

1989-90 INITIATIVES

To follow is a list of the specific initiatives to be implemented under the **Alberta Plan for Action for Women** in the 1989-90 fiscal year.

Advanced Education - Expand training capacity within the post-secondary system to upgrade qualifications of day care workers. Expand University transfer programs in the area of nursing education.

Attorney General - Increase resources available to the Maintenance Enforcement Program.

Education - Develop a data base to collect and analyze information on student achievement and enrolment patterns by gender.

Family and Social Services - Increase the amount of the day care subsidy available to low income families. Introduce early childhood development training requirements for day care workers. Provide funding to assist day care centres with the upgrading of day care worker qualifications. Improve monitoring of day care centres. Increase funding to cover costs of essential services in all existing women's shelters and to cover costs of additional staff in large shelters. Provide funding for six satellite women's shelters in the North and a new shelter in Peace River. Provide funding for community-based, family violence education and prevention projects, including projects which would meet cross-cultural needs.

Health - Introduce job enhancement strategies for nurses. Conduct a comprehensive review of Government reproductive health policies and programs with the Women's Secretariat.

Labour - Amend Individual's Rights Protection Act to extend protection against sexual harassment to all employees, including domestic employees and live-in farm workers.

Personnel Administration Office - Establish an advisory committee to review the Government's current employment equity mandate with regard to its women employees, and to recommend and advise on the implementation and evaluation of employment equity initiatives for women in the Alberta Public Service. Review the Administrative Support Class series in the Alberta Public Service, with a view to ensuring that the classifications reflect the changing nature of administrative support functions. Promote the harmonization of work and family responsibilities for employees in the Alberta Public Service. Continue to promote job sharing opportunities. Establish a mentor program in the Alberta Public Service to assist women employees to make contact with role models in their fields of interest.

Women's Secretariat - Mount a public awareness campaign regarding the important roles women play in Alberta. Establish a mechanism to investigate pension options that would assist women to save for retirement, and evaluate the feasibility of homemaker pensions.

BACKGROUNDER

The Government of Alberta provides a very broad range of economic and social programs and services which are equally accessible to both women and men. Health care, education, employment and training, social services, and economic development -- these are just a few of the many areas where Government programs and services are contributing to the quality of life in Alberta.

In recent years, the Government of Alberta has passed a wide variety of legislation and created many programs and services which are of particular benefit to women. A few examples of these initiatives follow.

- * The Individual's Rights Protection Act provides protection against discrimination on the basis of gender in several areas including employment and earnings. It allows for special employment and education programs for women, stipulates that women must receive the same rate of pay as men for similar or substantially similar work in the same establishment, and ensures that a woman employee is protected from dismissal because of pregnancy.
- * Unpaid adoptive and maternity leaves are provided for under the Employment Standards Code.
- * In the event of marriage breakdown, Alberta has implemented such legislation as the Matrimonial Property Act and the Maintenance Enforcement Act to provide protection for women and their children.
- * The Employment Pension Plan Act provides for the membership of part-time employees in employer-sponsored pension plans.
- * The Women's Program, in the Personnel Administration Office, was established to assist women in achieving their career potential within the Alberta Public Service. Programs are designed and implemented to ensure that women employees have equal opportunities in training, employment and career advancement. Data is collected and analyzed on an ongoing basis to identify possible obstacles to women's career advancement. The Alberta Public Service has policies in place on sexual harassment, job sharing and career development.
- * The Stepping Stones role model program, coordinated by the Alberta Women's Secretariat, was initiated to help girls and young women become more aware of the many career and educational options available to them. Stepping Stones provides students with the opportunity to meet and interact with women from a wide variety of jobs and fields of study, particularly in areas where women are under-represented.
- * Alberta Education audits all curriculum documents and approved resources to eliminate gender stereotyping.

- * Women's Career Resources, Alberta Career Development and Employment, was established to provide information, consultation and training to career practitioners on women's issues in employment.
- * Access Initiatives, Alberta Career Development and Employment, was created to increase the participation of women, Natives, persons with disabilities, immigrants and visible minorities in the trades.
- * The Government of Alberta has demonstrated its commitment to quality, affordable and accessible day care services through a variety of mechanisms such as day care subsidies for low income families, the payment of operating allowances to day care operators, the payment of administrative fees to family day home agencies, the licensing of social care facilities, and funding support for the integration of special needs children into day care. Alberta has one of the highest per capita expenditures on day care anywhere in Canada, as well as one of the highest per capita number of available day care spaces.
- * The Office for the Prevention of Family Violence, Alberta Family and Social Services, coordinates Government's efforts to address the serious problem of wife/partner abuse; and, through the provision of funding for essential services to women's emergency shelters, ensures that women and children in crisis have a safe place to go.
- * In recognizing the importance of promoting the physical, mental and emotional well-being of Albertans, the Government provides a number of important services of special interest to women such as the Community Nursing Program, and the new breast screening program for the early detection of cancer.

These and the many other Alberta Government initiatives that benefit women will be complemented and strengthened through the implementation of the Alberta Plan for Action for Women.

The Plan for Action framework provides a long-term, interactive process for addressing the issues of concern to Alberta women. Integral to this framework are public consultations, concrete action, and the ongoing monitoring of the progress made. In leading the way, the Government of Alberta intends to work cooperatively with individuals, groups and communities to accomplish the long-term goals set down in the Plan for Action framework.

Copies of the Plan for Action document, "**Alberta Plan for Action for Women: A Proud History, A Bright Future**", and the brochure, "**1989-90 Initiatives**", are available from:

Alberta Women's Secretariat
8th Floor, Kensington Place
10011 - 109 Street
Edmonton, Alberta
T5J 3S8

TRANSFORM, c/o 10737 - 71 Ave., Edmonton, AB. T6E 0X5
A non-profit society committed to the community development process

Dear Friend,

Re: Invitation to subscribe to
CROSSWIRES: InfoNetwork on Women's Equality

Some of you may remember responding to a survey we conducted last fall to determine interest in active networking by communicating in print. The networking was intended to be between groups, organizations, and individuals working on women's equality issues. The response was so encouraging that we applied for a Secretary of State Women's Program start-up grant. This grant was recently approved and covers the Reference Resource Directory for the first year, and the two first editions of the "active networking tool" - CROSSWIRES.

We have enclosed THE PLAN which some of you have already seen. To others, it will be new. We ask you to read it through. If you decide to subscribe, we will need from you:

1. Your subscription as soon as is convenient for you.
2. Your write-up for the Reference Resource Directory preferably no later than the end of Sept., 1989 and about half a typewritten page long (see PLAN, Publishers 1.)
3. Your write-up for the active networking tool **CROSSWIRES**, no later than October 16th, 1989, and up to a full written page long (see PLAN, Publishers 2.)

With your written contributions, we will then be able to publish the Reference Resource by about the end of November, 1989, and the first issue of **CROSSWIRES** at the same time.


We hope that you will become a participant in this new form of provincial networking toward improving the status of women. We describe networking as follows:

- . It means the active sharing of information, knowledge, research, and resources.
- . It means the expressing of a group's networking needs, as well as the responding to the networking needs expressed by a group.
- . It means groups connecting over common concerns, questions, issues, methods, and so on, to further their work.

Sincerely,



(Carrol) Duane Burton (434-0733)



Julie Anne Le Gras (438-8069)

THE CROSSWIRES PLAN

THE PARTICIPANTS - Participants (groups or individuals) are responsible for providing the publishers with the information they want to have published and distributed among participants.

THE PUBLISHERS - The publishers provide to each participant:

1. **A Reference Resource**, as the basis for active networking, consisting of:
 - . name, address, and telephone number of each participant;
 - . the participant's overall purpose;
 - . a group's rationale for forming or continuing, and/or its rationale for including work on advancing the status of women in its work; an individual's rationale for working on the status of women;
 - . a group's/individual's focus with respect to women's equality activities, and how this focus may change/has changed over time;
 - . other information you consider important.

The information provided by participants will be published to fit a loose-leaf binder, allowing for changes and additions. Up-date sheets are mailed out to participants/subscribers once a year.

2. **CROSSWIRES**, the on-going networking in print. This is done through a quarterly published networking tool, consisting of contributions by participants, addressing, for example:

- . changes of address, of staff, etc.
- . present works in progress, as they relate to women's equality;
- . relevant future projections and plans;
- . networking needs;
- . key resources acquired/needed;
- . insights, analyses;
- . any other information.

IN OTHER WORDS, PUTTING IN THE KEY THINGS YOU WANT TO NETWORK ABOUT.

The publishers will send out reminders to participants to ask them to provide the networking information by a certain date, four times a year. The publishers reserve some editing privileges (especially with respect to space), and mail out the information to all participants, in such a way that sheets can be added to your loose-leaf binder. We foresee editorials, and invite participants to provide their insights on Alberta networking.

NETWORKING BETWEEN CROSSWIRES IS THE RESPONSIBILITY OF PARTICIPANTS.

SUBSCRIPTION FORM

Annual Subscription Rate - \$20.00 (Individuals)
- \$25.00 (Groups, Organizations, Institutions)
Includes Reference Resource and Up-Dates, and four CROSSWIRES issues.

Please make cheque payable to: TRANSFORM SOCIETY, and mail to: TRANSFORM SOCIETY,
10737 - 71 Ave., Edmonton, Alberta, T6E 0X5. (Ph.: 438-8069).

Name (Individual) _____

Name (Organization) _____

Address _____

Postal Code _____ Phone Number _____

NETWORKING beyond the obvious ...

Everybody networks these days. There are, to name a few, peace and environmental networks; labour, social services, educational and media networks; neighbourhood, community development, and international development networks; old boys' and feminist networks. Some work informally, others have a more formal structure. Most groups and people tend to stay within the particular network although, here and there, deliberate efforts are made to network between networks.

With the obvious exception of old boys' networks - who are not known for being particularly interested in advancing the status of women - women's improved status is one important issue that has the capacity for connecting these networks. Virtually every enlightened interest group has women's concerns of their agenda - and if they haven't, they should have. Thinking people have understood that women can't be held down/must be seen as being treated equitably/must genuinely be treated equitably/have much to contribute/have certain perspectives which are vital to progressive social change (choose any or all).

The groups in these various networks do fascinating research, engage in crucial political action, run vital projects. But groups in one network often don't know what happens in other networks on similar issues. Even if they have an idea, they often don't see the potential for networking or going into collaborative action, because they don't have enough information about groups in other networks and don't have the time to go and find out. Sometimes, there are real or perceived barriers between networks, preventing useful contact between them. Such a barrier exists, sadly, between labour and feminist networks, and is only overcome because of some individuals who see the potential for connecting. Networking isn't done nearly enough between networks.

Another reason for networking that doesn't happen is that we do an awful lot of talking about it, feel we're doing it because we talk about it, and then it stays there. Networking also is not merely the dissemination of information; it is a bilateral, or rather multilateral exchange. (We're not talking about free trade, although there is definitely an analogy.)

Networking means regular, and active participation. It is a dynamic interaction that has the potential for leading to more than each group can achieve by itself. It becomes especially dynamic when barriers are lowered, and groups have access to information, perspectives, and resources from other groups outside of their own network. It becomes ultimately dynamic when groups don't always have to go out to find what they need, but are offered assistance from anywhere within the network of networks once they have expressed their needs to the network. This is the form of networking we would like to see happening.

Transfer _____ address _____
phone. _____ contact women _____

We recently made a first time connection with _____ . As a result our project proposal "Each One Teach One" (a community development project designed for women in any particular community who want to address their specific social problems and own the results of this process) may have found its home! We have had this project on hold for the last two and would be glad to share information about why it was put on hold, problems encountered and lessons learned.

Name of group _____ local address _____
phone number. _____ contact women _____

If you want to have a workshop but can't afford to bring in a resource woman, or just want to learn about a particular topic yourself, you could try one (of 10) of the free "do-it-yourself" workshop packages developed by Athabasca Univ. Women's Studies Outreach Program. You can call them at 675 - 5721. The "Lobbying" workshop gave us some new energy and good strategies to adapt to our community daycare lobby.

Name of group _____ address _____
phone number. _____ contact women _____

We are hosting a conference on _____ . New people are welcome, and we are calling for papers and/or presenters. At this conference we will be talking about, and planning to _____ .

Name of individual _____ address _____
phone number _____

I want to be in contact with other women who are looking at funding sources and issues. I am looking for a woman who has had experience in co-ordinating this kind of research. If you are interested or could do a workshop please call me collect.

Name of group _____ address _____
phone number. _____ contact women _____

_____ is encouraging women to keep active in keeping the issue of _____ alive and on the public agenda. We also want to develop a print resource package on this issue, and/or connect with what has been done already.

Speaker group _____ address _____
phone number. _____ contact women _____

We are bringing in _____ to speak and do a workshop on _____. So far, she will going to Lethbridge and Calgary. If you are interested in having her come to where you are, call us (not collect please). _____ is a terrific speaker and motivator, and wants to connect with women throughout the province.

Name of group _____ address _____
phone number. _____ contact women _____

We are thinking about participating in a new federal government initiative for women called _____. We would like to hear from anybody who has information on this program.

WOMEN'S RESEARCH CENTRE
MEETING JULY 10, 1989, 2 PM

AGENDA

1. Approval of Agenda
2. Approval of Minutes of June 12, 1989
3. Announcements
 - Household Workers Conference
 - ~~Susan Belcher~~
 -
4. Old Business
 - newsletter
 - Kay Anderson
 - computer
 - the FORUM
5. New Business
 - requests for library privileges
 - EMurphy House
 - Susan Belcher
 - 2nd Signing Authority
6. Adjournment
 - next meeting - Aug 15th, Tues, 7 pm at the Centre

WOMEN'S RESEARCH CENTRE, OPERATIONS COMMITTEE MEETING

MINUTES OF MONDAY JUNE 12, 1989

Present: M. Assheton-Smith, D. Chown, P. Leginsky, B. Roberts, W. Tamm, J. Williamson, M. Potrebenko

1. Agenda Approved with the understanding that we focus on the Forum and the Newsletter.

2. Minutes of May 24/89 Approved as is.

3. Announcements :

i) INSIGHT 89 date changed from Oct 13/14 to Oct 20/21 because it conflicted with the ASWAC convention. Unfortunately, the Native Women's Symposium is also the Oct 20/21 weekend, in Lethbridge.

ii) Diana announced that the Person's Case Exhibition Committee received their grant, (applause). Plans are to open on Oct 15 in the foyer of Rutherford Library, stay there for 2 weeks, then continue on tour. The exhibition ctte is now "assembling the ingredients".

iii) The Women's Research Centre was mentioned with plaudits at both the AU and the U of A convocations recently.

iv) Cathy Bray and Barbara Roberts are considering donating a computer (IBM clone) to the WRC by July. It will be AU property and AU will look after maintenance. Everyone will look into modems and printers to add to it.

v) Barbara is looking for someone to replace Shirley Kabachia who is unable to continue on the committee.

vi) Ursula Franklin's visit: it was a wonderful opportunity for us to discuss many different aspects of women's research.

4. Old Business :

i) Names committee - Marilyn has written a letter to Nanci L. and Doris R. outlining the task. They have agreed to have something together by Sept.

ii) Marilyn will contact Kay Anderson.

iii) Proposal to continue Research Presentations along the same lines as last year discussed, accepted. Suggestions: keep it to one or two people, vary it, "be flexible", try to make sure that presentations reflect different stages in the research process, plan for one each month except October, put notices in campus newspapers, CWB and perhaps The Bullet. Mary will look into this.

iv) The 2nd Annual Feminist Forum :

-discussion.

