

Volume 23 Number 3 \$5.50 A magazine about issues of art and culture

FUSE

MAGAZINE

IN CONVERSATION

LORETTA TODD

& RICHARD WILLIAM HILL



www.fusemagazine.org



ALL THE WORLD'S A STAGE:
THEATRE AS A POLITICAL TOOL by Carlyn Zwarenstein
CHRISTOPHER SMITH ON "QUEER AS FOLK"
KARL BEVERIDGE AND CAROL CONDÉ
COCO FUSCO JEN WEIH FRESH PAINT ALT.SHIFT.CONTROL



Larry Towell, Magnum Photos

CONTACT

5th annual **TORONTO PHOTOGRAPHY FESTIVAL** may 1 - 31

> **MORE THAN 100 EXHIBITIONS**

Workshops, Panels, Lectures
Cinematheque Ontario Film Series
Portfolio Reviews

Photo Incubator sponsored by Adobe

www.contactphoto.com T 416.539.9595 E info@contactphoto.com

01

Education Partners

Harbourfront centre

THE GLOBE AND MAIL

LCBO

NOW lounge

STEAM WHISTLE

Adobe

JAZZ.FM91

Art Gallery of Ontario

OCAD

School of Image Arts at RYERSON

elopment

@ web site design

SWITCH TO FUSE!
new subscribers save
40% off the cover price
4 ISSUES FOR \$15.00

www.fusemagazine.org

NAME TELEPHONE #

ADDRESS

CITY PROVINCE POSTAL CODE

Payment is enclosed

Bill me later

One year for \$15

Two years for \$28

Offer valid only for new individual subscribers. Institutions and libraries please enquire.

INSTITUTIONS: PLEASE TELEPHONE (416) 340-8026. OUTSIDE CANADA, SEND CHEQUE OR MONEY ORDER FOR \$20 U.S. FOR FOUR ISSUES (INCLUDES POSTAGE). FOR INTERNET ORDERS, VISIT WWW.FUSEMAGAZINE.ORG
FUSE MAGAZINE, 401 RICHMOND ST. W., SUITE 454, TORONTO, CANADA M5V 3A8. FAX (416) 340-0494 GST # 123969768.



CONTEMPORARY ART CO
CONTEMPORARY ART CONTE

SITE >
GALLERY

B R3B 1H1 PH/FAX (204) 942-1618
OPEN TUES.-SAT. 11AM-4PM www.pangea.ca/site

iviney,
Sullivan

< online portfolios >

< online collaborations >

< online exhibitions >

Slights of Hand
Matthew Evans
January 10 - February 10

Infinite Stories
Bettina Hoffmann
February 21 - March 17

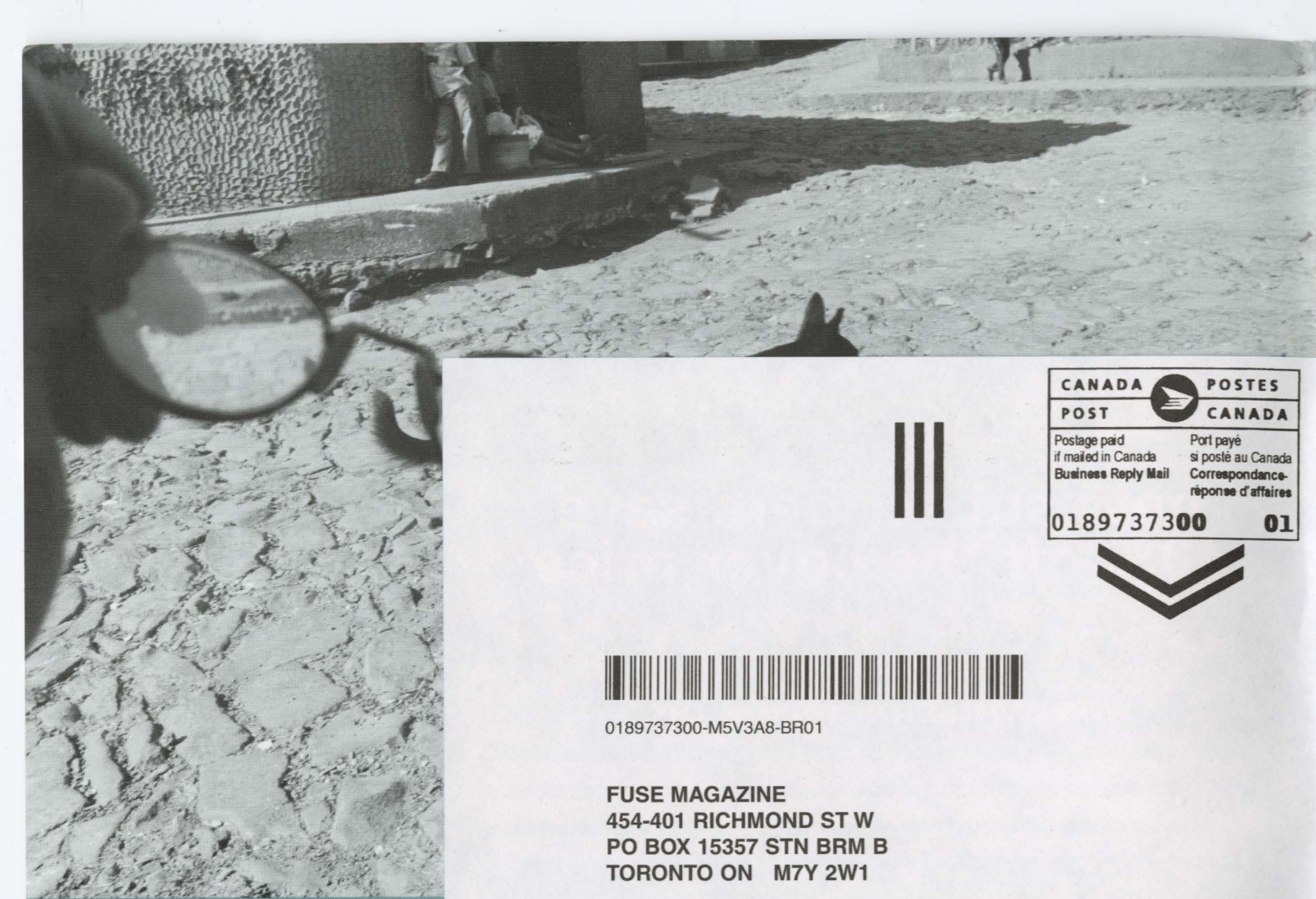
Planetarium
Nelson Henricks
February 21 - March 17

Urgent Witness / DRAWN REMAINS
**Daniel Erban, Michelle Gay,
Sadko Hadzihasanovic,
Emmanuel Kourounis, John Scott**
March 28 - April 28

YYZ Artists' Outlet
401 Richmond St. West
Suite 140
Toronto, Ontario
M5V 3A8
tel/416.598.4546
fax/416.598.2282
yyz@interlog.com
www.interlog.com/~yyz

YYZ

YYZ acknowledges the support of its members, the Canada Council for the Arts, the Ontario Arts Council, and the City of Toronto, through the Toronto Arts Council.



CANADA POSTES
 POST CANADA
 Postage paid if mailed in Canada
 Port payé si posté au Canada
 Business Reply Mail
 Correspondance-réponse d'affaires
 0189737300 01



0189737300-M5V3A8-BR01

FUSE MAGAZINE
 454-401 RICHMOND ST W
 PO BOX 15357 STN BRM B
 TORONTO ON M7Y 2W1

Larry Towell, Magnum Photos

5th annual **TORONTO PHOTOGRAPHY FESTIVAL** may 1 - 31

> **MORE THAN 100 EXHIBITIONS**

Workshops, Panels, Lectures
 Cinematheque Ontario Film Series
 Portfolio Reviews

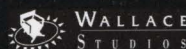
Photo Incubator sponsored by Adobe

www.contactphoto.com T 416.539.9595 E info@contactphoto.com

Education Partners

Harbourfront centre

THE GLOBE AND MAIL



Kodak

LCBO



JAZZ.FM91

Art Gallery of Ontario

OCAD

School of Image Arts at RYERSON

internet design & development

- @ web site design
- @ internet access
- @ web site hosting
- @ custom solutions

everything

you need

to get

DISCOVERED

< online galleries >

< online portfolios >

< online collaborations >

< online exhibitions >

t 416.665.3566

f 416.665.8285

e info@coolwater.ca

i www.coolwater.ca

SITE
 GALLERY
 TEMPORARY ART CONTEMPORARY ART CO
 MPORARY ART CONTEMPORARY ART CONTE
 55 ARTHUR ST., WINNIPEG, MB R3B 1H1 PH/FAX (204) 942-1618
 OPEN TUES.-SAT. 11AM-4PM www.pangea.ca/site

Trophy
**Susan Detwiler, David Diviney,
 Anitra Hamilton, Derek Sullivan**
 January 10 - February 10

Sleights of Hand
Matthew Evans
 January 10 - February 10

Infinite Stories
Bettina Hoffmann
 February 21 - March 17

Planetarium
Nelson Henricks
 February 21 - March 17

Urgent Witness / DRAWN REMAINS
**Daniel Erban, Michelle Gay,
 Sadko Hadzihasanovic,
 Emmanuel Kourounis, John Scott**
 March 28 - April 28

YYZ Artists' Outlet
 401 Richmond St. West
 Suite 140
 Toronto, Ontario
 M5V 3A8
 tel/416.598.4546
 fax/416.598.2282
 yyz@interlog.com
 www.interlog.com/~yyz

YYZ

YYZ acknowledges the support of its members, the Canada Council for the Arts, the Ontario Arts Council, and the City of Toronto, through the Toronto Arts Council.

FUSE

MAGAZINE

Volume 23 Number 3 February 2001

Editorial Board

Andrew Harwood, R. William Hill, Michelle Jacques, Marilyn Jung, Francine Périnet, Meera Sethi, Renuka Sooknanan, Shawn Syms, Rinaldo Walcott

Contributing Editors

Joane Cardinal-Schubert (Calgary), Robin Curtis (Berlin), Allan deSouza (Los Angeles), Cliff Eyland (Winnipeg), Andrea Fatona (Peterborough), Sylvie Fortin (Ottawa), Richard Fung (Toronto), Anne Golden (Montreal), Tere Badia (De Cator Magazine, Barcelona), Ashok Mathur (Calgary), Ian Rashid (London), Clive Robertson (Montreal), Nell Tenhaaf (Toronto), Reggie Woolery (New York)

Staff

Petra Chevrier (Managing Editor)
Pete Dako (Design)
Patti Kim (Webzine Intern)
Milada Kováčová (Advertising Coordinator)
J. Baines Pollard (Circulation Coordinator)
vashti (Production Coordinator)

Special thanks to Richard Hill, Meera Sethi, Renuka Sooknanan and Rinaldo Walcott for copy editing. Thanks also to Andrew Paterson and Shawn Syms for proofreading, and to Janice Andreea for image research.

FUSE is published four times a year by Artos Cultural Affairs Society and Publishing Inc., a non-profit artists' organization. Our offices are located at 401 Richmond Street West, suite 454, Toronto, Ontario, Canada M5V 3A8. E-mail: fuse@interlog.com, website: www.fusemagazine.org, tel: (416) 340-8026, fax: (416) 340-0494. All newsstand inquiries should be sent to this address. Publication mail registration No. 8623.

Copyright © 2000 Artos Publishing Inc. All rights reserved under International Copyright Union. Any reproduction without permission is prohibited. Send permission requests to CANCOPY, (416) 868-1620. Artos Publishing purchases First North American Serial Rights and copyright reverts to the writer after publication. Artos Publishing assumes no responsibility for unsolicited manuscripts. Manuscripts not accompanied by a stamped self-addressed envelope will not be returned. A copy of our Writers' Guidelines is available on request. Publication of an advertisement in FUSE does not include endorsement of the advertiser by the magazine. Opinions expressed outside of specifically marked editorials are not necessarily held by members of the Editorial Board. Subscription rates: \$20 per year, institutions \$32 per year (in Canada only). Outside Canada \$24 U.S. per year, institutions \$38 U.S. Decisions regarding who qualifies as an individual subscriber remain the right of the publisher. Printed in Canada on recycled, acid-free paper.

ISSN 0838-603X

FUSE is indexed in the Alternative Press Index and is distributed by, and a member of, the Canadian Magazine Publisher's Association, 130 Spadina Ave., suite 202, Toronto, Ontario M5V 2L4, tel: (416) 504-0274, fax: (416) 504-0437. FUSE is a member of the Independent Press Association, San Francisco. FUSE acknowledges financial assistance from the Canada Council for the Arts, the Ontario Arts Council, the Cultural Human Resources Council and the Department of Canadian Heritage through the Publications Assistance Program, in addition to the many hours of volunteer and partially paid labour that are provided by everyone listed on our masthead.



Conseil des Arts du Canada
The Canada Council



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO

- 6 Editorial
- 9 Letters to FUSE

Reviews

- VISUAL ART**
 - 30 **e/rector/scape**
by Kerry Mogg
 - 32 **Compulsive Consumption**
by Johanna Mizgala
 - 35 **alt.shift.control**
by Sherri Telenko
 - 37 **Fresh Paint**
by Anne Kim
 - 39 **Wink and Banter**
by Annthea Whittaker
- BOOKS**
 - 42 **Corpus Delecti:
Performance Art of the Americas**
Review by Meera Sethi
 - 44 **Constructing
Female Identities**
Review by Rebecca Raby



Production still from *The Learning Path*, dir. Loretta Todd, 1991, 56:50 min.
Photo: Sima Khorrami. Courtesy National Film Board of Canada.

- 14 Interview
*A Way of Imagining Film:
in conversation with Loretta Todd*
by Richard William Hill
- 21 Feature
*All the World's a Stage
theatre as a political tool*
by Carlyn Zwarenstein
- 28 Artist Project
**Barbara Ramos,
Patient Care Assistant
(SEIU, 1199 Upstate)**
by Karl Beveridge and Carole Condé
- 46 Short FUSE
More! More! More!
by Christopher Smith

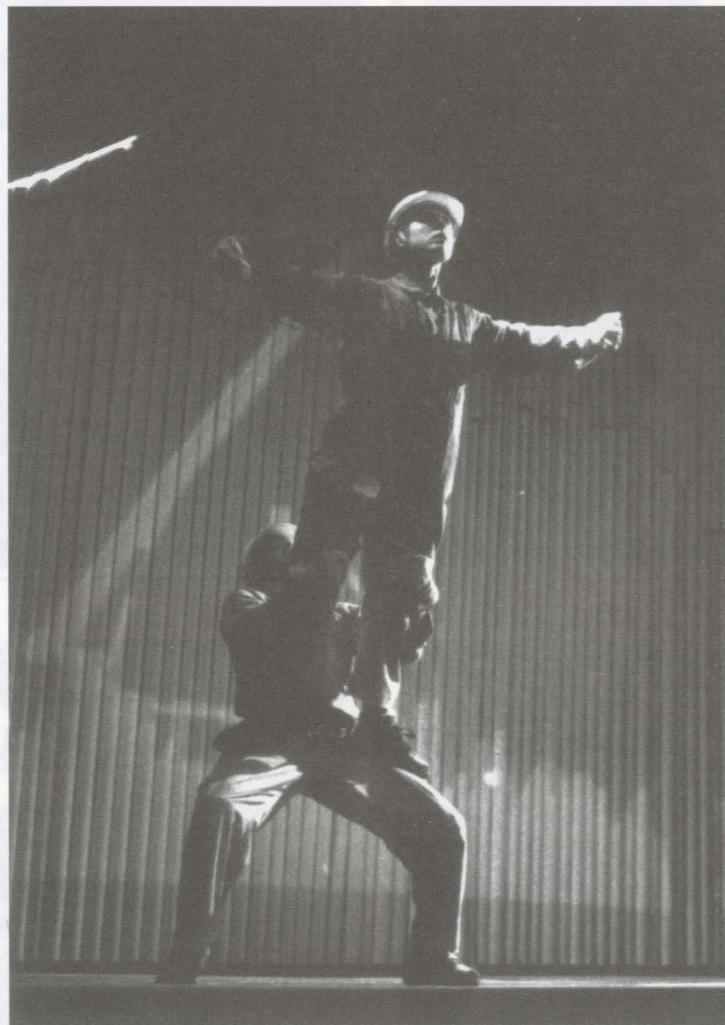
cover: Myra Holiday, *Food Service Aid (SEIU, 1199 Upstate)*, from the series "Theatre of Operation," Karl Beveridge and Carole Condé, 2000, colour digital photo.

Editorial

Let the fireworks begin! Donna Scott's recent announcement of resignation from the Ontario Arts Council might yet be a good thing for the arts in Ontario. If Bronwyn Drainie's recent criticism of Hal Jackman's matching grants program is any indication, we might yet see a renewed public debate about the arts, a debate that moves beyond the immediate arts community. Should we call these hopeful times? We should also be waiting to see whether anything will come of Department of Canadian Heritage's recent national policy consultation on a federal Arts Policy Framework. Indications that Sheila Copps might move on from Heritage to another portfolio leaves things for the arts fairly wide open at the federal level. But one thing seems certain: the arts will continue to play a vital role in the lives of Canadians at both the aesthetic and political levels—a pleasure that we cannot live without.

In Richard Hill's interview with Loretta Todd, aesthetics and politics combine to offer insights on Todd's filmic works. In this wide-ranging discussion, Todd and Hill speak to the ways in which Todd's films make a community, in all its complexity and tradition, visible. Yet Todd and Hill are both nuanced enough to engage with both the convergences and differences between contemporary Native production and other contemporary artistic expression. Bridging the gap between aesthetics and politics is Carlyn Zwarenstein's "All the World's a Stage: theatre as political tool." This article returns us to the pleasurable chaos of political street theatre and contemplates how our conservative times have produced a need for political

street theatre from Seattle to Windsor to Toronto. The times "they are a-changing" and so is political theatre, Zwarenstein reports.



The Rite of Steam, multidisciplinary piece developed by Tom Brouillette, performed in 1997 at the Mayworks Festival of Working People and the Arts. Courtesy Tom Brouillette.

The five visual art reviews in this issue engage with art from a wide array of perspectives: in innovative gallery spaces like the allergy gallery's living-room space and its reworking for its inaugural show; "e/rector/scape," a show that engages the remaking of the urban landscape of Edmonton and its various consequences; Anne Ramsden's critical engagements with the public and private aspects of collection and consumption, institutional and otherwise; "alt.shift.control," a show on Native engagement with digital technologies and the potential to tell both the new and old but with an important and interesting twist; and "Fresh Paint," a show of contemporary Asian artists, all engaging with the tensions of the postcolonial moment.

In two book reviews we move from studying upper-class girls in the north eastern U.S. to Coco Fusco's recent documentation and analysis of performance art in the Americas. Both reviews cast light on dif-

ferent cultural moments in the Americas, but both remind us of the importance of culture-specific analysis that can move beyond the local to raise larger questions. When those reviews are read alongside "More! More! More!"—a "word performance" that engages the British TV series "Queer as Folk"—cultural specificity breaks down into both pleasure and disappointment. This issue of FUSE makes Donna Scott's point: with enough funding, the art and culture scene in this province and country would rival any scene anywhere. So to those holding the purse strings: "where's the cash?"

Gallery Stratford

January 7 – February 4
**Contemporary Canadian Drawing Series,
 Part 2: Andrew McPhail, *Super Supper***

**Here and Now: Contemporary Works for the
 Permanent Collection**

February 11 – March 18
Lawson Killer Perth Huron Juried Exhibition

Janet Morton: *Wool Works*, organized by the
 Textile Museum of Canada, curated by Sarah Quinton

March 25 – April 22
Tony Urquhart: *Boxes, Drawings & Process*
 Co-organized by Gallery Stratford, Thames Gallery,
 Chatham and Gallery Lambton, Sarnia

**Michele Karch-Ackerman:
*The Sweet Breath of Trees***

**54 Romeo Street Stratford Ontario N5A 2E3
 www.gallerystratford.on.ca**

Gallery Stratford acknowledges the generous support of the City of Stratford, The Ontario Trillium Foundation, J. P. Bickell Foundation, and our many individual and corporate members.

