JCAH
vol. 41 : 1 / 2
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JOURNAL OF CANADIAN ART HISTORY | ANNALES D'HISTOIRE DE L'ART CANADIEN

Studies in Canadian Art,

Architecture and the

Decorative Arts

Études en art,

architecture et arts

décoratifs canadiens

Volume 41:1/2

2020

JOURNAL OF CANADIAN ART HISTORY | ANNALES D'HISTOIRE DE L'ART CANADIEN

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Subscription Rate | Tarif d'abonnement :
1 year subscription | Abonnement pour 1 an :
60 $ individuals | individus
70 $ institutional | institutions
45 $ students | étudiants

Outside Canada | L'étranger :
75 $ US individuals | individus
85 $ US institutional | institutions
60 $ US students | étudiants

Journal of Canadian Art History is a member of the Société de développement des périodiques culturels québécois (SODEP), the Canadian Association of Learned Journals and the Conference of Historical Journals. This publication is listed in numerous indices.

La revue *Annales d'histoire de l'art canadien* est membre de la Société de développement des périodiques culturels québécois (SODEP), de l'Association canadienne des revues savantes et de la Conference of Historical Journals. Cette revue est répertoriée dans de nombreux index.

Design | Maquette
Garet Markvoort, zijn digital

Printer | Imprimeur :
Marquis Imprimeur Inc.

Copy-editing | Révision des textes :
Michel Hardy-Vallée

Translation | Traduction :
Translation Services, Concordia University | Service de traduction, Université Concordia

Cover | Couverture :
Brian Jungen, *Wieland*, 2006, Art Gallery of Ontario, Gift of/don de Yvonne and/et David Fleck, Catherine Barbaro and/et Tony Grossi, Theresa Burke, Patrick Burke, and/et Karen and/et Michael Vukets, 2018. © Brian Jungen. Courtesy/courtoisie Catriona Jeffries Gallery. (Photo: Art Gallery of Ontario, 2018/3617)

Back issues of the *Journal of Canadian Art History* are available at the following address:
Journal of Canadian Art History
Concordia University
1455 de Maisonneuve West, EV-3.725
Montreal, Quebec, H3G 1M8
or jcah@concordia.ca
or www.concordia.ca/research/jarislowsky/jcah.html

Les anciens numéros des *Annales d'histoire de l'art canadien* sont disponibles à l'adresse suivante:
Annales d'histoire de l'art canadien
Université Concordia
1455, boul. de Maisonneuve ouest, EV-3.725
Montréal (Québec) H3G 1M8
ou jcah@concordia.ca
ou www.concordia.ca/research/jarislowsky/jcah.html

Printed in Canada | Imprimé au Canada
ISSN 0315-4297

Deposited with | Dépôt légal :
Library and Archives Canada | Bibliothèque et Archives Canada
Bibliothèque et archives nationales du Québec

The *Journal of Canadian Art History* is published by subscription, with the generous support of the Faculty of Fine Arts, Concordia University; the Concordia University Research Chair in Art History; and the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art.

La revue *Annales d'histoire de l'art canadien* est publiée par l'abonnement, avec le généreux soutien de la Faculté des beaux-arts, Université Concordia ; l'Université Concordia Chaire de recherche en histoire de l'art ; et l'Institut de recherche en art canadien Gail et Stephen A. Jarislowsky.

The Inexhaustible Joyce Wieland

Joyce Wieland has justly been celebrated and fruitfully studied as an artist, filmmaker, and activist – these categories of art experience, philosophy and knowledge imbricated in her practice. Biographies, catalogues, and articles never fail to make the point that the personal and political were also inextricably linked, not coolly but passionately, in every facet of her production. In this issue, Wieland's life-story extends into the afterlife, and not just in the literature, but in artworks – objects and events – that consciously pick up the traces of a life interrupted and make work in dialogue with her legacy. These are not tributes but tributaries of the free flow of her work.

Guest co-editors Mark Clintberg, Alberta University of the Arts, and Johanne Sloan, Concordia University, are drawing this phenomenon to our attention in a compilation of writings and artworks that offers a range of approaches. Their work opens doors, not just to Wieland and her transgenerational connections, but to the enduring interest of intertextuality as it generates families of work through highlighting, interjection, translation, elision, and redirection. She who invoked the legend of an eighteenth-century sewer, Betsy Ross, to shame the United States for its imperialist aggression in *Betsy Ross, look what they've done to the flag you made with such care*, 1966, would have understood all this perfectly. Thanks to Clintberg and Sloan, as well as their commissioned writers and artists, we are well on the way to catching up with her.

Martha Langford

L'infatigable Joyce Wieland

L'œuvre de l'artiste, cinéaste et militante Joyce Wieland a été étudiée et célébrée, avec raison. Ses expériences, sa philosophie et son savoir sont, à ce titre, étroitement imbriqués dans sa pratique artistique. Les biographies, catalogues et articles écrits à son sujet ne manquent jamais de souligner le fait que le personnel et le politique étaient aussi, chez elle, inextricablement liés – non froidement, mais passionnément – dans chaque facette de sa production. Dans ce numéro, la vie de Joyce Wieland se prolonge au-delà de la mort, non seulement sous la forme d'objets littéraires, mais aussi par le truchement d'œuvres d'art – des fragments, des événements – qui, consciemment, reprennent le fil d'une vie interrompue et établissent un dialogue avec son héritage. Il ne s'agit pas d'hommages, mais plutôt d'affluents dans la libre circulation de son art.

Les rédacteurs invités – Mark Clintberg, de l'Université des arts de l'Alberta, et Johanne Sloan, de l'Université Concordia – portent ce phénomène à notre attention dans un recueil d'écrits et d'œuvres d'art proposant un éventail d'approches. Leur démarche ouvre des voies non seulement vers Wieland et ses connexions transgénérationnelles, mais aussi vers l'intérêt certain de l'intertextualité, où la mise en lumière, l'interjection, la traduction, l'élision et la redirection forment autant de catégories d'œuvres. Celle qui a évoqué la légende d'une couturière du 18e siècle, Betsy Ross, pour jeter la honte sur les États-Unis et son agression impérialiste en *Betsy Ross, look what they've done to the flag you made with such care*, 1966, aurait parfaitement tout saisi. Grâce à nos corédacteurs, Mark Clintberg et Johanne Sloan, ainsi qu'aux écrivains, écrivaines et artistes qu'ils ont invités à collaborer avec eux, nous sommes en bonne voie de la rejoindre.

Martha Langford

GUEST EDITORIAL

Joyce Wieland in the Twenty-first Century: Revivals and Remakes

MARK CLINTBERG AND JOHANNE SLOAN

In 2005 the Canadian artist Luis Jacob (b. 1970) made an edition of monoprints entitled *Mighty Real (4 Sylvester),* featuring several rows of red lips (Fig. 1). A response to Joyce Wieland's *O Canada* (1970) (Fig. 2), Jacob's piece can indeed be thought of as a remake. However, whereas Wieland's sequence of lips (made when the artist kissed the lithographic stone) pronounce Canada's national anthem, Jacob's lips (made through the direct bodily imprint of lipstick and traces of blood on paper) sing the lyrics to "You Make Me Feel (Mighty Real)," a 1978 song by renowned drag performer Sylvester which is akin to a gay anthem – often heard during pride events, drag balls, and other scenes of queer conviviality. Although the connotations of these two artworks differ in many ways, insofar as they both allude to sexuality, embodiment, and a sense of community, Jacob's version demonstrates an investment in Wieland's aesthetic universe. What is remarkable is that Jacob is hardly alone in seeking to pay homage to, appropriate, incorporate, or remake Wieland's artistic and cinematic production. Jacob's artwork is thus one sign among many that Wieland's work remains resonant for contemporary cultural practitioners and scholars. This issue responds to that phenomenon with texts that illuminate Wieland's work in new ways, alongside evidence of artist's projects that explicitly reimagine specific films and artworks. We are also delighted to be introducing a specially commissioned artwork created by Maryse Larivière, titled *The Kiss: An Interview with Joyce Wieland* (2022). These contributions propose new directions for interpreting Joyce Wieland's legacy.

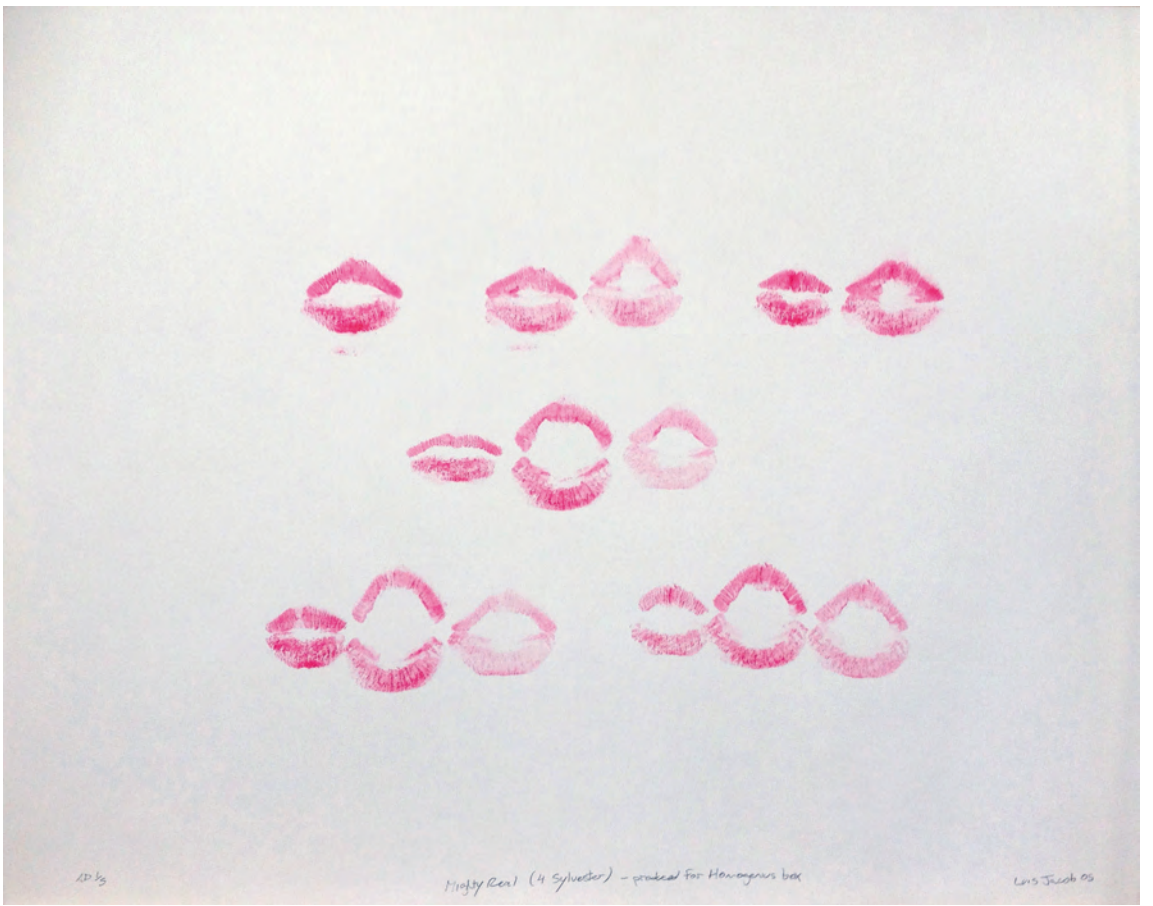
Joyce Wieland (1934–1998) was a Canadian experimental filmmaker and visual artist. She was also an activist and feminist whose work interrogated nationalism, challenged patriarchy, insisted on the primacy of ecological issues, and explored humour and eroticism. In 1971, she was the first living woman artist to have a solo exhibition at the National Gallery of Canada. Wieland gained early recognition as a painter in Toronto in the late 1950s, but the next decade would see her creating plastic assemblages containing personal mementoes and newspaper images of Vietnam War atrocities, hand-stitching and embroidering political slogans in large-scale textile works and

Joyce Wieland au vingt-et-unième siècle : résurgences et remakes

MARK CLINTBERG ET JOHANNE SLOAN

En 2005, l'artiste canadien Luis Jacob (n. 1970) fit une édition de monotypes intitulées *Mighty Real (4 Sylvester)*, présentant plusieurs rangées de lèvres rouges (Fig. 1). En tant que réponse à *O Canada* (Fig. 2) de Joyce Wieland, l'œuvre de Jacob peut effectivement être comprise comme une reprise, un *remake*. Cependant, alors que la séquence de lèvres de Wieland (faite par l'artiste embrassant la pierre lithographique) articule les sons de l'hymne national canadien, les lèvres de Jacob (résultant de l'empreinte corporelle directe de cosmétique et de traces de sang sur le papier) chantent les paroles de « You Make Me Feel (Mighty Real) », une chanson datant de 1978 du célèbre artiste drag Sylvester et qui est devenu à toutes fins pratiques un hymne gay – souvent entendu lors d'événement des fiertés, bals drag, et autres scènes de la convivialité queer. Bien que les connotations de ces deux œuvres soient distinctes sous plusieurs aspects, comme elles font allusion à la sexualité, la corporalité, et à un sens de la communauté, la version de Jacob montre un engagement dans l'univers esthétique de Wieland. Il est remarquable que Jacob soit loin d'être le seul qui veuille rendre hommage, approprier, incorporer, ou recréer la production artistique et cinématographique de Wieland. La pièce de Jacob est ainsi l'une des nombreuses indications que l'œuvre de Wieland demeure pertinente pour les acteurs contemporains de la culture et du milieu académique. Le présent numéro rassemble donc des articles qui mettent en lumière le travail de Wieland de manière originale avec des témoignages de projets d'artistes qui revisitent ouvertement des films ou des œuvres en particulier. Nous avons également le grand plaisir de présenter une œuvre de commande créée pour ce numéro par Maryse Larivière, intitulée *The Kiss: An Interview with Joyce Wieland* (2022). Toutes ces contributions ouvrent de nouvelles voies vers la compréhension de l'héritage de Joyce Wieland.

Joyce Wieland (1934–1998) était une cinéaste expérimentale canadienne et une artiste en arts visuels. Elle était également une activiste et une féministe dont le travail interrogeait le nationalisme, contestait le patriarcat, insistait sur la primauté des enjeux écologiques et explorait l'humour et l'érotisme. Elle fut la première femme à avoir une exposition solo à la Galerie nationale du Canada (aujourd'hui le Musée des beaux-arts du Canada) en 1971. Wieland



1 | Luis Jacob, *Mighty Real (4 Sylvester)*, 2005, lipstick monoprint on paper, 40.6 × 50.8 cm. (Photo: Courtesy of the artist)

experimenting with photographic and cinematic montage; she would even make work out of icing sugar, in *Arctic Passion Cake* (1971) (Fig. 3). From today's perspective, it seems obvious that Wieland was central in forging a neo-avant-garde art in Canada, one that was qualitatively different from the modern art that flourished in the preceding decades of the twentieth century. As dissimilar as were the Group of Seven, inheritors of postimpressionist and expressionist movements, from the fervently abstract artists working in Canada and Quebec from the 1940s through the 60s (including groups such as the Automatistes, Plasticiens, Painters Eleven, and the Regina Five), all of these artists shared the basic understanding that art is something that involves applying paint to a two-dimensional surface. By contrast, Wieland was part of that 60s generation who were open to heterogeneous materials, media, and visual technologies. Wieland's art and life continue to have such a powerful impact today not only because her work moved beyond medium-

2 | Joyce Wieland, *O Canada*, 1970, lithograph in red on woven paper, 57.4 × 76.4 cm, Collection of the National Gallery of Canada, accession 16901. (Photo: Courtesy of the National Gallery of Canada)

fut d'abord reconnue en tant que peintre à la fin des années 1950 à Toronto, mais la décennie suivante la verra créer des assemblages plastiques à partir de souvenirs personnels et d'images des atrocités de la guerre du Vietnam tirées des journaux, cousant et brodant à la main des slogans politiques dans des œuvres textiles de grande taille et expérimentant avec le montage photographique et cinématographique; elle travailla même le sucre à glacer, avec *Arctic Passion Cake* (Fig. 3). De notre point de vue contemporain, il semble évident que Wieland était au centre de la création d'un art néo-avant-gardiste au Canada, qualitativement différent de l'art moderne qui florissait précédemment au vingtième siècle. Aussi différents que furent le Groupe des Sept – héritiers du postimpressionsime et de l'expressionisme – des fervents peintres abstraits au Canada et au Québec durant les années 1940 à 1960 (qui constituèrent des groupes tels que les Automatistes, les Plasticiens, Painters Eleven, Regina Five, etc.), tous ces artistes partagent la même compréhension de l'art comme étant

3 | Installation view of Joyce Wieland's *Arctic Passion Cake*, 1971, and *La raison avant la passion*, 1968, at the *True Patriot Love* exhibition, National Gallery of Canada, Ottawa. (Photo: Courtesy of the Visual Collections Repository, Concordia University)

specificity, but because of the strong social and political values she espoused – the feminist interrogation of gender and sexuality, the ecological messages, the problematization of nationalist sentiment, the countercultural energy, the anti-war ethos, the critique of American-style capitalism, etc. It could be said that with each new project Wieland invented new ways to make political art – and this is perhaps what continues to inspire people today; Wieland's political artworks remain so appealing because they are materially lively, funny, aesthetically complex, and formally inventive. *Solidarity* (1973), for instance, features the striking workers at a cookie factory in Kitchener, Ontario, and thus reveals the artist's political allegiance, but there is no aesthetic sacrifice involved as her camera tracks the demonstrators' feet at ground level; as another example: her anti-Vietnam War artworks of the 1960s (including *Betsy Ross, look what they did to the flag you made with such care*, *N.U.C.*, and *War and Peace 8mm Home Movie,* all 1966) take the form of deceptively-cheerful plastic assemblages.

Joyce Wieland conclusively entered the discursive realm of Canadian art history in the early 1970s. Soon after her solo show at the National

l'application de peinture sur une toile montée. En comparaison, Wieland faisait partie de cette génération des années soixante qui s'ouvrait aux matières mixtes, aux médias et aux technologies de l'image. L'art et la vie de Wieland ont encore aujourd'hui une portée majeure, non seulement parce que son œuvre a dépassé l'idée de spécificité des médiums, mais aussi à cause des valeurs sociales et politiques fortes qu'elle a épousées – l'interrogation féministe du genre et de la sexualité, les discours écologiques, la mise en question du nationalisme, l'énergie de la contre-culture, l'éthos pacifiste, la critique du capitalisme à l'américaine et ainsi de suite. On pourrait dire qu'à chaque nouveau projet, Wieland inventait de nouvelles façons de faire un art politisé, et ce serait peut-être ce qui continue d'être inspirant à notre époque. Ses œuvres engagées ont gardé leur attrait parce que leur matière est vive, et qu'elles sont à la fois drôles, esthétiquement complexes et formellement astucieuses. Par exemple, *Solidarity* (1973) montre les ouvriers en grève d'une usine de biscuits à Kitchener, en Ontario, et révèle ainsi les allégeances politiques de l'artiste, mais elle ne fait aucune concession esthétique par sa prise de vue en mouvement au niveau du sol sur les pieds des manifestants. Autre exemple, ses œuvres des années 1960 contre la guerre du Vietnam (entre autres *Betsy Ross, look what they've done to the flag you made with such care*, *N.U.C.*, et *War and Peace 8mm Home Movie*, tous 1966) sont des assemblages plastiques trompeusement joviaux.

C'est au début des années 1970 que Joyce Wieland se trouve intégré dans le discours de l'histoire de l'art canadienne. Peu après son exposition solo à la Galerie nationale, son nom fut mis de l'avant par deux ouvrages de référence sur l'art canadien : *A Concise History of Canadian Painting* de Dennis Reid, initialement publié en 1973, et *The History of Painting in Canada: Toward a People's Art* de Barry Lord l'année suivante. Très différents par leur ton et leur orientation politique – l'ouvrage de Reid est d'un intérêt plus général que l'analyse explicitement marxiste de Lord – les deux livres positionnèrent Wieland (ainsi que ses contemporains, tels Greg Curnoe [1936–1992] et Michael Snow [n. 1928]) simultanément comme la conclusion de leur histoire de l'art canadien jusqu'à ce point et comme la fine pointe de quelque chose de nouveau. Ce qui ne signifie pas cependant que ces deux auteurs étaient complètement à l'aise de louanger une femme artiste. Reid s'empêtra dans l'essentialisme en déclarant (nous traduisons), « Wieland vous attire avec les merveilles de son travail féminin », alors que Lord montra pour sa part son inconfort avec les attributs culturels genrés, se plaignant de « son utilisation constante d'objets traditionnellement « féminins » tels que le rouge à lèvre, le parfum et la courtepointe, qui résulte en un « féminisme cosmétique »[1]. D'autres recensions et critiques dans les journaux au cours des premières années de la carrière de Wieland allaient d'un sexisme normalisé à une misogynie plus hostile. À partir des années 1980, cependant, émergea une nouvelle vague de publications

Gallery, her name featured prominently in two surveys of Canadian art: Dennis Reid's *A Concise History of Canadian Painting*, which first appeared in 1973, and Barry Lord's *The History of Painting in Canada: Toward a People's Art* which came out the following year. Quite different in tone and political orientation – Reid's account is more mainstream than Lord's explicitly Marxist analysis – both books position Wieland (along with her contemporaries such as Greg Curnoe [1936–1992] and Michael Snow [b. 1928]) at the end of their stories of Canadian art to that point, and also as the cutting edge of something new. Which is not to say that either author was entirely at ease praising a woman artist; Reid got tangled in essentialist tropes when he announced, "Wieland draws you in with the wonder of her woman's work," while Lord in turn showed his discomfort with the cultural attributes of gender when he complained, "her constant use of traditionally 'female' objects such as lipstick, perfume, and quilts, results in a 'cosmetic feminism.'"[1] Other reviews and journalistic responses in the early years of Wieland's career ranged from casual sexism to more hostile misogyny. Beginning in the 1980s, though, a new wave of scholarship emerged, that understood Wieland's art practice to be part of what is now called "the feminist revolution."[2] Scholars, curators, and fellow artists responded to Wieland's reclamation of women-associated craft practices, and her assertion of female embodiment and female desire, while they have also been attuned to the obstacles and biases she faced as a woman artist within international and Canadian film communities and art worlds. The film scholars Lauren Rabinovitz and Kay Armatage were crucial voices in this feminist understanding of Wieland, both of them contributing foundational theoretical reflections on the artist/filmmaker.[3] The 1987 retrospective at the Art Gallery of Ontario was an important milestone, its catalogue featuring essays by Marie Fleming, Lucy Lippard, as well as Rabinovitz.[4] The critical literature on Wieland does include significant articles by authors such as Leila Sujir, Kass Banning, and Susan Crean from the 1980s and 90s,[5] but it was not until the 2000s that a more robust wave of Wieland scholarship emerged. Two substantial biographies of Wieland were published in the same year (2001) by Jane Lind and Iris Nowell,[6] while Johanne Sloan's articles and book,[7] and Kristy Holmes's doctoral thesis and articles,[8] built on the feminist analysis of earlier authors while delving into questions of nationalism, landscape and ecology, and new-left politics.

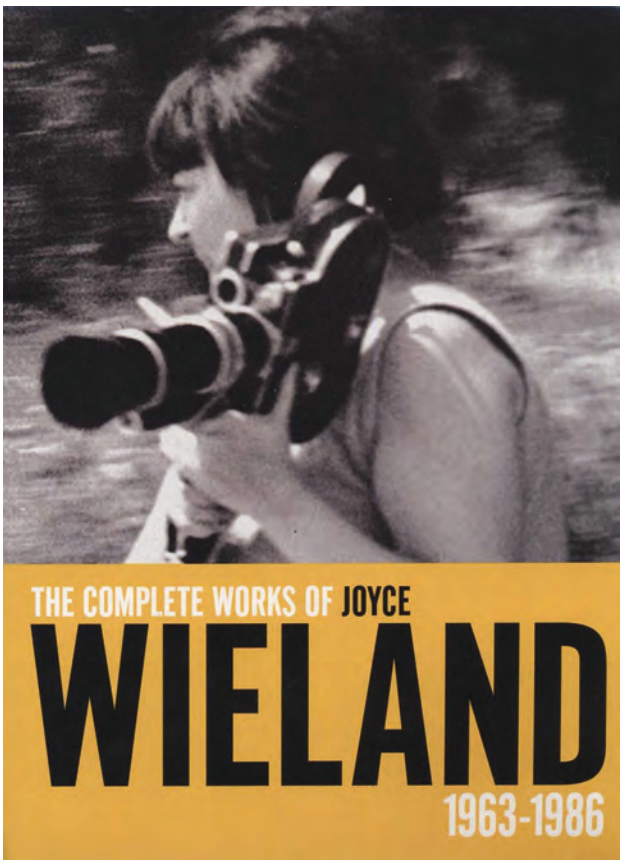
Wieland exhibited widely in her own lifetime and was recognized by a number of solo exhibitions at major museums. In 1968 the Museum of Modern Art in New York City hosted *Five Films by Joyce Wieland*, and in that same year the Vancouver Art Gallery presented a ten-year retrospective of her work (Fig. 4). 1969 brought another mid-career retrospective at York University, Toronto, followed by the National Gallery show in 1971. A

académiques qui comprenaient la pratique artistique de Wieland comme faisant partie de ce qui est maintenant appelé « la révolution féministe[2] ». Universitaires, commissaires et artistes répondaient à la revalorisation par Wieland des pratiques artisanales associées aux femmes, ainsi qu'à son affirmation de la corporalité et du désir féminin, tout en prenant acte des obstacles et des biais auxquels elle était confrontée en tant que femme artiste au sein des communautés cinématographiques et des milieux artistiques à l'international comme au Canada. Les spécialistes du cinéma Lauren Rabinovitz et Kay Armatage furent cruciales à cette compréhension féministe de Wieland, toutes deux ayant contribué des réflexions théoriques fondamentales sur l'artiste-cinéaste[3]. La rétrospective de 1987 à la Art Gallery of Ontario fut une autre étape importante, le catalogue de l'exposition incluant des essais de Marie Fleming, Lucy Lippard ainsi que Rabinovitz[4]. La fortune critique de Wieland comprend des articles significatifs par des auteures telles que Leila Sujir, Kass Banning et Susan Crean au cours des années 1980 et 1990[5], mais ce ne fut pas avant les années 2000 qu'une vague plus robuste de publications savantes sur Wieland a déferlé. Deux biographies substantielles sur Wieland furent publiées la même année (2001) par Jane Lind et Iris Nowell[6], suivies par les articles et le livre de Johanne Sloan[7], et finalement la thèse de doctorat et les articles de Kristy Holmes[8], se basant sur l'analyse féministe des auteurs précédents et l'examinant sous les angles du nationalisme, du paysage et de l'écologie ainsi que de la politique de la nouvelle gauche.

Wieland a beaucoup exposé durant sa carrière et a été reconnue par le biais de nombreuses expositions solo dans des musées importants. En 1968, le Museum of Modern Art à New York présenta *Five Films by Joyce Wieland*, et la même année la Vancouver Art Gallery organisa une rétrospective des dix dernières années de son travail (Fig. 4). L'année 1969 fut l'occasion d'une autre rétrospective de mi-carrière à l'université York (Toronto), suivie de l'exposition à la Galerie nationale en 1971. Une rétrospective de plus grande ampleur organisée par la Art Gallery of Ontario en 1987 circula à Charlottetown, Regina et Fredericton, la première du genre à l'AGO pour une femme artiste vivante. D'autres expositions solos eurent lieu de son vivant à la McMaster University Art Gallery en 1990 (aujourd'hui le McMaster Museum of Art) et au Agnes Etherington Art Centre de Kingston (1994–95). La réputation de Wieland dépasse les frontières du Canada, en particulier grâce à ses films, qui ont circulé depuis leur création par le biais d'expositions, de festivals et de projections spéciales de cinéma d'avant-garde et expérimental, par exemple lors des biennales de Berlin (2016) et Liverpool (2018) où furent présenté ses films. En 2011, le Canadian Filmmakers Distribution Centre (CFMDC) a produit un coffret DVD qui rassemble tous les principaux films de Wieland, ce qui a indubitablement facilité leur diffusion (Fig. 5). En tant qu'historiens de l'art,

4 | Invitation to the opening of *Joyce Wieland Retrospective, 1957–67* at the Vancouver Art Gallery. York University Libraries, Clara Thomas Archives and Special Collections, Avrom Isaacs fonds (F0134), accession 1996-036/033 (10), © National Gallery of Canada, Ottawa. With permission from the Vancouver Art Gallery. (Photo: Kayla Rocca)

large-scale retrospective was organized by the Art Gallery of Ontario in 1987, an exhibition that traveled to Charlottetown, Regina, and Fredericton; this was the AGO's first solo retrospective for a living woman artist. Other solo exhibitions during her lifetime took place at the McMaster University Art Gallery, Hamilton (1990), and the Agnes Etherington Art Centre, Kingston (1994–95). Wieland's reputation has extended beyond Canada, mainly due to her films, which from the time of their creation have circulated in exhibitions, film festivals and specialized screenings of avant-garde and experimental film; for instance, both the 2016 Berlin Biennale and the 2018 Liverpool Biennial included some of her films. In 2011 the Canadian Filmmakers Distribution Centre (CFMDC) came out with a boxset of DVDs that included all the major Wieland films, and this has undoubtedly made their dissemination more seamless (Fig. 5). As art historians we nonetheless want to call attention to the fact that, over the years, Wieland's practice would get artificially bifurcated, which is to say that her films are well-known by an international constituency of filmmakers, film-festival organizers, and film scholars, many of whom are barely aware of her extensive visual-art practice, while inversely there are art historians and curators who know the visual art well but barely pay attention to her films. It is therefore interesting to note that for a 2019 exhibition of Wieland's work at Das Weisse Haus gallery in Vienna, *The Mouth is About Language: Joyce Wieland in Close-up*, curator



5 | Cover of box-set of DVDs, issued by the Canadian Filmmakers Distribution Centre, 2011. (Photo: the author)

nous voulons néanmoins souligner le fait que la pratique de Wieland a été artificiellement divisée au cours des années – c'est à dire que ses films sont bien connus d'un contingent international de réalisateurs, d'organisateurs de festivals et de chercheurs, dont plusieurs connaissent à peine son abondante pratique en arts visuels, tandis qu'il existe des historiens de l'arts et des commissaires d'exposition qui connaissent bien son œuvre plastique sans porter attention à ses films. Il est par conséquent important de remarquer que pour une exposition des œuvres de Wieland en 2019 à la galerie Das Weisse Haus de Vienne intitulée *The Mouth is About Language: Joyce Wieland in Close-up*, la commissaire Bettina Brunner présenta des imprimés et des œuvres textiles avec les films, tentant délibérément de sensibiliser un public européen d'abord familier avec les films de Wieland seuls à la complexité de sa pratique artistique. La tendance récente qui vise à considérer sa pratique selon des termes explicitement politiques est également notable; ce fut observable lors d'un autre événement en 2019, *Re-Joyce: Wieland for a New Millennium* – une série de conférences, allocutions et présentations organisée par Christina Battle, Amy Fung, Allyson Mitchell et Ariel Smith, en collaboration avec le CFMDC. L'intention avouée de *Re-Joyce*

Bettina Brunner displayed print and textile works alongside films, deliberately setting out to inform a European audience who were previously familiar only with Wieland's films about the complexity of Wieland's art practice. The recent tendency to regard Wieland's practice in explicitly political terms is also worth noting; this was fully evident in another 2019 event, *Re-Joyce: Wieland for a New Millennium* – a series of readings, talks, and presentations co-curated by Christina Battle, Amy Fung, Allyson Mitchell, and Ariel Smith, in collaboration with the CFMDC. *Re-Joyce* announced that its intention was "a reframing and a reckoning of the politics and ideas of lineage, nationhood, and protest from the late 1960s to present-day,"[9] also referring to this as a "corrective" event – thereby referencing the name under which Wieland made her films, "Corrective Films." Still, there have not been any significantly scaled solo exhibitions or retrospectives focused on Wieland's work since her death; Sarah Stanners's ambitious pairing of Wieland and Tom Thomson at the McMichael Gallery in 2017 (discussed in this issue) is as close as we have come. There is no *catalogue raisonné* that accounts for Wieland's entire oeuvre, and indeed many private holdings of her work have not been adequately documented; periodically, little-known works appear at auction, and then disappear again. Perhaps it is because of this relative institutional neglect that individual scholars and artists have assumed the role of keeping Wieland in the public eye.

