



Sculptors Loring and Wyle at the AGO SEE STORY PAGE 10.

INSIDE BROADSIDE

FEATURES

WHEREFORE ART? How is your feminism integrated into your art? What are concrete strategies for the development of feminist art production? How much have things changed? These and other questions were asked at the Feminism and Art conference in Toronto. Leena Raudvee reports. Talks given by artists Barbara Lounder, Cyndra McDowell and Beatrice Bailey are excerpted. Page 8.

STRUGGLE FOR STATUS: In 1985, discrimination against women entrenched in the Indian Act was ended by legislation. Women from the Tobique Reserve in New Brunswick speak out about the fight for their rights. Excerpts from The Women's Press book *Enough is Enough*. Page 4.

...

OUTSIDE BROADSIDE: Don't miss this month's calendar of Toronto women's events, for November 1987. Page 15.

NEWS

ACCORD STRATEGY: Activists take on another struggle for our rights as a result of the Meech Lake Accord, but are being stonewalled on Parliament Hill and criticized by other feminists. The situation is "pretty grim." Susan G. Cole reports. Page 3.

MOVEMENT MATTERS: Read about a *Broadside* community forum; about an arrest at Greenham Common, England; about a women's land collective in British Columbia; about calls for aid to Nicaraguan freedom brigades; and more. Page 7.

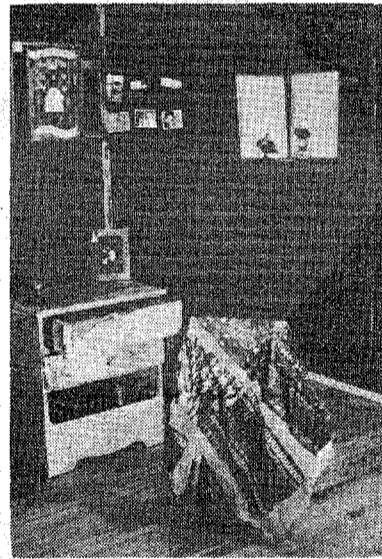
COMMENT

CHOICE DEBATE: Phyllis Waugh continues the debate on *The Struggle for Choice* videotapes by Nancy Nicol and Janis Lundman. The tapes have a political analysis which challenges some commonly held ideas, says Waugh, and are "a valuable contribution to the abortion movement." Page 6.

ARTS

"THE GIRLS": In order to mount a show of Frances Loring and Florence Wyle's sculpture at the AGO, a great deal of restoration was required. Much of the Toronto artists' work has gone the way of "non-important" artists, says reviewer Ingrid MacDonald. The work and life of the two women, who lived together for 60 years, is highlighted in the show "Sculptors' Legacy." Page 10.

PAINFUL DILEMMAS: Laura Sky's film *To Hurt and To Heal* raises the quality-of-life debate in medical practice. Dealing with the hospital care of newborns and infants, Sky's documentary looks at the stories of parents of critically ill children: "The decisions to prolong life through heroic medical procedures are often taken out of parents' hands by hospital review boards." Reviewed by Helen Lenskyj. Page 12.



Recuerdo room

RECUERDO: A full-sized free-standing room at A Space Gallery, by Amanda Hale and Lynn Hutchinson, is decorated with incidents and memories of the life of Rosario Godoy de Cuevas, a murdered Guatemalan political activist. The show "Recuerdo" reflects a Latin American folk tradition. Page 11.

BOOKS: Maureen Phillips reviews *Fieldwork*, a new feminist mystery novel by Maureen Moore; and Nancy Worsfold reviews *Battered But Not Beaten*, the updated report on wife battering published by the Canadian Advisory Council on the Status of Women. Page 13.

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Manuscripts of articles should be typed on white paper, double-spaced (send us original, keep a copy) and accompanied by a stamped, self-addressed envelope.

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**Moving?**

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LETTERS**No Free Trade!**

The following open letter was sent in September to organizations across Canada, and to all elected representatives of federal provincial and municipal governments:

Broadside:

As Canadians, we are approaching a fateful moment in the history of our country, as the federal government of Canada intends to initial a Free Trade Agreement with the United States. Such an accord will profoundly affect the social, cultural, economic, and political life of Canada. Yet free trade negotiations have taken place behind closed doors, without significant input from the Canadian people.

We speak as individuals and organizations from all regions of Canada: labour unions, farm organizations, church groups, women's organizations, cultural associations, aboriginal groups, community groups, professional associations, environmental groups, academic organizations, peace groups, seniors' organizations. We maintain there are grave dangers to our livelihood and our way of life in a Free Trade Agreement with the United States.

The potential costs of free trade include:

- 1) gradual elimination of agricultural marketing boards, tariffs and quotas, causing farmers to lose their farms and livelihood;
- 2) reduction or removal of federal assistance programs for regional economic development, with devastating effect on poorer provinces and regions;
- 3) diminished Canadian control over resource and energy pricing, discouraging diversification in resource-dependent regions like Western Canada;
- 4) greater US access to and control over Canada's oil, gas, and other natural resources, reducing our ability to conserve non-renewable resources for long-term development;
- 5) inability to protect Canada's environ-

ment via government subsidy and public regulation;

6) further undercutting of food processing, electrical products, textiles and clothing, and other vital, labour-intensive industries, with attendant job losses;

7) weakening of major manufacturing industries such as auto, through reduction of tariff and quota protection;

8) rights of "establishment" and "national treatment" for American service industries in Canada, posing a threat to workers in communications, financial services, advertising, data processing, health care, etc., many of whom are women; and undermining public provision and regulation of services in Canada;

9) removal of restrictions on US investment in Canada, and an end to screening for Canadian content, job guarantees and export levels;

10) erosion of social programs like Medicare and Unemployment Insurance (e.g. to fishers) on grounds of "unfair subsidy" or by pressure to harmonize taxes and business costs in Canada and the US;

11) flooding of Canada with even more US television, radio, publications, and entertainment, with further assimilation into mainstream American culture and undermining the achievements of Canadian artists; restriction of our ability to build Canadian culture through direct grants and distribution programs;

12) a strengthened, new form of continental protectionism—Fortress North America—preventing third world countries from seeking special trade relations with Canada;

13) closer ties to the US military-industrial complex, limiting Canada's ability to play an important role promoting peace and nuclear disarmament;

14) limitation of our ability to pursue an independent foreign policy for the promotion of human rights and the reception of refugees, especially in relation to countries dominated by US economic and military

pressures;

15) erosion of our political sovereignty over territorial lands, waters and fisheries, especially in arctic and coastal regions;

16) "harmonization" of Canadian labour standards and collective bargaining rights with those of American non-union "right to work" states;

17) new emphasis on market-oriented values and priorities in our society and culture; especially values which reflect selfishness rather than community needs.

Some of these changes would immediately follow a US-Canada Free Trade Agreement. Others would come more gradually, as Canada harmonizes its policies and regulations with those of the US. Much has been said about a binding trade dispute mechanism. We do not believe such a mechanism would resolve the problems free trade presents. Even if it overrode all American trade remedy laws—an unlikely prospect—a binding mechanism might actually magnify some of the costs of free trade.

The coming months are crucial for our future. Yet at the level of federal politics, all we have been promised is a debate among members of Parliament. This is entirely insufficient. We favour extensive public hearings at all levels of government. These can serve to expand discussion, debate, and participation. However, hearings alone will not suffice for so momentous a decision. Only a general election centering on the issue of free trade can generate the public discussion and debate necessary at this moment in our history. The people of Canada must decide.

We demand a general election be held immediately to determine whether or not the people of Canada are prepared to give the federal government a mandate to sign and implement a US-Canada Free Trade Agreement.

Grace Hartman
Pro-Canada Network
Ottawa

EDITORIAL**It's about time!**

On the eve of the Metro Toronto elementary teachers' strike last month, the *Toronto Sun*, in its own inimitable way, summed up the problem in the headlines flashed on subway bulletin boards: "Hire a babysitter. Elementary teachers vote to strike."

It is of course true that many people value the custodial function performed by elementary teachers more highly than their other functions. After all, teachers free mothers and fathers from the task of round-the-clock child care for at least six or seven hours of the day. And when a school trustee publicly refers to primary teachers as "nursemaids," we begin to see the strike as a feminist issue.

Teachers' strikes, both elementary and secondary, are associated in the public mind with social problems, vandalism, teenagers hanging out in malls, kids running wild on the streets. Metro Toronto has 490,000 people under the age of 19. In a society that can hardly boast of its loving and caring attitude towards children—even animals get more protection—the idea of young people on the loose is alarming, to say the least. All in all, elementary teachers would not have expected much public support when they walked out. The fact that elementary teachers are predominantly women increased neither their popularity nor their power.

Elementary teaching has been a feminized profession in Canada since the 19th century. If there are men in the elementary schools, they are probably principals and vice principals. If they are in classrooms, they are most likely to be found in grades 7 and 8, and some in grades 4 to 6. Below that level, classroom teachers are almost all women. Outside of the school itself, administration is primarily in male hands. Six out of the seven boards sent male negotiators to represent them during the strike. This was a classic case of male decision-making on women's behalf.

The central issue in the strike was preparation time. Elementary teachers in more than

half of Ontario school boards already have an average of 115 minutes per week. Grade 7 and 8 teachers in Metro Toronto schools have prep time because classes are usually organized on a rotary system. The elementary school teachers were seeking parity with high school teachers who also teach on a rotary system, and get guaranteed prep time. Most teachers of grades 4 to 6 get prep time while their students take core French, although they are often "on call" to do other duties. They wanted prep time guaranteed rather than left in the hands of individual principals.

That leaves the kindergarten to grade 3 teachers, who are almost all women. These were the teachers who had the most to gain from the strike, although all elementary teachers benefitted from having prep time formally guaranteed in the contract. The overwhelming teacher support for the strike—87 percent—attested to solidarity among teachers across all the elementary grades, even though it was the women in the lower-grades who were most disadvantaged on the prep time issue.

That teaching young children is an undervalued activity goes without saying. Many parents assume that teachers of higher grades get higher pay—after all, they teach "harder" subjects. And the male teacher who coaches boys' hockey gets more recognition than the woman who teaches thirty young children to read every year. Not only does he get the kudos, he also gets the promotion.

These attitudes and practices reinforce themselves: the work of teaching young children comes "naturally" to women; women's work is undervalued; therefore teaching young children is undervalued. Within the public school system, the women who teach primary grades are at the bottom of the hierarchy. (The women who teach preschool children are not even considered "real" teachers, an attitude reflected in their subsistence salaries.) The kind of learning that goes on in the primary grades is seen as a continuation of learning "at your mother's

knee." Much of the teacher-bashing that characterized public and media response to the strike was in fact mother-bashing and misogyny. If teachers strike for preparation time, the day will come when mothers strike for an eight-hour day!

There was no real winner in this strike. Certainly that is the sentiment of many teachers who returned to work after four weeks. The settlement was a compromise for both sides, but teachers faced a more serious alternative than boards: they would have been legislated back to work with no guaranteed prep time. At the very least, prep time is now an item in the contract, and the length of time can be increased in future negotiations. Yet one in five teachers voted not to accept the settlement. And despite well-founded fears of being labelled "radical" by trustees and supervisory officers who decide their future promotions, many women were courageous enough to express their anger at the settlement in front of TV cameras.

The strike radicalized many women who had rarely considered the politics of teaching before September. Prep time was the issue, but many women teachers believe that the anger expressed on the picket line and at the rallies was fuelled by years of abuse at the hands of principals, trustees, supervisory officers and parents.

By the end of the strike, parent support was far stronger than most teachers had expected, and teachers and parents are well on the way to becoming mobilized for political action when the next municipal election comes around. The events of the last month put the spotlight on those trustees whose misogyny and self-serving politicking cannot be allowed to continue. A collaborative effort on the part of radicalized teachers and parents will ensure that these trustees are not re-elected. A concerted effort from the feminist community will ensure that there are feminist candidates in every ward across Metro Toronto. ●

Meech Lake: Troubled Waters

by Susan G. Cole

The sophisticated activists who parlayed, pushed and pleaded to guarantee that women's rights would be protected under the Charter of Rights and Freedoms in 1981 have been forced into another campaign for women's legal equality. The Meech Lake Accord, designed to bring Québec into a constitutional agreement, has seriously undermined Sections 15 and 28 of the Charter, the two clauses that give women equal protection under the law. Women's groups, led by the Legal Education Action Fund (LEAF), are lobbying against weakening the key sections of the Charter, but on Parliament Hill they are running into the political equivalent of a brick wall.

They are also facing harsh criticism from other feminists. Many women, acutely aware of their painful and very concrete experiences with violence, a hostile economy and unwanted pregnancies, are finding the Meech Lake controversy hopelessly abstract. Some have even gone so far as to say that hassling over rights that have not even been defined and in fact have been used against women (see *Broadside*, October 1987) is a make-work project for professional feminists. Worse still, Québécoise women are furious with the actions of Anglo feminists, and the atmosphere is becoming electric with charges of racism. The combination of the intransigence of political leaders, the diffidence of some feminists and the outrage of others has created a situation that LEAF Executive Director Christie Jefferson describes as "pretty grim."

Why, wonder feminist observers, would there be absolute silence on women's guarantees to equality?

Of the Charter's two clauses that deal specifically with the rights of women, Section 15 guarantees equal protection and benefit of the law to women, as well as to other groups who have historically experienced discrimination, and Section 28 guarantees all the rights and freedoms in the Charter equally to male and female persons. Last spring, the Prime Minister sat down with the Premier of Québec at Meech Lake and designed an agreement. It was hailed as a political coup for Mulroney because it promised Québec's full partnership in the Constitutional Accord.

Crucial to the agreement is Clause 2 which specifically legitimizes Québec's status as a "distinct society." Another provision states clearly that nothing in Clause 2—which is to say, nothing about Québec's distinct society—affects Sections 25 and 27 of the Charter of Rights and Freedoms, the two sections of the Charter which protect aboriginal rights and the integrity of multi-culturalism. Why, wonder feminist observers, would there be specific mention of provisions concerning multi-culturalism and aboriginal rights and absolute silence on women's guarantees to equality?

According to feminist legal experts, the fact that some rights were mentioned in the Accord and some rights were not augurs for significant weakening, if not the complete dismantling, of women's equality guarantees. "Our position," says Christie Jefferson, "is that it ought to have been included after a 15-minute phone call. Now we're not so sure. We've played our best card legally. We've prepared a brief. We're saying there's a problem. The government is saying that if there is a problem in the future, they'll amend it then."

In fact, Mulroney fueled stormy debate in the House of Commons by calling these concerns of feminists blatantly racist, a clever political ploy that shocked the activists but resonated for the women of Québec who wondered what LEAF and other women's advocates were really up to. Why, they wanted to know, did Anglo women worry that Québec's status as a distinct society would threaten women's rights? Québec has its own Charter of Rights that is stronger than its federal counterpart when it comes to women's equality. The Québec Charter contains a sex equality provision, guarantees women the right to pregnancy leave and was the first such document in the country to prohibit discrimination on the basis of sexual orientation.

Jefferson is frustrated by the divisions, and although she places most of the blame on the distortions of the Prime Minister and the media, she allows that there may have been some mistakes in the early lobbying process. "Most women's organizations have predicated all critiques of the Meech Lake Accord with a statement saying we favour Québec's status as a unique society and welcome Québec into the constitutional accord. Either we haven't been clear or the media haven't. The racism charge came from Mulroney. At the same time, we may not have been sensitive enough when we raised the issue."

"At this point," she goes on, "we know that the Québec government is going to deal equitably with its citizens, but the people of Québec are still subject to federal laws. In Québec, Black people, the disabled and other minorities will have no protection against federal

policy. We haven't had the opportunity to clarify these statements, so that some of our original statements may have been inflammatory. Remember though, that all these changes have been viewed only in terms of Québec. We have to be concerned as well with how this change in the Accord could shaft women and minorities across Canada. In the meantime, I've talked to women in Québec who are upset about the situation, but for a different reason. They don't think they should have to choose between themselves as feminists and themselves as Québécoises."

So, the government has been able to divide women just at a time when a solid political consensus is needed. "The Meech Lake Accord also gave the provinces many more options to opt out of national programs," explains Jefferson. "For example, if Parliament adopts a national daycare policy, provinces can opt out. This is bad for women, because we are just starting to make headway with important national programs."

Women's groups have not yet found a consensus on the issue. The National Action Committee on the Status of Women has asked only that Section 28 be included in Clause 2 of the Meech Lake Accord. The National Association of Women and the Law wants Section 28 included and only those parts of Section 15 that deal with sex equality. The Fédération des femmes de Québec originally took the position that the Meech Lake Accord posed no problems, but they have moved to demand that Section 28 be included in Clause 2, and LEAF stands firm on including all parts of Sections 15 and 28. As the debate continues, other groups are grappling with the conflicts and the contradictions.