LEE DICKSON

Hannah

7 December 2000 to 4 February 2001

CHANTAL DAHAN

The Dahan Bunch Perdu dans l'espace

15 February to 12 April 2001

Optical Verve

15 February to 12 April 2001

The Ottawa Art Gallery | La Galerie d'art d'Ottawa
 2 Daly, Ottawa, Ontario K1N 6E2 (613) 233-8699
 fax (613) 569-7660 www.cyberus.ca/~oag

oag&AO

Bishop's University Art Gallery Rue College Street, Lennoxville, Qc; J1M 1Z7
 T.(819) 822-9600 ext. 2687 / F.(819) 822-9703

Galerie d'art - Bishop's University - Art Gallery

Hours: Tuesday to Sunday 12pm to 5pm and all evenings when Centennial Theatre is open

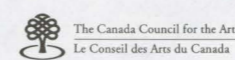
Naomi London
 Beyond Sweeties

Installation and paintings

14-02-01 to 25-03-01



LIBERTÉ
 yogurt



Mon. - Wed. 10 - 5:30, Thurs. & Fri. 10 - 9, Sat. 10 - 5:30

GALLERY LAMBTON

150 North Christina Street, Sarnia, Ontario

Sarnia, Ontario

1-519-336-8127

Gallery ConneXion -an artist-run-centre
 Next Deadline for
 Exhibition Submissions: January 15th, 2001

We welcome proposals from individual artists and curators from across Canada. Please contact the gallery for more information: Gallery Connexion, P.O. Box 696, Fredericton, N.B. E3B 5B4 Ph: 506 454 1433 email: connex@nbnet.nb.ca

**The New
ART GALLERY of WINDSOR**

The new Art Gallery of Windsor facility is a 70,000 square foot three-level glass and stone structure on the Windsor waterfront, facing the Detroit city skyline. This state-of-the-art building includes a number of exhibition galleries, sculpture court, gift shop, restaurant, and auditorium. The new AGW is scheduled to re-open to the public on February 10, 2001.

Opening Exhibitions

Eija-Liisa Ahtila: Consolation Service
February 10 – March 11, 2001

Brian Jungen
February 10 – July 22, 2001

Ed Janzen: Jack Pine
February 10 (through Spring 2001)

Impressionist Masterworks from the National Gallery of Canada
February 10 – May 6, 2001
Organized by the National Gallery of Canada

Contemporary Works from the Permanent Collection
February 10 – April 8, 2001

Continuities: Highlights from the Permanent Collection
February 10 – May 6, 2001

AGW

Art Gallery of Windsor
401 Riverside Drive West Windsor, Ontario N9A 7J1
Telephone 519 977 0013 Fax 519 977 0776
www.artgalleryofwindsor.com



**Dunlop Art Gallery
CENTRAL GALLERY**

DUNLOP
ART
GALLERY
REGINA, SASKATCHEWAN
REGINA PUBLIC LIBRARY 2311 12TH AVENUE
REGINA, SASKATCHEWAN
S4P 3Z5 TEL 306.1.777.6040 FAX 306.1.949.7264
WWW.DUNLOPARTGALLERY.ORG

Fauna Secreta
Joan Fontcuberta & Pere Formiguera
Guest Curator Sylvain Campeau
Organized by l'Occurrence
JANUARY 27 TO MARCH 11, 2001

**Exploring the Collection:
The Admittance of Photography**
Guest Curator Andrew Oko
Organized by Dunlop Art Gallery
MARCH 17 TO MAY 6, 2001

SHERWOOD VILLAGE GALLERY

Heather Cline: A to Z
Organized by Mendel Art Gallery
JANUARY 12 TO FEBRUARY 18, 2001

**Advice for Young Women:
A Work in Progress**
Lori Weidenhammer &
Peter Courtemanche
Organized by Dunlop Art Gallery
MARCH 2 TO APRIL 15, 2001



**Toronto Outdoor
Art Exhibition**

Nathan Phillips Square • July 6, 7, 8, 2001



Call for Artists
APPLICATION DEADLINE MARCH 1, 2001

www.torontooutdoorart.org
(416) 408-2754

40th
ANNIVERSARY

PHOTO: CITY OF TORONTO ARCHIVES

Rebecca Belmore

33 pieces

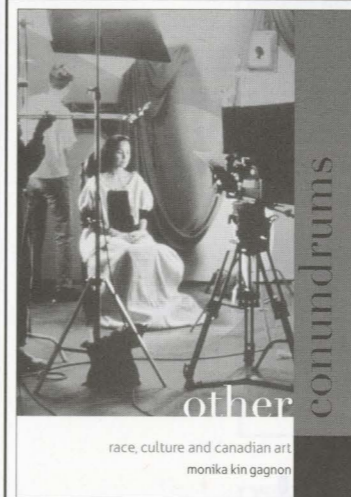
January 15 to February 18, 2001

Reception
& Round-table Discussion:
Tuesday, February 13, 7 to 9 pm

The exhibition is generously
supported by The Canada Council

Blackwood Gallery
Kaneff Centre, Erindale College
University of Toronto at Mississauga
3359 Mississauga Road North
Mississauga, Ontario L5L 1C6

T 905.828.3789 F 905.828.5202
blackwood_gallery@credit.erin.utoronto.ca
Gallery Hours: Sunday to Friday, 1 to 5 pm
Thursday, 1 to 9 pm



Other Conundrums is an extraordinary collection of essays on Canadian artists of colour by Monika Kin Gagnon, one of Canada's most respected art writers and curators. The essays explore the history of cultural production in this country with an emphasis on race, cultural difference, and cultural hybridity.

With personal insight and incisive analysis, Monika Kin Gagnon chronicles key events and issues that have changed the face of Canadian art over the past decade. She traces the passionate debates on race and ethnicity that have led to the legitimization of a vital cultural landscape beyond the faceless bounds of official multiculturalism.

OTHER CONUNDRUMS
Race, Culture and
Canadian Art

Monika Kin Gagnon

\$21.95

— Jessica Bradley
Curator of Contemporary Art,
Art Gallery of Ontario

Arsenal Pulp Press
Artspeak Gallery
Kamloops Art Gallery

CULTURE · STATE · HISTORY



THE MOUNTIE
From Dime Novel to Disney

Michael Dawson

·MOVIES ·NOVELS
·THE IMAGE OF THE MOUNTIE ·MUSICAL RIDES
\$24.95 paper 1-896357-16-4

**THE SECOND GREATEST
DISAPPOINTMENT**

Honeymooning and Tourism at Niagara Falls

Karen Dubinsky

◆ 1st PRIZE WINNER ◆ ALBERT B. COREY AWARD,
CANADIAN HISTORICAL ASSOC. & AMERICAN HISTORICAL ASSOC.
\$29.95 paper 1-896357-23-7

COMPASS POINTS
Navigating the 20th Century

Edited by Robert Chodos

·107 ORIGINAL ESSAYS ·EASY TO USE
·DECADE-BY-DECADE APPROACH ·DIVERSE OPINIONS
\$29.95 paper 1-896357-32-6

·HUNDREDS OF PHOTOGRAPHS AND ILLUSTRATIONS
·FASCINATING NEW RESEARCH
·FIRST-RATE SCHOLARSHIP
·ELEGANT ACCESSIBLE WRITING



GET ALL 3 AND TAKE 20% OFF
CALL TOLL FREE 1-800-718-7201
www.btlbooks.com btlbooks@web.ca

Letters to FUSE

FUSE:

In FUSE vol. 23, no. 1, Rinaldo Walcott writes "P.S. Nik: I am not Jamaican. Racism reveals itself in all kinds of ways." He is referring to my review (*Xtra!*, 9 Mar 2000), of the "Is gay passé?" forum, in which he and others debated the implications of Bert Archer's "End of Gay" thesis.

Rinaldo: I apologize for misidentifying you as Jamaican.

Rinaldo also presumes that I think "a Black man, looking and speaking like myself, has nothing to contribute to the debate on whether gay is passé or at an end."

At the debate in question, Rinaldo kept insisting Bert Archer's whole idea is exclusionarily Caucasian. I thought this was a limited argument, and said so in my *Xtra!* article. The central idea of the "End of Gay" thesis is the shedding of restrictive labels. If Rinaldo was aware of this at the forum, he wasn't saying.

Rinaldo is now engaging in the name-calling that so often accompanies "identity politics." Isn't it time we moved on?

Nik Sheehan

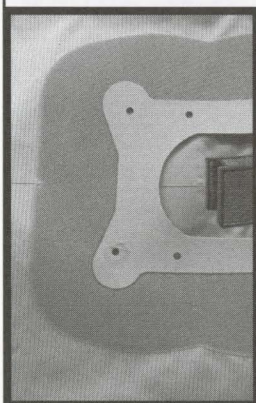
CIVIL SERVANT ARTISTS:

One perspective not enunciated in Kevin Dowler's article "Art & Scandal," is the common view amongst artists, that even if you don't need government grants, you've got to apply for and win some, to be recognized as a "real" or "serious" artist by your peers and the art bureaucracy. Therefore, by extension, artists that get grants, and artist-run centres that depend on them for their existence, are semi-arms-length civil servants. This is a correlated view, to one that infers that if you don't possess a degree in fine arts, you can't possibly create socially relevant art. As long as our Western society elitism puts more value in right brain skills over left, and we insist that art must always be definable in words (and be rational), and only be given the stamp of approval by people with degrees in art, we limit our potential to connect to a bigger society. We need more art bureaucrats and educators from totally different backgrounds, to let new light in... to move on.

René Price

January 13 - February 25, 2001

Poi.nt
KIT



KIT

March 10 - April 22, 2001

Zone temporairement fermée et/ou
seconde mise en page d'un univers clos

Julie-Andrée T.

May 5 - June 17, 2001

manuscriptus
Sylvia Ptak

articule

4001 rue Berri #105 Montréal (Qué) H2L 4H2
t 514.842.9686 f 514.842.2144
articule@cam.org www.cam.org/~articule

articule is supported by le Conseil des arts et des lettres du Québec,
Canada Council for the arts and le Conseil des arts de la Communauté
urbaine de Montréal, articule is member of the Regroupement des centres
d'artistes autogérés du Québec (RCAAG). Poi.nt received support
from British Council and North West Arts Board of the United Kingdom,
manuscriptus received support from Ontario Arts Council

09.12.00 **CHRISTIAN MARCLAY**
• 04.02.01 **Cinema**
Guest Curated by Ben Portis
in Gairloch Gardens

09.12.00 **TANIA KITCHELL**
• 28.01.01 **White Out**
Curated by Marnie Fleming
at Centennial Square

10.02.01 **CAROL WAINIO**
• 01.04.01 **Contemporary Registers**
Guest Curated by Michèle Thériault
at both locations

oakville galleries

Centennial Square T: 905.844.4402
120 Navy Street F: 905.844.7968
Gairloch Gardens oakvillegalleries.com
1306 Lakeshore Road East oakgalleries@idirect.com

naturalia

MARCH 3 - APRIL 7

Yuriko Iga J. J. Lee

sweet illusion

APRIL 14 - 28 IMAGES FESTIVAL
INSTALLATION

Adriana Arenas

PASSIONATE INVOLVEMENT

Directed by Maria Teresa Larrain and

produced by Tina Hahn for A Space/
CAB 2000, this compelling work docu-
ments the passion of community arts.
(60 min VHS, \$ 25 includes shipping)



401 RICHMOND STREET WEST #110
TORONTO ONTARIO M5V 3A8
416-979 9633
ASPACE@INTERLOG.COM
www.interlog.com/~aspace/

Surrey Art Gallery

Out of Sight

The Image Beyond the Index

New video and photography by Matilda Aslizadeh, Barb Choit,
Evan Lee, Kyla Mallett and Allison Hardy, and Kevin Schmidt
Guest curated by Christopher Brayshaw
OCTOBER 7, 2000 - FEBRUARY 4, 2001

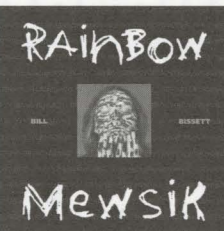
Looking In Looking Out

An Interactive Exploration of Community and Cameras
Created by artist Linda MacHolm and guest curator Marie Lopes
OCTOBER 21, 2000 - FEBRUARY 4, 2001

Hundreds & Thousands

an interactive installation by Diana Lynn Thompson
exploring the nature of beauty
OCTOBER 28, 2000 - FEBRUARY 11, 2001

13750 - 88 Avenue, Surrey, BC V3W 3L1
Tel: 604-501-5566 Fax: 604-501-5581
artgallery@city.surrey.bc.ca
www.city.surrey.bc.ca/ParksRecCulture/artgallery

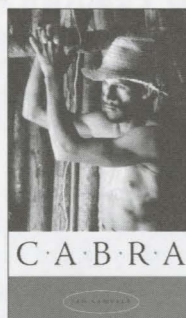


rainbow
mewsik
bill bissett

Through a
rich and

provocative mix of maracas, verse,
meditations, chants, saxophones
and other instruments, *rainbow
mewsik* is fresh, in-your-face per-
formance literature that constantly
plays with how we create rainbows
of meaning via everything to do
with sound.

Sound Poetry • ISBN 0-88995-231-0 CD-ROM
Running time 72:07 • 4 3/4 x 4 3/4" • \$16.95



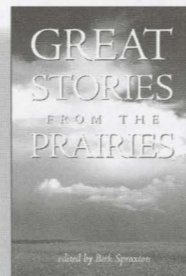
C.A.B.R.A.

Cabra
Ian Samuels

Cabra is an
exploration of the
imagination of
Brazil and its the
fever-dream. It is
a mapping of the
topography of

myth itself, a search for the voice of
history in the cracks of the colonial
façade.

Poetry • ISBN 0-88995-224-8 paper
• 96 pgs • 4 1/8 x 7" • \$12.95



Great Stories
from the Prairies
Birk Sproxton, editor

As expansive as a
prairie sky, as refresh-
ing as a cool breeze
on a hot summer day, this collection
offers the best prairie stories of the last
100 years, including selections from
F.P. Grove, W.O. Mitchell, Carol
Shields, Margaret Atwood, Guy
Vanderhaeghe, Aritha van Herk and
Sandra Birdsell.

Fiction Anthology • ISBN 0-88995-223-X paper •
320 pgs • 6 x 9" • \$22.95

red deer press • new fall 2000
red deer press • new fall 2000

David Burkes, B. Com, C.A.

Chartered Accountant

Auditing for not-for-profits, personal taxes, accounting.
Specializing in art and cultural organizations,
artists and cultural workers.

tel (905) 882-0497 fax (905) 882-0499
30 Wertheim Court, Unit 14
Richmond Hill, Ontario L4B 1B9

C.E.N.T.U.R.Y Graphics

Your ALL Graphic Shop
Design & Layout • Mac & PC Platform
Film Output • Printing - Heidelberg Press
Wide Format Poster, Sign & Banner
Colour Proofing: Colour Key • Chromalin
Drum Scanning • Photo-Retouching
Competitive Prices

(416) 504-2387 century@oil.ca • 404 Adelaide St. W. (Spadina & Adelaide)

www.vtape.org

vtape
video by artists

DESH PARDESH JUST ANOTHER STATISTIC?

Be sure to support Desh Pardesh at these UPCOMING EVENTS:

- **Community Forum**
Sunday, February 18, 2-5pm
519 Community Centre – East Room
- **Art Auction**
Friday, March 2, 7-10pm
InterAccess, 401 Richmond St. West,
4th Floor
- **Music and Dance Night
featuring LAL and
djs Alok, Mooky + vashti**
Saturday, March 24, 9pm
233 Carlaw, Unit 208

Desh is grateful to the following for their generous donations: Gitanjali Koland, Gupreet S. Chana, Barbara Gonard, Sadhu Binning, Hilary Mackenzie, Melanie L. Aguila, Beverly Lepischak, Shakil Choudhury, Kartar Dhillon, Deena Ladd, Geoffrey Burkart, Leela Acharaya, Sheila James, Shyam Selvadurai, Aparna Sundar, Paramjit Rai, Radhika Chimata, Arif Noorani, Piali Roy, Parijat Desai, Aditya V. Prasad, Vanita Varma, Nandish Yajnik, Tamara Zeta Sanowar Makhan, Shelly Bahl, Sarjay Pahuja, Dionne A. Falconer, Val Lem, Meera Desai, Sugith Varughese, Sherene Razack, Gurpreet Leekha, Bakirathi Mani, Esther K. James, David J. Howard, Artisan Management Consulting, OPRIG, Dristi, SAPNA, www.mybindi.com.

Desh is grateful to the following for their generous in-kind donations: Rachel Kalpana James, Gitanjali Koland, Sudharshan Duraiyappah, Meera Sangaaramoorthy, Nadia Geith Tax Care Services, Satbir Brar, Dunstan Egbert, Vathsala, Riaz Khamis, Dawood Khan, Laura Metcalfe, Kim Tomczak, Shawn Ladak, Rahim Ladha, Mohammed Khan, Zavari Tengra, Mike Vokins, Mooky, Nisha Pahuja, SAVAC, Slack Alice, Buddies in Bad Times, LAL, Alok, D&D Productions, Akimbo Productions/Soraya Peerbaye, IGS Belleville Internet Service, InterAccess, CARO/CARFAC, Inside Out, Xtra!, FUSE Magazine, Trinity Square Video, Council of Agencies Serving South Asians.

This ad space generously donated by
FUSE Magazine.

Will Desh Pardesh go the way of so many other people of colour organizations, just another "has been" statistic? Too many organizations collapse because of a lack of long-term financial support. Desh Pardesh now faces this same challenge.

For over a decade, Desh Pardesh has developed and presented South Asian artists and activists through its annual Intra-National Festival & Conference and year round programming. But now, it may have to shut down permanently.

We can overcome this crisis. Development of a long term strategic plan is well underway and fundraising initiatives have been launched. But we need your support to revitalize Desh. We've already lost Fresh Arts, LAAN, Canbaia, and others.

DESH PARDESH CAN'T BECOME JUST ANOTHER STATISTIC!!

DONATE GENEROUSLY TODAY

Please make cheques payable to:
The Agora Foundation ITF Desh Pardesh

Send donations to:
**450-401 Richmond Street West,
Toronto ON M5V 3A8**

For more information:
**416.340.0485
desh@ican.net
www.deshpardesh.net**

Stories That Own Me

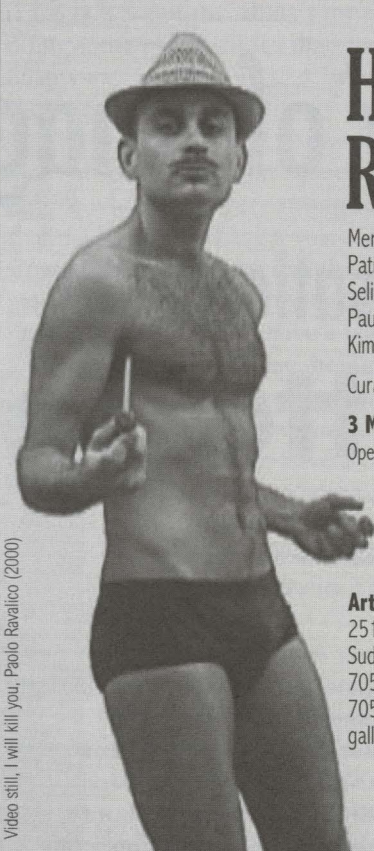
JULIE DUSCHENES
3 March - 11 April
Lesbian self-portraits à la Vermeer

Do Try This At Home

NICOLAS BAIER
TONIA DI RISIO
CHRIS DOROSZ
LEAH GARNETT
KELLY MARK
GARY MARKLE
JANET MORTON
DAVID POOLMAN
ELISA RATHJE
24 April - 17 June
Emerging artists' economies

MSVU Art Gallery

Mount Saint Vincent University
Halifax, Nova Scotia B3M 2J6
Tel: (902) 457-6160
www.textstyle.net/msvuart/



Human Remains

Mercedes Cueto, Patrick Decoste, Patrizia Durisotti, Ida Fong, Selina Mullins, Pascal Paquette, Paulo Ravalico, Amie Tolton, Kim Tomczak
Curated by Bill Huffman
3 May - 3 June 2001
Opening: Thursday 3 May at 7pm

Art Gallery of Sudbury
251 John Street
Sudbury (Canada) P3E 2Z7
705-675-4871 phone
705-674-3065 fax
gallery@artsudbury.org

Video still, I will Kill you, Paolo Ravalico (2000)

scope and slant...