This special issue of the *Journal of Canadian Art History* initially arose out of the two co-editors' fascination with Joyce Wieland, and our realization that we are hardly alone in this respect. Across Canada and beyond its borders as well, scholars, artists, and curators continue to discover and rediscover the art, films, and persona of Joyce Wieland. We want to emphasize how generative those encounters with Wieland are – inviting and provoking the production of new ideas, collaborations, research projects, texts, and artworks. This publication can be thought of as a series of conversations with and about Joyce Wieland. It devotes significant attention to the work of artists, alongside the contributions of curators, art historians, and other scholars, all of whom introduce some new perspective on Wieland. What unites this diverse group of artworks and texts is what could be called "Wieland effects": evidence of the persistent responses – ranging from adulation to discomfiture – triggered by the work of this Canadian artist. It became clear to us that there are ongoing "Wieland effects," that have not been adequately accounted for or studied. That is what this issue sets out to do, and the overarching questions to be posed are indeed: "Where, and for whom, is Wieland surging up? And – why Wieland now?"

The "Wieland revival" we are describing is bound to be complicated, because of the complexity of her film and art practice. In a sense, multiple

était (nous traduisons) « un recadrage et une réévaluation des idées de lignée, de nation et de protestation ainsi que de leurs aspects politiques, pour la période allant de la fin des années 1960 à nos jours[9] », se définissant comme une événement « correctif », faisant ainsi allusion au nom sous lequel Wieland produisit ses films, « Corrective Films ». Malgré cela, il n'y a pas eu d'expositions solo d'ampleur significative ou de rétrospectives centrées sur l'œuvre de Wieland depuis son décès; au mieux, il faut noter le rapprochement ambitieux entre Wieland et Tom Thomson effectué par Sarah Stanner à la McMichael Gallery en 2017 (analysé dans ce numéro). Il n'y a pas de catalogue raisonné qui définisse l'ensemble de l'œuvre de Wieland, car en effet, plusieurs collections privées de ses œuvres n'ont pas été adéquatement documentées; de temps à autre, des pièces peu connues apparaissent aux enchères puis disparaissent à nouveau. C'est peut-être à cause de cette relative négligence des institutions que les individus, spécialistes et artistes, ont assumé la responsabilité de soutenir la visibilité publique de Wieland.

Ce numéro spécial des *Annales d'histoire de l'art canadien* est né de la fascination des deux coéditeurs pour Joyce Wieland, et de notre réalisation que nous étions loin d'être les seuls membres de ce club. Tant au Canada qu'au-delà de ses frontières, les spécialistes, artistes et commissaires ne cessent de découvrir et de redécouvrir l'art, les films et le personnage de Joyce Wieland. Il est d'autant plus remarquable à quel point ces rencontres avec Wieland sont productives, invitant et provoquant le développement de nouvelles idées, de collaborations, de projets de recherche, de textes et d'œuvres. La présente publication peut se voir comme une série de conversation avec, et à propos de Joyce Wieland. Une attention particulière est consacrée au travail des artistes, en parallèle avec les contributions des commissaires, historiens de l'art et autres spécialistes qui amènent chacun une nouvelle perspective sur Wieland. Ce qui unit ce groupe diversifié d'œuvres et de textes pourrait s'appeler « les effets Wieland » : la preuve des réactions durables – qui vont de l'adulation à la malaise – générées par le travail de cette artiste canadienne. Il nous devenait évident qu'il y a des « effets Wieland » en cours qui n'ont pas encore été adéquatement identifiés ou étudiés. Voici donc ce que ce numéro ambitionne d'accomplir, et les questions sous-jacentes à ce projet en sont « où, et pour qui, ressurgit Wieland? » et « pourquoi Wieland maintenant? ».

La « résurgence Wieland » que nous décrivons est inévitablement compliquée par la complexité de sa pratique cinématographique et artistique. On peut dire que de multiples « Wieland » sont réactivées par ces artistes du vingt-et-unième siècle parce qu'ils se consacrent à son féminisme, ses positions politiques de gauche, sa conscience écologique; et/ou à cause de ses apports au pop art, à l'art conceptuel, au cinéma structurel et à d'autres mouvements; et/ou parce qu'ils réagissent à son usage novateur des disciplines, des matériaux

"Wielands" are revived by these twenty-first-century artists, who turn to Wieland for her feminism, her leftist politics, her ecological consciousness, and/or because of her contribution to Pop Art, Conceptual Art, Structural Film, and other movements, and/or because they're responding to her innovative use of media, materials, and technologies: film, animation, photography, painting, bookworks, performance, plastic assemblages, and a host of textile and needlework-related projects. Ultimately, each artist (or scholar) who revisits a Wieland artwork has modified the appearance and meaning of the original work in a unique way. Still, it is worth noting that a few Wieland works recur in this recent history of reimaginings and remakes: The *O Canada* (1970) print continues to elicit new embodied and performative approaches to identity; the film *Solidarity* (1973) has become a much-admired exemplar of non-didactic political filmmaking; while the renewed appeal of *Reason Over Passion* (1968) can perhaps be linked to the rise of art school programs in craft and materiality, and the emergence of "craftivism" and "sloppy craft" movements in the early 2000s. Other possible explanations for "why Wieland now?" include the dissent and activism that pushed back against "Canada 150" (the year-long series of events promoted by the federal government in 2017) as a celebration of the nation-state; Wieland might have reclaimed patriotism as an artistic subject, but she also made it clear that her patriotic sentiments were informed by a feminist, environmentalist, and anti-capitalist ethos. Possibly a renewed public interest in the Trudeau dynasty is also at work here, since several Wieland artworks depict Pierre Trudeau as an ideologue and character in the national imaginary.

The present-day appeal of the *Reason Over Passion* and *La raison avant la passion* quilts is surely linked to the circumstances of their making and circulation, and because episodes in their "biography" as objects have become well known, and even mythologized. One version of the quilt was created by an extraordinary assembly of Canadian expatriate women who lived in New York and were invited to Wieland's studio; this quilting bee included Zoe Caldwell, Kate Reid, Joyce Davidson, Valerie Jennings, Colleen Dewhurst, Melissa Hayden, Marian Grudeff, Jackie Rosenfeld, Mary Mitchell, Betty Ferguson, and Sylvia Davern, amongst others. Many of these women worked in film, stage, or television. There were actors (Caldwell, Reid, Dewhurst), a ballerina (Hayden), playwrights (Rosenfeld and Mitchell) and a composer (Grudeff). It is unusual to know so many details about the context of an artwork's making, while the connection to a network of women is noteworthy. And then, gossip and (possibly apocryphal) narratives have encircled the quilts since their creation in the 1960s; Margaret Trudeau's memoir recounted how the French-language work figured in a heated

et des technologies : cinéma, animation, photographie, peinture, livres d'art, performance, assemblages plastiques et une quantité de projets de textiles et de travaux d'aiguille. En bout de ligne, chaque artiste (ou spécialiste) qui revisite une œuvre de Wieland en a modifié les apparences et le sens de manière originale. Néanmoins, il faut noter que certaines œuvres de Wieland reviennent à travers cette histoire récente de réinventions et de reprises. L'œuvre sur papier *O Canada* (1970) continue de générer de nouvelles approches incorporées et performatives de l'identité; le film *Solidarity* (1973) est devenu un exemple largement admiré de cinéma engagé sans visées didactiques; alors que le regain d'intérêt envers *Reason Over Passion* (1968) pourrait être attribué au développement de programmes orientés vers l'artisanat et les matériaux dans les écoles d'arts visuels, tout comme à l'émergence des mouvements « craftisvism » (activisme et artisanat) et « sloppy craft » (« artisanat bâclé ») du début des années 2000. D'autres réponses à « pourquoi Wieland maintenant? » comprennent les critiques et l'activisme en réaction à « Canada 150 » (la série d'événements promus par le gouvernement fédéral tout au long de l'année 2017) comme une célébration de l'état-nation. Wieland a peut-être revendiqué le patriotisme comme un sujet artistique, mais en précisant que ses sentiments patriotiques reposaient sur un ethos féministe, environnementaliste et anti-capitaliste. Il se peut également qu'un regain d'intérêt envers la dynastie des Trudeau soit en jeu ici, étant donné le nombre d'œuvres de Wieland qui représentent Pierre Trudeau comme un idéologue et un personnage de l'imaginaire national.

L'intérêt contemporain des courtepointes *Reason Over Passion* et *La raison avant la passion* est certainement lié aux circonstances de leur production et de leur circulation, et aussi parce que certains épisodes de leur « biographie » en tant qu'objets sont devenus célèbres, presque mythiques. Une version de la courtepointe fut créée par un groupe exceptionnel d'expatriées canadiennes qui vivaient alors à New York et qui furent invité au studio de Wieland. Les courtepointières comprenaient Zoe Caldwell, Kate Reid, Joyce Davidson, Valerie Jennings, Colleen Dewhurst, Melissa Hayden, Marian Grudeff, Jackie Rosenfeld, Mary Mitchell, Betty Ferguson et Sylvia Davern, entre autres. Beaucoup de ces femmes travaillaient pour le cinéma, le théâtre ou la télévision. Elles étaient actrices (Caldwell, Reid, Dewhurst), ballerine (Hayden), dramaturges (Rosenfeld et Mitchell) et compositrice (Grudeff). Il est inhabituel de connaître autant de détails sur le contexte de création d'une œuvre, et sa connexion à un réseau de femmes est remarquable. De plus, des racontars et des histoires (probablement apocryphes) ont accompagné les courtepointes depuis leur création pendant les années 1960 : les mémoires de Margaret Trudeau racontent le rôle de l'œuvre francophone dans un débat enflammé avec son mari, comme le mentionnent plus d'un auteur du présent numéro. Cet arrière-plan contribue sûrement à l'intérêt des artistes et spécialistes contemporains envers cette œuvre.

argument with her husband, as is discussed by more than one author in this issue. These back-stories are surely part of the appeal for contemporary artists and scholars who have become interested in this particular Wieland artwork.

The process of gathering and soliciting this material has indicated to us as co-editors that the "Wieland effects" are staggering in their complexity, representing a sprawling network of people and ideas – that can only be partially addressed in these pages. In methodological terms, we recognize the contribution of artists as a powerful form of research, complementing more conventional modes of scholarly investigation. Art historians writing about artists are not given the last word, since artists undertake complementary and idiosyncratic forms of research – sometimes by delving into and inhabiting other artists' practices.

This special issue is also the culmination of our entwined "Wieland journeys." Johanne Sloan has written about Wieland's work on numerous occasions, focusing on the artist's political engagements in the 1960s and 70s, as well as her ongoing preoccupation with Canada's natural environment. Years later, she encountered Clintberg's *Passion over reason / la passion avant la raison* (2014), a series of quilts he created in collaboration with seventeen women on Fogo Island, Newfoundland as part of a five-month artist's residency. Clintberg's project began with the question "what would happen if there were a Joyce Wieland fan club on Fogo Island?" and an ambition to invert the language of Pierre Elliot Trudeau's political slogan as quoted in Wieland's work (Fig. 6). Clintberg first encountered Wieland in the context of a studio course during his BFA. She became an important touchstone in his evolving artistic practice, which has regularly returned to textiles. Years later, during his MA in Art History at Concordia University, he was a research assistant for Sloan's book project on *The Far Shore*, and he subsequently returned to Wieland's practice in several other research projects of his own, including a series of conference papers analyzing aspects of Wieland's work. In this volume, Sloan and Clintberg both present their research into contemporary artists who are restaging or remaking Wieland artworks.

We eventually came to realize that we are not the only Wieland-obsessed people out there, that many others are moved by a strong desire to contribute to a public, collective conversation around Wieland's legacy. In 2016 we therefore began reaching out to some of these people and organized an event at Casa del Popolo in Montreal, that featured presentations by Monika Kin Gagnon, Cynthia Hammond, and Mark Clintberg, as well as a live musical performance by the artist collective known as 10,000 Horses (its members, Alexis O'Hara and Stephen Lawson, played original music composed to accompany some Wieland films) (Fig. 7). Perhaps due to the informal, social atmosphere of this bar, because the presentations were very much works-

6 | Mark Clintberg, *Passion over reason / la passion avant la raison*, 2014, fabric, thread. Courtesy of the artist and Pierre-François Ouellette art contemporain. Made by the Winds and Waves Artisan's Guild. Produced by Fogo Island Arts in partnership with the artist, Winds and Waves Artisan's Guild, the Fogo Island Inn, and the Shorefast Foundation. (Photo: Alex Fradkin)

L'effort de rassembler et de solliciter ce matériel a démontré aux deux coéditeurs que les « effets Wieland » sont d'une écrasante complexité, et qu'ils pointent en direction d'un réseau tentaculaire de gens et d'idées – qui ne peut qu'être abordé de manière partielle dans les pages qui suivent. En termes méthodologiques, nous reconnaissons la contribution des artistes comme une forme éloquente de recherche, un complément aux modes plus conventionnels d'enquête savante. Les historiens de l'art qui écrivent sur les artistes n'ont pas le dernier mot, puisque ceux-ci s'engagent dans des formes complémentaires et originales de recherche, parfois en plongeant dans, ou en s'imprégnant de, la pratique des autres artistes.

Ce numéro spécial est aussi le point culminant de nos « parcours Wieland » conjointes. Johanne Sloan a écrit sur l'œuvre de Wieland à plusieurs reprises, en se penchant sur son engagement politique dans les années 1960 et 1970 et sur sa préoccupation constante pour l'environnement naturel du Canada. Des années après, elle a découvert la série de courtepointe *Passion over reason / la passion avant la raison* (2014) créées par Clintberg en collaboration avec dix-sept femmes à Fogo Island (Terre-Neuve) pendant les cinq mois d'une résidence d'artiste. Le projet de Clintberg a débuté par la question « qu'arriverait-il s'il y avait un fan club de Joyce Wieland à Fogo Island? » et par un désir de renverser le langage du slogan politique de Pierre Elliot Trudeau tel que cité dans l'œuvre de Wieland (Fig. 6). Clintberg a découvert Wieland lors d'un cours en atelier pendant son baccalauréat en arts visuels. Elle est devenue une référence incontournable à

7 | 10,000 Horses (Stephen Lawson & Alexis O'Hara). (Photo: the author)

in-progress, and because of the brilliant music, the event was exhilarating. It was clearly not only us two who felt that there was unfinished business surrounding Wieland's work. That event was in a sense a preview of this special issue – since several contributors to that event are to be found in the pages that follow, but also more importantly because we have brought artists together with scholars in the same spirit, to productively share ideas, energy, and passions.

Many artists have created work in response to Wieland; a partial list would include 10,000 Horses, Nina Autor (b. 1982), Mark Clintberg (b. 1978), Wendy Coburn (b. 1963), Haley Craw (b. 1995), Munro Ferguson (b. 1960), Cynthia Girard (b. 1969), Luis Jacob, Brian Jungen (b. 1970), Lois Klassen, Ladies Invitational Deadbeat Society, Maryse Larivière (b. 1978), Hazel Meyer (b. 1979), Emily Miranda, Mireille Perron (b. 1957), and Felicity Tayler (b. 1977). There is no single coherent method or theme that unites how artists have reacted to Wieland's oeuvre, and indeed each artist seems to have a different motive for revisiting the artist's work. What is more, most of these artists were not aware that other Wieland-related projects were being launched alongside their own. Some other twentieth-century artists

travers l'évolution de sa pratique, qui en revient périodiquement au textile. Par la suite, durant sa maîtrise en histoire de l'art à l'Université Concordia, il a travaillé comme assistant de recherche pour l'ouvrage de Sloan sur *The Far Shore*, et il s'est par la suite penché à nouveau sur la pratique de Wieland dans ses nombreux autres projets de recherche, qui incluent une série de conférences analysant différents aspects de l'œuvre de Wieland. Dans ce volume, Sloan et Clintberg présentent chacun leurs recherches sur des artistes contemporains qui remettent en scène ou qui revisitent les œuvres de Wieland.

Nous en sommes éventuellement venus à la conclusion que nous n'étions pas les seuls obsédés par Wieland, et que beaucoup d'autres personnes sont animées d'une volonté ferme de contribuer à une conversation publique, collective autour de l'héritage de Wieland. En 2016, nous avons donc pris contact avec certaines de celles-ci, et avons organisé un événement à la Casa del Popolo à Montréal qui réunissait des présentations par Mark Clintberg, Monika Kin Gagnon et Cynthia Hammond avec une performance musicale par le collectif d'artistes 10,000 Horses (ses membres, Alexis O'Hara et Stephen Lawson, ont composé des pièces originales pour accompagner certains des films de Wieland) (Fig. 7). Peut-être à cause de l'ambiance informelle de ce bar, du fait que les présentations étaient encore embryonnaires, et de la brillante performance musicale, l'événement fut mémorable. Nous n'étions clairement pas que deux à croire qu'il restait encore du travail à faire avec l'œuvre de Wieland. Cet événement fut, d'une certaine manière, un prélude au présent numéro – puisque plusieurs des participants à cet événement se retrouvent dans les pages qui suivent – mais aussi, et c'est l'aspect le plus important, parce que nous avons rassemblé des artistes et des spécialistes dans un même esprit afin de partager de manière productive leurs idées, leur énergie et leur passion.

Plusieurs artistes ont créé des œuvres en réponse à Wieland. Une liste partielle comprendrait 10,000 Horses, Nina Autor (n. 1982), Mark Clintberg (n. 1978), Wendy Coburn (n. 1963), Haley Craw (n. 1995), Munro Ferguson (n. 1960), Cynthia Girard (n. 1969), Luis Jacob, Brian Jungen (n. 1970), Lois Klassen (n.d.), Ladies Invitational Deadbeat Society, Maryse Larivière (n. 1978), Hazel Meyer (n. 1979), Emily Miranda (n.d.), Mireille Perron (n. 1957), et Felicity Tayler (n. 1977). Il n'y a pas de méthode cohérente ou de thème qui définisse comment les artistes ont répondu à l'œuvre de Wieland, car en effet, chacun possède un motif différent pour revisiter son travail. De plus, la majorité de ceux-ci n'étaient pas au fait que d'autres projets reliés à Wieland étaient mis en chantier en même temps que le leur. D'autres artistes du vingtième siècle ont également inspiré une réponse semblable de la part de leurs pairs – le travail d'Andy Warhol, de Robert Smithson, de Felix Gonzalez-Torres et de Donald Judd fut à l'occasion passionnément imité et/ou refait de manière critique, par exemple – mais ce ne semble pas avoir été le cas pour d'autres femmes

have inspired a similar type of response from fellow artists – works by Andy Warhol, Robert Smithson, Felix Gonzalez-Torres, and Donald Judd have, on occasion been lovingly mimicked and/or critically remade, for instance – but not many other women artists come to mind, and not many Canadians either. So the pattern we have identified, these multiple instances of contemporary artists valorizing and re-making Wieland's artwork, is all the more worthy of attention.

In her own practice Wieland responded to an earlier Canadian artist, Tom Thomson (1877–1917), and it can be said that she reinhabited his world in her artist's book *True Patriot Love* (1971) and feature film *The Far Shore* (1976). Likewise, contemporary artists who remake Wieland's work come to inhabit her world, her imaginative universe. To refer to these artistic responses as straightforward "homage" is not entirely accurate, nor can it be said that Wieland's work is simply "appropriated." The postmodern generation deployed appropriation in order to erode notions of genius and address the commodification of art, while more recently the term has acquired a negative valence, being linked to the damaging cultural appropriation of Indigenous knowledge, Black culture, and other communities. The artists who "appropriate" Wieland do so under rather different circumstances; they have not set out to undermine Wieland as an artist, nor have they falsely claimed ownership of an identity they have no legitimate relation to.

To break out of these narrow definitions of appropriation we can turn to the art historical past, as well as to other forms of cultural production that involve cultural transmission and reinterpretation. The history of art (in Western and other traditions) includes many examples of individual artists copying, but also reinterpreting, the work of their predecessors. In addition, we might look to the phenomenon of "revivalism," which could involve the strategic recurrence of entire movements in art and architecture. Otherwise, many practices within the domains of literature, architecture, music (the long history of pastiche and cover versions), and food (reworked recipes, and recipes as family heirlooms), demonstrate that this mode of remaking is historically grounded and very much still at work today. According to this template, an artist, author, or cultural producer is credited with ownership of an idea or image, but a second individual somehow, in their own way, adds to that "original." This does point to a fundamental contradiction within the Western, modern system of art, in that the paradigm of singular authorship has remained central, even as processes of mimicry, exchange, and conversation between makers (whether living or deceased) have always been of utmost importance.

In the twenty years since Wieland's death the artist's reputation has continued to grow, and she seems more than ever to be securely inserted in the narrative of Canadian art history, and in the archive of Canadian art. The

artistes, encore moins pour les artistes du Canada. La tendance que nous avons identifiée, ces multiples cas d'artistes contemporains qui mettent en valeur et qui revisitent les œuvres de Wieland, est d'autant plus remarquable.

Par sa propre pratique, Wieland répondait à un artiste canadien qui la précédait, Tom Thomson (1877–1917), et on peut dire qu'elle s'est logée dans le monde de celui-ci avec son livre d'artiste *True Patriot Love* (1971) et son film *The Far Shore* (1976). De la même façon, les artistes contemporains qui reprennent l'œuvre de Wieland en viennent à séjourner dans son monde, son univers imaginatif. Caractériser ces réponses artistiques comme de simples « hommages » ne serait pas entièrement exact, et on ne peut pas dire non plus que l'œuvre de Wieland s'en trouve « appropriée ». La génération postmoderne a déployé l'appropriation en vue de démanteler les notions de génie et d'œuvre d'art en tant que commodité, alors que plus récemment le terme a acquis des connotations négatives, étant lié aux dommages de l'appropriation culturelle des savoirs autochtones, de la culture noire et des autres communautés. Les artistes qui « approprient » Wieland ne suivent pas ces modèles : ils ne tentent pas de démanteler la réputation de Wieland (même si dans certains cas, ils défont *matériellement* des éléments de son œuvre), et ne tentent pas non plus de prendre possession illégitime d'une forme d'identité envers laquelle ils n'ont aucun lien.

Afin de nous affranchir de ces étroites définitions de l'appropriation, nous pouvons nous tourner vers l'histoire de l'art passée, ainsi que vers d'autres formes de production culturelle qui impliquent la transmission et la réinterprétation culturelle. L'histoire de l'art (de l'occident et des autres traditions) comprend nombre d'artistes copiant, mais aussi réinterprétant, le travail de leurs prédécesseurs. De plus, nous pouvons nous tourner vers le phénomène du revivalisme, qui peut impliquer la récurrence stratégique de mouvements entiers, en art et en architecture. Sinon, plusieurs pratiques du domaine de la littérature, de l'architecture, de la musique (la longue histoire des pastiches et des reprises) et de la nourriture (les recettes revisitées ou celles qui sont des héritages familiaux) démontrent que ce mode de reprise est ancré historiquement et toujours à l'œuvre aujourd'hui. Selon ce modèle, on crédite à un artiste, un auteur ou un producteur culturel la possession d'une idée ou d'une image, alors qu'un autre individu, de façon indéterminée, contribue à cet « original » à sa manière. Ceci indique une contradiction fondamentale dans le système de l'art occidental moderne, au sens où le paradigme de l'auteur unique est demeuré central, alors même que des processus d'imitation, d'échange et de conversation entre les créateurs (vivants ou décédés) a toujours été d'une importance capitale.

Durant les vingt années qui ont suivi la mort de Wieland, sa réputation a crû de manière constante, et elle semble plus que jamais faire partie intégrale du discours de l'histoire de l'art canadien et de son archive. Ce concept d'archive est particulièrement utile pour comprendre ce qui est en jeu lorsque des artistes

concept of the archive is particularly useful for understanding what is at stake when contemporary artists revisit and remake Joyce Wieland. What does it mean to approach Wieland in archival terms? The artist's work and personal papers are in fact spread across numerous private collections, museums, public and university archives, while also residing in digital repositories. But "the archive" can be understood in a more theoretical, Foucauldian sense – as a "system of discursivity" that is at the same time the site of "enunciative possibilities."[10] This is to say that an archive is that which systematically organizes existing knowledge and discourse, while also establishing what can or cannot be spoken, written, or otherwise expressed – at a given moment, in a particular context. It is in this sense that the very name "Joyce Wieland," along with the works attached to this name, have in recent years functioned as building blocks for the construction of histories of Canadian art, histories of feminism, of modern nationhood, of the counterculture, etc. When contemporary artists revisit the past, and set out to remake an artist's work, they also intervene in the archive. When intervening in the archive, the potential exists to rearrange normative constellations of knowledge, to create an alternative discourse, and ultimately, to rewrite history.

Every contribution to this special issue thus changes our understanding of Wieland's importance and position within the field of Canadian art and ensures that her work remains an active and relevant part of twenty-first-century debates. The articles in this issue have accordingly been sequenced and paired according to key questions. We begin with Sarah Stanners and Luis Jacob, both of whom approach Wieland in curatorial terms – Stanners by offering a behind-the-scenes reflection on her 2017 exhibition, *Passion Over Reason: Tom Thomson & Joyce Wieland,* while Jacob analyzes Wieland's *Water Quilt* (1971) in the context of the revamped, "nation-to-nation" collections of Canadian and Indigenous art at the Art Gallery of Ontario; both articles also question how Wieland's work has intersected with discourses of nationhood. The venue for the Thomson & Wieland exhibition, the McMichael, is one of the institutions most responsible for upholding the legacy of Tom Thomson and the Group of Seven, but Stanners's curatorial project introduced a subversive edge into this narrative as visitors were urged to see Thomson as Wieland saw him – in unabashedly erotic terms, and according to her politicized view of the land. Stanners's curatorial premise was all the more relevant for being staged in 2017, during the 150-year anniversary of the Canadian nation-state, but in this case, art was not jingoistically deployed to affirm nationhood. Jacob too reinterprets Wieland through the juxtaposition with another artist, although in this case he was not the curator, but rather he discusses his encounter with Wieland's *Water Quilt* (1971) at the AGO, where it is now in close proximity to the installation *Don't Breathe, Don't Drink* (2016) by Plains Cree, Scottish, and Irish artist Ruth Cuthand (b. 1954). Both

contemporains revisitent et refont Joyce Wieland. Quelle est la signification d'une approche de Wieland en termes d'archive? Son œuvre et ses documents personnels sont éparpillés à travers diverses collections privées, musées, archives publiques et universitaires, en plus d'être hébergés dans des dépôts numériques. Mais « l'archive » peut se comprendre d'un point de vue plus théorique, dans son sens foucaldien en tant que « formation discursive » qui est à la fois le site de « modalités énonciatives[10] ». Ce qui revient à dire qu'une archive est ce qui organise systématiquement les connaissances et les discours existants, tout en établissant les paramètres de ce qui peut, ou ne peut pas, être dit, écrit ou autrement exprimé – à un moment donné, dans un contexte particulier. C'est dans ce sens que le nom « Joyce Wieland », tout comme les œuvres qui y sont attachées, ont fonctionné au cours des dernières années, blocs fondamentaux de la construction d'histoires de l'art canadien, d'histoires du féminisme, de la nation moderne, de la contreculture etc. Lorsque les artistes contemporains revisitent le passé et s'engagent dans la reprise d'une œuvre d'un artiste, ils interviennent également dans l'archive. Intervenir dans l'archive porte en soi le potentiel de réarranger les constellations normatives du savoir, de créer un discours alternatif et ultimement de réécrire l'histoire.

Chaque contribution à ce numéro spécial change ainsi notre compréhension de l'importance de Wieland et sa position au sein du champ de l'art canadien, garantissant que son travail demeure une composante active et pertinente des débats du vingt-et-unième siècle. Les articles dans le présent numéro ont été par conséquent ordonnés et appariés sur la base de questions-clés. Nous commençons avec Sarah Stanners et Luis Jacob, qui ont tous deux approché Wieland d'un point de vue muséologique – Stanners en offrant une réflexion sur les coulisses de son exposition de 2017, *Passion Over Reason: Tom Thomson & Joyce Wieland*, alors que Jacob analyse *Water Quilt* (1971) de Wieland dans le contexte de la refonte « de nation à nation » des collections d'art canadien et autochtone à l'Art Gallery of Ontario. Ces deux articles questionnent également la manière avec laquelle l'œuvre de Wieland croise les discours du nationalisme. Le site de l'exposition Thomson-Wieland, le McMichael, est l'une des institutions les plus directement responsables de la préservation de l'héritage du Groupe des Sept, mais le projet de Stanner a introduit un angle subversif dans ce récit, alors que les visiteurs étaient encouragés à voir Thomson de la façon dont Wieland le voyait – en termes résolument érotiques, et en fonction de sa prise de position politique sur le paysage. La prémisse de Stanner en tant que commissaire était d'autant plus pertinente qu'elle était déployée en 2017, l'année du 150e anniversaire de l'état-nation canadien, mais ici l'art n'était pas sommairement asservi à l'affirmation nationale. Jacob réinterprète Wieland également par sa juxtaposition à une autre artiste, bien que dans ce cas-ci, il n'était pas le commissaire. Pour sa part, il relate sa rencontre avec *Water Quilt* (1971) de Wieland à l'AGO, où elle est maintenant à proximité de l'installation

artworks transform traditional "women's work" into political gestures related to water: Wieland hid pages from a book about the commodification of water behind delicately embroidered flowers, while Cuthand's installation features the artist's beaded renditions of the harmful bacteria found in the water on First Nations reserves. Jacob is attentive to the shifting registers of meaning that emerge when looking at these works together, focusing on their different understanding of sovereignty and water rights.

From there, the conversation turns to questions of embodiment and destabilized categories of gender, as these arise in Wieland's own practice, and in the work of contemporary artists responding to Wieland. Cynthia Hammond revisits Wieland's late paintings (which have been mostly overlooked or negatively assessed) as compelling examples of a feminist Arcadian landscape vision, even as they also function as self-portraits. Hammond deftly weaves the personal and autobiographical into her account, touching on her own inspiring encounter with Wieland when she was young artist, and introducing important research on the legacy and fate of Wieland's last home on Queen Street, which the artist referred to as Beaver Lodge. Mark Clintberg writes about notable responses to Wieland's works *O Canada* (1970) and *Reason Over Passion* (1968), created by the artists Luis Jacob and the collective known as Ladies Invitational Deadbeat Society (LIDS). Drawing on the work of Sara Ahmed and Judith Butler, he discusses these contemporary artworks as reactions that queer the forms of identification implied in Wieland's work. Clintberg proposes that, for both Jacob and LIDS, distortion and embodiment become key strategies in their reimagining of Wieland's artworks, ways to highlight queer and feminist identities; the artists' mode of working is also compared with Margaret Trudeau's account of her material intervention in Wieland's artwork in the 1970s.

Contemporary artist Maryse Larivière (b. 1978) was commissioned to create a new artwork for this special issue, and *The Kiss: An Interview with Joyce Wieland* (2022) therefore serves as an interlude between the essays gathered in this journal. Her artwork takes the form of a fictitious interview between Larivière and Wieland, as if Wieland were still alive today (she would have been ninety-two years old in 2022), and as if the two artists were casually meeting in a popular Montreal café. The focal point of the discussion is an abstract-looking painting (a real one!) made by Wieland in 1960, entitled *The Kiss*, but the conversation ranges widely, alluding to Wieland's friends and fellow artists, touching on feminist and ecological issues, while Larivière even asks Wieland outright what she thinks of the recent reappearances and remakes of her artwork. The tone of the interview is at times naturalistic and at other times absurdly surreal, but what comes across is that Larivière is genuinely in dialogue with Wieland. Indeed, the terms "in conversation with" or "in dialogue with" are used throughout this issue, to refer to how

Don't Breathe, Don't Drink (2016) de l'artiste d'origine crie des plaines, écossaise et irlandaise Ruth Cuthand (n. 1954). Ces deux œuvres transforment le traditionnel « travail de femme » en gestes politisés envers l'eau : Wieland cacha des pages d'un livre sur la commodification de l'eau sous des fleurs délicatement brodées, alors que l'installation de Cuthand montre un rendu en perlage des bactéries pathogènes trouvées dans l'eau de réserves des Premières Nations. Jacob porte attention aux instabilités de sens qui émergent en contemplant ces deux œuvres côte à côte, se concentrant sur les différences de leur compréhension de la souveraineté et du droit à l'eau.

