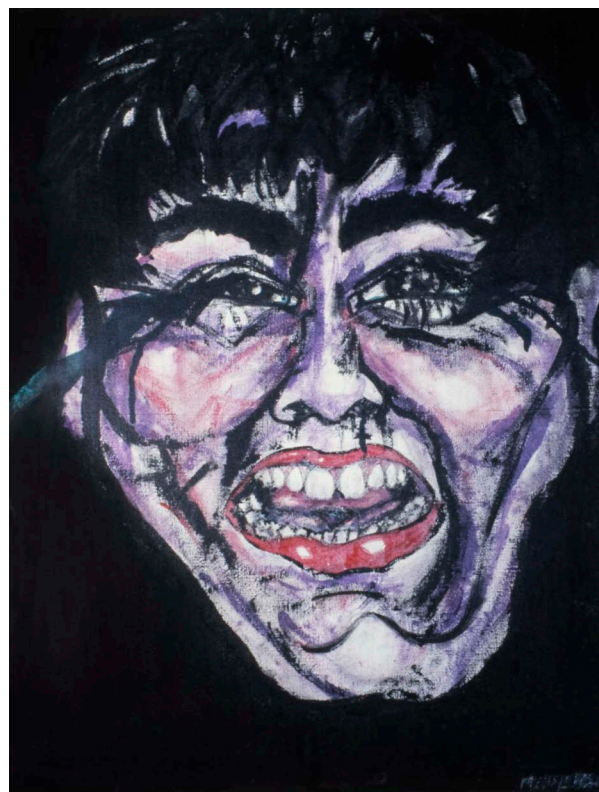
Marie Reid
Take Us Forth



Erika E. Squires
Why Women?
Oil on Canvas



Carol Speers
Women's Voices, Women's Visions
Collage & Free Verse



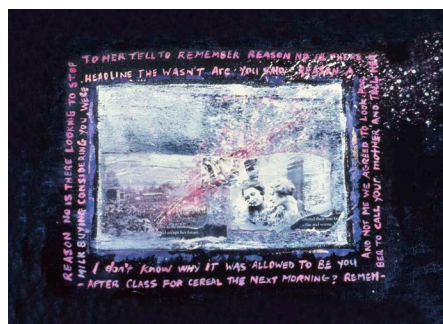
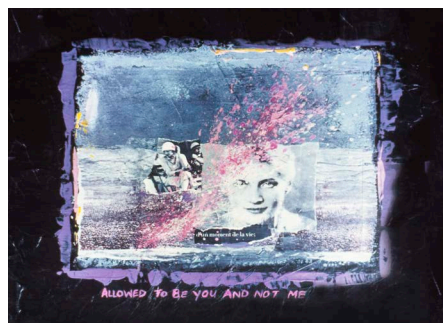
Michele Rosano
Pain!
Fabric Paint



Dyana Werden
Do Not Sneeze, Do You Hear Me
Wall Sculpture



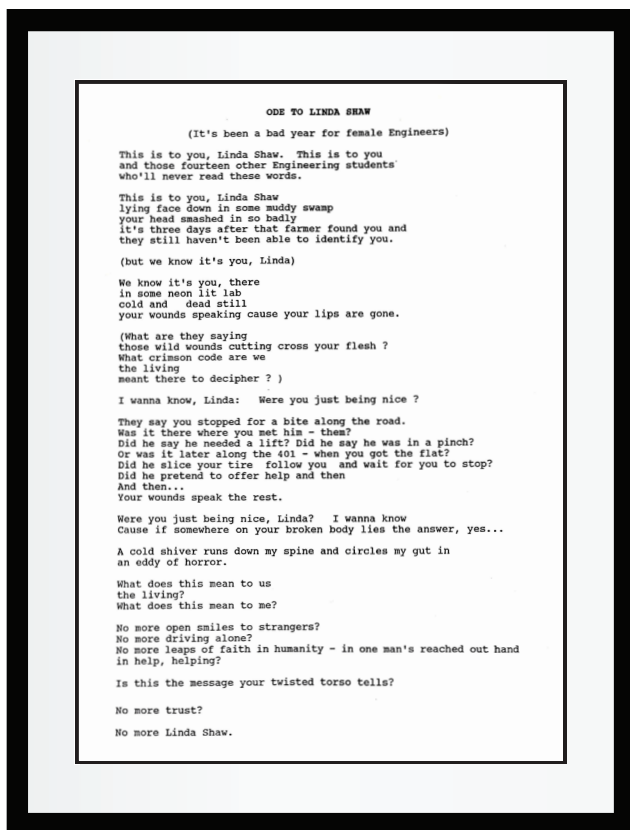
Barb Thornborrow
In Memory Of
Photography