January - February: Machining in the Digital Age

Konrad Kordoski, Pamela Landry, Val Valgardson
machined sculpture with kinetic tendencies
Opening January 12; Artists' Talk January 13

January 20: Performance: The Downtown Gospel

Reverend Billy (Bill Talens, NYC); organist Bill Henry
performance, January 20 in the stores of Victoria
sponsored in part by UVic, Dept of Fine Arts

February 9: Performance: Telebody

Dr. Steve Gibson with Jonathan Griffiths
performance, 8pm tix \$10/ \$12 at the door

February 14: New Music

Jean Derome & Pierre Tanguay,
Ambiance Magnetiques, 8pm, tix \$10/12



510 Fort Street, Victoria, BC V8W 1E6
Tel (250) 383-8833 Fax (250) 383-8841
openspace@il.ca www.openspace.ca
Gallery Hours: Tues to Sat, 12-5pm

**OPEN
SPACE**

WOODLAND CULTURAL CENTRE

RON NOGANOSH:
IT TAKES TIME



JANUARY 14 TO MARCH 2, 2001

EXPOSED:
AESTHETICS OF ABORIGINAL
EROTIC ART
MARCH 8 TO APRIL 22, 2001

184 MOHAWK ST., BRANTFORD, ON (519)759-2650 EXT. 241

http://www.woodland-centre.on.ca

A Way of Imagining Film:

in conversation with Loretta Todd

jumped at the chance to interview Loretta Todd when she was in Toronto this September for a retrospective of her films at the imagineNATIVE Aboriginal Media Arts Festival. Although we took time out for a rant about postmodernism, we also spoke at length about her early interest in film and the strategies she's developed for making documentaries that reflect her respect for her subjects and the deeply felt stories they choose to share with her. Her passion for exploring the medium of film was evident throughout.

Todd's documentaries include *The Learning Path* (1991), *Hands of History* (1994), *Forgotten Warriors* (1997) and *Today is a Good Day: Remembering Chief Dan George* (1998). She is also known for her thoughtful contribution to discussions of Native visual culture through her writing and public speaking.

Richard William Hill: I know that you've said that you were poor growing up. I also know that the expectation placed on poor Native kids is not that they will grow up to be filmmakers. Partly because of my own family history, I'm always curious about how people are able to defeat those sorts of expectations. How did you do it?

Loretta Todd: I certainly didn't think I'd be a filmmaker when I was growing up, despite the fact that I'd always stay up late with my mom watching all the old movies. In fact, I remember saying to her, "I'd like to be an actress." I think she was too kind to say to me, "Well,

Native girls don't grow up to be actresses." She used to say, "Well, in order to be an actress you've got to have your molars taken out and your lower ribs taken out." (laughs) I think that was her way of letting me down easy. I don't remember being aware of the glamorous lives of actresses, I remember just being captivated by the screen, especially the old films, they were lit so beautifully, it was such a beautiful world, even if there was cruelty and awful things going on, there was beauty within the black-and-white world.

So, I can't say there's any one thing. When I was working for the federal government in a program delivering economic/employment programs to the Native community in the lower mainland of BC, I guess I was feeling "I don't know if I can do this the rest of my life." I was doing a good job and I actually moved up really fast in the federal government and was making pretty good money, but I found myself realizing that it was a bit of a treadmill. I guess I wanted to see something more tangible from what I did. So I went down to the Simon Fraser [University] Film School and I applied to get in. They chose me to come into the program. However, I still had my daughter to support and I wasn't in the position to just leave the government because I knew that after the end of the first year you had to be interviewed again to go on to the second year. So I kept working full time and I was lucky I had a good manager who knew I was a workaholic and knew that I'd do the job even if I was taking time off to go to school. At the end of the first year I got accepted into second year, quit my job: the rest is history! (laughs)

But to make that decision to go to Simon Fraser—I realized that I had a facility, a way of imagining film

(even if I didn't imagine being a filmmaker), that film actually occupied a degree of my imagination. That could mean that I was actually a kind of sad person. (laughs) I don't know what that says about my social life, but it certainly says that I was drawn to it. In fact it took me about two or three years into the process, before I actually started to call myself a filmmaker. And then it even took me two or three years once I was out of school until I could publicly call myself a filmmaker.

You have to remember I left home very young, I didn't have much of a formal education. I later went

try to talk about that thing's meaning in our lives. I was doing some of the things that documentary filmmakers do anyway, in the work that I did. I was helping people see things in their lives.

The other thing that was happening was that I was living in BC, working in a place with the West Coast people who have a very strong sense of territory. I felt that if I wanted to have a voice (I'm not saying West Coast people made me feel this way, I felt this way), I'm in someone else's territory, and I have to negotiate that relationship. How do I have a voice in someone else's

territory? To me, being a filmmaker was a way of negotiating that, because it allowed me to be behind the camera, to not be visible, but it allowed me to have a voice. It allowed me to let the people whose territory I was living in and all the other people whose territories exist across this nation, to use me as a means to tell their stories. I wanted to tell stories.

RWH: It's clear in your films the respect you have for the people you're making films about. It seems to make them comfortable enough that they speak very sincerely and there's a kind of power in that, that comes through. Could you talk a bit about how you develop relationships with people as you make your films?

LT: I think when our people get a chance to talk and they know that they're not going to be censored or ridiculed in some way—when there's trust there—that they're pretty wonderful speakers. There isn't a single person who can't tell an incredible story when they get a chance to. But the kind of intimate connection that has to happen on the camera, oh, I don't know, I do different things. Even though I wasn't brought up in a real, real traditional way, I was around tradition enough that I understand that there's protocol to how you greet one another, to how you have contact. I think, particularly old people respect you when you respect protocols. So I try to observe that, although it's not something I deliberately do,

it's just something that is part of me. For example, when I was filming the late Dr. Anne Anderson, on *The Learning Path*, we were interviewing her in the evening at her centre, my crew was all men and she said to me, "have you fed your men yet?" And it wasn't a joke. She was serious. When she knew that I had fed them she didn't have to worry that they had worked a long day without having a chance to have dinner. That then put her at ease and I think made



Photo of Loretta Todd: Alex Waterhouse-Heywood. Courtesy The Centre for Aboriginal Media.

back to school and was lucky enough to get hired by a Native organization. There were a lot of things that went on that kept me looking at the subtext of the world, if you like. I worked with Native organizations, such as the Union of BC Indian Chiefs, and our job as researchers and writers and youth-workers was to keep looking at the world and telling our people about things that were going on in our own world and things that were going on outside of our world. Not "Just the facts ma'am," but to

by Richard William Hill

her interview a comfortable process.

You have to be in this place where they know that you are confident and capable, and that you trust yourself and then that puts the people that you're interviewing at ease. You're bringing that to the process so that they won't have to worry how they look or how they sound and they can just concentrate on telling the story that they have to tell. I think Alanis [Obamasawin] talked about loving, really loving the people and I feel that way too. Sometimes I think it's an incredible privilege; who would not want to do this? To sit and listen to people tell you—even painful things—but the fact that they're telling you this piece of life and sharing it with you, it's an incredible privilege and I try to honour it. I do take a lot of effort to make it a very peaceful process, so that I have a very peaceful crew that doesn't bang in and push around and be intrusive, that they go in very respectfully



and get their job done. I'm very careful about lighting, so that people look beautiful. That helps because then you're not just getting words, you're getting words within colour and light. All those things add up to making an atmosphere that's very rich. It's funny, because when you're a filmmaker, particularly a filmmaker working with an oral tradition and doing documentary (although that's not all that I plan to do), you really have to respect the word first, and yet you have to realize that the word lives in the world. You have to find the world that the word lives in, in your film as well.

RWH: I was interested when you were talking the other day about the conventions of documentary that you found haven't worked for you. For example, in an emotional interview the expectation would be that the camera-person would zoom in, but in fact you found that inappropriate and once actually physically prevented a camera-person from doing that during shooting.

LT: Sometimes, especially now, you watch an interview of a movie star and he gets teary-eyed about something (whether it's genuine or not), and immediately you see the camera scrambling to go in on the tears. Or you see a news report or "reality-based" television—the camera is there ready, as the interviewer keeps provoking, provoking, provoking, to try and get the tears. It just seems so cheap, they cheapen some very powerful, sincere, moving moments. I feel very conscious of it. If someone starts crying I will say "Do you want us to stop the camera?" And sometimes people say yes and sometimes they say no. There's an attitude that documentary filmmakers trade in how many tears they can get per minute. I don't see it that way, I see it as, they've given me their trust and I've got to respect their boundaries.

When actually shooting I have stopped the camera-man from going in on someone's crying, but not just that, I've also fought this thing about the camera going right in, in general. I'm not so bad now, but in the beginning I felt really uncomfortable about a camera going directly into an event, because I thought the camera starts to really intrude into the event and I much preferred the camera being outside. Lately I've been finding ways for the camera to go inside the event while still keeping that distance, because even our people will sometimes change how they behave a little bit when the camera's there. I want people to feel that I'm not there for them to put something on, just so I can get a better film. I'm really there for them to feel that they can be as honest about what they are experiencing as they can.

But I have to admit, as a documentary filmmaker it gets harder and harder because you see all this "reality-

Still from *Forgotten Warriors*, 1997, 51:05 min.
Courtesy National Film Board of Canada



Still from the *Hands of History*, 1994, 51:34 min.
Courtesy National Film Board of Canada.

based" television, it's so ubiquitous and you get to the point where you think, "do we really need that many more cameras in our lives?" On the one hand, we have to document—the political struggle goes on, the white supremacy goes on, the acts of war go on. They have to be documented, they have to be revealed, the message has to get out and the history has to be there, because there's so much history that's been invisible. And at the same time I think, "do we really need a camera in every moment of our lives?" As aboriginal people there are obvious things that are not appropriate for cameras, like certain ceremonies and rituals, but there are other things too. There is the personal camera that comes out for us in our family, but do we really want our lives on display all the time and what does that say? On the other hand when we have control of the medium and control of the means of production, which APTN (Aboriginal Peoples Television Network) or something like that is, then it's a different dynamic. Television becomes—or does it?—does television become like a part of us, strengthening who we are and our communities?

RWH: It's interesting, because you have this history of

voyeurism—anthropological, touristic, or whatever form it takes—that has this weight behind it when you start talking about cameras and film.

LT: I've talked about the ethnographic camera and the ethnographic gaze. The ethnographic gaze has been very present in aboriginal history. Some of the first recordings of us on film are ethnography, going out and getting the "last of the pure Indians" is what a lot of those ethnographers were doing. You see those things: "okay, turn 3/4s, okay turn full camera," and it's amazing. That sort of ethnographic gaze still continues actually. To me it had a very specific style. It was usually a static camera, it usually felt like it was outside, and it felt, like you say, very voyeuristic and very much as if it was trying to "contain" a lot of information.

I think the people who were being filmed were constantly rupturing that, because they kind of knew what was going on. You get people giving little knowing smiles back in some of those old, old films, or even sometimes their discomfort with the camera being there



Still from the *Hands of History*, 1994, 51:34 min.
Courtesy National Film Board of Canada.

is also disruptive of that ethnographic capturing. That's part of the reason why I like camera movement, because to me camera movement is not the gaze, but more about being in the space and moving through it and being part of it.

Western film has used action/reaction, the usual set-up coverage, as a way of directing the emotional intent of the characters in the story and, of course, in oral storytelling you're there to let the listener be free to come to their own emotional conclusions or whatever about this experience. So I realize in the Western tradition the baggage that a moving camera or a lot of cutting brings. Nonetheless I'd like to think that I can endow that with my own subjectivity and authorship and be able to use a moving camera, coverage and cutting without feeling it is simply mimicking Western cinema. I can speak to my own agency and the agency of those in the film.

There's a tradition of cutaways that in the past, particularly in Canada, has been very literal. They say "here's

the cat" and then they show you the cat and then they tell you again there was the cat. That also has a way of confining your experience of the story, confining your own response. Yet the conventions are still there and sometimes you still find yourself saying "I've got to cover here because I've got to cut here, so what am I going to put in?" I try to do that when I'm out shooting, it's not so much that you send the camera out and say "get me some beauty shots," although that happens, it's also that when someone's telling you a story—and I am listening—but also at the same time I'm responding to my own emotional, imagistic imagination. I do really try consciously not just to do it in the scripting process, but to trust my imagination and let it come spontaneously out of the interview as well. Often stories people are telling me remind me of things in my own life or it creates a feeling of loneliness or joy, so you think of those things that help convey that.

I tend to have a problem with this very distant, ironic, cerebral stuff that is so prevalent in Canada, with Canadian filmmakers. There's got to be something going on that really comes out of the Canadian psyche, but it is not in mine. I can intellectualize and get it but... I sometimes feel I'm being

denied the sensual. I don't know what it is. Maybe it's because when you grow up really poor and you grow up with a lot of pain and suffering, film was an escape. I constantly have to recognize that as a filmmaker, but I'm not afraid of it. It doesn't mean death to me to be immersed in the film, whereas for some Canadian filmmakers that immersion seems to signify some kind of loss of self, partly because of the prevalence and vulgarity of American narrative style that really does suck you in completely, it's propaganda that is so overwhelming that you don't even realize it and before you know it you're singing a Disney tune. I understand that, that there is a death in that and yet to me in many ways it was an escape. So, how to make a film in which you don't just give way to the propaganda of Hollywood movie-making techniques, but at the same time don't go to the austerity of the intellectual, ironic cerebralism?

RWH: Because you're giving up too much. I think that was a crisis that occurred in feminist film criticism, I'm thinking of Laura Mulvey's famous essay "Visual

Pleasure and Narrative Cinema," (section B of which was titled "Destruction of Pleasure as a Radical Weapon"). Suddenly all the pleasure we might have ever gotten from film was suspect? It didn't leave much room to move.

LT: I know, I agree. I remember that too, I remember working in the women's studio, the National Film Board's Studio D—and they're wonderful people—but I always got the feeling that they were very suspicious of image, of the beauty of image, because that's all constructed by the patriarchal gaze and it's all suspect.

In *Hands of History* I have a steady cam shot where we go into a room, and then we go around the room and then we find the carver, Doreen Jensen. We focus on her, go from her face, down to what she's carving. To me it was this sort of wave or wind that went into and moved around the room. I loved it. But—I won't say who, and I don't even know why—but certain people hated that shot and I think it was partly because we went into a door and there was a sense that it was penetration. That wasn't even on my mind. To me it was like this force or wave that went into the room and eventually you found the source of this wave and it was the artist. It's funny how camera movement or cutting is so loaded with people's political and ideological positions.

RWH: It should have made a difference that you were behind the camera.

LT: Yeah, exactly, that's what I thought too.

RWH: You need to be aware of these things, but to allow mainstream cinema to completely own a particular formal strategy almost has the paradoxical effect of decontextualizing it; saying that in whatever context that strategy is used it will retain a certain meaning, regardless of your particular experience.

LT: You can't win. It's so reductionist.

It's weird, when you get thinking about spirit, soul or whatever it is—the intangible—that's something else I think that influences how we experience the world. The European Judeo-Christian thing in which Heaven really exists and Hell really exists—I don't blame postmodernists for saying "No, no, no, that's just a construct"—but you know as aboriginal people, the Trickster's real. And we love this earth, it's not as though it's just made up in our mind. Sometimes I sort of feel like I really want to immerse myself in that philosophy of harmony and balance and I really want to try and bring that to bear on my work. To me harmony and balance doesn't necessarily mean perfection, it doesn't necessarily mean beauty, it means almost realizing that you are just one part of many, many other parts. When you do that the

harmony and balance starts to become a little easier to achieve.

RWH: The tricky thing with a certain kind of postmodernism is that it depends so much on the extreme contrast between Enlightenment (or Judeo-Christian) absolutism and its own position. We may have unwillingly inherited that to a certain extent, but I think there's a lot of space between or aside from those positions where, for example, you can have religious concepts that aren't "religious" in the Christian sense, they are not obsessed with faith and the idea that "you must believe this or go to hell." They're not absolutist, but they're not necessarily postmodern either. In our case I think we have two projects, one is critical and (possibly) deconstructive and one is critical (hopefully) and constructive; there



Still from the *Hands of History*, 1994, 51:34 min.
Courtesy National Film Board of Canada.



Still from *Forgotten Warriors*, 1997, 51:05 min.
Courtesy National Film Board of Canada.

little "space" for that philosophy.

RWH: It becomes almost another form of received knowledge. Look at the kind of authority that someone like Derrida has: he's been practically deified. Pretty ironic for someone whose project is to destabilize authority. He could start with himself.

LT: It leaves them frozen in the kind of art that they do. You really get that feeling that in some ways it isn't the freedom from fascism, in fact I think it leaves this gap where I can see fascism flooding in to fill the void.

RWH: Or any kind of stupidity. It surrenders public discourse, for the most part, because it's so obscurantist that it's off on the sidelines.

are a lot of things that we need to strengthen and build for ourselves. Postmodernists are comfortable with our critiques of Western culture, they like us to play the role of destabilizing Other, but they have almost nothing to say about what we're trying to build or affirm, they really have no language to talk about that, which will probably turn out to be bad news for them too.

LT: What it's missing is soul. It doesn't allow spirit. But it's funny how there's still, within that, the desire for the shaman, so you get Joseph Beuys coming along and look how thirsty they were for him. When they see a Native artist who seems to be eccentric to them, suddenly it's shamanistic. It's funny how they latch onto it. They're not even aware of their own contradictions.

RWH: The contradiction that vexes me about how people in the arts have taken up postmodernism is that there's an ethical element involved somehow. There are things that they want you to do and believe, but they never give you the justification for it, or if they do it's an implicit appeal to something not so postmodern at all. The party line is that you have to be free of the tyranny of reason, of bourgeois morality and all that, but what is this desire for freedom grounded in? You really see that tension in Foucault. He never answers to my satisfaction how we get to keep our left politics, to resist oppression and all those good things.

LT: It's funny. I'm no Kristeva, but I think I can Foucault with the best of them, but ultimately you end up feeling like you're being oppressed by the postmodernists. In the end, our work is about relationships, lived in the actual space of the physical world, as well as the meta-physical world — both of which are related. They have

LT: So the critique can't be engaged across society anymore, we don't have the tools, we can't engage in the critique, we can't be involved in the dismantling because we're not dismantling it with their tools. And then the fascists rush in.

RWH: They know how to use emotion. You surrender emotion and then the fascists are there to fill that need in people.

LT: I think it's quite risky, actually, what they're doing.

RWH: We should end on a positive note. You're in town for Aboriginal Media Arts Festival, how important has the development of venues like this been? Is it a sign that we've really made some progress?

LT: Any time aboriginal people get together it's important. Remember it wasn't that long ago when it was illegal for Indian people to gather. The organizers of the event, Cynthia Lickers from the Centre for Aboriginal Media and others at V Tape, should be congratulated for their vision and hard work. Festivals are a time of celebration and reflection. You can learn about yourself and about your craft and art.

When I started making films, which was less than ten years ago, there were very few of us. So much has changed and it's exciting to see the hard work and imagination that has gone into the work.

Richard William Hill is an artist and critic as well as a Curatorial Assistant in the Canadian Art Department of the Art Gallery of Ontario. He is a member of the FUSE editorial board.

All the World's a Stage: Theatre as a political tool



Art Meets Work: Boilermakers in Concert, 1994, multidisciplinary dance piece developed by Tom Brouillette in collaboration with boilermakers and professional dancers. Courtesy Tom Brouillette.

Today Death wears long black robes, a hood and a skull face, and moves about on stilts. He introduces himself as William, from Toronto. Another man

wanders around dressed as a devil in red long johns and horns, handing out pamphlets. A young woman operates an enormous puppet in the form of an unearthly blue head. The massive scale and brilliant colour of the puppet, which does not appear to be politically significant in itself, nevertheless makes for a striking scene. Other street actors are dressed up as world leaders or giant spiders. One wields a pterodactyl-like black eagle puppet with a red, white and blue costume representing Uncle Sam.

On the other hand, thousands of police officers are equally theatrical in their grey riot gear, in the symmetrical lines they make, in the threatening poses they take while standing in front of a chain-link fence or in a bed of roses.

It's the first weekend in June of 2000, and the working-class border city of Windsor, Ontario appears transformed. It's like a cross between a war zone and a medieval pageant. An assortment of colourful characters drift through the crowd of protesters who have come from far and wide to demonstrate against a meeting of the Organization of American States.

by Carlyn Zwarenstein

What they say about political street theatre:

Typically, theatre transports the audience to a reality apart from the everyday; radical street performance strives to transport everyday reality to something more ideal.

— Jan Cohen-Cruz, *Radical Street Performance* (London: Routledge, 1998), p. 1.

... both revolution and carnival propose a free space to satisfy desires, especially sexual and drunken desires, a new time to enact social relations more freely.

— Richard Schechner, "The Street is the Stage," *ibid.*, p. 197.

We would hurl ourselves across the canvas of society like streaks of splattered paint. Highly visual images would become news, and rumour-mongers would rush to spread the excited word.

— Abbie Hoffman, cited by Steven Durland in Cohen-Cruz, *ibid.*, p. 68.