À partir de ce point, la conversation se dirige vers les questions de corporalité et de déstabilisation des catégories de genre, puisque celles-ci se retrouvent dans la pratique de Wieland, et dans le travail d'artistes contemporains qui réagissent à Wieland. Cynthia Hammond revient sur les dernières peintures de l'artiste (qui ont été principalement ignorées ou discréditées) comme des exemples probants d'une vison féministe du paysage en tant qu'Arcadie alors même qu'elles fonctionnent comme autoportraits. Hammond tresse adroitement les fils personnels et autobiographiques dans son analyse, adressant sa propre rencontre marquante avec Wieland alors qu'elle était une jeune artiste, et introduisant des recherches importantes sur le legs et le destin de la dernière maison de Wieland sur la rue Queen, que l'artiste nommait Beaver Lodge. Mark Clintberg écrit au sujet des réponses importantes à l'œuvre *O Canada* (1970) de Wieland et *Reason Over Passion* (1968), créées par les artistes Luis Jacob et le collective connu sous le nom de Ladies Invitational Deadbeat Society (LIDS). En se basant sur les travaux de Sara Ahmed et Judith Butler, il examine ces œuvres contemporaines comme des réactions queer qui déconstruisent les formes d'identifications implicites dans l'œuvre de Wieland. Clintberg suggère que, pour Jacob et la LIDS, les distorsions et la mise en corps constituent leurs stratégies-clés pour réinventer les œuvres de Wieland, des manières de souligner les identités queer et féministes; la méthode de travail des artistes est également mise en relief avec le récit de l'intervention matérielle de Margaret Trudeau dans les œuvres de Wieland durant les années 1970.

L'artiste contemporaine Maryse Larivière (n. 1978) a reçu la commande de créer une nouvelle pièce pour ce numéro spécial, et *The Kiss: An Interview with Joyce Wieland* (2022) fonctionne ainsi comme un interlude entre les essais rassemblés dans ce journal. Son œuvre prend la forme d'une entrevue fictive entre Larivière et Wieland, comme si celle-ci était toujours vivante aujourd'hui (elle aurait eu quatre-vingt-douze ans en 2022), et comme si les deux artistes discutaient à bâtons rompus dans un café montréalais. Le point focal de cette discussion est une peinture d'apparence abstraite (une vraie!) faite par Wieland en 1960, intitulée *The Kiss*, mais la conversation vogue allègrement entre les allusions aux amis de Wieland et ses collègues artistes, adressant des thèmes féministes et écologistes, alors que Larivière demande même directement

a contemporary artist or scholar approaches Wieland not from an allegedly objective distance, but instead regards their encounter with the artist as an intellectual, embodied, aesthetic, affective, and personal exchange with the person and the artistic universe she inhabited. With this fictional interview Larivière makes literal this kind of conversation.

The next pairing of texts concerns how Wieland's work opens up to questions of community and solidarity. Monika Gagnon went into the vaults of the Cinémathèque Québécoise to revisit and reconstitute the archival fragments that have survived from Wieland's 1967 live cinema event, *Bill's Hat*. Dozens of Wieland's friends, colleagues, and acquaintances were filmed as they tried on a piece of Canadiana – a big, old fur hat – while other pieces of footage show children carrying the hat through a sunlit forest, as if it were a magical object. The hat thus promised to unite disparate individuals – albeit psychedelically, given that the US home of Timothy Leary (renowned in the 1960s for his espousal of LSD) features prominently, and that the live show itself was a sensory overload of screens, music, and dramatic light effects. Tom Waugh writes about Wieland's film *Solidarity* (1973) and an explicit remake of her film, *Solidarnost* (2011), made by the Slovenian artist Nina Autor. Whereas the people seen in *Bill's Hat* are loosely brought together in a countercultural framework, the individuals who figure in Wieland's *Solidarity* are seen marching in unison, in support of striking workers in a cookie factory. Wieland only filmed the feet of the people marching, though, so that it is the audio component – the voice of an unseen woman delivering a speech to the crowd – that provides a context for this assembly. Nina Autor, herself the maker of alternative documentaries and newsreels, clearly saw a kindred spirit in Wieland, and Waugh draws a through-line between the two practices, arguing that they contribute to an important strain of feminist and queer activism.

The issue closes with two essays that ask how artists can potentially change the significance and impact of Wieland through their artistic responses: Kitty Scott focuses on Brian Jungen's sculptural work *Wieland* (2006), while Johanne Sloan looks at two Montreal-based artists, Cynthia Girard (b. 1969) and Maryse Larivière, both of whom created remakes of Wieland's *Reason Over Passion* (1968). Jungen's *Wieland*, a kind of abject, upside-down maple leaf made of red leather gloves, is linked to the artist's many other works that transform readymade leather commodities according to Indigenous knowledge and technologies. Building on Jungen's own remarks concerning his artwork, Scott describes his work both as an homage to Wieland's inventive materiality and questioning of national symbols, and also a critique, in that Jungen expresses much greater skepticism about the viability of the Canadian nation-state. The artists discussed by Sloan are Québécoise and provide an oblique perspective on the Canadian politician's

à Wieland ce qu'elle pense des récentes réapparitions et reprises de ses œuvres. Le ton de l'entrevue est parfois naturel, parfois absurde et surréaliste, mais il s'en dégage que Larivière est authentiquement en dialogue avec Wieland. En effet, les termes « en conversation avec » ou « en dialogue avec » sont utilisés tout au long du présent numéro pour désigner la manière qu'un artiste contemporain ou un spécialiste approche Wieland, non point à partir d'une distance objective, mais plutôt en voyant leur rencontre avec l'artiste comme un échange intellectuel, corporel, esthétique, affectif et personnel avec la personne et l'univers artistique qu'elle habitait. Avec cette entrevue fictive, Larivière rend littérale ce genre de conversation.

La paire suivante de textes concerne les questions de communauté et de solidarité qui se posent sur le travail de Wieland. Monika Gagnon a fouillé les voûtes de la Cinémathèque québécoise pour réexaminer et reconstituer les fragments d'archive qui ont survécu de l'événement de cinéma en direct de Wieland, *Bill's Hat* (1967). Une douzaine d'amis de Wieland, des collègues et des connaissances, furent filmés alors qu'ils essayaient un objet du patrimoine canadien (un large et vieux chapeau de fourrure), alors que d'autres séquences montrent des enfants transportant le chapeau à travers une forêt ensoleillée, comme s'il s'agissait d'un objet magique. Le chapeau promettait ainsi d'unifier des individus distincts – mais plutôt de manière psychédélique, étant donné que la maison de Timothy Leary (célèbre pour avoir embrassé et promu le LSD dans les années 1960) aux États-Unis y occupe une place de choix, et que le spectacle sur scène était lui-même un dérèglement de tous les sens par les écrans, la musique et les effets de lumière dramatiques. Tom Waugh écrit à propos du film *Solidarity* (1973) de Wieland et d'un remake avoué de celui-ci, *Solidarnost* (2011) par l'artiste slovène Nina Autor. Tandis que les personnes que l'on voit dans *Bill's Hat* sont rassemblées informellement par la contre-culture, ceux de *Solidarity* sont vus en train de marcher à l'unisson, en support aux grévistes d'une usine de biscuits. Cependant, Wieland ne filma que les pieds des gens qui marchaient, et c'est par conséquent la bande sonore – la voix d'une femme, pas vue, livrant un discours à la foule – qui sert de contexte à cette assemblée. Nina Autor, elle-même créatrice de documentaires et de reportages alternatifs, a clairement détecté en Wieland des affinités avec son travail, et Waugh relie les deux pratiques, affirmant qu'elles contribuent toutes deux à une veine importante de l'activisme féministe et queer.

Ce numéro se termine avec deux autres essais qui interrogent la capacité des artistes à affecter l'importance et l'impact de Wieland par leurs réponses artistiques : Kitty Scott se concentre sur l'œuvre sculpturale de Brian Jungen *Wieland* (2006), alors que Johanne Sloan examine deux artistes montréalaises, Cynthia Girard (n. 1969) et Maryse Larivière, ayant toutes deux repris *Reason Over Passion* (1968) de Wieland. Le *Wieland* de Jungen, une sorte d'abjecte feuille d'érable renversée faite de gants de cuirs rouges, est lié aux nombreuses autres

sound bite that is spelled out on Wieland's quilt – in Girard's case, by updating the references to Canadian politics, and in Larivière's, by rendering the opposition of the two terms, passion and reason, more performative. Sloan makes the case that both artists extend Wieland's feminized language and feminist materiality, to reflect on the thresholds between private and public life in the twenty-first century.

This issue does not represent the final word on Wieland; indeed, our intention is to open up the conversation and draw further attention to how deserving her artwork is of ongoing work and thought. Wieland was an intensely prolific artist who drew, painted, stitched, and made films seemingly with limitless verve, and many aspects of her work remain unstudied. While conducting research for this journal, we learned about more than one private collection with substantial holdings of her work. At one point a collector invited us to visit his home to view a large collection of her drawings. We were toured through a trove of works on paper, including drawings on tracing paper, notepaper, and card stock, in various media, most of them carefully dated and signed. Some works appear to be preparatory sketches for key Wieland works, including her sequential sailing grids, while there are large numbers of satirical and cartoon-like drawings, revealing the artist's raucous and often bawdy imagination. This cache of works on paper is a reminder that very few of Wieland's drawings have ever been publicly exhibited or written about, and serves as an example of yet-unrealized artistic and scholarly projects pertaining to this artist.

In art historical terms it can be said that Joyce Wieland activated a network of artists, beginning with the collaborations she herself initiated with numerous other friends, artists, and filmmakers. The network that flourished when the artist was alive has survived in a new form, with new actors and agents, thus remaining a culturally dynamic force over twenty years after the artist's death. It is uncanny that so many of the Wieland-inspired projects addressed in this special issue arose without the artists or authors knowing that other people too had embarked on comparable projects: this is especially true of the artists who produced remakes. What we have done by assembling these artists, curators, and scholars is to put them in dialogue with each other, as well as with Wieland, ensuring that Wieland effects will continue to thrive in the twenty-first century.

œuvres de l'artiste qui transforment des objets manufacturés en cuir par l'usage des technologies et des épistémologies autochtones. En se basant sur les propres remarques de l'artiste au sujet de ses œuvres, Scott décrit le travail de Jungen d'une part comme un hommage à la matérialité inventive de Wieland et à son interrogation des symboles nationaux, et d'autre part comme une critique, au sens où Jungen exprime un plus grand scepticisme envers la viabilité de l'état-nation canadien. Les artistes examinés par Sloan sont québécoises, et offrent une perspective oblique sur la citation du politicien canadien écrite en toutes lettres dans la courtepointe de Wieland – dans le cas de Girard, en mettant à jour les références à la politique canadienne; en rendant plus performative l'opposition entre les deux termes passion et raison dans le cas de Larivière. Sloan démontre que chaque artiste étend le langage et la matérialité féministe de Wieland, afin de réfléchir aux seuils entre vie privée et vie publique au vingt-et-unième siècle.

Ce numéro n'offre pas le dernier mot sur Wieland : notre intention est d'ouvrir la conversation et d'attirer l'attention sur la validité de son œuvre comme objet de travail et de réflexion. Wieland était une artiste intensément prolifique qui dessinait, peignait, cousait et réalisait des films avec une énergie apparemment sans fond, et plusieurs aspects de son œuvre demeurent encore à étudier. Alors que nous effectuions notre recherche pour ce journal, nous découvrîmes plus d'une collection privée contenant une partie importante de son œuvre. À un moment, un collectionneur nous a invité à son domicile pour examiner une collection considérable de ses dessins. Nous fûmes guidés à travers une mine d'œuvres sur papier, incluant des dessins sur du papier calque, des cahiers de notes et des cartons, de médiums variés, la plupart datées et signées avec soin. Certaines œuvres semblaient être des esquisses préparatoires pour des œuvres majeures de Wieland, incluant ses séquences de grilles nautiques, alors qu'il y avait un grand nombre de dessins satiriques et caricaturaux, qui montraient son imagination brute et parfois grivoise. Ce cabinet des merveilles d'œuvres sur papier nous rappelle que très peu des dessins de Wieland furent exposés, ou furent l'objet de publications critiques, et possède valeur d'exemple pour des projets artistiques ou académiques à venir sur cette artiste.

En utilisant le vocabulaire de l'histoire de l'art, on peut dire que Joyce Wieland a activé un réseau d'artistes, d'abord par les collaborations qu'elle a initiées elle-même avec de nombreux amis, artistes et cinéastes. Le réseau qui a éclot du vivant de l'artiste a survécu sous une nouvelle forme, avec de nouveaux acteurs et agents, demeurant ainsi une force culturelle dynamique pendant une vingtaine d'années suivant le décès de l'artiste. Il est remarquable que tant des projets inspirés par Wieland qui sont examinés dans le présent numéro ont vu le jour sans que les artistes ou les auteurs sachent que d'autres personnes s'étaient également engagées dans des projets comparables, ce qui est

NOTES

1 Dennis Reid, *A Concise History of Canadian Painting* (Toronto: Oxford University Press, 1973), 300; Barry Lord, *The History of Painting in Canada: Toward a People's Art* (Toronto: NC Press, 1974), 215.

2 *WACK! Art and the Feminist Revolution* was the title of an important exhibition organized by the Museum of Contemporary Art in Los Angeles, that assembled examples of international art inspired by feminism, identifying the years 1965 to 1980 as a crucial revolutionary period.

3 Lauren Rabinovitz, "Issues of Feminist Aesthetics: Judy Chicago and Joyce Wieland," *Woman's Art Journal* 1:2 (Autumn 1980 – Winter 1981): 38–44; Kay Armatage, "Joyce Wieland, Feminist Documentary, and the Body of the Work," *Canadian Journal of Political and Social Theory* 13:1–2 (1989): 91–101.

4 Lucy Lippard, "Watershed: Contradiction, Communication and Canada in Joyce Wieland's Work," 1–16; Marie Fleming, "Joyce Wieland: A Perspective," 17–115; and Lauren Rabinovitz, "The Films of Joyce Wieland," 117–120, 161–179; all in Marie Fleming, ed., *Joyce Wieland*, exhibition catalogue (Toronto: Art Gallery of Ontario and Key Porter Books, 1987).

5 Leila Sujir, "A Language of Flesh and of Roses," *Independent Eye* 11:4 (Fall 1990): 41–43; Kass Banning, "The Mummification of Mommy: Joyce Wieland as the AGO's First Living Other," *C Magazine* 13 (1987): 32–38; Susan Crean, "Forbidden Fruit: The Erotic Nationalism of Joyce Wieland," *This Magazine* 21:4 (August/September 1987): 12–20.

6 Jane Lind, *Joyce Wieland: Artist on Fire* (Toronto: James Lorimer & Co., 2001); Iris Nowell, *Joyce Wieland: A Life in Art* (Toronto: ECW Press, 2001).

7 Johanne Sloan, "Joyce Wieland at the Border: Nationalism, the New Left, and the Question of Political Art in Canada, circa 1971," *Journal of Canadian Art History* 26 (Fall 2005): 81–104; Johanne Sloan, "Joyce Wieland and Michael Snow: Conceptual Landscape Art," in *Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art*, ed. John O'Brian and Peter White (Montreal and Kingston: McGill-Queen's University Press, 2007); Johanne Sloan, *Joyce Wieland's The Far Shore* (Toronto: University of Toronto Press, 2010); *Joyce Wieland: Life and Work,* online art book (Toronto: Art Canada Institute, 2014). Accessed 17 July 2019, https://www.aci-iac.ca/joyce-wieland.

8 Kristy Holmes, "Negotiating the Nation: The Work of Joyce Wieland, 1968–76," PhD dissertation, Queen's University, 2007; Kristy Holmes, "Imagining and Visualizing 'Indianness' in Trudeauvian Canada: Joyce Wieland's *The Far Shore* and *True Patriot Love*." *RACAR: Revue d'art Canadienne / Canadian Art Review* 35:2 (2010): 47–64.

9 "*Re-Joyce: Wieland for a New Millennium*," CFMDC. Accessed 17 July 2019, https://www.cfmdc.org/about/joycewielandinstitute.

10 Michel Foucault, *The Archeology of Knowledge* (London: Tavistock Publications, 1972), 129.

particulièrement vrai des artistes qui ont fait des reprises. En rassemblant ces artistes, commissaires et spécialistes, nous les avons mis en dialogue entre eux tout comme avec Wieland, afin de garantir que les effets Wieland continuerons de foisonner au cours du vingt-et-unième siècle.

NOTES

1 Dennis Reid, *A Concise History of Canadian Painting*, Toronto, Oxford University Press, 1973, p. 300; Barry Lord, *The History of Painting in Canada: Toward a People's Art*, Toronto, nc Press, 1974, p. 215.

2 *wack! Art and the Feminist Revolution* était le titre d'une importante exposition organisée par le Museum of Contemporary Arts à Los Angeles qui rassembla un contingent international d'oeuvres d'art inspires par le féminisme, désignant les années 1965 à 1980 comme une période cruciale, révolutionnaire.

3 Lauren Rabinovitz, « Issues of Feminist Aesthetics: Judy Chicago and Joyce Wieland », *Woman's Art Journal,* vol. 1, n° 2 (automne 1980 – hiver 1981), p. 38–41; Kay Armatage, « Joyce Wieland, Feminist Documentary, and the Body of the Work », *Canadian Journal of Political and Social Theory,* vol. 13, n^{os} 1–2 (1989), p. 91–101.

4 Lucy Lippard, « Watershed: Contradiction, Communication and Canada in Joyce Wieland's Work », p. 1–16; Marie Fleming, « Joyce Wieland: A Perspective », p. 17–115; et Lauren Rabinovitz, « The Films of Joyce Wieland », p. 117–120, p. 161–179; tous les trois dans Marie Fleming (dir.), *Joyce Wieland,* catalogue d'exposition, Toronto, Art Gallery of Ontario et Key Porter Books, 1987.

5 Leila Sujir, « A Language of Flesh and of Roses », *Independent Eye,* vol. 11, n° 4 (automne 1990), p. 41–43; Kass Banning, « The Mummification of Mommy: Joyce Wieland as the ago's First Living Other », *C Magazine,* vol. 13 (1987), p. 32–38; Susan Crean, « Forbidden Fruit: The Erotic Nationalism of Joyce Wieland », *This Magazine,* vol. 21, n° 4 (août/septembre 1987), p. 12–20.

6 Jane Lind, *Joyce Wieland: Artist on Fire,* Toronto, James Lorimer & Co., 2001; Iris Nowell, *Joyce Wieland: A Life in Art,* Toronto, ecw Press, 2001.

7 Johanne Sloan, « Joyce Wieland at the Border: Nationalism, the New Left, and the Question of Political Art in Canada, circa 1971 », *Annales d'histoire de l'art canadien,* vol. 26 (automne 2005), p. 81–104; Johanne Sloan, « Joyce Wieland and Michael Snow: Conceptual Landscape Art », dans John O'Brian et Peter White (dir.), *Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art*, Montréal et Kingston, McGill-Queen's University Press, 2007; Johanne Sloan, *Joyce Wieland's The Far Shore,* Toronto, University of Toronto Press, 2010; *Joyce Wieland: Sa vie et son œuvre,* livre d'art en ligne, Toronto, Institut de l'art canadien, 2014. Consulté le 17 juillet 2019, https://www.aci-iac.ca/fr/livres-dart/joyce-wieland.

8 Kristy Holmes, « Negotiating the Nation: The Work of Joyce Wieland, 1968–76 », thèse doctorat, Queen's University, 2007; Kristy Holmes, « Imagining and Visualizing "Indianness" in Trudeauvian Canada: Joyce Wieland's *The Far Shore* and *True Patriot Love* », racar, vol. 35, n° 2 (2010), p. 47–64.

9 « *Re-Joyce: Wieland for a New Millennium* », cfmdc. Consulté le 17 juillet 2019, https://www.cfmdc.org/about/joycewielandinstitute.

10 Michel Foucault, *The Archeology of Knowledge,* Londres, Tavistock Publications, 1972, p. 129.

McMichael

Celebrating **The Art of Canada***

passion over reason

Tom Thomson & Joyce Wieland

JULY 1 – NOVEMBER 19, 2017

* THE ART OF CANADA is an official mark of the McMichael Canadian Art Collection.

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Left: *Portrait of Tom Thomson* (detail), c. 1910-1917, PA-121719, Courtesy of Library and Archives Canada
Right: Michel Thomas Henry Lambeth (1923-1977), *Joyce Wieland (close-up)* (detail), date unknown, Gift of Av Isaacs, Toronto, 1994, Art Gallery of Ontario, 94/452, © Estate of Michel Lambeth

A Labour of Love – *Passion Over Reason: Tom Thomson & Joyce Wieland*

SARAH STANNERS

Joyce Wieland "burrowed into femininity . . . "[1] – this is how she described herself in a letter penned in red ink to her friend and patron Phyllis Lambert. As evidenced by her art, femininity is what she knew but moreover, and for every "woman artist" past and present, it was what she was assigned – a feminine point of view. Wieland (1934–1998), however, added rose-coloured glass to this lens. She positively indulged in subjects of erotic love – in paintings, cartoons, films, and multi-media works. She also made poetry of blood-stained bedsheets and cultivated a wellspring of creativity based on her anachronistic crush on Tom Thomson (1877–1917), the painter and woodsman who inspired the Group of Seven and who continues to hold the attention of Canadian art lovers. Thomson's death in 1917 meant that the lives of these two Canadian artists of Scottish descent never even came close to crossing paths – like canoes and sailboats passing in the night. Yet Wieland's allusive affair with Thomson remains real in her art and sparked my interest in mounting an exhibition which felt, in timing and context, meant to be: *Passion Over Reason: Tom Thomson & Joyce Wieland* at the McMichael Canadian Art Collection (8 July – 19 November 2017) (Fig. 1).

Anniversaries for institutions are anticipated for years and often expertly branded. For this reason, milestone years act like fertilizer for museum marketing departments but set up corrals for curators, or it certainly felt that way during my post as Chief Curator at the McMichael (March 2015 to March 2018). The year 2016 was the gallery's 50th anniversary as a public gallery and agency of the government of Ontario and this important year was quickly followed by two more anniversaries that were central to this all-Canadian-all-the-time gallery: the country's sesquicentennial (branded as Canada 150)

1 | Promotional card, *Passion Over Reason: Tom Thomson & Joyce Wieland*, 2017, McMichael Canadian Art Collection. (Photo: Courtesy of the McMichael Canadian Art Collection) Left: Portrait of Tom Thomson (detail), ca. 1910–1917, PA-121719, Courtesy of Library and Archives Canada. Right: Michel Thomas Henry Lambeth (1923–1977), Joyce Wieland (close-up) (detail), date unknown, Gift of Av Isaacs, Toronto, 1994, Art Gallery of Ontario, 94/452, © Estate of Michel Lambeth.

and the centenary of Tom Thomson's death in 1917; respectively 1 and 8 July 2017. A flurry of grants offered by the province of Ontario reminded everyone involved that it was also Ontario 150.

Canada 150 was certainly not as blindly celebratory as the centennial year in 1967 which paired nationalist fanfare with cosmopolitan flair. The Truth and Reconciliation Commission, established in 2008 to document the history and record the testimonies of those impacted by the Indian residential school system, had launched important calls to action just two years before the sesquicentennial – and rightfully gave pause to any knee jerk emphasis on the nation's 150th birthday, as compared with the actual thousands of years of Indigenous people's presence on the land settlers have called Canada.[2] Just as public institutions in this country were being urged to welcome a process of "Indigenization" the same institutions were also expected to apply for grants that would positively promote Canada 150 and Ontario 150. Of course, the granting agencies did encourage the promotion of Indigenous culture and history but the very existence of the grants also tempered the need to be critical or to produce great exhibitions without themes hinged on Ontarian or Canadian identity.[3]

I was increasingly aware of the potential and actual neo-colonialist behaviours of museums in approaching the 150th anniversary and the expectations of the general audience at the McMichael. These challenges reminded me of the prescient nature of Wieland's work – especially regarding her concern for the environment and for the autonomy of Indigenous peoples – as manifested, in particular, in her groundbreaking exhibition *True Patriot Love*. The exhibition opened at the National Gallery on Canada Day (then Dominion Day) in 1971; it was the year in which the federal government amended the Canadian Labour Code to prohibit discrimination against women in the workplace, and Wieland's exhibition was the first solo show of a living woman artist at the Gallery. Wieland ordered up a full brass band to march their way to the Gallery and play at the opening ceremony for her show. The image of a marching band boisterously kicking off the show outside the Lorne building with the Canadian flag flying high always felt perfectly facetious in my mind and it was exactly the kind of tone needed at the McMichael – a balance of criticality and celebration.

Pitching an exhibition that would bring Joyce Wieland together with Tom Thomson was an exercise in preparedness meeting opportunity, otherwise known as luck. Add to this the discovery of meaningful connections between the past and present and the development of *Passion Over Reason* was downright serendipitous. For example, in November 2015, Justin Trudeau assumed office as the twenty-third Prime Minister of Canada. His father, Pierre Elliot Trudeau – whose image or words captured Wieland's attention

for several years, first assumed office as Prime Minister in the spring of 1968; three years later, on Christmas Day 1971, Justin Pierre was born. I thought of Wieland when Trudeau the younger was elected PM. Reflection on Wieland's political consciousness was already appropriate for the sesquicentennial year, but it now became even more timely while the contemporary political scene in turn gave new relevance to her work.

The *Passion Over Reason* exhibition featured a continuous-loop screening of Wieland's *Reason Over Passion* (1969) film in the first room; the occasional flash of Pierre Elliot Trudeau's face and endless anagrams of the former PM's words "reason over passion" made the association of Trudeau and Canada all the more indelible in the minds of viewers today, under the leadership of another Trudeau. With international press attention pointed at the physical appearance of Justin Trudeau (a tack usually reserved for women in politics – see, for example, the endless ink spilt on the pant suits of Hilary Clinton and Angela Merkel) and, more positively, the deserved attention paid to his early action to make a balanced Cabinet of Ministers including 50 per cent women, makes it interesting to wonder how Wieland would have responded to all of this in her art. Her untimely death at the age of sixty-seven in 1998 is not unlike the premature death of Thomson; in both cases we are left wondering about what future art they might have made had they not passed away before their autumn years, and what continuing impact they might have had on Canadian art and culture.

With *Passion Over Reason* as the title of the exhibition, it was natural to request the loan of Wieland's *Reason Over Passion* quasi-quilt[4] artwork from the National Gallery of Canada and the French version of the quilt, *La raison avant la passion*, from the Trudeau family, who received it as a gift from the artist shortly after its making in 1968. The National Gallery approved of the loan of their Anglophone version. On the other hand, repeated requests to borrow the artwork from the Trudeaus proved unsuccessful and the Francophone art-quilt was not permitted to leave their private collection due to concerns over its physical condition. Their love and respect for Wieland's artwork was undeniable but I could not help but think of the tale of passion told by Margaret Trudeau in her memoir – that, in the midst of a marital spat, she punctuated her ire over her husband's cold shoulder by ripping off the letters from the quilt hanging in their home;[5] this gesture was evidence of a certain amount of resentment of her husband's quote: "Reason over passion – that is the theme of all my writing."

Ironically, failed attempts at borrowing textile works from art galleries felt more political than being rejected by the Trudeaus. Despite the short run of the exhibition at a singular A-rated museum, offers of full funding for conservation and custom housing for the objects, the loan refusals of

2 | Joyce Wieland, *Tom Thomson and the Goddess*, 1991, paper, watercolour, oil and graphite, 28 × 38.1 cm, Collection of the Robert McLaughlin Gallery, Oshawa, 1991WJ23. © National Gallery of Canada, Ottawa. (Photo: The Robert McLaughlin Gallery)

key works such as Wieland's *Water Quilt* (1970–71; belonging to the Art Gallery of Ontario) and *109 Views* (1970–71; belonging to the Art Gallery of York University) seemed to signal, without actually saying so, that an important show on Wieland should not be organized by the McMichael. The McMichael's seemingly rural location (it is in fact a part of the Greater Toronto Area) and a persistent hangover from controversies surrounding the gallery's founders have bolstered stereotypes of provincialism which are actually unwarranted under its current leadership and dynamic staff. Even if my assessment of the gallery does not match the opinions of others, it could be solidly argued that the McMichael was the perfect platform for a show that would celebrate Wieland's eye on Canada and Thomson.[6]

The exhibition displayed 130 artworks, including two films by Wieland, across four galleries and one small theatre. While the representation of Thomson's work was most numerous – including eighty-two original artworks – the forty works by Wieland provided the basis for context and

3 and 4 | Installation views from *Passion Over Reason: Tom Thomson & Joyce Wieland*, 2017, McMichael Canadian Art Collection. (Photos: Alexandra Cousins)

the direction of the exhibition, since it was her unrequited love for Thomson that inspired the show. The exhibition began with a late work by Wieland, *Tom Thomson and the Goddess* (Fig. 2), which is a veritable thesis statement for the exhibition, and was quickly followed on the same wall by a swarm of fifty-five Thomson oil sketches (Fig. 3) that hung opposite of Wieland's two enormous art quilts: *Reason Over Passion* and *O Canada* (Fig. 4). The second gallery focused on Wieland's critical patriotism and nostalgia for Canada – both explicitly, with works like *Betsy Ross, look what they've done to the flag you made with such care* (Fig. 5) and implicitly, with works like *Entrance to Nature* (1988), followed by a third gallery that dove into Wieland's creative process for, and excerpts of, *The Far Shore* motion picture. This focus on *The Far Shore* provided the grounds to bring Wieland and Thomson together in a softer, more intimate manner than the first gallery. In one corner, an excerpt of *The Far Shore* shows the moment when Eulalie alluringly asks Tom to paint her and hanging next to this film clip was a small oil sketch by Thomson – *Figure of a Lady, Laura* (Fig. 6) – depicting a lakeside portrait of a woman who looks uncannily like Eulalie. The point of this inclusion was to skew the overwrought understanding of Thomson's art as nothing but lonely landscapes and this new perspective, free of woodsman machismo, was reinforced by the inclusion of a handful of his commercial drawings depicting Gibson Girls with soft delicacy. The room terminated with an embroidery of two fish by Wieland (seen briefly in *The Far Shore*) which gains significance when looking through to the last gallery's far wall bearing a larger-than-life-sized vinyl photo reproduction of Thomson standing proudly by his line of seven fish. This fourth gallery corners with the work of Zachari Logan (b. 1980) and, in particular, the large pastel commission that responds to the same photo. Logan's work intertwines the male body with nature in a way that bucks the (art) system's usual association of the female body with nature. A key point communicated in this section of the exhibition was that questions of gender are not limited to feminist art by women. Remarkably, as far back as 1935, Thomson's first biographer, Blodwen Davies, called for a creative society that was free of gender expectations. To set the tone the text panel for this last gallery quoted Davies' *Tom Thomson: The Story of a Man Who Looked for Beauty and for Truth in the Wilderness*:

> . . . the creative individual is an advanced type of human being with the masculine and feminine elements in each one well balanced and blended, so that the individual becomes emotionally and mentally androgynous . . . With a growing awareness of all this, we shall be more apt to recognize, protect and encourage those who do not fall readily into our classified ranks.[7]

5 | Joyce Wieland, *Betsy Ross, look what they've done to the flag you made with such care*, 1966, vinyl and fabric, 56 × 34.3 cm, Collection of Morden and Edie Yolles. © National Gallery of Canada, Ottawa. (Photo: Courtesy of the Visual Collections Repository, Concordia University)

6 | Tom Thomson, *Figure of a Lady, Laura*, 1915, oil on paperboard, 21.4 × 26.5 cm, Donated by William Pfaff, in memory of Laura (Meston) Worsfold, McMichael Canadian Art Collection, 1983.18. (Photo: Courtesy of the McMichael Canadian Art Collection)

This, the largest gallery of the exhibition also aimed to show the shared concern for ecology between Thomson and Wieland, and the latter's sensitivity to Indigenous autonomy as a component of environmentalism; her *The Arctic Belongs to Itself* (1973) says it all. Finally, this last gallery included a purpose-built pink room (which staff affectionately called the womb) that featured some of Wieland's more passionate nudes and, as a kind of crescendo, *Heart On* – one of Wieland's earliest and most powerful textile works that is somehow both sweetly innocent, with applique hearts, and uninhibited in its suggestion of a site of blood-soaked lovemaking. However shocking it may be to some, Wieland welcomes the viewer to engage through humour (herein with the title). Perhaps the best example of this is a work that

7 | Joyce Wieland, *The Adventures of Lapin, Tutku, and Shithead von Whorehead in Aquinada*, 1970, blue ink on paper, mounted on board, 75.9 × 101.4 cm, Collection of Phyllis Lambert. © National Gallery of Canada, Ottawa. (Photo: Courtesy of the Canadian Centre for Architecture, Montreal)

had never before been exhibited, *The Adventures of Lapin, Tutku, and Shithead Von Whorehead* (Fig. 7). This alarmingly prophetic cartoon storyboard traces the explicit love affair between an arctic hare and a caribou whose union comes under threat of an American imperialist named Shithead Von Whorehead. The odd couple successfully defeat and bury this avatar of the US military industrial complex. However strange, this storyline resonated with contemporary relevance in the Donald Trump presidency, which was relatively new at the time of the exhibition in 2017. This little known but highly amusing storyboard is just one example of an artwork by Wieland that was loaned from a private collection and private lenders were in fact the majority in the case of Wieland artworks. Upon reflection, I can say the unfortunate loan refusals from major institutions forced me to dig deeper, which ultimately turned up some extraordinary untapped sources that

provided access to artworks that deserved public exposure. Furthermore, the public evidently loved the McMichael and supported the vision for the project – including the unique venue.