The question still remains whether these equality rights are worth fighting for. Their real meaning has not yet been fully litigated, and based on the existing case law, there is a distinct possibility that guarantees for equality will not significantly change women's status and instead might wind up giving men access to what little advantages women already have. Jefferson is more optimistic: "We have started to make some progress. We are still facing the challenge of making these rights a reality. Right now, the Supreme Court is considering a number of cases that could significantly improve the situation. The reason why a lot of women are not aware of these cases is that they have to go through the lower courts first. But that only intensifies the problem. There is a real possibility that these cases will be considered just at the point when these articles of the Charter might be seriously undermined."


Another point that seems to have been lost in the media shuffle is the fact that the Meech Lake Accord changed the amending formula

for the constitution. The original agreement called for a vote of six out of 10 premiers to amend, and that has been changed to nine out of 10. The change was designed to give veto power to Québec, but what it really does is drastically alter the balance of power. Imagine one premier having the right to block amendments. Imagine if that premier were Bill Van Der Zalm. The prognosis is not good.

Embedded in the issue is the question of who gets to make key political decisions. The fact that 11 men sat down to decide whether women would be equally protected when the Charter was first being drafted was upsetting enough. But ultimately, that concentration of power worked to women's advantage. It made it possible for feminists to focus their lobbying energies on the centre of the universe, which was wherever the first ministers happened to be at the time. And it brought results. Think what it would have been like if Canadian feminists had had to carry on with the kind of organizing American women undertook in their unsuccessful bid to gain the ERA. In the US, there is no centre of the universe, and feminists had to organize to get two-thirds of all 51 state legislatures to ratify by majority the ERA.

Here in Canada, a concentration of power and decision-making in the hands of 11 powerful men worked for us. We won our rights. Now it is working against us, because 11 men can just as easily take these rights away. This is the bottom line for Christie Jefferson and the organization she represents. "Eleven men sat in a room, bargained away and amended the fundamental law of the land and if one half of the population isn't upset about that, it should be." •

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Broadside
A FEMINIST REVIEW

is holding

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This conference will focus on existing options for older Lesbians and Gay men in the areas of housing, social services, and health, and will examine the possibility of new initiatives in these areas.

The conference will be of interest to Lesbians and Gay men of all ages who are interested in planning for their future, as well as to professionals in the field of aging who are interested in a gay and lesbian perspective.

Financial support for this conference has been provided by the Lesbian and Gay Community Appeal.

Enough is Enough:

Enough is Enough: Aboriginal Women Speak Out, edited by Janet Silman and published this fall by *The Women's Press*, is the story of the women of the Tobique Reserve in New Brunswick, told in their own voices, and their fight for Native women's rights. Excerpted here are introductions to the various chapters of the women's lives.

In June 1985 the Canadian Parliament passed a bill which ended over one hundred years of legislated sexual discrimination against Native Indian women. The passage of legislation to amend the Indian Act marked the culmination of a long campaign by Native women to regain their full Indian status, rights and identity. An extraordinary group of women from Tobique Reserve in New Brunswick have been in the forefront of that struggle. The Tobique women actually began to form as an "entity" in the mid-1970s, not initially to change the Indian Act, but to improve local conditions for women and children. Countless surveys and government reports have documented the formidable problems faced by Native women in Canada. For example, a federal study done in 1979 concluded that:

Indian women likely rank among the most severely disadvantaged in Canadian society. They are worse off economically than both Indian men and Canadian women and although they live longer than Indian men, their life expectancy does not approach that of Canadian women generally.

Furthermore, "About a third of the Indian deaths (irrespective of sex) are reported as being due to 'accidents, poisoning and violence' in comparison to about ten percent for the total population."

There are approximately six hundred reserves in Canada. The reservation system is as old as Canada itself, "Lands reserved for the Indians" being defined in the Constitution Act of 1869. Since 1876 reserves have been governed by the Indian Act, a comprehensive piece of federal legislation which holds Indian land in trust by the Crown and regulates virtually every aspect of reserve life, including band politics. For example, the chief and band council are elected every two years, regardless of whatever traditional patterns may have existed. It also defines who is legally Indian.

An Indian self-government movement has gained in momentum in the past decade, seeking to gain greater decision-making powers for aboriginal people who see themselves as First Nations. However, legislative change has been approached with caution because, although the Indian Act has constrained aboriginal people, it also has defined their special status. This is one reason why Indian women seeking to eliminate sexual discrimination from the Indian Act met with resistance from some sectors of their own community. Prior to 1985, the last time the Indian Act was amended was in 1951, and even in 1951 the main aspects of the 1876 legislation remained unchanged. A 1983 federal report on self-government stated that:

The new Indian Act did not differ in many respects from previous legislation, i.e., protection of Indian lands from alienation and Indian property from depredation, provision for a form of local government, methods of ending Indian status, were preserved intact.

Indian reserves are "home" for over 200,000 aboriginal people in Canada. The social conditions for many bands are appalling, and even for those, such as Tobique, where conditions recently have improved somewhat, the scars may be less visible, but the wounds of over a hundred years of government regulation are

still fresh.

Unemployment, suicide, school drop-out rates, health problems and housing shortages are at epidemic levels on most reserves, Tobique being no exception. While Native women long have endured the grim reality which underlies these statistics, in the mid-1970s the Tobique women decided they no longer were going to accept their situation without a struggle. Over the years more and more women were being thrown out of their homes by husbands. While the men then moved their girlfriends—often white—into the family home, the Indian women and children had to move into condemned houses or in with relatives who already were overcrowded. Since the Indian Act gave men sole ownership of property through *certificates of possession*, women had no housing rights or recourse to help through the law. Finally in 1977 when yet another woman was evicted from her home, two women, Eva Saulis and Glenna Perley, started to gather women together to protest against the situation...

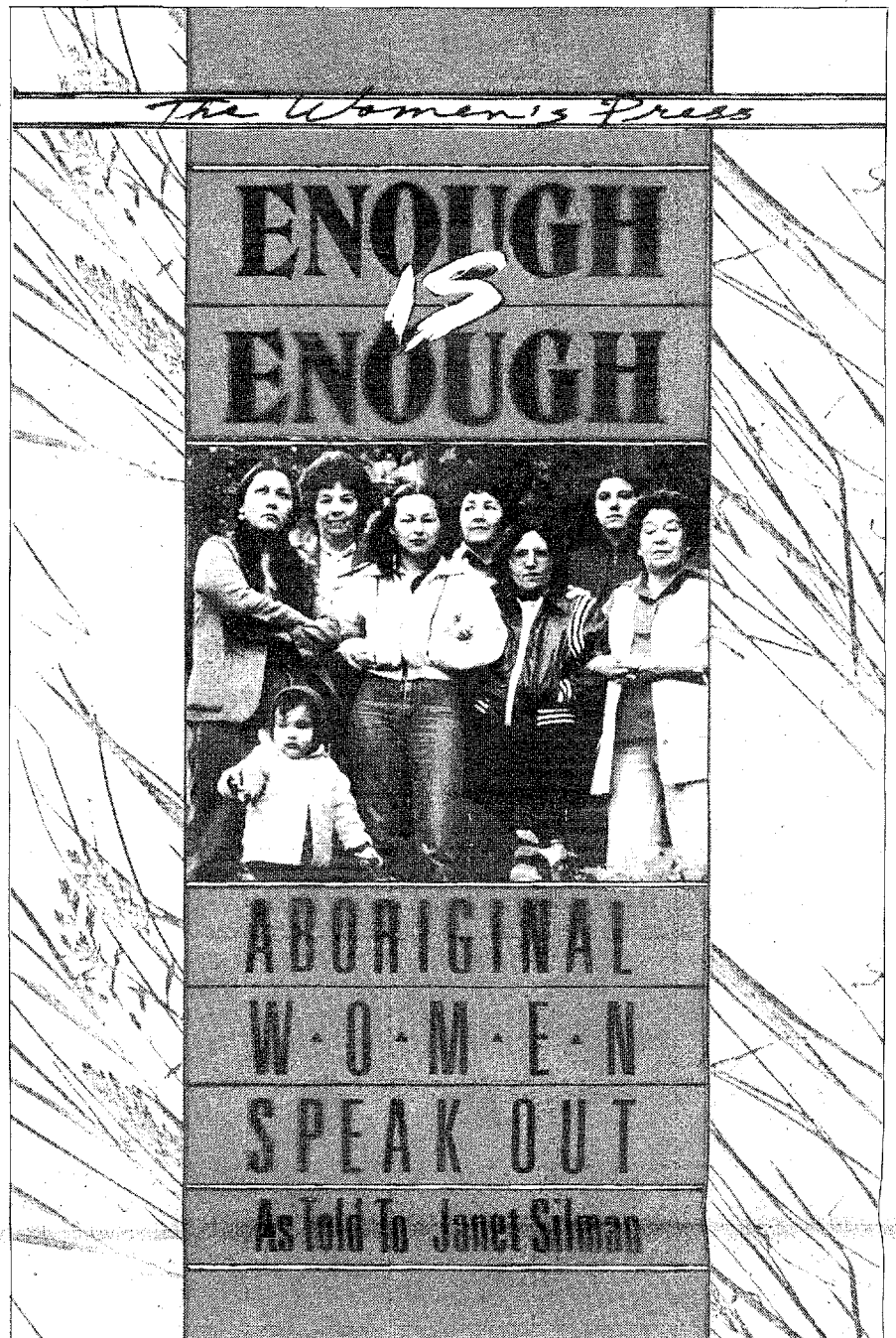
Because the chief and band council would not listen to the women's grievances, what began on August 30th, 1977, as a demonstration, turned into an occupation of the band office which lasted for nearly four months. The women's occupation was marked by episodes of violence and a polarization of the entire reserve into "supporters of the women" and "supporters of the band administration."

The band office occupation received almost daily media coverage, and the Tobique women rapidly learned the value of publicizing their story. Also, as they sought (and received little) assistance from government officials, the multi-layered Indian Affairs bureaucracy came into sharper focus, and with it, that piece of legislation which governs virtually every aspect of reservation life: the Indian Act. Women were given various reasons for not receiving assistance, but the most unequivocal "no" was to those women who had lost their Indian status by "marrying out"; in other words, by marrying men who did not have Indian status.

The Indian Act imposed the nineteenth century patrilineal European view of women as essentially the property of men.

The Indian Act not only governs the life of 350,000 Native Indians in Canada, it also has defined *who* is, and is not, legally an "Indian." From 1869 until 1985 the determination of Indian status was determined by a patrilineal system; that is, by a person's relationship to "a male person who is a direct descendent in the male line of a male person." When she married a non-status man, an Indian woman born with status lost it, unable to regain it even if she subsequently was divorced or widowed. Along with her status, the woman lost her band membership and with it, her property, inheritance, residency, burial, medical, educational and voting rights on the reserve. In direct contrast, and Indian man bestowed his status upon his white wife and their children, and could bestow it by adoption upon any other children. Consequently every Indian woman was dependent upon a man—first her father and then her husband—for her identity, rights and status under the Indian Act.

Maliseets were traditionally matrilineal, tra-



cing ancestry through the woman. However, Indian tradition was irrelevant to the architects of the Indian Act, and regardless of traditional values and practices, the Act uniformly imposed the nineteenth century patrilineal European view of women as essentially the property of men. As on many other reserves, Tobique women were unaware of the far-reaching implications of "marrying out" until they later sought to move back to the reserve. A number of women who were either divorced or widowed from white husbands returned to Tobique in the mid-1970s. As women began to exchange stories and work more closely for better housing conditions, "the non-status issue" came to light as a specific instance of sexual discrimination. During the 1977 occupation, Tobique women decided to work towards raising the awareness of the Canadian public regarding Native women's problems by taking a case against Canada to the United Nations.

Actually, as early as the 1950s, Mary Two-Axe Early of Caugnawaga, Quebec spoke out against "Section 12(1)(b)," the section of the Indian Act which stripped women of their rights if they married non-status men. In the early 1970s, Native women began to organize across Canada, 12(1)(b) being one of the issues they raised. In 1973 the Supreme Court of Canada heard the cases of Jeannette Lavell and Yvonne Bedard against Section 12(1)(b), and ruled in a five to four decision that the Indian Act was *exempt* from the Canadian Bill of Rights.

This 1973 ruling allowed the Act to remain in force, and left Native women with no avenue to challenge 12(1)(b) in Canada. Indian women who supported Lavell and Bedard were attacked by Indian leaders and labelled "white-washed women's libbers" who were undermining their Indian heritage. Organizations such as the National Indian Brotherhood mounted a lobbying campaign against Lavell and Bedard. Their argument was that the Indian Act must be kept intact for use as a bargaining lever with the federal government, and any tampering—such as amending 12(1)(b)—would play into the government's

"1969 White Paper" plan of doing away with special Indian status. Although this argument was convoluted and not without holes, it continued to be employed well into the 1980s. It was used against the Tobique women when they entered the scene in 1977 by taking the case of Sandra Lovelace to the United Nations.

The reason the United Nations accepted the case as a legitimate complaint against Canada, was that, since the Supreme Court ruling against Lavell and Bedard in 1973, Native women had no legal recourse left in Canada. The final decision of the U.N. Human Rights Committee was not made until 1981, and in the meantime, the Tobique women planned and implemented another major strategy to attract Canadian attention to the problems of Native women. In July of 1979 they held a one hundred mile Native Women's Walk from Oka Reserve near Montreal to Parliament Hill in Ottawa. The women and children's walk attracted tremendous national press coverage. Upon arrival in Ottawa they staged a large rally on Parliament Hill and met with the prime minister and several cabinet ministers.

In 1981 the U.N. Human Rights Committee ruled in Sandra Lovelace's favour, finding Canada in breach of the International Covenant on Civil and Political Rights. The final ruling put additional pressure on the federal government to amend the Indian Act by "embarrassing" Canada—tarnishing the country's image—in the international community. Although the lobbying campaign to amend 12(1)(b) seemed on the verge of victory, four more years of concerted lobbying actually were necessary. During those subsequent years, Tobique women became seasoned lobbyists with an issue that had become "a political football."

On my first visit to Tobique I asked Eva (Gookum) Saulis exactly when it was in the mid-1970s that she first noticed women were being given a hard time. Gookum ("aunt" in Maliseet) told me, "Oh, we always knew what was happening to women was wrong. We just got to the point where we weren't going to take it anymore." I was surprised by her answer be-

Native Women's Rights

cause I naively had assumed that the women's protests began when they first realized something was wrong.

Even as children, several of the women interviewed saw the hardships that women faced, in particular with abusive husbands and in raising children alone. For instance, Caroline Ennis recounts her own mother's continual struggle to eke out an existence for her family. Caroline notes how she was aware of the problem as a girl growing up on the reserve. Then, when she saw the pattern of discrimination repeating itself from generation to generation, she felt compelled to get involved with the Tobique Women's campaigns.

Returning to the reserve only to find themselves labelled "non-status" and, hence, "outsiders," women such as Lilly Harris became painfully aware of sexual discrimination. Lilly and other women interviewed who lost their Indian status tell of the problems they encountered. Stripped of their rights, these women automatically were excluded from most housing and jobs, and became actively involved in the protests. They all received threats and ridicule because of their involvement, and many other non-status women chose to support the Tobique Women more indirectly. In early September 1977 the women began the occupation of the band office which lasted four months...

On August 31, 1977 the headline, "Women Occupy Band Office—Want Indian Act Changes," appeared above a story in the Saint John *Telegraph-Journal*. This was only the beginning of virtually daily media coverage Tobique women received over the next several months, as the demonstration against the housing practices of the local band administration developed into a lengthy siege.

There were outbreaks of violence which seemed to be "horizontal," in other words, women who identified with the band administration fought the women who had risen up against it. Soon the entire reserve became polarized into those who sided with the women occupying the band office and those who sided with the chief and his administration. As new crises arose virtually on a daily basis, the protesters collectively developed strategies to deal with them. For example, Glenna Perley recalls that they made the decision never to respond to taunts and name-calling. However provoked, "We never answered back. That was our policy." They always discussed situations at length before taking particular actions.

The women occupying the band office were dealing both with the immediate pressures and problems on the reserve and at the same time seeking assistance outside Tobique. They sought help at the district Indian Affairs office in Fredericton, the Union of New Brunswick Indians, the regional Indian Affairs office in Amherst, Nova Scotia, the National Indian Brotherhood (the National Status Indian Organization, now renamed the Assembly of First Nations), the national Department of Indian Affairs in Ottawa, the Human Rights Commissions in New Brunswick and Ottawa.

While seeking help further and further afield and usually "getting the run around," a picture was coming into focus: The women were gaining an understanding of the bureaucracies and organizations which make up the Native Indian political reality in Canada. They were coming to see the enormous government bureaucracy of Indian Affairs which lay behind the local chief and council. They began to see more clearly the Indian Act, that piece of legislation which regulates almost every aspect of reserve life. In struggling to get some assistance for women's housing, they broadened their horizons to see the world which lies beyond the reserve, yet has an immense impact upon it...