The arts are political, whether they like it or not. If they stay in their own realm, preoccupied with their proper problems, the arts support the status quo, which in itself is highly political. Or they scream and kick and participate in our century's struggle for liberation in whatever haphazard way they can, probably at the expense of some of their sensitive craftsmanship, but definitely for their own soul's sake.

— Peter Schumann, "Puppetry and Politics," *American Theatre*, November, 1986, p. 33.

Of course, this is not your average Andrew Lloyd Webber melodrama. This is theatre with urgency. The guns are genuine. And the protesters are up-in-non-violent-arms about the OAS' involvement in free trade deals that result in worsening labour, social and environmental conditions for citizens of the developing world. In the confrontation between authority and protest, people get hurt. It's on TV that night, it's theatrical—deceptively so. But it is real, evoking these words of playwright Tony Kushner:

*This is gastric juices churning. This is enzymes and acids, this is intestinal is what this is, bowel movement and blood-red meat—this stinks, this is politics, the game of being alive.*¹

Masked crusaders for justice

But then, politics has always been the game of being alive, of the struggle for the good life and who gets what. And there is a venerable tradition of using theatre to express this struggle, and even to take part in it by advocating points of view and inciting action.

Augusto Boal, founder of Theatre of the Oppressed, has gone so far as to suggest that theatre is necessarily political, precisely because all human activities are political.² Right now, though, we are witnessing a virtual renaissance of theatre which does not merely reflect the essentially human politics of life, but which is actively, explicitly political. This is the revival of theatre, if not as a weapon, then at least as a political tool.

Fairground performers in early eighteenth-century France, forbidden from dialogue, speech and eventually singing by the French court in order to protect the neo-classical monopoly of the Comédie Française, were forced to make innovations in the form of performance. They mocked their repressive government with broad parody, used puppets to circumvent prohibitions on speaking and singing, and invited audience interaction, calling on audience members to sing verses written on signs.³

Skipping far ahead to the 1960s, the American Bread and Puppet Theater parades, witness theatre and agitprop brought theatre performance into the streets, using puppets and masks to protest the Vietnam War and nuclear weapons. Bread and Puppet Theater, originated by Peter Schumann, drew on influences as diverse as turn of the century political street demonstrations, Catholic processions of saints, medieval street parades and the modernist Russian revolutionary parades of the 1920s.⁴

In 1971, a group of Vancouver activists drew attention to American nuclear testing on Amchitka Island with the first of what was to become a tremendously successful series of guerrilla theatre actions. The activists created a

media storm by sending a boat out to witness a bomb test at the island, a former bird sanctuary. Other actions of the group, like the 1984 hanging of a banner from the Statue of Liberty proclaiming "Give Me Liberty from Nuclear Weapons, Stop Testing," have more of the quality of agitprop than the 1971 Amchitka Island "performance," which sits squarely within the witness tradition. Either way, as Steven Durland suggests, visual and theatrical actions are this organization's strength, and what distinguish it from other environmental groups. And the players in these internationally renowned performances? None other than Greenpeace.⁵

Defining political theatre

Practitioners and observers of political theatre have attempted various classifications of the form. Claudia Orenstein suggests the term "festive revolutionary" to describe a long tradition of popular theatre that emphasizes both renewal/rebirth and altering material/social conditions.⁶ As we will see, the current rise of the dramatic demonstration draws strongly on this tradition. Jan Cohen-Cruz speaks of radical street performance, explaining:

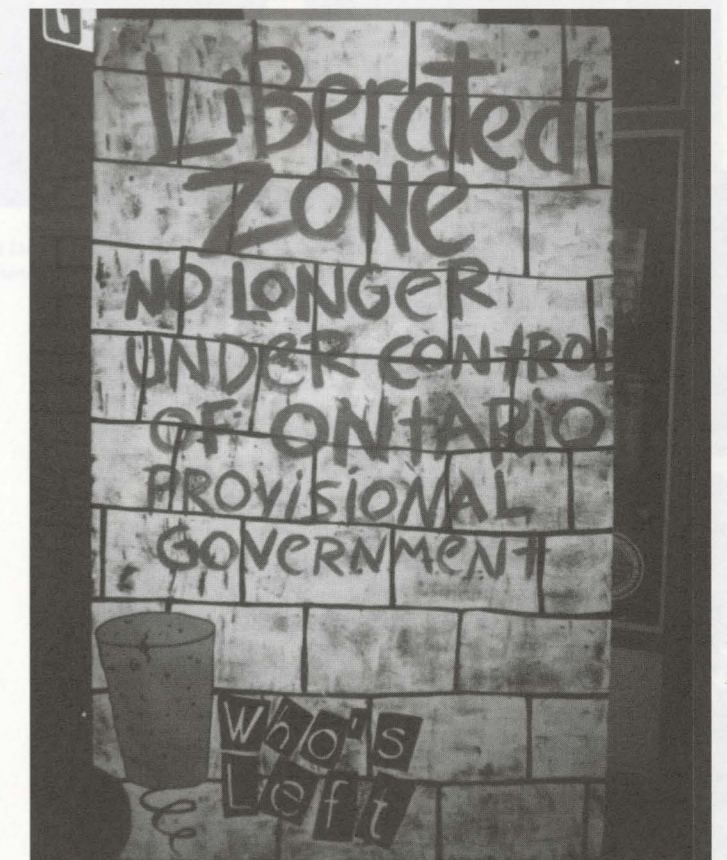
*By radical I refer to acts that question or re-envision ingrained social arrangements of power. Street signals theatrics that take place in public by-ways with minimal constraints on access. Performance here indicates expressive behavior intended for public viewing.*⁷

Conventional theatre inevitably reflects political concerns by dramatizing social and power relations, and some theatre may actively address and illuminate a political situation or opinion. Still, Cohen-Cruz describes regular theatre as "typically keep[ing] actors and spectators in their respective places through presentational conventions supporting a preset script." By contrast, the "script" of radical street performances may be in flux, constantly evolving.

Cohen-Cruz identifies different possible categories of radical street performance including agitprop and witness theatre. The first of these, agitprop, is often identified with street theatre in general. It involves a simplification and dramatization of partisan points of view that is used to attract the attention of passers-by and mobilize them to understanding or action. The witness form would include the elderly women who meet each Thursday afternoon in Argentina's Plaza de Mayo, bearing witness and demanding justice for the "disappearance" of 30,000 Argentinians between 1976 and 1983 at the hands of the military dictatorship. Wearing photographs of their missing husbands and children, the *madres* (mothers) challenge the audience of passers-by to bear witness to the atrocity as well.⁸

Propaganda or passionate art?

My first hands-on experience of active political theatre occurred during a massive student protest in Toronto in 1997. I, along with fellow members of an anti-corporate activist group, took part in the parade and portrayed the selling out of the University of Toronto to corporate interests. A "businessman," wearing a top hat crowned with a cardboard dollar sign, stuffing dollar bills into the pockets of a student playing the university, costume complete with the domed roof of Convocation Hall, a recognizable building on campus.



Signage, which declares the exterior wall of the Oasis Bar on Toronto's College Street a barricade to the liberated zone of the performance action inside, was actually posted by members of the "Who's Left Collective" from the Spring 1999 performance of *The Hilary Chronicles*, written and directed by Keith McNair. Photo courtesy Keith McNair.

The "script," if it could be called that, was simple, the acting broad, the performance virtually improvised. Dressed in a vest with neon stickers and wielding an orange construction sign, I was one of the members of the Corporate-Free Construction Crew who came to the rescue of academic integrity and freedom by pretending to beat and hammer the corrupt university president and the corporate schmoes into submission with our construction signs.

The Corporate-Free Construction Crew was hardly the most subtle or polished of drama troupes. Street theatre can

be rough edged; as Peter Schumann admits in the quotation above, “sensitive craftsmanship” may be sacrificed along the way.

This raises the question of whether this form of theatre is not in fact merely a political or ideological phenomenon devoid of artistic merit, and unworthy of critical comment. I think not. In fact, street-based political theatre is among the most vibrant, creative and significant movements in theatre today. What is more, the activist theatre we see today belongs to a long legacy of political theatre, making it part of a varied but bona fide tradition in the dramatic arts.

Albie Sachs, an anti-apartheid activist in South Africa, feared that the use of culture as a weapon in the struggle against the repressive white minority government was damaging to “real” art. In a paper originally presented to the anti-apartheid African National Congress in 1989, he argued:

Instead of getting real criticism, we get solidarity criticism. Our artists are not pushed to improve the quality of their work, it is enough that it is politically correct. The more fists, and spears, and guns, the better. The range of themes is narrowed down so much that all that is funny or curious or genuinely tragic in the world is extruded.⁹

This is indeed a serious concern, and a reason that humour and pageantry are two important elements of what could otherwise be dry, simplistic, angry proselytizing.

It can be difficult to draw the line between empty sloganeering and innovative political art. If we merely look for such clues as a conventional venue, paid performances and traditional narratives to indicate that the performance we are seeing is worthy of the term art, we risk ignoring some of the best theatre around.

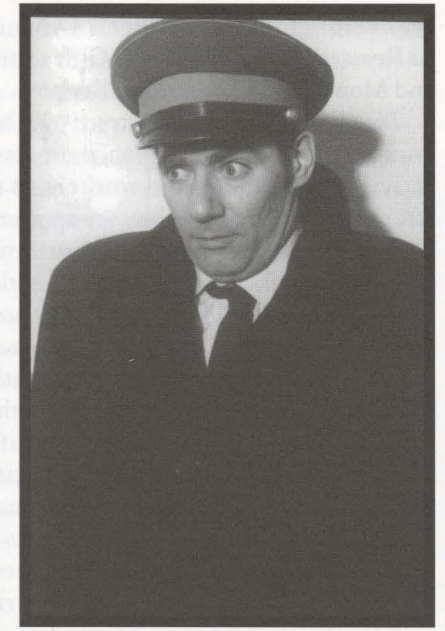
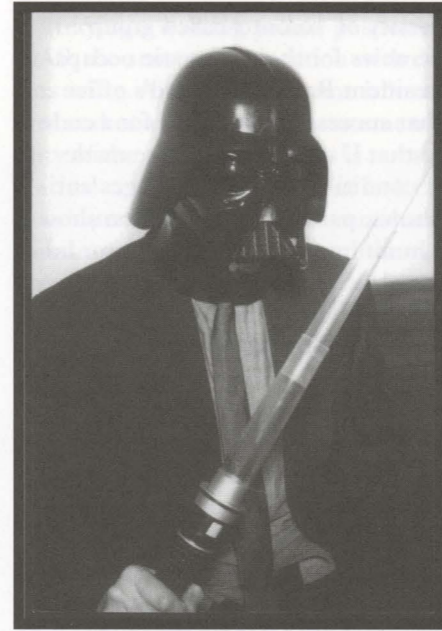
Certainly, successful theatre involves innovative approaches and a mixture of forms and disciplines. Nowhere does this hold more true than in political theatre, in which the intended audience, the subject matter and the requisite atmosphere are subject to necessary innovation. Bertolt Brecht proclaimed that

...we shall use every means, old and new, tried and untried, derived from art and derived from other sources, to render reality to men [sic] in a form they can master.... New problems appear and demand new methods. Reality changes; in order to represent it, modes of representation must also change.¹⁰

The theatre movement in early 1990s South Africa was confronted with a rapidly changing situation as apartheid began to crumble. *Tooth and Nail*, a collectively produced play put on by the Junction Avenue Theatre Company in 1989, attempted to deal with this by radical experimentation with form — “simple dramatic through-lines and straight-forward narratives” were no longer adequate to express new realities.¹¹ *Tooth and Nail* used fragments of song, dance, chant, imagery, fictional language, opera pastiche, puppetry and obsessional repetition to convey meaning. Much of the significance of these fragments came from their juxtaposition with other fragments in the piece.

The importance of juxtaposition, of the collective effect, translates to truly street-based theatre as well. The current rise of the large-scale protest, as witnessed in Seattle, Washington, Windsor and Calgary among other cities, is a performance phenomenon that derives its artistic and political effect from the spectacular juxtaposition of different elements.

Protest against Organization of American States (OAS) in Windsor, Ontario, June 2000. Photo: Carlyn Zwarenstein.



“Mug shots” of characters from *The Hilary Chronicles*, from left to right: Lord Daver, Minister of Indoctrination and Discipline performed by Keith McNair, Lieutenant-Governess Hilary Western performed by Patty Jarvis, and Robert Runsforit, Minister of Crime and Punishment performed by Joey Motrin. Photos courtesy Keith McNair.

Still, we are left with the nagging fear that these performances may simply be propaganda, and that they will be justly dismissed as such in the future. Where do we draw the line?

Keith McNair, author and director of the anti-neoconservative saga *The Hilary Chronicles*, distinguishes between “didactic, pontificating street theatre” and a more vibrant type of politically engaged drama. Good political theatre is fun and provocative; it suggests options but does not dictate. Rather, it helps to support and find expression for an analysis — as any work of art expresses its creator’s view of the world, although with more energy than some.

For its sense of purpose, its vision, its creativity and its innovation, street theatre merits a higher place on the hierarchy of theatre than formulaic mega-musicals or insipid rehashes of classic works. In its engagement with the audience, political street theatre is once again within a well-established theatrical tradition.

As for its unconventional location amid the chaos of the street, Una Chaudhuri notes that “we are used to thinking of the theater as a very specific and highly differentiated space, complete with a stage, an auditorium, seats, curtain, lights, and so on.” But there is no reason that this must be the case. Chaudhuri cites renowned British director Peter Brook: “I can take any space and call it a bare stage.”¹² For theatre that seeks to address the relationship between people and authority, what better space than the street, where the real political drama takes place?

Resistance is fertile

I meet Keith McNair, the gentle director and writer of *The Hilary Chronicles*, at Oasis, a lively, candle-lit restaurant/bar/concert hall on College Street in downtown Toronto. Around provincial election time in the spring of 1999, the mythical group Who’s Left, composed of McNair and friends, posted signs in Oasis and other bars and restaurants around Toronto, proclaiming the establishments “Liberated Zones — No longer under the jurisdiction of the provisional government.” The tie-in between these satirical signs, and the performance pieces, concerts and theatre that they put on served to blur the line between visual arts, music and drama.

In the basic storyline of *The Hilary Chronicles*, Lieutenant-Governess Hilary Western (a take-off on real Ontario Lieutenant-Governor and socialite Hilary Weston), disappears from the legislature and joins the Who’s Left resistance movement, eventually reappearing to dissolve the neoconservative “provisional (provincial) government.” One character, Eyewitness Roger Will, is the Everyman observing the drama of provincial politics, seeing through the machinations of Premier Harris’ “Evil Empire.” “Very important things remain invisible if you don’t know how to see them,” he says.

McNair portrayed the “Minister of Indoctrination and Discipline” (Education) in a Darth Vader costume, stating in a message to the truant Western, “You underestimate the power of the Right.... Resistance is futile.” Borrowing liberally from *Star Wars* and *Star Trek*, McNair has his character proclaim in terms familiar to Ontario voters that “In time you will call me Master.... You will witness the demise of your alliance and the end

of your insignificant rebellion." Other ministers include Al Reach, Minister of Bigger Cities and Better Hostels, and Money Minister Earnye Keepes.

The Hilary Chronicles, currently on hiatus while group members catch up on their busy lives as social activists, performers and workers, is not exclusively street theatre. Rather, they are an interdisciplinary, performance-based expression and analysis of the political situation in Mike Harris' Ontario. During the spring of 1998, the self-titled "artists/activists/socio-economic refugees" of Who's Left performed their "mega media political satire/musical" in the conventional venue of the Theatre Centre as part of the Mayworks Festival of Working People & the Arts. Other performances of *The Hilary Chronicles* took place in Oasis' tiny concert hall, at rallies in front of the provincial government building at Queen's Park, and in political marches through the city.

McNair suggests that popular art need not be created collectively. "I don't think you can write good poetry collaboratively," he says, "A good poet speaks for the collective consciousness." Nevertheless, he maintains that the performances he wrote and directed invited people to bring their own theatre to the streets, to demonstrations and to join in the action in theatre—and created the space for them to do so.

The multi-disciplinary form of McNair's project creates an alternate political world. The satire is sharp and genuinely funny; the quality of performance, artwork and literature are all high. *The Hilary Chronicles* is an example of the quality of theatre combined with penetrating political analysis that are possible.

Other innovative forms of street-based theatre attempt to address the issues of the times and to inspire audiences to action. Students Against

Sweatshops, a University of Toronto-based group (most recently in the news for their dramatic occupation of university president Robert Prichard's office in the spring of 2000 that successfully pushed for a code of conduct to ensure that U of T products are made under decent labour conditions) regularly stages anti-sweatshop fashion shows, parodying the fashion show format and drawing humorous attention to the sordid origins of popular brand-name clothing.

Back to the OAS Shutdown

Windsor is home to 100,000 residents, and, this early summer weekend, to delegates from the thirty-four nations of the Organization of American States (OAS), 2,000 police officers (with 4,000 more waiting across the river in Detroit) and roughly 2,000 protesters.

Theatre is present everywhere in the demonstration, the result of the combined effort of the Canadian Labour Congress, the OAS Shutdown Coalition, and various other groups and individuals, to express popular opposition to the free trade agenda of this "United Nations" of the Americas. The theatre is sophisticated, naïve, symbolic, abstract, accidental, improvised, rehearsed, stage-based, street-based... in other words, it runs the gamut of that which is possible in performance.

Ian Thomson, of University of Toronto's Students Against Sweatshops, sports an oversized top hat crowned with a large free-standing dollar sign, along with a fake nose and glasses. In a less characterized but still theatrical use of costuming, other anti-sweatshop protesters wear signs around their necks saying "Nicaragua—23 cents/hr—no union" and "El Salvador—36 cents/hr—forced pregnancy testing" to draw attention to the negative effects of free trade conditions in the Americas.

In a gesture reminiscent of Argentina's *Madres de la Plaza de Mayo*, other Windsor demonstrators hold cardboard tombstones, each inscribed with the name of a trade unionist murdered in Colombia. Clarifying the protesters' assertion that the OAS supports an anti-union regime in that country, another sign proclaimed that "50 percent of union members murdered worldwide are from Colombia."

While the festive-revolutionary display described at the start of this piece is dramatic and creative, more conventional theatre takes place on a podium where speeches are given by speakers ranging from actress Shirley Douglas (daughter of Medicare founder Tommy Douglas) to Canadian Auto Workers president Buzz Hargrove. In fact, the brief performance, before the crowd of thousands of demonstrators and police officers, is rather less effective than the parade costumes. In the scene in question, in which a variety of environmental dangers associated with the OAS and free trade are represented by simply costumed characters, such as an actor

portraying a walking yellow pesticide barrel marked OAS, the sense of connection with the audience is far less acute. Although the scene is humorous, colourful and makes a clear political statement, the unidimensionality of the simple characters is not as effective as in a festival context. The apparent lack of rehearsal is a problem here: changeovers between characters need to be more smoothly carried out and the motions of the actors are not consistently exaggerated, diminishing the value of their use of stereotyped or symbolic characters.

Perhaps most theatrically effective, and most organic, is the sight of thousands of young people facing a nearly equal number of armed police officers. The contrast between grey riot gear and dark shields, and the colourful costumes and varied dress of the protesters would be a costume designer's dream. And when about thirty kids, arrested for sitting in front of a bus to prevent delegates from being escorted into the meeting, smile for the cameras and begin singing as they sit on the ground behind a wire fence, with their hands cuffed together, even the police officers standing in front of the fence cannot fail to see the inherent drama of the scene.

"They're good singers, eh?" says one officer to a concerned young woman looking for her handcuffed friend. He is apparently oblivious to the fact that people have been injured in the course of his work this weekend, and that he is protecting a system that perpetuates injustice throughout the world. For the moment, theatre trumps politics as the dramatic value of the scene is noted, while its political weight remains unacknowledged. Nevertheless, the dramatic scenes at Seattle, Prague, Washington and Windsor are galvanizing opposition to economic globalization around the world.

The revival of radical theatre

Political theatre never died out. But now, at the turn of the bloodiest century in history, and in the wake of the supposed triumph of the free market, the sort of theatre I have described here is becoming newly important. Agitprop, protest theatre, activist drama, radical street performance... whatever you want to call it, it appears to be undergoing a revival.

There are several reasons why political street theatre in its various manifestations is particularly suited to the world as it is becoming. As we are continually told by free trade deal-making politicians, by multinational corporations and by downsizing employers, we live in a rapidly globalizing world. Trade barriers are falling, companies travel the globe in search of ever-cheaper labour, environmental problems are increasingly blind to national boundaries. There is a growing need for a suitably large-scale, pluralistic, populist, technologically savvy and international activist response. At the same time, local inspiration and traditions, natural materials,

individual inspiration and freely offered hard work must be respected, to offer a theatrical alternative to the capitalist cultural icons of McDonald's and Disney.