- Marilyn distributed a rough guide to help organize the discussion.
- Registration fee still to be decided.
- Rooms are booked, except for 115, Marilyn to negotiate.
- Randi will do opening presentation on Nelly McClung.
- When to visit the exhibit, undecided.
- Bagel Tree will do both wine and cheese and luncheon. Janice will look into liquor regulations and procedure - to improve on last years' cash bar system.
- Agreed that pre-registration is important and notices to be out by Sept 1st.
- Janice described a "draw your community" procedure used at other forums to facilitate people getting to know each other and to focus discussion at plenary. Everyone to work on adapting this idea for the forum, as well as developing ideas for the plenary - such as 'how a research community works?'
- Diana will look into taping the sessions.
- Newsletter will ask for topics/proposals for the workshops and panel sessions, then if necessary, selected presenters will be approached. Many fascinating topics mentioned, including some 'theme' sessions and others stressing methodology. Aunt Alice Goes to Hollywood is on the agenda for next years Forum.

v) Newsletter:

Discussion. Mary and Marilyn will aim for a June publishing date. Mary needs access to a Mac. Pat will write blurb on Archives Project. Ask for volunteers for Forum. Suggestion re Update of women's groups activities (like Movement) - concern expressed that groups are drifting apart, (Pat), need "collation politics" (Janice) to allow collaboration - perhaps an annual directory? a STEP project? (Winnie). Ideas tabled until everyone can think on them.

vi) Women's Research Centre sign - should be here any day now.

vii) Dream for the summer - Paint this ~~sign~~ house.

5. New Business

i) Computer (see "Announcements")

6. Adjournment

Centre -Next Meetings - Mon. July 10/89 , 2 - 4 pm at the
Centre
Tues. Aug 15/89, 7 - 9 pm at the
Centre

Agenda Items,
for meeting between representatives of Professors Emeriti
and representatives of the Women's Research Centre,
August 31, 1989.

- 1. Shared calender. (What to be done, who to do) x 6 months
- 2. Board or space for common material (e.g. internal university notices related to the house). (What to be done, who to do). Innovative? -

Blue box to my house

3. Use of kitchen and common space (functions, co-operation). -

Friend? Pictures

4. Office space → 6 Swiss - MAC

5. Pictures and other aesthetics - w - we - picture analysis or more pic

6. Future consultations

7. Keying -

8. Toilet - (Khayal will call Dan)

lot of the month - change a picture

ASSOCIATION OF PROFESSORS EMERITI

1989-90 EXECUTIVE

PRESIDENT;

Lloyd G. Stephens-Newsham
13003 63rd Avenue,
Edmonton, Alberta. T6H 1R9
Tel: 435-6246

(From October 1/89 to April 30/90 it
will be; 570 Linnet Lane,
Victoria, B.C. V8X 3X1
Tel: (604) 479-6828)

Office: Faculty of Pharmacy &
Pharmaceutical Sciences.
Tel: 3797.

VICE-PRESIDENT;

Gerald S. McCaughey
5662 19A Avenue,
Edmonton, Alberta. T6L 2B9
Tel: 463-0370

TREASURER;

Juanita Chambers,
#403
9903 104th Street,
Edmonton, Alberta. T5K OE4
Tel: 424-0019

SECRETARY;

Anne Kernaleguen,
#605
11027 87th Avenue,
Edmonton, alberta. T6G 2P9
Tel: 432-0507

MEMBER-AT-LARGE;

Travis W. Manning
4106 28th Avenue,
Edmnton, Alberta. T6L 4W1
Tel: 450-2762

Office; Department of Agronomy
General Services Building.
Tel: 3610

July 22
Barbara 988-9335
Roberts

→ Calquy services + programs
on how she did

the research
→ & what she found
out.

for ♀ at the U of C

→ how she did the research
& what she found out

Descriptive title



to: Marilyn

date: Sept 5/89

our file:

from Winnie

your file:

subject: RESEARCH FORUM, OCT. 28

Shirley Neuman has agreed to speak on the practical matters of obtaining a SHRCC grant for feminist research. I suggested that she talk for about 20 minutes as there would be others speaking from different perspectives in a period of about $1\frac{1}{2}$ hours. I told her that I would get back with information about when she would be speaking during the Saturday, Oct 28. When you know that would you kindly let me know so that I can follow through with my "commitment"? Thank you.

Good luck with the organizing. And best wishes to you with respect to your well-being.

Winnie



University of Alberta

Inter-departmental Correspondence

to: Marilyn

date: Sept 2/88

from: Minnie

our file:

your file:

subject: RESEARCH FORUM, OCT. 28

Shirley Newman has agreed to speak on the practical matters of obtaining a SHRCO grant for feminist research. I suggested that she talk for about 30 minutes as there would be others speaking from different perspectives in a period of about 1 1/2 hours. I told her that I would get back with information about when she would be speaking during the Saturday, Oct 28. When you know just would you kindly let me know so that I can follow through with my "commitment". Thank you.

Minnie
Phone

Good luck with the organizing. And best wishes to you with respect to

your ~~phone~~ ^{phone}-being.

Marilyn Broun
 Ann Hall
 Sandy Neiser
 Cam Cough
 Hestie Empson
 Chinese
 dress

Phone Food Service at cost bar



10 per hr - 3 hr mini + 1 1/2 hours - may be paid up 3'

3 people per bottle → 33 bottles

3 white to 1 red

950 → 9 bottle

Cheese etc 5850 a tray - for 30 people

or 1/2 tray

Veg tray = 40

Fruit tray = 45

Coffee = 75¢ per person

Juice = 75¢ per person

Coffee + juice sum why 10¢ 75¢
Set pm 2 can 75¢

Susan Goodmanson

WP9 - send info.

452-3757

152 Wildwood Plc
Winnipeg.

Mail to: Edmonton Learner Centre
10920 - 88 Ave
Edmonton, AB
T6G 0Z1

Phone: (403) 439-8744

Workshop Description: -

length - 1-1/2 hours. - includes a 30 minute audio visual. - **facilitated** by women with special interest and involvement with the issue. - **times offered:** to be arranged at the convenience of your group and the facilitator. - may include background articles, role plays, case studies, etc.

Bookings:

- contact the **Edmonton Learner Centre** (439-8744) or fill out the attached form and mail it to the Learner Centre. - book one or any number of these workshops for your group. - are on a first come, first serve basis. - no costs are associated, except for a/v rental and voluntary honorarium to the facilitator. - workshops are subject to change without notice depending upon availability of facilitators and audiovisuals.

The **Edmonton Learner Centre** gratefully acknowledges financial support for its programs from the Canadian International Development Agency and the Development Education Coordinating Council of Alberta.

Groups cooperating in the offering of this program on Women and Development are:

The Mathare Valley Project,
Eritrean Women's Association,
Salvadorean Social Services,
African Students Association of Alberta,
Change for Children,
Project Ploughshares,
St. Barnabus Refugee Society,
Changing Together,
Alberta Status of Women Action Committee,
Canada World Youth,
Amnesty International,
Citizens Against Racism and Apartheid,
Environmental Resource Centre,
Ecumenical Decade of Churches for Women in Solidarity.

Yes, I want to book a workshop on Women and Development!!

Name of group:

Contact person:

Address:

City

Phone #

Postal Code

Workshop Title(s) and dates preferred:



Through our eyes



Workshops on
issues related to
**WOMEN AND
DEVELOPMENT -
in both 3rd World
countries and
Canada.**

FALL/WINTER 1989/90

A program of :
EDMONTON LEARNER CENTRE
in conjunction with a wide range of cooperating
groups (see list at end of brochure).

BACKGROUND INFORMATION:

The Edmonton Learner Centre is a non-profit society established in 1973, which focuses on providing the public with information and resources on issues related to 3rd World development and global justice.

The Centre has a broad membership base which includes many peace, solidarity and development groups in Edmonton, as well as over 400 individuals who share a concern about the problems of development.

This program of workshops was organized by a working group on Women and Development which grew out of the Centre's March '89 Third World Film Festival. The intent is to provide a forum for discussion of many issues of development and their special impact on women by revealing the particular, crucial condition of women that for so long has not been written into development strategies.

The workshops utilize many excellent resource people from the Learner Centre community and cooperating organizations; articles from the Centre's library; and audio-visuals available through the Centre, National Film Board, or through cooperating groups, such as Amnesty International. It attempts to be participatory in nature and involve us, not in solely developing a picture of the dire conditions under which 3rd World women must cope, but in generating a deeper understanding of the conditions of poverty of many Canadian women. The series explores the interdependence which exists globally, and what is being done to rectify the serious disparity.

WORKSHOP TOPICS:

- 1. Women in Poverty**
- the mass flow from rural village to urban slums.
- 2. Women in Conflict Zones**
- Eritrea and El Salvador.
- 3. Women and the Debt Dilemma**
- the economic crisis in Bolivia.
- 4. Women and Agriculture**
- the key role of women in feeding Africa.
- 5. Women in the Global Assembly Line**
- sweatshops in the Third World.
- 6. Children in the Third World**
- the impact of debt, aid, trade, labour, practices, militarism.
- 7. Sex Tourism**
- a case study of the Philippines and the poverty which leads to this exploitation of women and children.
- 8. Women as Peacemakers**
- feminist approaches to peace.
- 9. Women Refugees**
- Canadian refugee policy, conditions in camps, problems facing women refugees in Canada and elsewhere.
- 10. Challenges Facing Immigrant Women**
- the difficulties facing immigrant women as they adjust to Canadian life.
- 11. Canadian Women in Poverty**
- plight of poor women and the impact of current government policy.
- 12. Women Organizing**
- achievements of women's groups in 3rd World countries.

13. Women's Rights

- examines the structural discrimination facing women in various countries and documents the distressing reality of women as targets of political repression. Outlines Amnesty International's work with women prisoners. Describes action women here can take in support of world wide human rights.

14. Women Against Racism

- examines specific case studies of racism in South Africa and Canada and the impact on women.

15. Women and Aid

- outlines cases of aid inappropriate to women's needs, and alternative approaches.

16. Women and the Environment

- an overview of environmental degradation and what can be done to bring about sustainable development.

17. Issues facing Native Women

- specific problems facing native women are discussed with native women.

18. Women's Spirituality

- an ecumenical look at feminism and spirituality.

19. Women Traveling Alone

- tips on intercultural sensitivity, travel in 3rd world countries, from successful women travellers.



* Parking Space
* Au Committee

Book Women & Film Workshop

AGENDA

**WOMEN'S RESEARCH CENTRE
OPERATIONS COMMITTEE**

MEETING Weds. September 13 1989
7 PM at the Centre

Welcome to Susan Belcher

- ✓ 1. Approval of Agenda
- ✓ 2. Approval of Minutes
- 3. Announcements and information.
- 4. Old Business:

- Meeting with Professors Emeriti
- Forum Panels and Presentations - Who has been, needs, contact
- Forum Brochure/ pre-registration
- Forum Letter to participants
- Appeal for display information - BR
- Forum Advertising -

Factors = good lectures → Murray
WUSC → Susan Simon
Intentional Centre
Approach - Oct 16
Randy Koppa
Report to
Susan
Insight -
Valk Roberts
Exhibit set
Complete update
+ note re
Johel
Oct 15 to Oct 29
by Friday
the museum
10-5 M-F
- need discounts
18 in for one

Guests
Students
+ can
Dinner
& need
a bit
for 2 hrs
each

433-1525

- 5. New Business
 - Filming
 - Proceedings
 - Ste½ grant application for Nov or May?
 - Data base for funding needs compiling?
 - New uses for centre
 - Women's Periodical Index
 - Sign -
 - Complete update
 - Date of Event - 5 - Wilkins
- 6. Adjournment - Request for financial support from Jon W.

NEXT MEETING -

- Smoking -

Eloise Murray - 70 Detroit

Learn
Center - getting out Reach Funding
Popular Feminist Education
Feminist Research for Practice. Non formal
Formal

honise
sonson

Apply in Academic Settings

pedagogy -
methodology

curriculum Design /
Methodology + Pedagogy -

bring
bring
bring
bring

Folk
The Bulletin -
Marty to
do

Press
Release

1) Phone the University re: doing wine + Brake tree
catering (Marching to phone)

2) Brochure → Leslie ask to do it (Phone)
(lay-out + formatting)

(Save it to text + move to 3. In 4
Text file + formatted)

Buy selected -
proceedings to go on pro brochure
\$10 - add to registration fee

Marching - see
disc for mobility. Song 5 - 10 cent album
\$10 for proceeds

3) Hope AUSA → \$250 → Project Librarian

Session 1.4
Chair

Something on Women's Studies (Ann Hall). Have not talked to Ann about this yet, not sure what she wants to do.

10:15 to 10:30 Break -Coffee and juices at back foyer

12:00
10:30 to 11:45 Second set of Concurrent Sessions

Session 2.1

Chair

Are Women at Work in the Stacks
What's at Stake in the Stacks- Patriarchy in Library Systems (Melody Burton)
Returning to the Source- Women's Archives (Susan Jackel)

Session 2.2

Chair

Women and Textiles (Sandra Niessen, Clothing and Textiles)
Women and Visual Art (Jane Ash Poitras)
Round Table -

Session 2.3

Chair

Research Funds: Who gets money from SSHRC and How? (Shirley Neuman)

Session 2.4:

Chair Barb Roberts (need more description; better place)

Grantswomanship Funding for Research in the Community

12 to 1 p.m. Lunch, back foyer

1:00 to 2:30 Third set of Concurrent Sessions

Session 3.1

Chair

Workshop on Women and Development (Esha Chaudhuri)
Maybe with Women in China (Leslie Crawford); alternatively Parin Dossa with Leslie Crawford as session 3.4

Session 3.2

Chair

Teasing out Gender from "Genderless" systems at the University of Calgary:
Researching and Producing a Brochure to Highlight Women's Experiences during Campus Life (Anna K. Koutis)

Session 3.3

Chair Cathy Curran

Session 3.4

Tr-its + Strikethrough of Feminist: The Persons Case
Daniel Chouinard, Cathy Curran, ...

Mark
to talk
to Ann

Wendy
Dymally
Philosophy

Full
Session

Panel
Ann

Chair

of ...
Helen ...
Criminology?
or
Edie Solomon
or
Cathy Curran?
Elvise
Teaching
Feminist
Methods
leggy
Input to
course
Fast track session
or pedagogy.
O has
to talk about
interdisciplinary
- Turn it
up.

beginning
Pat + Hope Olson
Separate
Session

1st
Work
Adanson
Canadian
Women
Archives
Project

Center
Economy
+
Rochester
War

2nd
Work
Women
Archives
Project

Access
money
to
Research

Display
in
the
front
of
CRIAW

Committee
+
Panel
one
Round
Finding
A
guide
to
the
past
+
present
for
many
for
many
for
many
for
many

Panel
Semin
to
understand
how
women
are
affected
by
change
in
China
: Women
+
Teachings

Contribute
+
change

Research
for
Second
National
Committee
Edie
Solomon
Ferreira
out
start
Research

2:30 to 2:45 Break

2:45 to 4 p.m Plenary Session
Chair ?

General agenda i.e. do we want to make this a research discussion, or a place to elect/select/nominate women for community reps on the operations committee or what?

4 p.m. A visit to the Person's Case Display, Rutherford South

Need to call Nancy Langford and Doris Robbins re: the names committee work, any progress on that before the forum

Did someone say Deb Shogun wanted to do something? I have nothing in my notes, but a vague memory... it might have been related to something else.

3.5 (The Politics of Introductions)
We make some strange Bedfellows: the Politics of
Intro
Deb - Ruth + Melody + okay

New ♀ for chairs
Daphne Reed (Engl)
Wendy Tanner (Phil)
Susan Hamilt (Engl)
Dore Christman
Suzanne
Fashel Susan - Linda
Trumble

Hey Marilyn:

Does this mean I don't have to do anything? Great.

Supplementary to the meeting though...

Given that some fine tuning may make the final schedule look a little different, more info, etc to add, acknowledgements thanks, etc. how about if we do a handout for the forum instead of an updated brochure?

It could be done on the Mac (Ready set go) and gives us a little more flexibility. It won't be as expensive to print and there won't be any confusion as to "I already have the brochure" kind of thing. What do you think? We could also stick a blurb about the research centre on the back. It could be a slim program booklet (11 x 17 fold) an insert if necessary. That's 4 pages and an easy, but attractive layout.

