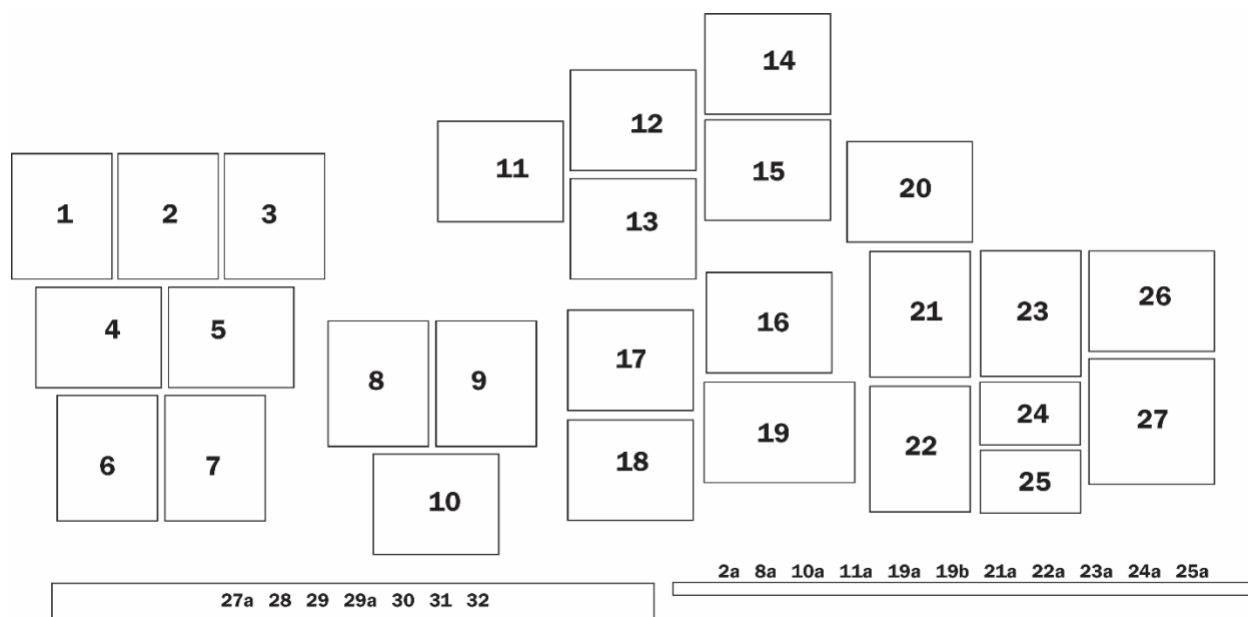


Checklist/Bibliography of works in the exhibition

Network visualization: *Fireweed, Fuse (Centerfold), Border/Lines Magazine Contributors 1976-1987*(2018) co-created by Tomasz Neugebauer and Felicity Tayler from the metadata of e-Artexte. Nodes (dots) represent people. Edges (lines) connect people through magazine issues that they collaborated on. Edge color represents magazine(s). Edge width, how many issues. Node size is mapped to betweenness centrality.

Projection: *Desire Lines : Mapping the Metadata of Toronto Arts Publishing*. All quotes are from interviews, originally recorded as part of the AGYU Speaker Series (2021) co-curated by Felicity Tayler, Michael Maranda, and Faith Paré. Thank you for the gifts of your stories, Lillian Allen, Clive Robertson, Klive Walker, Makeda Silvera, Andrea Fatona, Pamila Matharu, Kass Banning, Will Straw, Rinaldo Walcott, Ryan Rice, Constance Crompton, Deanna Fong, Tomasz Neugebauer; and for your responses: Britta B., Faith Paré, Joy Xiang. Data visualization co-created with Tomasz Neugebauer from the metadata of e-artexte.