The spirit of much of the street theatre we see is uniquely suited to the times. It is joyful, hectic, multi-disciplinary, image-based, colourful and defiant—all necessary attributes to compete with the slick, striking visuals of the conventional media, and to subvert their style with genuinely creative alternatives. With mainstream mass culture—both political and artistic—becoming ever more homogeneous, ubiquitous and insipid, the relevance of this theatrical form of resistance is inescapable.

Carlyn Zwarenstein was a drama student in high school, but now she prefers hanging out at demonstrations. When she's not avoiding pepper spray and admiring stilt walkers at protests, she works at THIS Magazine.

NOTES

1. Tony Kushner cited in "The Princeton Language Institute," *Twenty-first Century Dictionary of Quotations* (New York: The Philip Leif Group, 1993), p. 343.
2. Augusto Boal, *Theatre of the Oppressed*, (New York: Theatre Communications Group, 1985).
3. Claudia Orenstein, "Festivals, Revolutions, and the French Stage," *Festive Revolutions: The Politics of Popular Theater and the San Francisco Mime Troupe* (Jackson, Mississippi: University Press of Mississippi, 1998).
4. John Bell, "Louder than Traffic, Bread and Puppet Parades," *Radical Street Performance*, Jan Cohen-Cruz, ed. (London: Routledge, 1998), pp. 271-81. The Bread and Puppet Theatre continues to operate today.
5. Steven Durland, "The Guerilla Theatre of Greenpeace," *Radical Street Performance*, op. cit., pp. 67-73.
6. Claudia Orenstein, op. cit., p. 6.
7. Jan Cohen-Cruz, *Radical Street Performance*, op. cit., p. 1.
8. Diana Taylor, "The Mothers of the Plaza de Mayo," *Radical Street Performance*, op. cit., pp. 74-85.
9. Albie Sachs, "Preparing ourselves for freedom," *Spring is Rebellious*, Ingrid de Kok and Karen Press, eds. (Cape Town: Buchu Books, 1990), p. 20.
10. Bertolt Brecht cited in "Against Georg Lukács," *Theatre and Change in South Africa*, Geoffrey V. Fuchs and Anne Fuchs, eds. (Amsterdam: Overseas Publishers Association, 1980), p. 163.
11. Malcolm Purkey, "Tooth and Nail," *Theatre and Change in South Africa*, op. cit., pp. 159-60.
12. Una Chadhuri, "Working Out (of) Place: Peter Brook's *Mahabharata* and the Problematics of Intercultural Performance," *Staging Resistance*, Jeanne Collier and Jenny S. Spencer, eds. (Ann Arbor, Michigan: The University of Michigan Press, 1998), p. 79.

The editors appreciate the help of Aida Jordao and Keith McNair, both long-time political activists in Canadian working people's theatre. For additional visual images and texts on political theatre in Canada, we recommend *Making Our Mark: Labour Arts and Heritage in Ontario* edited by Karl Beveridge and Jude Johnston (Toronto: Between the Lines, 1999), also Rina Fraticelli's essay on women in Canadian theatre for historical context (See FUSE 6, no. 3, 1982, pp. 112-24).



Protest against Organization of American States (OAS) in Windsor, Ontario, June 2000. Photo: Carlyn Zwarenstein.

e/rector/scape

Susan Dobson, Michael Drew Campbell, Paul de Guzman,
Leanne L'Hirondelle Kazina, Raymond Thériault

Harcourt House, Edmonton, Alberta, July 27–August 19, 2000

Review by Kerry Mogg

For an ex-Torontonian recently moved to Edmonton, Harcourt House's "e/rector/scape" came at particularly relevant time. Not only was I immersed in studying the subject of city planning at length and bemoaning the city's extensive suburban sprawl, but the exhibit coincided with Edmonton History Week—an ironic concept for a metropolis with a love for destroying old architecture. This year's tribute to the past was grimly commemorated by a local businessman who announced plans to demolish a local landmark in favour of creating a parking lot. The landmark is, in fact, one of Edmonton's oldest remaining buildings as well as home to a roost of artist's studios. The parking lot comes just as Edmonton's first car co-op has been established, and

local environmental groups continue with ongoing campaigns to reduce car-centric attitudes and habits.

In short, I went to see "e/rector/scape" with revenge on my mind. I discovered however, that "e/rector/scape" wasn't going to be as one-dimensionally condescending about its subject as I had hoped. It was an exploration of the suburban landscape through its architecture, but the artists' strategy was to hint at the warped values that lie within rather than to vehemently attack the suburban mindset with caustic irony.

Susan Dobson was one of the five artists whose work made up the show. Much like the exhibit's title—which alludes to a rickety

children's building toy—Dobson's work documented the suburbs in their building stages. This inevitably became a portrait of poorly planned, slap-dab construction: a depressing, pock-marked moonscape catering to the kind of individual whose only concern in life is that they own a garage large enough for their two-plus cars. Dobson's colour prints were all photographed on the dullest of late winter days, and the titles reflect the overarching banality of everything: examples include *Lots 7–11*, or *Lots 1–15*. The skeletons of future houses squat beside large piles of dirt and spiritless March snow and the gaping holes that will soon contain windows seem like caverns of impenetrable darkness: missing teeth in a soulless smile.

Leanne L'Hirondelle Kazina's oil paintings, on the other hand, were intent on tackling the subject matter in a style not dissimilar to the surrealist painter Magritte. Using intense blocks of colour and making few concessions to the creation of shadows or depth, Kazina's stumpy houses looked stark and empty. In *Houses at Night*, rows of bungalows were set off by a brooding green and black sky. Withered grey trees scattered here and there suggest perpetual winter. In *Rows*, a false cheeriness was used to mock the dizzying boredom of the June Cleaver mentality. Pristine, assembly-line clouds hover against a backdrop of bright blue sky. Each one of the houses was identical: painted in red with a plot of green and a narrow path to the sidewalk. Two trees served to mock the rigid and forced symmetry of the hyper-manicured suburban plot.

Edmonton artist Raymond Thériault's paintings used the same low-key commentary style as Dobson and Kazina, but Thériault took a step back to develop his approach in more detail. The artist worked through his urban/suburban geography using a series of three paintings, titled *Urban 1/Yesterday*, *Urban 2/Today* and *Urban 3/Tomorrow*. *Urban 1* depicts a city scape of the '50s or '60s. Not exactly an exciting scene, but a scene nonetheless with viable businesses

and people walking the streets. The work certainly emotes a sense of emptiness, but Thériault is just warming up. By the time we get to *Urban 3*, the artist has decided to show us to the end of the road of "progress": an unimaginative condo building plunked in the middle of nowhere. The dark brown hues of the building belie the stale ennui within. In */out* arrows on the cement in front of the building, ostensibly for the benefit of cars, are front and center. Perhaps these arrows not only indicate which way to go for drivers, but also the direction for pedestrian-residents long ago transformed into robots and unaware of their surroundings.

Finally, there is Paul de Guzman, who's stylish photo-based collages seem at odds with the other works initially. In *September 27*, de Guzman has used a border made from a newspaper page—by the looks of it with all the actual headings and stories cut out from it. The artist has then sliced up photos of the house and reassembled the pieces so that they more or less look like the original house, seen from a lumpy and improbably skewed angle. The newspaper border hems in the photo pieces and other items such as small bits of patterned paper and shreds torn from sewing patterns. Numbers, which are plunked obtrusively near various points on the house, connote (along with the sewing patterns) that most of our dwellings

are unimaginative, paint-by-numbers assemblages. de Guzman's work is certainly open to interpretation: the haphazard arrangement of the photo pieces could refer as much to memories of home—not to mention the subjectivity of beauty—as to shoddy construction.

"e/rector/scape" may not have been as much of an in-your-face indictment of the suburbs as viewers like myself would have wished for. But perhaps the artists' use of subtlety in such matters is a more clever tactic than outright, abject derision. Suburban life is a manifestation, after all, of a commodity-based culture and the blunt methods for selling those commodities as quickly as possible, with just as little thought and just as little finesse. Art should, without question, resist that methodology. The artists involved in "e/rector/scape" did an admirable job of raising an issue without making simplistic pronouncements, while aptly demonstrating the stultifying boredom and environmental degradation inherent in the suburban landscape.

Kerry Mogg writes art criticism in Edmonton. Her work has appeared in *Lola*, *Artichoke* and *C Magazine*. She is also a contributor to the *Alternative Press Review* and "*The Fifth Estate*."

Lot 95, Susan Dobson, 1998–99, C-print, 26.7 cm x 58.4 cm. (detail)



Compulsive Consumption

The Possession of Anne Ramsden

Possession

Catrina Jeffries Gallery, Vancouver, British Columbia, June, 1997

Review by Johanna Mizgala

In her book entitled *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Susan Stewart discusses collection as a form of play in which the collector creates a world of her own devising through the act of classification. Collection is an endless repetition of tasks—identification, isolation, capture, arrangement, display. The content of the collection exists in a synchronous relationship to the place in which it is housed:

The space of the collection is a complex interplay of exposure and hiding, organization and the chaos of infinity. The collection relies upon the box, the cabinet, the cupboard, the seriality of shelves. It is determined by these boundaries, just as the self is invited to expand within the confines of bourgeois domestic space. For the environment to be an extension of the self, it is necessary not to act upon and transform it,

but to declare its essential emptiness by filling it.¹

In filling the void, however, the collection expands to the degree that its original repository can no longer accommodate. On such a grand scale, the collection gives birth to the museum; the museum completes itself, while recognizing its own essential emptiness. Its desire for collection cannot be stated, it exists to

Anne Ramsden, *Possession*. Installation detail.



collect, and collects to exist.

Museums, in their quest for objects of desire, subscribe to what James Clifford characterizes as the "salvage paradigm."

[The] desire to rescue "authenticity" out of destructive, historical change is alive and well. It is found not only in ethnographic writing but also in the connoisseurships and collections of the art world and in a range of familiar nostalgias. In short, the term names a geopolitical, historical paradigm that has organized western practices of "art-and-culture-collecting."²

Museums collect objects in order to name them, study them, house them and ultimately exhibit them. Collecting is the sustenance that keeps museums alive. In the article "On Collecting Art and Culture," Clifford discusses the desire to accumulate goods as intrinsic to carving out a position within Western society. He recognizes a distinction, however, between "culture gathering," which embodies "hierarchies of value, exclusions, rule-governed territories of the self,"³ and the notion that this gathering must signify "accumulation," as though "identity is a kind of wealth (of objects, knowledge, memories, experience)."⁴

The action of stockpiling material for emphasis implies a necessity to accumulate the "best" things available. What is best in terms of collection is that one thing which can most quickly satisfy the craving for saturation. Yet this hit is always short-lived, because no sooner than the collection is deemed completed by this new addition, the desire for more returns. Collecting becomes a kind of neurosis, a never-ending tautological insanity.

When objects represent culture, the selection process is determined by three factors: *beauty, rarity and authenticity*. Authenticity, in particular, has carefully defined parameters, as it "exists just prior to the present—but not so distant or eroded as to make collection or salvage impossible."⁵ Clifford relates authenticity to the salvage paradigm in order to underline



Anne Ramsden, 1996–97, 74 Fujix photographic prints, round wood table in two halves with metal legs 254 cm x 223.5 cm x 29 cm.

the sense of *urgency* associated with the collection of culture. According to a museum's collection policy, it is essential to "rescue" culture via the gathering of objects in order to avoid the effects of change or the disappearance of culture in its pristine, object-filled condition. Stewart contends that the museum represents "experience within a mode of control and confinement." As the museum dictates the parameters and the players, its collection is understood and appreciated as an all-encompassing panorama of history, whether it be the history of art or the history of civilization. Only those absences or gaps in the collection that respond to the urge to collect must be filled at all costs. In spite of its delusion to the contrary, the collection is not representational, but instead:

presents a hermetic world: to have a representative collection is to have both the minimum and the complete number of elements necessary for an autonomous world—a world which is both full and singular; which has banished repetition and achieved authority.

It is a world that is self-defined and self-perpetuating, swallowing objects whole and regurgitating them in their new context as an intrinsic part of the collection. The collection has no stake in the survival of the actual producers of the objects. So long as the collection is preserved in

climate-controlled cases, the work of the museum is done. At least until the next object of desire comes into view, and then the process repeats itself.

In her recent interdisciplinary work, Anne Ramsden examines aspects of collection and consumption, whether on a personal scale or at the level of the cultural institution. The private and public spheres of the preoccupation and valuation of objects or images and their relationship to identity are married in her installation entitled *Possession* (1996–97). The work is composed of a wooden tabletop of high quality design, divided into two separate semi-circular halves, with the halves shifted slightly apart and resting on elegant metal legs. Carefully arranged in a sweeping circle on the top of the table are seventy-four frames, varying in size, and ranging in conception from the very simple to the ridiculously ornate. In each frame is a digitally produced colour print of an object, such as a teacup, a lamp or a chest of drawers, isolated on a white ground. Accompanying the installation are a series of studies, composed of colour transfer drawings of clusters of fashionable pieces of furniture and household goods, reproduced from high fashion and decor magazines.

Implied in the definition of the word "possession" is control, whether through the

physical ownership of property or through the psychological state of domination by an outside force. Ramsden's installation hovers between these two states. The sheer volume of framed things amounts to a kind of compulsion for consumption—an overwhelming need to quench the desire to fill the void. It is consumerism taken to its extreme, the objectification of objects. Rather than being surrounded by photographs of loved ones, this is instead a surrounding of loved ones: mass-produced objects that have been rarefied by virtue of being singled out and framed. Ramsden uses frames that might otherwise house family snapshots. This curious singling out of things in the place of people prompts speculation about contemporary existence as though possessions determine identity—I own, therefore I am. Furthermore, as the frame is the museum's sign that an object has been deemed worthy of being looked at, Ramsden elevates the pieces from objects of commercial design to works of art. In this context, the studies on the wall illustrate taxonomies of desire, identifying those objects to seek out and add to the growing collection held captive within the frames.

Possession is barely contained by its boundaries—the sweeping arrangement of frames is at once orderly and threatening of imminent chaos by literally spilling off the table. The implication is that as the collection continues to grow and the spiral expands, it will endanger its own system of classification. Either Ramsden must find a larger table upon which to recodify the collection, or parts of the collection will have to be stored elsewhere, just as the museum never has enough exhibition space for all that it possesses.

Exhibited inside the museum, *Possession* is a metaphor for the very activity of collection. The table, while still serving its primary function as a flat level surface resting on one or more legs, is opened up and physically shifted to become a

pedestal. The frames halt other contextualization of the photographs, in the same way that isolation on white ground separates the image from its referent. The framed teapot in the photograph becomes a masterpiece, the Platonic ideal of a teapot, an object of uncontrollable yearning. Its primary function as a teapot however—one of the factors that determined its collectibility—is obliterated by the act of acquisition. While the photographs are clearly both of possessions and possessions themselves, Ramsden doesn't possess the objects, but by virtue of having captured them in a frame, she does lay claim to them. In their unsullied, photographed and framed state, they will never get old, worn out or dirty. Like their counterparts in the museum's adjacent vitrine-filled rooms, they are perfectly preserved.

The juxtaposition of an artist-designed and hand-crafted table⁶ with digitally produced photographs and commercially available frames calls into question the link between collection and its poor cousin, shopping. Both are consuming passions and equally endless in their preoccupations. The terminology employed in these two pursuits is remarkably similar: museums look for finds; artists and styles fall in and out of fashion, much like hemlines; negotiating a good price signifies a steal, while a dealers' initial demands are likened to highway robbery. Once a work is acquired, however, and its very being is taken over by a place in the continuum of the collection, it is considered distasteful to discuss price. Inside the museum, the collection undergoes its own transformation in the exchange of one form of value for another—substituting exchange value for pricelessness.

As the elements of *Possession* were purchased so that the collection could be fashioned, Ramsden's installation is an interloper, a work of art masquerading as a work of art, and apparently deficient in

one of the three factors necessary for museum initiation: its lack of uniqueness. Yet inasmuch as a collection is defined only by the parameters set out by the collector, who as Stewart pronounces "generates a fantasy in which it becomes the producer of the objects, a producer by arrangement and manipulation," *Possession* conforms to the museum's requirements for inclusion in its collection. It beats the museum at its own game. The victory is short-lived, however, because the installation threatens the order of the museum's collection by calling into question the act itself. *Possession* shares the neurosis of the museum and by complicity becomes an uncomfortable reminder of the illness. For this reason, the work cannot be collected. It will not give over its own order and signification for a place in the collection. It resists its own possession.

Johanna Mizgala received her M.A. in Art History at Concordia University in 1996, and is now an archivist, photography acquisition and researcher at the National Archives of Canada. She has written numerous articles and reviews on contemporary art and her research interests are memory and identity in relation to photo-based art.

Notes

1. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1993), p. 157.
2. James Clifford, "Of Other Peoples: Beyond the 'Salvage Paradigm,'" in *Discussions in Contemporary Culture*, ed. Hal Foster (Seattle: Bay Press, 1987), p. 121.
3. James Clifford, "On Collecting Art and Culture," in *Out There: Marginalization and Contemporary Cultures*, ed. Russell Ferguson et al (Cambridge: The MIT Press, 1990), p. 143.
4. Ibid., p. 143.
5. Clifford, "Of Other Peoples," *op. cit.*, p. 122.
6. Ramsden designed the table which was made-to-order by a carpenter. The metal legs were purchased and adapted by adding wooden feet.

alt.shift.control

Digital Images by Contemporary Native Photographers Rosalie Favell, Lita Fontaine, Larry McNeil

The Art Gallery of Hamilton and NIIPA (the Native Indian/Inuit Photographers' Association), June 21 – October 15, 2000
Curated by Steve Loft and Shirley Madill

Review by Sherri Telenko

Years ago, when I used to ride horses, someone said to me, "That's not a real sport because the horse does all the work." That's how I used to feel about digital photography as an art form. Like anything to do with computers, the programs do most of the work and sometimes too much of it. I leaned toward that opinion until I visited "alt.shift.control: Musings on Digital Identity," an exhibition of Native digital photography.

Here, three Native artists have been chosen by curators Steve Loft and Shirley Madill to represent progressive explorations in digital photographic works. The results are three unique approaches to issues of culture, language and identity, utilizing three similar production techniques. Also, whether they realize it or not, each artist is acting as a guardian of a question close to home for many First Nations curators, including Loft: is traditional First Nations culture moving toward the direction of artifact? And if so, are we then moving into dangerous waters? After all, artifacts traditionally represent the remains of a "dead" culture. And although there is merit in celebrating traditional Native works and elevating various crafts to the status of Art, it can't be assumed that contemporary Native artists practising in contemporary mediums are not influenced by the contemporary art pedagogies and practices and pop culture that influence any other artists. What we can assume, according to the results of "alt.shift.control," is that new

media are allowing contemporary Native artists to explore their traditions and

that remind the artist, as much as the viewer, that most North American cultures



Anog-ITE, Lita Fontaine, 1998, digital collage.

heritage while grappling with new technologies and issues prevalent in contemporary art practice.