After the fall by-election of 1978 in which "the old regime" was voted back into power,

the Tobique women were extremely discouraged. However, rather than giving up their struggle, in the spring of 1979 the women launched a new campaign which would draw not only regional, but national attention, to the injustices faced by Native women in Canada.

The Tobique women's anger became the catalyst for the Native Women's Walk to Ottawa of July 14-21, 1979. Caroline Ennis, who assumed responsibility for much of the walk's organization, laughs now that, had she not been so naive at the time, she never would have taken on such an enormous task.

Although the Women's Walk to Ottawa was a success in so many ways, the women saw the \$300,000 it brought into Tobique Reserve for women's housing reaching hardly any of those most in need; in their view, the money was used instead to the political advantage of the band administration...

When the Canadian Constitution was patriated in 1982, a series of five annual First Ministers' Conferences on Constitutional Aboriginal Matters were initiated for the purpose of defining aboriginal rights. Because the Tobique women had seen how the Indian Act was exempted from the Canadian Bill of Rights, allowing for legal discrimination against Indian women to continue, they were convinced that equal rights for Tobique women must be clearly entrenched in the new Constitution.

Even federal papers on the issue of 12(1)(b) stated that the Indian Act had to be amended by April of 1985 when Section 15 of the Canadian Charter of Rights and Freedoms came into effect, since the Charter guarantees equal rights without discrimination on the basis of sex or race. In fact, this did prove correct in that the Indian Act was amended shortly after the Charter came into effect. However in 1987, the struggle continues for entrenching an equality clause strategically *within* the aboriginal rights section of the Constitution. The Tobique

women see this as necessary in order to prevent Indian leaders from using their constitutional aboriginal rights to continue the discrimination against their women (an argument some chiefs already have used)...

During the federal election campaign in the summer of 1984, a party leaders' debate on women's issues was sponsored by the National Action Committee on the Status of Women and televised nationally. During the debate Brian Mulroney pledged that, if elected, the Conservative government would amend the Indian Act quickly and reinstate women. After the Conservatives won the election, David Crombie was made Minister of Indian Affairs, and promised to introduce legislation as soon as was possible.

In February 1985, as Indian leaders were preparing for the third First Ministers' Conference on the Constitution, a memo from Crombie's office was leaked which called the Indian Act an "embarrassment." It urged the Cabinet to remove sexual discrimination from the Act and restore Indian women's rights...

After Bill C-31 went to both the House of Commons Standing Committee and Senate Standing Committee on Legal and Constitutional Affairs for hearings, on May 6, 1985 it was tabled, with amendments, in the House of Commons. While it then remained "at Report Stage" until mid-June, MPs could move amendments to the bill. Lobbying continued right up through that amendment process, with the various interested parties pressing their own positions to any sympathetic MPs.

Then, when Report Stage ended in June, the House of Commons voted on the amendments and Bill C-31 moved to Third Reading for passage. The final bill still gave back full Indian status to women who had been born with, and lost, it upon marriage. In fact, it gave full status back to anyone who was born with it and subsequently lost it for any reason. All that was required was the completion of a relatively simple

application form. This meant that no chief and council could bar former members from the full rights of band membership. All the lobbying by the Assembly of First Nations and others to allow bands to deny women their full status had not swayed David Crombie and the Conservative government to back down on this fundamental point.

As in the initial bill tabled in the House of Commons, first generation children would receive back their status, but each band would be given two years to develop its own membership code. In other words, Bill C-31 would give bands for the first time the right to determine their own membership, with the exception of reinstating former members. With the new bill, no person—Indian or white—who presently had status would lose it.

In late June Bill C-31 passed successfully through the House of Commons, on June 26 it was approved by Senate, and on June 28, 1985 it was scheduled for Royal Assent, or signing, by the Governor-General of Canada, Madame Jeanne Sauvé. For the first time in 116 years, sexual discrimination against Indian women was no longer the law in Canada.

The Tobique women's struggle for reinstatement began as a strategy to bring the problems of all Indian women—status and non-status—to the attention of the Canadian public. What began as a strategy became a full-fledged campaign. Though their goal of that campaign finally has been achieved, the women are too wise politically to imagine that legal change is going to solve Native women's problems overnight. However, the fact that, against tremendous opposition, the Indian Act was amended to give back women their full rights, is an historic achievement which cannot be overestimated...

Gaining reinstatement was a major milestone for Native women in Canada, especially for the women of the Tobique Reserve who worked so hard for it. ●

Chronology of Events

1869—Canadian Indian reservation system defined in Constitution Act

1876—Indian Act introduced which regulates reserve life and defines who is legally Indian

1951—Indian Act amended, but major aspects remain unchanged

1960s—Individual Indian women such as Mary Two-Axe Early of Quebec publically condemn the sexual discrimination sections of the Indian Act

1971—Jeannette Lavell challenges sexual discrimination in the Indian Act through the Canadian court system; Yvonne Bedard takes a similar case to court

1973—Supreme Court rules against Lavell and Bedard, holding that the Indian Act could not be superseded by the Canadian Bill of Rights

December 29, 1977—Complaint of Sandra Lovelace against the Canadian government is filed with the United Nations Human Rights Committee, Geneva, Switzerland

July 14-21, 1979—Native Women's Walk to Ottawa to protest the housing conditions on reservations

July 21, 1979—Native Women's Rally on Parliament Hill, Ottawa

July 30, 1981—United Nations Human Rights Committee finds Canada in breach of the International Covenant on Civil and Political Rights over sexual discrimination in the Indian Act

Mid-1981—Caroline Ennis and Shirley Bear produce "12(1)(b)" pamphlet

March 1984—Tobique women lobby at second First Ministers' Conference, Ottawa

June 18, 1984—First reading of Bill C-47: An Act to amend the Indian Act

June 29, 1984—Bill C-47 "killed" in Senate moments before start of Parliament's summer recess

November 1984—Tobique women silenced at the Native Women's Association of Canada annual assembly, Ottawa; Aboriginal Women's Coalition formed to fight for reinstatement of Indian women and children

Early 1985—Bill C-31 tabled; a bill to eliminate sexual discrimination from the Indian Act

March 1985—Tobique women present brief on Bill C-31 to the Standing Committee on Indian Affairs and Northern Development, Ottawa; several Tobique women attend the third First Ministers' Conference, Ottawa

April 1985—Canadian Charter of Rights and Freedoms takes effect, including the Section 15.(1) equality clause

June 28, 1985—Bill C-31 passes final hurdle to become law, eliminating sexual discrimination from the Indian Act and offering full reinstatement to all those born with Indian status

August 17, 1985—Reinstatement Celebration on Tobique Reserve

MOVEMENT COMMENT

Choice Description



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Lynn Lathrop's critical review of Nancy Nicol's *The Struggle for Choice tapes* (July 1987) elicited a response from Nicol, printed last month. This month, Phyllis Waugh adds to the debate.

by Phyllis Waugh

On May 11, 1970, a group of women declared war on the government of Canada. In order to protest the inadequacies of the newly-revised federal abortion law, they organized a demonstration which closed down the House of Commons, for the first and only time in Canadian history. This was the Abortion Caravan. Modelled on the "On to Ottawa" trek by unemployed workers in the Depression, the Caravan left from Vancouver, mobilizing support across the country.

The story of this protest, and the conditions which sparked it, is the focus of Part 1 of *The Struggle for Choice*, a series of five half-hour videotapes by Nancy Nicol and Janis Lundman. The series documents the history of the struggle that arose in response to the change of the law in 1969, which legalized abortion for the first time, but only under certain restrictive conditions. Prior to this change, illegal abortion was the leading cause of death of women in their child-bearing years (as it still is today in countries where abortion is illegal).

The standpoint of the tape is a socialist analysis. As Nicol explains, "Abortion is an issue that brings class politics to the forefront. For most women, the question of deciding whether, or when, to have a child is thrown up against the hard reality of their material conditions. Most women are working class, many are minimum wage earners. So, without decent

jobs, without access to universal healthcare, without daycare, there is no freedom of choice."

A socialist analysis was shared by many of the participants in Abortion Caravan. They painted "Smash Capitalism" on the side of one of the cars. However, a basic fact that has always led to divisions within the women's movement is that not all women have a class interest in smashing capitalism. The slogan was removed from the car by the time the caravan reached Ottawa.

One of the major contributions of *The Struggle for Choice* is that it explains why women are not declaring war on the government of Canada today, in spite of the fact that abortion access is just as much a problem as it was in 1970, if not worse. The radicalism of the 60s and 70s was a product of a high level of class struggle, which had wide repercussions in society in general. Capitalism's long boom after World War II had meant that workers could win many of their demands for reforms. As the economic slump of the 70s got worse, the working class fought to hold onto what gains it had made, but by the late 70s employers and governments were on the offensive, with cutbacks, wage controls, and union-busting tactics of various sorts. Under these conditions, the militancy and the extent of class struggle has declined. This has had a dampening effect upon the militancy of the women's movement as well.

In order to clarify this underlying pattern, the videotape looks at two high points of working class struggle—Operation Solidarity in B.C. and the Common Front in Québec—and shows how these fightbacks were linked to the struggle for women's reproductive freedom. By providing this wider context, the tape makes sense out of the ups and downs of the abortion struggle.

For example, it examines in detail the successful establishment in Québec of abortion services in a number of Community Healthcare Clinics (CLSCs) and two Women's Health Centres, in contravention of the federal law. The standard explanation for this unprecedented extension of access is that the jury acquittals of Dr. Morgentaler convinced the Parti Québécois government that the federal law was unenforceable. What this account leaves out, as the videotape demonstrates, is that it was the context of militant Common Front mobilizations—such as the second largest general strike in Canadian history (1972)—that did the convincing, not a series of

legal cases. The Common Front took up the call for "Free Abortion on Demand" as one of their demands. In fact, the membership of the Common Front unions was two-thirds women.

The record of this history made accessible by *The Struggle for Choice* is invaluable. News footage shows the violent attacks on picket lines by Mayor Drapeau's riot police, which led to the death of a striker, Michèle Gauthier. The narration quotes Drapeau's cynical comment that, "Madame Gauthier could just as easily have lost her life in the Santa Claus parade." Many people, especially outside Québec, know little about this very recent episode in Canadian history, where workers took control not only of factories but of entire towns.

The sections in the videotape on the Abortion Caravan and the history of "Free abortion on demand" in Québec are vivid and original accounts of important events in Canadian women's history, on which very little information is available elsewhere. The story of the Abortion Caravan, for instance, is told by a group of the organizers, who came together for the first time in 15 years for the video interview.

The material on the abortion struggle today is more familiar, but the political analysis of the tape challenges some commonly held ideas. For instance, while the fight against cutbacks to hospital services is often seen as something quite separate from Dr. Morgentaler's free-standing clinic initiative, the tape emphasizes the necessity of linking the two struggles. A central point of the tape is that the current campaign around the clinics is not a parallel situation to what happened in Québec, because the context of widespread social upheaval and working class militancy does not exist today.

The Struggle for Choice is a valuable contribution to the abortion movement, both on the level of documentation and of political analysis. Technically and artistically it is very well produced. Director Nancy Nicol's powerful use of images includes the travel motif in the section on access—including the song "Bus to Buffalo" by The Heratix, which was commissioned for the tape—as well as footage of women garment workers sewing wedding dresses, while the narration states that "even during a period of great economic growth in one of the world's wealthiest countries, reproductive freedom remained an illusion!"

Phyllis Waugh was curator of Gallery 940 in Toronto.

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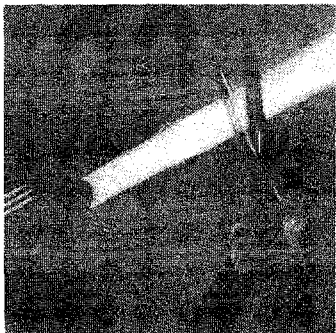


illustration: Tony Hamilton

In the Spring '87 issue

- PORN AGAIN**
Feeling the Heat of Censorship
by Varda Burstyn
- LESBIANS ON THE LOOSE**
Sight Specific at A Space
review by Colin Campbell
- SOCIAL BARBARISM
AND THE SPOILS OF MODERNISM**
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Room of One's Own, a quarterly journal devoted to creative and critical writings by women, invites submissions for a special issue: "Working for a Living," to be published Summer 1988. Poetry, short fiction, graphics and reviews (query first for reviews) should be sent with SASE to "Working for a Living," *Room of One's Own*, P.O. Box 46160, Station G, Vancouver, B.C. V6R 4G5. Deadline: 30 November 1987.

MOVEMENT MATTERS

Broadside Forum

Have you ever wondered how *Broadside* gets published? Who puts it together? Who does the writing, takes the pictures, does layout, proofreading and distribution? Maybe you've always wondered who pays the bills? Now is your opportunity to find out. *Broadside* will be holding a community forum on Wednesday, November 11 at 7:30 pm at OISE, Room 3-312 (3rd floor), 252 Bloor St. West, Toronto. The *Broadside* forum has a dual purpose: to tell you all about *Broadside* and to have you tell us what you think about *Broadside* (good and bad).

For those of you who have always wanted to get involved with *Broadside* in some capacity the forum will serve as a good opportunity to hear about the various volunteer jobs available. In particular, *Broadside* is always looking for volunteers to write articles and take pictures. In addition, on the production end, volunteers are needed to do layout and distribution. All you need is a willingness to learn. We'll provide the training. We look forward to meeting you on November 11.

Greenham Arrest

GREENHAM COMMON, ENGLAND — A long-standing resident of the Greenham Common Women's Peace Camp, Sarah Hipperson, 59, has been sentenced to three months in jail by the Newbury Magistrate's Court.

On October 8, Hipperson, along with eight other Greenham women, was tried and found guilty of criminal damage to the perimeter fence surrounding the Greenham Common US Military Base; the legality of which is still under question pending the outcome of a 1985 challenge to the Greenham Common Bylaws.

The presiding judge, later to be identified as Magistrate Boelcken, refused to reveal his name throughout the trial. He accused Hipperson of being a "ring leader" and described her record of civil disobedience and other peace activities as "terrible." Hipperson's supporters insist that she has "a fine record of resistance."

These most recent judgements against the Greenham women come on the heels of an October 8 story in the *London Guardian* which suggested that the Chief Crown Prosecutor involved in the Greenham case was "wined and dined" at the White House prior to the trial.

Greenham women report that the recent US-Soviet pact aimed at bilateral reductions in nuclear arsenals has had no noticeable effect on the US military operations at Greenham Common. According to a Greenham spokeswoman, American missile convoys continue to come and go from the base, enroute to military maneuvers on the Salisbury Plain. To the women living in the peace camp directly opposite the main gate, it appears to be "business as usual" inside the base.

Take Back The Night

TORONTO — On Friday, September 19, 1987, over 700 women marched in the eighth annual Take Back the Night march. The theme for this year's march was "Women Demand Safe Homes," with particular attention being focused on sexual abuse of domestic workers, women living in institutions, children abused by family members, and the lack of affordable housing for women who must leave unsafe homes. Speakers at the pre-march rally came from On Our Own, Intercede, and the Toronto Rape Crisis Centre. They were joined by entertainer-activists Lillian Allen and Arlene Mantle. The extremely appreciative crowd was particularly generous this year, donating over \$600 to help cover the cost of the rally and the march.

For the first time ever this year's march included performances of street theatre and the use of specially-crafted masks to dramatize women's demands. After the march participants were entertained at a Coffee House organized by Stop-86 hostel for women. The annual Take Back the Night dance was held the following night and was the most successful ever, giving over 500 women a chance to celebrate the success of the march late into the night.

The combination of march and dance involves well over 60 volunteers each year, and organizers at the Toronto Rape Crisis Centre wish to express their gratitude to march marshalls, speakers and performers, women who

did dance shifts and postering, Libby for interpreting, Marilyn and friends for organizing the masks and street theatre, the Immigrant Women's Centre for translating posters, the men who did childcare, everyone who helped us out with megaphones and headsets, and the women who hung a huge "Stop Rape Now" banner over the Don Valley Parkway at rush hour on September 18.

Women's Land

VANCOUVER — A group of West Coast women are looking for property within four hours of Vancouver to establish a women's community on women-owned land. The community is to be called the Waxing Moon Healing Village. The initiators of this project have formed a non-profit Land Trust Society to facilitate the pooling of resources, the sharing of privileges, the elimination of owner/tenant power relationships, and as a means of taking control of their lives.

The proposed village will provide an inexpensive home base for independent women of all ages and races, whether retired or working in a peaceful rural setting. Women will be able to create their own dwellings, with the choice of living communally or privately.

As well as suitable property with access to water, the group is looking for women interested in joining the Waxing Moon Healing Village Society (\$50-\$30); women interested in participating as Founding Land Members (experience in organizing, business, land development and the ability to contribute financially would be an asset); women interested in taking up permanent or part-time residence; and women interested in organizing benefits for the project.