Next, history, delete, reply, help, etc.?

@reply

Text:

?Melody, that basically sounds like a good idea to me. I will raise it

?tomorrow night, at the "little" meeting.

?Marilyn

?

Post, edit, display, destroy, help, etc.?

@post

Message 1686329 has been posted.

...the current message is still 1684210 from melody burton.

Next, history, delete, reply, help, etc.?

@del

Message 1684210 has been deleted.

Message: 1684271, Reply to: 1682979, 15 lines

Posted: 9:05am MDT, Fri Sep 15/89

To: Marilyn Islay Assheton-Smith

From: Carl Urion

Thanks for your reply re Sobsey. Re Rheinild, I think it's a great idea for both of them. R should be better integrated on this campus as an anthropologist. I think she's good with methods and will probably be more than conversant with S's progress anyhow. Does S agree?

You're in a better position to get an external for S than I

because the only other person I know of who does PMS things is Ceinwyn Cumming, and if you've read someone else's thesis about the topic you're way ahead of me with names. Re externals, I think it's a good idea to have as many names to draw from as possible. S can give her arguments for the chap, but there are a lot of things to consider, and one of the most important is the direction that the finished work has taken. I'm looking forward to seeing S's proposal. I've read her comps and will comment. Not too bad eh? Cheers.

Next, history, delete, reply, help, etc.?

@reply

Text:

?Thanks Carl. I think Sybille would like Rheinild, but I will talk to
 ?her before making a move. If I recall, she originally suggested it but
 ?at that time it looked like the committee was going to be very large because
 ?of all grad studies rules (shared chair = 1, outsider on supervisory cannot
 ?count as outsider... etc.). With Ann-Marie taking that fourth position on
 ?the supervisory I think there is a little room to maneuver. I have just
 ?skimmed th responses to her exam, and am quite pleased. I will try to get
 ?them read tomorrow or the next day, reading with as jaundiced an eye as
 ?possible just in case there are any problems from anyone.
 ?Yes, I agree about the "list of names" for the external, as I think some
 ?personal characteristics can be as important as substantive knowledge. Paul
 ?Sartoris in Ed Psych has a horror story there (he took over a committee because
 ?the chair went on leave; the chair had designated a "friend" as external, the
 ?friend was dreadful and satisfied with nothing...)... it is awhile yet, but
 ?I will be keeping my eyes open for others besides the woman from Dalhousie.
 ?Marilyn
 ?

Post, edit, display, destroy, help, etc.?

@post

Message 1686330 has been posted.

...the current message is still 1684271 from Carl Urion.

Next, history, delete, reply, help, etc.?

@del

Message 1684271 has been deleted.

Message: 1684709, 12 lines

Posted: 1:33pm MDT, Fri Sep 15/89, imported: 12:44pm MDT, Fri Sep 15/89

Subject: ETC.

To: userID=ASSH
 From: WCSCRIAW@ADMIN.CARLETON.CA

Thanks for your research into the printing of the nrt Kit. We will not be mixing WP text and Word text. The kit has all been done on a Mac and the Research Tool on WP. I only need help on the MAC. The number of sheets which need to be boxed in is approx. 45. If you could do them at your end that wld be great! It would also save us enough money.

Linda C. asked me to tell you that you are right re the amendment and that we need to draft one up for the AGM.

We had a productive meeting at MATCH last WED. Beth is to write up our proposal for Monday. Let me know if you want us to fax you a copy. Hope you are feeling better, I'm still doing fine.

Lise.

Next, history, delete, reply, help, etc.?

@reply

Text:

?Lise,

?1)I think you should just send those pages to me. It won't take long at all
 ?for me to do the work, and if my energy is really high I will learn to use
 ?one of the page layout programs to do it.. if it is low I will use the
 ?procedure I described to you. But do let me know what font you have on
 ?the Wordperfect text (or better still, send me a page as an example); I will
 ?come as close to it as possible.

?2)Does Linda C have enough information to draft that amendment for the AGM or
 ?does she want me or Marilyn Porter to do it?

?3)I would like to see a copy of the MATCH/CRIAW proposal, but unless you want
 ?me to give feedback to you within a certain period of time don't bother FAXING
 ?it, just send it in the mail.

?4)I am quite a lot better right now. My iron has returned to something near
 ?normal much more quickly than it was doing all summer, so I think I may have
 ?my "down" days until this is solved but they won't drag on and on. Thanks
 ?for your concern.

?Marilyn

**Second Annual Feminist Research Forum
 Friday and Saturday October 27 and 28
 Sponsored by the Women's Research Centre
 (Athabasca University and the University of Alberta)
 and the Alberta Women's Studies Association**

held at the Education Building, University of Alberta, 2-115 and break-off rooms

Friday October 27

~~4 to 6 p.m. Visit the Person's Case Display in Rutherford South~~

6 to 7:30 p.m. Registration... \$15.00; Front Foyer, Education North 2-115

7:30 to 8:45

2-115 Welcome to the Second Feminist Research Forum (Who? Academic and Practical Research, or Praxis as Research)

Introduction of Randi Warne (Who?) ..recognition of historical research as political, related to social action etc?

Randi Warne: an Evening with Nellie McClung

8:45 to 9:30 Wine and Cheese (Back Foyer, Behind 2-115)

Can we avoid the cash bar? Food from the Bagle Tree?

Saturday October 28

8 a.m. to 9 a.m. Registration

9 to 10:15 First set of Concurrent Sessions

Session 1.1: Room

Chair:

Immigrant Women: Ismaeli and Lebanese Women in Alberta (Parin Dossa)

Social, Psychological and Economic Problems of Immigrant Women (Asha

Sinha, Shusheila Samy, Zohara Husani)

Session 1.2: Room

Chair:

Survivors of Sexual Abuse: Rosemary Liburd and Marg Holmgren

Session 1.3: Room

Chair:

Strategies for Change: Women and Poverty (Helen Graves from ASWAC)

Abortion?

Burke South (with arrow pointing to registration area)

Survival

Bar to Juice

Uthman

More

Asha will chair

Plenary

Knowledge zone
graves
New Agenda - co-creating
Strategies for change - ABC
Edmonton Women's Forum

Plenary
Goodbye soon

PHONE MEMO

| | | | |
|----------------------------------|---|--|---|
| TO <i>Dr. Assheton-Smith</i> | DATE <i>Sept. 18</i> | TIME <i>11:10</i> | <input checked="" type="radio"/> AM <input type="radio"/> PM |
| FROM <i>M Cathy Cavanaugh</i> | Area Code Number <i>433-3723</i> | | |
| OF | Extension | | |
| M E S S A G E | | | |
| | Signed <i>fw</i> | | |
| Phoned <input type="checkbox"/> | Call Back <input checked="" type="checkbox"/> | Returned Call <input type="checkbox"/> | Wants To See You <input type="checkbox"/> |
| | Will Call Again <input type="checkbox"/> | Was In <input type="checkbox"/> | URGENT <input type="checkbox"/> |

PHONE MEMO

TO Dr. Assheton-Smith DATE Sept. 7 TIME 10:40 AM

FROM M Dr. ^{Par} Parin (Anthony) DOSSA Area Code Number 434-4128

OF "Immigrant ♀" Extension 5 + Sunday

M
E
S
S
A
G
E
↓ Ismaeli ♀ + her — ♀

(Albertha, Critique of Cont Studies)

Signed *[Signature]*

Phoned Call Back Returned Call Wants To See You Will Call Again Was In URGENT

8WS T 3 Edm 109 st 1416

1416

Sept 1958

Dr. Asstetor - Smith

104-108

ANNALS

Dr. Dossa

"f. ..."

I ...

... of ...

...

104-108

Aug 25

Talked briefly w/
Marlene Brouer

said you would be
calling her soon
she will "mull over" idea
of her organizing the Regis
Table - wonders how much
me it will entail,

Please phone her
at 452-1188

I left a message on
Cathy Cavanaugh's tape - You
could call her too(?)

433-3723 or 9638

Research Forum Oct 28 - Marilyn

① Workshop: Immigrant Women

"Social, Psychological and Economic Problems of Immigrant Women"

Participants: Asha Sinha
Shushrita Samy
Zohara Husari

chaired by: Asha Sinha.

Asha's tel. no: 435-5160
(she has an ans. machine)

② Workshop: Women and Development

Esha Chaudhuri

(She is out of the country until
September 11)

I'll get the information to you after
contacting Esha.

Winnie Tom

Anna K. Koutis
56, 6103 Madigan Dr. N. E.
Calgary, Alberta T2A 5K9
403-235-5161

Ms. Marilyn Assheton-Smith
Department of Education Foundations
University of Alberta

Re: Second Annual Feminist Research Conference

Dear Ms. Assheton-Smith,

Barbara Roberts informed me yesterday of the acceptance of my presentation for the conference and asked that I send you a descriptive title on my talk. I have chosen the following:

The Researching and Producing of a Brochure to Highlight
Women's Experiences during Campus Life.

The aim of the presentation is to share the methods used to "tease out" gender from the supposedly gender-less services, programmes, and printed documents at the University of Calgary. Another purpose of the talk is to report how and where funds can be acquired for producing a booklet which describes services and programmes from the perspective of women's experiences.

Please let me know if you need further information. I am honored to have been chosen as a presenter at your conference.

Sincerely yours,



Anna K. Koutis

Re: date of event

Please add to the agenda

I heartily support a move to postpone the event until the end of January when we will not have such conflicts of interest + when we will have more time to publicize it.

We should get our program together now get print pr out now

added to stay in October

+ other pr can be done by English Graduate student who will be available in January (she is writing exams this fall + won't be able to help ~~at~~ until then.

Please let Cherees. one know

Janice 4311

? cash bar Bayle Tree

AWA MEETINGS, 1989-1990

Wednesday, September 13:

4:00 - 6:00 p.m.

Faculty Club, Upstairs Lounge.
Reception welcoming new members and
renewing acquaintances.

Thursday, October 12:

4:00 - 6:00 p.m.

Faculty Club, Saskatchewan Room.
Panel and AWA members' discussion
of recruitment and hiring policy
for academic staff.

Thursday, November 16:

4:00 - 6:00 p.m.

Faculty Club, Upper Lounge.
Guest: Monique Bégin

Thursday, January 18:

5:30 - 8:30 p.m.

Faculty Club, Papachase Room.
Dinner

Tuesday, February 27:

4:00 - 6:00 p.m.

Faculty Club, Upper Lounge.
Wine and Cheese Social.

Wednesday, April 4:

4:00 - 6:00 p.m.

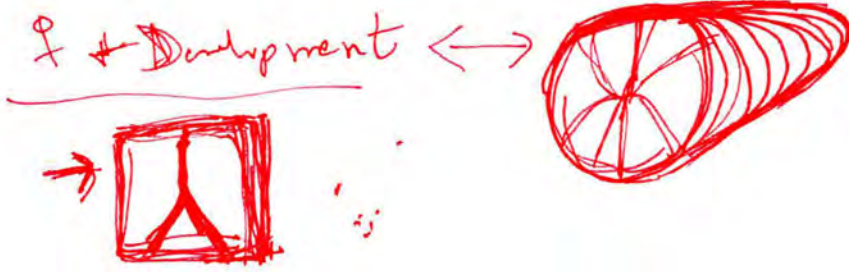
Faculty Club, Saskatchewan Room.
Annual General Meeting; Doris
Badir, "Parting Shots on Equity."

1. ~~Nov.~~ Nov.
2. Election -
2. Waggy - Murphy -

President Elect

| | |
|-------------|-----------------|
| Lisa CR | (?) |
| Mary Ruck | - Jevi Wine (?) |
| Robert Murr | - |

Eden



Fr-cosphere

Agenda by Friday

for exhibitions

Critical Look at Material Feminism - it is inadequate

Some alternatives for examining women's past experience

Rude + Cathy Cavant

Chair: Mary Langford

Concise Develop in Women's Studies

Mom's house

| Date | Description | Income | Expenditur | Balance | suspension | Bank in | Bank out | Bank Balanc | Comment | Cleared |
|--------|-----------------|----------|------------|------------|--------------|----------|----------|-------------|------------|----------------|
| 1-Feb | Insurance | | \$210.00 | (\$210.00) | (\$210.00) | | | | Marilyn pd | Yes, Sept 9 89 |
| 3-Mar | Natural Gas | | \$85.11 | (\$295.11) | (\$295.11) | | | | Marilyn pd | |
| 3-Mar | Power (Tr Alta) | | \$52.33 | (\$347.44) | (\$347.44) | | | | Marilyn pd | |
| 9-Mar | AGT | | \$10.66 | (\$358.10) | (\$358.10) | | | | Marilyn pd | |
| 10-Apr | Natural Gas | | \$22.09 | (\$380.19) | (\$380.19) | | | | Marilyn pd | |
| 29-Jun | Power (Tr Alta) | | \$47.82 | (\$428.01) | (\$428.01) | | | | Marilyn pd | |
| 29-Jun | Dwayne McKenna | | \$25.00 | (\$453.01) | (\$453.01) | | | | Marilyn pd | |
| 7-Jul | Natural Gas | | \$45.40 | (\$498.41) | (\$498.41) | | | | Marilyn pd | |
| 1-Aug | Power (Tr Alta) | | \$12.14 | (\$510.55) | (\$510.55) | | | | Marilyn pd | |
| 1-Sep | | \$250.00 | | \$250.00 | | \$250.00 | | \$250.00 | | |
| 1-Sep | Village | | \$942.58 | | (\$1,453.13) | | | \$250.00 | Mom paid | |
| 9-Sep | Marilyn | | | | (\$1,243.13) | | \$210.00 | \$40.00 | | |

Medicine -

Duane → if he ^{\$} 20 per hour ↔ ^{\$} 1 a minute
if he ^{\$} 30 day for a camera

^{\$} 150 minute hours

^{\$} 100 for some person

~~50~~ ^{\$} 450 ^{\$} 500

i) Rand's story

ii) Dennis on other workshops -

Workshop notes - from the Forum -> students -

Program -> contribute to the Newsletter -> chair focus
for a while to write a program for the Newsletter

Oct 27/28 ->

- 1) Film ->
- 2) Same Mission - # + Testimonials
- 3) # + Development - # Esha Chaudhry -
Winnie Thom - will set-up.
- 4) Impact # in Canada - Winnie Thom to organize
- 5) Helen Green COLE -> Mary -

i) - check on form - e.g. on their strategy.

"Strategies for change"

ii) -> e.g. abortion. (LEAF).

or New Faces of Old Problems

~~Strength + Strategies~~

-> LEAF - legal strategies.

"confront the opposition" -

("mass demonstrations") -

- rally strategies - create response strategies

- Media strategies.

Planning - responsibility as first member
+ political process.