The McMichael's reputation and appeal are partly based on an arousal of nostalgia in Canadians and the promise of authentic Canadianness to those who are not Canadian. This sentimental and somewhat romantic vibe is one that Wieland's major motion picture film *The Far Shore* (1976) is steeped in. *The Far Shore* had a long germination period, as was evidenced in the related drawings, archival material and ephemera displayed throughout the *Passion Over Reason* exhibition. Five years before the release of the film, the creative catalogue-cum-bookwork accompanying the artist's seminal solo exhibition *True Patriot Love* (1971) revealed her burgeoning romance with Tom – both in the fictional character she was devising in her draft scripts for *The Far Shore* and in the haunting photos of, and by, the actual Tom Thomson. Furthermore, the connection between the bookwork and the future film was explicit in that the film was originally titled *True Patriot Love: A Canadian Love, Technology, Leadership and Art Story*. Wieland's hand-written preliminary scripts focused on an allegorical love affair between a Francophone protagonist name Eulalie, who clearly married the wrong man for the sake of financial security, and a rugged Anglophone painter named Tom, who is certainly modelled on Thomson. The cursive notes, hearts and pinned pictures throughout the *True Patriot Love* bookwork have a schoolgirl kind of sweetness about them. It was, however, strategic sentimentality. In reference to *The Far Shore* film, which translated this same sentimental tone to the screen, Johanne Sloan refers to the "affective excess of melodrama."[8] Rather than shying away from the so-called feminine stereotypes cast upon women's work, Wieland leaned in – she had, as one reviewer observed, a "commitment to sentiment"[9] and this commitment created a new feminist understanding of one of the most symbolic of Canadians – Tom Thomson.

The effectiveness of confidently embracing that which might be held against you as a limiting stereotype, which Wieland clearly mastered, is an approach I always kept my eye on when directing the artistic vision for the McMichael. For example, the CBC delighted in reporting on my claim to be appealing to the "lumbersexuals" amongst the millennial generation;[10] that is, a descriptor of a personal style that appeals to woodsy airs like black and red plaid shirts, skull caps, wool socks and a kind of sexy environmental intellect that takes pride in resilience in camping conditions. It was most fitting for a gallery perched in the woods with walls once clad in barn board. By the time of the launch of the *Passion Over Reason* exhibition, the McMichael was beginning to embrace its own sentimental Canadiana character with pride.

Since the McMichael gallery's core collection is predominantly comprised of Canadian landscape paintings, the two Wieland films screened in the exhibition, *Reason Over Passion* and *The Far Shore*, were selected with the aim of presenting them as variations on Canadian art's landscape tradition. The artist admitted, and others observed, that the slow pace and lingering shots in *The Far Shore* are indicative of an artist's eye – an eye that frames a landscape rather than simply scouting a site. Wieland also explained her *Reason Over Passion* film as an impulse to record the landscape fuelled by her love for Canada; in a 1974 interview with Debbie Magidson and Judy Wright, Wieland reflected on the making of this film:

> I was in a panic; an ecological, spiritual panic about this country . . . I was thinking about the Group of Seven and that certain artistic records have to be made at certain times. Just look what has happened to many of the places they sketched. There are old shoes and hamburger buns in those lakes. That country inspired some of the greatest landscapes painted in this world. I photographed the whole length of southern Canada to preserve it in my own way, with my vision of it, I felt very strongly – very passionately. Yet, the total result of the finished film is a nostalgic, sad feeling about the landscape.[11]

The focus on landscape at the McMichael spills out to the gallery grounds situated on one hundred acres of Humber River Valley land; it is perhaps the only public gallery in Canada that acts as a custodian of a vast forest, with permanent staff employed to wield chainsaws. The grounds also host the final resting place of six of the Group of Seven members and their wives.

The McMichael holds one of the largest collections of Thomson's oil paintings, and notably also owns and displays Thomson's shack (Fig. 8). Originally located behind the Studio Building in Toronto, the shack was purchased by Robert McMichael (founder of the McMichael gallery) and relocated in 1962 to the grounds of the future gallery, in Vaughan. This shack, where Thomson wintered and painted his larger compositions, is a place that captured Wieland's imagination, even prompting her to have a replica built for the set of *The Far Shore*. Leading up to the opening of *Passion Over Reason*, the Thomson shack hosted a special artist in residence program that brought artist Zachari Logan into the exhibition as a contemporary complement to the earlier artists.

Despite all of the reasons that justify the bond between the McMichael and Wieland, the *Passion Over Reason* exhibition was received by the media and general public as a surprising combination and new step for the gallery.[12]

8a and b | Tom Thomson Shack on the grounds of the McMichael Canadian Art Collection, Kleinburg, ON. (Photos: Courtesy of the McMichael Canadian Art Collection)

Those who were unfamiliar with Wieland's work were either delighted by seeing a woman artist's perspective on Thomson, or they were offended that Thomson's paintings should be sharing walls with unapologetic feminist art, and non-traditional art forms at that. Yet it was not the first time that Wieland had been unexpectedly paired with another artist for an exhibition at a public institution.

In 2003, Anna Hudson curated *Woman As Goddess: Liberated Nudes By Robert Markle and Joyce Wieland* for the Art Gallery of Ontario. Hudson noted the same all-in nature of Wieland's reflections on love: "Once warmed by the heat of romance, she dove into a sea of love drawings."[13] Part of the framework for this exhibition was its interest in considering women both as subject and object, and the surprising subjective consequences for a woman who portrays the desires of women as well as the auto-erotica of a feminist. Imaginative and nuanced, *Woman As Goddess* highlighted the strength of Wieland's feminism as expressed in her erotic work. *Woman As Goddess* was very much about Eros, while the odd coupling of Wieland and Thomson nearly fifteen years later was much more about the nature of a crush – a slow burning love that one knows very well may never be realized or reached – a far shore, so to speak. This unattainability that largely lights the passion of a crush is also a condition akin to defining Canadian identity – also something impossible to grasp and constantly eluding definition.

As Thomson's paintings and persona eventually came to be regarded as Canadian to the core, Wieland's thoughts on Canadianness were expressed by using Thomson as a surrogate for Canada. To express love for Thomson is to express love for Canada. The universality of this idea is perhaps possible because, as *Passion Over Reason* aimed to show, Thomson's lack of autobiographical writing or letters, the little that is consequently known about his character and inner life, as well as a lack of clarity regarding his cause of death, makes him a kind of open container for any and all feelings people may have about being Canadian. For some, Thomson's rugged self-reliance is key, while for others it was his adventurous spirit. As for Joyce Wieland's love for Tom Thomson, and what she saw in him, perhaps the best evidence comes later in her life, in 1991, when she painted *Tom Thomson and the Goddess* (Fig. 2). Above a tympanum of riotous and generally abstract figures dancing in free-floating form, a red-haired goddess is happily ravished with a deep kiss in the missionary position by Thomson who is sporting the quintessential red-check plaid. This hard evidence of Wieland's musings on Thomson as a source for passion was presented in the exhibition as the very first artwork to be seen; as Murray Whyte noted: "'Passion Over Reason' at the McMichael Collection of Canadian Art begins, appropriately, with an embrace: Tom Thomson, the woodsy icon of a Canadian painter, bundled up in the arms of

9 | Tom Thomson sketches installed in first room of exhibition at the McMichael Canadian Art Collection, *Passion Over Reason: Tom Thomson & Joyce Wieland*, 2017. (Photo: Courtesy of the McMichael Canadian Art Collection)

an earth goddess, the splendour of nature bursting in bright colour and form below them."[14]

My choice of Wieland for the *Passion Over Reason* exhibition during a summer of *rah! rah! Canada!* was motivated by both art historical and strategic reasons. In terms of art history, Wieland's 1971 *True Patriot Love* exhibition had, as I emphasized at the outset, proved itself as the best possible manifestation of patriotic fanfare, one that simultaneously delivered critical messages. At the time, some enthusiastically ate up her work, including her *Arctic Passion Cake*, while others accused her of being an unpatriotic expat and even held a demonstration at the opening of the exhibition with signs that flipped the title of the show to ask: "True Patriot Love?" Still, she managed to deliver her critiques and warnings from the highest cultural platform – the National Gallery of Canada – and she managed it by paying careful attention to the aesthetic expectations of so-called women's art and to the power of humour – all of which acted like a silencer on a weapon aimed at blowing away the patriarchal perspective on Canada.

Murray Whyte, former art critic for the *Toronto Star*, supposed that the enticing presence of so many Thomson paintings in the first room of the *Passion Over Reason* exhibition was a "Trojan horse for Wieland" (although in fact, the fifty-five Thomson oil sketches arranged like a cloud across the

first gallery wall (Fig. 9) was actually an attempt to lay out the paintings in a manner inspired by Wieland's *109 Views* quilt-collage of many small landscape paintings in fabric) and he went on to call my curatorial approach "a stroke of sly subversion."[15] His point was that Wieland was not the kind of artist that the McMichael's founders would have valued. Robert McMichael was rather late to collecting the Group of Seven's work, but opening the gallery to the public in 1966 to enshrine these artists and their close associates did create an institutional home-base for these historical Canadian painters. The focus of the McMichael then, and for decades afterwards, stood in stark contrast to the contemporary art being produced after 1960 (save for McMichael's keen eye for contemporary Indigenous art). Since the McMichael touted an all-Canadian position, the collection eventually appeared remiss for having overlooked so many new advances in contemporary art in Canada. Robert McMichael failed to see how contemporary art could offer proof of the impact, or the strength and legacy of the traditional art he loved so much. Wieland did indeed revere Thomson and she certainly mused on the Group of Seven in her work. Her response is evidence of the ongoing relevance of this historical episode in Canadian art.

In curating *Passion Over Reason*, I hoped to emulate Wieland's sneaky but serious methods and to show admiration for Canada and its best landscape

10 | Installation view from Zachari Logan, *Pool, for Tom. (July 8th 1917, a Wildflower was pulled from Canoe Lake)*, 2017, acrylic on plywood, 213.4 × 213.4 cm, Collection of the McMichael Canadian Art Collection, purchase 2017. As seen within the Ontario150 artist in residence installation inside the Thomson Shack, by Zachari Logan (2017). (Photo: Alexandra Cousins)

painters, albeit through the eye of a feminist. At the earliest stages in planning the *Passion Over Reason* exhibition I would have simply said "through the eye of a woman"; but it was only after searching for a suitable living artist, that is, a third contemporary artist to fit with this strong pair of Wieland and Thomson, that I finally saw the bias of my own vision and realized that the young feminist artist I was looking for was not necessarily a woman. At its best, feminism stands for equality, not just the equal rights of women alone. Furthermore, in her 1990 study titled *Gender Trouble*, Judith Butler argued that gender is a social act and not an inherent, inflexible predetermined mindset.[16] That is, anyone may be socialized to wholly accept feminism, despite their gender.

Zachari Logan continues to track Wieland's feminist thread but his work also presents a queer perspective on Thomson and questions our gender biases in relation to nature and wilderness. Two major commissions by Logan contributed a unique contemporary vision of Thomson to the *Passion Over*

Reason exhibition, and it turned out that he was not any less enamoured with Tom than Wieland was. Like Wieland, Logan crushed on the lone Algonquin Park painter and he saw how Thomson's mark on the Canadian landscape was a mystery, while his body served as a site for multiple ideas about Canadian identity. Logan's first commission for this project was a major two-panelled pastel titled *Witness, The Near Shore: from the Eunuch Tapestries (for Tom)*, 2017. This work is a close-up view of dense foliage and flowers, while living creatures such as moths and birds are also included. For this work, Logan was inspired by one of the last photographs taken of Thomson, from the same group of photos that Wieland used in the pages of her *True Patriot Love* bookwork. These photos carry a foreboding tone, especially when we acknowledge that Thomson would not live to take any further photographs. In a photo of Thomson standing proudly behind his catch of fish, there is a shadow stretching into the shot in the shape of a standing man, presumably cast by the person taking the photo. A similar shadow from an unknown figure is included in Logan's *Witness, The Near Shore*, thus creating a sense of loss that emanates from the soft shoreline. A deep darkness is evoked by Logan's fugitive pastels on black paper, which, by way of the ephemeral nature of his materials, are also suggestive of fleeting life.

Furthermore, Logan's work has often focused on the symbolic association of flowers and death – and this made him an appropriate choice to create works in tandem with the centenary of Thomson's death. His large 213 × 213 cm acrylic painting on panel titled *Pool, for Tom. (July 8th 1917, a Wildflower was pulled from Canoe Lake)*, which Logan painted in the Thomson shack over a period of two weeks in residence at the McMichael, remained in the Thomson shack which, at Logan's request, had been largely evacuated of its historical paraphernalia save for a bed, an easel, table and chairs. Upon the table, Logan lay a gathering of local flora tied loosely with fishing wire (Fig. 10). These wildflowers were repeated in the adjacent painting, appearing to be both submerged and floating to the surface of black lake water – of course, the setting for Thomson's death. Overlooking this installation were two photos of Thomson that, according to Logan, undeniably showed the heartthrob appearance of his inspiration. But the stronger connection, or what made an artful *ménage* à *trois* of Thomson-Wieland-Logan, was Logan's own confrontation of gender stereotypes. A large part of Logan's drawing practice explores the male body in relation to, and within, nature. While the image of flora typically conjures up associations with female genitalia and notions of soft femininity, Logan's flowers bloom with, and transform from, male genitalia, mouths, beards and the male nude in general. While this theme is mostly apparent in his drawings and pastel work, Logan is also an accomplished ceramicist and his contribution to the exhibition also included

three hand-painted ceramics from his *Root* and *Bloom* series (2015–2016), which show languid weeds that, upon close inspection, transform into, or from, male genitals. Logan was taken aback to learn of Wieland's *Nature Mixes* (1963) painting that shows a hand transform into a flower which eventually becomes a penis. Seeing an image of *Nature Mixes* prompted Logan to confess to his appeal to humour, too. Even when combating male stereotypes, one cannot be too serious about a dandelion penis.

Together, Wieland and Thomson provided the opportunity to put forward a feminist point of view on the lore of Tom Thomson and, with the inclusion of Logan, a way of romancing Tom that is not necessarily heteronormative. The hinge, however, was Wieland. The contextualization and analysis of Wieland's subversive spirit and the art that helped her to express this over the years was first assessed in depth with her 1987 retrospective exhibition at the Art Gallery of Ontario. She was, by then, resting on her somewhat fresh laurels, having solidified her standing as an important and pioneering artist. Hudson's show at the same institution in 2003, which paired Wieland with Markle, took the liberty that comes with posthumous exhibitions to stretch our thinking about the artist. *Passion Over Reason* pushed Wieland both forward and backward; that is, she was essentially introduced to a new Millennial generation and she was, perhaps for the first time, historicized and purposefully placed alongside the first heroes of modern Canadian painting. It may have been considered retrograde for Wieland to overemphasize the relationship of her work to that of Thomson and the Group of Seven during her own lifetime, but by 2017 what fun it was to have Wieland show us how to fantasize about Tom, no matter what age or gender you might be; it remains good Canadian sport, and – metaphorically speaking – about as close to making love in a canoe as most of us will get.

NOTES

1 Joyce Wieland to Phyllis Lambert, letter dated 11 June 1981. Phyllis Lambert fonds, Canadian Centre for Architecture, Montreal, 1971–1989, 08-L-318.

2 The Government of Canada published the Truth and Reconciliation Commission's (TRC) final report in 2015 which concluded that Indigenous peoples of Canada were subjected to cultural genocide and "calls to action" were released with a projected schedule of five years to implement new policies to encourage education and reconciliation with Indigenous peoples across the country.

3 This is just one case of a government granting opportunity that has the potential to shape the nature of art projects and exhibitions in that they may pander to competition criteria rather than the independent aspirations of the artist or thesis of the exhibition. Artist and educator Ken LUM points out the pitfalls and limitations

of the grant and public funding system in the cultural sector in Canada in his article "Canadian Cultural Policy: A Problem of Metaphysics," *Canadian Art* 16:3 (Fall 1999): 76–83.

4 Johanne Sloan thoughtfully considers the descriptor or designation of this work by Wieland in a short but focused piece on *Reason Over Passion* (1968) in the "Key Works" section of her *Joyce Wieland: Life & Work* e-book for *Art Canada Institute.* Accessed 29 May 2019, https://www.aci-iac.ca/art-books/joyce-wieland/key-works/reason-over-passion.

5 Margaret Trudeau, *Beyond Reason* (New York: Paddington Press, 1979), 240.

6 While these loan refusals were especially frustrating when offering full funding to back conservation and special installation concerns, it was also heartening to see Wieland's work being treasured by their respective institutions. Still, I am left wondering, what would Wieland think of this? She'd likely wonder why I did not borrow a flock of geese.

7 Blodwen Davies, *A Study of Tom Thomson: The Story of a Man Who Looked For Beauty and For Truth In the Wilderness* (Toronto: Discus Press, 1935), 131.

8 Johanne Sloan, *Joyce Wieland's The Far Shore* (Toronto: University of Toronto Press, 2010), 19.

9 Kay Armatage, "Joyce Wieland, Feminist Documentary, and the Body of the Work," *Canadian Journal of Political and Social Theory* 13:1–2 (1989): 93.

10 More fully, I was quoted as stating: "'We have a fantastic aesthetic here that targets – dare I say – the "lumbersexual" in our young people today,' she said, 'the young explorers who want to wear beards and buns. I think, in fact, we're totally primed for that young audience now,'" in Nigel Hunt, "McMichael Canadian Art Collection Marks 50 Years with Masterworks Show," *cbc News*, 18 Nov. 2015. Accessed 29 May 2019, https://www.cbc.ca/news/entertainment/mcmichael-anniversary-exhibit-1.3324430.

11 Debbie Magidson and Judy Wright, "Interviews with Canadian Artists: Debbie Magidson and Judy Wright Interview Joyce Wieland," *Canadian Forum* (May–June 1974): 63.

12 Some reviews include: Allison MacDuffee, "Two Canadian Art Legends, Reframed," online review, *Canadian Art*, 8 Aug. 2017. Accessed 29 May 2019, https://canadianart.ca/reviews/passion-over-reason-tom-thomson-joyce-wieland/; Shannon Moore, "A Simple Crush: Tom Thomson and Joyce Wieland at the McMichael," *National Gallery of Canada Magazine*, 1 Aug. 2017. Accessed 29 May 2019, https://www.gallery.ca/magazine/exhibitions/ngc/a-simple-crush-tom-thomson-and-joyce-wieland-at-the-mcmichael; and Murray Whyte, "Joyce Wieland and Tom Thomson: A not-so-odd couple at McMichael Collection," *Toronto Star*, 23 July 2017.

13 Anna Hudson, "Wonder Women and Goddesses: A Conversation about Art with Robert Markle and Joyce Wieland," in *Woman as Goddess: Liberated Nudes By Robert Markle and Joyce Wieland* (Toronto: Art Gallery of Ontario, 1987), 41–62.

14 Whyte, "Joyce Wieland and Tom Thomson."

15 Ibid.

16 Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (Abingdon: Routledge, 1990).

RÉSUMÉ

Un travail d'amour – *La passion avant la raison : Tom Thomson & Joyce Wieland*

SARAH STANNERS

Cet article porte sur l'exposition de 2017 *La passion avant la raison : Tom Thomson & Joyce Wieland* et l'accueil lui ayant été réservé, selon Sarah Stanners, conservatrice. L'idée de regrouper ces deux artistes tenait à l'amour de Joyce Wieland (1934–1998) pour Tom Thomson (1877–1917), exprimé dans les œuvres de celle-ci. Tenue au musée McMichael Canadian Art Collection à Kleinburg, en Ontario, l'exposition devait coïncider avec le 150e anniversaire du Canada et le centenaire du décès de Tom Thomson. Mme Stanners expose sans détour la difficulté de concevoir une exposition d'art canadien marquant le 150e anniversaire du pays, mais critiquant le côté néocolonialiste de cette célébration. Comme l'a souligné un critique, la tonalité traditionnelle des paysages de Tom Thomson constituait un moyen de faire rayonner la vision critique de Joyce Wieland quant au nationalisme et son appel à l'autonomie des Autochtones du Nord.

L'article revient sur l'agencement et les principales œuvres de l'exposition, dont deux films de Joyce Wieland (*La raison avant la passion* et *The Far Shore*), des courtepointes de son exposition de 1971 *True Patriot Love*, des dessins et éléments éphémères liés au film *The Far Shore*, et 55 croquis à l'huile de Tom Thomson et plusieurs de ses toiles majeures. Il traite ouvertement de la politique de prêt d'œuvres de Joyce Wieland entre établissements et des comportements territoriaux des conservateurs entravant la tenue de l'exposition d'envergure que mérite cette artiste. Le musée McMichael est le lieu idéal où présenter le travail de Joyce Wieland, vu son inclinaison pour la nostalgie, ce qui concerne le Canada et Tom Thomson, toutes choses auxquelles le musée est associé.

L'article aborde l'intemporalité de l'exposition de 2017 ayant réuni de nombreux thèmes de prédilection de la Joyce Wieland des années 1960 et 1970 : le sentiment antiaméricain, l'écologie, l'autonomisation des femmes et le premier ministre Pierre Elliott Trudeau. Il retrace les expositions passées consacrées à Joyce Wieland. Il aurait été impossible auparavant de saluer son admiration pour le Groupe des Sept et Tom Thomson sans risquer de la faire passer pour une artiste étroite d'esprit.

L'approche anachronique de l'exposition a mené à une résidence au musée McMichael de l'artiste contemporain canadien Zachari Logan, né en 1980, dont des œuvres ont été intégrées à l'exposition. Ses pastels sur papier et un grand panneau peint ont été présentés dans une installation spéciale au Tom Thomson Shack. L'exposition a ainsi pris une importante perspective queer et remis en question les attentes de genre liées au corps dans la nature. L'amour de l'artiste contemporain pour Tom Thomson bouscule les aspects hétéronormatifs de l'histoire de l'art canadien, tout comme l'union de Joyce Wieland et Tom Thomson. L'article traite des choix de la conservatrice et de l'accueil réservé à *La passion avant la raison : Tom Thomson & Joyce Wieland*. La présentation des œuvres et films de Joyce Wieland aux côtés d'œuvres non contemporaines s'avère un moyen efficace de comprendre son œuvre et son influence.

1 | Joyce Wieland. *The Water Quilt*, 1970–1971, fabric, embroidery thread, thread, metal grommets, braided rope, ink on fabric, 121.9 × 121.9 cm, Art Gallery of Ontario, Purchase with assistance from Wintario, 1977, © National Gallery of Canada, Ottawa 76/221. (Photo: Courtesy of the Visual Collections Repository, Concordia University)

Notes on Joyce Wieland's *The Water Quilt*

LUIS JACOB

Joyce Wieland's (1934–1998) *The Water Quilt* (1970–71) consists of sixty-four cloth pillows arranged in a grid, and bound together with rope to form a kind of quilt (Fig. 1). Today, the quilt is displayed in a vitrine under lock and key. Although it is not listed as being part of the work, this framing device affects the way viewers experience the work.

The vitrine has a hinged door that is secured with two metal locks. Each of the quilt's pillows features an embroidered cloth that partially conceals a text (Fig. 2). Both the locked vitrine and the embroidered flaps suggest actions – unlocking and opening the vitrine; lifting the flaps to uncover the texts – that are frustrated by the look-but-don't-touch protocols of museum conservation requirements. In her biography of the artist, Jane Lind tells the following story: "In later years, when the quilt hung at the Art Gallery of Ontario, Joyce took great delight in opening the plexiglass case of the quilt and changing the flaps. Of course, the security guards were always aghast until she explained who she was."[1] Who now holds the keys to these locks? Who decides which parts of the text are to be concealed, and which are to be revealed? What invisible authority guards the work, and from whom? Questions about power accompany *The Water Quilt* like a shadow.

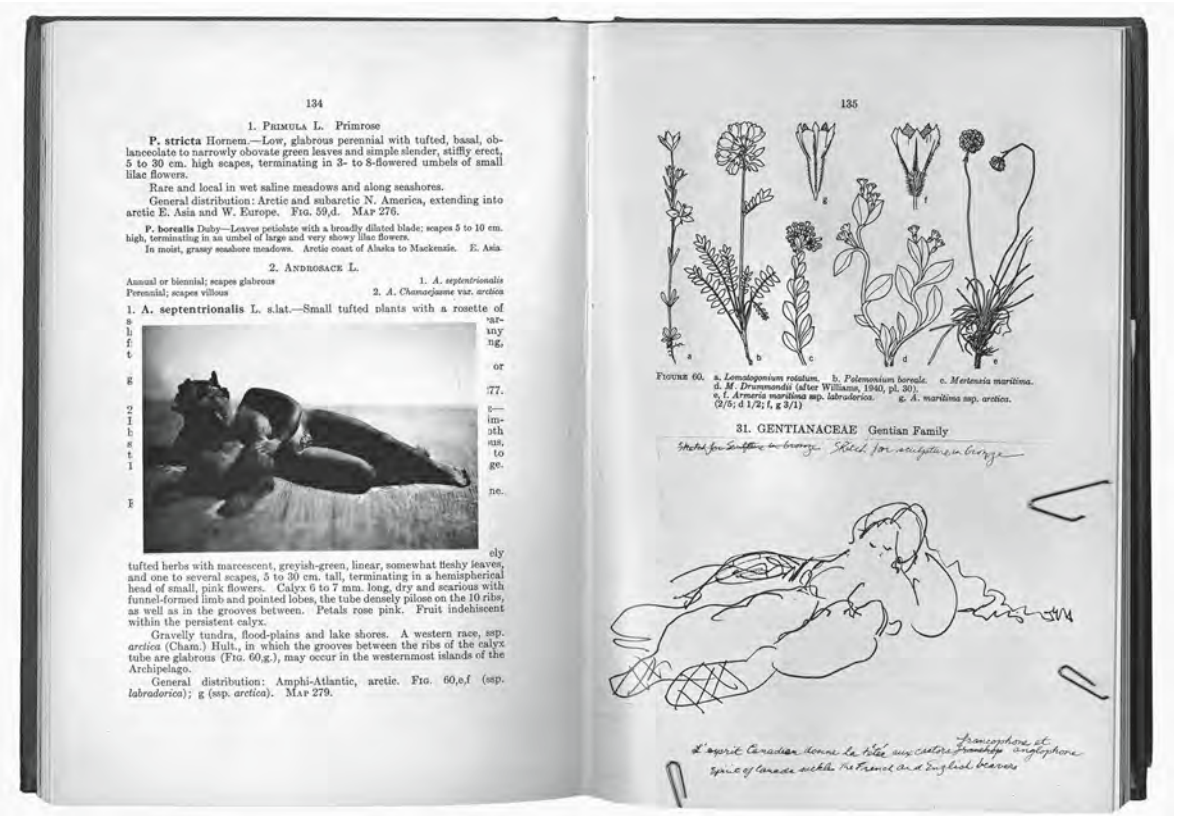
The embroidered flaps depict arctic flowers. This emphasis on arctic flora connects this work to Wieland's artist-book, *True Patriot Love / Veritable amour patriotique* (1971), published as the catalogue to her exhibition at the National Gallery of Canada – the museum's first solo show of a living Canadian female artist since its inception in 1880. For this bookwork, Wieland had appropriated the format and content of A.E. Porsild's book, *Illustrated Flora of the Canadian Arctic Archipelago* (Fig. 3).[2]

I was able to identify some of the embroidered flowers on Wieland's quilt by cross-referencing the illustrations in Porsild's book. For instance, the plant called *Rubus Chamaemorus* (also known as Cloudberry or Baked-Apple) appears at the bottom row, seventh column of the quilt. The books tells us that the fruit which this flowering plant produces "is the favourite native fruit of the Eskimo [sic], who preserve it in seal oil."[3]

2 | Detail, Joyce Wieland, *The Water Quilt*, 1970. (Photo: Courtesy of the Visual Collections Repository, Concordia University)

Each of the embroidered flowers embodies the intersection of different agents and their various ways of knowing. Biological knowledge (the plant's selection of suitable places to grow) is bound together with Inuit cultural practice (food preferences and preparation techniques). Canadian-state governance (colonial mapping and cataloguing) is bound together with Wieland's artistic labour (embroidering and constructing). How do these various ways of knowing interact? What forms of agency are thus assembled? What kinds of power can these different agents muster in their interactions?

The texts underneath the embroidered flowers pose these questions on a political register. They are derived from James Robert Laxer's 1970 book, *The Energy Poker Game: The Politics of the Continental Resources Deal*.[4] Today, in the artwork's current display at the Art Gallery of Ontario, three of the



3 | Joyce Wieland, *True Patriot Love*, bookwork, 1971, © National Gallery of Canada, Ottawa. (Photo: Courtesy of the Visual Collections Repository, Concordia University)

flaps have been rolled back and fastened with pins to reveal certain parts of the text:

> three quarters of so-called new American investment in Canada comes in the form of the reinvestment of profits earned in Canada. And, as Cy Gonick points out, between 1960 and 1967 "Canadian subsidiaries and affiliates sent $1 billion more to their parent companies in the form of profits ($2 billion more if royalties, license and management fees were included) than they received from them in the flow of capital imports."

and

> Other gas companies have turned down new customers in large numbers. Consolidated Edison in New York has refused to build a $370 million power plant addition because it cannot be sure of a

> supply of gas and because antipollution regulations New York say the plant must use natural gas. One reason for the immense new demand for natural gas is the fact that it is the fuel which pollutes least. In the era of the fight against pollution, natural gas is becoming *the critical resource* for the production of electricity. Its abundance will be a . . .

and

> His timing was splendid in its irony. The same day that J.J. Greene was attempting to polish his image by telling the House of Commons that Canada was not considering exporting water to the U.S., Trudeau went on the TV show "Under Attack" at Carleton University. In response to an accusation by a student that the government was about to sell Canadian water, Trudeau made the following reply about resources in general, including water:
>
> "I don't want to be a dog in the manger about this. But if people are not going to use it, can't sell it for good hard cash?"

These texts explore the relationship between two nations: the extraction of natural resources and profits from Canada to the United States, and the Canadian government's self-assigned role in facilitating such extraction. James Laxer was a co-founder of the Waffle – the Movement for an Independent Socialist Canada – a group that constituted the left wing of the New Democratic Party during the late 1960s and early 70s. This group was deeply concerned about US domination of the Canadian economy and ownership of its natural resources. *The Energy Poker Game*, outlines these concerns.

I am reminded of the verse from Canada's national anthem: *We stand on guard for thee*.

Who stands on guard against whom? Considering Laxer's book, I presume that the "we" of the anthem would stand for Canadians concerned about the selling-off of their natural resources. Two agents – the US and Canada – are thus entwined in neo-colonial relations. At one level, "we" would be guarding Canada against US interests. But things are more complicated than that. At another level, "we" would also be guarding Canada against its own government's role in facilitating international exploitation of its national resources. Two other agents – nation-states and the people whose interests they betray – are further entwined in a system of capitalist exploitation operating between different nations, but also between different groups (the rulers and the ruled) of a given nation.