- 1 & 3. *Border/Lines* 8 (Spring/Summer 1987) " *The Body Politic* in a National Context" (p. 12-13) an overview of the gay liberation magazine and its importance, a commemoration of the gay rights magazine, and its significance in articulating gay identity and politics, when it ceased publication.
2. *Body Politic* 64 (June/July 1980) "Video & Performance" issue with Lisa Steele and others featured in pages of *FUSE*, *The Body Politic*, was geographically a few blocks away from where *FUSE* was located at Richmond Street and John. *The Body Politic* was where *Centerfold/FUSE* had its headlines typeset.
- 2a. *Centerfold* 3:3 (February/March 1979) *The Body Politic Issue*. 24 pages of artists working at *FUSE* at the time, Lisa Steele, Clive Robertson, Robin Collyer, engaging in media analysis of TV and newspapers and attending *The Body Politic* trial refuting allegation of publishing "obscene material," in 1979.
4. *Border/Lines* 31 (Fall 1993) Obituary for Alex Wilson (p.16-17), by key editorial figures at *Border/Lines*, Jody Berland, Rosemary Donegan, and Peter Fitting. Alex Wilson was a founding editor of *Border/Lines*, contributing

to both the intellectual and material production of the magazine. He was a beloved figure who moved between generations and different social scenes surrounding *The Body Politic*, where he was the editor of "Our Image" section. He also co-edited a special issue of *FUSE* 7:4 (November/December 1983) with Jody Berland and Rosemary Donegan.

5. *FUSE* 10:3 (Fall 1986) "What ever happened to Queen Street west" by Rosemary Donegan is one of the most frequently cited social histories of artistic scenes and coteries in Toronto (p.10).
6. *Border/Lines* 4 (1985/1986) Includes Will Straw's review of "Movements and Messages: Media and Radical Politics in Quebec" (p. 42) which shows the importance of media discourse to the influence of political positions and the inspiration that anglophone writers and artists in the rest of Canada took from the francophone discourse of autogestion in Québec.
7. *Border/Lines* 1 (Fall 1984) Includes a book review of *Two Nations* by Susan Crean and Marcel Proulx by American Marxist political theorist and literary critic, Frederic Jameson. At a time when Canadian nationalism and Quebec nationalism, could be positioned as democratic socialist ideologies; Jameson frequently visited Toronto and his social circle included Alex Wilson and Peter Fitting who both also contributed to *Border/Lines* and engaged in popular education as a model for political organizing.
8. *Fireweed* 10 (1981) "Pink Triangle Tears" (p. 88) play by Gay Bell, one of the member-employees of Pink Type, a worker-managed lesbian-feminist typesetting collective.
- 8a. *FUSE* 11:1&2 (Summer 1987), includes "*Black Ink: An Historical Critique of Ontario's Black Press*" (p. 20-27) by Lila Heath is a detailed overview of the historical Black press in Ontario, concluding with the hope for "an emerging Black women, women of color, feminist Black press" in the 1980s.
9. *Border/Lines* 2 (Spring 1985) Reviews of *Silenced* by Makeda Silvea (1983); *Winter Epigrams* by Dionne Brand (1983) and *Salmon Courage* by [M NourbeSe Philip] all published by Williams-Wallace Publishers, a trailblazing press founded by Ann Wallace that focused on Black history and poetry within its mandate to be a "publisher and distributor of multicultural and third world titles" (p. 31-32).
10. *FUSE* 7:4 (November/December 1983) Back-cover advertisement for Voicespondence, Clive Robertson's artists' audio label, creating a parallel space where the musicians and writers featured in the pages of *FUSE* would collaborate; inside back-cover advertisement for the catalogue of Williams-Wallace Publishers, a significant publisher of Black literature and non-fiction from authors also featured in the pages of *FUSE*.
- 10a. A mail order catalogue for Voicespondence designed by John Greyson. Clive Robertson's artists' audio recording label, Voicespondence was conceived of as an audio art magazine and funded by the Canada Council Explorations program, which allowed the purchase of recording equipment. Voicespondence (founded in 1974) existed before *Centerfold* and *FUSE* magazine, and the networks developed through the collaborative access to recording equipment extended into the magazine pages.
11. *FUSE* 5:2&3 (March/April 1981) "Diasporic Music," (p. 56) an early article from Norman 'Otis' Richmond, *FUSE*'s first Black columnist writing about the political effects of revolutionary musical practice, who co-founded the Toronto Chapter of the Black Music Association in 1984.
11. *FUSE* 10:5 (April 1987) "A History of Toronto's Anti-Apartheid Movement," by Norman 'Otis' Richmond, an overview of organizations and events that connected the city and its cultural production to global, transnational liberation movements.