6) Vargie Bergum - maybe chi a sea

7) Patriarchy in library systems

what is status in the States

Archives -

Returns to the source

Manhija

Pat
+ Meloddy -

8) Women + Visual Art - Jane Asz Posters
Jan Wilkins - Edmonton Art Gallery

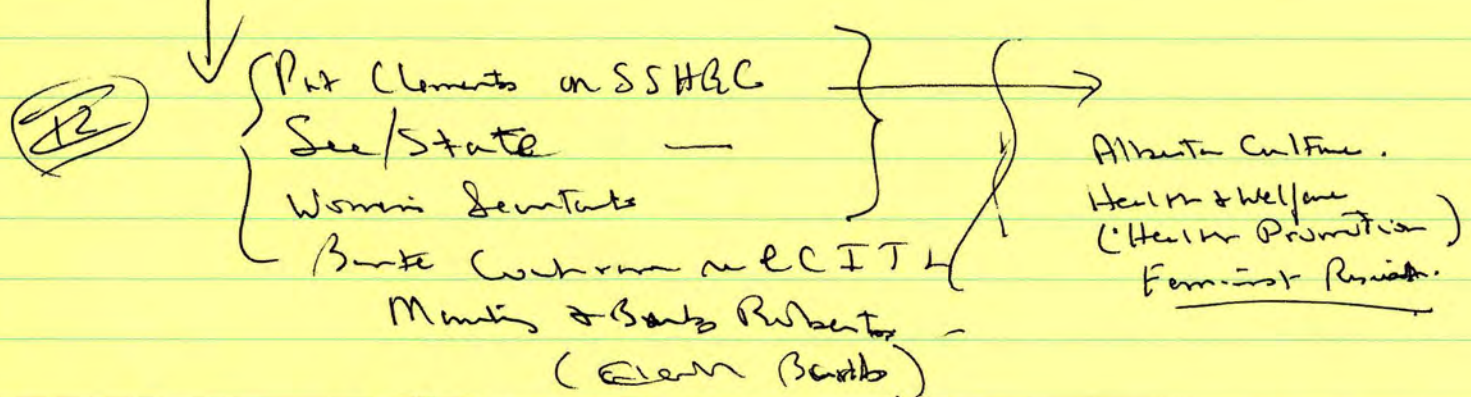
Coalition of Str
+ # = about

Chair
at more
gender
↓
income
more

~~4/12/82~~ (2)

9) ~~Trials~~ ~~Trials~~ & ~~Thoughts~~ of ~~Our~~ ~~Fruit~~ ~~Research~~
→ 1st slot - ~~Day~~ - [~~re~~ ~~me~~ ~~\$~~ ~~\$~~] ~~Day~~
Buck would ~~just~~ ~~as~~ ~~an~~ ~~open~~ ~~one~~

- (10) ~~Manager~~ ~~on~~ ~~re~~ ~~view~~? ~~Minutes~~ ~~to~~ ~~ITAC~~
- (11) ~~grants~~ ~~women~~ ~~at~~ ~~assessing~~ ~~for~~ ~~research~~? - ~~Jan~~ ~~Wilkin~~
 - (12) ~~Psychology~~? - ~~Rosemary~~ ~~Le~~ ~~Sybil~~ ~~Cheryl~~ ... ~~or~~ ~~Cheryl~~ ~~Malmo~~.



- II \$ - Minutes
 - III Advertising ↔ + Brochure (Grand ^{assistant} ~~assistant~~)
 - IV Video - \$ - Filmmaker - VHS
tapes supplied - honorarium for her ← + Permissions
- Budget form minutes

Raging Grass 7³⁰ - 9³⁰ Sunday Aug 20 - Recreation -

Cathy Clumet
♀ + Work ↔ Acad work =

Oct 27/28

Session on Grants workshop -
9^{am} - 10³⁰ - 1 pm

①

Bud Roberts

90 min

- slot

- Dinner - -

afternoon session @ 1⁴⁵ PM → 2³⁰ + a little

- i) See State - Francis Adams
- ii) Alberta Women's Secretariat - (?)
- iii) Advisory Council - Alberta (?)

40 minutes
↓
60 min

→ iv) SSRHC → Winnie Thom ↔

→ v) Health Promotion → Health & Welfare Canada (To Rank)

→ vi) Same to give something on Alberta services
Hendling?
Resnick

(Discretion - comment on getting on actual grant -
Govt → support network

②

WOMEN'S RESEARCH CENTRE

OPERATIONS COMMITTEE

Meeting Tues. August 15 1989

7 pm at the Centre

AGENDA

1. Approval of Agenda

2. Approval of Minutes ; *Mar April + July*

3. Announcements and Information

4. Old Business

- computers - Pat and Barbara

- newsletter - improvements for next time

- library card for centre - Pat

- sign - Diana

- Forum - Topics -

- Historical Res for film - MP talked to Barb Evans who suggested we also ask Duane Burton. Other possibilities are Sara Berger and Mairi McLean.

- ask Marie Gordon about LEAF workshop?

- *native ♀ ?*

-

-

- Forum - Advertising -

-

-

- Forum - MP would like to propose some sort of a tribute to Gloria Demers, (researcher/writer for Studio D), perhaps combine with "film" workshop?

5. New Business

- *Emerit's*

6. Adjournment -

- Next Meeting - ?



to: Board Members
Women's Research Centre
11043 90th Avenue

date: 22.08.89

our file:

from: B.J. Elliott
J. Williamson

your file:

subject: We are currently approaching sectors within the community and university who might be interested in helping fund a series of artist's lectures in connection with an exhibition we are organizing at the Edmonton Art Gallery and Latitude 53 entitled "Dangerous Goods" which will run from March 3 - April 22, 1990. The exhibition features the work of contemporary Canadian feminist artists and includes Susan Day, Jamelie Hassan, Nataalka Husar, Elizabeth MacKenzie, Sandra Meigs, Cherie Moses, and Mary Scott. In connection with the exhibition, we are having the artist's speak about their work and the problematics of feminist art practice. Five of the seven lectures will be scheduled so that participants in an international conference on women and representation, "Women Imag(in)ing", to be held at the University of Alberta can attend. The installation artists, Susan Day and Elizabeth MacKenzie will be speaking in late February when they are here instal their works. The other five will be speaking from A the conference.

We have applied for a Canada Coun costs of their travel, accomodati we are trying to raise money for per artist) from community and u to demonstrate to the Canada Cou support for such a series of lec

for the next + upgrade + meeting

Would it be possible for the Wo contribute the cost of one spea suggesting that the artist, El appropriate choice since she d women's issues from eating dis and stereotyping. She will be at Latitude 53 Gallery consis graphite drawings on white walls. The a developoment from her previous exhibition, *Eat* (see attached discussion of this) which dealt with anorexia, bulimia and women's often problematic relationship to food and eating. In the new work she will do for Latitude 53 she wants to tackle the notion of poisonous foods, allergies and contamination -- especially as they affect women.

Given the scarcity of feminist art production on the campus and the large numbers of interested students in the Department of Art & Design it might also be possible for her to offer some studio critiques which she indicated an

interesting in doing. Given the nature of her topic I think she would equally appeal to many feminists outside the art community.

A CV and information about her work is attached. We have slides of her work, should you wish to consult them. Please let us know if any further is required to support this application for funding.

Elizabeth MacKenzie
1301 Ewart Ave.
Saskatoon, Saskatchewan
S7H 2K5

June 21, 1989

Bridget Elliot & Janice Williamson
Department of English
Faculty of Arts
University of Alberta
3-5 Humanities Centre
Edmonton, Alberta
T6G 2E5

Dear Bridget and Janice:

The exhibition sounds very interesting. It's difficult for me to come up with specific proposals due to the time constraints and the nature of my production. Perhaps it would be best to tell you about my most recent concerns.

My work has always been concerned with representation, particularly as it relates to women. In the installation *Eating Virtue* references to contemporary eating disorders, such as anorexia and bulimia, were used to point to the often problematic nature of our relationship to food and eating. I was also interested in making transgressive representations women in relation to food (ie. the image of the woman licking a plate). Obviously, perceptions of the self are informed and affected by what is considered socially acceptable.

In my discussion with Janice on the phone, I suggested that a scaled down reworking of this installation might be best for "Dangerous Goods". As I mentioned, I was unable to address all the concerns that I came up with about food and eating for *Eating Virtue*. Of particular relevance for "Dangerous Goods" were some ideas I had about dangerous food, with reference to poison, allergies and contamination.

My future work will somehow relate to the research I am undertaking into new reproductive technologies. The current issues surrounding these technologies have a particular relevance for my

on-going project and are also symptomatic of how women are perceived and represented within our culture. I imagine that it will take at least a year before I am ready to specifically address these issues in an installation.

My most recent installation, *Baby Food*, which was included in a group show curated by Jo Anna Isaak entitled "Mothers of Invention", made reference to both eating and reproduction. I would certainly be interested in reworking this installation, as well.

Another project I am about to begin is an artist's book, based on the *Eating Virtue* installation. I'll be making use of the Macintosh computer for typesetting and layout. I just completed a course in a layout program, so I'm anxious to begin work in this area. This type of process will allow me to have an ongoing studio practice between installations, and will also give me opportunity to process the information and photographs I gather in a different, and complementary way. I have hopes that I will be also be able to produce photographically based wall work using this same process, so this kind of project might be considered for "Dangerous Goods" as well.

I also mentioned to Janice that the possibility of doing a work in the washroom intrigues me as well. This first thing that comes to mind is to use the image of myself dressed up as a man from *Identification of a Woman* (see slide #3) in the men's room.

Does this give you too many choices? Do I seem pathetically overeager? If you are interested, we would have to discuss how much space I could have, and I would need a floorplan of the site, as well. I would probably have to travel to Edmonton in order to view the space before the show, to give me a better idea of the possibilities. It's also important to caution you that a lot of the decision-making about an particular installation takes place at the time of the installation, so it does become rather difficult to talk about a work before it's actually installed.

If you were to include my work in "Dangerous Goods" it would probably take a form similar to my previous work, in that images and text would be drawn directly on the walls of the exhibition space. The images are based on photographs which I take myself.

The text comes from a wide variety of sources, including scientific and feminist writing, as well as literature and conversations.

On the technical side of things, in order to complete any of the proposed installations, I will need a 35mm Kodak slide projector, a spare bulb, two ladders or better yet, a ladder and a portable scaffold of some sort (perhaps this could be rented). I will also need access to the site at night so that I can do the projections, or, the site must be able to be darkened completely during the day. Once the exhibition is finished we will need paint to cover up the drawings. I would like to add that I will not agree to leave my work up after an exhibition unless special arrangement have been made at the onset.

I hope that this information is sufficient for your present purposes. I apologize that I cannot be more specific. I'm including a recent c.v., slides and a slide description, as well as copies of some writing about the work shown in the slides. Should you require anything else please do not hesitate to call or write. I look forward to hearing from you.

Sincerely,



Elizabeth MacKenzie

Encl.

Elizabeth MacKenzie

Slide Description:

1. **Identification of a Woman**, 1986
Installation at 1087 Queen St. West, Toronto
Graphite on existing walls, ceiling height: 12'
View looking south
2. Northeast corner
3. East wall
4. Southeast corner
5. Detail of south wall
6. West wall
7. **Eating Virtue**, 1988
Installation at 488 Queen St. West, Toronto
Graphite on existing walls, ceiling height: 13 feet
View looking north
8. Northwest corner (woman with melon/ woman licking plate)
Text from Portrait of an Anorexic by Cory-Ann and
Maureen Ardell
9. Northeast corner (woman licking plate/ hand with spoon and
sugar bowl)
Text from The Toronto Star
10. East wall (Hand with spoon and sugar bowl)
Text from The Toronto Star
11. Southeast corner (hand with egg/ hand with grapes)
Text from Portrait of an Anorexic by Cory-Ann and
Maureen Ardell
Text from Ovid's Metamorphosis
12. Southwest corner (hand with ice cream cone)
Text from Ovid's Metamorphosis
Text from Criminal Trespass by Helen Hudson

13. Detail
14. Detail of text from Criminal Trespass by Helen Hudson
15. Baby Food, 1989
Installation at Hobart and William Smith Colleges, Geneva,
N.Y.
Graphite on existing walls, ceiling height: 15 feet.
Entranceway to Houghton House (Woman's torso with camera
and baby bottle)
Text: Eat for Mommy
16. Entranceway, detail (Woman's torso with camera)
17. Entranceway, detail (Baby bottle)
Text: eat for Mommy
18. View up stairwell from entranceway (Baby)
Text: The less I ate, the purer I became.
19. Stairwell (Baby)

ELIZABETH MACKENZIE

1301 Ewart Ave.
Saskatoon, Saskatchewan
S7H 2K5
(306) 343-1372

BIOGRAPHY

Born in Trois Rivières, Québec, 1955
Attended Ontario College of Art 1974-79. Awarded A.O.C.A.
Fifth year assistant, O.C.A. New York off-campus program, 1979-80

SOLO EXHIBITIONS

- 1988 **Eating Virtue**, 488 Queen St. West, Toronto, Ontario.
1987 **Eating Virtue**, K.A.A.I., Kingston, Ontario.
1986 **Identification of a Woman**, 1087 Queen St. West, Toronto, Ontario
Identification of a Woman, Laurentian University and Arts Centre, Sudbury, Ontario.
1984 **Now This**, YYZ Gallery, Toronto, Ontario.
1982 **Still Life with Flowers**, Main Exit Gallery, Vancouver, B.C.
Solid Objects, Eye Level Gallery, Halifax, N.S.
1980 **Intervening Moments**, YYZ Gallery, Toronto, Ontario.
Drawings of a Certain Nature, Mercer Union (Front Gallery), Toronto, Ontario.

SELECTED GROUP EXHIBITIONS

- 1989 **Mothers of Invention**, McNeil Gallery, Philadelphia, PA.
Mothers of Invention, Hobart and William Smith Colleges, Geneva, New York.
1988 **Walls on Fire!**, YYZ, Toronto, Ontario.
1987 **Acknowledgements**, Mercer Union, Toronto, Ontario.
1986 **Quick Draw**, Gallery 76, Toronto, Ontario.
Je. Tu. Elle, Powerhouse, Montreal, Quebec.
YYZ World Tour 1986, The Embassy Cultural House, London, Ontario.
1985 **Urban Circuit**, (N)on Commercial Gallery, Vancouver, B.C.,
Fem Fest '85, Gallery 940, Toronto, Ontario.
1984 **Dessin-Installation-Drawing-Installation**, Saidye Bronfman Centre, Montreal, Quebec.

SELECTED GROUP EXHIBITIONS (Cont'd)

- 1984 **Expro**, organized by Lavalin Inc., Montreal, Quebec.
 1983 **Photographic Sources**, S.L.Simpson Gallery, Toronto, Ontario
Parisian Laundry, Women in Focus, Vancouver, B.C.
 1982 **MONUMENTA**, organized by YYZ, Toronto, Ontario.
Directions: Four Artists, S.L.Simpson Gallery,
 Toronto, Ontario 1981
The New YZ, YYZ, Toronto, Ontario.

GUEST LECTURES

- 1989 Ontario College of Art, Toronto, Ontario
 Artists with their Work, Art Gallery of Ontario, Toronto, Ontario
 Sheridan College, Oakville, Ontario
 Hobart and William Smith Colleges, Geneva, New York.
 1988 Visual Arts Ontario, Toronto, Ontario.
 Ontario College of Art, Toronto, Ontario
 1987 St. Lawrence College, Kingston, Ontario
 Queen's University, Kingston, Ontario
 KAAI, Kingston, Ontario
 Ontario College of Art, Toronto, Ontario.
 1986 Ontario College of Art, Toronto, Ontario.
 Emily Carr College of Art, Vancouver, B.C
 University Art Association of Canada, 1986 Annual Meeting,
 University of Victoria, Victoria, B.C.
 Concordia University, Montreal, Quebec.
 Powerhouse Gallery, Montreal, Quebec.
 Laurentian University Museum and Arts Centre, Sudbury,
 Ontario.
 Ontario College of Art, Toronto, Ontario.
 University of Guelph, Guelph, Ontario.
 1985 (N)on Commercial Gallery, Vancouver, B.C.
 1983 Third Eye Centre, Glasgow, Scotland.