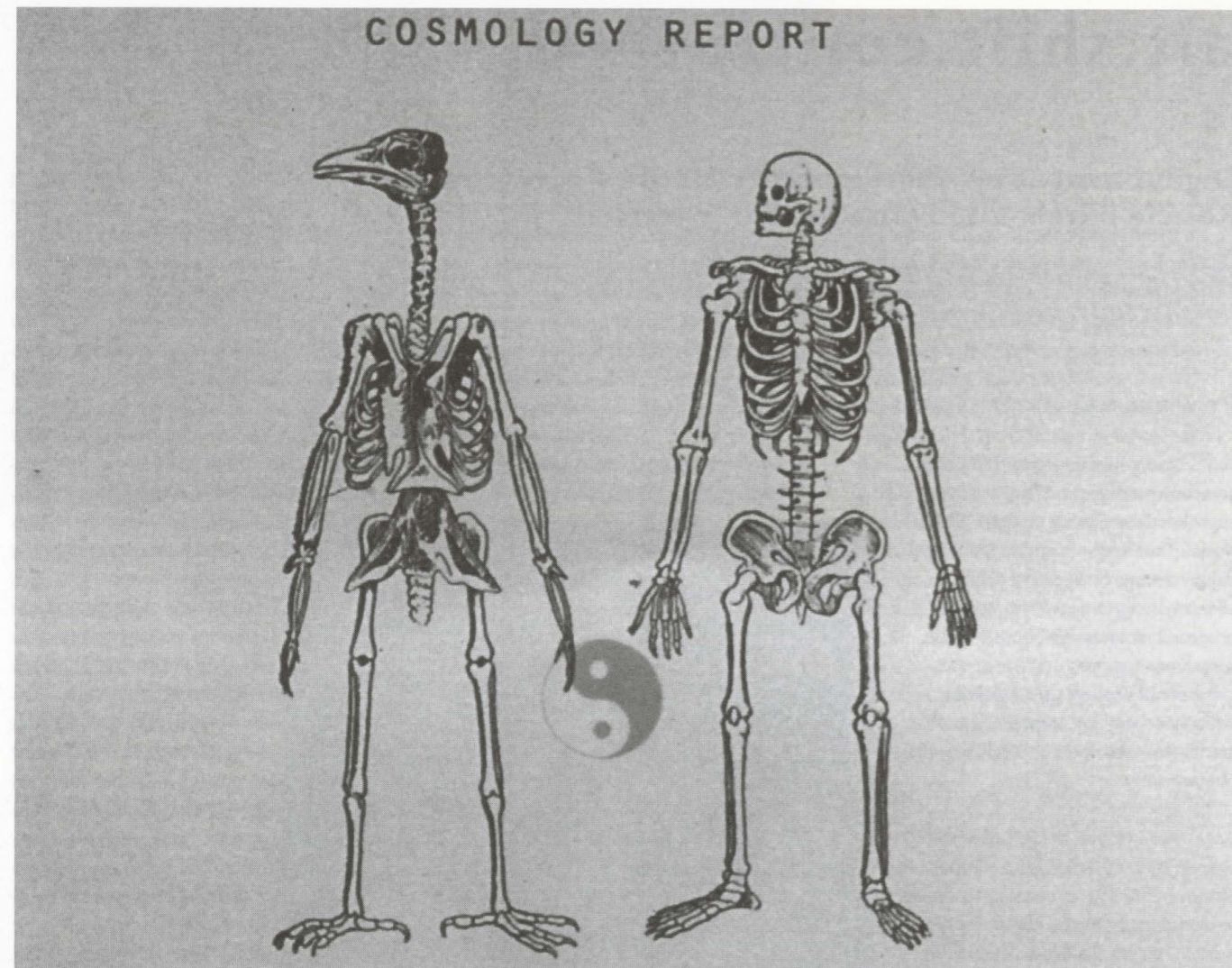
Of the three photo-based artists represented, Rosalie Favell tackles these issues most directly. Favell combines images of herself with film and advertising stills and text to create almost storybook narratives

are heavily influenced by other cultures. And no one can ignore the most pervasive culture of all: pop culture. Her visually dynamic *Transformation* (1999) depicts a still, traditionally clad, female Plains Native merging with an image of TV's Zena screaming in the background like an angry alter ego.

Transformation is part of Favell's *Plain(s) Warrior Artist* series in which Zena plays a significant role in Favell's exploration of herself and how she positions herself as an artist, Native, woman and unapologetic television consumer. References to Zena, Favell's contemporary mythical goddess, are found in all of her works in the show, including *I awoke to find my spirit had returned* (1999). Here, Favell

lies under a Hudson's Bay blanket and awakes to discover she is surrounded by the cast from the *Wizard of Oz*, one replaced by an image of Louis Riel. Zena looks on from a picture on the wall above the bed.

Juxtaposition is not a new technique in contemporary visual art. But digital technology leaves the playing field wide open



Cosmological Status, Larry McNeil, 1998, digital Glicéc print. (detail)

to liberally employ this technique. For instance, Lita Fontaine's contributions to the exhibition are primarily two-dimensional collages—like cut-and-paste images, the figures have skulls or dolls' heads for a face, dissimilar hands and feathers and/or butterflies around them. Despite some intentionally surreal pairings, images of traditional Native culture and dress remain in the forefront. The backgrounds are clearly computer generated, like stock website backgrounds, and either draw attention to the works as computer generated, or reflect the exuberance of someone anxious to try out a new Photoshop skill.

Larry McNeil uses technology to add a layer of humour and complexity to his amalgamation of images. *Cosmological*

Status (2000), for instance, layers twentieth-century images of cars, pop culture and math with references to Native raven myths. The text reads, "The creator made Humans in the image of Raven. Kind of. It was another heck of a day." McNeil is drawing from a wealth of Native stories and melding them with the modern day myth of the North American dream. Beneath his images lie an acute social commentary, but on the surface is the wit of a jester. Humour is a significant component in many traditional Native stories and it's something that has been overlooked in critical writing.

The essay that accompanies "alt.shift.control" begins with a strangely ominous tale: "The Hopi once warned of a time when the world would be circled by a spider's web of wire lines." The inclusion of the word

"warned" seems to indicate that technology is something to be feared, something that might end up doing all our work, or living, for us. But a closer look at "alt.shift.control" indicates something different. Technology is just a useful tool. Granted, it's a tool complicating our perceptions of ourselves. But in the hands of seasoned image-makers, it's a tool that has potential to develop an interesting modern discourse about ancient cultures at risk of being mythologized, and therefore creatively stymied.

Sherri Telenko is a freelance arts and culture writer living in Hamilton, Ontario. She is also the editor of ARTSbeat Magazine.

Fresh Paint

Shelly Bahl, Doris Sung, Aries Cheung, J.J. Lee, Takashi Okamoto, Tara Shukla
Meg Gallery, Toronto, Ontario August 5–26, 2000

Review by Anne Kim

"Fresh Paint" is an ambitious project. Responding to the elision of painting in the postcolonial discussions of the last thirty years, it promises an entry, a foray, a reassessment. But the question the exhibition suggested to me was *not* why are these works filling that gap, but how are these works filling that gap? And are they really?

The exhibition is organized around Zen-Mix 2000, a local collective of artists of Asian heritage. Three of the exhibitors—Shelly Bahl, Doris Sung and Aries Cheung—are members of the collective. The remaining three—J.J. Lee, Takashi Okamoto and Tara Shukla—are invited participants. All are of Asian heritage; all are painters. But is that enough to establish a theme?

Of the six, Bahl, Lee and Cheung deal most apparently with the thematic of Asian identity in their work. All three also seem to be working with related issues of gender. For example, Bahl collects disparate images of India, then and now. Most of these images are of women: Hindu temple goddesses, Mughal princesses, the reigning Miss Universe (Miss India). The figures are then juxtaposed against each other in flat, pop-inspired landscapes of purple skies and yellow trees. Each image or icon, devoid of context and reduced to the same cartoon-like visage, is emptied of its historical and material specificity. All surface, no substance, they are now ready for dissemination within the free-floating world of popular culture.

Lee also talks about the construction and deconstruction of a gendered identity, but she prefers to use metaphor in her discussion. Rather than portray the bodies of actual women, she paints portraits of so-called "exotic" fruits such as kiwano melon, starfruit, lychee. Fruit is likely a metaphor for Lee's real subject (the Asian female). The association between females and fruit is evident enough in our everyday language. Recognizing these fruits as "exotic" speaks to the hybrid reality of all immigrants—what is normative at home may not be in mainstream culture elsewhere.

At first glance, Lee's painting style comes across as overtly lush and feminine. An isolated fruit sits in the centre of her canvas; a patch of brocade patterns a lower edge. Her choice of colours—rich pink, deep yellow—contributes to the feminine sensuality of the work. But upon closer study, all is not well in this millennial still life. The colours are rich but also somewhat sickly in their intensity. Pink is one colour that warrants an unhealthy associ-

sketchy girl (top), *bee* (bottom),
Takashi Okamoto, 2000, digital canvas,
51 cm x 127 cm (each). Photo: Yam Lau.





ation with flesh turned inside out. One piece, titled *Kiwano*, shows the fruit pierced by diagrammatic lines. These are prongs of rational science in its search for understanding. But Lee's details of this examination are inconclusive and unenlightening. Perhaps this is her assessment of so-called rational techniques.

The connection between painting and identity politics is more obscure in the work of Sung, Shukla and Okamoto. Sung asserts that her work is about material and the Asian philosophy of balance. In consideration of this interest, her paintings are on wood—gouged plywood to be exact. Within the surface patterns of her paintings is a realistically rendered egg. The egg rests between two stones that should apparently crush it. In her artist statement, Sung explains the significance of the egg and stones—the egg equals weakness while the stone equals strength. But, as the artist asserts, the egg is more complicated than that. It is a paradox—strength within fragility. I don't disagree with Sung on these points. In fact, I find them somewhat interesting. But I question their relevance to the materiality of her work. Sung's paintings are finely rendered and show interesting contrasts of depth and surface. But if her interest is in the integrity of material and the balance of elements at that, why use plywood—a fabricated product with less than noble production methods? And why fabricate her other element in paint? What is left is an obscure ideal of Eastern philosophy under the weight of Western materiality and intention.

The relevance of Okamoto's pieces to the thematic of this exhibition is also difficult to discern. Okamoto does digital work on canvas. The imagery is reminiscent of postwar American commercial goods—a smiling baby as seen on jars of baby food, a girl in front of a giant sunflower. Each work is marked with a large bar code in the corner. These works are, I suppose, the next wave of 2-D works on canvas. The prevalence of the computer and digital technology allows for the increased manipulation of images. Some may argue that this is not painting. I don't really have an issue with that. If anything, I would argue that these works are the most relevant given the exhibition's title. Instead, I question what they have to do with identity politics? Is it enough for the thematic of the exhibition that the artist be of Asian heritage?

To me, these works speak more so of the relationship between art and commodity culture. The bar codes are a dead giveaway in that regard, but so is the slickness of presentation, the stock familiarity of the images. But I fail to see how this is a new concept. Paintings by Bahl and Lee might as well be wearing bar codes as well. Paintings have always been produced for the purposes of commodification and sale. And that, at its heart, is part of painting's inherent so-called difficulty.

"Fresh Paint" was an interesting experience, if only to see the difficulty of tying individually strong work to an overly restrictive thesis. Issues relating to identity in a postcolonial milieu are complex and far-reaching. Identity is never fixed; it is circumstantial and situational. It is this fluidity of experience that "Fresh Paint" has failed to acknowledge and display.

Anne Kim holds a Masters degree in Art History from the University of Leeds. She currently works in art education at the Art Gallery of Ontario.

Figure in Red, Aries Cheung, 1999, oil and graphite on Mylar, 91 cm x 30 cm. Photo: Yam Lau.

Wink and Banter

Jen Weih

allergy gallery, Vancouver, British Columbia, November 5–December 16, 1999

Review by Annthea Whittaker

Jen Weih's "Wink and Banter" was the first installation to mark the opening of the allergy gallery. The allergy is the converted living room of BC curators and artists Barb Choit and David Routledge. The gallery's artistic emphasis on site-specific installation and use of ordinary objects is highlighted in "Wink and Banter."

"Wink and Banter" uses ordinary household objects and personal items from the other rooms in Choit's home to convey Weih's themes—the home as a failed container and the incoherence of the body. Weih spent two months in the curator's living space, scavenging and then upending the meaning of these found objects in a seven piece installation.

One of Weih's influences is Mary Douglas' *Borders of the Body*, in which Douglas explored the regimented systems of belonging (stable home, stable job) people choose to live within, and the uneasy desire for containment these systems reveal. The relationship between these systems and the body is also explored. Where there is excess, excrement or loss from the system, the instability and incoherence of the container (body or home) is revealed.

This incoherence is addressed in "Wink and Banter." The everyday objects in Weih's installation are upturned or positioned or resculpted so they may not be easily recognized for their customary function. One piece, *Stunned Object: table*, consists of a coffee table turned on its side. On closer inspection the viewer sees the table is balanced precariously on two ping-pong



Stunned Object: records, Jen Weih, 2000.



Installation detail, *The Body Fluid*, Jen Weih, 2000.

balls. The coffee table, centerpiece to polite society, is transformed to show its unstable underpinnings.

The inspired choice of the artist to showcase her work in a space as unique as the allergy gallery, where the separation of public space and private home is intentionally blurred, lends an additional layer to "Wink and Banter." This is not the first work of Jen Weih's to overflow the boundaries of conventional art space. Her piece *Soft Leak*, on display in 1999 at the Emily Carr grad show, featured dozens of socks grouped in different parts of the gallery space, following viewers like worms, from exhibit to exhibit. This previous work was also a site-specific installation in which the materials themselves were a key element of the artist's process. Weih's critique is situated not just in the form of a sculpture, but also in the materials used. The socks in *Socks* were collected from thrift stores,

where they had been rejected by their original possessors.

Weih works with objects that carry a particular history with them and this is evident in "Wink and Banter." Her choice of objects are mundane and ordinary. Records. Table. Containers. Glasses. Small pieces of paper. Receipts. Bus transfers. Scotch tape.

"People have been putting ordinary objects in art contexts for a long time.... There are sculptures around us all the time that we do not think about," says Weih.

But this does not mean Weih's art is simply a reconfiguration of the ordinary. Weih has not simply placed objects in the gallery and said, "this is art." It is not a Tracey Emin, whose recent work on exhibit at the Tate, *My Messy Bedroom*, show-

cases the idea of her bed. The empty alcohol bottles and the stains on her sheets are left as "real," as they in fact "are" in the artist's bedroom. Weih works with the objects and then alters them, sculpts them, replaces them, has them reveal and interact with each other, much like the title of the installation, "Wink and Banter." The relationship between objects within a piece, as well as between each other, is playful.

Legions of the Journey consists of a collection of small books, where each book is a document of travel, a bus ticket, a gas receipt, a package of sugar. The objects are then all folded and placed on the floor as though they are a miniature collection of books, or a tiny labyrinth to wander through. Wink. I'm looking at you. Come a bit closer. Read these little clues. Notice. Banter. Touch. Don't touch. Easy. Pay attention to. Might we put some distance

here. Talk. Careful.

The conceptual foundation of "Wink and Banter" is the idea of containment—the things we try to contain and what is not containable. Containment is further explored in *The Body Fluid*, in which glass and Tupperware and square and round containers hold water, and a lamp sits flat on the ground with its bare bulb wrapped in tinfoil, reflecting against the containers, as well as the corner of the wall where they all sit.

A noise fills the room when the viewers are quiet and even when they are less quiet a sound continues. It is as though it is coming from all the corners of the room, but upon closer investigation it is clear that

there is one small speaker amongst the containers of *The Body Fluid*. Weih created a live soundscape by placing a small microphone underneath the dripping tap of the tub in the allergy gallery's bathroom. The sound echoing in the gallery space points to even more discomfort as the repetitive sound of escaping water reminds the viewer of the impermeability and the failure of containers. At the same time, not knowing where the sound was coming from, and just hearing the drip drip magnified, it sounded calm and soothing.

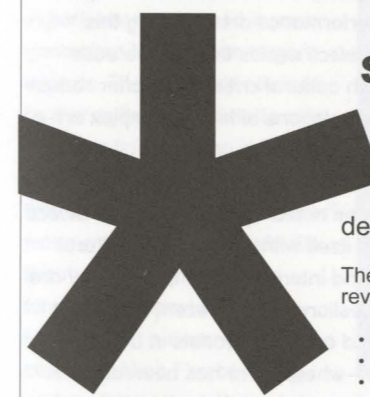
From soothing to stunned, *Stunned Object: table* is one in a trio of similar pieces which include *Stunned Object: lamp* and *Stunned Object: records*. Paralyzed movement is implied, as is the stunned moment of the

objects' momentary capture in the spotlight of the art viewer. The objects' stunned state could also isolate the moment of transmutation as the home is altered, its stability undermined.

Salt Ensemble, which appears from a distance to be a pen and ink drawing, is actually Scotch tape adhered with dust and insects swept from the floor of the curators' home. Because it is taped to the wall in a simple two foot by three-foot rectangle, it not only addresses the failure of the home to act as a container, but also seems to simulate the classic boundaries of acceptable art—that which is hung discreetly on the wall.

Annthea Whittaker is a writer living in Vancouver.

ALTERNATOR gallery



SASE required

Call for Submissions 2002

deadline: April 15, 2001

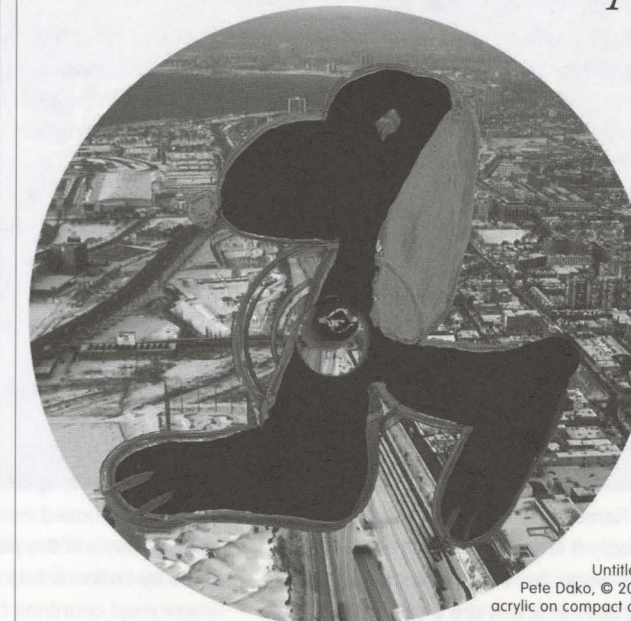
The selections committee will review the following:

- exhibition proposal
- artist's statement
- CV
- 10-20 slides (with list) or video (VHS)

Alternator Gallery
PO Box 5090 Stn A
Kelowna BC V1Y 8T9
phone: 250.868.2298
fax: 250.868.2896
alternator@telus.net
www.alternatorgallery.com



PETE DAKO *Over the Top*



Untitled,
Pete Dako, © 2001
acrylic on compact disc

Opening Tuesday Feb. 6th 4-6 pm to Apr. 14th 2001

360
THE RESTAURANT
AT THE CN TOWER

360, the Restaurant at the CN Tower
301 Front Street West, Toronto, Ontario
Reservations & Info: 416 362 5411

CURATED BY ROBERT BIRCH

Corpus Delecti:

Performance Art of the Americas

Edited by Coco Fusco

New York and London: Routledge, 2000

Review by Meera Sethi

Culture and communal self-expression are perhaps most important sites of resistance, the signs in everyday life of an ongoing political struggle.

In an earlier book written by Coco Fusco entitled *English is Broken Here: Cultural Fusion in the Americas*, Fusco spoke about, among other things, the intersections between urgent social and political struggles, identity and culture. What was unique about that book was the vast number of cultural issues taken up by Fusco alongside an active engagement with the work of many established Latin American and African American visual artists, a strategy not quite as common in today's market of thick theory. In *Corpus Delecti: Performance Art of the Americas*, an anthology edited by Fusco, we find that same interdisciplinary mix of academic texts with excerpts from performance scripts, photographs and poetry. Performance artists and cultural theorists from Latin America and its diaspora exchange ideas about performance, the body, pleasure, desire and of course, politics. Among the artists and theorists included in the book are: Carmelita Tropicana, Felix Gonzalez-Torres, Nao Bustamante, Guillermo Gómez-Peña, María Elena Ramos and Ricardo Dominguez, to name only a few. Prominent in the anthology are works by women artists and gay artists, both of whom are also prominent in the Latino performance art community.

Corpus Delecti, meaning "the body that derives or incarnates pleasure," is an anthology that was prompted by the lack of

spaces for artists and scholars of Latino performance art to engage in conversation with each other and to view the works of Latin American performers from Latin America, the United States and Europe. By taking up various forms of Latin American performance art inspired by the visual arts, theatre, body art, street actions and stage work, *Corpus Delecti* tries to cover a generous terrain. However, keeping in mind Fusco's impetus for this project, it is quite obvious that such an anthology is only a start and that readers should not assume this work to be exhaustive in any way.

Whether presented to us through theory, excerpts or images, what is central to this book is the artwork of Latino artists. This in fact, is the strength of this book. By consciously avoiding the often "tedious semantic arguments" of defining and redefining what constitutes the limits of Latino art, Fusco is instead able to focus on the richness and creativity of Latin American performance artists. In the brief introduction, Fusco gives the reader an expected overview of the essays in the anthology, along with a refreshing critique of some of the interpretive frames used by cultural critics to speak about intercultural and identity-based work. She also offers a brief synopsis of the particular challenges faced by Latino artists in Latin America—where most countries have adopted a completely state-funded model for cultural production—and of those challenges faced by Latino artists in the U.S. who have only limited access to the international art market and are often subject to the celebra-

tory multiculturalist initiatives of major art institutions. In both Latin America and the United States, Fusco argues that Latino artists are constantly confronted with the "totalizing discourse of cultural nationalism that dominates the realm of 'community art'" (p. 9). Fusco says, that by bringing together Latino performers under the umbrella of identity, she does not mean to suggest that all Latino artists *should* be making work of a particular kind because they are born in a particular place, but that "it is undeniable, however, that many artists have chosen to engage creatively with their contexts...." (p. 3) Eschewing any simple understanding of cultural identity and artistic representation, Fusco collects a "panorama of perspectives" that speak of the multiplicity of voices that make up Latino performance art. By doing this, *Corpus Delecti* avoids the relative ease with which cultural critics often offer reductive interpretations of highly complex artworks.