On 1 July 2018, *The Water Quilt* was reinstalled for public viewing at the Art Gallery of Ontario, in the newly unveiled J.S. McLean Centre for

Indigenous and Canadian Art. Information panels indicated that this new display of the AGO's permanent collection "reflect[s] the nation-to-nation treaty relationship that is the foundation of Canada."[5]

What new forms of entwined agency are assembled in this curatorial constellation? Wieland's work is displayed alongside other artists' works, including Ruth Cuthand's installation, *Don't Breathe, Don't Drink* (Fig. 4). Made by an artist of Plains Cree, Scottish, and Irish ancestry, Cuthand's work consists of one hundred and twelve vessels with glass beadwork that represent bacteria and parasites found in ninety-four First Nation reserves whose communities had been living with long-term drinking water advisories at the time of making of her artwork.[6]

The result is visually appealing and morally repugnant. Cuthand's installation has the hallowed appearance of an altar laid out with drinking glasses and baby bottles; a delicately rendered microbe so harmful to its drinker is held suspended within each vessel (Fig. 5). Her use of beadwork resonates with Wieland's adoption of embroidery. Cuthand describes her employment of craft techniques in terms of its ability to activate what she calls a "dichotomous relationship between appearance and content, or between style and subject [that] creates a cognitive schism."[7]

The work was inspired by the declaration by Attawapiskat Chief Theresa Spence, of a housing emergency in November 2011. As Charlie Angus, Member of Parliament for the riding of Timmins – James Bay, said,

> I travelled to this community on the James Bay coast to see why conditions had become so extreme that local leaders felt compelled to declare a state of emergency . . . I spoke with one family of six who had been living in a tiny tent for two years. I visited elderly people living in sheds without water or electricity. I met children whose idea of a toilet was a plastic bucket that was dumped into the ditch in front of their shack. Presently there are five families living in tents; 19 families living in sheds without running water; 35 families living in houses needing serious repair; 128 families living in houses condemned from black mould and failing infrastructure . . . Try to imagine this situation happening in anywhere else in this country.[8]

Against the sounding-board of Cuthand's work, the texts embedded in Wieland's work resonate with current debates about government policy, water rights, and First Nations – not simply Canadian – sovereignty. Other agents emerge: from Indigenous water protectors in the west coast resisting the Trans Mountain Pipeline being spearheaded by Texas-based Kinder Morgan, to the small-town struggles against the commercialization of groundwater in Ontario and British Columbia by Nestle Waters Canada, a subsidiary of

4 and 5 | Ruth Cuthand, *Don't Breathe, Don't Drink*, 2016, 112 vessels with glass beads and resin, hand-beaded blue tarpaulin tablecloth, and 10 MDF "gas board" panels, installed dimensions variable, Art Gallery of Ontario. Purchase, with funds from Karen Schreiber and Marnie Schreiber through The American Friends of the Art Gallery of Ontario, Inc., 2017, 2016/432, © Ruth Cuthand. (Photos: Courtesy of the Art Gallery of Ontario)

Swiss company Nestlé Group; from the fatal outbreak of *E. coli* in Walkerton in 2000, following the funding cuts to the provincial Environment Ministry enacted by the Conservative government of Mike Harris, to international sabre-rattling over shipping rights in the Northwest Passage following the melting of arctic ice due to global warming.

Such debates expand the resonance of Wieland's work, connecting the time of its creation to our own time of reception. They frame the work under the spell of invisible authorities, enveloping the work like a quilt around a sleeper and the forces that trouble her dreams.

NOTES

1 Jane Lind, *Joyce Wieland: Artist on Fire* (Toronto: James Lorimer, 2001), 187–188.

2 Published as Bulletin No. 146, Biological Series No. 50 (Ottawa: Department of the Secretary of State, 1964). The Introduction states, "The present work is intended as a guide or manual to the 340 species and major geographical races of flowering plants and ferns that comprise the vascular flora as it is known at present of the Canadian Arctic Archipelago. Besides conventional keys to families, genera, and species, it contains brief descriptions, line drawings, and maps showing the North American ranges of all species." Includes illustrations by Norwegian artist, Dagny Tande Lid.

3 A.E. Porsild, *Illustrated Flora of the Canadian Arctic Archipelago* (Ottawa: Department of Northern Affairs and National Resources, 1964), description page 111, illustration page 115.

4 James Robert Laxer, *The Energy Poker Game: The Politics of the Continental Resources Deal* (Toronto: New Press, 1970).

5 The McLean Centre display was co-led by Wanda Nanibush, Curator of Indigenous Art, and Georgiana Uhlyarik, Frederik S. Eaton Curator of Canadian Art.

6 "The Department of Indigenous Services Canada (formerly Indigenous and Northern Affairs Canada) reports that since its commitment was made in November 2015, 40 long-term drinking water advisories have been lifted and 26 new advisories have been added. DISC's commitment only applies to the 91 long-term drinking water advisories in effect on public systems south of the 60th parallel and financially supported by DISC as of January 23, 2018. Health Canada reported as of December 31, 2017, an additional thirty-six short-term drinking water advisories were in place in First Nations across Canada." *Reconciling Promises and Reality: Clean Drinking Water for First Nations*, report published by the David Suzuki Foundation, 2018. Accessed 19 July 2019, https://davidsuzuki.org/wp-content/uploads/2018/02/reconciling-promises-reality-clean-drinking-water-first-nations.pdf.

7 Ruth Cuthand's website. Accessed 19 July 2019, https://www.ruthcuthand.ca/.

8 "Attawapiskat First Nation: Background," Kairos Canada. Accessed 19 July 2019, https://www.kairoscanada.org/attawapiskat-first-nation-background.

RÉSUMÉ

Notes sur *The Water Quilt* de Joyce Wieland

LUIS JACOB

The Water Quilt (1970–1971) de Joyce Wieland (1934–1998) consiste en soixante-quatre coussins en tissu disposés en grille et reliés par une corde pour former une sorte de courtepointe. Aujourd'hui, la courtepointe est exposée dans une vitrine sous clé. Bien que cela ne soit pas mentionné comme faisant partie de l'œuvre, ce type d'encadrement influence la perception des spectateurs. La vitrine est dotée d'une porte à charnière sécurisée par deux serrures métalliques. Chacun des coussins de la courtepointe comporte un tissu brodé qui dissimule partiellement un texte. La vitrine verrouillée et les bords en tissu brodé suggèrent des actions, soit de déverrouiller et d'ouvrir la vitrine, de soulever les bords pour découvrir les textes; mais ces actions sont limitées par les règles de conservation des musées qui interdisent de toucher aux œuvres. Les textes sous les fleurs brodées soulèvent ces questions sous un angle politique, lesquelles sont tirées du livre de James Robert Laxer publié en 1970, *The Energy Poker Game: The Politics of the Continental Resources Deal*[1]. Ce livre explore la relation entre deux nations : l'extraction des ressources naturelles et des profits du Canada vers les États-Unis, et le rôle que s'attribue le gouvernement canadien pour faciliter cette extraction. Au Musée des beaux-arts de l'Ontario, le travail de Wieland est exposé aux côtés d'œuvres d'autres artistes, dont une de Ruth Cuthand (n. 1954), *Don't Breathe, Don't Drink*. Réalisée par une artiste d'ascendance crie des plaines, écossaise et irlandaise, la création de Cuthand consiste en cent douze récipients ornés de perles de verre symbolisant des bactéries et des parasites présents dans quatre-vingt-quatorze réserves des Premières Nations dont les communautés faisaient l'objet d'avis à long terme sur l'eau potable au moment de la réalisation de cette œuvre[2]. L'installation artistique de Cuthand présente l'aspect sacré d'un autel recouvert de verres et de biberons, un microbe délicatement rendu en suspension dans chaque récipient, représentant un grave risque pour le buveur. Son utilisation des perles fait écho à la broderie de Wieland. Cuthand décrit son utilisation de techniques artisanales en fonction de leur capacité à activer ce qu'elle appelle « la relation dichotomique entre l'apparence et le contenu, ou entre le style

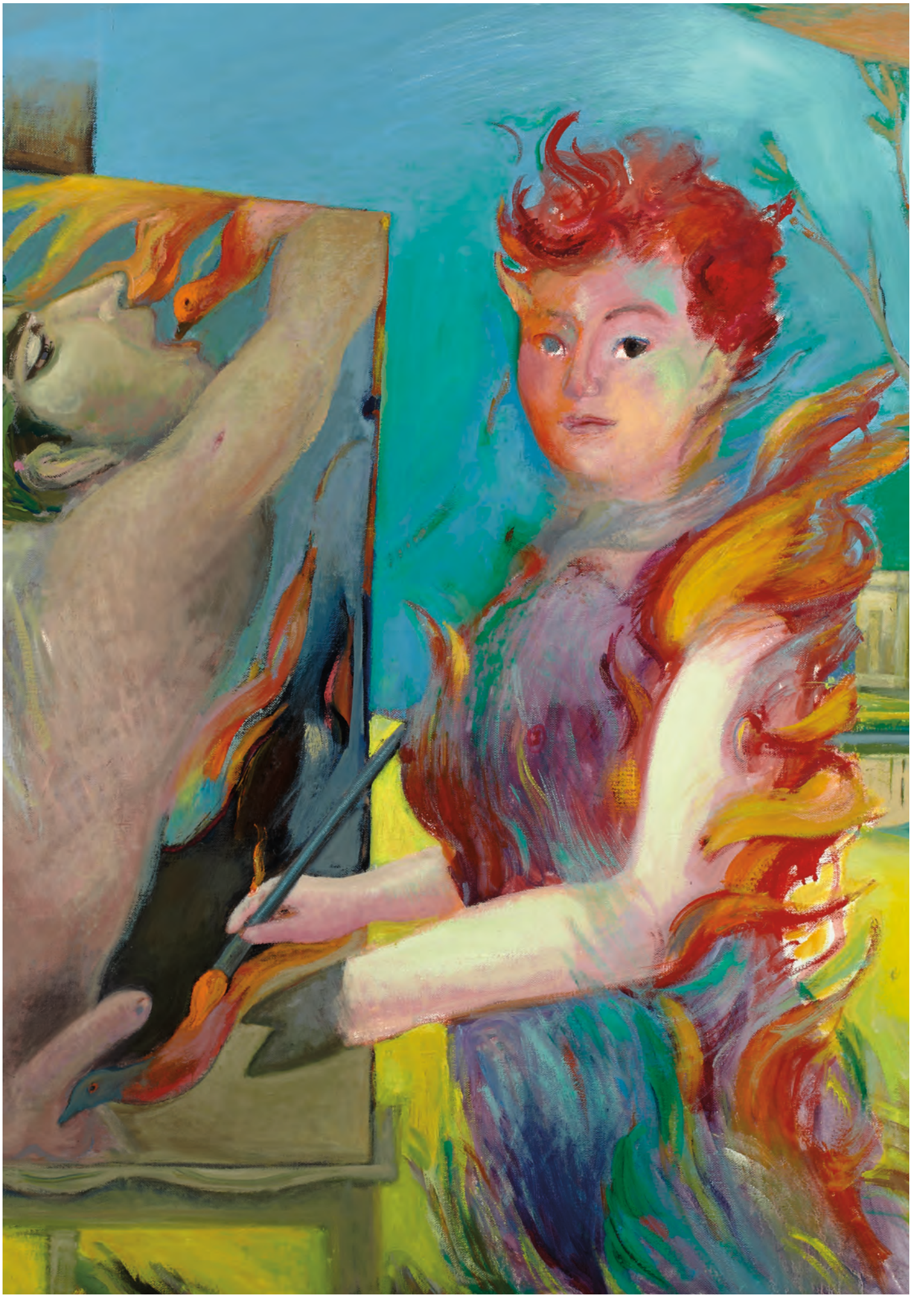
et le sujet [qui] crée un schisme cognitif[3] ». En regard du banc d'essai qu'est l'œuvre de Cuthand, les textes intégrés dans le travail de Wieland s'inscrivent dans les débats actuels sur la politique gouvernementale, les droits relatifs à l'eau et la souveraineté des Premières Nations – et pas seulement au Canada.

NOTES

1 James Robert Laxer, *The Energy Poker Game: The Politics of the Continental Resources Deal*, Toronto, New Press, 1970.

2 « Services aux Autochtones Canada (anciennement Affaires autochtones et du Nord Canada), signale que depuis son engagement pris en novembre 2015, quarante avis à long terme sur l'eau potable ont été levés et vingt-six nouveaux avis ont été ajoutés. L'engagement de SAC ne s'applique qu'aux quatre-vingt-onze avis à long terme sur l'eau potable en vigueur dans les systèmes publics au sud du 60e parallèle et soutenus financièrement par SAC depuis le 23 janvier 2018. Santé Canada a indiqué qu'en date du 31 décembre 2017, trente-six autres avis à court terme concernant l'eau potable étaient en vigueur dans les Premières Nations du Canada. » *Reconciling Promises and Reality: Clean Drinking Water for First Nations*, rapport publié par la Fondation David Suzuki, 2018. Consulté le 19 juillet 2019, https://davidsuzuki.org/wp-content/uploads/2018/02/reconciling-promises-reality-clean-drinking-water-first-nations.pdf.

3 Site Web de Ruth Cuthand. Consulté le 19 juillet 2019, https://www.ruthcuthand.ca/.



A Feminist Arcadian Landscape: The Later Work of Joyce Wieland

CYNTHIA IMOGEN HAMMOND

We certainly ought to suckle the beavers,
after the millions of beavers that have been murdered by us.
– Joyce Wieland, 1987[1]

Who would have thought that the Canadian landscape was permeated
with libidinal energy just like Arcadian landscapes of old?
– Johanne Sloan, 2014[2]

Introduction

Joyce Wieland (1930–1998) is second only to Emily Carr (1871–1945) as Canada's most famous woman artist, valued for her diverse output, experimentation with different media, and idiosyncratic embrace of feminism, nationalism, and ecology. Yet towards the end of her highly productive career, Wieland's return to painting and drawing occasioned substantial criticism both for her work's visual qualities, and for what some saw as the artist's refusal to commit to one art form, or theme. Reviewers seemed discomfited by what they perceived to be Wieland's lack of artistic "decisiveness and resolve," and struggled with what they described as the works' "sentimentality," "naiveté," "romance," even their "pinkiness."[3] In a scathing review from 1983, art critic John Bentley-Mays derides a solo show of Wieland's work as representing "fantastic Cloudcuckoolands" that could only – eventually – "interest the curator or scholar who someday tries to put together all the pieces of [her] various, unusual career."[4]

The volume and range of Wieland's practice seem to have bewildered even her more supportive critics, later in her life. Writing in response to Wieland's major retrospective at the Art Gallery of Ontario in 1987, Liz Wylie suggests that "one of the most striking feelings to be experienced in confronting a large body of [Wieland's] work is a strong sense of unresolved

Detail, Joyce Wieland, *The Artist on Fire*, oil on canvas, 1983, 106.7 × 127.5 cm, Collection of The Robert McLaughlin Gallery. © National Gallery of Canada, Ottawa. (Photo: The Robert McLaughlin Gallery)

struggling and searching."[5] Wylie claims that Wieland's work from the 1980s represents "a few steps backwards" and mourns what she feels was Wieland's earlier "sense of decisiveness and resolve."[6] Yet like Bentley-Mays, who is at times as impressed as he is irritated by Wieland's work, Wylie also finds value in the artist's oeuvre: "Wieland's many innovations over the years should have received more attention."[7] Another generally supportive critic, Carole Corbeil finds Wieland's 1981 solo exhibition, *The Bloom of Matter*, to be "beautiful and celebratory" but also "simplistic." "The soft, semi-mystical humanism which informs, and often booby-traps [Wieland's] work," writes Corbeil, "amounts to a vague, reactive world view."[8] The pinker, more floral, more "feminine" the works get, the more Wieland is found to be "scattered," "sentimental," and "literal." As Margaret Rodgers observes, a "peculiar combination of acclaim and gender bias has been notable throughout Wieland's career."[9]

There are important exceptions to this statement, particularly the scholarly and curatorial work of Johanne Sloan, Kirsty Holmes, and Jan Allen, and the two generations of artists who have found inspiration in Wieland's oeuvre. These authors and artists have engaged critically and creatively with the artist's manifold legacy.[10] However, the focus in these artists' work tends to be upon Wieland's earlier production, especially her films, quilts, assemblages, and projects with an explicit focus on Canada. Many observers in the 1980s (and later), casting about for a way to understand the complexity, subtlety, and irreducibility of Wieland's "large body of work," seem to rely on an old art historical trope: assigning meaning to artworks via cause-and-effect biographical narratives, in which the artist's life story can somehow "explain" artistic choices. These narratives feign to decode Wieland's art by fastening, repeatedly, on the artist's unhappy childhood experiences and the end of her marriage, likewise on the question of her biological reproductivity.[11] These themes are strongly present, for example, in two monographs published following Wieland's death: Jane Lind's *Joyce Wieland: Artist on Fire* (2001) and Iris Nowell's *Joyce Wieland: A Life in Art* (2001).[12] But they also surface frequently in the popular press. In a lengthy newspaper article responding to Wieland's AGO retrospective, for example, critic Adele Freedman declares that the artist's three decades of diverse production only start to "make sense" if the details of her life circumstances are scrutinized, again her well-rehearsed childhood poverty, the loss of both parents at a young age, and the later, high-profile (in the art world) divorce. Freedman sums up Wieland as an artist and a woman thus: "Herself infertile, her artworks are her children."[13]

Herein lies the trap of the biographical model: if, in a patriarchal world, a woman's creativity is explained through her biography, then that biography will inevitably be tied to the woman's biological reproductivity, and her relationships with men. In such circumstances, works of art that came from "truth and consideration and love for what these things were,

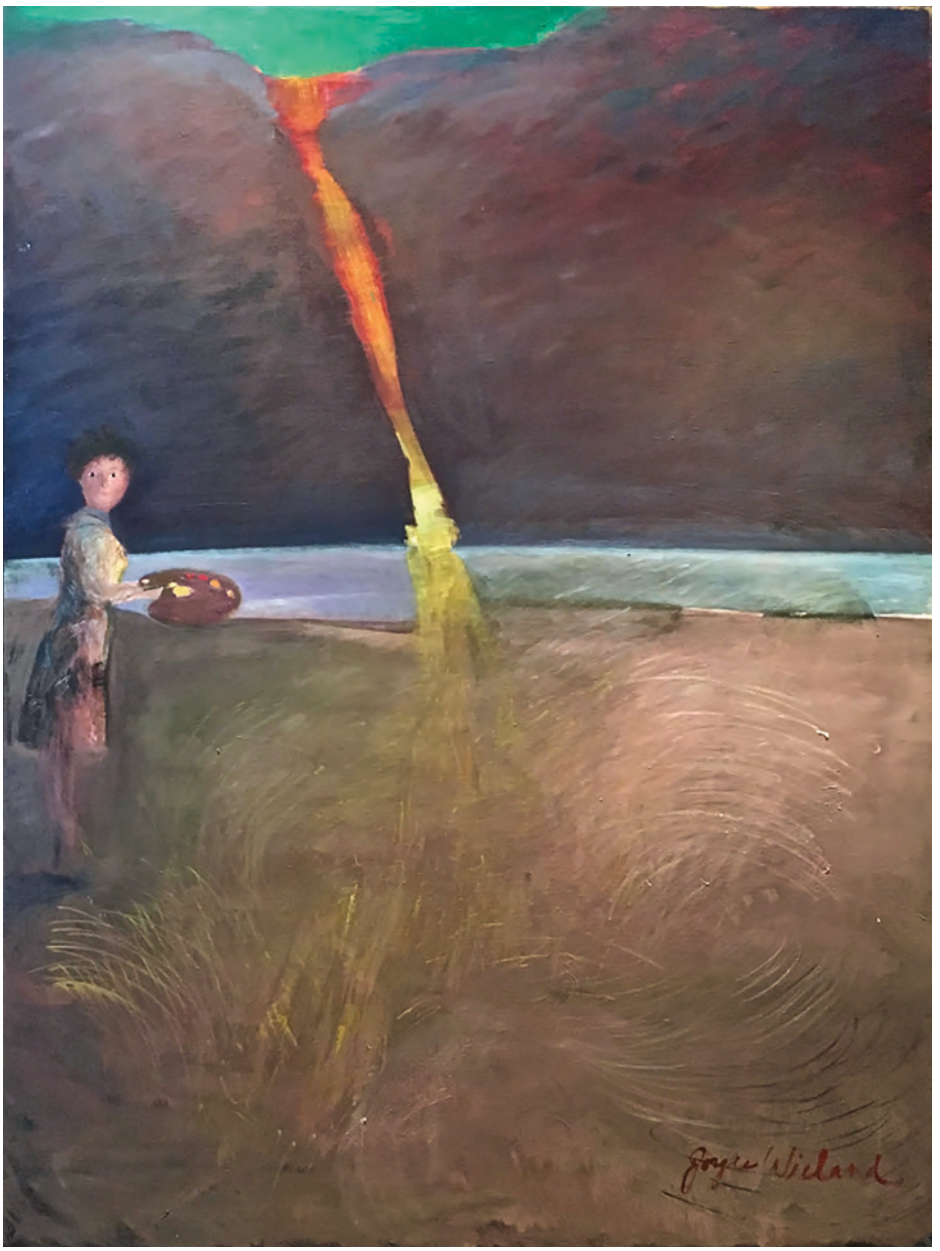
1 | Joyce Wieland, *She Will Remain in the Phenomenal World Filled with Ignorance With Her Sheep, and Not Go With Him*, 1983, oil on canvas, 25.4 × 38.1 cm, Collection of the artist. © National Gallery of Canada, Ottawa. (Photo: the author)

and worry about their fate"[14] are reduced into babies that were never born. Given that Wieland's work offers, as Lucy Lippard observes, "little visible autobiographical revelation,"[15] these biological and biographical "explanations" should not satisfy us, least of all in the later period of Wieland's career in which she had, as an artist, more rather than fewer options, and more rather than less experience. Such explanations certainly did not satisfy Wieland, who in 1988 emphatically stated, "My artworks are not my children. They are products of passion and imagination."[16]

A central goal of this essay is to sidestep the lingering historiographical emphasis – as regards her later work – on Wieland's biography in order to explore how several major works in the last decade and a half of the artist's professional life radically anticipate a subsequent generation's fascination with interspecies vitality and the feminist concept of "becoming." Equally, my interest lies in analyzing these works in relation to Wieland's thirty-year commitment to the landscape genre, and the sharpening, towards the end of her life, of a feminist, Arcadian vision. Specifically, I consider two landscape paintings: the tiny *She Will Remain in the Phenomenal World Filled with Ignorance With Her Sheep, and Not Go With Him* (Fig. 1). I also

2 | Joyce Wieland, *The Bloom of Matter*, 1981, coloured pencil drawing, 21.59 × 35.56 cm, Private collection. © National Gallery of Canada, Ottawa. (Photo: Courtesy of the Visual Collections Repository, Concordia University)

analyze *The Bloom of Matter*, a small coloured pencil drawing from 1981 (Fig. 2), which gave name to the exhibition mentioned above. This essay also considers one of the artist's last paintings, a large work alternatively known as *Shaping Matter*, or *Bolt* (Fig. 3).[17] Each of these three works can be read as a self-portrait of Wieland. I want to situate these works, however, in relation to a fourth creative project, the last house that Wieland owned in Toronto, which she called "Beaver Lodge." Beaver Lodge was a substantial creative project that has only ever received passing mention in the literature on Wieland, and as such is perhaps her least well-addressed artwork.[18] But I also want to grapple with the auto/biographical methodological conundrum that Sherrill Grace and other authors acknowledge as being compelling, if also obstructive, when Wieland's work is the subject at hand. My means of doing so is to situate my essay not in the details of Wieland's biography, but within a fragmentary autobiography of my own, specifically my own moments of contact, as a feminist artist, with Wieland and her oeuvre.



3 | Joyce Wieland, *Shaping Matter* or *Bolt*, oil on canvas, 1990–91, 132.08 × 180.34 cm, Private Collection. (Photo: the author)

Total Enthusiasm

In 1986 Joyce Wieland quipped, quote: "It's against the rules [of Canadian art] to be totally enthusiastic."[19] Several years later, I would have the great privilege of meeting Wieland in person. In 1990, when I was 21 years old,

4 | Joyce Wieland, *The Artist on Fire*, oil on canvas, 1983, 106.7 × 127.5 cm, Collection of The Robert McLaughlin Gallery. © National Gallery of Canada, Ottawa. (Photo: The Robert McLaughlin Gallery)

Joyce Wieland held a solo exhibition at what was, then, the McMaster University Art Gallery in Hamilton, Ontario.[20] I was a student in the combined honours BFA in Studio and Art History at that institution. When Wieland was announced as part of the annual lecture series, I took notice. It was rare to have a woman artist come and speak to us. On a cold day in late November, Wieland gave a richly illustrated, humorous lecture in the gallery itself, surrounded by her works. She discussed her early films, paintings, collaborative textile and needleworks, and her two major solo exhibitions, at the National Gallery of Canada (1971) and the Art Gallery of Ontario (1987). But what captivated me in particular in her exhibition, and talk, were her more recent figurative works – the very ones that would occasion so much negative critique. The majority of the works in the show –

eleven out of eighteen – were paintings made after 1980. Marked by vibrant colour and unabashed sensuality, some images were thick with references. In *The Artist on Fire* (Fig. 4), the home of Madame du Pompadour, Petit Trianon, perches peacefully in the background as the artist in the foreground becomes something between animal, human, and surely divine. She appears unaffected, perhaps even strengthened, by the fire at the edges of her body. Wieland spoke candidly during her presentation about the importance of women's creativity and mysticism, as sources of feminine and feminist power. I had never heard such ideas before.

In other paintings on view at McMaster, and in her slideshow, Wieland infused her work with an ambivalent mood, sometimes joyful, but often sombre, or portraying looming disaster. Phenomena such as storms and moonrises played within the same frame as the inexplicable or irrational: here a sun casts an indigo shadow, there a person and a village burst into simultaneous flame despite the great distance between them. My painting professors, who had shifted uncomfortably during Wieland's discussion of feminism, were not impressed by the exhibition, as we found out in the weeks that followed. But I was. I was entranced by Wieland's fearless use of colour, her ease with pictorial juxtaposition of what I saw to be the real and the felt worlds, how easily she brought animals into her art, and how she depicted women's bodies, experiences, and pleasures without borrowing from patriarchal clichés, or remaining tied to a critique of those clichés. Above all I was invigorated by the encounter – my first – with a self-declared, totally enthusiastic, feminist artist.

The Phenomenal World

One painting particularly struck me. Unlike most of the works in the exhibition, it was tiny, a canvas titled *She Will Remain in the Phenomenal World Filled with Ignorance With Her Sheep, and Not Go With Him* (see Fig. 1). In it, a nude shepherdess stands beside a moonlit body of water, a small flock of black, white, and brown sheep behind her. The shepherdess has encountered what appears to be a winged – angelic? – figure to the left of the composition, whose pearly, whitish body contrasts with her own rosy tones. The winged figure's hand reaches towards the shepherdess, but his arm remains held close to his side.

Although the shepherdess's face is turned to the figure, the set of her shoulders suggests that she is about to turn away, back to her sheep and the landscape in which they live. Her staff is placed decisively in the space between her and her interlocutor, its tip resting in the inky water, in which she also appears to stand. And are those two tiny tongues of flame just

starting to appear around the shepherdess's head, like tips of a crown? Perhaps it is this fire that gives the shepherdess the appearance of being lit with a golden light whose source can be found nowhere within the composition. The original painting, with its deep viridian greens, Prussian blues, and glowing figures, is luminescent, otherworldly, and jewel-like.

I went back to the gallery a few days after Wieland's lecture to see this painting. I stood in front of that tiny canvas for a long time, unaware that Wieland was present, watching me look at her art. When I turned, Wieland smiled, and asked if I liked the work. I answered yes (enthusiastically); we began to talk. She asked why I was spending so much time with this particular painting. As I struggled to relay to her what had touched a chord in me, and indeed what that chord even was, I felt her patience and her interest, as if she had nothing more important to do than talk with me. What I hope I expressed then, and what I still feel now, is that I see the shepherdess as an artist, refusing the world of patriarchy, choosing instead to remain with the animals, with organic and biological matter, with – as the title suggests – the world that can be known through the senses, through the body, through immediate experience. It was not until later that I would learn about feminist standpoint theory and ideas like Donna Haraway's notion of "situated knowledge," which assumes that every individual has, through their personal and immediate experience, knowledge that matters.[21] And that such situated and embodied knowledge has been the basis for much feminist activism and art.

At one point Wieland asked what I wanted to do in life. I told her that I wanted to be an artist. I told her about my interest in women's history, that I had been working with fabric, trying to find ways to depict women without objectifying them. She looked at me with great warmth, smiled and said, "Cynthia, you already are a great woman artist." Twenty-eight years later I have not forgotten those words, nor what they meant to me at the time. That show, and her early fabric works, some of which were on view at McMaster, all struck me as wonderfully radical and subversive. But subversive of what exactly? It was as if the work's radical charge were a secret, even from those taught it, the few that did. We never heard rhapsodies about Wieland's skills as a painter in the same way we did about Paul Cézanne (1839–1906), or Pierre Bonnard (1867–1947). Perfunctory accounts of Wieland's interest in nationalism and women's quilting and needlework somehow elided the humour in her art.

Certainly I had no coherent sense of how her work was, as Johanne Sloan has written, a "new form of political art . . . liberating the nation [by] freeing its national symbols."[22] Nor could I have articulated how this work was gleefully feminist in its appropriation of high art, popular culture, and

national mythology. How did she do it? Stacking the signifiers attached to bronze statuary upon a completely unconvincing yet hilarious Canadian creation myth in her 1970–71 sculpture, *The Spirit of Canada Suckles the French and English Beavers*, Wieland managed to put a woman at the centre of what one critic called a "burlesque" version of the Canadian story, and take a subtle dig at dogmatic patriotism at the same time.[23] No, at 21 years old I could not have quite described what Wieland's work did, but I got it, viscerally, in my gut.

One in the Flock

Wieland was for me not only a guide and a model, but an index of something much bigger, whose presence I sensed but did not know how to name or quite find on my own: that is, feminist artists who were inserting their bodies, ideas, and creativity into the worlds of art, architecture, and indeed a broader cultural and material landscape. Leaping into not several but many media over the course of her career, Wieland seemed to be exactly what my studio professors were telling us not to be: a skilled dilettante, flipping the bird at conventional disciplinary distinctions, refusing to work in one visually coherent and thus marketable style.

My direct experience of Wieland's art proved pivotal, and had a significant impact on my first solo show, which I had when I was 22, in an old theatre partially converted into a gallery in Hamilton (Fig. 5). *One in the Flock* referred to the pastoral landscapes (or as I called them, "sheepscapes") with which I was by then obsessed, and played with the ambiguity within the phrase between singularity and anonymity – a preoccupation as I had now graduated from art school and was trying to make my mark in the local arts scene. But the exhibition title was also a direct homage to Wieland's little painting of the shepherdess and her sheep. Other works featured landscapes both imagined and physically fashioned. My "painted constructions" were sculptural, many with alcoves, architectural elements, or multiple segments, always a blend of landscape, abstraction, and figuration.[24] Even if they hung on the wall (or appeared to slump on the floor), it seemed important to take up space with these pieces.

But saturating any architectural element was the depiction – lyrical, romantic, exuberant – of nature. I said at the time, "I believe nature to be the ultimate physical reality; beautiful, amoral, cyclical, pregnant with meaning for our own lives."[25] (A very Wielandeque statement.) The symbolism of that show had direct links to Wieland's oeuvre and iconography, including the use of hearts, sheep, the yoni or vulvic symbol, and references to menstruation and the possibility of women's knowledge as something separate, essential,

C2 THE SPECTATOR, SATURDAY, JULY 11, 1992

BOOKS & ARTS

Landscape 'constructions' are beautiful and powerful

CYNTHIA HAMMOND'S painted constructions are like windows, views of a landscape that are both symbolic, expressive, real and imagined.

Glowing greenish hillsides sit below night skies where full moons and oversized stars gleam. Below, sheep graze serenely, heads down in the lush grass.

As well as sheep, other symbols fill the works — playing cards, red hearts, clubs, and diamonds, usually lined up in a row beneath the scene, like a decorative border or calligraphic embellishment.

The Mysteries Continue has a hilly landscape stretched over three panels with four separate windows below. In each window is a symbol — a heart, a sheep, a diamond and a woman's face.

A second large piece, Pastoral And Icons of Choice/Hope, has cathedral window-shaped panels again with symbols below, a heart, clubs and diamond images. In both works the diamond is clearly vulva-like, a powerful symbol of fertility, growth, birth and femaleness.

In the majority of works in this show, titled One In The Flock, up at the Broadway Cinema Gallery, these images are recurring, the visual tools Hammond is using to express her particular vision. Though the mood of the pieces, with their deep green hills and luminous, darkened skies is sombre, the richness of her images — fat, contented sheep, sitting on fat, rounded hills — is life-affirming and positive.

In the artist's statement, Hammond writes about her use of landscape: "I believe nature to be the ultimate physical reality; beautiful, amoral, cyclical, pregnant with meaning for our own lives."

Those feelings suffuse each of these works, which are in themselves beautiful and powerful, both in their imagery and their execution.

Hammond's decision to use painted constructions frees her to express herself in two ways. First it allows her to move beyond the formalist square or rectangle canvas and to investigate the possibilities of three dimensions. In several works, such as Book Of Other and Self Referential Construction Landscape, Hammond cuts wood into book and sun shapes or creates a sense of depth by layering panels over one another.