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ELIZABETH MacKENZIE

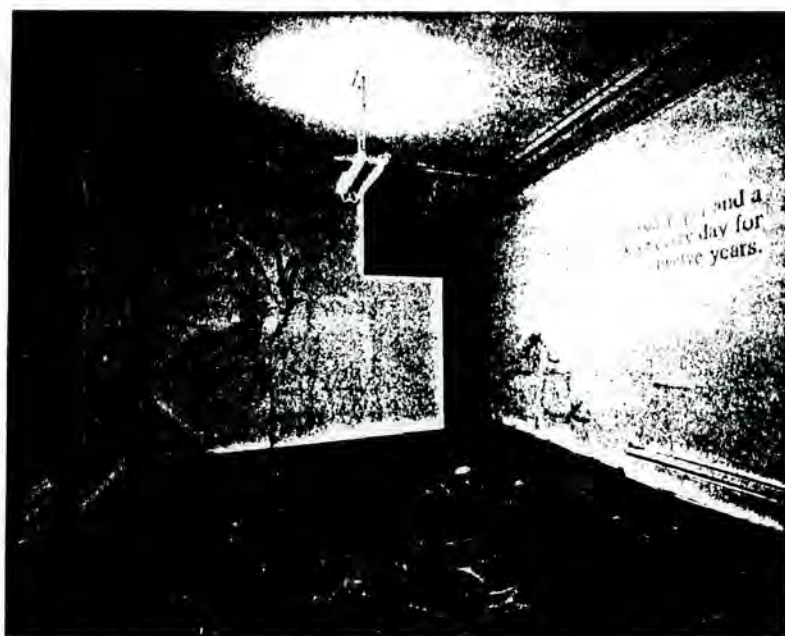
488 Queen St. W., Toronto, June 18 - July 30

The text "I am happy" and a drawing of a hand holding an ice-cream cone appear on the wall in the window area of Elizabeth MacKenzie's exhibition *Eating Virtue* at 488 Queen St. W. The ice-cream cone triggers associations of comfort, excess, indulgence, and signals what is the pre-occupation of this work: the problematized relations between women and their bodies, eating and food – to put simply.

As with earlier installations, MacKenzie incorporates graphite drawings done from projections directly on the walls of the exhibition space. Unlike previous ones, this exhibition includes text. The images are large, dominating the walls which they occupy as well as the viewing space. A thin wash films the walls revealing still a scarred foundation, a vulnerability resonant of past traumas. While the images – particularly of a woman eating a slice of melon, and another of a woman licking a plate – confront the viewer through their size, the women are self-absorbed, pre-occupied with their activities. Their attitude is either one of indifference to the viewer's presence or something more cautionary, causing them to lower their eyes and turn away. The woman licking the plate appears to be, in fact, in profile, protruding from the architecture rather than in full view. Watching these women in (what seem to be) private acts creates some discomfort. This discomfort is, I believe, central to the installation.

The texts speak of eating habits and rituals; for example, "At meals, she took her pie tin, the jar she used for a cup, and a can of sugar to the back porch and ate herself. She sat in her rocker, filling it, the dough in a pan, and poured sugar over everything" or "I often time myself to make sure that five full minutes pass between each bite of food" or "She ate a box of tissue paper and a cigarette package every day for twelve years." The disparity of the texts does not encourage the construction of a narrative. They remain obviously separate accounts. This fragmentation does, however, serve to draw attention to their commonality, the pathological relation to food and/or eating which they describe. In turn, this cataloguing allows for imagined additions to the viewer – some more commonplace but nevertheless connected – chronicling the capitulation to diets, pills, weight-loss clinics and clubs, bulimia, and so on ...

Licking the dinner plate or pouring sugar over everything are social violations as are the depiction of these occurrences in a gallery context. The transgres-



Elizabeth MacKenzie, *Eating Virtue*, 1988, graphite on existing walls; photo: Peter MacCallum.

siveness of these acts involves a deviation from different sets of codes. The impromptu eating habits constitute, in a superficial way, an affront to social sensibility on the level of a breach of etiquette. More profoundly, they depart from a highly complex a priori set of codes that circumscribe women's relations with their bodies. Given the symbiotic relationship between the construction of subjectivity and our sexuality (and thus of our bodies) on the one hand, and the role of women's bodies as cultural signifiers on the other, it is no wonder that these relations are problematic. Nor that women's relations with their bodies have been mediated by the banal formula: Thin = Happy, while Fat = Unhappy. Fat, as case studies of anorexics tell us, is relative and often illusory. So too, is the transgression.

Mary Russo begins her essay "Female Grotesques, Carnival and Theory" with the phrase, "She (the other woman) is making a spectacle out of herself." This judgement has to do with "an exposure," a "kind of inadvertency and loss of boundaries: the possessors of large, aging, and dimpled thighs displayed at the public beach, of overly rouged cheeks, of a voice shrill in laughter, or of a sliding bra strap – a loose, dingy bra strap especially – were at once caught out by fate and blameworthy." The effortless slide into the limelight is perhaps why we need question, as Russo does, whether women can really make spectacles of themselves in a liberatory and transgressive way. Referring to the rape of women, which occur-

red frequently during carnival festivities, she says, "in the everyday indicative world, women and their bodies, certain bodies, in certain public framings, in certain public spaces, are always already transgressive – dangerous, and in danger." (*Feminist Critical Studies*, Bloomington: Indiana University Press, 1986).

Although the women in MacKenzie's work certainly do not make spectacles of themselves in a deliberate manner, they have stepped into the limelight because of their particular habits. In our culture these habits or rituals are seen as irregular and, therefore, transgressive. Their insertion, into the encoded exhibition space is then doubly transgressive for the jarring quality of this work is due not only to the sympathy, empathy, unease or rage that the work may arouse on behalf of its subject matter, but also for the fact of its situation in the gallery. (Although this space is not a regular gallery, its location on Queen St. W., its look and its normal use as an artist's studio, tie it to the artist-run centres and renders insignificant any impact on its reading due to its "alternative" status. However, the implications of this gesture – of exhibiting outside the institutional structure – may be significant but are not within the parameters of this review to examine.) This is liminal work because these issues have practi-

cally not been dealt with, not explicitly in any case, and when they have, not without didacticism. It speaks not of the ways that women have been represented which is more familiar ground, but of the consequences of that representation. The voices with which MacKenzie speaks in this exhibition are decidedly women's voices and, in providing an entry to these accounts, these voices from the margins may push at boundaries somewhat. Still what is in question is whether the insertion of these stories into a gallery context can really be liberatory, or whether such insertions will merely serve to reinforce the marginality that these issues are usually afforded culturally. This question may, of course, not be answerable at this time and work like MacKenzie's which negotiates these boundaries is, in any event, necessary – for how else will such questions be posed?

The rubric "The less I ate, the purer I became" appears on the wall near an image of a hand holding an egg in extended fingers. Virtue being its own reward notwithstanding, murderous are the rewards suffered on women in pursuit of purity. Particularly when the pursuit is an act of atonement for the mere possession of a womanly body. As making a "spectacle" of ourselves doesn't take much, neither does the descent into moral turpitude (from this spurious virtue). As in the case of Proserpine, whose tale appears over the door to the gallery – "Proserpine may return to heaven, but on one definite condition, that no food has passed her lips in that other world" – Proserpine's reascent to earth, after being raped and abducted by the king of Hades, was permitted for only six months of each year because she had, allegedly, indulged in seven seeds of the pomegranate. The issue was clearly not one of excessiveness. What is even more clear is the self-loathing that many women arrive at since the idealized body remains out of possibility's (if not dream's) reach. Startling is the realization that the women in MacKenzie's installation, the women whose bodily presences are so strong, remain all the while bodiless. They are imaged from the shoulders up with their hands entering into the picture. This gesture of absence speaks wordlessly and eloquently of the alienation, of the mind/body split which is symptomatic of this culture's obsession.

— VERA LEMECHA

Eating and food with quotes that reveal troubled experiences of eating. Both the large-scale graphite images and the texts are rendered directly on uneven, textured walls. Interspersed between and below the images, the texts are about some of the eating disorders currently affecting women and they allude to a system of morality that props up these disorders. MacKenzie's drawings contrast to the texts — reaffirm a pleasure that, for women, has been a major source of stress, guilt, and shame.

Two large self-portraits dominate the space: one of MacKenzie zealously biting into a melon; the other, in profile, licking a plate. In addition, four drawings of hands holding, or offering, food — an ice-cream cone, a spoonful of sugar, an egg, and grapes — surround the self-portraits invoking temptations. These large, fragmented close-ups draw on commercial advertising techniques for aestheticizing food in order to stimulate a Pavlovian appetitive response, an effect MacKenzie refers to as "food porn". MacKenzie has depicted specific foods which connote multiple and mythic contemporary associations. The image of grapes dangling between thumb and index finger is juxtaposed to an image of an egg preciously held up in a similar but inverted hand position: both are fertility symbols, one of decadence, the other of innocence. The reverse positions of the hand mirrors the fair and foul dichotomy as the food images play on the connotation of sweetness (sugar, ice cream) and fertility (eggs, grapes). They function in tandem with the theme of virtue to illuminate the double edges of a morality which pairs rectitude with the repression of desire.

EATING VIRTUE

The title of the exhibition, *Eating Virtue*, implies an attempt to reclaim eating as a source of pleasure while ironically redefining the meaning of virtue as an antonym of its traditional association with self-denial. MacKenzie's images refute the 'naughty but nice' cliché in advertisements casting food as sinful or naughty because it leads to an undesirable body-image. The notion of food as sinful, because of its unwanted effects on the female body, implies that a woman's sexual role is passive and contingent on her powers of attraction. For this reason advertisements often display food as a temptation that should, but ultimately can't, be resisted. The virtuous woman resists the temptation of eating and thereby maintains her socially desirable body-image as well as her passive sexual role.

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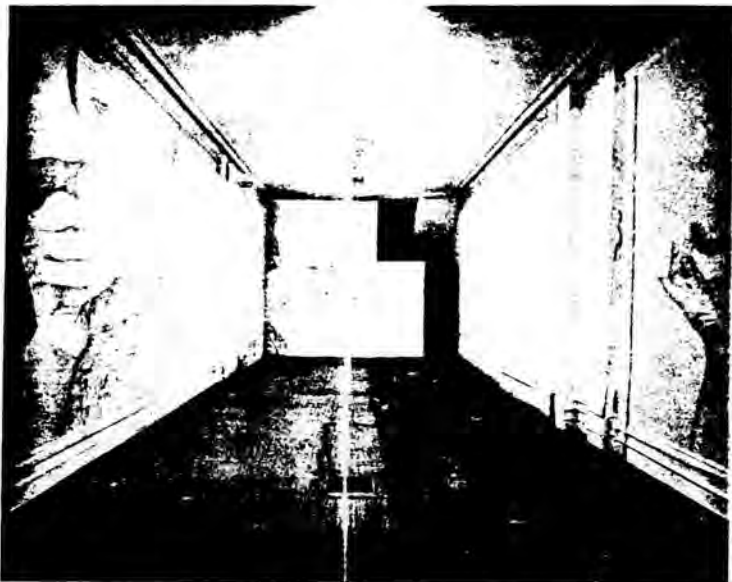
In MacKenzie's exhibition, 'virtue' takes on a metaphoric equivalence to the sensual experience of food, which, as Judith Williamson has suggested, is "the symbol of need and denial for many women". The texts expose the traditional association of self-deprivation with virtue. Two quotes taken from *Portrait of an Anorexic* suggest the relationship between self-denial, purity, and a woman's need to control her own body. The anorexic resists her desire and exercises rigorous self-control: "I often time myself to make sure that five full minutes pass between each bite of food"; "The less I ate, the purer I became." The presentation of the myth of Prosperine echoes the anorexic's experience: "Prosperine may return to heaven, but on one definite condition, that no food has passed her lips in that other world." This quote from Ovid's *Metamorphosis* contextualizes the choice of abstinence within a mythic religious framework in which physical gratification was thought to be a deterrent to spiritual enlightenment. In Ovid's retelling, Prosperine's reunion with her mother is conditional upon her abstinence and she also bears the punishment for her abduction.

While these quotes contrast the images to draw out embedded connotations, several texts imply experiences of eating which remain unexplored. For instance, a quote from the *Toronto Star*: "She ate a box of tissue paper and a cigarette pack everyday for twelve years" invokes a bizarre tabloid story while leaving the circumstance of this woman's peculiar affliction untapped. Similarly, a quote from Helen Hudson's book *Criminal Trespass* suggests a cultural difference which is unacknowledged and unexplored. Though the quote makes a correlation between the woman's body and dough, its isolation from a context of cultural difference reduces the specificity of her experience to a point

and the Prosperine/anorexic personae. Despite MacKenzie's attempt to represent a diversity of experiences, the exhibition does not provide the framework for understanding these conditions in ways other than as examples of various eating disorders.

While the texts have a tangential relationship to the predominant theme of the exhibition, they function more to expose extreme conditions under which eating becomes a private activity. In contrast, MacKenzie's bold public images of eating undermine feelings of shame and self-consciousness. Picturing herself biting a melon and licking a plate, MacKenzie transforms a private desire into a defiant public testament. These 'boorish' images of eating, these 'unladylike' self-portraits flaunt a desire conventionally screened by the public façade of etiquette.

Self-portraiture and autobiographical content have consistently characterized MacKenzie's work as a practice unequivocally rooted in experience. The first person quotes emphasize the confessional aspect of the exhibition in which personal experience is revealed in relation to an awareness of the so-



Elizabeth MacKenzie, *Eating Virtue* (1988), detail of installation, photo: Peter MacCallum

cial construction of identity. The theme of eating disorders, which has been the subject of feminist concern for over two decades, indicates how women's struggles with body-image reflect the oppressive pressure to conform to a homogenous body-type.

Since the 1960's, feminist artists have addressed the construction of women's desire through strategies of deconstruction and positive role-modelling. While MacKenzie taps both of these practices, the deconstructive content in the exhibition is less effective in drawing out the contemporary issues related to eating disorders than her reclamation of an active desiring position. MacKenzie's autobiographical presence and her construction of an image which is temporary and conceived in relation to permutations in the space reinforce the project of creating a self-determined image. Both of these aspects go against the standard fare of art commodification just as the defiance of the images violates conformity with femininity and etiquette.

MacKenzie's self-determination and her representation as a self-determining subject are flagrant affirmations of desire and need, redressing the stigma of abstinence implicit in the texts. MacKenzie effectively turns the tables on morality — rather than abstaining from sin she sinfully eats virtue. As Miss Piggy says:

The trouble with so many diets is that they ignore a very simple fact: people eat because they are hungry, and they overeat because they are extremely hungry.

Elizabeth MacKenzie, *Eating Virtue*, 488 Queen Street West, Toronto, June 18 to July 30

ELIZABETH MacKENZIE, IDENTIFICATION OF A WOMAN. 1087 Queen West (at Dovercourt). Fridays 2-7, Saturdays 12-5, or by appointment: 363-0293. Until November 30.

Elizabeth MacKenzie has always drawn from her personal experiences for subject matter and in her most recent show, *Identification of a Woman*, she has actually included herself as the model for the first time.

Upon entering the gallery space, we are directly confronted with a huge (12-foot) self-portrait which extends across the entire width of the back wall. The artist is in the process of either removing or just placing her eyeglasses on her nose, her eyes magnified out of proportion.

"In a sense, this whole installation is about seeing and being seen, which is part of our legacy of being a woman. And, although I have created an image that looks rather foolish, it is also meant to be dead-ly serious. I like the idea of assuming a clearer vision, and acknowledging that you are looking while being looked at."

Since her first show in 1980 at YYZ (which she helped co-found and continues to serve as a board member), MacKenzie has maintained her interest in cultural conditions, and society's expectations of women and domesticity. "Some of these personal and cultural ideas about the identity of a woman come from within me and others are imposed upon me. There is a tension present, but also a kind of ambivalence. In some ways, I don't want to identify myself this way, but I have to deal with the cultural idea of what a woman is."

MacKenzie's method of application has been consistent over the years. She first photographs her models or objects, then with a slide projector and wide-angle lens, the image is thrown onto the gallery wall. A tracing is made and the subject is completed in graphite, remarkably delineated. In the case of *Identification of a Woman*, the "subjects" include a nurturing mother, an innocent child, a roguish gentleman, a baby in hand, and familiar household objects.