- 11a. *FUSE* 5:1 (December 1980) *Music Supplement* featuring articles, "The Secret History of Black Music" by Norman 'Otis' Richmond, and the "Women's Music Industry" by Susan Sturman (Mamma Quilla II) on music as a tool for political organization.
12. *FUSE* 12:3 (November/December 1988) "Hip Hop Inflects Toronto" (p. 16-17) by Cameron Bailey a co-founder of CAN:BAIA (Canadian Black Artists in Action), whose cultural activism also shaped the critique of cultural policy in the pages of *FUSE*.
13. *FUSE* 10:5 (April 1987) "Lillian Allen and the Future of Canadian Reggae," (p. 37) an early article by Klive Walker that reflects the influence of Lillian Allen's encouragement for Klive to perceive *FUSE* as a viable space for a Black writer to publish, with Isobel Harry as editor.
14. *FUSE* 11:1&2 (Fall 1987) "The Multicultural Whitewash" cover story by poet writer and lawyer, M NourbeSe Philip. Many of Philip's brilliant and acutely critical articles, first published in *FUSE*, were later collected in the anthology, *Frontiers, Essays and Writings on Racism and Culture*, The Mercury Press, 1992.
14. *FUSE* 8:1&2 (Summer 1984) "Distortions and Liberal Intentions" an early article by M NourbeSe Philip, one of many that shaped a critique of cultural policy in the pages of *Centerfold/FUSE*, these articles had an impact on federal and provincial arts councils' diversity and equity initiatives and was also a key inspiration for other writers of colour to publish with *FUSE* (p.9).
15. *FUSE* 7:3 (September/October 1983) "Jane/Finch Occupation," (p. 112) an early article by Dionne Brand positioning film criticism and documentary film making within revolutionary Black creative politics.
- 16 & 26. *Centerfold* 4 (November 1979) Karl Beveridge is the editor of a special issue with a critical take on immigration and the social and economic construction of citizenship. Includes "Truths and Rights and Lillian Allen Talks About ImmiCan," interviews by Isobel Harry and Lisa Steele, with Dub musicians Lillian Allen and band, Truth & Rights. Advertisements include Tanya Mars' controversial commission for Fireweed's National Playwright competition, "But Can She Write."
17. *FUSE* 7:1&2 (Summer 1983) Back-cover advertisement for the Domestic Bliss chapbook imprint and Pyramid Associates that published and distributed De Dub Poets in print. Includes "Rhythm and Resistance" an interview between Clive Robertson and Lillian Allen, Devon Haughton, and Clifton Joseph, featured on the cover.
18. *FUSE* 11:5 (April 1988) Inside back-cover advertisement listing the catalogue of Lillian Allen's recording label, Verse-to-Vinyl, with affiliated books of poetry and independent recordings featuring musicians in the pages of *FUSE*; back-cover advertisement for Lillian Allen's "Conditions Critical" album released by Verse-to-Vinyl Records.
19. Clive Robertson, Quammie Williams, Lillian Allen, Clifton Joseph and Devon Haughton, *Lillian Allen RIDDIM AN' HARDTIMES MIXDOWN*, (1983, 2021), video, 5'11" 2021 edit of 1983 video footage documenting the mixdown of dub poet Lillian Allen's "Riddim an' Hardtimes" from the vinyl EP "DE DUB POETS" (VSP 10) with Clifton Joseph and Devon Haughton.
- 19a *FUSE* 10:1&2 (Summer 1986) Back-cover advertisement for Lillian Allen's record and cassette, "Revolutionary Tea Party" released on her own recording label Verse-to-Vinyl.
- 19b. *FUSE* 6:4 (November/December 1982) Back-cover advertisement for "The Challenge" the 1982 Gayap Rhythm Drummers vinyl recording released on Clive Robertson's Voicespondence artists' audio label.