Christine Willcox
D'un Moment Dans La Vie
Acrylic/Collage on Canvas



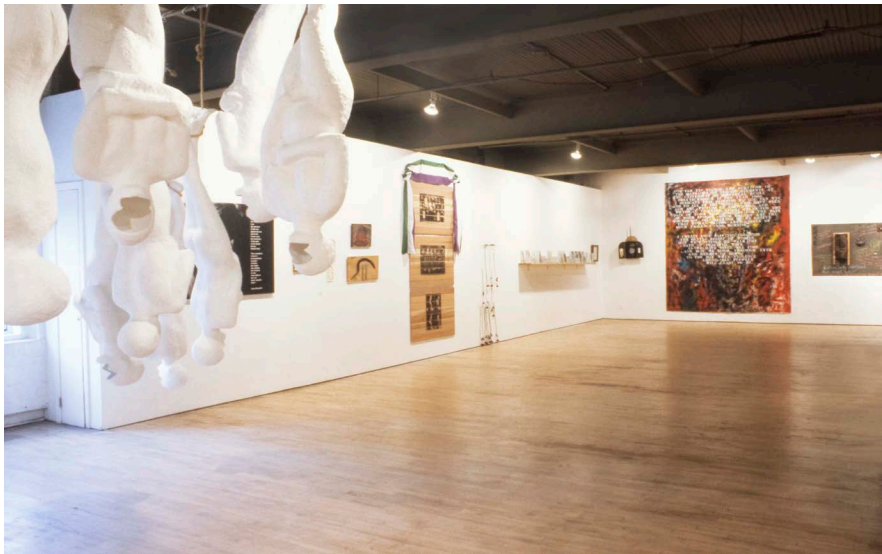
Katherine Zsolt
Daughters & Sisters
Plaster Casts & Paper



Megan Williams
Ode to Linda Shaw



Elizabeth Willing
Acknowledge Their Strength - Fallen Angels
Installation, Roses



A Space Gallery, 1991

"It is by participating in, viewing and sharing our collective grief and rage with open hearts that we not only heal ourselves but change a world."

Exhibit Visitor - A Space Gallery, 1991



A Space Gallery, 1991

DON'T REMAIN SILENT

Don't Remain Silent

Montreal Massacre Commemorative
Group Art Exhibit | Toronto 1990-91

EXHIBIT ARCHIVAL MATERIAL

Call For Submissions Poster - The Woman's Common, 1990

CALL FOR SUBMISSIONS

**DON'T
REMAIN
SILENT**

The Woman's Common is presently organizing a commemorative group art show in memory of the Montreal women shot December 6, 1989. We are asking women to submit a single piece of art (artwork, prose, poetry, photography, crafts etc.) as your personal response to this tragedy. Even if you do not consider yourself an "artist" you are encouraged to participate. All work submitted will be shown. We request that each piece be framed and suitable for hanging. Submissions can be dropped off at The Woman's Common until May 1, 1990. Plans for an opening (June 6, 1990) include a dinner with special guest speakers and a short remembrance service. We look forward to your contributions!

SUBMISSION DEADLINE MAY 1, 1990
EXHIBIT DATE JUNE 6, 1990



580 Parliament Street, Toronto, Ontario M4X 1P8

Call For Submissions Ad - Xtra newspaper, 1990

The Woman's Common

CALL FOR SUBMISSIONS

COMMEMORATIVE GROUP ART SHOW IN MEMORY OF THE MONTREAL WOMEN SHOT DEC. 6

The Woman's Common is interested in organizing a group art show in memory of the Montreal women shot Dec. 6. Each woman making a submission will be asked to produce a single piece as a personal response to this tragedy. All media is welcome (artwork, written word, crafts, etc. - anything that can be hung on our walls - so be creative!)