During her years at the Ontario College of Art (1974-1979), Mac-

Kenzie concentrated on video production, but changed her style dramatically upon graduation. "I wanted to make something that was more present than video but I wasn't interested in creating objects. Drawing directly on the wall seemed to sit somewhere between video and object-making. Although this type of drawing has the potential, like video, to derive a linear narrative, *Identification of a Woman* is fragmented and actually works against a narrative. It's possible to see some relationships between the objects and characters, but you can't hold the whole as one simple meaning. For me, ambiguity has its own richness."

MacKenzie's interest in video resurfaced in a recent project where she and sculptor Judith Schwarz invited 102 women to make affirmative statements about themselves as artists. "In discussion with these women, it was obvious that the traditional notion of an artist, holed up in a garret, maniacally involved in their artwork, just doesn't exist any more. Women artists can now demand that we broaden the whole idea of art-making to include all aspects of our lifestyle. It may result in a more humane idea of art-making and a much more realistic one at that."

— JANE PERDUE

NOW NOVEMBER 13-19, 1986

Food's fatal taboos

ELIZABETH MacKENZIE, *Eating Virtue*, 488 Queen West, Until July 30, 361, 0291

By DEIRDRE HANNA

Elizabeth MacKenzie finds artistic strength in the open acknowledgement of her own vulnerability, and in her large-scale graphite-on-wall installations she portrays the world of contemporary women with conflicting careers, social and personal relationships. Like Jane Austen's characters, MacKenzie's women are comprehending but uneasy players of the social roles circumstantially assigned them.

A founding member of Toronto's YYY Artist Centre, MacKenzie is a keen supporter of artist-initiated exhibition opportunities, and has shown throughout Canada's parallel network of artist-run galleries from Halifax to Vancouver. Characteristically drawn to nurturing fellow artists' activities, MacKenzie works as the director of Visual Arts Ontario's Colour-Xerox program to provide artists with low-cost access to expensive technology.

For two years MacKenzie has worked without fanfare on a series of murals in Henry Morgentaler's clinic on Harbord Street — a project she initiated to bring relief to women upset by the relentless picketers of the abortion clinic.

MacKenzie's latest project, *Eating Virtue*, focuses on eating disorders and women's ambiguous relationships with food. Using herself as a model, and working with texts taken from novels, textbooks and newspapers, MacKenzie's installation is a sympathetic examination of the often contradictory social pressures surrounding women's perceptions of food and, by extension, themselves.

MacKenzie speaks with NOW amidst a set of her huge yet delicate drawings in a storefront space at the heart of Queen West.

Sensual food

"For many women, food is an enemy that brings sensual pleasure. Self-perception is so tied up with self-image that women develop abstract relationships to food that are affected by self-esteem. Food is metaphor of culture as it causes us to define ourselves.

"Contradictions in *Eating Virtue* reflect my own ambiguities about food, and the texts used evoke multiple attitudes about eating. 'The way I ate the purer I became,' for example, comes from the diary of



Elizabeth MacKenzie's *Eating Virtue* uses text and gargantuan graphite drawings to explore women's ambiguous relationship to food.

an anorexic girl but also relates to attitudes taught by major religions.

"Judaism, Catholicism and Hinduism all view abstinence from food and sensuality as spiritually beneficial. There is an interesting collusion in a teenage girl using terms endorsed as positive to describe her sickness."

While she has concentrated on women, MacKenzie views food taboos and eating disorders as universally relevant.

"A four-year-old friend recognized me as the woman licking a plate, and told me I shouldn't be doing that. At four he already understands the social mores surrounding food."

MacKenzie draws huge images directly on walls to create monumental but temporary installations, and prefers working on surfaces scarred with history to pristine gallery spaces. Her unorthodox views of art practice date from the start of her career.

Art commodity

"When I went to art school in the 70s I was interested in the work then called conceptual art, which questioned the notion of commodification and making art-objects to

become part of a commercial system. Art can be many things, but I'm still interested in making art that continues as a concept even after it ceases to exist as an object."

The site of *Eating Virtue* is integral to its concept.

"After I started on this installation I learned this building once housed the Maple Leaf Restaurant. You can still see marks on the floor from the counter stools. It was great news — initially I'd looked at former delicatessens and restaurants, and took this space because it was available and had the food association of a bakery next door."

"These walls show a multiplicity of uses. When I painted them for the installation I only used one coat, to maximize their irregularity. I respond to the ghosts on walls — when I don't have peeling wallpaper and cracked plaster I need to create my own problems."

"My best work is made while doing installations. It's physically fun to draw without the spatial limitations of paper. Architecture frames my work and determines scale and the placement of images.

For MacKenzie, community support is essential to working artists, and her concern for artists trying to get breaks has informed some of

her own career decisions.

"I was involved with YYY as a founder and board member for eight years. When we started YYY we had just come out of art college, there weren't many venues open to us and our work was related, so we set up a gallery as a context for it. It would be impossible to do now, with tighter government funding and high rents.

Roles explored

"It's a lot of work to mount an exhibition independently, but it's important to expand current notions of art exhibition by showing work outside the established system, because it's increasingly difficult for artists who aren't known to get exposure. As an artist who has shown fairly often in the artist-run system I didn't want to take up room again."

Now five months pregnant, MacKenzie is considering a short-term move to small-scale book projects, but already is planning her next thematic exploration of women's roles.

"Pregnancy isn't a career move, but it has made me interested in birth technology and the ethics of surrogacy, which I'm musing over

for my next large project."

Birth technology indirectly relates to her ongoing project at the Morgentaler clinic.

"I initiated the project two years ago, when the clinic's ground floor was like a war zone. I hoped to set up a counter-position in the art and provide hospitality and comfort to women who had made it through a hostile barricade of protesters. I approached Henry Morgentaler, he liked the idea, and I've been collaborating on it ever since with Anna Gronau and recently Carol Laing.

"We're addressing a very specific audience of women who are experiencing a great deal of anxiety, so we want to create an atmosphere of comfort, support and community. We've portrayed a cross-section of women with familiar objects like running shoes, origami birds and lots of flowers. The images and text come from discussions with women about their feelings on the clinic, and we worked with an immigrant women's centre to learn how women of various ethnic backgrounds deal with abortion.

"We used colour at the Morgentaler clinic, which is a departure from my other work. We want it to be warm, intimate and appealing."

ELIZABETH MacKENZIE

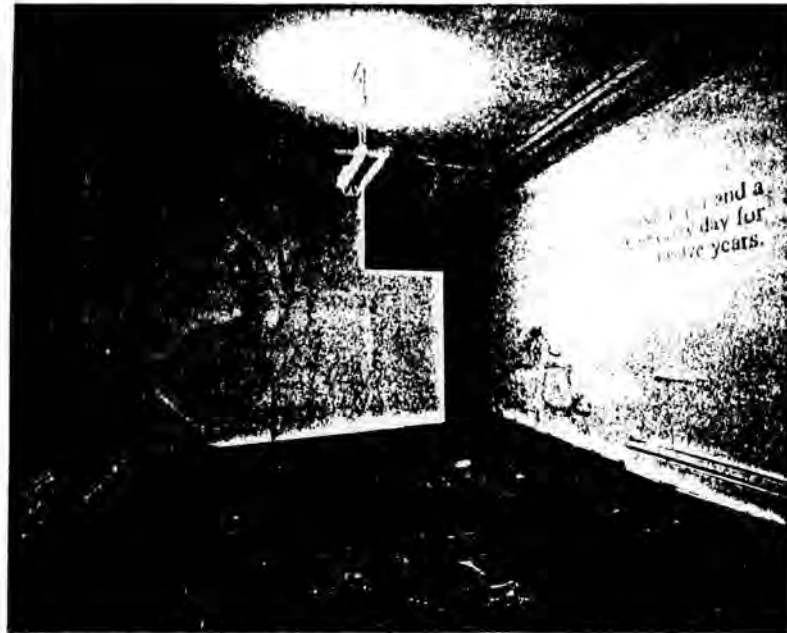
488 Queen St. W., Toronto, June 18 - July 30

The text "I am happy" and a drawing of a hand holding an ice-cream cone appear on the wall in the window area of Elizabeth MacKenzie's exhibition *Eating Virtue* at 488 Queen St. W. The ice-cream cone triggers associations of comfort, excess, indulgence, and signals what is to be the pre-occupation of this work: the problematized relations between women and their bodies, eating and food – to put it simply.

As with earlier installations, MacKenzie incorporates graphite drawings done from projections directly on the walls of the exhibition space. Unlike previous ones, this exhibition includes text. The images are large, dominating the walls which they occupy as well as the viewing space. A thin wash films the walls revealing still a scarred foundation, a vulnerability resonant of past traumas. While the images – particularly of a woman eating a slice of melon, and another of a woman licking a plate – confront the viewer through their size, the women are self-absorbed, pre-occupied with their activity. Their attitude is either one of indifference to the viewer's presence or something more cautionary, causing them to lower their eyes and turn away. The woman licking the plate appears to us, in fact, in profile, protruding from the architecture rather than in full view. Watching these women in (what seem to be) private acts creates some discomfort. This discomfort is, I believe, central to the installation.

The texts speak of eating habits and rituals; for example, "At meals, she took her pie tin, the jar she used for a cup, and a can of sugar to the back porch and ate by herself. She sat in her rocker, filling it, like dough in a pan, and poured sugar over everything" or "I often time myself to make sure that five full minutes pass between each bite of food" or "She ate a box of tissue paper and a cigarette package every day for twelve years." The disparity of the texts does not encourage the construction of a narrative. They remain obviously separate accounts. This fragmentation does, however, serve to draw attention to their commonality, the pathological relation to food and/or eating which they describe. In turn, this cataloguing allows for imagined additions by the viewer – some more commonplace but nevertheless connected – chronicling the capitulation to diets, pills, weight-loss clinics and clubs, bulimia, and so on ...

Licking the dinner plate or pouring sugar over everything are social violations as are the depiction of these occurrences in a gallery context. The transgres-



Elizabeth MacKenzie, *Eating Virtue*, 1988, graphite on existing walls; photo: Peter MacCallum.

siveness of these acts involves a deviation from different sets of codes. The improper eating habits constitute, in a superficial way, an affront to social sensibility on the level of a breach of etiquette. More profoundly, they depart from a highly complex a priori set of codes that circumscribe women's relations with their bodies. Given the symbiotic relationship between the construction of subjectivity and our sexuality (and thus of our bodies) on the one hand, and the role of women's bodies as cultural signifiers on the other, it is no wonder that these relations are problematic. Nor that women's relations with their bodies have been mediated by the banal formula: Thin = Happy, while Fat = Unhappy. Fat, as case studies of anorexics tell us, is relative and often illusory. So too, is the transgression.

Mary Russo begins her essay "Female Grotesques, Carnival and Theory" with the phrase, "She (the other woman) is making a spectacle out of herself." This judgement has to do with "an exposure," a "kind of inadvertency and loss of boundaries: the possessors of large, aging, and dimpled thighs displayed at the public beach, of overly rouged cheeks, of a voice shrill in laughter, or of a sliding bra strap – a loose, dingy bra strap especially – were at once caught out by fate and blameworthy." The effortless slide into the limelight is perhaps why we need question, as Russo does, whether women can really make spectacles of themselves in a liberatory and transgressive way. Referring to the rape of women, which occur-

red frequently during carnival festivities, she says, "in the everyday indicative world, women and their bodies, certain bodies, in certain public framings, in certain public spaces, are always already transgressive – dangerous, and in danger." (*Feminist Critical Studies*, Bloomington: Indiana University Press, 1986).

Although the women in MacKenzie's work certainly do not make spectacles of themselves in a deliberate manner, they have stepped into the limelight because of their particular habits. In our culture these habits or rituals are seen as irregular and, therefore, transgressive. Their insertion, into the encoded exhibition space is then doubly transgressive for the jarring quality of this work is due not only to the sympathy, empathy, unease or rage that the work may arouse on behalf of its subject matter, but also for the fact of its situation in the gallery. (Although this space is not a regular gallery, its location on Queen St. W., its look and its normal use as an artist's studio, tie it to the artist-run centres and renders insignificant any impact on its reading due to its "alternative" status. However, the implications of this gesture – of exhibiting outside the institutional structure – may be significant but are not within the parameters of this review to examine.) This is liminal work because these issues have practi-

cally not been dealt with, not explicitly in any case, and when they have been without didacticism. It speaks not in ways that women have been represented, which is more familiar ground, but in consequences of that representation – the voices with which MacKenzie speaks in this exhibition are decidedly women's voices and, in providing an entry to these accounts, these voices from the margins may push at boundaries somewhat. What is in question is whether the inclusion of these stories into a gallery context can really be liberatory, or whether the insertions will merely serve to reinforce the marginality that these issues are usually afforded culturally. This question may, of course, not be answerable at this time and work like MacKenzie's work negotiates these boundaries is, in any event, necessary – for how else will these questions be posed?

The rubric "The less I ate, the purer I became" appears on the wall near the image of a hand holding an egg in curled fingers. Virtue being its own reward notwithstanding, murderous retributions suffered on women in pursuit of purity. Particularly when the pursuit is an act of atonement for the mere possession of a womanly body. As making a "spectacle" of ourselves doesn't take much, neither does the descent into moral turpitude (from this spurious virtue). As in the case of Proserpine, whose tale appears over the door to the gallery – "Proserpine may return to heaven, but on no definite condition, that no food has passed her lips in that other world" – Proserpine's reascent to earth, after being raped and abducted by the king of Hades, was permitted for only six months each year because she had, allegedly, indulged in seven seeds of the pomegranate. The issue was clearly not one of excessiveness. What is even more compelling is the self-loathing that many women have at since the idealized body remains an impossibility's (if not dream's) reach. The realization is the realization that the women in MacKenzie's installation, the women whose bodily presences are so strikingly remain all the while bodiless. They are imaged from the shoulders up with their hands entering into the picture. This gesture of absence speaks wordlessly and eloquently of the alienation, of the body split which is symptomatic of our culture's obsession.

—VERA LEMEN

LIZABETH MACKENZIE

1087 Queen St. W., Toronto
November 6 — 30

Mais quelle prison? Où suis-je recluse? Je ne vois rien qui m'enferme. C'est dedans que je suis maintenue, en moi que je suis prisonnière. Comment aller dehors? Et pourquoi suis-je détenue en moi?

Luce Irigaray, *Et l'une ne bouge pas sans l'autre* *

Eleven large graphite drawings cover three walls of 1087 Queen Street West, and are visible from the sidewalk through a large storefront window. All are drawn directly onto the wall, sketched from projected slides that were specifically photographed and selected by Elizabeth MacKenzie for this installation. There is an opening image ("opening" because it is closest to the entrance of the exhibition space) which is a larger than life-size hand offering a miniature, naked doll in her palm. This hand seems to be showing us the way to this installation, *Identification of a Woman*, a story which begins, disturbingly enough, with this emblem of womanhood, this generic baby doll.

Because the images are unframed and spread across the full three walls of the exhibition space, there is an urge to approach them in a linear fashion, as if to weave a thread progressively through the images. However, when confronted with the realization of a disjointed relation between the images, this chronological and temporal impulse is soon abandoned for a less structured viewing strategy, an increasingly associative and disjunctive encounter. The eleven drawings are larger than life-size and lightly cover the three walls in an almost circular fashion. Turning within and moving through these drawings, a thematic begins to emerge, which initially, is devised as a movement through time. More specifically, a theme of ephemerality and transience is relayed through the potential erasure of the graphite material which is used in sketching the images themselves.

A young girl, wearing a sailor's collar, smiles coyly; she is the only smiling figure in the installation. She also represents the intermittent stage between the morbidly salutary generic doll/baby, and the adult woman represented in the rest of the drawings. To the left of her, the cord from a clothes iron hangs down



and disrupts her innocent smile: it seems so dangerously close to hanging her, or at the very least, suspending her in a stranglehold. Amidst this portentous two-step introduction into womanhood the rest of the images seem less fatalistic and more given toward ambiguous fantasy.