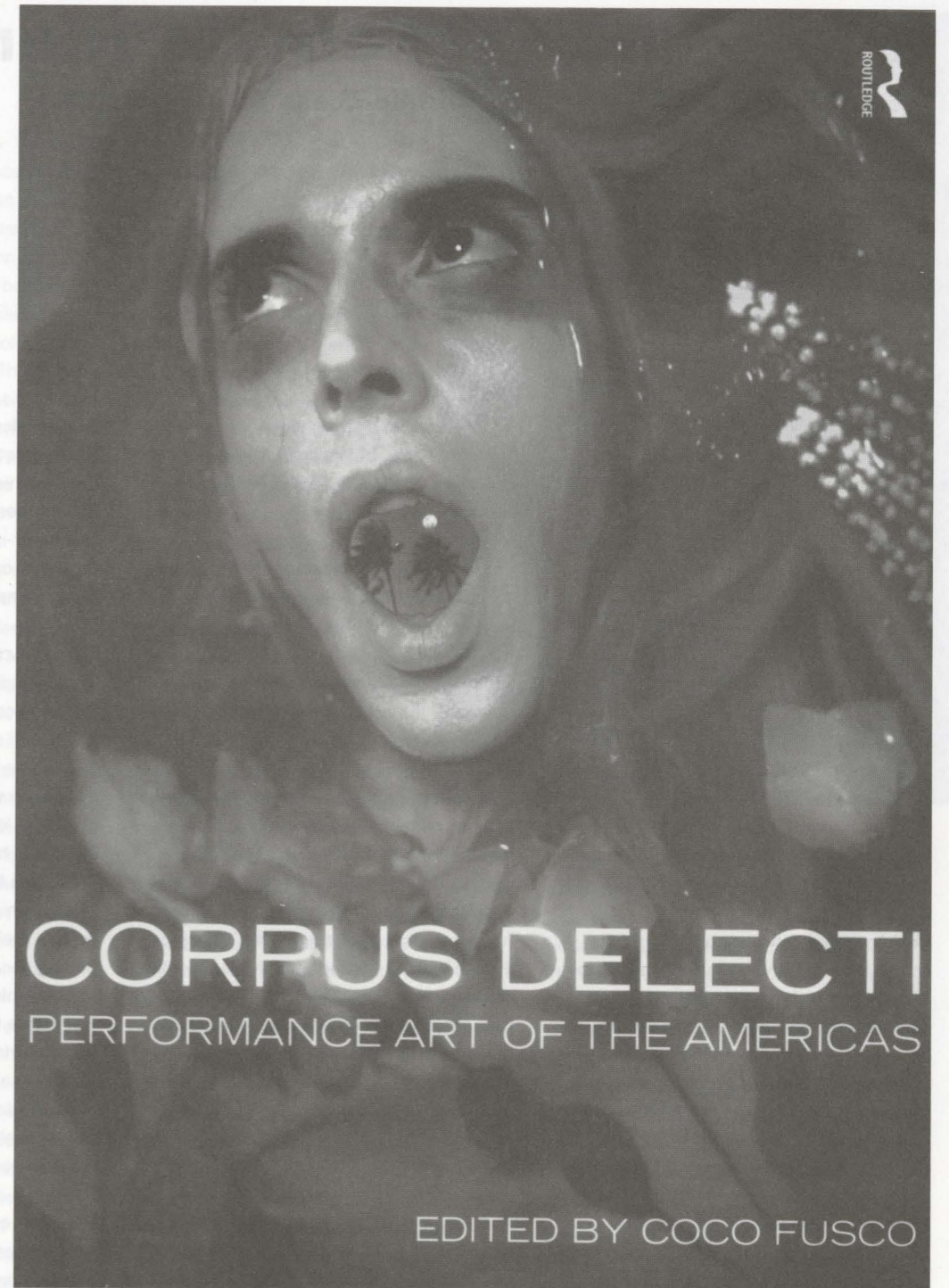
It should be noted that while *Corpus Delecti* concerns itself with questions of cultural identity and interculturalism, in no way are these questions only of recent interest to artists and cultural theorists in Latin America—where there has been an "ever-evolving" constant of theoretical debate about terms such as *mestizaje*, *creolité*, transculturalism and syncretism. For as Fusco herself notes with disdain, the term "syncretism" was not introduced by two young Latino scholars in 1991, a ludicrous claim made in a curatorial essay about Black British artist Chris Ofili.

In a particularly interesting essay entitled "Exotic Exports: The Myth of the Mulatta," Raquel Mendieta Costa traces the history and the development of the myth of the exotic mulatta as it appeared in Cuban vaudeville theatre and in Cuban cabaret from the late nineteenth century until present day. The myth of the mulatta as the embodiment of female sensuality, Costa tells us, "has been the invention of Cuban men's imagination" (p. 44) that by the end of the nineteenth century became a cultural product of Cuba. By the 1940s, this cultural product was now also a major product of export, soon to exceed income generated from Cuban sugar exports. The currency attained by the myth of the mulatta as a "popular figure, living in tenelements, wearing thongs, a troublemaker, and a rumba dancer" was perpetuated by vaudeville theatre and then later reinforced by cabarets (p. 45). Moving from a description of the career of Alina Ferran, a legendary Cuban vedette and rumba dancer, popularly known as *Wuanani*, to the interactions between Rita Montaner, the "queen of stage shows and concerts, of variety theater and musical *zarzuelas*, of radio and film, of cabarets and television, of opera and stage comedy" (p. 48) and Josephine Baker, to the decline and comeback of cabarets during

the Revolution, Costa tells us of the role of performance in the construction of Cuban mulattas. Overall, *Corpus Delecti* is a compelling anthology of older and newer works brought together as an invitation to promote a dialogue among those interested in Latino performance art across many dias-

poras. Organized according to the performance spaces of the cabaret, spaces of ritual and the street, *Corpus Delecti* is both a provocative and pleasurable read.

Meera Sethi is a writer, visual artist and academic. She is also a member of the FUSE editorial board.



Constructing Female Identities:

Meaning Making in An Upper Middle Class Youth Culture

by Amira Proweller

SUNY Press, Albany, 1998

Review by Rebecca Raby

Constructing Female Identities (1998) is Amira Proweller's critical ethnographic study of an upper-middle-class girls' school in the north-eastern United States. Based on her decision not to focus on the working-class culture of schools—as is the tendency of many studies to date—Proweller is “studying up.”¹ By responding to shifting structural conditions and to class cultural changes, Proweller views the school as a “dynamic space.” Disputing reproductive models of class and youth socialization, she posits that many of the girls occupy “the borderlands” as they negotiate classed, gendered and racialized identities within the prominent, and at times contradictory, environment of their school.

Best Academy is an established girls' school that is changing in response to the broader context of economic restructuring and globalization, which Proweller argues have led to pressures on the middle and upper-middle classes. In response to a declining school population, Best Academy has widened its net over the past two decades, expanding enrollment to include a greater diversity of students from differing class, race and ethnic backgrounds.

While attracting a wider range of students, Best Academy is involved in the cultural reproduction of the elite by cultivating an upper-middle-class habitus exemplified by its focus on a particular set of values, school curriculum, setting and discipline. For some girls this is familiar, while for others it represents upward mobility toward a successful future. Proweller however, argues against a linear view of cultural reproduction, suggesting that the school is

not engaged in a straightforward reproduction of the elite, but more of a “charged and contested process” (p. 66) in which new identities are emerging.

Proweller's gaze rests on the inside of the school, where students are involved in the ongoing project of “becoming somebody”—negotiating their identities in relation to the structural elements both within and outside of the school and in relation to peer groups and family. Drawing on Stuart Hall and Michel Foucault, Proweller employs a postmodern approach to argue that identities are relational, always in flux, fragmented, and that they divide the self against the other. Proweller contends that despite Best Academy's presumption of an “undifferentiated school culture,” many of the students are faced with shifting identity contexts, forcing them into a “borderland.” Here, their identities are always in a state of transition and “active repositioning.” These borderland spaces allow for critique and creativity in the ways that the girls respond to the homogenizing discourses of the school.

Focusing on cultural production at Best Academy, Proweller identifies three peer groups among junior students, each loosely organized around class background. By examining relations between peer groups, Proweller shows the tenuous negotiation of borderland identities: students try to retain the identifications with their class of origin while also adopting the habitus of Best Academy; students see themselves as having an advantage by being at Best, and yet they see their security threatened by increasing tuition, and

Best Academy students see each other as sharing equal opportunity, yet they “other” the wealthier girls in response to the advantages these girls have. The middle and lower-middle-class girls have, Proweller argues, developed a “discourse of resentment.”

Proweller concludes that through “borderwork,” students occupying different social locations can cross borders and yet retain a sense of difference. This can emphasize the degree of difference between students, but also create opportunities for a shared politics of location, such as the common identity of being Best Academy students. There is a tension between these two places, which often manifests itself overtly outside the school (at social events such as parties, for instance). Students themselves see advantages to border crossing, in that it expands their own worlds, but they also want to retain their own class connections. Here we see that lower-middle-class girls are not adopting new, elite class identities, but reconstituting class, creating unique class locations for themselves.

Proweller also explores the assumed whiteness at Best Academy, arguing that there is a strong presence of a “raceless subjectivity” through which students talk about being white through discourses of the “other.” In talking about race, students acknowledge inequality but deny seeing difference because this is perceived as racism. They see some people as good (not racist) and some as bad (racist), while failing to acknowledge that all whites are implicated. She concludes that while there is little overt racism at Best Academy, there

is institutionalized racism embedded in the class codes and liberal discourses that try to “white out” difference. There are also instances of cultural appropriation by white students, along with policing the borders of whiteness, which is often accomplished by the insinuation that students of colour are either “too white” or “too black.” This leaves students of colour to negotiate their simultaneous visibility and invisibility and to develop new and shifting ways of defining themselves. Proweller sees this as another site of borderwork.

Proweller also examines the girls' negotiation of gender. Discourses within the school reproduce aspects of traditional femininity deployed alongside discourses of leadership and success. This is one advantage of an all-girls' school setting, “that sees no contradictions between being female, feminine, and high-achieving students.” But these students also face a dilemma, one that is mirrored among girls in public schools: how to negotiate career, marriage and children? Proweller argues that while Best Academy girls access media representations that suggest that they can have it all, they want to embrace their own femininity; these students also remain cynical of marriage and are bothered by continuing gender inequality. Thus the girls both identify themselves as sympathetic with many feminist issues but also revile feminism. They are comfortable with their roles as objects of women's education, but not as subjects of social change. Proweller links their anger to feminist politics and class norms of politeness; theirs is an apolitical feminism with a focus on individual solutions to inequality. Also, Proweller argues that these girls do not see the extent of the exclusion of women from positions of power because Best Academy promotes the philosophy that women today can garner any career that they wish to. Finally, Proweller suggests that the girls' refusal to consider gender issues in depth is partly because they are in a school without boys. This assertion overlooks other studies on

teenage girls in co-ed high schools which suggests that these girls, too, share non-feminist and often anti-feminist views.²

Proweller's book has some weaknesses. Significantly, gender and sexuality are both undertheorized. Proweller does discuss Best Academy's role in socializing the girls into a classed gender, particularly through peer and mentor relations. Further, femininity and feminism are addressed in her chapter on the girls' outlook for the future. Yet the construction of gender does not receive the degree of attention that she gives to the construction of whiteness or to class. How the girls at Best Academy “do gender” and how femininity is constructed (for example through gender segregation in itself) are underdeveloped.

Because Proweller is examining an all-girls' school, she seems to treat masculinity as absent. Here, Proweller makes the important observation that the girls' female identities are created in relation to other girls (both inside and outside Best). Yet I am concerned that femaleness and femininity are consequently naturalized and artificially detached from masculinity, which, while absent, is still silently present.

Similarly, Proweller's discussion of sexuality is limited to the girls' homophobic comments in regards to feminism and to the initial impression that some girls held that Proweller herself was lesbian (despite her open identification as heterosexual). She fails to consider the possibility that any of the girls she studied may have been bisexual or lesbian (in fact, her questions presume that they are not), nor does she examine the construction of heterosexuality. Undoubtedly, compulsory heterosexuality will take on a specific configuration in an upper-middle-class, all-girls' private

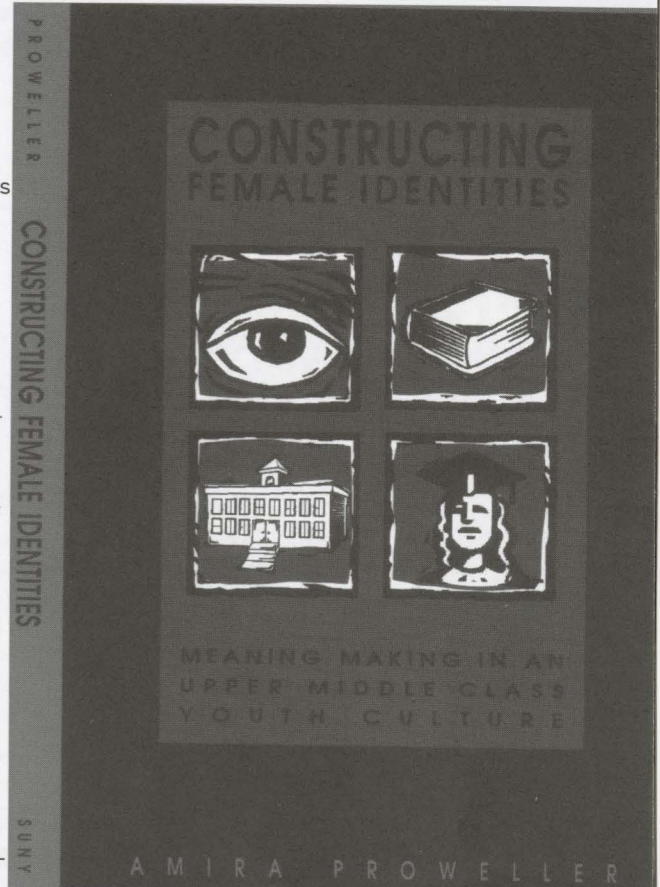
school, yet Proweller does not explore this dimension of identity formation.

Despite these weaknesses, Proweller's ethnography provides an engaging and insightful glimpse into the complications of class culture in a girls' private school.

Rebecca Raby's graduate work in sociology at York University is about constructions of youth and the life course, with a focus on the perceptions and experiences of adolescence held by teenage girls and their grandmothers. When she's not interviewing, transcribing, or travelling to and from York, she's busy with more creative and athletic pleasures.

Notes

1. By “studying up,” Proweller means studying above your material, economic or educational status; here Proweller is investigating a social group with, for the most part, more economic power than herself.
2. Helen Harper, “Disturbing Identity and Desire,” in *Learning Desire: Perspectives on Pedagogy, Culture, and the Unsaid* (New York: Routledge, 1997); *Hey, Valerie, The Company She Keeps* (Buckingham: Open University Press, 1997).



More! More! More!

How do you like it? How do I like it.
A WORD PERFORMANCE

by Christopher Smith

If you get the reference, it's true, I like watching "Sex." Or rather I wish TV would get down and "dirty." Besides the infamous "Sex & the City" there is very little on North American television that is "real." "Sex & the City" is crass, complicated and unabashed, and quite frankly pretty fuckin' fierce. My *bottom* line is that it's honest, it reflects the way I see and participate in the evolution of human sexuality, if only casual, yet "safe," and "protected" conversation. "What is a real or true 'representation' of sex anyway?" Yes, there are some fighting words.

HOWEVER...

I've realized after too much thought (one should just do) that I can't achieve the definitive Black Gay Diasporic, Sexually Liberated, Perverse, at a distance, yet somehow intriguing, politically "conscious," down home, kick up your heels, televisual experience. But in an instant... I thought "Grrl, that's a desire for your auto/biography to be televised (discretion assured to protect the names of the 'innocent' and the 'guilty')." "

So I have learned to search for fragments, small reflections if you will, cuz after all if you stare too long inevitably, you say to yourself "That's not me? Is it?" Not yet?

AND THEN I ENCOUNTERED THE FOLK...

Within five minutes I was calling friends, "Did you see it, I can't believe I'm watching TV!!" "QUEER AS FOLK!!" Honey, any TV show that begins with a "blow" by "blow" with a rim job to boot! It's OVAH!!! (Aviance, thanx darlin').

I was beyond excited, I reached the state of "destruction." How could anyone not understand the context of the character's actions, I wanted to get analytical blah blah blah...

—I'm shamelessly academic sometimes...

But then why should "we," us Queers, do a 101 (1000 level for the university types) in a pursuit to visualize the "truth" of things some Queers do and enjoy.

And I watched further, still intrigued. In seeing the once "unspeakable" things that naughty boys do, for the first time on TV, I not only relished in the bodies (not necessarily like mine) doing it, and doing it well (before my eyes!!), I thought, it's just too good to be (you know)..."true."

IT WAS

We watch everything with many "I's or rather we should. I watched "Queer as Folk" with every "I" that could see. I searched and searched, and then Dancehall "QUEEN" all of a sudden bus' out "Is where de black people dem?" She grounds me even though she wears some reckless platforms.

How is it that "we" are everywhere (black people) yet only in very typical oh so postmodern "signs." We exist as just gestures, names, phrases, as a backdrop to an apparent more exciting white gay life.

I.E.... the appropriation of the homophobic interpolation of "batty bwoy" in Stuart's stream of consciousness, coming out sequence, whereupon he calls out every "name" in the books so to speak, (shirt-lifter, bender, faggot, etc.) to describe himself or rather how he might be "named." How representative, and devoid of context was his use of batty bwoy.

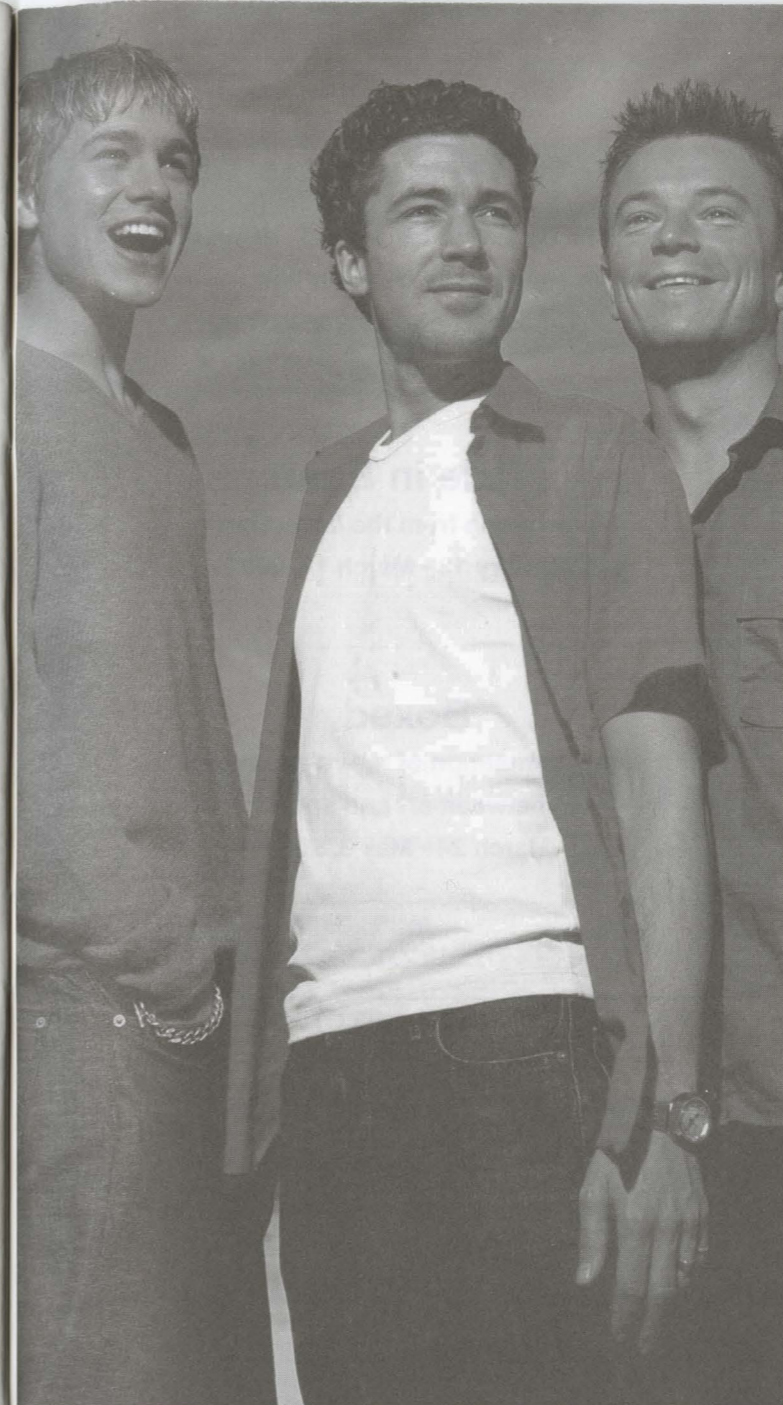
As a matter of p p politics, some words are always fighting words, not to be "reclaimed."