Submissions can be dropped off or mailed to: "Commemorative Art Show"
The Woman's Common, 580 Parliament Street, Toronto, Ontario M4X 1P8

SUBMISSION DEADLINE: MAY 1, 1990

TENTATIVE EXHIBIT DATE: JUNE 1990

THE WOMAN'S COMMON IS A WOMEN-ONLY SPACE

Exhibit Opening Announcement - The Woman's Common, 1990

July 11, 1990

FOR RELEASE: Immediately

SUBJECT: Memorial Art Show, a response to Montreal massacre

Women across Canada are represented in artwork, poetry, and songs created especially for the Memorial Art Show for the Montreal Massacre at The Woman's Common, which runs until July 17.

"Response to our call for submissions was overwhelming" says Susan Beamish, originator and curator of the show. "I think it has been cathartic for women to be able to make a personal statement about the Montreal massacre, about violence against women in general, and how they are affected by these issues.

Women were encouraged to submit artwork or written material regardless of past experience or perceived levels of artistic capability. Ms. Beamish received over 100 inquiries and eventually, more than 60 pieces were submitted. Artwork was sent from as far away as Victoria, B.C. and Montreal -- including one huge canvas painted by a hospital nurse's aide who tended to one of the survivors of the shooting.

The show's June 6 opening coincided with the six-month anniversary of the Montreal massacre. An opening memorial service included a few words by Dr. Ursula Franklin, songs from Marianne Gerard and Honey Novick, a speech linking racism and violence against women, and a healing ritual led by Concepta.

The Memorial Art Show is on display until July 27 at The Woman's Common, 580 Parliament Street (at Wellesley), a non-profit, feminist, volunteer-based club which owns its own building. The Common provides a space for women to meet, network, and exchange views, and supports the efforts of women performers, artists and writers.

Please note that The Woman's Common is a woman-only space. To arrange for a visitor's pass, call 975-0745 or drop by the club.



Exhibit Opening Announcement - A Space Gallery, 1991

Don't Remain Silent

MONTREAL MASSACRE
commemorative group art show

March 16 - April 13

OPENING: Sat, March 16, 2 - 4

ARTIST TALK: Sat, March 23, 2 - 4

AMY BARRATT, DORAN DOYLE, LORATTA CLARK, LEONE BOYD, IRENE KINDNESS,

HELEN DILLON, JOANNE BOCKNA, KELLEY AITKEN, COROL GLADWELL, ANNE HOSTETTER, LYNETTE MORRISON, DYANA WERDEN, KIMBERLY BAERY, TA'RA HART, SHEREE-LEE OLSON, DIANE LEES, LINDA ABRAHAMS, CAL LORIMER, ERIKA E. SQUIRES, PAM PATTERSON, CAROL WATSON, HEATHER LENNON, MEGAN WILLIAMS, LALIE DOUGLAS, PATI BEAUDOIN, BARBARA ELLEN CENTER, CAROLE BOUCHER, NICOLE PERCIVAL, INGA B. PETRI, SUSAN BEAMISH, RUTH KOSKI HARRIS, ANDRA MCCARTNEY, BEVERLY ALLINSON, PATRICIA KUSHNER, DONNA QUINCE, CATHY GILLIS, PAULA CAMARA, MICHELE ROSANO, MARY ANN LACEY,

CHRISTINE WILLCOX, JOAN MCKENZIE, BARB CRISP, KONNIE LINGUS, PRUDENCE CLEARWATER, TRACEY TIEF, CATHERINE LUNARDONNA, CHERYL FISHER, CARLA MURRAY, CATHY GIBSON, ELIZABETH WILLING, CAROL SPEERS, PETRA BAIER, DONNA MARCHAND, KATHERINE ZSOLT, CHERYL HARPER, HONEY NOVICK,

JANET MAGUIRE MCFADYEN, IPATIA APOSTOLIDES, JANINE LINGREN, JILL GENSER

Don't Remain Silent first opened at the Women's Common in June 1990, six months after the massacre of 14 women in Montreal. Susan Beamish curated the exhibition which includes more than 70 works by over 60 women artists from across Canada and features diverse media: painting, photography, sculpture, poetry, drawings, prints and collage. The curator's intent was to allow women to express visually the anger and sorrow that they felt over what happened in Montreal.