There are relations between certain groups of images within the remaining nine drawings, that sketch a fragmentary construction of a woman. The most strongly contained of these groups consists of four images. A large drawing of an awkward-looking man is, in fact, a woman — with mustache, suit, tie, and misplaced fedora. She gazes left to right towards a succession of three more drawings: two hands hang from the ceiling, delicately holding the straps of a soft lace camisole; a naked female torso holds a camera to camouflage (or shoot from) her genitals; a three-quarter profile of the woman gazes right to left to frame the two central drawings with the "masculine" gaze from the other side. MacKenzie served as her own model in the production of these photographs/drawings. While this multiple positioning undertaken by MacKenzie as model/artist/work of art/voyeur raises a number of interesting issues, the point here is that the images throughout the entire installation are one person, one woman. Regardless of the multiple presence by MacKenzie, the work remains coolly impersonal. Which is not to say that the works are not personal, but rather that they come to represent a more collectivized experience of subjectivity, and illustrate an array of potential subject-positionings; traditionally masculine tendencies toward voyeurism, supposed feminine characteristics of narcissistic exhibitionism. In this particular grouping of images, the iconography flirts self-consciously as a solicitation for a predetermined, psychoanalytically defined analysis of masculine/feminine relations and ambiguities. The naked woman's body, traditionally defined as object of the gaze turns the camera on the viewer; the negligee, emblematic of femininity and feminine sexuality, hangs limply (and unworn) between the active look of the masculinized subject and the representation of the woman's body. These images might also be understood as themselves staging a critique of the singularity of the psychoanalytic discourse in its reduction of the woman to "other" and object of the look.

More forceful, however, is the material execution of the work. These works began as photographs that were then projected to provide an outline for the drawings; the images seem to retain this snapshot-like quality, regardless of the mediation of MacKenzie's gestural intervention. Rather than employ the permanence of the photographic image, or contend with the complex ramifications of its relation to female subjectivity, MacKenzie interrupts our expectations of photographic frames and captions, plays her own hand in production, blows up the images to epic proportions, and installs them within the temporary confines/backdrop of a three-walled room that is destined simply to be painted over. Furthermore, the use of graphite and its potential for erasure, heighten the evanescence of the installation. The ephemeral presence of these images reiterates both the deflatable status of representations of/for Woman (which would sustain the suggestion above that the woman's status within the psychoanalytic discourse is also subject to critique); but also, in a more pessimistic tone, this ephemerality amplifies the woman's invisible "presence" in the social sphere. The value of domestic labour as referenced in one of the drawings (an arm triumphantly clutching an iron) and women's reproductive capacities (a hand holding an egg), are thereby so easily erased as well. The flatness of the projections/drawings further accentuates the photographic look of the images, and underlines a captured moment/captive woman notion of representation. In this sense, Irigaray's description of the body as prison is echoed in the walls of the room that are here characterized as an enclosure, or transient tomb.

On the back wall is a large imposing image of a woman's bespectacled face: her right hand adjusts the glasses, her eyes are magnified and distorted but stare right towards the viewer, her look is inquisitive and confused. Her gaze is directed outwards, but seems constrained by the limitations of her own glasses — her desire to see clearly seems clouded by the inner surface of her own lenses. Directly across from this wall is the pane glass window, by which MacKenzie sits in real-life reading a book. Outside the window it is dark, the streetlamps are lit, streetcars and cars drive by in both directions, some passers-by peer in curiously at the installation, drawn by the woman with the distorted eyes looking out at them in wonderment — completing the fourth wall, in this room called *Identification of a Woman*.

MONIKA GAGNON

Parachute No. 46

Cathy Conway

Marlene Brown

- Register table

Preregistration

Masters

Cathy Clement - Family Study
for work; Job satisfaction
+ Time pressure

Basket Tree

Budget

WOMEN'S RESEARCH CENTRE , OPERATIONS COMMITTEE

Meeting JULY 10 1989, 2 PM at the Centre

Present: D. Chown, P. Leginsky, B. Roberts, J. Williamson, M. Potrebenko

Regrets: M. Assheton-Smith, W. Tomm

1. Agenda : Approved with minor re-arrangements. Add "Second signing officer" under 5.

2. Minutes of June 12 1989: Approved.

3. Announcements and Information:

a) Randi Warne will be Nelly McClung, so we will have our "Evening with Nelly" Friday October 27.

b) The Persons Case Exhibition Committee and Barbara Evans will produce a Person's Day video for the exhibit. Also, LEAF will be hosting a reception for the Person's Case celebration on October 20th.

c) Diana Chown's big Five-0 celebration is on the 17th of July in Victoria, BC. Members of the committee agreed to be there in spirit.

d) Pat is looking into MacIntoshes for the Centre - to accompany our soon to be delivered IBM computer. Pat the intrepid investigator, has already acquired an Imagewriter printer for the Centre. (Praise be's).

e) There will be a Household Worker's Conference at the YWCA on Sat July 15 1989, 8:30 to 5 PM.

f) There will be a Participatory Research Conference at the U of A in Calgary this week, Thurs to Sat inclusive. Marilyn will be attending as our representative.

4. Old Business:

a) "June" Newsletter is mostly in the MAC. Marilyn has a few items to add. Committee agreed to produce and distribute a flyer on the Forum if the Newsletter is delayed past July 17th. Mary, Pat and Janice will look after.

b) Barbara and Cathy Bray anticipate the purchase of IBM by August.

c) The Forum:

- Committee members brainstormed egs of publications to consider for advertising - ASWAC & other women's pubs, Bullet, Folio, Museum, Archives, Historical and Church publications.

- Tour of the Person's Case Exhibit confirmed: Friday Eve, before the Nelly production.

- Alcohol for the reception discussed: Janice and Diana provided ctte with details on different possibilities.

- Pat will ask N.W. Media and Access if they are interested in video-taping "An Evening with Nelly" or any of the panel discussions / presentations.

- Forum TOPICS:

- Women's Archives - Susan Jackel is interested and will arrange for Nancy Adamson (of U of T's Canadian Archives) to be present. Nancy has agreed to come and Susan has agreed to help with travel costs. Janice will convey the committee's appreciation to Susan.

- Janice proposed a workshop on "Current Feminist Research on Feminist Cultural Production" (title to be refined) and suggested some women experts from the third world presently in Edmonton who would be excellent.

- Marilyn suggested the CRIAW kit may be useful for the Reproductive Rights and New Reproductive Technologies workshop. See article in the recent "Differences" Journal also. (an aside: Kathy Somerville has done in-depth work on this subject for her Athabasca U. Health course, MP)

- Mary will approach ASWAC re organizing a Women and Poverty workshop.

- Committee will approach Olenka Melnyk and Barbara Evans re organizing a workshop/presentation on "Researching women's history for feminist film making" . Many women involved in drama productions were also mentioned at this juncture, and the topic "Research on women's material culture" was suggested.

- Mary will ask CW Books to set up a book display. Question of whether to ask other groups deferred until amount of display space can be properly assessed.

- Decision about registration fee also deferred.

5. New Business

a) Future Work:

- We need to provide research status and library privileges for visiting scholars, grad students, and community women affiliated with the Research Centre. Pat will talk to Melody Burton re possible mechanism to allow us to obtain a borrowing card.

- We need more office space. Work on this has begun.

- We need more E-mail accounts. AU will be on "Bit-^{net}Mail" after Sept.

- "Phd Support Committee" proposal discussed, but not finalized.

b) Emily Murphy House:

- A committee is being re-organized in order to set up a foundation and apply for the Emily Murphy house. Women are welcome to join - next meeting is Sept 5th, 8 a.m. at Convention Inn South. *Committee phone Tues 4pm or Wed 5pm*
St. Stephen's 1pm tomorrow; Aug 16 -

c) The Research Centre has received a letter from Susan Belcher, teacher at Athabasca University, accepting the position of AU rep on our committee. Susan is out of town for the summer and will begin attending meetings in Sept. Susan also requests space in the centre for research purposes. The committee agrees to allot space as soon it becomes available.

d) Moved by Barbara Roberts, seconded by Janice Williamson, that Mary Potrebek replace Aureene Costuros as a signing officer for the Women's Research Centre account number 501848 at the Canada Trustco Mortgage Company on Whyte Avenue at 109th Street. - Passed unanimously.

6. Adjournment :

- Next Meeting - Tues Aug 15/89, 7 PM at the Centre

WOMEN'S RESEARCH CENTRE

OPERATIONS COMMITTEE

Meeting Wednesday April 19 1989, 10 AM at the Centre

Present: M. Assheton-Smith, D. Chown, S. Kabachia, B. Roberts, M. Potrebenko

Regrets: P. Leginsky, W. Tomm, J. Williamson

1. Welcome to Shirley Kabachia, Athabasca University.
2. Introductions (Round)
3. Approval of Agenda.
4. Approval of minutes of March 22 meeting. Approved as amended.
5. Announcements and Information:
 - a) Committee agreed that Susan Jackel would be the Research Centre's representative at the National Action Committee of the Status of Women's Annual General Meeting in May 1989.
 - b) Lorraine Courtrille's research project: Committee agreed that Lorraine use the upstairs office of the research centre while working on her project on native women and battering. Lorraine to start work on April 25/89.
 - c) Marilyn explained the budgetting process, as well as the contingency grant (Bill Cairns?)
 - d) Ursula Franklin will be here in June to receive an honorary degree from U of A. Diana will phone Ursula to verify the exact dates of her visit.
 - e) Cathy Bray presented her research on "Embodiment" at the Centre on April 11th. A very enthusiastic group participated.
 - In this context the committee agreed to emphasize to individual researchers, (in the newsletter, etc), that "the process" is just as important as content, and that research at any stage of completion can be interesting to the group participants. They would encourage researchers to share details regarding how and why they chose to do their research the way they did.
5. Old Business :
 - a) Newsletter - Barbara suggests that we list working groups in the Newsletter, and request that each group organize a workshop for the forum. Also enquire about interest in the idea of a Big Sister Support Group for researchers. Barbara agreed to work on this idea in the fall.
 - b) Name Committee - A committee was struck to look into names for the Centre. Anyone can propose a name and provide background information. Marilyn will contact Doris Robbins and Nanci Langford.
 - d) Space applications. The committee agreed to apply for

2.

more space.

e) Sign for the Centre. Diana will investigate and apply for sign.

c) The Feminist Forum:

-the committee recommends that the Forum be co-sponsored by the Women's Research Centre and the Alberta Women's Studies Association.

- The Committee adjusts the dates of the Forum so that it will coincide with the Person's Case Exhibit. Committee agrees to have a "field trip" to the exhibit, and a reception to follow.

- The Committee recommends The Bagel Tree be the caterers for the reception and the luncheon.

- Marilyn will approach Randi Warne about the possibility of performing as Nelly McClung.

- Discussion of space considerations and possible alternatives to 211-5 ED. North. Final agreement: same as last year.

- Members stressed the importance of not conflicting with the Symposium on Native Women in Lethbridge. General agreement.

6. Adjournment

- Next Meeting - Weds. May 24 1989 at 10 AM or 2 PM at the Centre (Mary will contact members),

WOMEN'S RESEARCH CENTRE

OPERATIONS COMMITTEE

Meeting MARCH 22 1989

Present: M. Assheton-Smith, C. Bray, D. Chown, P. Leginsky, B. Roberts, M. Potrebenko

Regrets: W. Tomm

1. Approval of Agenda. Approved.

2. Approval of Minutes of February 14 1989. Approved as is.

3. Announcements :

- CEIC funding for specific research projects, see C. Bray.
- Cranberry jelly - see J. Williamson.

4. Old Business :

- The Co-ordinating Committee on Women's Studies met one week ago (March 14/89) for the purpose of dissolving and replacing itself with the Operations Committee. Marilyn will check our accounts to verify that no monies are lost in the changeover. The Operations committee will be partly replaced by new elected members at the AGM in the fall.

5. New Business :

a) AGM and Forum: Committee agreed that it be province-wide and that all members look into funding possibilities.

b) Operations Committee. Committee discusses Pat's proposal regarding composition, purpose and responsibilities of the Operations Committee (see attached). General agreement that the committee will follow this proposal.

c) Minutes: Members agreed on the need to keep rough hand-written minutes of both the Research Presentations and the Operations Cttee on file for future reference, while official minutes of the Operations Committee would be typed and displayed at the Research Centre for the public.

d) Future work: Over the next year the Centre will concentrate on raising funds, hosting regular research presentations, expanding research activities, and organizing the AGM and Feminist Forum.

Discussion of how to get grants - recommendations that we: i) document the process for ourselves and others, ii) build a funding file and iii) develop a "big sister" system to assist women

2.

researchers.

It was agreed that we need to develop a base of Research Assistants for the Centre. We also need more space, more workers, more money and a director with 6 credit release time to help the centre through this "organizationally challenged" stage.

Committee discussed tentative criteria for use of the Research Centre space. (See separate posting).

e) Immediate Tasks:

- Naming the centre- everyone.
- Flyer - Pat and Janice to put together mock-up.
- Newsletter - ? and Mary.
- Budget statement and explanation - Marilyn.
- Computer for the Centre - Barbara.
- Sign for the Centre - Diana.

6. Adjournment: - Next Meeting, April 19, 10 AM at the Resource Centre.

**Women's Research Centre
University of Alberta/Athabasca University
11043-90 Ave.
(phone 492-8950)**

**Newsletter #2
July 1989**

**Second Annual Feminist Research Forum
October 27 and 28**

a) If you would like to make a presentation at this fall's Research Forum, phone 492-8950 and leave a message on the tape. It could be individual research you are doing, from preliminary to completed, or it could be presentation of research based on action in the community by a woman's group. Also, if you would like to organize or facilitate a session, call us. We want to have the program in place by late August.

b) The forum this year will be co-sponsored by the fledgling Alberta Women's Studies Association, and it will be held (as last year) in the Education Building on the U of A campus. It will begin on Friday evening in the amphitheatre (2-115) with Randi Warne presenting "An Evening with Nellie McClung", a presentation of women's history which will remind us all that history need never be dull! Saturday will consist of concurrent presentations in the small rooms around 2-115 and lunch will be available - by The Bagel Tree!

c) Some possible topics include:

- peace work, e.g the Suffield research.
- women's archives
- new reproductive technologies
- feminist cultural production (literature and the arts)
- researching women's history for feminist film-making
- add your work here!

- we would also like to underscore how the Women's Research Centre connects women to each other's interests, work, and struggles for change. As well as workshops and panel discussions, we will organize several short sessions for us to meet in small groups and familiarize ourselves with our differences and commonalities.

d) Finally, there is always lots of work to do at a gathering such as this... if you can volunteer any time it would be greatly appreciated. For example, working on the registration table, setting up rooms and tidying after, preparing the brochure on a computer... etc..



1. Research Centre News

What is going on at the Centre now? Sometimes it is a busy place, sometimes quiet, but just to give you an idea:

a) Mary Potrebenko is working here two afternoons a week, coordinating , doing interior decor and admin work...

b) Lorraine Courtrille is working on her summer research project on the experience battered native women have with shelters... sister Verna is often at the Centre typing for Lorraine.

Lorraine's support and advisory committee also meets occasionally to discuss the research.

c) Graduate student Elaine Filax, meets monthly with a study group.

d) Marilyn Assheton-Smith drops in to do books and other paper work.

e) The Canadian Women's Periodicals Title Words Index, produced by a committee attached to the Women's Resource Centre and published by CRIAW in Ottawa, will now be done in Edmonton. The Research Centre and the Women's Program and Resource Centre will share administration ... Mair Smith does most of the work.

f) The Operations committee meets regularly, to plan this years Feminist Forum and discuss further development of the Centre. This committee is the "administrative" unit of the Research Centre, arising out of the previous vice-president's advisory committee.

Membership consists of two people appointed by Athabasca University, two appointed by the U of A, and three "at large".

g) There have been four requests to date by researchers wanting to use space in the centre... unfortunately we don't yet have all the space we need. Maybe someday in the future....