20. *Centerfold* 3:5 (July 1979) "Lisa Steele: Recent Tapes" reviews by founding editor of *Centerfold/FUSE*, Clive Robertson, of videos including "The Damages" (1978) and "Makin' Strange" (1978) Steele made as an exploration of persona, narrative storytelling and women's bodies as they are situated in relation to social institutions such as the family, formalized labour organizing, media and cultural institutions. Steele also contributed investigative reporting to *FUSE* in this period, written from the point of view of an artist, while she was also working at the emergency shelter for battered women, Interval House, from 1974 to 1986 (p. 253-254).
21. *Fireweed* 7 (1980) "Performance Pieces" by Lisa Steele, (p. 22, 23-27) transcripts of two pieces performed live at *The Body Politic* Fundraising Benefit, January 3, 1979, and at the Fireweed Festival, Fall 1979. These scripts inform video pieces including "The Damages" (1978) and "Makin' Strange" (1978) Steele made as an exploration of persona, narrative storytelling, and women's bodies as they are situated in relation to social institutions such as the family, formalized labour organizing, media and cultural institutions. Steele was a founding editor of *FUSE* and wrote investigative journalism from the point of view of an artist while she was also working at the emergency shelter for battered women, Interval House, from 1974 to 1986.
- 21a. *FUSE* 4:2 (January 1980) Cover story, "Developing Feminist Resources" features an image of two pairs of hands doing the creative labour of recording feminist voices across media, the hands belong to Lisa Steele and Carole Condé. In the masthead, Tom Sherman is credited as editor, and John Greyson for advertising & sales.
- 22 *Fireweed* 16 (1983) *Women of Colour Issue*, includes "We Appear Silent to People Who Are Deaf to What We Say," part 1 of a discussion between members of the guest editorial collective (Nila Gupta, Makeda Silvera, Dionne Brand, Himmani Banerji, and Prabha Khosla) makes explicit the underrepresentation of women of colour in the first editorial phase of the magazine. Although the journal sought to publish a diversity of women's voices, an emphasis on gender solidarity did not adequately address the intersection of race and class that further limited writers' access to publication venues (p. 5-17).
- 22a. *Fireweed* 17 (1983) *Writing Issue*, includes "How Far Have We Come?" by Makeda Silvera, an impactful speech that was delivered at the opening night of the Women and Words Conference in July 1983, at the launch of *Fireweed* 16, *Women of Colour Issue* (p. 39-42). This issue of the magazine also includes part 2 of a discussion between members of the guest editorial collective for *Fireweed* 16 (Nila Gupta, Makeda Silvera, Dionne Brand, Himmani Banerji, and Prabha Khosla) which addresses the exclusionary discourse of white feminism (p. 57-65).
23. *Fireweed* 13 (1982) "Lesbian Writing: Adventures into Autonomy (p.24 & 25) an important essay by Cy-Thea Sand making the case for a lesbian literary tradition indebted to women of colour.
- 23a. *Fireweed* 13 (1982) *Lesbianantics Issue*, entirely devoted to lesbian cultural work, this was the first issue of *Fireweed* produced by a guest editorial collective, with Lynne Fernie and Pamela Godfree as managing editors, and Susan Sturman (a member of the feminist band, Mamma Quilla II) creating the cover book design, typesetting by Pink Type. Lynn Fernie was both a founder of *Fireweed* and on the editorial collective at *FUSE*; Cy-Thea Sand and Susan Sturman were also writing for *FUSE* at this time.
24. *Fireweed* 5&6 (1979/1980) *Women and Language Issue* includes "Letters to the editor" (p. 11-15) *Fireweed* devoted several pages to their readers' complaints, responding to a commissioned poster featuring Tanya Mars in her performance persona of the "Super Secretary" (1977). The editorial collective made space for debate, yet also refused to remove the image from circulation, recognizing that the negative reception of the work occurred because it was presented in the form of an advertisement for the National Women's Playwright Competition. When framed as art within a gallery context, the image resonated more strongly with the preoccupation of feminist artists with their double marginalization: first, as their vocation occupied a

socially marginal economic position, and secondly, as they were further marginalized due to gender discrimination within the artistic community.