The diverse selection of works embodies expressions of anger and sorrow, personal as well as political statements. Some pieces act as memorials for the fourteen women, and some are for all women who are victims of violence. An underlying current of horror is directed towards not only an act by one person, but rather the fact that his deed magnified a social prejudice, reflecting a society that promotes, condones or ignores the demeaning of women. *"The show is a distressing and at times very violent look at violence against women,"* Isabel Vincent, The Globe and Mail.

Artists Katherine Zsolt, Ruth Koski Haris and Irene Kindness will participate in the talk sponsored by Women's Art Resource Centre.

DON'T REMAIN SILENT is coordinated by **Carole Munro** for the **A Space Exhibitions Committee**.

Exhibit Opening Poster - The Woman's Common, 1990

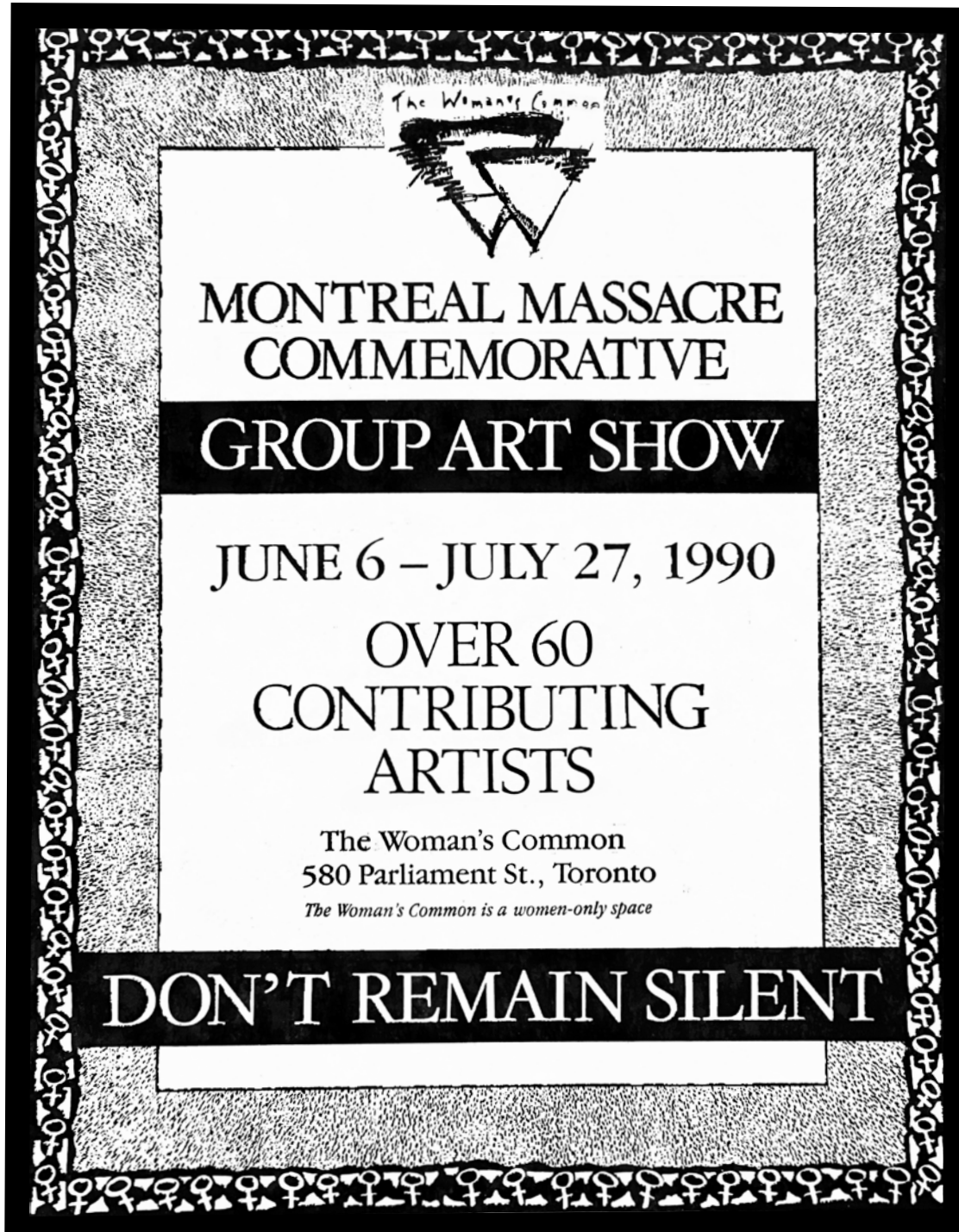


Exhibit Opening Poster - A Space Gallery, 1991

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MONTREAL MASSACRE
GROUP ART EXHIBITION

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Exhibit Review - The Globe and Mail, 1990

The Globe and Mail, Saturday, July 21, 1990

ART NOTES / *Exhibition at Toronto's
Women's Common is dedicated to the victims
of the Montreal massacre*

Arresting images recall tragic shootings

BY ISABEL VINCENT
The Globe and Mail

“**Y**ES, we are a bunch of feminists” is the message of a group show at the Women's Common in Toronto, one of the first in Canada dedicated to the 14 women killed by a gunman at the University of Montreal last December.

Don't Remain Silent, which continues until July 27, includes 79 works — oil paintings, sculptures and poetry — by Canadian women artists commemorating the Montreal massacre, where 14 women engineering students were gunned down in a classroom by Marc Lepine ostensibly because they were, in his words, “a bunch of feminists.”

Susan Beamish, the show's curator, says a lot of the women who've attended the show have felt “assaulted by the images.” Most women have been particularly shocked by a painting by a 17-year-old victim of “ritual abuse,” which shows the nude torso of a woman