The surfaces of the works are underpainted to create texture into which Hammond scratches, scoring the surface as though it had been marked by time and the elements.

Finally, the works are painted, richly glazed with deep colors, often green over red, creating a shimmering, glowing effect. All of this combines in objects that engage the viewer on many levels — intellectually, visually and in a tactile sense.

□□□

□ Cynthia Hammond's Pour Eux (Tous Les Hommes) is acrylic and collage on pine panel.

Paul Benedetti

Down at the Caldwell's bookstore on King William, the walls above and around the books have been taken over by the works of Angela Hrabowiak. This Hamilton artist has shown her work extensively in the last months, with contributions to the Bountiful Women show (which she helped organize), the On The Edge exhibit, and last summer's Go Show.

This exhibit features a small group of Hrabowiak's paintings ranging from two large diptychs to a handful of smaller works. The strongest pieces in the show are the larger works.

Core Painting is a cross-section of the earth showing the trees reaching up into a blue cloud-filled sky. It's refreshing to see the occasional optimistic view of the planet. The other is Drifting, and while not as strong a composition as the earth painting, it is an engaging picture with a stream of pinkish clouds extending into infinity.

Hrabowiak also seems enthusiastic in her depiction of animals, and a small grouping of paintings with titles such as Moos, Necks, Manes, is delightful. Brightly painted, using bold lines and simple drawing, the works are almost poster-like depictions of giraffes, cows and horses.

Caldwell's of Hamilton is located at 45 King William Street.

□□□

Joan Morris has a show of collage works at the McMaster University Medical Centre gallery this month. Morris, who studied under Julius Lebow, has been working on collage most of her life. The show runs to July 24.

□□□

Artist Diane Cizek has the final show in the Mohawk College Gallery before its permanent closure later this summer. Cizek has done an installation-style exhibit for the gallery's farewell. It runs to July 17.

5 | Review of *One in the Flock* by Paul Benedetti, "Landscape 'constructions' are beautiful and powerful," *Hamilton Spectator*, 11 July 1992, C2. (Photo: the author)

and valuable – ideas that I would later roundly reject, after encountering the poststructuralist critique of essentialism. But two years after meeting Wieland, I still felt courageous and certain in my pursuit of essentialist feminist vocabulary. For my graduating show I spent months making hundreds of bloody yonis of every size I could produce, from the scale of

croissants, up to over six feet high. I myself was the artist on fire, something my male painting professors by now seemed to almost timidly accept.

As I reconsider the work that inspired all that production of mine in the early 1990s, however, I want to suggest that the aspect of Wieland's work that motivated me was not so much a simple visualization of essentialist feminism, but rather a nuanced, feminist vision of meaningful and at times ambivalent connection across species, and the immanence of matter. This was the vision infusing her later drawings and paintings, which I argue are fully exemplary of her career-long engagement with the landscape genre. And while there are many variations upon the landscape genre even within Wieland's work as a whole, I am here drawing from Johanne Sloan's observation that, "In Wieland's artwork, landscape as art form was inevitably speculative, personal, even hallucinatory."[26] And further, that:

> Wieland produced landscape art that was a complex form of visual knowledge. She showed that the meaning and value of the natural environment is linked to politics and the social world, but also that nature becomes a kind of screen onto which desires and dreams are projected.[27]

Sloan's research on Wieland's life and art, particularly her analysis of Wieland's feature-length film, *The Far Shore* (1975), demonstrates how this artist's career has been a sustained, critical engagement with landscape, but one that complicates the "utopian promise" of this genre by bringing gender, ecology, and a highly idiosyncratic sense of place and belonging into the frame.[28]

The Bloom of Matter

In 1981, Joyce Wieland held a solo exhibition at Isaacs Gallery in Toronto, titled *The Bloom of Matter*. An exhibition view (Fig. 6) shows that Wieland painted the normally white walls of the Isaacs Gallery a dusty rose, and hung her recent series of drawings in coloured pencil in slender, gold frames, singly or in groups of threes. A long, white table occupies the centre of the space, topped with a Persian carpet in rich reds and golds. Two small works, set on miniature, gilded easels, rest on the table beside a tiny vase of flowers, while four dark wooden chairs provide seating and visual contrast to the reds, whites, golds, and pinks of the installation. The table is clearly as much a meeting space as it is a viewing platform.

But there is a traditional white plinth in the room; at the far left of the image can be seen Wieland's famous, tiny bronze from 1970–71, *The Spirit*

6 | Installation view, *The Bloom of Matter*, solo exhibition of Joyce Wieland's work at the Isaacs Gallery, Toronto, 1981. © National Gallery of Canada, Ottawa. (Photo: Courtesy of the CCCA Canadian Art Database)

of Canada Suckles the French and English Beavers. In this sculpture, a female figure reclines. In an inversion of the myth of the mother wolf suckling Romulus and Remus, the founders of Rome, Wieland's figure allows two beavers to nurse from her breasts. To the right of the bronze is the work after which the exhibition was named, *The Bloom of Matter* (1981), a small, delicate, oval-shaped drawing (see Fig. 2).[29] Here, four pairs of male and female figures occupy the majority of the composition. At left, the first couple are the darkest elements of the drawing. The male figure appears turned away from the female figure, pushing with his foot and hand – from which bright colours spring – at the edge of the frame. She holds what might be a flower in her hand, but it sags, without petals, downwards.

At the far right, a different coupling, an erotic coming together is depicted, with a moose just visible at the edge of the drawing, its raised snout and leg appearing to echo the man's rearing head and leg. Despite the obvious ecstasy of the male figure, the woman looks at the viewer, almost without expression. Her hand cups the leaf of a nearby tree. To her left, a father-like figure steps forward as he tenderly carries a small child, who also gazes at the viewer.

And in the central part of the composition, perhaps the most interesting, a large pink male figure holds a glowing bouquet of tulips, again meeting the viewer's gaze. The central female figure siphons the essence from a glowing, golden tulip, the largest and brightest in the bouquet. The woman appears filled with "bloom," a word used in English literature to refer to the flush of health and youth. But it is not just the figure's face that blooms; it is her entire body, which, through the rendering of pink, red, violet, magenta, and ochre lines, links her to the figures nearby, as well as to a dynamic rainbow of light that falls on her from above. Caught in this light is a butterfly-like creature, a common symbol of the soul, a signal to the viewer that is underscored by the delicate but definite suggestion of wings emanating from the figure's shoulder blades.

As all the female figures in the drawing resemble one another, with flaming orange hair and mismatched blue eyes, the visual narrative appears to be one of rebirth, but also of holding, not rejecting, all of one's past and present selves. It would be easy to read this drawing as a narrative of the tensions and possibilities, romantic and otherwise, between men and women, as well as an autobiographical statement. But set in a suggestive landscape of evergreens and birches,[30] accompanied by representatives of the insect and animal worlds, this drawing – like others in the exhibition – is to my eyes a visual account of the multiplicity and vitality of existence, and the connections between living things, including connections between human and non-human life. It is significant that Wieland included her tiny bronze from ten years earlier in this exhibition, as this piece is a direct expression of the potential, even the imaginary or symbolic potential, to sustain and heal across the divide of species.

It was this very crossing of divides that motivated Wieland's work in the 1980s. In 1988 Wieland said,

> In the late seventies . . . I began this whole other thing with humans uniting with nature, interspecies relationships . . . They are all coloured drawings, ovals and circles, all about union with the consciousness of nature . . . We certainly ought to suckle the beavers, after the millions of beavers that have been murdered by us. So I think we have to commemorate that, and let them proliferate.[31]

The language of interspecies connection and proliferation will surface, thirty years later, in the ideas of feminists and queer posthumanists such as Catherine Ingraham (*Architecture, Animal, Human: The Asymmetrical Condition*, 2006), Donna Haraway (*When Species Meet*, 2008), and Elizabeth Grosz (*Chaos, Territory, Art*, 2008). While not all three authors would agree

with the label "posthumanist"[32] all share in the project of understanding culture through a lens that does not always, inevitably, put the human first. Likewise they share in the project of showing how the animal, or insect, or plant does not exist outside history in some atemporal "nature", but has rather been, at every stage of human existence, a history-making subject in relation to and in fact enabling human endeavours – an idea that Wieland would have fully understood, given her sentiments about beavers (and her admiration for Laura Secord, and her cow). While the artist does not always make the animal – or more accurately, the animals – in her work the central protagonists, in this period they have a distinct, pictorial presence in the work: here a Beatrix Potteresque rabbit gazes at the viewer as a scene of human violence erupts behind her; there deer cavort in ecstasy alongside humans making love. Thousands of tiny leaves suggest the form of an earth goddess; hundreds of spawning fish encircle and surface a goddess of the sea. "Art," Grosz writes, "engenders . . . material becomings, in which imponderable universal forces touch and become enveloped in life, in which life folds over itself to embrace its contact with materiality, in which each exchanges some elements or particles with the other to become more, and other."[33]

Beaver Lodge

Like other exhibitions the Wieland mounted in the 1980s, *The Bloom of Matter* drew criticism for its overly romantic and delicate – shall I say feminine – appearance, as outlined at the beginning of this essay. I want here to move beyond these criticisms to explore how *The Bloom of Matter* may have heralded a more significant period in the artist's production than has been previously believed. Specifically, I want to link the exhibition to Joyce Wieland's last home in Toronto, Ontario, a small, red-brick, three-storey row house built ca. 1890, and located on Queen Street East, near the Don River. Wieland bought the house in the 1970s with her then-husband, Michael Snow, to use as a business address and studio.[34] She then moved into the house, to live, and shortly after *The Bloom of Matter* exhibition, began a major project of refurbishing and decorating the building, which she renamed – like an artwork – Beaver Lodge. Rather than being a whimsical nod to her earlier artistic engagement with nationalist symbols, the naming and transforming of Beaver Lodge was part of a series of creative, feminist, spatial actions on Wieland's part in the 1980s. In this section of my essay, I want to explore how space, particularly this feminist artist's shaping of her space, can be brought into dialogue with her later work. How, in other words, Beaver Lodge was a

generative expression of Wieland's feminist Arcadian vision of landscape, a genre that relies upon the act of representing space, both real and imagined.

Wieland's transformation of 497 Queen Street East into Beaver Lodge was an ongoing project that spanned the 1980s. She lived in the house until she was moved to a care facility in 1996, but even after that point her friends brought her home on weekends whenever possible, realizing the significance of this space for the artist.[35] Following her death, the house was sold, and it was recently sold again, in 2018, making recent photographs and a floor plan publicly accessible. The latter tells us little about the house, apart from its small size and the fact that no major material changes to the arrangement or scale of rooms have taken place since the house was in Wieland's possession.[36]

The 2018 sales brochure describes the building as possessing "a compelling social provenance" as Wieland's home. "Joyce left her mark on the space," enthuses the listing, "installing the Gothic-esque [sic] ceiling treatment in the front salon and [having] worked out of a light-filled 2nd floor studio."[37] Today there is no trace of Wieland's painting and drawing practice as she maintained it in that house. Her studio has been repurposed into a master bedroom, and the kitchen has been substantially (but not completely) redone. Despite the passage of time, and the demands of the real estate market, there remains however rich evidence of Wieland's "mark."[38]

Set and costume designer, Eo Sharp met Wieland in the 1970s through her mother, Cecile Perron Sharp, who was a close friend of the artist. Sharp began to work for Wieland, stitching quilts at the age of thirteen. By the time she turned twenty-one, Sharp had embarked upon various creative adventures with Wieland, including an unfinished film melodrama on the relationship between Napoleon (played by Sharp) and Josephine (played by Wieland) (Fig. 7). Additionally, Sharp's brother, Pascal worked as Wieland's gardener for her house on Queen Street East. Sharp recalls what it was like to enter the building:

> She had done it up Joyce-style. It was a super small, narrow, Toronto, Victorian row house . . . between 12 and 15 feet wide . . . when you went in there were those narrow double rooms, and she had built into the roof, like Augustus Welby Pugin, a series of frames . . . Victorian arches, Gothic arches, that ran the length of the room. So they made the room look longer and narrower than it was. And she had a huge, long rectory table that extended the length of the room, and on the table . . . she had a long Persian carpet . . . it had dead geese all over it. [The kitchen] cupboards were . . . gothic. And her bathroom, I remember that the door to her bathroom was a glass French door, so

7 | Joyce Wieland as Josephine, ca. 1980. Photographer unknown (possibly Pascal Sharp).

> you could see in. Which was so Joyce! . . . The house and the garden . . . it was totally an artwork.[39]

Animator and film director, Munro Ferguson, who also had a lifelong relationship with Wieland since childhood, remembers the house in similar terms.

> It was an imaginative space, a reflection of her own mind and spirit. It was a little cathedral, and a little womb, all those things at the same time. A little gallery, a little temple. And of course there was the animal imagery as well.[40]

Gerald Robinson, the architect Wieland engaged to make interior modifications, recalls the significance of this project for the artist. It was,

as he puts it, "her first real house."[41] Robinson recalls that the inspiration for some of her designs came from sources as diverse as Arthur Rackham's children's fairy tale illustrations, and feminist ideas about women's wisdom.[42] Other inspirations included Versailles, Petit Trianon, and her close friend and founder of the Canadian Centre for Architecture, Phyllis Lambert. According to Robinson, Wieland wanted materials that gave the appearance of age, like marble and wood, which were not especially popular interior design finishings in that decade. Wieland accordingly had her kitchen cabinets built by hand and finished with steel bolts in the shape of acorns. The Gothic arches, built by shipwright Anson Holmes,[43] were a distinctive feature of the house in Robinson's eyes as well. In this "teeny-weeny" building, the decision to add heavy wooden vaulting to a room only 9 feet wide, and then to fill that space with a 16 foot-long table – the same one that had been part of *The Bloom of Matter* exhibition – had dramatic effect. Sharp agrees: "Here it was, this little tiny house, but this double room evoked a church." In other parts of the house, according to Ferguson, the evocation was clearly "Versailles . . . she had just transformed the interior into this amazing space of romantic opulence, with, you know, stuffed beavers . . . ."

Beaver Lodge was not the only example of spatial transformation undertaken by Wieland in this decade. Eo Sharp remembers,

> there was some kind of idea that this was a house for women to be artists in . . . There was some kind of feminism attached to that house . . . when she was doing the film with Judy [Steed – *The Far Shore*], they had this house, and it was going to be a women artists' house.[44]

It was important to Wieland and the women artists in her circle to have a space where older women artists could mentor a new generation, where younger women artists could be assured of an exhibition. "She started a gallery, on Markham Street [in Toronto], and it was called Alma Gallery," remembers Sharp. In 1988 Wieland spoke with urgency about Alma Gallery to an interviewer, saying, "now it's impossible to buy a building. We need to have a building given to us so that we can have a permanent gallery and studios."[45] Wieland sought for other women artists what she was in the process of creating for herself: not simply a home but a space that would receive her creativity and reflect it back to friends, spectators, and guests of the space.

It is perhaps an index of Wieland's busy schedule and the many, major career events and awards she received during the 1980s that visual documentation of the house is hard to come by. In 1986, however, the celebrated filmmaker and cinematographer Babette Mangolte paid Wieland a visit in her house. It was not the first time they met; Mangolte recalls

8 | Babette Mangolte, *Portrait of Wieland in her Studio, Beaver Lodge*, photographic negative, 1986. (Photo: the author)

encountering Wieland as part of the New York film scene of the early 1970s. She writes, "I have great admiration for Joyce Wieland and I spent some time with her in Toronto while scouting and then shooting as a DP/cameraperson for Kay Armatage's film, Artist on Fire." Of her own accord, Mangolte decided to photograph the interior spaces of Beaver Lodge, including at times Wieland in some of the shots. "I love architecture and lived spaces," Mangolte explains, "and I was interested in the many changes in Joyce's artistic practice . . . experimental film, narrative film, object making, and building infrastructure for other filmmakers, like film distribution, and advocating for films made by women, and finally painting . . . ."[46]

Wieland never had Mangolte's photographs developed, but she kept the contact sheets until her death, twelve years later, in a box of photographs that included a cherished album presented to her by her dear friend, Phyllis Lambert, as well as other private images.[47] Mangolte's sheets reveal some of the details recalled so clearly by Sharp and Ferguson, including the

9 | Babette Mangolte, *Beaver Lodge Interior*, photographic negative, 1986. (Photo: the author)

stuffed animals, Greco-Roman statuary, and bespoke woodwork. They show Wieland's luminous work space on the second floor, at the rear of the house, with a raised ceiling, exposed structural beans, and various screening layers (leaded glass, fabric) over her large window, in front of which she sits, absorbed in her work (Fig. 8). In some photographs, Wieland is clearly staged, performing as "the artist" with a draped model at her side. In others, such as Figure 8, she appears at ease. The contact sheets include shots of friends, tea set out on a low table, cats on laps, and stacks of half-empty tubes of paint. Various details of the house, such as a white marble statue of Sappho and fragmentary views of Wieland's self-portraits through time, half-tucked behind other canvases, build a composite image of what this place was like.

Mangolte's photographs show the house to be a space of formal – that is, visual and spatial – drama. Her photograph of the dining room depicts its custom-built "arches". Their solemnity is echoed and reinforced by rows of hand-made mahogany chairs, built by David Hendricks and Bill Evans, which are set against the white walls under small, evenly-spaced, framed works of art (Fig. 9). Although the photograph does not show which works these are, the scale and framing suggest that some at least may have come from *The Bloom of Matter* exhibition. Their importance is suggested by the fact that they are spotlit, even at midday. A traditional lectern sits atop the rectory

table, while an enormous pot of gladiola looms over the out-of-focus tousled hair of an unknown sitter, perhaps Wieland, in the lower right corner. A stuffed goose in the far right corner of the room is in perfect focus.

Et in Arcadia Ego

Although the house has been changed since Wieland's death, several of the promotional photographs taken in 2018 show a distinctive feature that belongs to the period in which Wieland transformed her Queen Street space. At the end of the long double room in which her arches could be found, Wieland had built a full wall unit encompassing a bookcase with arched termination at the centre top, a leaded glass window at left, and a leaded glass cupboard at right. Carved into the lintels above the leaded glass sections, as well into the low wooden arch, is the phrase Et in Arcadia Ego, which translates to "Here in Arcadia, I am too," and is thought to refer to the shadow of death that is the constant attendant to all life (Fig. 10). This phrase is famous in art history not only because of Nicolas Poussin's well-known 1637–38 painting by this name (also known as *Les bergers d'Arcadie* or *The Arcadian Shepherds*), but also because of Erwin Panofsky's rigorous analysis of how art historians have mis/interpreted the phrase (and the painting) through time.[48]

Jane Lind believes that Wieland was inspired to include this phrase, physically, in her home not because of Poussin's painting, nor Panofsky's essay, but rather by a section in modernist writer, Katherine Mansfield's journal, titled "Et in Arcadia Ego."[49] Mansfield's meditation upon the pleasures and fatigue of the end of a day is sensual and visual, and evokes Wieland's painted and drawn images of the 1980s:

> To sit in front of the little wood fire, your hands crossed in your lap and your eyes closed – to fancy you see again upon your eyelids all the dancing beauty of the day . . . Still to taste the warm sunlight that melted in your mouth; still to smell the white waxy scent that lay upon the jonquil fields . . . The moon is rising but the reluctant day lingers upon the sea and sky. The sea is dabbled with a pink the colour of unripe cherries, and in the sky there is a flying yellow light like the wings of canaries . . . The moon is just over the mountain behind the village. The dogs know she is there; already they begin to howl and bark.[50]

Rooted in this passage is an awareness of the brevity as well as the beauty of existence, the restless and mercurial nature of time, the fragility and transience of the day, or perhaps life itself.

10 | View of Joyce Wieland's living room, Beaver Lodge, showing the carved phrase, Et in Arcadia Ego, 1986, © Bosley Real Estate Ltd., 2018. Source: https://ronreaman.com/Listing/toronto-real-estate/497-queen-st-e/C3824579. (Photo: the author)

Ideas such as these shaped the form of and material culture of Wieland's house, and offer a different reading of the juxtaposition of dead geese (and beavers, deer, and bear), the statue of Sappho, the long formal table ready to turn at any moment towards conviviality, the spaces of creative and private retreat. As Elizabeth Grosz has observed in her rereading of Charles Darwin's work on natural selection, the will to proliferate – which is essentially the will to live on, after death – cannot be separated from the risks of being visible. To offer oneself to the world is to make oneself vulnerable to attack, and thus is closely tied to the possibility of pain, or death.[51] Thus the Arcadian, feminist vision as expressed in Joyce Wieland's house is one that makes ample space for that which society had deemed – and demeaned – as "feminine," from floral china to knitting and needlework. It also makes space for the animal as sentient being-in-history, whose value even in death is not limited to its pelt, or its meat. And it makes space especially for the creativity of women, or in this case one woman, but this was not a minor gesture. According to Ferguson, "Her work was an act of imagination, not only this Arcadia, this world that she was creating within the art, but the world she wanted to create

with her art."[52] And that world was Arcadian in the sense expressed by the Latin phrase, and in Mansfield's reflections: not some utopian place free of darkness and trouble, but rather an astonishing landscape where the most powerful of forces play out, even as the cherubs sing.

Shaping Matter (Conclusion)

Joyce Wieland painted her last large canvas in 1990–91 (Fig. 3). Known both as *Bolt* and *Shaping Matter*, the image is almost fully abstract, but for one figure on the far left – a self-portrait – that renders the whole composition legible as a landscape. The upper half of the painting is dominated by a large dark shape, roughly cloud-like in appearance, or perhaps it is the silhouette of heavy hills that we see. The lower half of the painting is divided in two: a large green, blue, and brown surface, enlivened with animated circling brushstrokes in yellow ochre. A narrow, silvery band above splits the composition horizontally, suggesting a division between sky/hills and water/earth. At the very top of the image, on the upper left side, is an irregular band of vibrant jade green. From this band pours a narrow stream of brilliant cadmium orange, which turns into cadmium yellow as it approaches the water, and earth, and the centre of the composition. Is this a disaster unfolding, such as lava streaming into and soon to destroy the world we see? Or is this a flash of divine light, transforming the landscape it illuminates?

The figure to the left is a woman. Wearing a dress that echoes the colours of the world around her, her breast appears to reflect the golden section of the slash of light in the middle of the canvas. Her body is turned to and leaning slightly into the scene before us, as if leaning into a gust of wind, but her head is turned towards the viewer, her alert eyes bright and focused, her hair slightly blown to the side in the force of whatever is transpiring in this empty world of contrasts. In her left hand is a traditional artist's palette; in her right, a brush. She lifts from the palette the very yellow we see in the bolt of light to her right. Arrayed in a semicircle on her palette are the other colours used to create the flash of fiery illumination.

As in other painted landscapes from the last ten years of Wieland's working life, this image is suffused with the sense of either imminent disaster, or imminent revelation, and deliberately works at the limit between abstraction and figuration. As in *The Artist on Fire*, the artist depicted here appears in full control of the scene before us. Unlike *The Artist on Fire*, however, which shows a female figure creating a painting whose content comes alive and enters into the world depicted, this later work makes no such gesture towards a scene within a scene. The bolt of light is not a danger to the artist as much as a powerful force of energy, having the capacity to

destroy, but also create. Like the "Old Masters" who inserted themselves into their works, Wieland has identified herself, the woman artist, as the maker of the image. But she is also the protagonist of this landscape, the originator of the image that we see, and thus the transformative force that splits and transforms this world before us. The woman artist is the bolt of energy whose power is nothing less than the power to shape matter, the power to create space itself, to make the world in her own image.

~

I want to return to Wieland's parting words to me, 28 years ago, in the McMaster Art Gallery, telling me that I was already "a great woman artist." It would be easy to dismiss this sentence as the passing words of a busy person, said – perhaps many times – to other young women. But does that diminish the value of her words, even if it is true? I felt them as sincere, generous, and given with conviction. Given also, with power, as if in speaking these words to me, Wieland named me. And in naming me to be that which I deeply desired to be, she made space for me, beside her, beside someone who really was a great woman artist. She showed me that the feminist space beside her was expansive, inclusive, welcoming, possible. And in considering Beaver Lodge as a work of art in and of itself, it is possible to understand the artist's home as a feminist space that resonated deeply with Wieland's preoccupations as an artist. This space, as this essay has aimed to show, is not the simple, naive, retrograde world that Wieland's harsher critics suggested it to be. Rather, it is a space in which, in Elizabeth Grosz's words, the artist becomes the architect, she who:

> distinguishes inside from outside, who draws a boundary . . . This boundary is not self-protective but erotico-proprietorial: it defines a stage of performance, an arena of enchantment, a mise-en-scène for seduction that brings together heterogeneous and otherwise unrelated elements, melody and rhythms, a series of gestures, bows, and dips, a tree or perch, a nest, a clearing, an audience of rivals, and audience of desired ones.[53]

Although I never saw Joyce Wieland's house for myself, my chance meeting with her allowed me to go home that day treasuring something special that I didn't have before: the idea that I might be – or even more shocking, perhaps already was in some intrinsic, unfought-for way – a "great woman artist." Along the road that has followed since, as a feminist artist and art and architectural historian, I have had many opportunities to critique the idea

of "greatness," to question the category of "woman" – also that of "woman artist." But these important critiques notwithstanding, it remains a gift to me that Joyce Wieland decided to state her faith in someone she didn't know, in whose art she had never laid eyes upon, art that she would never see. To me her words are resonant with the most powerful aspects of second-wave feminism: the desire to include, imperfect as it may have been.[54]

It also speaks to something in the title of Wieland's beautiful little painting, *She Will Remain in the Phenomenal World Filled with Ignorance With Her Sheep, and Not Go With Him*: the possibility of not necessarily a better world, but a choice to remain in and with the world, as an artist, and not "go with him" – the angel being the symbol of patriarchy, organized religion, the Father. Interestingly, writers – if they do mention this work at all – tend to assume that it is the woman who is filled with ignorance. But I think that this title suggests another reading; that it is the world that is ignorant. With her animal companions, her staff, and the luminous landscape that surrounds and infuses her with life, she has what she needs. To be, I think, a great woman artist. To shape the matter of this world into something new.

NOTES

I would like to thank all the interviewees cited in this essay for their time and memories, as well as sharing their personal collections with me for the purposes of this research.

1 Joyce Wieland, interviewed by Margaret RODGERS, *Gallerie Women's Art* 1:3 (1988): 5.
2 Johanne SLOAN, "Conceptual Landscape Art: Joyce Wieland and Michael Snow," in *Beyond Wilderness: The Group of Seven, Canadian Identity, and Contemporary Art*, ed. John O'Brien (Montreal and Kingston: McGill-Queen's University Press, 2014), 77.
3 Liz WYLIE, "Joyce Wieland Retrospective," *Northward Journal* 44 (1988): 41, see also John BENTLEY-MAYS, "AGO retrospective enshrines the myth surrounding Wieland," *Globe and Mail*, 18 Apr. 1987; Steven BROOMER, "Codes for North (2017) – Excerpt, Joyce Wieland: Ars Longa, Vita Brevis," Stephen Broomer (blog), accessed 18 Dec. 2017, https://www.stephenbroomer.com/blog/2017/12/18/codes-for-north-2017-excerpt-joyce-wieland-ars-longa-vita-brevis; Kay Armatage (dir.), *Artist on Fire: The Work of Joyce Wieland* (Toronto: CFMDC, 1987), DVD.
4 John BENTLEY-MAYS, "Wieland: Strong overshadows sweet," *Globe and Mail*, 23 Apr. 1983.
5 WYLIE, "Joyce Wieland Retrospective," 39.
6 Ibid., 40, 41.
7 Ibid., 40.
8 Carole CORBEIL, "Joyce Wieland finds room to bloom," *Globe and Mail*, 17 Mar. 1981.
9 Wieland, interviewed by Margaret RODGERS, 7. Kirsty Holmes, writing about an earlier period in Wieland's career, remarks, "The characterization of Wieland as a wife, an eccentric, a loner, or 'wild' in appearance reinforces the idea that, while she

is included within the dominant narrative, she continues to operate outside of it and especially outside the modernist notion of the artist, with its defining qualities of genius, originality, and masculinity. This construction of Wieland as eccentric and, consequently, non-threatening is then transferred onto an understanding of her art production as anti-intellectual and untheoretical." Kirsty Holmes, "Feminist Art History in Canada: A 'Limited Pursuit'?" in *Negotiations in an Empty Lot: Studying the Visual in Canada*, ed. Linda Jessup, Erin Morton, and Kirsty Robertson (Montreal and Kingston: McGill-Queen's University Press, 2014), 60.

10 Jan Allen, *Joyce Wieland: Twilit Record of Romantic Love,* exhibition catalogue (Kingston: The Agnes Etherington Art Centre, Queen's University, 1994), exhibition, 18 Dec. 1994 – 26 Mar. 1995; Holmes, "Feminist Art History in Canada"; Sloan, "Conceptual Landscape Art"; Johanne Sloan, *Joyce Wieland: Life and Work* (Toronto: Art Canada Institute de l'Art Canadien, 2014); Johanne Sloan, *Joyce Wieland's The Far Shore* (Toronto: University of Toronto Press, 2010); Johanne Sloan, "Joyce Wieland at the Border: Nationalism, the New Left, and the Question of Political Art in Canada," *Journal of Canadian Art History* 26 (2005): 80–107. Joyce Zemans has also made an important historiographical contribution to the research on Joyce Wieland in her essays from 1998/2001 and, with Amy Wallace, from 2013.

11 To be fair, Wieland herself at times reflected upon changes in her practice in relation to events in her life, and was open with interviewers about periods that were difficult, personally. For example, in an interview with Susan Crean in 1987, she said, "Then, with the end of my marriage I developed the colour drawings and healed myself." Susan M. Crean, "Notes from the Language of Emotion: A Conversation with Joyce Wieland," *Canadian Art* (Spring 1987): 65. Wieland's often-stated aversion to "theory," which she equated with a gate-keeping, male art establishment, has probably contributed to the tendency to view her art in biographical terms. But I think it is significant that Wieland also expressed frustration when critics responded to the diversity of her practice in negative terms. Speaking to Adele Freedman in 1987, she stated emphatically, "If I'm working that way, that's the way I work." Freedman, "Roughing it with a brush," *Globe and Mail*, 27 Mar. 1987.

12 Jane Lind, *Joyce Wieland: Artist on Fire* (Toronto: James Lorimer & Company Ltd, 2001); Iris Nowell, *Joyce Wieland: A Life in Art* (Toronto: ecw Press, 2001).

13 Freedman, "Roughing it with a brush," 79.

14 Wieland, interviewed by Margaret Rodgers, 7.

15 Lucy Lippard, "Watershed: Contradiction, Communication and Canada in Joyce Wieland's Work," in *Joyce Wieland*, ed. Marie Fleming, exhibition catalogue (Toronto: Art Gallery of Ontario and Key Porter Books, 1987), 8.

16 Wieland, interviewed by Margaret Rodgers, 7. Sherrill Grace also questions the biographical approach to understanding and analyzing Wieland's work, noting that those who choose this route betray an "unwillingness . . . to penetrate the emphatically autobiographical energy in everything Wieland did." Grace, "Joyce Wieland, in Life and Art," book review, *Canadian Literature: A Quarterly of Criticism and Review, Archives and History* 178, Special issue (Autumn 2003): 150. Tinne Vammen provides a useful overview of some of the issues raised when studying historical women through their own words, in her "Introduction: Modern English Auto/Biography and Gender," introduction to a special issue of *Gender and History* 2:1 (Spring 1990): 17–21.

17 The Centre for Contemporary Canadian Art (CCCA) Canadian Art Database lists this work as having been produced between 1990–91, but Munro Ferguson, who was a personal friend, and studio assistant of Wieland's in the 1980s, believes the date to be 1990. He also states that the work's title is *Bolt*. Munro Ferguson, interview by the author, Montreal, 19 June 2018.

18 While the house is mentioned here and there, and often in admiring terms (see in particular LIND, *Joyce Wieland,* 254–55, and FREEDMAN, "Roughing it with a brush," 38), it has not to my knowledge been analyzed as a work of art.

19 Wieland quoted in LIND, *Joyce Wieland,* 251.

20 The exhibition was *Quilts in Context: The Art of Joyce Wieland*. McMaster Art Gallery, 18 Nov. – 16 Dec. 1990, curated by Kim Ness. I am grateful to Julie Bronson of the McMaster Museum of Art for sharing the exhibition brochure with me as well as two installation views.

21 Donna HARAWAY, "Situated Knowledges: The Science Question in Partial Perspective," *Feminist Studies* 14:3 (Autumn 1988): 575–99; see also on the subject of standpoint theory, Susan Stanford FRIEDMAN, "Making History: Reflections on Feminism, Narrative, and Desire," in *Feminism Beside Itself*, ed. Diane Elam and Robyn Wiegman (New York, London: Routledge, 1994), 11–54.