24. *Fireweed* 3&4 (1979) "But Can She Write" (p. 198) *Fireweed* commissioned a poster from Tanya Mars to announce the National Women's Playwright Competition. "But Can She Write?" was excerpted from Mars' larger body of work, "Super Secretary" (1977), and its distribution by *Fireweed* created controversy within the theatre world. Many felt her visual satire, combining nudity with female secretarial stereotypes, merely reinforced the degradation of women through advertising images.
- 24a. *Fireweed* 15 (1982) "Feminist Aesthetics," guest edited by Rosemary Donegan and Joyce Mason, this issue includes transcribed responses to the AGO's exhibition of Judy Chicago's *Dinner Party* (1979). Several members of the Women's Cultural Building Collective including Lisa Steele and Carole Condé argue for a local, critical context for the production and reception of art through feminist discourse.
25. *Fireweed* 2 (1979) "Touch" (p. 19) a poem by Ayanna Black, a co-founder of CAN:BAIA (Canadian Black Artists in Action) and a key figure in the production and dissemination of Black Canadian culture through print and visual media; title page drawing by Lynne Fernie, at that time she was part of the founding editorial collective, who acknowledged Ayanna Black as a "catalyst and source of inspiration and joy."
- 25a. *Sight Specific: Lesbians and Representation* 551 (1988) Curated by Lynne Fernie, this exhibition catalogue situates A Space as a significant gallery space associated with the discursive space of these magazines. The writing and creative work of Dionne Brand, Grace Channer, Martha Flemming, Sue Goding, Jude Johnson, Didi Khaytt, Lyne Lapointe, Nina Levitt, Stephanie Martin, Cyndra MacDowall, Margaret Moores, Makeda Silvera and Dot Tuer, within the context of debates surrounding sexuality, representation, and censorship in Toronto as a significant foundation for the history of lesbian cultural practice. Many of the works in the exhibition and the catalogue were reprinted in the pages of *FUSE* and *Fireweed*.
26. See above no. 16.
27. *Border/Lines* 2 (Spring 1985) Includes "Bad Sisters in the Big Apple" (p. 8-9) while attending the International Summer Institute for Semiotics and Structural Studies, Kass Banning, Brenda Longfellow and Janice Williams were encouraged by Kaya Silverman to attend an invitation-only feminist film conference at NYU. The "Bad Sisters" was a reading collective formed by Monika Kin Gagnon, Kim Sawchuk, Brenda Longfellow, Janice Williamson, Pat Elliot, and Dot Tuer, because there was great interest in French feminist theory, but there were no professors who taught it in their courses, with the exception of Barbara Godard at York.
- 27a. *Border/Lines* 9&10 (Fall/Winter 1987/1988) Includes "Excursions into Gossip: Disseminating Scruples," by Dave Paparazzi (a pseudonym of David Gailbraith) that gives a satirical report on the reception of poststructuralism and semiotic theory from figures including Luce Irigaray, Jacques Derrida, and Kaya Silverman at the International Summer Institute for Semiotics and Structural Studies. These para-academic institutes were important exposure for a generation of artists and critics as these bodies of theory were not taught in university courses.
28. *Fireweed* 22 (1986) *Native Women Issue* published by a guest editorial collective including Cree poet Connie Fife, Métis writer Midnight Sun, and Dakota writer Ivy Chaske. This issue is unique in the exhibition as the pages of this magazine issue make a fierce declaration of the sovereignty of Indigenous women and their voices. During this time period, *FUSE* included a handful of articles, primarily non-Indigenous writers responding to media and the role of cultural policy in enabling self-governance and cultural sovereignty. *FUSE* and *Border/Lines* published Indigenous-authored special issues and articles calling for sovereignty and denouncing cultural appropriation at the end of the eighties and early nineties. This timing corresponds to the

backlash against the notorious exhibition *The Spirit Sings* in 1988 and leads up to key exhibitions in 1992, centring cultural sovereignty such as *INDIGENA*, curated by Lee-Ann Martin and Gerald McMaster, and *Land Spirit Power*, a collaboration between National Gallery of Canada curator Diana Nemiroff, independent curator and Saulteaux artist Robert Houle, and anthropologist Charlotte Townsend-Gault. University of Ottawa Library, Archives and Special Collections; PS 8235.W6 F57

29. Black, Ayanna, "Working with Collectives: An Interview with Toronto Women's Press: Margie Wolfe and Maureen Fitzgerald" *Tiger Lily*, vol. 1, no. 2, 1986, pp. 30-33. University of Ottawa Archives and Special Collections, Women's Archives; HQ 1451.T54.

29a. Black, Ayanna, "Working with Collectives: An Interview with Larissa Cairncross and Nila Gupta from Toronto's Women's Press" *Tiger Lily*, vol. 1, no 3, 1986, pp. 29-32. University of Ottawa Archives and Special Collections, Women's Archives; HQ 1451.T54.