sitting on a tile floor with a machine gun inserted into her vagina.

“We've had a lot of requests to take it down, but I refuse to do it. Everything I commissioned for the show I put up. I couldn't turn anyone away. The show's called Don't Remain Silent, after all,” said Beamish in a recent interview.

Much of the work is by relatively unknown artists. There are a few water colors and mixed-media installations for sale.

The show is a distressing and at times very violent look at violence against women, but there's one catch: men are not allowed. The Women's Common, a community centre and “safe place,” is restricted to women only, says Beamish. She added that she hopes to convince a larger gallery to show the works, in order to reach a larger audience.



Exhibit Review - Matriart Canadian Feminist Art Journal, 1991

Montreal Massacre

Commemorative Group Art Exhibit — “Don't Remain Silent”

WARC has initiated a series of talks by women artists exhibiting at various galleries in Toronto. Recently WARC co-sponsored a discussion with artist's exhibiting in the Don't Remain Silent show held at A Space Gallery. The following is a review of the Don't Remain Silent exhibition and the events leading up to it.

In February 1990, Susan Beamish, a member of The Woman's Common Exhibition Committee, sent out a flyer requesting submissions of artwork by women, dealing with the Montreal massacre. The committee received seventy-nine works, all of which were hung in the upstairs restaurant at the Common, a women-only private club located in Cabbagetown. Entitled *Don't Remain Silent*, the show made a powerful statement, emotionally honest and thoughtful despite the pain and anger explicit in its theme. It contextualized the extremism of Lepine's act within the long and on-going history of violence against women. In March 1991 *Don't Remain Silent* was re-installed at A Space.

While the thematic unity of the show is to be expected, *Don't Remain Silent* is surprising in its visual variety: photographs on paper and cloth, paintings in oil and acrylic, drawings in pen and ink, collages, assemblages, installations and text—separate as poetry or combined with images.