22 SLOAN, *Joyce Wieland*, 43.

23 Johanne Sloan observes that, "Barry Lord, an art writer and cultural nationalist in the 1970s, writes that 'this burlesque of our national symbols was a slap in the face to patriotic Canadians'." SLOAN, *Joyce Wieland*, 43.

24 Paul BENEDETTI, "Landscape 'constructions' are beautiful and powerful," *Hamilton Spectator*, 11 July 1992.

25 Cited in ibid.

26 SLOAN, "Conceptual Landscape Art," 79.

27 Ibid., 78.

28 Ibid.; SLOAN, *Joyce Wieland's The Far Shore*.

29 The CCCA gives the full title of this work as *The Bloom of Matter: Chopin with Other Polish Patriots at Lake Skootamata*, however I have been unable to verify through other sources that this is the correct title for the work. See http://ccca.concordia.ca/artists/work_detail.html?languagePref=fr&mkey=25715&title=The+Bloom+of+MatterChopin+with+Other+Polish+Patriotsat+Lake+Skootamata&artist=Joyce+Wieland&link_id=276.

30 Evergreens are common symbols of life, given that they do not "die" in winter, and birches are symbols of rebirth in many cultures.

31 Wieland, interviewed by Margaret RODGERS.

32 Haraway writes, "I never wanted to be posthuman, or posthumanist, any more than I wanted to be postfeminist." Donna HARAWAY, *When Species Meet* (Minneapolis: University of Minnesota Press, 2008), 17.

33 Elizabeth GROSZ, *Chaos, Territory, Art: Deleuze and the Framing of the Earth* (New York: Columbia University Press, 2008), 23.

34 LIND, *Joyce Wieland*; Eo Sharp, interview by the author, Montreal, 19 June 2018.

35 LIND, *Joyce Wieland,* 341.

36 I am grateful to Munro Ferguson and Eo Sharp for reviewing the current floor plan with me and confirming this fact.

37 Ron REAMAN, "497 Queen St. E., Toronto," sales brochure (Toronto: Bosley Real Estate Ltd., 2018), 2.

38 That this is so is all the more surprising given that the building was recently featured on an episode of "Colin & Justin's HGTV 'Home Heist.'"

39 Eo Sharp interview, emphasis in original. Sadly, no photographs of the garden are known to exist, but Sharp, Ferguson, and Robinson all recall that the garden was a continuation of the creative expression found within the house.

40 Munro Ferguson interview.

41 Gerald Robinson, telephone interview by the author, 29 May 2018.

42 Unfortunately, Robinson was not able to recall specifically which sources had inspired Wieland's view of women's wisdom, but Marie Fleming notes in 1987 that Wieland read "such women as Colette, Mme. Roland, Jane Austen, the Brontë sisters, Katherine Mansfield, L.M. Montgomery, Josephine, Mme. de Pompadour, and many others." FLEMING, ed., "Joyce Wieland," *Joyce Wieland*, 112.

43 Lind provides Holmes' name in her book, and also mentioned other individuals who worked on the house, such as Cynthia Lorenz, who hand-painted a frieze of green vines and flowers in Wieland's bedroom – a detail that survives to this day. LIND, *Joyce Wieland,* 254, 308.

44 Eo Sharp, interview by the author, Montreal, 19 June 2018

45 Wieland, interviewed by Margaret RODGERS.

46 Babette Mangolte, email exchange with the author, 18 July 2018.

47 During the research for this essay, I was able to see the contents of two boxes of photographs and documents related to Wieland, then in a private collection. These photographs have since been donated to the York University Archives, to be added to the existing Wieland fonds.

48 Erwin PANOFSKY, "Et in Arcadia Ego: Poussin and the Elegiac Tradition," *Meaning in the Visual Arts* (Chicago: University of Chicago Press, 1983).

49 LIND, *Joyce Wieland,* 256. Wieland was an avid reader of art historical texts, however, and I think it is very possible that she read Panofsky's essay. She would certainly have been familiar with Poussin. I would tend to assume that her reasons for including the phrase in her house came from multiple sources, just as her interest in certain symbols and themes were likewise multilayered, such as lips and flowers.

50 Katherine MANSFIELD, "Et in Arcadia Ego," *The Journal of Katherine Mansfield*, published online via the New Zealand Electronic Text Collection (2016): http://nzetc.victoria.ac.nz/tm/scholarly/tei-MurJour-t1-body-d1-d7-d18.html.

51 "Sexual appeal imperils as much as it allures; it generates risk to the same extent that it produces difference," GROSZ, *Chaos, Territory, Art,* 30.

52 Munro Ferguson interview, emphasis in original.

53 GROSZ, *Chaos, Territory, Art,* 48.

54 Kristina HUNEAULT and Janice ANDERSON, "A Past as Rich as Our Futures Allow: A Genealogy of Feminist Art in Canada," in *Desire Change: Contemporary Feminist Art in Canada*, ed. Heather Davis (Montreal and Kingston: McGill-Queen's University Press, 2017), 19–53.

RÉSUMÉ

Un paysage arcadien féministe. Les dernières œuvres de Joyce Wieland

CYNTHIA IMOGEN HAMMOND

Joyce Wieland (1930–1998) est l'artiste canadienne féminine la plus connue après Emily Carr (1871–1945). On l'admire pour la diversité de son œuvre, son exploration de différents moyens d'expression et son singulier enthousiasme pour le féminisme, le nationalisme et l'écologie. Pourtant, vers la fin de sa prolifique carrière, l'artiste est sévèrement critiquée suivant son retour à la peinture et au dessin, tant pour les qualités visuelles de son travail que pour ce qui est parfois perçu comme un refus de s'investir dans une seule forme d'art ou un seul thème. Dans les années 1980 (et après), beaucoup cherchent à saisir la complexité, la subtilité et l'irréductibilité du travail de Joyce Wieland à l'aide d'un vieux concept en histoire de l'art : tenter d'élucider les œuvres par des récits biographiques en mode causal. Or, l'idée selon laquelle la vie privée d'une artiste, a fortiori d'une artiste chevronnée, « explique » ses choix créatifs est problématique. Joyce Wieland en est le parfait exemple : ses critiques tentent d'expliquer son travail en fonction d'une lecture superficielle de sa vie, allant jusqu'à suggérer que « l'artiste étant stérile, ses œuvres étaient ses enfants ». Réduire le travail de Joyce Wieland à une frustration liée à l'impossibilité d'enfanter, puis affirmer que ce travail est déficient, c'est sous-entendre que les toiles et les dessins de l'artiste ne représentent rien d'autre que l'incapacité d'une femme en fin de vie à créer de « véritables » œuvres d'art (ou à procréer).

J'ai écrit cet essai avec la conviction que la communauté de l'histoire de l'art canadienne peut faire mieux. Pourquoi nous rabattre sur des clichés patriarcaux désuets quant à ce qui constitue une féminité acceptable (autrement dit, capable de reproduction biologique) quand nous pourrions reporter notre attention sur l'œuvre elle-même? L'un des principaux objectifs de cet essai est de déjouer l'accent historiographique demeurant mis sur la vie de Joyce Wieland pour étudier sérieusement ses dernières œuvres. J'estime que plusieurs œuvres importantes des 15 dernières années de la vie professionnelle de l'artiste annoncent de manière radicale la fascination de la génération suivante pour la vitalité interespèces et la notion féministe du « devenir ». Je m'intéresse également à l'analyse de ces œuvres en lien, d'une part, avec les 30 années durant lesquelles Joyce Wieland s'est consacrée à l'art

du paysage, et d'autre part avec la précision, vers la fin de sa vie, de ce que j'appelle une vision arcadienne féministe. Je me penche sur le tableau *She Will Remain in the Phenomenal World Filled with Ignorance With Her Sheep, and Not Go With Him* (1983), sur *The Bloom of Matter* (1981), petit dessin au crayon de couleur, et sur l'une des dernières toiles de l'artiste, une œuvre de grande taille intitulée tantôt *Shaping Matter*, tantôt *Bolt* (1990–1991). Chacune de ces œuvres peut être comprise comme un autoportrait. J'entends toutefois les situer en relation avec un quatrième projet artistique : la dernière maison de Joyce Wieland à Toronto, et qu'elle appelle « Beaver Lodge ». Cet important projet créatif n'est jamais mentionné qu'au passage dans les travaux portant sur l'artiste. Il est donc plus que temps que le monde de la recherche s'y intéresse. Ainsi, mon essai établit un dialogue entre Beaver Lodge et les derniers dessins et toiles de Joyce Wieland. Je soutiens que Beaver Lodge représente un point fort de la vision arcadienne, féministe et cumulative de l'artiste. Tout au long de l'essai, je rejette la méthodologie à tendance biographique en explorant le travail de Joyce Wieland par l'intermédiaire de ma propre autobiographie fragmentaire, en particulier les moments où, en tant qu'artiste féministe, je suis entrée en contact avec mon sujet et son œuvre.


LA RAISON
AVANT
LA PASSION


REASON
OVER
PASSION

Wieland Effects: Luis Jacob and the Ladies Invitational Deadbeat Society

MARK CLINTBERG

Joyce Wieland's (1934–1998) work is known for its frank and playful treatment of eroticism, gender, and patriotism, as well as her innovative use of textiles and printmaking. Today, there is a flurry of contemporary artistic production and discussion surrounding Wieland's work. This cluster of activity can be framed as an affective network. The contemporary artworks introduced here contribute to this expansive network and, further, they "queer" Wieland's legacy. Instead of thinking of the term "queer" as a matter of innate identity, I want to build on Judith Butler's idea that "gender proves to be performative – that is, constituting the identity it is purported to be,"[1] in order to consider "queer" as an action that can be performed on and through a range of situations and objects. To queer, in the sense that I am using the term, is to bend, and to distort. Sara Ahmed has equally influenced my approach to this term: she points out that the word queer "comes from the Indo-European word 'twist.' Queer can thus be a spatial term, which then gets translated into a sexual term, a term for a twisted sexuality that does not follow a 'straight line,' a sexuality that is bent and crooked."[2] Twist is a noun and a verb, suggesting that *to queer* can be an action. To queer something, then, is to twist it, to refuse to allow an object, or a history, to follow a straight line. Ahmed's theories are helpful in exploring the emotive network surrounding these contemporary responses to Wieland, which contort any

1 | Joyce Wieland, *La raison avant la passion*, 1968, quilted cotton, 256.5 × 302.3 × 8 cm, Collection of the Trudeau family. © National Gallery of Canada, Ottawa. Other quilters involved in this project include: Zoe Caldwell, Kate Reid, Joyce Davidson, Valerie Jennings, Colleen Dewhurst, Melissa Hayden, Marion Grudeff, Jackie Rosenfeld, Mary Mitchell, Betty Ferguson, and Sylvia Davern. (Photo: With permission from the Estate of Joyce Wieland)

2 | Joyce Wieland, *Reason Over Passion*, 1968, quilted cotton, 256.5 × 302.3 × 8 cm, Collection of the National Gallery of Canada, accession 15924. (Photo: Courtesy of the National Gallery of Canada)

straight historical line evident in Wieland's legacy. This text explores three moments of distortion: first, Wieland's creation of a series of artworks that quote (but also critique) former Prime Minister Pierre Trudeau; second, Margaret Trudeau's alteration of a quilt from Wieland's series; and third, contemporary works of art that distort or reframe Wieland's work.

Wieland's legacy has inspired and empowered a range of young, contemporary artists in Canada and abroad. While these artists may not be aware of one another's practices, their mutual critique and homage to Wieland's work has arguably resulted in a series of "Wieland effects."[3] These projects range in their engagement with her work: from reenactment or recreation of key Wieland pieces, to physical, performative interaction with a surrogate for her work, and quotation of her key aesthetic strategies. I see my own scholarly and artistic practices as part of these Wieland effects: I have worked with seventeen quilters to collaboratively create artwork that directly responds to Wieland's quilted wall-hangings *Reason Over Passion* and *La raison avant la passion* (Figs. 1 and 2, both 1968).[4] While there have been notable recent efforts by curators to anchor further Wieland's oeuvre within a narrative of Canadian art history – notably with Sarah Stanners' curatorial pairing of Wieland and Tom Thomson – it seems there are fewer existent analyses of how Wieland's work is inflected through contemporary forms of cultural practice. I will discuss two contemporary practices that demonstrate Wieland effects: the work of Luis Jacob (b. 1970), and the work of the artist's collective Ladies Invitational Deadbeat Society (LIDS), who are Anthea Black (b. 1981), Wednesday Lupypciw (b. 1983), and Nicole Burisch (b. 1980). As I will argue, these practices take Wieland's artwork as a starting point, and embark from key thematics evident in her work. Specifically, these contemporary practices draw on Wieland's approach to national identity, but take these subjects in new queer and feminist directions that reflect their contemporary context: "Canada" in the first two decades of the 2000s.

Luis Jacob and the Ladies Invitational Deadbeat Society have given special attention to two pivotal works by Wieland. First, her lithographic print *O Canada* (1970) which features imprints of the artist's lips puckering, elongating, and dilating to form the lyrics from the Canadian national anthem. The song was composed in 1880 and in 1967 was recommended as the official national anthem by the Special Joint Committee assembled by the Prime Minister of Canada, Lester B. Pearson. In 1970, when Wieland's *O Canada* was created, this anthem was fairly recently minted as a cornerstone of emerging Canadian nationalism, and captured the artist's attention. Reading Wieland's print left to right, top to bottom, it is hard to recognize the cadence and vocabulary of the anthem. The second artwork by Wieland that LIDS have responded to is her collaboratively produced textile

piece *La raison avant la passion* (1968), which includes former Prime Minister Pierre Elliott Trudeau's political motto in stuffed appliquéd letters surrounded by cartoon hearts. This work was created by Wieland and a group of women as a gift for Trudeau. These two pieces by Wieland have proven extremely durable as emblems of her larger practice, and of emerging Canadian nationalism in the wake of the nation's centennial in 1967.

The Ladies Invitation Deadbeat Society's performance *Joyce Wieland Day* (Fig. 3) included a three-person bed-in where the artists slept and cavorted under a handmade substitute for Wieland's quilt, upon which they left lipstick marks. Their project clearly adapts the oral mark-making methods of *O Canada*, but their performance also took place on Canada Day, suggesting a reworking and extension – on a performative level – of Wieland's study of patriotism. Luis Jacob has responded to *O Canada*, too, through his piece *Mighty Real (4 Sylvester)*, a set of monoprints of lipstick on paper. Each print is unique; rather than using the lithographic process as Wieland did, Jacob applied lipstick to his own lips and kissed all thirty prints in the edition, generously reapplying the cosmetic between each lip-press, leaving behind traces of blood from his chapped lips on at least one print. Jacob's piece uses Wieland's formal strategy to convey a quite different set of lyrics: words from the 1978 disco hit by the drag performer Sylvester: "You make me feel mighty real." In the context of HIV/AIDS, the combination of blood as a printmaking material and an expression of personal identity is deeply evocative.

Although these may be forms of homage and revisitations of core subjects in Wieland's practice, these artworks seem to have a restless approach to both her canonical status and the subject matter of her work. Ladies Invitational Deadbeat Society replaces Canada Day with an intentionally obsequious celebration of a feminist, activist artist who thoroughly interrogated nationalism and its discontents. Jacob's work adapts the lyrics of a drag performer's pop anthem to explore affinity tied to the erotic, gender expression, and sexuality. These contemporary artworks use bodily performance to demonstrate ardent feelings of identification; however, nationality is only one form of identification alluded to and expressed in these examples. Homosociality, queerness, femininity as performance, and collaborative identification are equally explored in this affective network.

It may seem odd to propose a "network," and only discuss two contemporary artworks created in connection to Wieland; this is only the result of limited space, however, and not an accurate reflection of the true proliferation of practices related to the "Wieland effect." Other artists who have fashioned work in response to Wieland are discussed elsewhere in this issue, but a partial list of contemporary artists responding to Wieland includes: Brian Jungen (b. 1970), Maryse Larivière (b. 1978), Felicity Tayler

3 | Joyce Wieland Day (1 July 2012). Anthea Black, Wednesday Lupypciw, and Nicole Burisch (Ladies Invitational Deadbeat Society). (Photos: Cynthia Broderick)

(b. 1977), Mireille Perron (b. 1957), Lois Klassen (nd), Haley Craw (b. 1995), Wendy Coburn (b. 1963), 10,000 Horses, Cynthia Girard (b. 1969), Hazel Meyer (b. 1979), and Emily Miranda (nd).

I approach Wieland's artwork as a central element in a network that includes material objects, political climates, emotional bonds, homage, and labour economies – all of which function as actants. According to Jane Bennett, an actant is not a subject or an object but an intervener that shifts the course of events.[5] Some of the actants in *La raison avant la passion*'s legacy might include: European colonialism and Hudson's Bay point blankets; the educational environment produced by artist Doris McCarthy (1910–2010), who taught Wieland; today's reboot of (Justin) Trudeaumania; unresolved ambitions inherent in Bill 101; cotton and thread; and a hand-rolled joint found at 24 Sussex Drive in the 1970s. Two other actants in this affective network are Margaret Trudeau and her autobiography *Beyond Reason* (1979), which includes information about her intervention in Wieland's textile artwork. *La raison avant la passion* and *O Canada* may be inanimate objects, but nonetheless are actants in Wieland's stead, and are lynchpins in the contemporary art practices I will discuss. How, though, is this network *affective*? If, as Lorraine Daston argues, cultural objects can draw around themselves communities of affinity that echo the conditions of labour and ethos which led to their production, then I propose that a vital, vibrant node in this Wieland community of affinity are these two Wieland artworks, and to study the conditions of labour and ethos that they inspire in (or demand of) Wieland aficionados.[6]

Distortion

Wieland's work has been mimicked and distorted by contemporary artists. But why have this artist and her work retained such interest two decades after her death, and why have her projects from the 1960s and 70s in particular generated such fandom among artists today? Wieland effects on contemporary artists have an important historic legacy rooted in feminist action and techniques of distortion evident within Wieland's own work. In order to understand Wieland effects it is important to first understand the context of her practice, and of *Reason Over Passion* (1968) and *La raison avant la passion* (1968) in particular. These are two fabric wall hangings that use the intimate, and (often negatively framed) feminine, associations of the quilting medium to subtly shift the words of Pierre Trudeau, who claimed "reason over passion" as a political motto.[7] Margaret Trudeau later altered Wieland's piece in the mid-1970s during a fight with her husband, Pierre Trudeau; she tore

off individual letters on the artwork, further modifying her then-husband's slogan. I find this narrative compelling for its spirit of interventionism and response to what is now a central Canadian artwork. Indeed, this episode has likely contributed to the reputation – and gossip – surrounding it.

Wieland lived in New York City with her then-husband Michael Snow between 1962 and 1971,[8] after which she returned to Canada and lived in Toronto until her death in 1998.[9] During her time living abroad, Wieland maintained active ties with the Canadian art scene, and was frequently back in the country for exhibitions and screenings of her work.[10] While visiting Ottawa in April 1968, Wieland had the chance to shoot film footage of Trudeau during the Liberal Party convention. She used this footage in her film *Reason Over Passion* (1967–69). The film splices together footage of a hand-drawn Canadian flag, and grainy images of Canadian landscape, highway, and moving vehicles among many other subjects. Working with Hollis Frampton, Wieland created subtitles for the film that included over five hundred permutations on the arrangement of letters in the phrase "reason over passion."

On 21 May 1968, Wieland hosted several Canadian ex-patriot women for a quilting bee at her home to create a quilt as a gift for Trudeau, Prime Minister of Canada since 20 April of that year, that featured his political slogan in appliquéd letters.[11] This quilt was a French translation of Wieland's piece *Reason Over Passion*, which the National Gallery of Canada had acquired earlier that year. The quilting bee was one of several collaborative craft-based projects pursued by this artist: to create some of her projects, Wieland worked closely with other women, including her sister Joan Stewart (Scarborough, *Water Quilt* [1970–71]), Jane Cowan, and Valerie McMillin (Dartmouth, *Flag Arrangement* [1970–71]).[12] In 1969 Wieland gave further attention to the prime minister: she hosted a loft party with Pierre Trudeau as the guest of honour. This party, which one attendee remembered for its glamour and live jazz music, took place on 8 November 1969.[13]

Although Wieland was a Trudeau supporter early in his candidacy for the Liberal leadership, she soon questioned his politics even as she retained an intense passion for Canada as a political entity. When she and Hollis Frampton spoke in 1971, she asked herself "was this guy [Trudeau], a man – an intellectual – who seemingly didn't want power or was he *acting* like he didn't want power?"[14] Her rhetorical question implies that her opinion of his politics had radically shifted. She said this the year after the October Crisis of autumn 1970 after Trudeau invoked the War Measures Act. Frampton then asked Wieland what her opinion of Trudeau was "now," in 1971. Her reply: "I feel that he is not as much concerned and impassioned about Canada as I thought. I am the one who is."[15] The impact of statements like this one on

readings of Wieland's use of Trudeau's phrase in the film *Reason Over Passion* has been powerful; the film (and her quilts) are now dominantly read as parodies of Trudeau's masculine bravado. At the very least, Trudeau's words are scrambled and rendered incoherent in the film and given soft materiality in the quilts. Discussion of these works' relationship to Trudeau is the subject of ongoing debate, however. The polarities of this debate seem to be determined by how each interpreter reads, dismisses, or overlooks Wieland's technique of distorting his phrase and lending his phrase material attributes through quilting. George Lellis cites Manny Farber's review of this work for *Artforum* (1970), which describes the film as "an ode to Trudeau."[16] Adding to this discussion of the trouble of nationalism in Wieland's work, Kass Banning claims this film "accentuates the rhetoric of nationalism through distortion and juxtaposition of text and image,"[17] and that Wieland "is putting [Trudeau] on for his Enlightenment-like over-valuation of reason."[18] Christine Conley explains that Wieland's project here was to "render the words of the leader nonsensical."[19] Debbie Magidson and Judy Wright argue that Wieland's film *Reason Over Passion* suggests that Trudeau's message is inherently flawed, since "reason is not above passion, or passion over reason, but rather they exist in mutual reciprocity."[20] In 1971 Wieland explained how "people have hissed when Trudeau's statement . . . comes on and the applause begins, because they don't understand that there is an irony in that."[21] Wieland's practice drew on distortion in other ways: she went on record saying that her film editing process for *Reason Over Passion* involved smoking marijuana daily. Altered states may have influenced her reordering of footage and inversion of material in the film.[22] Nonetheless, this scrambling that inflects Trudeau's political slogan to the point of illegibility suggests more than the effects of recreational substance use. At the time that she was finishing her edit of the film in 1969 her attitude toward him as a leader was increasingly critical.

Wieland's use of national symbols of identity – including Trudeau's motto – received harsh criticism from some quarters. Shortly after she returned to Canada in 1971 she was the first living woman to have a solo exhibition at the National Gallery of Canada (Ottawa). The show was titled *True Patriot Love / Véritable Amour patriotique*. The day of the opening a group of protestors arrived on site and called for the Canada Council for the Arts to stop supporting Canadian expatriates who lived in the United States, including Wieland and Michael Snow (b. 1928). Others considered the exhibition either too sentimental or propagandistic because of its treatment of the Canadian flag and other icons of Canadian identity. One reviewer negatively referred to her works, including *Reason Over Passion*, as "great quilted billboards."[23] At the time of this exhibition, Wieland was highly

critical of Trudeau and the Liberal party. As Johanne Sloan has written, Wieland had been immersed in the Canadian New Left movement, and in particular the New Democratic offshoot "Waffle" caucus. It was Mel Watkins, the "Waffle" leader, who was invited as the political guest of honour at the opening of her solo exhibition in 1971, not Pierre Elliott Trudeau.[24]

Eventually it became obvious that, as Bruce Elder writes, "Wieland and Trudeau were natural antagonists."[25] Elder concludes that the quilts and the film "can be considered an emotional deconstruction of Trudeau's capsule summary of his social philosophy."[26] Elder suggests that Wieland's chosen vehicles for the slogan – fabric quilts – have associations with lovemaking and dreaming, and are thus contra-rational. Yet, with Trudeau's 1967 maxim that "there's no place for the state in the bedrooms of the nation," in direct reference to existing Canadian laws on homosexuality, the bedroom implications of Wieland's adaptation of his slogan take on even greater significance.[27]

Passion Over Reason, Just This Once

Wieland's complex critique and quotation of *La raison avant la passion* and *Reason Over Passion* figure into Margaret Trudeau's (b. 1948) memoir *Beyond Reason* (1979). Segments of this book, I believe, can be read as an extension of Wieland's feminist action, tied to Margaret Trudeau's relationship with Pierre Trudeau. Margaret Joan Sinclair, daughter of a Liberal cabinet minister, and Pierre Elliott Trudeau, then Justice Minister of Canada, met by chance on the Tahitian Island of Moorea while they were on separate vacations. Shortly thereafter she saw Trudeau again at the Liberal Convention in 1968 – where Wieland was capturing her footage for the film *Reason Over Passion*. The convention was a mob of spirited supporters who thronged Trudeau. According to Margaret Trudeau's memoir, at one point, Trudeau spotted her in the crowd while he was being spirited away. Recognizing her, he stopped in his tracks and kissed her in front of the press.[28] They married on 4 March 1971.

In her memoir, Margaret Trudeau reveals her passion for sewing and art. When Pierre Trudeau asked what his wife wanted as a wedding gift, she insisted on a sewing machine, which she then installed in a private room in the attic of 24 Sussex Drive. She decorated the room in a bright yellow palette and took refuge there from the pressures of political life.[29] Margaret Trudeau expressed strong opinions about Canadian art and its role in their home: in 1972 the National Gallery of Canada, which loaned artworks to the Trudeau residence at 24 Sussex Drive, intended to install A.Y. Jackson (1882–1974) and

Tom Thomson (1877–1917) paintings in the Trudeau dining room. She angrily refused, and called them "dreary." She demanded "French masterpieces" instead.[30] Joyce Wieland's quilt was already on prominent display in the house.

Margaret Trudeau found that being married to the Prime Minister of Canada brought unique challenges. Rumours of arguments between the two abounded, and these are discussed in surprising detail in her autobiography. During 1974's snap election campaign, Margaret Trudeau explains that she began to doubt the viability of her role in public life with the imposition of the press, the constant presence of security, and lack of privacy.[31] Her attitude toward substance use, including marijuana, was just one subject of conflict with the prime minister.[32] After six years of marriage they separated, ending their relationship on their anniversary, 4 March. Margaret Trudeau wrote the following about her former husband: "not for nothing was his motto 'reason before passion,' though with me reason and passion had met and clashed – and reason had lost."[33] In 1977 she left the Prime Minister's residence.[34] At some point before her departure she intervened in Wieland's work. This event has been mythologized more than once, but perhaps most creatively reimagined in the CBC biopic *Trudeau* (2002).

Margaret Trudeau's account of this episode demands extensive quotation: "One day I did what in Pierre's eyes was the unforgivable. We were having a frosty argument about clothes, and suddenly I flew into the most frenzied temper."[35] She admits to spending about $10,000 on clothes during one shopping spree with Canadian architect Arthur Erikson (1924–2009), so the argument may have been on this subject.[36] She continues:

> I tore off up the stairs to the landing where a Canadian quilt, designed by Joyce Wieland and lovingly embroidered in a New York loft with Pierre's motto, "La raison avant la passion," was hanging . . . Shaking with rage at my inability to counter his logical, reasoned arguments, I grabbed the quilt, wrenched off the letters, and hurled them down the stairs at him one by one, in an insane desire to reverse the process, to put passion before reason just this once. Pierre was icy. Vandalizing a work of art; how low could I sink? . . . All of it seemed beyond reason to me.[37]

This seems to have occurred in 1974.[38] I propose a reading of this intervention as an embodied performance, as a materialization of dissatisfaction that consummates Wieland's change in faith about Trudeau and the slogan "reason over passion," as well as his aspiration for rationality and its connections

to patriarchy. Does this action not also distort Pierre Trudeau's slogan? While I do not mean to suggest that Margaret Trudeau acted in a knowingly queer fashion, this action carries queer qualities of meaning since it refuses the motto's message of rational action and instead prefers the twisted, disassembled, and undone message.

There are feminist and queer uses of disorder to upset rationality and its connection to nationhood. The affective dimension of this work and its role in the lives of Wieland and Margaret Trudeau can be meaningfully understood through the lens of affect theory proposed by Sara Ahmed in her book *The Promise of Happiness* (2010). Ahmed introduces the allegorical yet very real figure of the "feminist killjoy," the individual that raises hostile and shameful emotions by highlighting patriarchy and ruining otherwise joyful, happy atmospheres ruled by dominant values and politics. Ahmed writes, "does the feminist kill other people's joy by pointing out moments of sexism? Or does she expose the bad feelings that get hidden, displaced, or negated under public signs of joy?"[39] The feminist is not the problem. Patriarchy is the problem.

Wieland's series of works connected to the phrase "reason over passion" can be read today as an indictment of the continual disappointments associated with patriarchy. Similarly, Wieland's and Margaret Trudeau's interventions in this political slogan expose hidden feelings of passion lingering behind claims for rationality. Kristy A. Holmes's text focused on Wieland brings to light how this artist, and other women like her, negotiated the terrain of patriarchy. Holmes's essay gives attention to artwork by women in the 1960s, and the notion of Canada as a process. She suggests, "perhaps we should be examining the ways in which women had to consistently negotiate their position in relation to liberalism, capitalism, and patriarchy."[40] Although Wieland's work explores patriotism by highlighting many icons of Canadian national identity, her relationship with Trudeau's leadership could certainly be seen as a process of consistent negotiation as suggested by Holmes. If, as Sloan argues, "Wieland set into motion a process by which the attributes of nationhood could be continually unmade and remade,"[41] we can see in turn that Margaret Trudeau was invested in unmaking and refashioning her then-husband's political message. Ultimately, Wieland's and Margaret Trudeau's mutual object of unhappiness, in the midst of such a colourful assembly of fabrics, was the seemingly unassailable rationality of patriarchal political discourse, which attempts to master the political will of citizens while concealing passion and its negative associations with femininity. These remain objects of unhappiness that continue to demand attention today, and that have inspired more than one contemporary artist.

Ladies Invitational Deadbeat Society

LIDS operated for approximately a decade, and is now on hiatus. According to the collective's website, LIDS "was founded in 2006 as a closely-knit affiliation of then-unemployed cultural workers, not working, but still bustin' ass within Alberta artist-run culture."[42] Their projects range from works on paper (including a custom letterhead used to correspond with the organizers of the 2016 Calgary Biennial), flow charts and diagrams that illustrate the LIDS motto "Lez get lazy," and performance. Black and Burisch also have scholarly practices and co-authored "Craft Hard Die Free: Radical Curatorial Strategies for Craftivism in Unruly Contexts" in Glenn Adamson's edited collection *The Craft Reader* (2009). Burisch is currently employed as Director of the Faculty of Fine Arts Gallery at Concordia. Black is an Assistant Professor in Printmaking at the California College of the Arts and, as a solo artist, creates silkscreened patches and works on paper, and maintains a collaborative art practice with artist Thea Yabut (b. 1985). Wednesday Lupypciw's solo practice spans video, performance, and textiles, including a serial performance involving a feminist and queer drumming circle titled *Queer Noise Solidarity* (first performed 2012). Clearly these three artists have practices that are deeply feminist and collaborative both within LIDS and beyond.

LIDS celebrated "Joyce Wieland Day" in Calgary, Alberta, while the group was participating in an artist's residency at John Snow House. The full title of this performance is *Something about nationalism . . . aka Joyce Wieland Day*, and it involved a bed-in with the three artists taking recumbent poses together in one (quite small) bed. Why profile Wieland with such a "celebration" in Calgary? In an interview, LIDS member Anthea Black stressed the importance of drawing attention to Wieland's practice on the Canadian prairies, a place where Wieland's work is lesser known despite her canonization in other major Canadian cities like Toronto, where Wieland spent many years of her career.[43] This performance was a type of public service announcement for the importance of Wieland awareness; it seems to express a discomfort with expressions of nationalism, and it promotes a casual approach to labour. LIDS's attitude of leisurely labour was manifested in several works, but is evocatively communicated in a flowchart that grapples with the question of whether to stay in Calgary or move to Montreal to study art history (as Burisch did through a master's degree at Concordia University), with the eventual endpoint of becoming the Prime Minister of Canada. The "lazy" mandate of the group is also evident in *Joyce Wieland Day*. During the performance the group napped in a bed outfitted with a handmade blanket featuring the name of their holiday, they made lipstick imprints on its

fabric, and improvised a dance in their underwear on the front lawn of the residency property. LIDS adapts the appearance of Wieland's quilt and creates a surrogate for her work. This project replaces patriotism with personal homage, and is antinationalist at least because it celebrates an artist (not a country), and an artist known for highlighting patriotism and critiquing patriarchy through her work. This project ardently queers Wieland's work in a deliberate fashion. LIDS's performance also refers to the work of General Idea, *Baby Makes Three* (1984–89), which depicts General Idea artists Jorge Zontal (1944–1994), AA Bronson (b. 1946), and Felix Partz (b. 1945) in bed together with insouciant grins. This image of a bed-in challenges tropes of the happy, heteronormative, nuclear family.