I.E.... Stuart's witty inversion of "the gun finger" when he goes above "the Law" and becomes a feisty little suburban terrorist. Stuart blew up shit, he's doin' some serious GHANGST UH—not my vernacular. Nonetheless, it's been done. You don't have to show your piece, to say your peace.

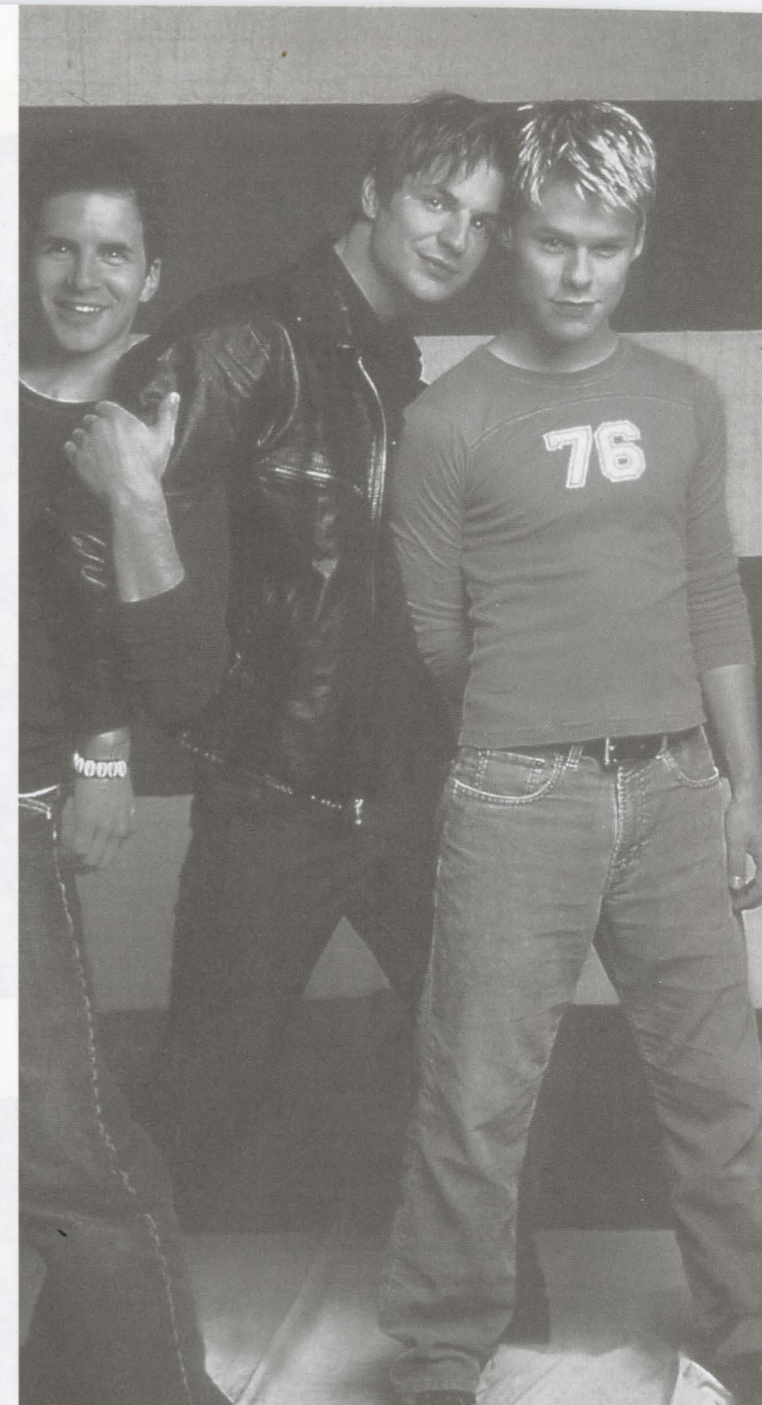
Make no mistake, I could "Aye!!" write a dissertation on the abject space of "blackness" in "Queer as Folk," but as a critical reader I still cannot deny the pleasure in seeing atypical representations of Queer life on TV that counteract the "virtually normal" inclinations of some gay theorists and activists in the last decade. Further, in spite of my temporary disappointments there was one aspect of "Queer as Folk" that lingers, reminding me of the potential possibilities in television.

I am speaking of the underdeveloped relationship (narratively speaking) between Nathan and Donna. Both characters are of what would be described as the future generation. They are more aware of the social realities of living marginal lives, some might say they know too much.

(Fiddle-de-dee, whatever happened to the simpler times...?)



"Queer As Folk," cast from UK production, 2000.



"Queer As Folk," cast from U.S. production, 2001.

But what intrigues me, is the characters' willingness to acknowledge and challenge each other's claims to identity, and possible dis-identifications. An example of this is where Nathan, in an effort to articulate his sense of his oppression, rambles on about the "heterosexist, capitalist orthodoxy," (Nathan, sweetheart, define "orthodoxy") and suggests that Donna is one of "them."

To which Donna replies, putting Nathan in check, "I'm a black girl... try walking in my shoes."

It is a simple desire I have. Just to see the everyday in complete conversations, which are often complicated on TV. What would happen if we were allowed to see Donna and Nathan share each other's painful and joyful experiences as a way of imagining what a

lived multicultural experience could be?

When we visualize our future on screens, we must be willing to engage with each other, and recognize that no one's experience is the same. But when we meet in the space of difference, as we all eventually will in multicultural societies, in that vital moment we realize as Ms. Williams once sang, "I've got work to do..."

As Always,
un FIN inished.

Christopher Smith is an MA student in Interdisciplinary Studies at York University.

Attention Artists!

Send FUSE your postcard ideas
Call For Submissions

FUSE Magazine is sponsoring an artist's postcard project to appear in an upcoming issue. Submissions will be juried and the winning entry will be published and inserted into an issue of the magazine. The winning artist will receive a \$300 artist's fee.

adfactor
POSTCARDS

Priority will be given to works that develop critical content while successfully engaging the postcard format.

FUSE

Send proposals to:
Postcard Project,
FUSE Magazine,
401 Richmond St. West, Suite 454,
Toronto, ON M5V 3A8

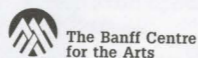
WALTER PHILLIPS GALLERY

Box 1020-14 Banff Alberta Canada T0L 0C0 • Tel 403-762-6281 Fax 403-762-6659 • www.banffcentre.ab.ca/wpg

John & Lou's 1923 Voyage
new works by John Will
through January 21, 2001

Made in Banff
selections from the collection
February 10 - March 11, 2001

Boxed
an examination of the relationship
between art and sport
March 24 - May 6, 2001



The Banff Centre for the Arts is supported in part by The Canada Council for the Arts and The Alberta Foundation for the Arts.

OUR TOQUE. OUR CANADIAN IDENTITY... EH!

DO SOME GOOD WITH IT!

We have helped over 6,900 men, women, children and youth

Find out more-



Thank you to our sponsors, teens and individuals like yourself.

Raising the Roof. Raising awareness, hope, money and solutions for Canada's Homeless.

Do not cut this out. Please buy one.



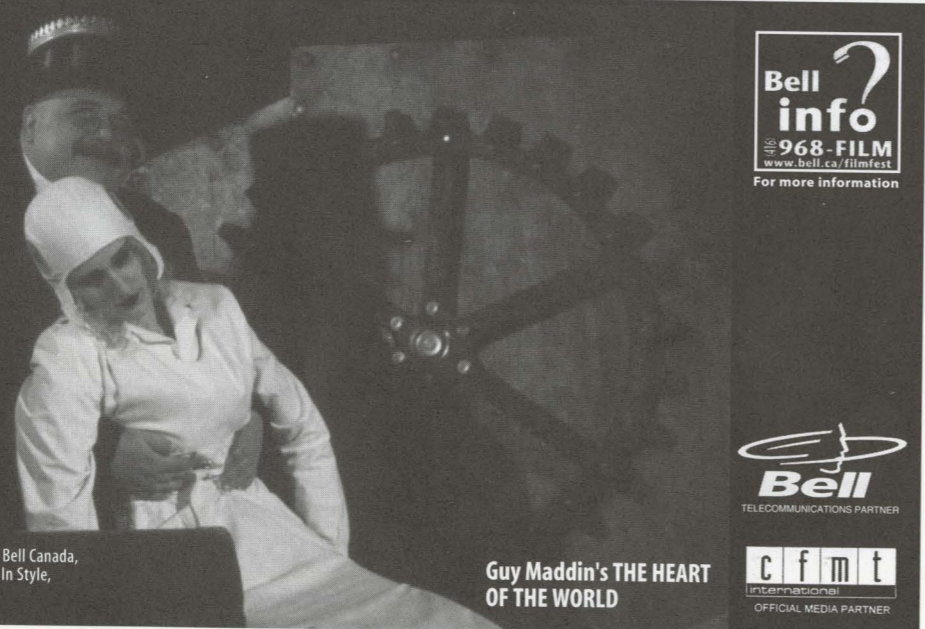
0189737300-M5V3A8-BR01

FUSE MAGAZINE
454-401 RICHMOND ST W
PO BOX 15357 STN BRM B
TORONTO ON M7Y 2W1

Coming in 2001 to Cinematheque Ontario's free weekly forum THE INDEPENDENTS

Films by **Midi Onodera, Jean Eustache, Guy Maddin, Roberto Ariganello and Chris Gehman, Arthur Lipsett, Jack Chambers, Vincent Grenier, Richard Kerr, Shirley Clarke, Joseph Cornell, and Andrew Noren**

and the Toronto premiere of **Michael Snow's THE LIVING ROOM**



Bell info
1-877-968-FILM
www.bell.ca/filmfest
For more information



c f m t
international
OFFICIAL MEDIA PARTNER

Guy Maddin's THE HEART OF THE WORLD

Cinematheque Ontario thanks its Cinema Ten Sponsors: Astral Media, Bell Canada, Cineplex Odeon Corporation, Goodman and Carr, Herzig Eye Institute, In Style, TFO, and Hospitality Partner Delta Chelsea.



Cinematheque Ontario screenings are held at the Art Gallery of Ontario's Jackman Hall, 317 Dundas St. West. All screenings are restricted to individuals 18 years of age or older, unless otherwise noted. For more information, call the Bell Infoline, 416-968-FILM, or visit the Official Website: www.bell.ca/filmfest.

THE TORONTO INTERNATIONAL FILM FESTIVAL GROUP IS A CHARITABLE, CULTURAL AND EDUCATIONAL ORGANIZATION DEVOTED TO CELEBRATING EXCELLENCE IN FILM AND THE MOVING IMAGE.

A division of the Toronto International Film Festival Group

TOQUE TUESDAY FEB. 6, 2001

HELP US PUT A CAP ON HOMELESSNESS

ORDER YOUR TOQUE NOW. PHONE 1-888-664-8851

Raising the Roof funds agencies that support homeless individuals and families to get off the street, find a home and gain long term self reliance and independence. 80% of net proceeds raised stays in local communities and the rest is contributed towards our national strategy.

Inquire about volunteering and our dynamic Gala Comedy Week!

Help us "Raise the Roof" for those living without one.



Attention Artists!

Send FUSE your postcard ideas
Call For Submissions

FUSE Magazine artist's postcard upcoming issue juried and the v published and i the magazine. T receive a \$300 a

adfactor
POSTCARDS

Priority will be develop critical successfully en format.

FUSE

Send proposals Postcard Project FUSE Magazine 401 Richmond S Toronto, ON M5

GALLERY
369 • www.banffcentre.ab.ca/wpg

John & Lou's 1923 Voyage
new works by John Will
through January 21, 2001

SWITCH TO FUSE!

new subscribers save
40% off the cover price
4 ISSUES FOR \$15.00

www.fusemagazine.org

NAME TELEPHONE #

ADDRESS

CITY PROVINCE POSTAL CODE

- Payment is enclosed Bill me later
 One year for \$15 Two years for \$28

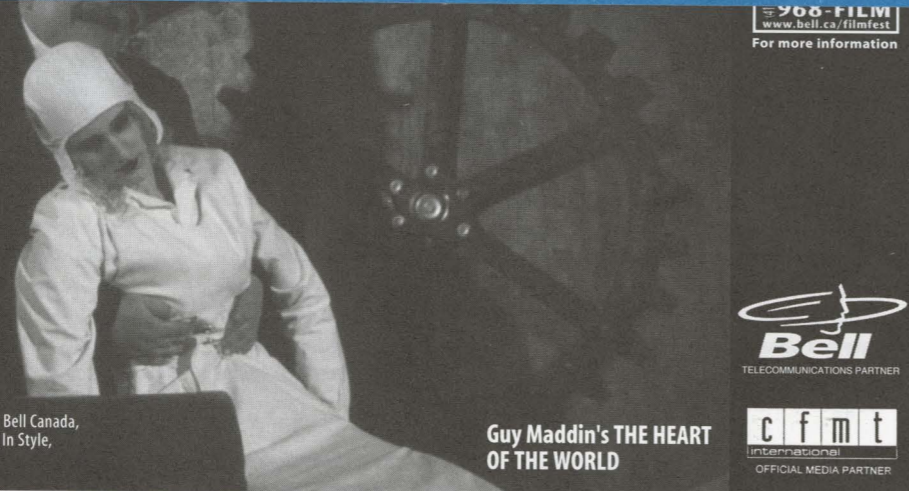
Offer valid only for new individual subscribers. Institutions and libraries please enquire.
INSTITUTIONS: PLEASE TELEPHONE (416) 340-8026. OUTSIDE CANADA, SEND CHEQUE OR MONEY ORDER FOR \$20 U.S.
FOR FOUR ISSUES (INCLUDES POSTAGE). FOR INTERNET ORDERS, VISIT WWW.FUSEMAGAZINE.ORG
FUSE MAGAZINE, 401 RICHMOND ST. W., SUITE 454, TORONTO, CANADA M5V 3A8. FAX (416) 340-0494 GST # 123969768.

Coming in 2001 to Cinematheque Ontario's free weekly forum THE INDEPENDENTS

Films by Midi Onodera, Jean Eustache, Guy Maddin, Roberto Ariganello and Chris Gehman, Arthur Lipsett, Jack Chambers, Vincent Grenier, Richard Kerr, Shirley Clarke, Joseph Cornell, and Andrew Noren

and the Toronto premiere of Michael Snow's
THE LIVING ROOM

Cinematheque Ontario thanks its Cinema Ten Sponsors: Astral Media, Bell Canada, Cineplex Odeon Corporation, Goodman and Carr, Herzig Eye Institute, In Style, TFO, and Hospitality Partner Delta Chelsea.



Guy Maddin's THE HEART OF THE WORLD

906-FILM
www.bell.ca/filmfest
For more information

Bell
TELECOMMUNICATIONS PARTNER

cfm t
international
OFFICIAL MEDIA PARTNER

CINEMATHEQUE
ONTARIO

Cinematheque Ontario screenings are held at the Art Gallery of Ontario's Jackman Hall, 317 Dundas St. West. All screenings are restricted to individuals 18 years of age or older, unless otherwise noted. For more information, call the Bell Infoline, 416-968-FILM, or visit the Official Website: www.bell.ca/filmfest.

THE TORONTO INTERNATIONAL FILM FESTIVAL GROUP IS A CHARITABLE, CULTURAL AND EDUCATIONAL ORGANIZATION DEVOTED TO CELEBRATING EXCELLENCE IN FILM AND THE MOVING IMAGE.

A division of the Toronto International Film Festival Group

OUR TOQUE. OUR CANADIAN IDENTITY... EH!

DO SOME GOOD WITH IT!

We have helped over 6,900 men, women, children and street youth across Canada -homeless from loss of health, employment or affordable housing.

Find out more-
www.raisingtheroof.org

Thank you to our sponsors, volunteers and individuals like yourself.

Raising the Roof.
Raising awareness, hope, money and solutions for Canada's Homeless.

One size fits all.



Do not cut this out.
Please buy one.

TOQUE TUESDAY FEB. 6, 2001

HELP US PUT A CAP ON HOMELESSNESS

ORDER YOUR TOQUE NOW. PHONE 1-888-664-8851

Raising the Roof funds agencies that support homeless individuals and families to get off the street, find a home and gain long term self reliance and independence. 80% of net proceeds raised stays in local communities and the rest is contributed towards our national strategy.

Inquire about volunteering and our dynamic Gala Comedy Week!

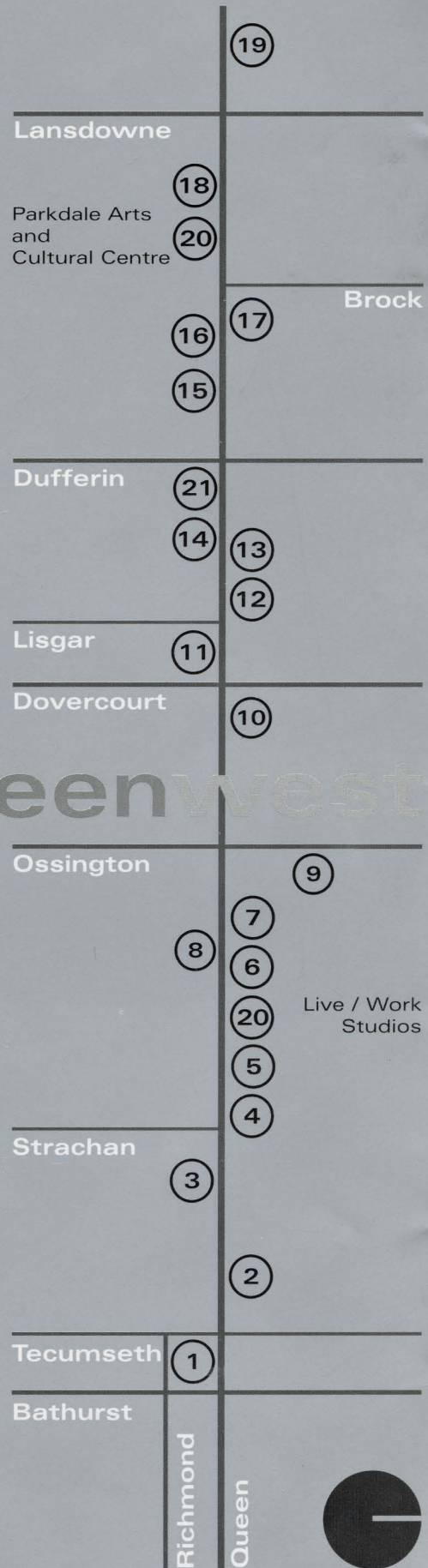
Help us "Raise the Roof" for those living without one.

ROYAL BANK
FINANCIAL GROUP

galleries

- 1 SOF ART HOUSE Inc.
- 2 Stephen Bulger Gallery
- 3 Archive Inc.
- 4 S. P. I. N. Gallery
- 5 Angell Gallery
- 6 Zsa Zsa
- 7 Propeller Centre
- 8 LEE fotogallery
- 9 A.W.O.L. Gallery
- 10 DeLeon White Gallery
- 11 Mercer Union
- 12 64 Steps
- 13 Loop Gallery
- 14 Woolfitt's Gallery
- 15 West Wing Art Space
- 16 Pygmalion and Galatea
- 17 V. MacDonnell Gallery
- 18 Gallery 1313
- 19 CIRCA gallery
- 20 Toronto Artscape
- 21 Visual Arts Ontario

westqueenwest



queen west gallery district