For further information, contact Waxing Moon Healing Village Society, c/o 3541 W. 14th Ave., Vancouver, BC, V6R 2W3.

Priority: Rubber Boots

As Nicaragua moves closer to a peace agreement with the United States, the small Central American country's need for material aid is greater than ever. The Nicaraguan economy has been crushed by the American embargo, leaving the people without many of the basic necessities we take for granted.

This year's Tools for Peace campaign is collecting priority items, such as rubber boots for the growing number of women in agriculture, notebooks to continue Nicaragua's literacy campaign, corrugated roofing to build new housing for the thousands displaced by the contra war, safety gear—such as gloves, ear muffs, goggles and visors—to improve working conditions in the fields, mines and factories, and fishing gear.

A Canadian working on an agricultural brigade in Nicaragua last year reported seeing women tobacco pickers walking barefoot through freshly sprayed fields, taking in insecticide through the soles of their feet. There was nowhere to wash except the irrigation ditches which were also full of insecticide. These women need rubber boots, as do the women picking coffee, cotton and other agricultural crops.

After a dramatic increase in the literacy rate following the 1979 triumph of the Sandinista revolution and the instigation of a country-wide literacy campaign, the statistics have fallen off as a result of the American-funded contra war. Schools have been destroyed by the contras and essential supplies, as simple as pencils and notebooks, are impossible to obtain, unless sent by organizations such as Tools for Peace from outside the country.

For the past eight years, Canadians have been donating funds or priority goods for shipment to Nicaragua. This has made Tools for Peace the largest non-governmental aid effort of its kind received by Nicaragua. A member of a co-operative near Esteli said, "Last year was very difficult. Our co-operative had only two screwdrivers, a hammer and whatever our ingenuity could put together. Then we received materials from Tools for Peace."

If you can help in any way, with goods, money or time to donate, please contact Tools for Peace, 347 College St., Suite 301, Toronto, Ontario, M5T 2V8; tel. (416) 922-0852. In Vancouver, contact Coalition for Aid to Nicaragua National Office, 1672 East 10th Ave., Vancouver, BC, K5N 1X5; tel. (604) 879-7216.



MARTHA KEANER

Sarah Binns — Wheelchair Activist, 1902-1987

TORONTO — Sarah Binns died, appropriately enough, on Labour Day. It was time. She had confided to me in recent months that she was tired of struggling; she had "no more fight left" in her.

Sarah was a fighter all her life. Born in England in 1902, she began her working life at the age of twelve. She, along with other women and children, worked eleven hours a day, six days a week. It was then that she first became aware of dangerous and oppressive working conditions.

After immigrating to Canada, she became a militant for the rights of welfare recipients, and a union organizer. She was one of the first to join the Cooperative Commonwealth Federation, the forerunner of the New Democratic Party.

In 1924, she married her beloved Billy Binns. In 1926, she was diagnosed as having rheumatoid arthritis, and was confined to a wheelchair by 1937.

The pain and restrictions of her illness never overcame her energy and conviction. In 1934, she marched with 500 members of the East York Workers' Association to the Town Council to demand better services for welfare families. She led a group of women who held a flag across a front door and sang the national anthem as a tactic to keep the bailiff from evicting a welfare family until a stay of eviction was brought.

In 1948 Agnes MacPhail, Canada's first woman Member of Parliament, asked Sarah to manage her campaign for the provincial legislature. When someone criticized that choice because of Sarah's handicap, MacPhail replied, "I don't want her for her legs, I want her for her head." MacPhail was elected.

In 1950, Sarah founded the Arthritis Social Club, an advocacy group to discuss issues and provide mutual support. She was its president for seventeen years. In 1972, she was chosen for experimental surgery to replace her knees with steel and plastic joints. The surgical team wanted Sarah in spite of her age, because of her feisty, optimistic spirit.

In 1982 Sarah starred in the award-winning documentary "Tales of Tomorrow: Our Elders" by filmmaker Sara Halprin (formerly Barbara Martineau). Then in November 1982, she received the Persons

Award from Governor-General Edward Schreyer. This award commemorates the 1929 Persons Case, in which the "Alberta Five" won the legal status for women of "persons." It is presented for outstanding contributions towards improving the status of women in Canada.

In December 1982, Sarah's health became so poor that she reluctantly had to give up her apartment and move to a nursing home. Even there, her spirit did not fail. She got herself elected to the Residents' Council, where she was sometimes a thorn in the flesh of the administration. Noticing that there weren't enough reclining wheelchairs, she persistently petitioned for more. When some finally arrived she indignantly refused the suggestion that she have special access to them. She had a roommate who, as a victim of Alzheimer's disease, was uncommunicative. Sarah acted as her advocate, insisting that she be taken to occupational therapy, and be given a cup of tea and a cookie like everyone else.

Sarah was intelligent, generous, courageous, enthusiastic, witty and compassionate. She never cast judgment on anyone's lifestyle. I learned from and cherished Sarah, and I'm so glad to have been her friend.

A few months ago, Sarah told me a story about one of the many children who loved her, the granddaughter of a friend. The little girl said, "Grandma Binns, I love you." Sarah said (and I can picture her blue eyes twinkling), "How much?" The girl thought for a moment, contemplating the biggest concept of "big" that she could, and replied, "Grandma Binns, I love you as big as Jupiter!"

When Sarah told me that story, I said, "Sarah, guess what—I too love you as big as Jupiter." Sarah was tired; she was ill; she had her eyes closed most of the time. But she still liked to have the last word. Her eyes snapped open, she looked at me and said, "Marther (she always called me Marther and I loved it) Marther, I love you as big as two Jupiters!"

We're lucky indeed, those of us who had Sarah in our lives.

Sarah Binns, I love you as big as Jupiter.

—Martha Keener

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Feminism and Art:

Ideology and Image

by Leena Raudvee

For four days in September women from across Canada came together in Toronto to discuss issues around feminism and art. The conference addressed a broad range of interests, structured around three panels—Feminist Art and Cultural Production Strategies, Women's Art Organizations, and Women and Art Education—17 workshops, as well as an intensive array of conjunctive art events.

Organized by a largely volunteer co-ordinating committee at the Women's Art Resource Centre (WARC), its goal was to bring together women involved in the production of feminist art from across Canada to discuss women's art and culture and related issues of sex, race, class and regionalism, and "to initiate concrete strategies to facilitate the development of women's and feminist art production."

National representation was extremely important, and was facilitated by the French/English simultaneous translation of over half of the conference. This allowed a dialogue to occur that would not otherwise have been possible.

For Friday night's panel on Feminist Art and Cultural Production Strategies, Cyndra McDowell raised some key questions. How is your feminism integrated in your art work? Who is your audience? How is your feminist perspective revealed in your work when it is not in a feminist context? As with all the panels, great care was taken to represent a wide range of regions across Canada. Marcella Bienvenue and Mary Scott came from Calgary, Barbara Louder from Halifax, Lani Maestro from Montréal and Beatrice Bailey and Rita McKeough from Toronto.

Some of MacDowell's questions were carried into the panel on art organizations, but the key issue seemed to be funding. WARC itself found out the day the conference began that it was going to receive only 55% of the funding that it had requested from the Canada Council (watch for upcoming fund-raising events to help cover the cost of the conference!). Also a proposal from Phyllis Waugh's workshop on Survival Problems of Women's Art Organizations was presented to the conference requesting support for an application for emergency programming funding for Sparkes Gallery, the last women's gallery in Toronto, which was just evicted from its space.

The final panel was on Women and Art Education. It was shocking to find out how little things seem to have changed. Women still make up only a small percentage of faculty at art colleges (only 18% at the Ontario College of Art in Toronto), while the proportion of female to male students remains large. Needless to say, sexism has not been educated out of the system.

The workshops continued discussing some of these issues and also introduced others. Both Joan Borsa (Regionalism) and Pam Patterson (Women Artists in Rural Areas) looked at the situation of the artist living outside of the large urban areas, away from galleries and funding bodies, as well as the dominant visual aesthetic. Dot Tuer, in her deconstruction of theory and practice in Approaches to Feminist Theory, spoke of finding a language not just in relation to the dominant culture but also for ourselves. Some other workshops included Gail Bourgeois' Feminist Cultural Organizing Principles, Sara Diamond's Lesbian Imagery and Itah Sadu's Women in the Oral Tradition.

Racism emerged as a central issue at the conference with Beatrice Bailey's panel presentation on the situation of women of colour within the arts community, and at the conference itself. It was pointed out that even representation and inclusion can appear to be tokenism, particularly if women of colour are not part of the decision-making and organizing process. The emergence of this issue at the Feminism and Art Conference seems to be part of an ongoing process, having come up in the Toronto International Women's Day Committee two years ago and with several other organizations since then.

Once again the largely white arts community has been reminded that racism is not someone else's problem, but one that we all have to work on together.

Ahdri Zhina Mandiela contributed to the discussion by prefacing her talk on marginalization in the school system with a reading of her poem, "Black ooman":

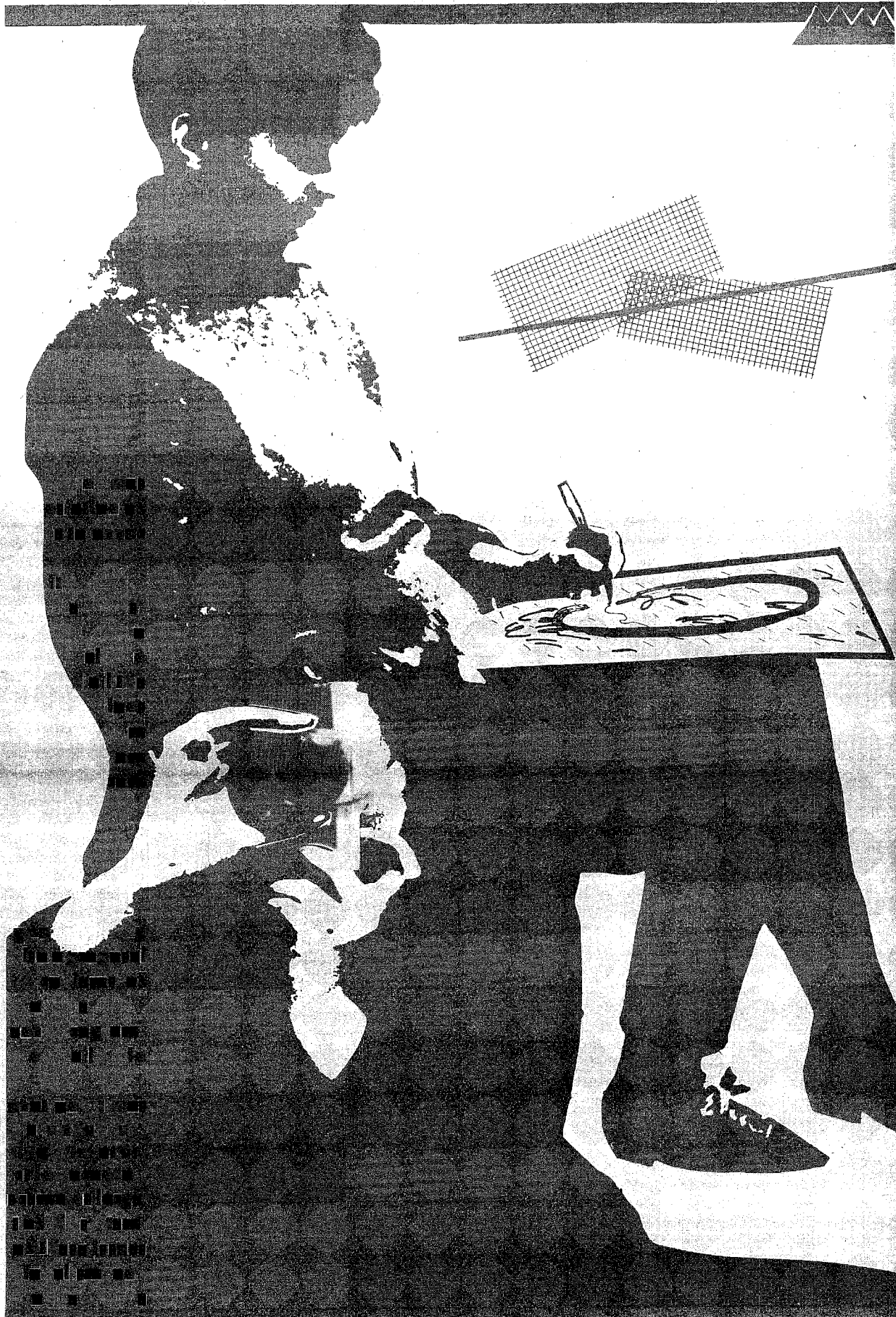
Black ooman rebellin
Black ooman ah stawt tellin
ah tellin tings
whe mek yuh kwivvah
ah chat deepah dan silent rivvah

if evvy day pure strife
only bring more wrawt
like a shawp blade knife
ah cut inna wih awt
always ah struggle fith wih life

evvy jook
mek it wuss
like a sore
full ah puss
but wih will kill too
if wih mus
suh jus

back awff

Special Rikwes by Ahdri Zhina Mandiela,
Sister Vision, Toronto, 1985



An important aspect of the conference was the incorporation of performance, video, film and visual exhibitions. Six Toronto performance artists provided a lively introduction to the conference on Thursday night to a packed hall and the first chance to mingle with other conference participants from across the country. It was organized by Ana dos Santos and Janine Fuller and was followed by more performances from across Canada during the conference itself.

Two evenings of screenings of women's video at A Space, curated by Mary Raudssus, explored the position of the female artist as both creator and viewer under the title of Women Looking: Creating Feminine Spaces. An important overview, it dealt with legitimizing, socially and culturally, women's critical and investigative powers of seeing.

Two visual art exhibitions organized to coincide with the conference included Women's Work, a show of four artists at Gallery 76, curated by Elizabeth MacKenzie, and Action Art at Sparkes Gallery.

There were also screenings of Canadian women's films and an ongoing slide show of works by Canadian women at the conference itself.

Because of the dense booking of events, it was exciting but impossible to get to everything. Unfortunately, it also made it

difficult to find time to talk to other participants, discuss issues that were arising at the conference, and to network, particularly with women from other parts of the country.

The suggestion of a more specific overall theme was made at the plenary session. For some more experienced conference-goers, this would have increased their interest and intensified the debates. Marusia Bokiurkiw, despite dealing with it in her workshop with Lila Pine on Feminism, Art and Class, felt that the conference as a whole lacked discussion about the political context that surrounds us as feminist artists and would like to see that gap bridged at the next conference. Feminism itself was mentioned as a future topic of discussion, clarifying its different definitions and levels.

Which brings us to the next conference. The desire and need was clearly expressed. Maybe in two years? In the meantime, if you missed it, tapes are available through WARC. Watch for the CIUT radio series on the conference on "By All Means" coming in November. And buy a button: "Women Artists Are Everywhere!"

Leena Raudvee is a visual and performance artist working and teaching in Toronto.

Context and Community

A panel entitled *Feminist Art and Cultural Production Strategies* opened the conference. Among the speakers were Barbara Louder, a multimedia artist working in Halifax, Cyndra MacDowell, a Toronto lesbian feminist at work on a project called *Women and Sexual Imagery*, and Barbara Bailey, a Toronto painter whose imagery draws on both African and Caribbean sources. Their comments are excerpted here.

Barbara Louder: I've been active as an artist for the past ten years. For the past five I have been using the word feminist to describe myself, my actions and my practice as an artist. My self-definition also includes the fact that I am Canadian, white, living in Canada, educated and currently employed. My work as an artist has over the past several years been intrinsically linked with my activities in various political groups. I am increasingly concerned with the oppressions of race and class as well as gender, and regard these oppressions as ones that all women do not share equally.

In my work I start from a position where personal circumstances and emotional experiences are acknowledged. I'm concerned with developing analyses and strategies that acknowledge the subject, that have integrity with one's own positionality or relationship to power or resources. Positionality presupposes self-consciousness and self-criticism and is essential in assuming a position of solidarity. Solidarity acknowledges self-determination and respects difference. It does not attribute inequality to the lack of familiarity but incorporates the understanding of political and historical oppression. It does not impose but works with processes that affect change in all of those involved, including the self-education of the privileged as well as the contribution of resources to a particular struggle.

I'd like now to read a quotation from an article by Karen Caplan concerning the project of privileged cultural practitioners, including artists like myself. "For the first world feminist critic, the challenge at this particular time is to develop a discourse that responds to the power relations of the world system. That is, to examine her location in the dynamic of centres or margins. Any other strategy merely consolidates the illusion of marginality while blocking over or refusing to acknowledge centrality. Interpretations based on dualities and dialectical oppositions may not provide adequate models for explaining our difference and our respective positions in full complexity."

My interest in feminism, which began seriously five years ago, arose in the context of issues of violence against women. I was also interested in the institutions of control and oppression as I experienced them—such institutions as the family, education, the medical system. These two concerns with the experiences and the institutions of oppression were incorporated in work about women and health care which I showed at Gallery 940 several years ago.

In most of my work, the site of the body as it is vulnerable to physical, mental and spiritual harm, is central. The body is literal in the work about health care but it also functions metaphorically to mean self or wholeness. When I first exhibited this work, some feminists questioned the representing of objects that signify women's suffering. I chose this strategy because it makes possible responses of shock and repulsion as well as the appreciation of materials and techniques. It is essentially a strategy of irony and intentional alienation. Also, I do want to make objects, because it gives me pleasure and the objects carry the value of my own labour that I put into them.

Throughout the work on women and health care, I use manipulated Rex Morgan comic strips to represent certain points of view and to add humour. One piece, called *Preventative Medicine*, is concerned with the connections in language and concept between medicine and militarism. The text is from a book on foreign policy and it makes clear the analogy between medical intervention and intervention in other parts of the world.

When I finished this project on women's health I became interested and involved in issues that do not exclusively deal with women's experience—movements like anti-militarist and anti-intervention movements. I would argue however, that the work and activities are still feminist in terms of the process, the positionality and the approach.

I am going to talk about another installation called *Trouble Dolls* for Betrice Maroquin, which was shown here this summer at YYZ. The work is dedicated to the memory of a young woman from Guatemala who was murdered by a death squad on the eve of her departure for Canada. The installation is concerned generally with our own culture's representation of another culture. As with earlier works my strategy was to open up possibilities for new meanings without prescribing them, by complicating given meanings. The project began with my own experience and my own emotional response which was one of incredible horror and grief.

Cyndra MacDowell: I identify myself as a lesbian-feminist artist and I've sought to integrate my lesbian-feminist perspective into my work very directly, by encoding my images with very specific references to my body and my personal view of the world. I consider myself essentially a populist. I wanted to speak to a very broad audience. I've chosen photography as a way to work partly because it offers a language that is both familiar and available to a large popular audience.

I grew up in a family where art was not a very important thing and there was no art in my environment at all. It's important to me that when I speak that I also consider the family that I grew up in and I very much choose to speak in a way that my family of origin and the people I grew up with can get some meaning from it. In technical terms, I have made a choice to break away from the confines of the gallery and the specific art-going audience. I've chosen to use photography because the work can be reproduced in any number of ways and I have gone out of my way to see that it gets reproduced in any number of ways. I think of slides, magazines and any way that photographic media can be reproduced so that they become available and still have some integrity to their original production. Of course it changes but

it still has some relationship to it.

I'm very concerned about individual pieces of work becoming commodities and entering into a structure in which they are available only to those who experience the originals. I would like my work to be available in a broader way. However, I find photography to be far too lengthy a process and so I use Polaroid cameras. I've become quite a hunter of antique and ancient Polaroid cameras because I like the unusual look to them that's primitive. I'm using old instant photography techniques.

My work is somewhat distinct in that all of the work I've completed in the past three years has been produced in the context of group exhibitions and these exhibitions have been organized around a theme. The last exhibition was an exhibition called *Site Specific*, organized by Lynne Fernie. I have had a lot of ambivalence around the lonely heroic artist working alone in her studio producing work which then enters the parenthetical marketplace, be it the alternative art scene or otherwise, and that's where it stays. And so I tried to find some way that I could be comfortable working as an artist and that's involved working with groups that offer some kind of support, some similar interests. I still wind up working alone but I have people who have a specific interest in my work. It also means that I've been involved in setting context for my work and in trying to bring the work to its audience. I work in a group connected to other women, bring the work into the gallery space and provide the context, either the written material that interprets it or that creates an environment in which it's seen.

The Women's Sexual Imagery Project is one instance in which I've been able to put together a lot of things. It involves the whole dimension of research and I've been doing research for well over three years now on images of sexuality, images of lesbian sexuality since 1850, images of heterosexual sexuality and images of sexual spaces. All of these are characteristic of me. First I figure out what's there, then I figure out what I can do that's different, what is it that distinguishes what I see and think from what's already existing, and why is it that I always feel that so much of what I'm interested in isn't actually there, isn't represented someplace. So I go off on an area hunt and do research and now I'm working with a group that is a combination of heterosexual women, lesbians and bisexual women.

We are working much more slowly than I had originally hoped. But we continue to work on it. We will exhibit it at some point and the idea of producing and exhibiting this work publicly is one of the things we constantly deal with. So we're always dealing with sexually explicit imagery and identity, the identity of the people who are being represented. When we think about audience I think that the final intention is to have a public exhibition in which I would show my slides with all their educational dimensions, discussing why this work is different from what you may have already seen. We might have a travelling slide tape so that it is not confined to the gallery space and so it can be booked and go to groups of women who would borrow the slide projectors from their local libraries or stick the tape in their walkmans. I've gone out of my way to facilitate ways of breaking out of the ordinary gallery space. I'll publish a little catalogue too.

The content of my work draws very much from the basic tenet of feminism which isn't exactly new, but it has to do with valuing the personal, and knowing that the personal is political. As a lesbian I find that confirmed every day, and Bill 7 was a complete affirmation to that. Bill 7 brought us the inclusion of lesbian and gay rights in the province under the Human Rights Code. My work is extremely personal in content and draws on issues that are current in feminist concerns. A lot of it involves issues that are generally considered private brought in the public realm of art making. Those issues currently for me are sex and emotion and intimacy, all of which make me squirm as much as they do the audience.

I sought to encode this image as lesbian. Within the structure of the images are all sorts of gestures and references that are particular to lesbian sexual practice: the relationship of my hands to my body and the relationship of my hands to my cunt throughout the piece. In its original presentation it was understood to be the process of grieving in an emotional/sexual relationship which was lesbian. I don't know that that necessarily carries into a non-lesbian context but I believe that I've encoded it in such a way. I've spent most of my time seeking a language for my work, finding a perspective that is very personal and specific to me as a lesbian, as a woman and as a woman who loves women. I've wanted to examine how my physiology and my physicality as a woman and as a lesbian can somehow be made visible. That personal perspective can be seen, photographed and shown. That's the experience that I've missed as a lesbian in the world, in that I have seen very little that reflects my experience—my emotional experience or my experience as a lesbian.

It's very affirming and totally terrifying to me.

Beatrice Bailey: Hello. My name is Beatrice Bailey and I'm here tonight to speak specifically to the audience and to the people on the panel. I want to talk about production strategies. It's a very difficult talk, so bear with me.

I think I'll start by telling you how I came to be here tonight. I heard somewhere that this project was in the making for about a year and I was called and asked to be here about three weeks ago, or something like that. What happened was that a Black sister checked out this conference and found out that this happening, this event was supposed to be happening in Metropolitan Toronto, and there are quite a few Black artists in and around Toronto and now one of us was invited or asked to be here. So the sister told me that this is a good opportunity, you should be there, it's important, etc. And I said I would think it over, give her a call and here I am.

I'm not blaming the organizers. It's the situation we are in. The reason I'm talking to you tonight is because I know, maybe you don't, but I do, that sooner or later you people will be on panels, you people will be judges of art shows, juries for grants,

and what have you. And my sisters and brothers (the Canada Council to this day says it doesn't have criteria to judge our work—that's the excuse they use) will never be around. So why am I here tonight. I am like a plate, a dirty dish. I say, okay I'll never appear on another panel and I won't talk about racism or race. It's like the dish. Once it's washed it's back in the sink. So here I am talking about production strategies and talking about race. I find that I am asked to sit on panels or in discussion groups quite regularly, way in advance of anybody else when the issue is race. But when it's anything else, I am the last to be asked.

For me and my Black sisters and brothers, production strategy is basically to obtain funds. We haven't got into feminism or any other political ideology because we are still dealing with existence. The strategy is basically not to be Black, and how can I not be Black. One: If you are trying to produce or trying to get funds to produce, you try not to put on your application that this is a Black person because you are told there are not sufficient funds, or you have to be a lawyer to fill out the application because there is always something missing. If you are Black you must be in vogue. Being in vogue means you have to be where it's at, where it's happening or you have to be an accepted part of the Blackness that is funded—like dub poetry. If you are Black and you want to get funds you get attached to multi-culturalism, or something like that.

If you are Black and you must produce, then if you want to produce feminist cultural work, then you try to get attached to alternative spaces. Alternative spaces offer us the only means of producing work. When I say offer, I'm going to get into talking about struggles. From my personal experience, working with alternative spaces is not the easiest thing. Some people might say I'm a feminist because I practise feminist ideology or I'm an advocate of feminist ideology. But it's a closed system as far as that's concerned. If you share the same cultural background, grow up in the same neighbourhood, go to the same schools, that's great. But here, when I walk in the door, there's a whole new dynamic, because I think differently, I act differently, because the system acts on me differently. I might not phrase my language the same way, or I might try to direct my own destiny, and that is not okay even if I'm sitting with a friend or people who are considered friends or acquaintances becoming friends, people who you consider to be liberals, who say I have nothing against you.

You can produce, and you can share whatever we have to share—usually it's funds for producing. But the moment you disagree or try to direct your own life, terms come up like aggressive, arrogant, walking all over us, push us around. What I'm trying to say by sharing these experiences is you're out there and you're the people that I'm working with, you're the people in these organizations, you're the people who are going to set up these alternative spaces tomorrow or you're the people who are going to join these organizations. And when I'm sitting there beside you, or when my friend or friends are sitting there beside you, it's quite easy to get into a conflict.

By yourself it's also quite easy to say you're a feminist but I don't know how you can say you have a feminist consciousness without realizing the oppression of others because the feminist ideology should have some gender oppression understanding, so therefore you should be able to translate that into racial oppression. And I'm going through a difficult time because not only am I dealing with sexual oppression, I'm dealing with racial oppression. Some people might say you're in there with a chip on your shoulder. I might have a chip on my shoulder but I think we need understanding about where the chip is coming from and how best to deal with it and not to isolate and alienate, not to withdraw and run away and close off your organization.

I've checked out some of your organizations and my analogy is this: an organization is just like retail business. You have an idea or a concept of what you'd like your business to be. You do your research and you have a commodity and you set up shop. You open your doors to the public and you feel here I'm bound to be a success. And you find that only a few people trickle in and not enough racially mixed people show up or if they do, they don't stick around. If you have a business and you want to make money, you're going to go out of business pretty soon. Or before that happens you're going to try to figure out what's happening. What have I done wrong? Why am I not getting the response from customers that I hoped to get?

So what I'm saying to you is reconsider what is happening, because as a business person you'd have to, or you'd go out of business. Like I said, most of my friends are Black artists and I've checked out the alternative spaces and the Black people, men and women, do not stick around. So try to figure out why they are not staying around. Are you open? Are you sure you're not racist when put to the test? We have a lot of untested assumptions, untested because we have not had reason to test them. But when put to the test, I think they should be reconsidered.

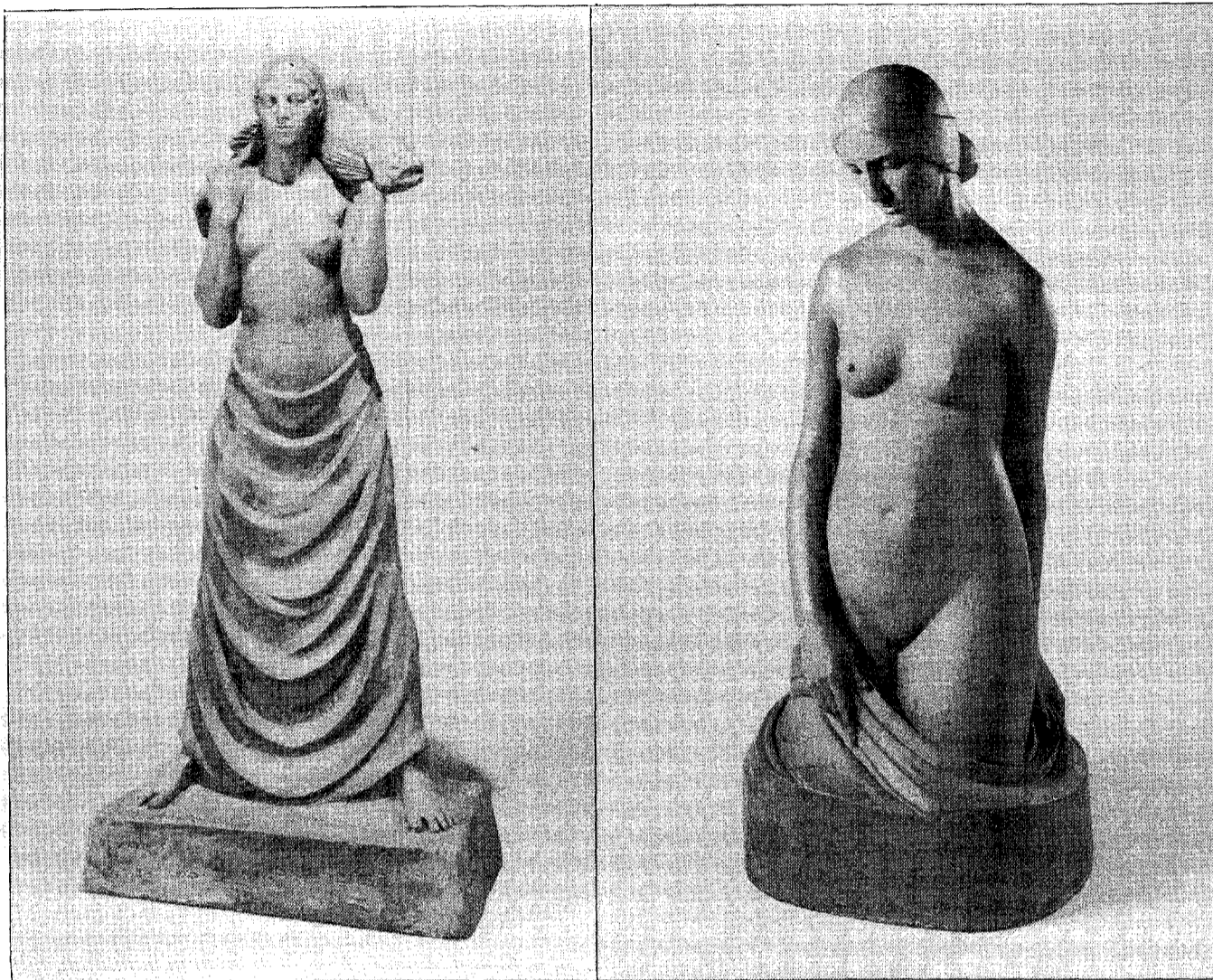
I have been working recently, more so than before, and it's not so much because people are less racist or more open to the change, but it's the fact that my struggles have helped me be more determined. Maybe I don't have any sense but that's what I want to do. The work I'm producing, it's not that I'm getting funds to produce them, but I'm working eight hours a day, sometimes twelve hours, and I'm using what money I have to produce. Once in a while I'll get help through an alternative. For instance, in a show right now sponsored by A Space, the work is installed partly at a library. Much of that struggle went into doing that work. I hope to do more work. I'm not going to call myself a feminist because there are so many shoulds and shouldn'ts. I'm not just ripe as yet. I'd say I'm working on it.

I'd say I advocate feminist politics. I've been practising it ever since I was a little girl when I had to do chores and my brothers would get dressed and walk away. When I went to art school, the boys were given certain artist tasks—still life, landscape, human figures. I was given a potato and some coloring ink and a piece of paper to do patterns. If you were going to call someone a feminist, I would be out there marching, but like I say, there are too many things attached to being a feminist, but I do advocate feminist politics. ●

ARTS

Cast in a Unique Mold

by Ingrid MacDonald



Similar subject, different approach: (left) Loring's *Girl with Fish* (1932); Wyle's *Study of a Girl* (1931).

Before the Loring and Wyle sculpture show could be mounted at the Art Gallery of Ontario in Toronto, a great deal of restoration had to happen. Busts and figures were unearthed from the cobwebs of basements and garages; missing toes had to be carefully restored; one piece had been inadvertently splattered with paint; another had been painted over in a thick black paint that had to be removed. A good portion of the work of Loring and Wyle had gone the way of the non-important artists, sculpture with little resale value that had been kept but forgotten.

Frances Loring and Florence Wyle as sculptors represent 19th century principles kept alive in the 20th. Their portraits, friezes, busts and figures could lead one to believe that *The Girls*, as they were known, were much older than they actually were. In fact, born in the 1880's, they were chronological contemporaries to modernists—people like Gertrude Stein and Pablo Picasso, to movements like surrealism and Dada. While Toronto before and between the wars might not have been a hotbed of contemporary trends in art, the *Girls* clung to their classicism with spirit and spunk. One can almost hear Florence Wyle saying "Bah, Humbug" to Henry Moore, whose work she called "distortions that pass for sculpture nowadays."