In 2012, LIDS was especially focused on women's labour in the arts in Canada – its recognition or lack thereof. This performance, which involves rest and relaxation, adamantly highlights the productive potential of leisure, as well as the social pressures on women to harness available time for productive outcomes that can be directed toward the creation and consumption of commodities, even while completing housework. LIDS's blanket is not a wall hanging, but rather an object slept under – reinforcing the group's focus on leisure – and kissed by queer-identified artists. Who is the subject of their ardour? Wieland, in absentia.

In an interview, Black claimed there is a way of reading Wieland's work itself as queer, specifically through Wieland's sense of humour in her use of reversal and flipping – especially with text and image. For Black, these are two "queer impulse[s]" in Wieland's work.[44] There are other factors in Wieland's work that can be read from a queer perspective. Wieland famously claimed that Canada was female, and to that extent therefore Wieland had at least one same-sex love relationship: with the nation of Canada. Wieland's French quilt was made in a homosocial environment with a team of women living in New York.

Through physical, erotic contact with a substitute for Wieland's quilted works – most specifically *Reason Over Passion* – this collective extends this homosociality and further queers her legacy. The individual letters on LIDS's quilt are tentatively hand basted, rather than appliquéd, suggesting that the message it proclaims is tenuous, provisional, and revisable itself – evoking Margaret Trudeau's connection to this artwork. This message could be easily torn off and refigured. It seems appropriate to compare LIDS's project to Sloan's assertion that *O Canada* and other Wieland works from this period "strategically distorted or transformed recently introduced or traditional Canadian national symbols to make a new kind of political art."[45] The queer impulse that LIDS and other artists have detected in Wieland's work may well be at the core of this strategic distortion of identity.

Luis Jacob

Luis Jacob works in photography, collage, video, sculpture, and installation, and addresses identity, gentrification, and queer legacy, among many other subjects. Wieland is not the only artist that Jacob has responded to through his work. His video installation *A Dance for Those of Us Whose Hearts Have Turned to Ice, Based on the Choreography of Françoise Sullivan and the Sculpture of Barbara Hepworth (With Sign-Language Supplement)* (2007), commissioned for that year's edition of *documenta*, is partially a response to Sullivan's *Danse dans la neige* (1948). Jacob works with historical legacies through his ongoing project *Album* (2000–present), which is a series of collected photo collages formed from images culled from periodicals and the popular press; many of the source images depict works of art, fashion, and architecture.[46] Each collage is contained in plastic laminate, and each individual composition seems ordered around a code of likeness and aesthetic principles. Further, *Album* makes reference to Gerhard Richter's *Atlas*, initiated in the 1960s, a sprawling collection of images that features photographs, sketches, and clippings adhered to sheets of paper. Jacob's reactive impulse carries forward and draws attention to antecedent practices. In the case of Jacob's response to Wieland's print *O Canada*, the effect is decidedly queer.

In *O Canada* Wieland's lips enact the anthem in a personal, even erotic fashion, suggesting her passion for a continually reimagined Canadian identity. In her exploration of a national identity that is up for ongoing negotiation, Wieland's nationalism veers parallel to the queer approach to gender and sexuality. These two terms, "gender" and "sexuality," are available for contest and transformation, whether the motivations are libidinal or political – and often they are both.

Jacob's piece refers to the lyrics of a disco-pop-anthem by Sylvester, born Sylvester James Jr. in 1947, who was one of the first openly gay pop singers of the 1970s to achieve notoriety in North America's gay club scene and in mainstream popular music. The song *You Make Me Feel (Mighty Real)* was released in 1978 and co-written by Sylvester and James Wirrick. While perhaps not as frequently performed as the Canadian national anthem, the song has since been covered by Jimmy Somerville (1989) and Bryon Stingily (1998), and remains a staple of queer dance parties. Its lyrics include the following:

"You mean I've been dancin' on the floor darlin' / And I feel like I need some more / And I feel your body close to mine / And I move on love, it's about that time / Make me feel mighty real / Make me feel mighty real. . . ."

The physical proximity suggested in these lyrics is mirrored in Jacob's lip-prints on paper; perhaps even more provocative is the suggestion of Jacob singing to and flirting with Wieland, Sylvester, and the viewer alike through

apostrophe. Sylvester remains an icon in the history of disco music and drag culture. Jacob's piece can be read as an homage to Sylvester and Wieland alike. Rather than dealing in patriotism, however, Jacob uses a Wieland-esque format to communicate a different type of community identity: one connected to gender and sexuality. It is clear that Jacob is also referring to drag cultures with his print: these lipstick traces refer to Wieland's kiss on the lithographic stone, and also refer to Sylvester's use of lipstick in drag performances. Further, this print enacts Butler's idea that gender is a performative category by asking the viewer to consider how femininity is performed. According to the values presented in this artwork, it seems that gender and sexuality (like nationalism and patriotism) are categories of performance and are in continual flux.

When I asked Jacob why he chose to combine Sylvester and Wieland in this work, he said that he has "an interest in . . . not forgotten histories but minor histories . . . I've always loved the idea of *you make me feel mighty real*, the idea that real is not something that automatically happens . . . There's a discourse in queer culture about realness and the task that we all have in creating [our] own realness. Sylvester's song suggests you don't just get to do that in isolation. You have to do that in relation to others."[47] Jacob's use of the term "realness" is a citation of the 1990 documentary film *Paris Is Burning*, focused on drag communities in New York City in the late 1980s, and the cultures and communities it represents. To be "real," as presented by the individuals documented in that film, means to be convincing in the performance of an identity through attire, gesture, voice, and attitude. Jacob is demonstrating how "realness" functions specifically in relation to Sylvester and Wieland as touchstones by taking on the mantle of both artists simultaneously.

Jacob further described his relationship to Wieland: "I think Joyce Wieland is so complicated and weird and intriguing. There are two Joyce Wielands: the avant garde Joyce Wieland and the feminine Joyce Wieland . . . People are into the structuralist film Wieland, but people are much less into the *Far Shore* Joyce Wieland, the fantastical paintings, the pastel drawing Joyce Wieland, because it really doesn't fit into an avant-garde persona that people would like Joyce Wieland to be. And I think that creates a very weird split reception to her work and I'm interested in that."[48] If *O Canada* is a starting point for Jacob's piece, his response extracts and hyperbolizes the feminine code in her print by using his lips to queer a sheet of paper and replace a patriotic anthem with lyrics that hinge on becoming "mighty real" in community. The feminine angle of Wieland's work – which according to Jacob is often avoided by art historians, curators, and critics – is highlighted,

exaggerated, and reperformed. Jacob takes on Wieland drag to create his prints, further contributing to the affective network surrounding her oeuvre.

Conclusion

Sara Ahmed's writing suggests how queering can be a twisting of experience and action, a way of skewing our approach to objects and situations we find in the world. This is useful in considering Jacob's and LIDS's work in response to Wieland's legacy: rather than further entrenching Wieland as a canonical artist, these artworks appear to have approached her work as a malleable material to be twisted. These contemporary practices are part of an affective network now circling Wieland's oeuvre. Adding to this framework of the queer affective network, in the conclusion of our interview Black remarked: "Queerness is a libidinal force that moves through all kinds of encounter, whether that is other bodies or artworks, or things that shape our sensory experiences more broadly."[49] To build on Black's remark, queerness is not simply a matter of sexuality or gender expression, but is also quite clearly a matter of methodology and attitude that can promote the ambiguity or distortion of subjective identity. Queer impulse suggests that realness, as a form of identity, is performed in relation to others, even when that twisting tests the stable identities of those artists we revere most.

An understanding of this affective network further benefits from Ahmed's nuanced approach to passion.[50] She writes, "It is significant that the word 'passion' and the word 'passive' share the same root in the Latin word for 'suffering' (*passio*). To be passive is to be enacted upon, as a negation that is already felt as suffering. The fear of passivity is tied to the fear of emotionality, in which weakness is defined in terms of a tendency to be shaped by others."[51] In these two contemporary case studies, artists are unashamed to be shaped partially by Wieland's influence. They harness *Reason Over Passion*'s ambivalent approach to the term "passion" in order to pursue a positively passive approach to the cult of originality, but also to reshape Wieland's legacy in a precocious manner. With this approach in mind, it becomes clear that this is an affective network built from neither fraternity nor sorority but rather affiliation around a series of subjects of concern. My approach to the affective network is informed by Ahmed's claim that "emotions are not 'in' either the individual or the social, but produce the very surface and boundaries that allow the individual and the social to be delineated."[52] This affective network is produced by the circulation of objects, which, as Ahmed writes, "become sticky, or saturated with affect, as sites of personal and social tension."[53] LIDS's performance saturates a surrogate Wieland quilt in

kisses, and even dances with this quilt, while in Jacob's work, the kiss is both tribute and promise made using the sticky materials of blood and lipstick. Based on these examples, one can in turn question what form of *passio* would best serve the interests of feminist, queer-oriented art and art history. LIDS's projects give some clues to answers in this shifting territory: to pursue *passio* would mean to be fearlessly shaped and influenced by antecedents and affect. To tap into the energy and legacy of earlier generations of feminists such as Wieland is deeply empowering today. If Wieland's pieces are now so sticky with affect, then the challenge and opportunity is to determine what other actants in research could be coated with this viscous passion, to adhere to and power political will.

Acknowledgements

This paper was made possible through the financial support of the Social Sciences and Humanities Research Council, Fogo Island Arts, and the Shorefast Foundation. Dr. Johanne Sloan provided further research support and critical dialogue in the development of this paper. Geoffrey Robert Little and Zoë Chan contributed early editorial feedback. Dr. Cynthia Hammond is responsible for coining the phrase "Wieland effects" in dialogue with the author. The author is grateful to the Winds and Waves Artisan's Guild on Fogo Island and the many collaborators involved in realizing the work *Passion Over Reason / La passion avant la raison*, and for debate about Wieland's legacy, including: Beverley Budden, Donna Rowe, Judy Snow, Lillian Dwyer, Maddy Adams, Margaret Freake, Millicent Dwyer, Pat Dawe, Rita Penny, Sharon Reid, Sheila Payne, Violet Adams, Tina Payne, Violet Combden, Wilhelmina Hewitt, Zita Foley. Other supporters and facilitators of the *Passion Over Reason* project include Jack Stanley, Heather Morton, Cyril Lynch, Iris Stünzi, Alex Fradkin, Nicole Lattuca, Hannah Rickards, Chris Kabel, and Zita Cobb.

NOTES

1 Judith BUTLER, *Gender Trouble: Feminism and the Subversion of Identity* (London: Routledge, 1990), 25.
2 Sara AHMED, *Queer Phenomenology: Orientations, Objects, Others* (Durham; London: Duke University Press, 2006), 67.
3 See the editors' introduction to this issue.
4 Wieland also produced a film titled *Reason over Passion* in 1969.

5 See Jane Bennett, *Vibrant Matter* (Durham: Duke University Press, 2010).
6 Lorraine Daston, ed., "Chapter 6: The Glass Flowers," in *Things That Talk: Object Lessons from Art and Science* (New York: Zone Books, 2004).
7 Johanne Sloan, *Joyce Wieland: Life and Work* (Toronto: Art Canada Institute, 2014). Accessed 18 July 2019, https://www.aci-iac.ca/art-books/joyce-wieland/key-works/reason-over-passion.
8 Some reports claim it was 1963, see Hugo McPherson, "Wieland, An Epiphany of North," in *The Films of Joyce Wieland,* ed. Kathryn Elder (Toronto: Toronto International Film Festival Group, 1999). They were wed in 1956.
9 Wieland was born in Toronto in 1931. She was just 66 years of age. She developed Alzheimer's later in her life.
10 In 1968 the Vancouver Art Gallery held a retrospective of her work.
11 In an interview with Jane Lind in the National Gallery of Canada archives, Jane Cowan claims that this same party happened in 1969, not 1968.
12 Page 219 of the *True Patriot Love* catalogue includes a full list of her collaborators. See also Jane Lind fonds, National Gallery of Canada Archives.
13 Jane Lind's archives at the National Gallery of Canada include an interview with Betty Ferguson who explains that Wieland hosted a legendary party for Pierre Elliott Trudeau in her and Snow's NYC loft on Tuesday, May 21, 1968. It is likely that Ferguson has confused this party's date with that of the quilting bee.
14 Hollis Frampton and Joyce Wieland, "I don't even know about the second stanza," in *The Films of Joyce Wieland,* 178. Emphasis mine.
15 Ibid.
16 George Lellis, "La Raison avant la passion," in *The Films of Joyce Wieland*, 61.
17 Kass Banning, "The Mummification of Mommy: Joyce Wieland as the AGO's First Living Other," in *The Films of Joyce Wieland*, 31. See also Jay Scott, "Full Circle True, Patriot Womanhood: The 30-Year Passage of Joyce Wieland," in *The Films of Joyce Wieland*, 26.
18 Banning, "The Mummification of Mommy," 32.
19 Christine Conley, "*True Patriot Love*: Joyce Wieland's Canada," in *Art, Nation and Gender: Ethnic Landscapes, Myths, and Mother-Figures*, ed. Tricia Cusack and Síghle Bhrethnach-Lynch (Hampshire: Ashgate, 2003), 104.
20 Debbie Magidson and Judy Wright, "True Patriot Love," in *The Films of Joyce Wieland*, 84.
21 Frampton and Wieland, "I don't even know about the second stanza," 176.
22 Ibid., 173. Robert Fulford also reports that Wieland used LSD when making some quilts shown at Issacs Gallery. See Robert Fulford, "Now, we get psychedelic quilts," *Toronto Daily Star*, 25 Mar. 1967.
23 Cited in Iris Nowell, *Joyce Wieland: A Life in Art* (Toronto: ECW Press, 2001), 307. No name is provided, but it seems to have been printed in the *Ottawa Journal.*
24 Johanne Sloan, "Joyce Wieland at the Border: Nationalism, the New Left, and the Question of Political Art in Canada," *Journal of Canadian Art History* 26 (Fall 2005): 89.
25 Bruce Elder, "Notes after a Conversation between Hollis and Joyce," in *The Films of Joyce Wieland*, 188. The full quotation reads: "Wieland and Trudeau were natural antagonists: Wieland hailed from the disenfranchised poor, while Trudeau was of

patrician background; Wieland was a sensuous and playful woman, while Trudeau was a man of icy rationality; Wieland's intelligence was that of a passionate artist, while Trudeau's was that of a dispassionate philosopher."

26 Ibid.

27 "Omnibus Bill: 'There's no place for the state in the bedrooms of the nation.'" *CBC Digital Archives*, recorded 21 Dec. 1967. Accessed 18 July 2019, http://canadachannel.ca/canadianbirthdays/index.php/Quotes_by_Prime_Ministers_-_Pierre_Trudeau.

28 Margaret Trudeau, *Beyond Reason* (New York, London: Paddington Press, 1979), 28–29.

29 Ibid., 123, 124.

30 Ibid., 117. She misspells Thomson's name as "Thompson."

31 Ibid., 175.

32 Ibid., 195.

33 Ibid., 55. She was twenty-two years old when they wed. Pierre Trudeau was twenty-nine years her senior.

34 Ibid., 193.

35 Ibid., 240.

36 Ibid., 239.

37 Ibid., 240–41.

38 Since sections of her autobiography are presented in non-chronological order it is difficult to be certain.

39 Sara Ahmed, *The Promise of Happiness* (Durham: Duke University Press, 2010), 65.

40 Kristy A. Holmes, "Feminist Art History in Canada: A 'Limited Pursuit'?" in *Negotiations in a Vacant Lot: Studying the Visual in Canada*, ed. Lynda Jessup, Erin Morton, and Kristy Robertson (Montreal and Kingston: McGill-Queen's University Press, 2014), 54.

41 Sloan, "Joyce Wieland at the Border," 81.

42 Ladies Invitational Deadbeat Society, "About." Accessed 18 July 2019, https://ladiesinvitationaldeadbeatsociety.wordpress.com/about/

43 Phone interview with the author, 8 Apr. 2016.

44 Ibid.

45 Sloan, *Joyce Wieland*.

46 To date, Jacob has completed a total of fourteen volumes in the *Album* series.

47 Phone interview with the author, 8 Apr. 2016.

48 Ibid.

49 Ibid.

50 It is possible to further explore this affective network from a feminist point of view, investigating the relationship between reason and passion. Ahmed writes, "the response to the dismissal of feminists as emotional should not then be to claim that feminism is rational rather than emotional. Such a claim would be misguided as it would accept the very opposition between emotions and rational thought that is crucial to the subordination of femininity as well as feminism." Sara Ahmed, *The Cultural Politics of Emotion* (Edinburgh: Edinburgh University Press, 2nd ed., 2014), 170. Reason and passion, Ahmed implies, when unified can be a potent tool. *Reason Over Passion* takes such binaries as its subject, and the feminist value of Wieland's project is in its ironic quotation of Trudeau.

51 Ahmed, *The Cultural Politics of Emotion*, 2.
52 Ibid., 10.
53 Ibid., 11.

RÉSUMÉ

L'effet Wieland. Luis Jacob et la Ladies Invitational Deadbeat Society

MARK CLINTBERG

Ce texte traite des liens queers entre l'œuvre de Joyce Wieland (1934–1998) et deux œuvres contemporaines : la série de monotypes *Mighty Real (4 Sylvester)* (2005) de Luis Jacob (n. 1970) et la performance *Joyce Wieland Day* (2012) de la Ladies Invitational Deadbeat Society (LIDS) (Anthea Black, Nichole Burisch et Wednesday Lupypciw). Ces exemples illustrent un phénomène plus vaste : un foisonnement d'activité créative entourant aujourd'hui le travail de Joyce Wieland et s'incarnant dans de telles œuvres contemporaines, ici décrites comme un réseau affectif déformant toute ligne historique hétérosexuelle apparente dans l'héritage de l'artiste. Inspirées de la notion de la théoricienne Sara Ahmed voulant qu'interpréter d'un œil queer soit synonyme de distorsion, ces œuvres sont traitées comme des contorsions en réponse aux œuvres *O Canada* (1970), *Reason Over Passion* (1968) et *La raison avant la passion* (1968) de Joyce Wieland. En effet, les œuvres de la LIDS et de Luis Jacob imitent dans leur forme certaines caractéristiques fondamentales des œuvres de Wieland : les artistes contemporains appliquent des baisers sur le tissu et le papier, en imitation d'*O Canada*, et la LIDS a tenu un *bed-in* sous une couverture portant les mots « Joyce Wieland Day », soit « la journée Joyce Wieland », que la LIDS a célébrée le 1er juillet 2012. Ce ne sont que quelques stratégies par lesquelles Luis Jacob et la LIDS réagissent à l'héritage de Joyce Wieland.

La LIDS adapte l'apparence de la courtepointe de l'artiste et crée en quelque sorte un substitut à son œuvre. Ce projet remplace le patriotisme par un hommage personnel. Il revêt un caractère antinationaliste en célébrant une artiste (et non un pays), qui plus est une artiste dont les œuvres soulignent le patriotisme et critiquent le patriarcat. Ce projet interprète délibérément l'œuvre de Joyce Wieland sous un prisme éminemment queer. La performance de la LIDS fait aussi référence à l'œuvre *Baby Makes Three* (1984–1989) de General Idea, qui montre les artistes de General Idea Jorge Zontal (1944–1994), AA Bronson (n. 1946) et Felix Partz (n. 1945) au lit, le sourire insouciant. Cette image d'un *bed-in* ébranle le cliché de la famille nucléaire hétéronormative heureuse. La performance, qui comprend du repos et de la relaxation, met en relief le potentiel productif de la détente et les pressions sociales imposées aux femmes pour qu'elles emploient tout temps

libre à quelque chose de productif, comme la création et la consommation de produits, même pendant les tâches ménagères. La couverture de la LIDS n'est pas accrochée au mur. C'est plutôt un objet pour dormir, ce qui renforce l'élément de détente fondamental, arborant les baisers d'artistes queers.

Alors que la lithographie de Joyce Wieland s'inspire de l'hymne national du Canada, composé en 1880, le monotype de Luis Jacob fait référence à la chanson *You Make Me Feel (Mighty Real)* du musicien Sylvester, parue en 1978. La proximité physique suggérée dans les paroles de la chanson est aussi présente dans le monotype de Luis Jacob. Fait peut-être encore plus provocant : Luis Jacob semble chanter à la fois à Joyce Wieland, à Sylvester et au spectateur, voire flirter avec eux, par voie d'apostrophe. Il utilise un format s'apparentant à celui de Joyce Wieland pour communiquer une autre forme d'identité communautaire, liée au genre et à la sexualité. Son œuvre fait aussi manifestement référence à la culture drag. Les marques de rouge à lèvres évoquent celles de Joyce Wieland sur la pierre lithographique et l'usage du rouge à lèvres dans les performances de drag de Sylvester. Selon les valeurs présentées dans cette œuvre, il semble que le genre et la sexualité (comme le nationalisme et le patriotisme) sont des catégories de performance évoluant en continu.

La période passée par Joyce Wieland à New York, intimement liée à la création de la courtepointe collaborative *La passion avant la raison*, et ses opinions politiques par rapport à Pierre Trudeau, sont discutées et contextualisées. En 1971, l'exposition solo de Joyce Wieland au Musée des beaux-arts du Canada à Ottawa a été mal reçue par certains : l'utilisation des symboles de l'identité nationale a été durement critiquée, et des manifestants se sont présentés à l'exposition pour demander au Conseil des arts du Canada de cesser de soutenir les expatriés canadiens vivant aux États-Unis, comme Joyce Wieland.

L'autobiographie de Margaret Trudeau, *Beyond Reason* (1979), est consultée à titre de continuation de la critique féministe de Joyce Wieland vis-à-vis des idées et des politiques de Pierre Trudeau. Le passage où Margaret Trudeau décortique partiellement *La passion avant la raison*, l'œuvre de Joyce Wieland donnée au premier ministre et conservée dans la résidence familiale, reçoit une attention particulière dans ce mémoire et cet article. Sa déconstruction et sa contorsion de la devise sont présentées comme revêtant une symbolique queer. Le « rabat-joie féministe », théorie centrale de Sara Ahmed, est évoqué : le rabat-joie est celui qui provoque des émotions hostiles ou honteuses en soulignant le patriarcat et en ruinant les atmosphères autrement heureuses et allègres régies par les valeurs et les politiques dominantes. Les interventions de Joyce Wieland et de Margaret Trudeau dans ce slogan politique exposent un sentiment de passion latente caché derrière des prétentions de rationalité.

1 | Joyce Wieland, *The Kiss*, 1960, oil on canvas, 81.4 × 63.5 cm, Collection of the Vancouver Art Gallery, Gift of Donna Montague, VAG 99.22.6. © National Gallery of Canada, Ottawa. (Photo: Trevor Mills, Vancouver Art Gallery)

The Kiss – An Interview with Joyce Wieland

BY MARYSE LARIVIÈRE

I met Joyce Wieland on a very clement day of spring at Café Social Club, in Montreal's Mile End. While we drank coffee, the staple "mini me" latte, we listened to the segment on her painting *The Kiss*[1] (Fig. 1) from the Vancouver Art Gallery podcast for the exhibition *A Curator's View: Ian Thom Selects* (22 Sept. 2018 – 17 Mar. 2019). The commentary was incredible: Ian Thom described Wieland's practice as a "much more mischievous approach to art-making" than that of her ex-husband Michael Snow, before declaring that "at first glance an extraordinarily minimal object, [*The Kiss*] is a green painting with a little sort of smear of blue paint in the middle, and you'd barely guess what it was. What you must know is that this is an impression of Joyce Wieland's lips in the oil painting, on the surface of the painting."[2] As soon as the streaming on my mobile phone ended, I asked her to react to this interpretation of her work. Until a bird dropped by. . .

Maryse: Alors pour commencer, j'aimerais vous demander de me décrire in what context have you made this piece, and what is it all about?

Joyce: I spent the summer of 1960 with Donna Montague, at their cottage in the countryside, while the boys, Mike and George, stayed in Toronto. I was preparing my first solo exhibition at *Here and Now Gallery* and needed to get away from the city. I needed to be away from Michael for this show. . . I remember jokingly telling him: "leave us, women, alone!" We had such a wild time together, me and Donna! Painting, writing, cooking, hosting friends, hanging out by the lake, outside, in nature. The painting was a gift to her, as a way to preserve the memory of this incredible time for female friendship. So, it's a kiss to my friend Donna.

Maryse: A love story of women and art?

Joyce: Oui, c'est ça! Cette peinture, c'est le point de départ d'une longue histoire d'amour que j'entretiens avec les femmes, celles du passé qui ont inspiré mon travail, celles qui partagent ma vie, mon quotidien, mon travail,

ma sœur Joan, mes grandes amies, Jean [Sutherland Bogg], Phyllis [Lambert] et Donna [Montague], et celles aussi des « dinner bunch ». Ce sont elles qui soutiennent mon travail depuis le début de ma carrière. Ce sont les femmes qui ont participé à mon succès, et aussi défendu mon travail publiquement, telles que *The Women of Great Personal Charm and Beauty,* et ce sont elles aussi, ces femmes artistes émergentes, qui, plus récemment, revisitent mes œuvres et les réactualisent au travers de leur propre pratique.

Maryse: What do you make of the renewed attention to your work that comes from a younger generation of women artists?

Joyce: I understand it as the desire for younger women to establish a genealogy of feminist art, to partake in the globalized Fourth Wave movement that has taken hold in the artworld, but by making this narrative, this history, local, right here in Canada. Re-enacting, re-performing, revisiting pioneering artworks by Canadian feminist artists, such as Suzy Lake and myself, allows for these works to be pushed further, to make them ask new questions, to be re-actualized within the current context, to be re-interpreted, and making them accessible to a younger generation of women artists.

Maryse: Justement, que pensez-vous de l'apport des femmes en art contemporain? Ces femmes du futur, elles vous inspirent aussi?

Joyce: Like I said to Kitty Scott, what's really happening in the Canadian art world right now, what is really great, is all the women artists making art and getting shows, and reviews and recognition. The mobility of young women artists, curators, art historians, cultural workers, has increased all over Canada. We are everywhere, we've outnumbered men, not only as artists and cultural workers, but also as audience, and I think that's amazing! And curators are following the feminist wave too, especially the emerging ones, they are the ones making women's art practice visible from the centre, and available to a wider public, to us, like it's just normal, because it should be. . .

Maryse: Do you think women have achieved parity in the artworld?

Joyce: Well, we are slowly getting there but the art market lags, so there is a lot of work to be done to make it a sustainable industry for women artists in Canada. Because as it stands right now, the Canadian art system feeds itself by exploiting the free labor of women artists. *A worry that never really leaves me is that I'll end up painting on brown paper and the retrospectives will only start coming after my death, like Emily Carr. It seems extreme, but it is always a*

possibility for a woman artist, even for me. Like Margaret Laurence used to say, as women artists and writers, we are all potential bag ladies. Well I take all this to heart. . . [3] Since the beginning of my career, I have fretted over that possibility, that I could completely be passed by or that I wouldn't be remembered.

Maryse: Would that anxiety explain why you always surround yourself with women of the past, present and future to converse with about art?

Joyce: I have built a community of fictional and real women around my practice, so my art can find its audience. I really love being ambitious about my work together with other women. I admire how Hilma af Klint reserved her work, in her lifetime, for an intimate group of female artists called The Five, but in the future, it could be discovered by a general public. She really managed the reception of her oeuvre, especially through her writings, and down to the space in which she wanted to display her work – a museum shaped like a spiral, so that visitors see her tableaus while they ascend to heaven. Her exhibition "Painting for the Future" at the Guggenheim this past year had the greatest attendance numbers since the museum first opened, which means that the general public want to see and hear different narratives about art by women.

Maryse: Indeed, the moment feels ripe for the reception of women's art.

Joyce: Oh, Hilma's show was so delicious for all the senses. Though I am slightly confused as to why the curators put so much emphasis on abstraction when her work is in fact so sensuous, emotional, mystical and well, figurative with all these organic representations of flowers, snails, swans, hearts, pubic hair, vaginas, uteruses, spermatozoids, spirals, shell, appendages. Her work is a brilliant command of a new, affective, world order. . .

Maryse: The secrecy around Hilma af Klint's work could be interpreted as a need for autonomy, for a space to make her work, with other women, and with nature, but without interruption.

Joyce: A studio of one's own, for her to be with art, with women, with nature to establish her intimate syntax, in words and in images. Isn't it fabulous, to find in Hilma's work a proto-ecofeminist consciousness, half a century before Françoise D'Eaubonne? In recent years, neoliberalism has accelerated the sexocide alongside the ecocide, so it makes sense that ecofeminism is making a come-back. It's queer, it's de-colonialist, it's intersectional. Ah, feminism has penetrated deeply into the hard sciences, finally. . .

Maryse: Yes, the threat to ecology, and the livelihood of women, both these concerns have always been present and closely tied in your work. A beautiful example is your exhibition *Bloom of Matter*, with its double-meaning title: "matter" as in feminist concerns but also "matter" as in earth, dirt, soil, humus, compost, land. . .

Joyce: *My work deals with everyday life, like a woman and an animal in a cornfield having a conversation*, and I bring women's issues together with ecological ones through conceptual romanticism. *My works are often very beautiful but some of them contain very ugly truths. Like under the flap of The Water Quilt (1970–71) you will find the truth about each resource. All the works I have done that are political, I have found a new form for them, so that it's not just propaganda like something standing there that doesn't excite your imagination or do anything for your soul. I have to find a way to generate positive things along with the negative. . .*[4]

Maryse: I like how *True Patriot Love/Véritable amour patriotique* links your feminism to your ecological concerns and your activism, as a way to trigger social change and challenge the notion of national identity. . .

Joyce: Yes, that's a good example, my artist's book *True Patriot Love/Véritable amour patriotique* (1971). Onto the first three pages of the book, I pinned the Inuit poem *The Great Sea*, in Inuktitut with a French and an English translation. It is meant to unsettle linguistic hierarchies between these languages, and to signal an overture to Indigenous issues in Canada. Because one question that runs throughout my work is how we can inhabit the land with humanity while living in harmony with each other and with nature. . . *The land cries out to be discovered through art, to be claimed humanly. . .* [5] My work attempts to recover nature from the current ecological disaster through art. . .

Maryse: Would you say that *The Kiss* is a holistic representation of your relation to nature, with life itself?

Joyce: Ah, ah, ah, yes, it's nature's kiss! A swath of pasty green paint dominates the canvas, making the woman's lips look like they are emerging from moss, algae, grass. . . We must revere the soil. I admit that I over-identify with the land, and what is done to it, is done to me, just like I am very protective of my friends, of my women friends. It is a point of convergence for many facets of my practice: feminism, ecology, humour.

Maryse: A kiss to Donna Montagu, a kiss to the women in your artistic life, a kiss to nature! Wow! Now, I am really dying to know if you really kissed the wet canvas with your lips?

Joyce: Eh bien, ce n'est pas tout à fait impossible que j'aie déjà dit ça, mais la vérité est tout autre. . . Allons, bien sûr que non, I would never put oil paint on my mouth! That's too toxic, and it must taste totally horrendous. Now that I think about it though, *The Kiss* is a seedbed for all my lipped artworks. My paintings were conceptual then, but they weren't made through performance just yet as Ian Thom suggests. That came much later with our experiments at NSCAD in the 1970s. With its floating pale blue lips amidst dirty emerald sea foam, *The Kiss* has more to do with Surrealism, like a soft-edged Magritte camouflaged under the appearances of abstract expressionism. I also think of *The Kiss* in relationship with the lips of Geneviève Cadieux's mother mounted on top of the Musée d'art Contemporain. It is also linked to *Heart On* (1961), in terms of its reference to blood stains, but here with *The Kiss*, it's the stain of greenery overtaking the body, except for the lips, like an Ana Mendieta performance. . .

Maryse: OMG, this is so gross! [Making an exaggerated facial expression of surprise.]

Joyce: You think. . .?

Maryse: Oh, no, no, I am not reacting to what you're saying. . . