ornament and grime

Beneath the Ornament and Grime is also something particularly transfixing about the fact that this “detritus” is not to conceal. I’m intrigued by the attention to decoration of objects reserved for such dirty, discover and invent.”

In counterpoint to Lucky Rabbit Pottery’s decorative installation in the adjacent sidewalk of the gallery, the influential anthropologist Mary Douglas suggests that dirt is simply matter out of place, meaning that something may be considered unclean according to the laws of dirt: “Dirt is body matter out of place, meaning that something may be considered unclean according to the rules of dirt.” Dirt, Detritus and Vermin

Whatever the origin of this “detritus,” it now frames the gallery, framing its viewers. It is something quite different from the work we are about to see. The juxtaposition of the delicate femininity represented by lace and the coarse refinement against repulsion. In progressive circles the gender-based hierarchy and the belief that women are more susceptible to contamination is a strong, systemic belief. To recognize and to prescribe are forever mapped onto the feminine, specifically, “the ornamental, with its particular elegance and repulsiveness, its femininity and its otherness.” The moment these qualities are linked, a norm is set: dirt is always feminine. Whole societies are thus long invested in performing a femininity that is bodily uncontaminable. In her essay “Forgotten Ties: The Entangled History of Hygiene and Race in the United States,” the anthropologist Joan M. W保健 (1992) argues that public health officials in the United States long encouraged the idea that women’s bodies were cleaner than men’s to limit black women’s integration into the workforce. If dirt is simply matter out of place, then impurity has more to do with respect borders, positions, rules. The in-between, the ambiguous, the composite. The in-between, the ambiguous, the composite.

The juxtaposition of the delicate femininity represented by lace and the coarse refinement against repulsion. In progressive circles the gender-based hierarchy and the belief that women are more susceptible to contamination is a strong, systemic belief. To recognize and to prescribe are forever mapped onto the feminine, specifically, “the ornamental, with its particular elegance and repulsiveness, its femininity and its otherness.” The moment these qualities are linked, a norm is set: dirt is always feminine. Whole societies are thus long invested in performing a femininity that is bodily uncontaminable. In her essay “Forgotten Ties: The Entangled History of Hygiene and Race in the United States,” the anthropologist Joan M. W保健 (1992) argues that public health officials in the United States long encouraged the idea that women’s bodies were cleaner than men’s to limit black women’s integration into the workforce. If dirt is simply matter out of place, then impurity has more to do with respect borders, positions, rules. The in-between, the ambiguous, the composite. The in-between, the ambiguous, the composite.

The moment these qualities are linked, a norm is set: dirt is always feminine. Whole societies are thus long invested in performing a femininity that is bodily uncontaminable. In her essay “Forgotten Ties: The Entangled History of Hygiene and Race in the United States,” the anthropologist Joan M. W保健 (1992) argues that public health officials in the United States long encouraged the idea that women’s bodies were cleaner than men’s to limit black women’s integration into the workforce. If dirt is simply matter out of place, then impurity has more to do with respect borders, positions, rules. The in-between, the ambiguous, the composite. The in-between, the ambiguous, the composite.

The moment these qualities are linked, a norm is set: dirt is always feminine. Whole societies are thus long invested in performing a femininity that is bodily uncontaminable. In her essay “Forgotten Ties: The Entangled History of Hygiene and Race in the United States,” the anthropologist Joan M. W保健 (1992) argues that public health officials in the United States long encouraged the idea that women’s bodies were cleaner than men’s to limit black women’s integration into the workforce. To recognize and to prescribe are forever mapped onto the feminine, specifically, “the ornamental, with its particular elegance and repulsiveness, its femininity and its otherness.” The moment these qualities are linked, a norm is set: dirt is always feminine. Whole societies are thus long invested in performing a femininity that is bodily uncontaminable. In her essay “Forgotten Ties: The Entangled History of Hygiene and Race in the United States,” the anthropologist Joan M. W保健 (1992) argues that public health officials in the United States long encouraged the idea that women’s bodies were cleaner than men’s to limit black women’s integration into the workforce. If dirt is simply matter out of place, then impurity has more to do with respect borders, positions, rules. The in-between, the ambiguous, the composite. The in-between, the ambiguous, the composite.

The moment these qualities are linked, a norm is set: dirt is always feminine. Whole societies are thus long invested in performing a femininity that is bodily uncontaminable. In her essay “Forgotten Ties: The Entangled History of Hygiene and Race in the United States,” the anthropologist Joan M. W保健 (1992) argues that public health officials in the United States long encouraged the idea that women’s bodies were cleaner than men’s to limit black women’s integration into the workforce. If dirt is simply matter out of place, then impurity has more to do with respect borders, positions, rules. The in-between, the ambiguous, the composite. The in-between, the ambiguous, the composite.
ARTISTS

CALLANE

Dirt floor
2011
sifted garden soil on mylar

Born in Halifax, NS, Cal Lane was raised in Saanichton, BC. Following her welding certification, she completed a BFA at the Nova Scotia College of Art and Design (Halifax, 2001) and an MFA at the State University of New York (Purchase, NY, 2005). Lane has exhibited her work nationally and abroad in numerous solo and group exhibitions, including at the Art Gallery of Nova Scotia (Halifax, 2002-3), the Textile Museum of Canada (Toronto, ON, 2006), the Museum of Art and Design (New York, NY, 2007), Musea Brugge (Belgium, 2008) and the DeCordova Sculpture Park (Lincoln, MA, 2008-10). Lane received several awards and distinctions, including the 2006 Emerging Artist Fellowship and residency at the Socrates Sculpture Park (Long Island City, NY) and the 2007 Joseph S. Stauffer Prize from the Canada Council for the Arts. She was also shortlisted for the Sobey Art Award in 2004.

www.callane.com

SARAH SAUNDERS

hankies 1-8
2008
fabric-draped porcelain

Sarah Saunders has exhibited both nationally and internationally, most recently in Between Presence and Absence at the Acadia University Art Gallery (Wolfville, NS, 2010). Her works are held in such collections as the Canadiana Fund, the Province of PEI Art Bank, Confederation Centre Art Gallery and Burlington Art Centre. Articles on her work have appeared in the international journal Ceramics Art and Perception as well as in Canadian publications on contemporary art. She has been awarded grants from the Canada Council for the Arts, the PEI Arts Council, and the Province of PEI. She has a Bachelor of Design from the Nova Scotia College of Art and Design (1989). Her formal art education at NSCAD was preceded by a B.Sc. in Biology from Acadia University (1985), studies in dance in Toronto and sculpture and drawing at the American Centre in Paris (1986).

www.sarahsaunders.ca

JANICE WRIGHT CHENEY

Encroachment
2011
30 cockroaches: felted wool, copper wire, onion skins, shellac and horse hair; found bucket and brush

Janice Wright Cheney completed a BFA at Mount Allison University (Sackville, NB, 1983) and an MEd in Critical Studies at The University of New Brunswick (Fredericton, NB, 2003). She currently teaches at the New Brunswick College of Craft & Design (Fredericton). Wright Cheney’s textile-based installations have been presented in Canada and abroad. Solo exhibitions include Trespass (2011), Disorderly Creatures (2001), Historia (1997) and Women & Fiction (1995). Her work is in the collections of The Art Gallery of Nova Scotia, the Department of Foreign Affairs and International Trade, the New Brunswick Museum and the Beaverbrook Art Gallery. She has received numerous commissions from the New Brunswick Arts Board and the New Brunswick Department of Tourism, Culture and Heritage. She was the 2004 recipient of the prestigious Strathbutler Award for Excellence in the Arts, and has been elected to the Royal Canadian Academy of Arts (2009). Most recently, Wright Cheney was among artists selected for Oh Canada, the largest survey of contemporary Canadian art produced outside Canada (MASS MoCA, 2012).

www.janicewrightcheney.com

DIRT, DETRITUS & VERMIN

Cal Lane, Sarah Saunders, Janice Wright Cheney

wavo art gallery