It is not surprising that the kind of work that Loring and Wyle are best known for is either decorative (ie, birdbaths and friezes for bank building lobbies) or commemorative (ie, war memorials, busts of the Group of Seven, the Robert Borden sculpture in Ottawa). Many important public commissions went to Frances Loring in her career. Many of them are still in place and worth the visit although the fascination may be as much historical as aesthetic. When we whiz past Loring's Queen Elizabeth Way lion in the car, we don't exclaim, "My what wonderful art," we usually shout "The *Girls* did that!"

A Shared Life

by Ingrid MacDonald

Much the same way that Gertrude Stein and Alice B. Toklas are considered the archetypal lesbian couple without the benefit of their saying so, Frances Loring and Florence Wyle have long been a part of the oral tradition of Toronto lesbian culture. Their house at 110 Glenrose Avenue is a sightseeing stop for as many lesbians as art students—perhaps more, because their relevance is being revived by the current search for a lesbian history.

They were colourful characters. They broke new ground as women artists. They championed sculpture as an art in Canada, and some of their work was the finest of its day. However, their work did not embrace going trends, nor did it anticipate the future; much of their work never sold. As modernism and post-modernism influence contemporary sculpture, classical works by Loring and Wyle recede from importance. Yet for the lesbian historian, Loring and Wyle represent an ideal relationship from a time about which we know very little of the lesbian life. The Loring-Wyle relationship is, as they say, a hot property in an expanding market.

Nonetheless, to the lesbian reader, the text accompanying the show, the catalogue, and a biography by Rebecca Sisler written in 1972 will be disappointing: none confirm the presumption that we dare to make of the Loring-Wyle connection.

One is left playing "does she or doesn't she" with secondary sources and this simply isn't good enough. Both Christine Boyanoski in the catalogue and Sisler in her book are, to their credit, generous with domestic details: one can and one does march right in and draw one's own conclusions. Yet I find it frustrating not to have confirmation in a primary source, such as a journal, a letter, a poem—anything. And reading Sisler's *The Girls* makes it especially apparent that a definitive biography of the girls, as they were called, will not be written until a proper lesbian context can be given to their lives.

What does "a lesbian context" entail? It certainly has much more to do with how they

lived their lives, as one woman in relation to another woman, than whether sexual relations can be proved. If we look at this question in reverse, "What does a heterosexual context entail?" the Sisler biography becomes rather interesting reading: it is a text which attempts to describe the life of two lesbians without letting on about this terrible fact. No mean feat considering that we are speaking of women who lived together in an enviable working compan-

and gay environment), they had hoped to find work as studio assistants with an established sculptor. Despite the availability of work and the level of their skill, the sculptor brushed them off. Sisler writes that Laredo Taft, a former teacher of Florence's, had blocked their way, "... self-persuaded that she had not fully appreciated all he had done for her, (Taft) had written French warning him that Florence and Frances were not only inconsequential sculptors but a couple of lesbians to boot. It was their first brush with this innuendo."

While Frances—being of an upper middle class background, of certain beauty and being perhaps the more feminine of the two—can be more easily misconstrued as a heterosexual, Sisler's work is cut out for her when trying to account for the absence of men in Florence's life. Independent Florence was openly critical

of men in general. "Florence always pretended to dislike men," Sisler writes. She wore trousers and suits, did her own carpentry, was navigator and mechanic to the car, and was, Sisler admits, a prototypical feminist: "Florence very early developed a sense of the inequalities of women's opportunities." In these ways, Florence is the more stereotypically "lesbian" of the two—that is, she is easier to detect as a lesbian using the crude measurements of a heterosexual environment. The more we learn about lesbian history, the more we develop ideas based on individual lives and the more obsolete stereotypes become.

When lesbianism is mentioned, it is in the context of a slander. When Frances and Florence moved from Chicago to New York's Greenwich Village (a notoriously Bohemian

and gay environment), they had hoped to find work as studio assistants with an established sculptor. Despite the availability of work and the level of their skill, the sculptor brushed them off. Sisler writes that Laredo Taft, a former teacher of Florence's, had blocked their way, "... self-persuaded that she had not fully appreciated all he had done for her, (Taft) had written French warning him that Florence and Frances were not only inconsequential sculptors but a couple of lesbians to boot. It was their first brush with this innuendo."

Where Sisler would call lesbianism a mere innuendo, a lesbian historian would investigate the difference between being a satisfied self-identified lesbian and being a victim of homophobic prejudice. And living as a lesbian but not being able to tell anyone this is one aspect of homophobia. (As is living openly as a lesbian but having this fact subtly omitted from the history books when one's life is recorded.)

The book's most prejudiced moment occurs on the final page when Sisler reports their deaths in a manner that is simply too pat to be believed. "They ended their days in a nursing home in Newmarket where, separated after nearly sixty years together, they seldom inquired for one another." I rage against the lack of analysis in such a statement. It seems to suggest that lack of interest kept them from bothering to ask if the other was well. Why were they not in the same room at the nursing home? Are we to imagine that the Greenacres Home for the Aged in 1967 had support staff specialized in the care of elderly lesbian couples?

In the exhibition catalogue, Boyanoski at least attributes their inability to ask after each other to illness. "They had both been admitted to the Greenacres Home for the Aged in Newmarket in 1967. Sadly, as senility advanced, neither was able to recognize the other."

Loring and Wyle shared a life, a studio, a politic, a craft for 60 years. A new biography based on primary sources that can give an accurate telling of their lives lived in relation to each other certainly seems an idea whose time has come. ●



Loring (left) and Wyle



ionship for sixty years, of women who died within three weeks of each other.

Sisler is most ingenious when she writes of men who appear and then mysteriously disappear from their lives. For example, one of Frances' (Sisler calls her a "compulsive flirt") alleged romances was with a German. During wartime, a German suitor was unacceptable to Frances' father. Sisler says it was he that terminated the affair: "(He) put his foot down on Frances' romance involvement with a young German—a most unacceptable match, viewed against the background of a nation at war with Germany. He came and went from her life before she had made close ties in Toronto, so that friends of later years knew nothing of him. But the memory of the affair remained within the family as a sort of myth." A myth it would have

of men in general. "Florence always pretended to dislike men," Sisler writes. She wore trousers and suits, did her own carpentry, was navigator and mechanic to the car, and was, Sisler admits, a prototypical feminist: "Florence very early developed a sense of the inequalities of women's opportunities." In these ways, Florence is the more stereotypically "lesbian" of the two—that is, she is easier to detect as a lesbian using the crude measurements of a heterosexual environment. The more we learn about lesbian history, the more we develop ideas based on individual lives and the more obsolete stereotypes become.

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Throughout their careers Loring, who preferred the monumental scale, was considered the more successful of the two. Her commissions, although they did not provide much money beyond the costs of production, brought profile. "She doesn't like to do pieces unless she has to climb a ladder to get at them," Florence said of Frances. Loring broke ground not only because she was a woman doing a masculine art. She championed the scene as a sculptor in a market that had been hitherto dominated by tombstone builders.

Despite their sharing of a studio and a home for almost as long as they were artists, Loring and Wyle worked separately on individual pieces. Occasionally Frances would call Florence in to do an aspect of a larger piece (like the portrait of Queen Elizabeth and the Duke on the Queen Elizabeth Monument), but that was the extent of it. Apparently they were unfettered by competition between the two, as one might expect in an artistic partnership. They claimed to have distinct approaches and styles that compelled the one not to bother the other one with her work.

This however is not the most obvious thing about their work. At first viewing of their show, I found I needed constant prompting from the display cards to distinguish their works. With further study, it was apparent that the collection showed Florence Wyle to an advantage. Wyle, who worked in general on a smaller scale than Loring, was better represented by a number of works. Her female torsos stole the show, especially *Study of a Girl* (painted plaster, 1931) and *Mother of the Race* (marble, 1930). *Mother of the Race* was said to be the finest example of carving of its day and proved Wyle's skill in an extremely difficult medium. Wyle felt the nude was the most expressive way of conveying character through form. Aesthetically Loring and Wyle champion the nude as a by-women-and-for-women phenomenon. Loring and Wyle's nudes are inhabited by a resolute presence of the self, being naked not as men portray women but as women see themselves, whole and sovereign. (Their nudes were a welcome if unintended antidote to another show that was running concurrently at the AGO. American pop artist David Salle brought new meaning to the words "female degradation" with his paintings hung in a gallery upstairs.)

Frances Loring did however work on a small scale (in between monuments no doubt) and

with success. *Girl with Fish* (painted plaster, 1932) shows a woman with thick features and great prowess holding a large fish across her shoulders. If the woman's origins are mythological, this is not clear: she represents an epic figure of strength and defiance.

Although Loring worked well in the epic form—as memorials must inevitably be—her strongest piece in the show is a document of the war effort at home called *Noon Hour at the Munitions Plant*, (bronze relief, 1918-1919).

Noon Hour shows a line of weary saddened women walking away from their work for lunch. The women have long muscular arms that would glorify an Amazon but their faces are raw with grief. Some look at the ground as they walk while others stare distantly. As a tribute to workers *Noon Hour* represents the hardship of women's work while inverting the typical Art Deco portrait of the worker as an invincible physical champion.

Loring and Wyle lived most of their lives in

proud poverty in a converted church in north Toronto. Their studio-home was cluttered with the plaster originals of their many pieces which remained unsold. As companions and artists, they lived the very picture of romantic life. Had I known of them as I grew up, I would have wanted to be them. This show, called a *Sculptors' Legacy*, was a long awaited opportunity to go beyond the legend of The Girls and see the thing most fundamental to their lives: their sculpture. ●



Loring's Eskimo Mother and Child (1938): resolute presence of self.



Wyle's Fountain, Baby with Dolphin (1923): keeping the 19th century alive in the 20th.

A Record of Respect



"It was too late...": newspaper clipping in Recuerdo Room

by Ingrid MacDonald

In the late morning of Thursday April 4, 1985, a Guatemalan woman named Rosario Godoy de Cuevas left her home to go shopping. Along with her were her two-year-old son Augusto Rafael, and her younger brother. She was in a hurry because she had a twelve-o'clock appointment and because she had plans to go with other women to take their children swimming. She knew something was wrong that day though: the phone had rung 15 times that day and each time she answered, the caller had hung up.

Rosario was used to strange circumstances. Her husband, Carlos, was a disappeared person. Not knowing whether he lived or died at the hands of his abductors, she worried constantly for his safety. Soon she became obsessed

with finding him. Ultimately, while his disappearance agonized her, it also politicized her. Rosario secretly became a member of The Grupo de Apoyo Mutuo por el Aparacimiento Con Vida de Nuestros Seres Queridos (known as GAM), a support network for families who had lost loved ones and sought their safe return. The group must have given Rosario courage. When friends offered to care for baby Augusto outside of Guatemala where he would be safe, she would not have him go. It would be too much to lose her son and her husband. A letter written by Rosario and dated March 30, 1985 shows her anguished and desperate for Carlos' return. "I would crawl through a sewer to find him," she wrote.

Earlier that same month a friend of Rosario's, and a GAM leader, was murdered. Moved by the injustice of his death and the disappearance of so many Guatemalans (reports

suggest as many as 40,000), Rosario spoke out at his funeral. When she left the service, drivers of an unknown car tried to harm Rosario by staging an accident. That attempt was unsuccessful. Shortly after that though—on the day Rosario went out to go shopping—they succeeded. She was found with her brother and her son in a ravine near their home. The three of them had been tortured and murdered.

Toronto artists Amanda Hale and Lynn Hutchinson have made a tribute to the memory of Rosario Godoy de Cuevas in a piece called *Recuerdo*, a full-size free-standing room decorated with incidents and memories from Rosario's life. *Recuerdos* in the Latin American folk tradition are keepsakes that one cherishes of a special person. They most resemble religious cards that would describe the life of a saint for example, yet in the context, the 12 *recuerdos* made for Rosario are intensely political.

In a style that would otherwise be "sentimental" (the *recuerdos* have decorative borders—ribbons, flowers, birds, etc.), the *recuerdos* contrast with the bareness of the room's structure. The wooden skeleton frame shows through; the tar paper is dramatically ripped on one wall. In this *recuerdo* room the safety of the home is shattered by the violence of an oppressive civilian government. The room is like a room one might encounter in an abandoned house—one enters hoping to find some clue of the absent occupant. Entering this room one is able to piece together Rosario's story—the *recuerdos* and a tape of women's voices reveal the fragments of information about Rosario's life.

The precious decorative moments in the room contrast with the horror of violence. There is a scanty bit of furniture: an opened trunk, a dresser with one drawer removed and placed on the floor, a wooden chair with a woven garment draped across it. Newspaper clippings telling of the deaths are appliquéd to the furniture.

The 12 *recuerdos* hold the fragmented details of Rosario's life, beginning with her memories of her mother and father, her happy school days, her love for Carlos, the birth of Augusto. The final six *recuerdos*, still as ornate

as holy cards, tell of the terrible pain of Carlos' disappearance. With language that is poetic the *recuerdos* record a nightmare that Augusto had, describe a fern dissolving, and document her death. The state ascribed the cause of her death to an accident. Yet Rosario was found with bite marks on her breasts; her underwear was covered with blood; her son's fingernails had been torn out. The *recuerdos* become all the more important in the light of this: they record and keep the memory of the truth as the people know it, as they have seen with their own eyes. The *recuerdos* tell the unofficial story and keep the true memory of the person alive.

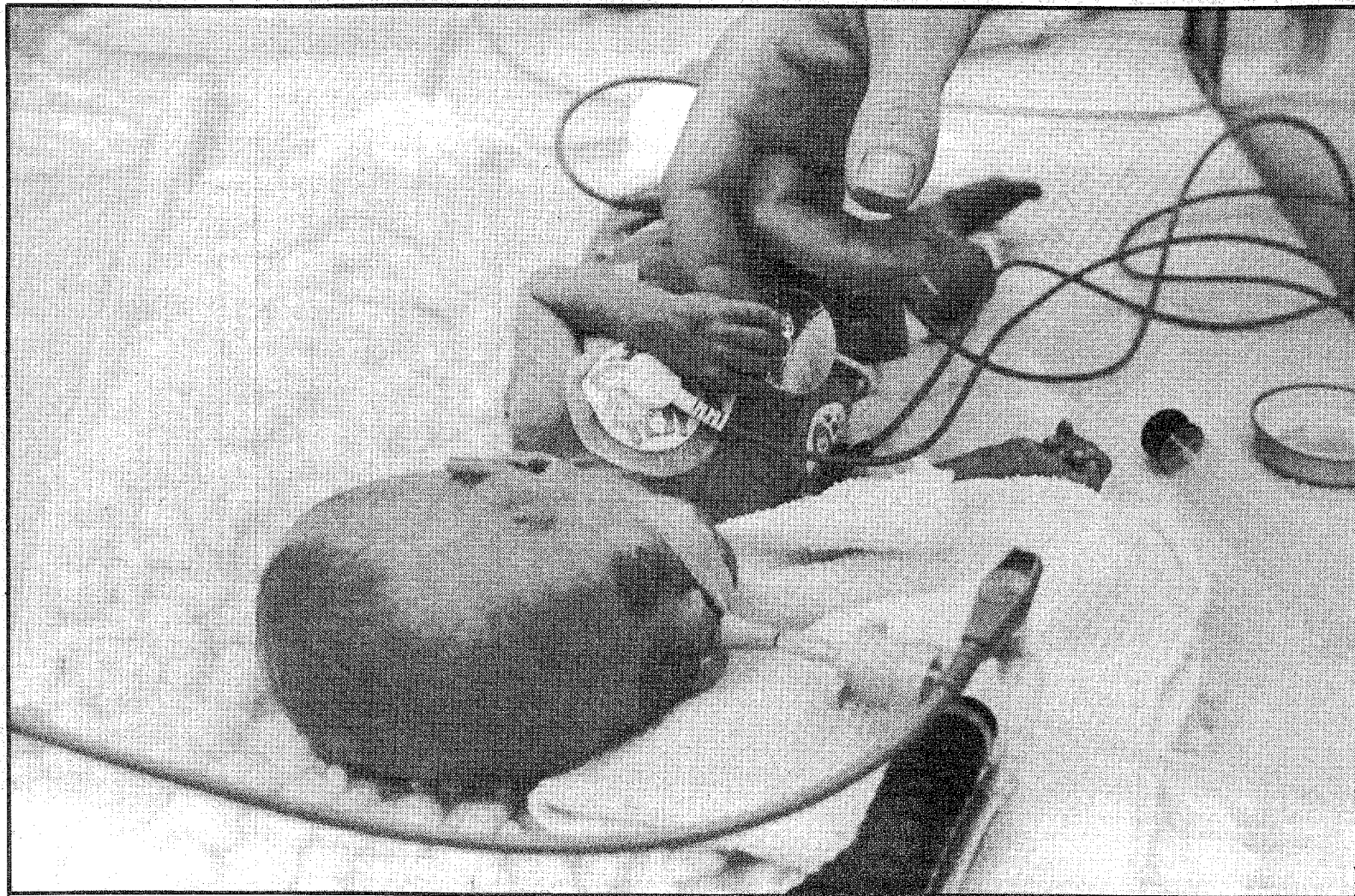
Accompanying the room's visuals, a tape in Spanish and English tells Rosario's tale. Some of the testimony comes from Guatemalans living now in Canada who knew or knew of Rosario. Some say that because she was *secretly* an activist, she wasn't as well protected as she might have been. If others had realized sooner that she was political, they might have been able to intervene.