Tiger Lily, "The magazine for women of colour" was a division of Anne Wallace's Williams-Wallace Publishers. It had a local editorial committee, including figures such as Ayanna Black and a transnational Honorary Board reflecting the global reach of its diasporic authors and readers. In the mid-1980s, both *Fireweed* magazine and Toronto Women's Press shared an address, and many affiliated contributors. Both organizations experienced friction regarding racialized power dynamics in feminist publishing circles that preferred a collective model. Within this particular context, Larissa Cairncross and Nila Gupta requested to be interviewed separately from their colleagues Margie Wolfe and Maureen Fitzgerald.

30. *FUSE* 5:4&5 (May/June 1981) "Mamma Knows Best" cover story is the band, Mamma Quilla II, a seven-woman band active from 1977 to 1982; members included Sara Ellen Dunlop, Linda Jain, Kinda Robitaille, Jackie Snedker, Lauri Conger, Catherine McKay, Maxine Walsh, Susan Cole, BJ Danylchuk, Susan Sturman, Lorraine Segato, Nancy Pool, and former Government member, Billy Bryans. When Mamma Quilla II dissolved, a subset of members including Segato and Bryans transformed into the chart-topping group, The Parachute Club.

31. *Mama Quilla II* album cover with the anti-sexist, anti-racist lyrics to three tracks, "Mama Quilla II", "Angry young women" and "KKK". The cover was designed by Susan Sturman, with typesetting by PinkType. The 6-member ska-punk feminist lesbian vibe was a key part of the Queen Street West scene for years before this recording was made at the Hamilton-based Grant Street Studios with Daniel Lanois. University of Ottawa Library Archives & Special Collections, Canadian Women's Movement Archive; CA ON0034 10-001-S10-F37-I1.

32. A leaflet for Pink Type, the collective name adopted by workers including Gay Bell and Chris Bearchell, for their "worker-managed" lesbian and feminist typesetting collective that provided services for feminist presses and magazines including *The Body Politic*. Canadian Women's Movement Archives (CWMA) Collection, c1981. University of Ottawa Archives and Special Collections; 10-001-S1-F2686.

Pamila Matharu, *INDEX (SOME OF ALL PARTS)*, 2019-; Mixed media installation, variable dimensions.

De Dub Poets LP, Voicependence Artists' Records and Tapes, 1983

Makeda Silvera, *Growing Up Black*, Sister Vision Press, 1989

Enter the Cipher: The Music Perspective, cassette tape, Fresh Arts, 1994

Rea McNamara, "The youth program that worked", p. 20, *Eye Weekly*, Nov 8th, 2007 (mounted to foam core)

Fireweed Issue 16: Women of Colour (Spring 1983)

Thinking Through: Essays on Feminism, Marxism, and Anti-Racism (Himani Banerji, Women's Press, 1995)

Desire Lines: Displaced Narratives of Place // Des espaces narratifs en déplacement
ARTEXTE, Montreal, January 20 to March 25, 2023

Other Conundrums (Monika Kin Gagnon, Arsenal Pulp Press, 2000)

13 conversations about art and cultural race politics

(Monika Kin Gagnon and Richard Fung, Artexte Editions, 2002)

Army of Lovers: A Community History of Will Munro (Sarah Liss, Coach House, 2013)

Pamila Matharu, stuck between an archive and an aesthetic, 2019 39' 16", HD, colour, an experimental video essay that uses event documentation from discarded videotapes as a starting point to explore what is missing from the archive.

Luis Jacob, *On a Vacant Lot (Harold Town)*, 2020, graphite and rubber-stamped ink on paper, 60.96cm x 88.9cm (24 x 35 inches)

Luis Jacob, *Ten Editions, 698 Spadina Avenue, Toronto*, 2017, digital print, 31.8 x 47.6 cm. (12 ½" x 18 ¾")

Luis Jacob, *BORDERLINE CASE #1*, ARTnews Magazine (1986), General Idea, FILE Magazine (1986)

Luis Jacob, *BORDERLINE CASE #2*, A.E. Porsild, Illustrated Flora of the Canadian Arctic Archipelago (1964), Joyce Wieland, True Patriot Love (1971)

Luis Jacob, *BORDERLINE CASE #3*, Wyndham Lewis, BLAST (1914), Marshall McLuhan, COUNTERBLAST (1954)