Some pieces are as violent in their expression as their subject matter. One of the most startling (also the one to receive focus in the limited media coverage the show has provoked) shows a mutilated female torso, her head cut off by the picture frame, her feet cut off by an unseen attacker whose hand shoves the mouth of a pistol into her vagina. In a small hand-written note, the artist assures us that she offers here no rhetorical fantasy of horror, but the lived experience of terror.

When the exhibition opened at A Space I found myself confronted by more than the images. I met and talked to several of the artists and discovered that my suburban middle-class assumption about the rarity of abuse and comparable agonies were sadly, depressingly inadequate. While I had seen *Don't Remain Silent* as an eloquent artistic expression of anguish and despair I had underestimated the most immediately personal, diaristic aspects in some of the work. This knowledge changed an unusually moving event into a unquestionably enlightening one.

Several pieces declare the artist's identification with the Montreal victims. There are a number of self-portraits: straightforward in their implication—it could have been me, and in one instance, made explicit by a text—it should have been me.

Some works are gently sorrowful—a watercolor of daisies blowing in a field—until you count the fallen blossoms. It should seem sentimental but it doesn't. Some are witty—a hunter crouches in a field, his prey a tiny dancing adolescent girl. The title: “It's Going to be a Knockdown Dragout Day”.

A large oil painting reflects the grief and shame the mother of a killing son must feel, and another work recalls other mothers too embarrassed to declare their anger and fall into complicity.

The many other female victims of male violence are remembered. A field of ♀ marked graves—Verdun in the battle of the sexes. The Montreal 14 join the ranks of fallen soldiers, casualties of “The Hidden War”. An oddly beautiful mixed-media sculpture identifies the battlefield with the domestic front. A battered, bloody head lies upright in a wooden box, its open flaps like doors on either side. A long metal spike on top and a scrap of poetry copied out in pencil and stuck to the open door.

A vertical assemblage of driftwood, seashells worn smooth till they resemble small skulls, bones, stones, small crystals and feathers. Some whole parts of broken wings. Leather and crimson embroidery thread. Seven wreathes or crowns woven of twigs, and wire—looping decoratively, each twisted section spelling out a victim's name.

At A Space we were able to include a large sculptural piece of fourteen white body casts of various women, modelled from the artist's friends, which were suspended upside down near the window. Feet bound by rope, arms folded over unquiet breasts, black cut-out holes where each face ought to be. In the soft daylight what was awful was also eerie and elegiac—in one sense empty shells from which the indestructible spirits have escaped, recalling other spent shells that shot short these human lives.

14 women died in Montreal under gunfire. In *Don't Remain Silent* more than 60 artists chose to speak out in acknowledgement and recognition. Through their work these women have demonstrated strength and courage in face of overwhelming sadness and rage. Curator Susan Beamish said, “We must speak.” Their voices have been heard.

Carole Munro

*Given the unjured, collective nature of the show I have deliberately excluded the names of the individual artists because I could not include them all.

Exhibit Review - The Web newspaper, 1990

THE WEB June 1990

MONTREAL MASSACRE COMMEMORATIVE GROUP ART SHOW

by: Erika

What started as a thought in January, opened on June 5, 1990. It took Susan Beamish and six other ad-hoc committee members five months of preparations for the show. Susan thought that by having an art show in remembrance of the fourteen women massacred in Montreal, it would allow women to express visually the anger and sorrow that they felt inside. The show is aptly named "Don't Remain Silent".

And obviously we didn't. A call for submissions went out in Toronto, and they received two hundred calls from all across Canada, and parts of the U.S., places where the call wasn't sent. Women didn't remain silent, and spread the word about the upcoming show. There are over seventy pieces, in all forms.

There are paintings large and small, photography, sculpture, poetry, drawings, prints and collage. Some express anger, some sorrow. There are some very powerful statements and some subtle ones. Some are political and some are personal. Some act as memorials for the fourteen women, and some are for all women who are victims of violence.