In Guatemala the US-backed government maintains a state where 80% of the economy is controlled by 2% of the population. Poverty, disease, malnutrition and military violence are the facts of life for the majority of Guatemalans. People who "disappear" are those who have spoken out against the social inequality of their country.

This work of art by Hale and Hutchinson conveys the details of one woman's life with deep sensitivity and careful respectful veneration. It is a shrine to the common woman who stood up for what she must do under a repressive violent regime. *Recuerdo* is an intensely spiritual work of art. ●

(The *Recuerdo* room was on display at A Space in Toronto in October. It was shown in conjunction with Cuartos Del Corazon, an events series that also featured Ingrid Mayrhofer's "Si no fuera por la guerra..." (If it weren't for the war...), an upbeat bazaar of posters, photographs and drawings from Mayrhofer's recent stay in Nicaragua. The contents of her piece were auctioned off on the last day of the show to raise money for Mayrhofer's continued work in Nicaragua.)

The Cost of Living



Ethical issues in medical care raised

To Hurt and To Heal, produced and directed by Laura Sky, distributed by Sky Works Charitable Foundation.

Reviewed by Helen Lenskyj

Laura Sky's documentary *To Hurt and To Heal* deals with ethical issues in the medical care of the newborn and young children. And it inevitably raises the quality-of-life debate that plagues medical issues as diverse as therapeutic abortion, organ transplants and euthanasia. Should life be prolonged when the quality of that life is minimal? And who should make these decisions when the individual is incapable of deciding for herself?

The women and men interviewed in *To Hurt and To Heal* included Gaylene and Bill, parents of Jean-André, who survived six weeks, the parents of Jordan, an 18-month-old boy with a serious respiratory condition, and the mother of a healthy two-year-old who had cardiac surgery at birth. Two women who work as Intensive Care Unit (ICU) nurses and two male doctors in ICU were also interviewed.

In neonatology and pediatrics, as in other areas of medical practice, technology has outpaced medical ethics. Surgical and therapeutic procedures, made possible by recent developments in medical machinery, prolong the life of newborns and young children who even ten years ago would not have survived. We know how to keep these babies alive, but we don't know whether we *should* be keeping them alive.

Premature babies only slightly larger than an adult's hand now survive against incredible odds. In fact, 90 percent of the infants in the neonatal unit survive, according to one nurse interviewed. But two of the mothers raised some critical questions: how many infants were "sacrificed" before the success rate reached this level? how many served as "experiments" before techniques were perfected? how many were kept alive simply to boost the medical team's morale and the doctor's track record?

Many of the health professionals focused on the "management" of life-threatening health problems in the newborn, but some made a special effort not to lose sight of the humanity of the baby behind the machinery. Several doctors and nurses were willing to admit that death in the neonatal unit did not necessarily constitute failure. One wonders how death and dying are treated in medical school and nursing education. Is it only the exceptional health professionals who are able to weigh the cost in pain and suffering against the profession's overwhelming emphasis on maintaining life at all costs? Gaylene, mother of the infant who lived six painful weeks, reported that some

doctors answered her questions and listened to her fears, while others, unwilling or unable to deal with these issues, refused to discuss even medical questions with her and recommended that she consult a social worker.

In defence of his less sensitive colleagues, one of the doctors interviewed pointed out that the brusque exterior was probably a way of dealing with their own grief. Not surprisingly, Gaylene also stated her preference for a doctor who was prepared to show her/his human emotions, weaknesses and fallibility. Obviously, omniscience is neither reassuring nor convincing to a mother whose child is dying.

The decision to prolong life through heroic medical procedures is often taken out of parents' hands by hospital review boards and, in some recent cases, by the courts. The subsequent experience of powerlessness compounds the parents' agony. In all of these situations there is a specific impact on the woman, since she is the parent who has carried the fetus to term and has given birth. Recent court decisions indicate that prenatal care, including invasive medical procedures, might one day become mandatory—yet another instance of state control in women's lives.

These conflicts are indicative of larger ethical issues in medicine. Who will be the advocate for the dying infant? the comatose patient? the AIDS patient? What are the rights of the dying person? her parents? her partner/lover? her children? What constitutes "heroic" medical intervention? What is the minimum "quality of life" that would justify prolonging it by artificial means?

In view of psychologist Carol Gilligan's findings on women's different and distinctive moral reasoning, it was tempting to look for sex differences in attitudes and beliefs related to the quality-of-life debate. Women did display some different patterns, but there were also some surprises. The ability to see both the current and the future life of the child *in relation* to others was evident in both the men and women interviewed, although sometimes pragmatism seemed to substitute for ethics. Commenting on the condition of a young child with a tracheotomy, one doctor pointed to the loving relationship between her and her parents, and the joy that she gave them, as evidence that the procedures had been justified. Would they not have been justified if she had been a less appealing, less lovable child?

A nurse referred to another case concerning a critically ill eight-month-old infant. Doctors wanted to put this baby on a respirator (to prolong his life) but the ICU nurses felt that because the baby's parents were not involved in his care, and because he simply lay "like a

lump of clay," it was preferable to "let nature take its course." Yet in other situations, critically ill infants were not permitted to take the "nature" option, even when this was the parents' wish.

Two of the mothers talked about their visions of their child's future. Gaylene pointed out that Jean-André's ability to squeeze her finger had given her renewed hope when he was only a few weeks old. But she was able to picture the pain for all the family members if, at age eighteen, he was still only able to communicate in this way. His father, on the other hand, tended to focus his hopes in the present: Jean-André was alive and that was what mattered. Both perspectives were useful, in their own way, in helping Gaylene and Bill to cope, yet one wonders how dissenting parents resolve conflict in situations so wrought with pain and stress.

This might be a classic scenario of (male) rationality and instrumentality, represented by fathers and doctors, pitted against (female) emotionality and expressiveness, represented by mothers and nurses. The women are responsible for daily care and nurturing of the sick children, while the men make major decisions about their lives. This is not to suggest that the men in *To Hurt and To Heal* did not nurture and care for sick children—they did. However, we did not see the stories of the men who abandon women after their babies are

born with health problems, the men who physically and sexually abuse sick infants and disabled girls, the men who exercise power and authority on children's health issues strictly out of self-interest.

Jordan's story provided graphic evidence of the lack of community support for parents of young children with chronic health problems. In the hospital setting, the care of sick children is facilitated by a team of health professionals and support staff and a battery of sophisticated medical machinery. In stark contrast, we see Jordan at home, with his father at the kitchen sink carefully washing the plastic tubing that serves as his new "umbilical cord" while his mother constantly monitors his breathing. And although nurses and doctors who care for sick and dying children are likely candidates for burnout, the impact on the physical and emotional health of parents is almost beyond our comprehension unless we have experienced it ourselves.

Jordan's parents discussed their unsuccessful efforts to get government assistance for the 24-hour home care that he needs to survive each day. Virtually every breath he takes has to be watched; he is checked hourly while he sleeps; he is totally dependent on his oxygen supply. Yet we suspect that, for many doctors, Jordan's is a "success story" simply because he is alive. Is it so simple? ●

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Murder Mayhem

Fieldwork, by Maureen Moore, The Women's Press, 1987.

Reviewed by **Maureen L. Phillips**

First, a confession: for a long time I thought reading mysteries wasn't entirely respectable, or at best a kind of benign, compulsive addiction (rather like eating peanuts); but I'm a recent convert. For years I resisted suggestions from well-meaning friends, usually claiming that I'd had a bad experience with an Agatha Christie novel in high school which had proven these books weren't for me. And then three years ago I found myself working in a second-hand bookstore for a woman who knew the genre inside out and backwards, and I began to have second thoughts. Late one afternoon, she pushed a book across my desk and said, "You might like this," with a smile that sparked my curiosity and presented an irresistible challenge. By page 5 I was hooked—one of the central characters ran a second-hand bookshop (and read mysteries to pass time), the other was a lesbian, and there was an utterly delightful twist to the plot which I'm sure was what made her smile.

I quickly discovered that, unlike a lot of characters in the books I was reading, I was in the right place at the right time. Mainstream publishers are now producing a lot of books in which women are running the show, not just answering the telephone, where they can be tough without being unbearable, and where the action is verbal, not violent. Perhaps even better are the ones where no one actually needs to be tough, they just have to be smart and a bit stubborn. With feminist presses adding to this pool (Naiad and Seal in particular) the future for mysteries looks quite bright.

Maureen Moore's *Fieldwork* is the first novel in The Women's Press mystery series, and like many other small press mysteries it uses the mystery frame to comment on social issues. Set in Vancouver, the story brings together the unlikely team of criminology student Marsha Lewis and homicide detectives Frank Martinelli and Mike Abott to investigate the murder of Dr. Al Frampton, a wealthy breast surgeon. This teaming sets up a series of predictable antagonisms: the amateur vs. the cops, the intellectual/student vs. the real

world, and the feminist vs. the traditional male. To further complicate matters, Moore casts the victim in the villain's role—he was such an arrogant, corrupt, exploitative, egotistical, sexist creep that any number of people don't mind seeing him dead, and so suspects abound.

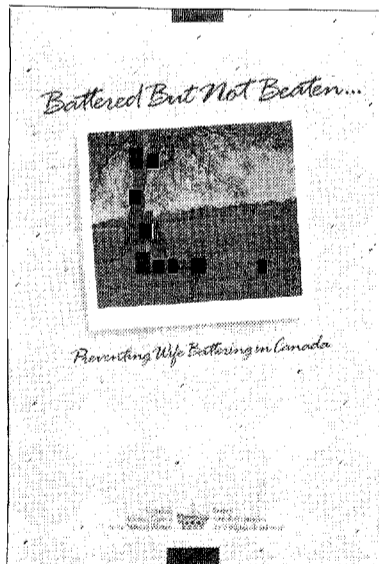
In a good mystery, the plot moves forward in at least two ways. First, things must keep happening, people talk (or don't talk), and yet the explanations for events and statements are usually a couple steps behind the action. A pattern has to emerge, even if it doesn't remain stable, and this movement fuels the reader's compulsion. There's a fine line between compelling and confusing, and, unfortunately, *Fieldwork* slips across it. Readers are given: threatening notes; the problems of single parenthood; a variety of abuses suffered by women at the hands of the male-dominated medical profession; ambiguous romance; dark secrets from the past; dark secrets from the present; a feminist vigilante squad of questionable taste; the problems of graduate students; a lesbian blackmail plot; and an undercover assignment. In short, the plot is busy to the point of being overcrowded, and subtlety goes out the window.

This overly ambitious quality undermines *Fieldwork* as a mystery novel. Moore obviously wants to break free from the limitations of the traditional mystery, and tackle social issues—the reader's expectations are shaken up, which is a good thing—but with so many elements competing for space in the same story, in the end we're left hanging. *Fieldwork* has developed an identity problem.

First mysteries often suffer from the too-much-to-say-and-not-enough-space-to-say-it-in syndrome, and so it will be interesting to see what happens in Maureen Moore's next outing. While she seems to have had difficulty building a clear plot, her heroine is smart, likeable and deserves a return engagement. There's certainly no dearth of feminist concerns for exploration, and from what she has to say about problems facing single mothers in *Fieldwork*, something like a daycare scandal might be worth investigating.

Maureen Phillips is a Toronto feminist working at Pelican Books (now Zaremba's Books).

New Data on an Old Crime



Battered But Not Beaten by Linda MacLeod. Ottawa: Canadian Advisory Council on the Status of Women, 1987.

by **Nancy Worsfold**

During the seventies, feminists began to make a political issue of a private family matter—wife battering. As it was revealed as a wide reaching, deeply rooted social problem, feminists were appalled. In 1980 Linda MacLeod wrote *Wife Battering in Canada: The Vicious Circle*, for the Canadian Advisory Council on the Status of Women (CACSW), in which she cited the statistic that one in ten wives are battered.

A great deal of the analysis which came out of that early period was simple and unsubtle; the only solution offered was breaking up the family and putting the batterer in jail. Linda MacLeod's new study *Battered But Not Beaten: Preventing Wife Battering in Canada* takes on the ambiguities of violent marriages and makes a significant addition to feminist thinking on the subject. The study is the result of

comprehensive research in the form of surveys and interviews done with battered women and front-line workers, mostly shelter workers.

The study is divided into two main sections: first an analysis of the problem; and second a look at social services which are or could be offered. Although studies done by government agencies do not have a reputation for readability, this one is an exception. At 119 pages plus appendices, I was left wanting more.

What is the most striking about MacLeod's analysis is the respect she shows the women who live in violent relationships. She is respectful of battered women's marriages as marriages and she repeatedly returns to battered women's perceptions and observations. Rather than relating horror stories of physical violence, MacLeod emphasizes that it is often the psychological side of wife battering that hurts the most: "They talked about degradation, the theft of control over their lives, of emptiness, the loss of hope, and of their misplaced futures."

MacLeod also listened to what battered women say about their problems and their husbands. Often she found that the husbands were not the patriarchal ogres of the feminist imagination but pathetic, sad men in need of help:

I can't quite make sense of what the women here (at the shelter) are saying about the patriarchal structure of society and about power and society making men more powerful and all that. When I was growing up, my mother was for sure stronger than my Dad in every way but physically. She was smarter, could do more, and more people respected her. I think it's the same with my husband and me. There's no way he's stronger than me, except physically, and that's why he hits me, because he feels so low.

Although MacLeod questions conventional feminist wisdom about men who batter, her methodology is feminist in that she gives equal time to expert opinion and to the experiences and perceptions of battered women.

Perhaps the most difficult and painful questions faced by shelter workers is the fact that it

• continued next page

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• **New Data**, from previous page

is not uncommon for battered women to themselves batter their children. MacLeod tackles this question briefly but honestly. Although she does not explore cycles of violence in any depth she does suggest extensive new services for children from violent homes. In the words of a battered woman, the most important program would be:

to teach all children about violence, about how to live without hitting and being cruel to each other. . . . I don't feel like there's much hope for me, but I don't want my children to go through what I've gone through all my life.

For anyone who has worked in women's shelters, MacLeod's section about sheltering is interesting and gratifying. She articulates the changes which have occurred in the shelter movement since its inception. She describes the shift from a political action focus to a service-providing attitude, and the collective versus hierarchy debate.

One of the most interesting areas MacLeod touches upon is the possibility of fostering and encouraging community help, instead of just creating more social services. If friends and family could be educated and encouraged to be sympathetic, battered women would be less isolated. From another of MacLeod's interviews:

The police were really nice to me. They were nothing like what I had heard to expect. One of them put his arm around me and let me cry for a while. They spoke really softly to me and tried to act like friends. But in a way that really hurt, because it just made me feel worse that I had no friends to turn to. My own mother told me to go back to the bed I made. My best friend makes me feel it must be something I did that made him beat me. I just ache inside

for my mother and my friends, but especially my mother, to do for me what the policeman did. It doesn't seem right that a stranger has to be the one who gives you the most kindness.

The population as a whole could benefit from the kind of wife assault education which the policemen must have had.

Since the CACSW's role is to advise the federal government, the study ends with extensive recommendations for action. These range from fairly technical suggestions about funding structures, to the creation of neighbourhood drop-ins, to investigating the existence of university courses on violent children.

On the whole, the recommendations are less insightful than the study itself. In the study, conventional wisdom is repeatedly challenged, but the recommendations are tailored to already existing structures. For instance, MacLeod devotes a lot of space to battered women's dissatisfaction with the legal justice system, and to the fact that if wife battering is treated like any other crime both partners suffer; but she recommends no structural changes.

Similarly she ignores the distinction between community run services and government social services. I believe that women's shelters have been successful in part because they are perceived as separate from the government agencies which can cut off your welfare, take away your kids and put you in jail.

Battered But Not Beaten, like its title, is generally hopeful and positive, and it would be a bargain at twice the price. It is available free of charge, in English or French from: CACSW, Box 1541, Station B, Ottawa, K1P 5R5; 613-992-4975.

Nancy Worsfold works in a shelter for homeless, not necessarily battered, women in Montréal.

The Canadian Women's Movement Archives/ les Archives canadiennes du mouvement des femmes,

is preparing a computerized directory of the Canadian women's movement. This directory will index women's groups by area of interest and geographical location, and will be available soon on computer disk or as mailing labels.