' h) There is a bulletin board for display, and minutes of the Operations committee are available to read.

i) Finally, read Mary's note below to get a feel for the changes in the ambience.... (M. A-S.)

2. Research: work in progress

a) Diana Chown, who last year gave a presentation on Alice Chown and her 1921 publication, The Stairway, tells us that Heather Goldin, a Toronto producer, has expressed interest in producing a film about Alice Chown.

b) Lorraine Courtrille's work is mentioned above and below... it is the busiest project at the centre.

c) Marilyn Assheton-Smith continues her work on native women's education and employment, adding work on one woman's biography (Jenny Margetts).

d) Cathy Bray's work on women's embodiment is proceeding with the same energy and excitement that was generated during her presentation in April.

e) Susan Jackel is busy in a thousand ways, but her work on women's history which she discussed at the centre is being reflected in work on the Alberta famous five, especially Emily Murphy.

f) The Northern Alberta Archive Project - "Recovering Women's Herstory" - is co-sponsored by the Women's Research Centre and the Women's Program and Resource

Centre. An Archive is any personal material or photograph saved over the years to document involvement with the community. The goal of this project is to recover women's herstory by encouraging all of us to bring our personal historical material out of our basements into public view- so that we can recognize the significance of our heritage and save it for future generations. Project members are also working to develop archival methods which are sensitive to the lives of women . Phone 492-3093 for brochures and further information.

3) Related News

a) The Person's Case Exhibit: will be on display in the foyer of Rutherford South, on the U of A campus, from Oct 15 to Oct 28. Diana Chown is one of many persons involved if you want more information. It will, of course, be an exhibit to celebrate the Privy Council's decision in 1929 which conceded that Canadian women were, after all, persons as that term was used in the BNA Act. Five Alberta women brought the case forward at that time.

b) A Participatory Research Conference was held at the University of Calgary from July 12 - 14. It was based on case study presentations from various countries and included a gender theme group which was an attempt to focus some questions on women's concerns. It lacked any feminist studies, which meant there were some difficulties in raising a number of issues specific to this large body of participatory research. If you want to hear more about it, Marilyn Assheton-

Smith, Cathy Bray, and Barbara Spronk were there.

c) In Lethbridge, a National Symposium on Aboriginal Women of Canada will be held this fall, from October 19 to 21. For information and registration contact Christine Miller, Dept of Native American Studies, University of Lethbridge, 4401 University Drive, Lethbridge T1K 3M4 or phone 329 2635.

d) CRIAW's 1989 conference will be in Yellowknife, November 10 to 12. It is titled 'Creating Connections' and is an Action Research oriented conference as both academic and community presenters were asked to specify problems and propose solutions based on their research and action. Papers and presentations will be about half from the north and half from the south. Attendance will be limited due to hotel and conference space, but if you are interested contact Rosemary Cairns, Conference Co-ordinator, Box 995, Yellowknife NWT X1A 2N7.

4. Tribute to Ursula Franklin

Ursula Franklin was granted an honorary degree by the University of Alberta this June 12. It was lovely to see the university honour this woman whose life has been an exemplar of "heart and mind" working together to create a better world... whether in women's work, in peace activism, or in her chosen field of metallurgy. Kudos to Dallas Cullen for her work to ensure that Ursula would receive this recognition.

5. Other Announcements

- Another Spirituality group?
Sarah Cerridwen, 439-7350 is willing to organize another group of women interested in women's spirituality.

- A Women's Studies Conference at Trent University is to be held June 15-17, 1990, entitled "Moving Forward: Setting a Feminist Agenda for the 1990's". Papers are invited and should focus on: Women and Work; Social Justice; Control and Safety of Women's Bodies; Women's Culture. Deadline is Aug 15, 1989.

6. Names Committee

If anyone has any suggestions for naming the Research Centre, Doris Robbins and Nancy Langford would like to hear from you. They are creating a list to be submitted to the Operations Committee in September. Phone: 436-0379, Doris, or 453-1764, Nancy.

7. Conceptual Circles (Theoretical Circles):

Here is one idea that we are developing to enhance work at the Research Centre: workshops or conceptual circles in which a group of researchers who have worked in particular areas of knowledge and practise would meet for a specific period of time to clarify and develop their thinking. We would see this as a product-oriented group which has a fairly short organized existence; product oriented in the sense the group would write a monograph or working paper to make public their analysis. The

working group would be open only to invited participants, but it would be one way of drawing on expertise in the community and the universities. The working paper might be a prolegomena to further research, or a clear statement of theory and practise in the area. Possible examples for this kind of work include violence against women, child custody, or doing women's history through biographies... but there are a limitless number of possibilities. . (M. A-S.)

8. Proposed Interactive Notice Board, or Seriously Seeking Sisters:

Ever wished for a way to find a couple of other feminist researchers to help you get unstuck when you bog down in the midst of a project? Or, wanted to find someone else working on a similar area, for solidarity or cooperative ventures? We're thinking of a big newsprint area to function as a networking device. We can post/write our needs or resources - or whatever. A trial run is planned for the Feminist Forum. (B. R.)

9. Report from Mary

First of all, let me invite you to drop by for tea and a tour. We would like to hear about your research needs and any suggestions you may have for the house. The house is beginning to take on an aura, what with Georgia O. on the walls, our new Resources for Studying Women in Canada discreetly displayed, and elegant dishes from Barbara S. and Isobel M. adorning les tables.

Many offerings have contributed to the developing comfort and tranquility at the centre - dishes, cups, flowers and notes of encouragement, thank you everyone. Please remember to keep our conference room in mind for a quiet workspace for yourself, or for small group workshops. And do inquire about our 'special deals'...

The going concern at the Research Centre these days, of course, is Lorraine Courtrille's pioneer project on native women and battering. Verna has typed herself a mountain of interviews and Lorraine is beginning the data analysis. We provide space and administrative support - and feel very privileged to be part of such important work. The Archives Project, (see above), is also well under-way, and we have received space requests from several other feminist researchers. It's very satisfying that more and more women are using the house and that the administrative systems are operating - (thanks of course to Leslie and Aureene), and now if we could just get on with the fund-raising part! All offers of help in this regard will be received with reverence and joy.

Many women have expressed an interest in hearing the intimate details of the day-to-day research process - ie-how and why do we do different kinds of research? Cathy Bray's presentation on 'embodiment' in April was an excellent example of this descriptive and interactive process - the women present were actually engaged in the work in progress. It was a mutual learning experiment, and a high level of

creative energy was maintained. If this kind of total experience intrigues you, watch for the next public episode coming soon to the WRC nearest you.

The developing aura around here could still use the odd plant or lamp, wall hanging, area rug or whathaveyou that may be cramping your style, so please don't hesitate to phone 492-8950 and we'll help you out. Details of upcoming meetings are usually on our machine... and please visit - after 3 on Tues. and Thurs. and occasionally Weds. or Fri. (M.P.)

10. This "months" issue...

Child Custody: As an issue of male control involving children's rights as well as female reproductive rights, child custody may be developing into the major struggle for women in the 1990's. There is an urgent need for women to document current happenings in Alberta: the new 'fatherhood' cults, the legal problems of access and enforcement, and the problem of joint custody and protection of children. Just last week another woman we know lost 2 children to a sexually abusive father. I am collecting the most useful recent material on this, and also on the scary new reproductive technologies, and would love to help women connect to work on them. ('Collation Politics' Janice calls it). If interested please call Mary at the house, 492-8950.





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<FH> JUNE 16
ASSHETON-SMITH M
EDUCATION FOUNDATIONS
5-166 EDUCATION NORTH
CAMPUS C

Mary Wyster -

Route to OISE 252 Bloor West
10th floor M5S 1V6

→ also course
evaluation for Mary

Toronto
McGill's program
1981-1982
1983-1984
1985-1986
1987-1988
1989-1990
1991-1992
1993-1994
1995-1996
1997-1998
1999-2000
2001-2002
2003-2004
2005-2006
2007-2008
2009-2010
2011-2012
2013-2014
2015-2016
2017-2018
2019-2020
2021-2022
2023-2024

- 1) Simon → 3093 Aug 16
- 2) Mary's payroll - contract renewal
inputted into employee ↔
Employee information form

Mary out at home

- 3) office messages ↔ left note in my pile
- 4) check VISA for Mary - going to bank - Sheryl
Lindemann
- 5) Telephone forms - fill out
3rd from 9:30

- 6) Print document on disk -
- 7) Focus attention to glider on floor outside
front house & station out better light
(Increase location of fuel & grey hole)

Demers

2nd floor
10th floor
7th floor

- Simon (house)
- John Mary - go house & house
- Walter 2nd floor on 6th floor

to Mary, Kim etc. in case of emergency
- front of house & back house

1) Review for September - check - Mary
- old Mary

Mary Unsworth - (604) 964-2787
 (613) 2564-2251 -
 Caroline Andrews - Women + Development
 Reser natural consultation
 CIDR - air fare
 Pauline Atwood
 (613) 746-7332
 Home
 Fri → Sunday pm
 Aug 25 + 27

Mary Wyster -
 Parks to OISE 252 Bloor West
 10th floor
 → also courses for Max
 evaluation
 programs Board
 + 30 Grand

Need proposal
 of criteria
 Bill Cairns (April)

3093

Mary's payroll - contract review
 →

Employee self-insurance form

Office meetings ↔ call notes

Diapers

Mary out at home

Mary Unsworth - (604) 964-2787
 (613) 7564-2251-
 Caroline Andrews - Womans + Development
 Reser natural consultation
 CIDR - air fare
 Pauline Howard 7532
 (613) 7532
 Home
 Fri → Sunday pm
 Aug 25 + 27

Books for bookstore
Lamps

Phone Jenny McInerney
re: Drive records tape

- i) ~~meeting~~
- ii) Fee - \$500 fee -
- iii) ~~Unsub. front~~ Jan + W. H. H. (topical)
- iv) Neat meeting - Jan 12 ^{with +50}
- v) Naming - Doris Roberts - Nancy has paid -
- vi) Forum -
- vii) Many parking fee
- viii) Dennis letter to group re: space.
- ix) ~~Address~~ - Kong - OK

* Dennis Callan - Business e-mail
7pm
Dennis to me with
Rules re names.

Interim Notices - (Elect ballot bound)
(Gougeon or de form)

* Proposal
Cost of transcription
Cost of Taping

for mail/minutes
cost
(416) 466-1887
(416) 439-7311

Guest Speaker - Ronda Warren
for Nelli McInerney
at 15 2 wks -
Old Ruthymed Smith Disch etc

Library on Topical
Working Group
(Cathy Bryn)
Bulletin Board exchange -

Brian -
com of
last years
program

Phone
* Space to Wayne etc *
letter re home etc.

Budget -

Sligo

Spring
VM
previews

Terry Butler
e-mail

Sept 13-15
* 100 copies per issue.

TWI

-Secrets per

Name

Winnie Toman

TButler@kaltura.com

Cover design

Wm Toman - M.T.S.

Marketing + Design TWI

months
out

Literature

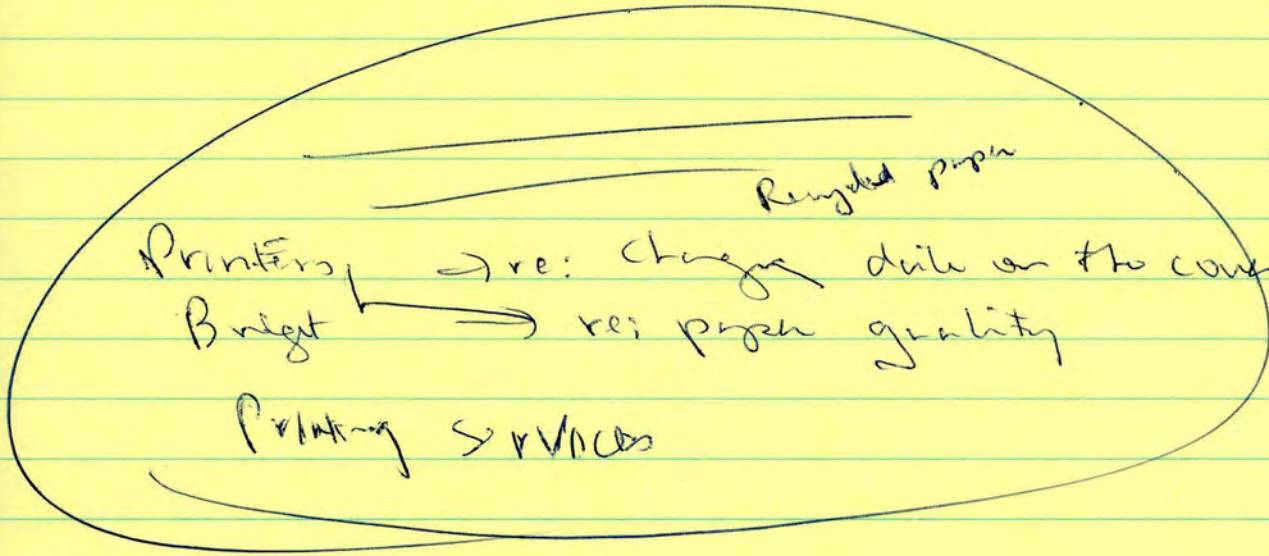
of St Programs → Canada

→ U.S.

↓
Univ + Colleges, etc

Press Release in the fall → new version
for mail out

Marketing - intro to the database - the Spirit file



re mail
subscribe
list -
mailing list

August 1, 1989
Edmonton, Alberta

EDMONTON ... Continuing to improve the status of women is the purpose of the Alberta Plan for Action for Women announced today by the Honourable Elaine McCoy, Minister Responsible for Women's Issues.

The Plan for Action is a framework for the future within which Government will introduce new initiatives for women each year in the major target areas of the family, the workplace, education and training, health, the community and the Alberta Public Service. Twenty new initiatives will be undertaken in 1989-90, at an estimated cost of \$16 million.

"The Alberta Government recognizes its role as a supportive partner in helping women build a better and stronger future for themselves, their families and their society," said Ms. McCoy. "As we work together to improve the status of women, the Plan for Action will be our road map to guide us towards this end. Alberta women have told me where they want to go -- I am committed to helping them get there."

In developing the Plan for Action, the Government of Alberta consulted widely with the people of Alberta. The information gathered during the Alberta Dialogue on Economic Equity for Women, the recommendations presented to Government by the Alberta Advisory Council on Women's Issues, as well as input received from Albertans on an ongoing basis, were all given careful consideration in developing the Plan for Action.

"First we talked and now we're doing", said Ms. McCoy, "and I'm pleased to say that we're doing many new and exciting things this coming year for Alberta women and their families. Some of these initiatives have been previously announced. Others have not. My

purpose today is to tie all these initiatives together within the Plan for Action framework, to show the comprehensive and coordinated approach the Alberta Government is undertaking to address the issues of importance to Alberta women."

1989-90 initiatives include, for example: new employment equity initiatives for women employees in the Alberta Public Service; a review of the Administrative Support Class series in the Alberta Public Service; and, the mounting of a public awareness campaign on the diversity of roles women play in our society. Day care initiatives for working parents, new family violence prevention and crisis intervention initiatives, a pension study on issues such as homemakers pension, and an increase in resources for the Maintenance Enforcement Program.

A document which outlines the Plan for Action framework, titled **"Alberta Plan for Action for Women: A Proud History, A Bright Future"**, as well as a brochure, which lists the initiatives to be undertaken in the first year of the Plan for Action, titled **"1989-90 Initiatives"**, were released today by Ms. McCoy.

"The Plan for Action document will provide us with a focal point for our continuing discussions with Albertans in the years to come. Realities change. So too must the Plan for Action change to reflect the changing issues and priorities. We are now poised to take our next steps -- feedback from Albertans is essential as we set our course in year two of the Plan for Action for Women, 1990-91," concluded Ms. McCoy.

Contact:

Pat DeZutter
Executive Director
Alberta Women's Secretariat
422-4927