One takes the view point of being the mother of the murderer. Another is a personal painting of personal pain. A giant canvas on the left as you ascend the stairs is by 2 nurses aides from Montreal. Her patient was one of the women who was shot and wounded in the massacre. Obviously a very personal piece. The show is very moving - A must to see for all women.

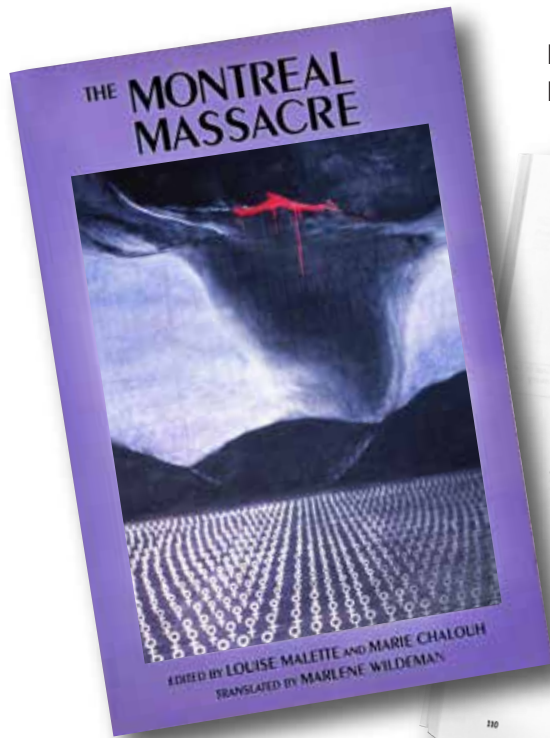
Professor Ursula Franklin spoke to the women at the opening. She told us she was not surprised by what happened in Montreal, as her male colleagues were. She was saddened - and horrified yes, but not surprised. It did not come out of nowhere, the act came out of the prejudice magnified in one person. To a society that promotes, condones, or ignores the demeaning of women - how can we be surprised?

The memorial service was conducted by Concepta. She lit fourteen candles, one for each of the women. She reminded us that the time for grief is over, we must let go of them, but always remember them. She started a chant that was repeated by all the women. We filed past the candles, the empty guitar case that was left on the table reminding us of a coffin. There were tears, and silent prayers. The service was very moving, and very necessary.

The opening was a great success, as the show will be. It is a very needed show - on the sixth month anniversary. If you wish to contribute own your words, or feelings, there is a comment book available at the show. The show is on until July 27th. It is worth your while to see this to remember the fourteen women and all the victims of violence against women.

I'd like to congratulate Susan Bearish and the other six ad-hoc committee members for an amazing show, and thank The Women's Common for providing the space for such a worthwhile show. You can make donations that will go to causes that promote the "END" of violence against women.

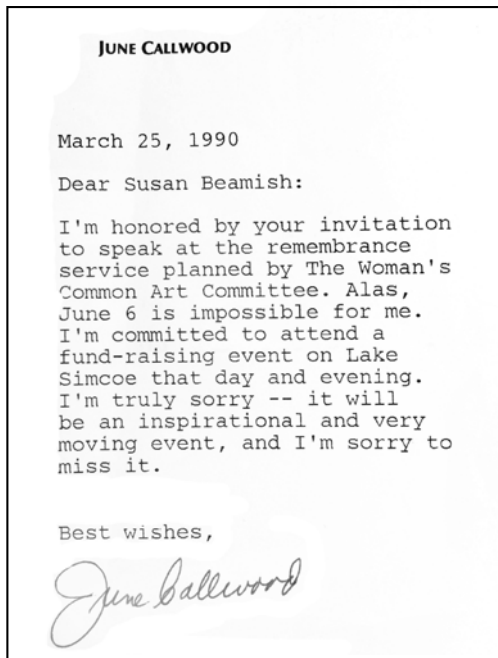
The Woman's Common
580 Parliament St.
Toronto. 975-0745



Book Cover Image, The Hidden War, 1991
By participating artist, Sheree-Lee Olson



Invitation Response from
June Callwood, 1990



Artists Thank You Card
The Woman's Common, 1990





*"Healing begins
where the wound was made."*

Alice Walker

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