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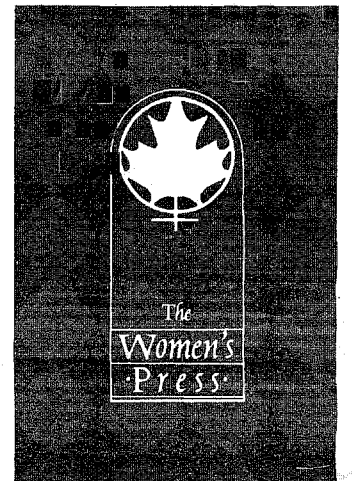
The Government in Ottawa is threatening the survival of the majority of Canada's magazines and considering measures that will significantly raise the cost to readers of those that survive.

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• **Tuesday, November 3:** Pro-Choice Benefit with Bratty and other performers. Sponsored by the Ontario Coalition for Abortion Clinics. The Bamboo, 312 Queen West. Info: 532-8193.

• **Wednesday, November 4:** Wen-Do, women's self-defence course, begins. Davisville and Yonge, 7-9:30 pm. Info: 368-2178. Six Wednesdays. **To December 9.**

• **Thursday, November 5:** Wen-Do, women's self-defence course, begins. St. Lawrence area. 7-9:30 pm. Info: 368-2178. Six Thursdays. **To December 10.**

WEEK OF NOVEMBER 9

• **Friday, November 6:** Multicultural Women and the Arts Festival presents Lillian Allen, Four the Moment, Kateri Taiko, Louise Rose and others. Wheelchair accessible, signing for the hearing impaired. 427 Bloor St. West. Info: 925-6568. Also **Saturday, November 7.**

• **Saturday, November 7:** Gays and Lesbians Aging (GALA) presents a Conference on Aging. \$25 registration. 10 am-5 pm. Jorgenson Hall, Ryerson Institute, 50 Gould St. Info and registrations: 535-6072. Also **Sunday, November 8.**

• **Saturday, November 7:** Lillian Allen, dub poet, speaks on Racism in Toronto. 3:30-5:30 pm. Child care, refreshments, wheelchair accessible, free. Common Ground, Bathurst St. United Church (1 block south of Bathurst subway).

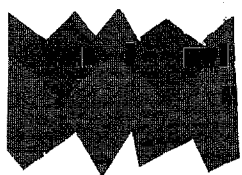
• **Monday, November 9:** Wen-Do, women's self-defence course, begins. Main and Gerrard, 7-9:30 pm. Info: 368-2178. Six Mondays. **To December 14.**

• **Tuesday, November 10:** Speaking Out for Choice, meeting of the Ontario Coalition for Abortion Clinics. 7:30 p.m. Trinity-St. Pauls, 427 Bloor St. West. Info: 532-8193. Also **Tuesday, November 24.**

• **Tuesday, November 10:** Lesbian and Gay Pride Day organization meeting, 7:30 pm. 519 Church St. Community Centre. Info: Grant, 862-0470.

• **Wednesday, November 11:** Come to a *Broadside Forum*. Discuss issues relevant to the women's movement! Learn about feminist publishing! Join us! All interested women welcome. 7:30 pm. OISE, Room 3-312 (third floor), 252 Bloor St. West. Info: 598-3513.

• **Friday, November 13:** Clara Brett Martin Workshop Series presents Nancy Morrison, "Reproductive Technology and the Law." 1:10 pm. Solarium, Falconer Hall, 84 Queen's Park Crescent.



OUTSIDE BROADSIDE

NOVEMBER 1987

Compiled by Helen Lenskyj

• **Saturday, November 14:** Sister Vision: Black Women and Women of Colour Press presents "The Passion of Remembrance," a new film by Maureen Black and Isaac Julien. In co-operation with the Race Relations Advisor, Toronto Board of Education. \$5/\$3. 7:30 pm. Auditorium, Bd. of Ed. Bldg., 155 College St. Info: 532-9868 or 922-3549.

• **Saturday, November 14:** Working in Nicaragua—first-hand reports, with Nancy Farmer, Tools for Peace, Normi Wall, CAN and guest artist Alejandra Nunez. 3:30-5:30 pm. Child care, refreshments, wheelchair accessible, free. Common Ground, Bathurst St. United Church (1 block south of Bathurst subway).

WEEK OF NOVEMBER 16

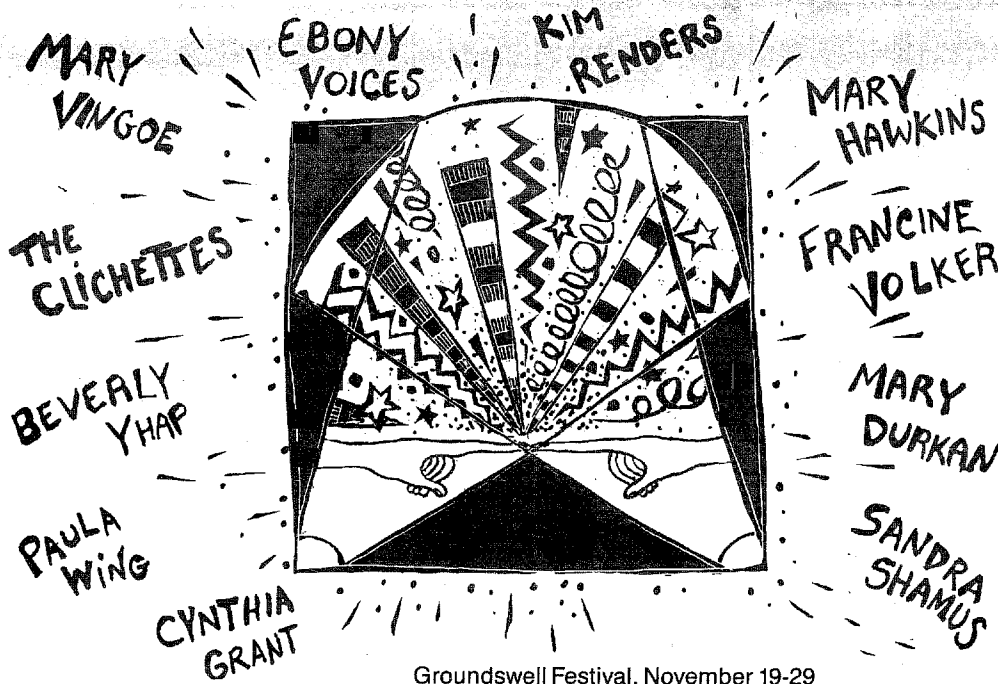
• **Tuesday, November 17:** "To a Safer Place," new Studio D film on incest, directed by Beverly Shaffer. National Film Board, 1 Lombard St. Info: Rose Mangone, 973-9094.

• **Saturday, November 21:** Nightwood's Groundswell Festival repeats the program of Thursday, November 19.

• **Saturday, November 21:** "Full Circle," a workshop with Arlene Anisman, Jane Damude Empey, Judith Golden. \$95 (inc. lunch). Info: Arlene, 656-1974.

• **Saturday, November 21:** Seeing Green—politics for an environment in crisis, with Joan Kirstorian and Shirley Farlinger, Ontario Green Party, and guest artists Alice Brownlee and Heather Powell. Child care, refreshments, wheelchair accessible, free. Common Ground, Bathurst St. United Church (1 block south of Bathurst subway).

• **Sunday, November 22:** Nightwood's Groundswell Festival repeats the program of November 20.



Groundswell Festival, November 19-29

• **Thursday, November 19:** Nightwood's Groundswell Festival opening night with "Double Occupancy" by The Clichettes, "Idylls" by Paula Wing, and "Venious Pearls" by Colleen Wagner. Annex Theatre, 730 Bathurst Street, 8:30 pm. \$7 (\$17 Festival Pass). Info: 961-7202. **To Sunday, November 29.**

• **Thursday, November 19:** Eve Zaremba reads from her new thriller, *Work For a Million*, at the Toronto Women's Bookstore, 73 Harbord, 7:30 pm. Info: 922-8744.

• **Friday, November 20:** Nightwood's Groundswell Festival presents "The Eugellionne" by Cynthia Grant, "How I Differ From the Norm" by Mary Hawkins and "Ebony Voices" a collective work. Annex Theatre, 8:30 p.m. Info: 961-7202.

WEEK OF NOVEMBER 23

• **Wednesday, November 25:** Native Earth Performing Arts presents The Rez Sisters, with Ann Anglin, Margaret Cozry, Gloria Eshibok, Gloria Miguel, Monica Mohica, Sally Singal and Rene Highway. \$10-\$15, Sundays \$6. Tuesday to Friday, 8 pm. Saturday 5:30 and 9 pm, Sunday 2:30 pm. Factory Theatre, 125 Bathurst. Info: 864-9971.

• **Thursday, November 26:** Nightwood's Groundswell Festival presents "Settlements" by Beverley Yhap and "The Paraskeva Principle, Part II" by Francine Volker. Annex Theatre, 730 Bathurst Street. Info: 961-7202.

• **Friday, November 27:** Women's Independent Thoughtz (WITZ) presents a discussion on Fat Oppression. 7 pm. Info: 234-5281.

• **Friday, November 27:** Nightwood's Groundswell Festival presents "Herring Gull's Egg" by Mary Vingoe, "My Boyfriend's Back" and "There's Gonna be Laundry" by Sandra Shamus, and a late night reading of "Ann Lands" by Marye Barton. Annex Theatre, 8:30 p.m. Info: 961-7202.

• **Friday, November 27:** Clara Brett Martin Workshop Series presents Brettel Dawson, "The New Evidentiary Rules in Sexual Assault Cases." 1:10 pm. Solarium, Falconer Hall, 84 Queen's Park Crescent.

• **Saturday, November 28:** Nightwood's Groundswell Festival repeats the schedule of Thursday, November 26.

• **Sunday, November 29:** Nightwood's Groundswell Festival presents "Herring Gull's Egg" by Mary Vingoe, at 2:30 pm; and at 4 pm, for kids age 6-10, "The Kingdom of LoudAsCanBe" by Kim Renders. Annex Theatre, 730 Bathurst. Info: 961-7202.

• **Saturday, November 28:** Challenging Nuclear Weapons in the Courts, with Catherine Gragor, Nuclear Weapons Legal Action and guest artist Jane Enkin. Child care, refreshments, wheelchair accessible, free. Common Ground, Bathurst St. United Church (1 block south of Bathurst subway).

• **Saturday, November 28:** Women's Press, DEC Book Distribution and Between the Lines hold a Slightly Damaged Book Sale. 20-90% discounts. Refreshments and childcare. 229 College St., basement, 10 am-4 pm. Info: Margie, 598-0082.

WEEKLY

Sunday: Lesbians of Colour (LOC), a social and support group for Native, Asian, South Asian, Black and Latin lesbians regardless of age meets every 1st and 3rd Sunday of the month. 519 Church St. Community Centre. 3:45-5:30 pm. Info: Michele, 588-2930. (Out of town lesbians of colour can write for information: LOC, PO Box 6597, Station A, Toronto, M5W 1K4.)

Monday: The Women's Group, an open lesbian discussion group, meets at 519 Church St. 8 pm. Info: 392-6874.

Monday to Friday: "By All Means," a noon-time women's radio magazine show. Every day at 12:15 on CIUT-FM, 89.5. Interview, reviews, commentary and chit chat. Tune in! Info: 595-0909.

Monday and Wednesday: The Women's Information Line is open from 7-9 pm. Messages may be left any time, at 598-3714.

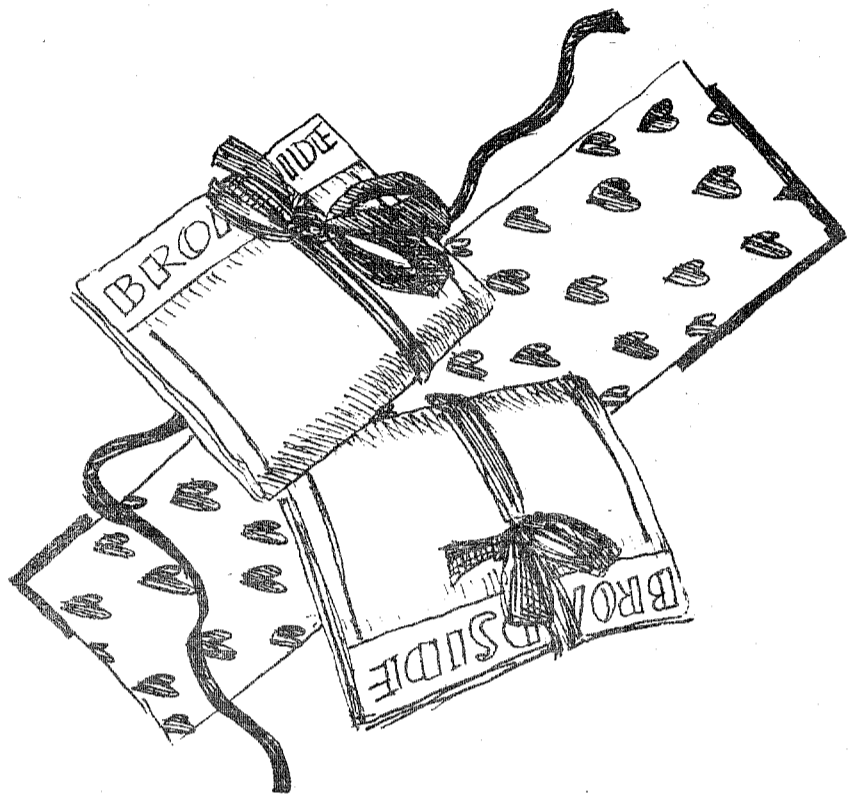
Tuesday: Lesbian fuck-the-discussion group meets for informal basketball, movie nights and other events. 7 pm., U of T Women's Centre, 49 St. George. Info: 978-8201.

Tuesday and Thursday: The Lesbian Phone Line is open for calls from women. 7:30-9:30 pm. 533-6120.

Wednesday: International Women's Day Committee (IWDC), a socialist feminist activist group, meets on alternate Wednesdays. Info: Nancy, 531-6608.

Thursday: Feminist self-help discussion group. Women and men welcome. 7-9 pm. U of T Women's Centre, 49 St. George. Info: 978-8201.

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Broadside CLASSIFIEDS

THE COMPANY OF SIRENS invites submissions from women who wish to participate in the Soirées, December 11-13. Theatre, dance, music, video, poetry. Time limit: 5-10 mins. Submit proposals ASAP to: A. Hale, 10 Dearbourne Ave., Toronto, M4K 1M7; or call (416) 461-6101.

SMALL RURAL INTENTIONAL COMMUNITY near Kingston seeking visitors and potential members. Feminism, non-violence, equality, co-operation, bio-regional self-reliance are guiding principles. Write Dandelion, RR1 (B) Enterprise, Ontario, K0K 1Z0; (613) 358-2304.

INDEPENDENT PRODUCER buying lesbian screenplays. Send script, and SASE, for script return to (BDS) Rivera, 356 Frontenac Street, Kingston, K7L 3T2.

VISITING THE BOSTON/CAMBRIDGE AREA? Marigold's B&B for women welcomes you, with lovely smoke-free rooms, fresh fruit, flowers, warm hospitality. "Close to everything." (617) 244-8617.

BICYCLISTS AND WALKERS needed year round for Sunwheel Bicycle Couriers. Co-operative, professional environment, well organized and good money. Call (416) 598-0053.

BED & BREAKFAST for women — renovated Victorian townhouse in downtown Montreal — close to restaurants, boutiques, bars. Lindsey's B&B, 3974 Laval Avenue, Montreal, H2W 2J2. (514) 843-4869.

FEMINIST AND LESBIAN BOOKS by mail, English and French. New Book Bulletins published 3 times/year, free. L'Androgyne Bookstore, 3636 St-Laurent, Montreal, Quebec, H2X 2V4.

BED & BREAKFAST for women near downtown Montreal. Close to absolutely everything. For info call (514) 288-9890.

COLD? TIRED? TENSE? Want a break? We have the answer!! Come join Barb & Stronach in the sun. We are running an all women's guesthouse in the Dominican Republic. Our spacious, four bedroom villa is situated on a long, beautiful beach with private grounds, swimming pool and terraces overlooking the ocean. Relax, be warm, eat, drink and enjoy massages or crystal healings. To book, call Natalie at (416) 536-6340.

ZZOOTZ HAIR STUDIO. Two for one cuts for women. New clients only, by appointment only. Call (416) 596-6791, or 372A Queen Street West. ZZOOTZ, ZZOOTZ, ZZOOTZ.

SUDBURY lesbian seeking circle of lesbian professionals as friends. If interested, write to Box 2806, Station A, Sudbury, Ontario, P34 5J3.

Broadside Classifieds

Deadline: The 20th of the preceding month.
Cost: 30¢ per word with a \$5 minimum. All classifieds must be prepaid.
Method: fill out the enclosed form and send with method of payment (cheque or money order) to **Broadside**, PO Box 494, Station P, Toronto, M5S 2T1. Include a contact name.

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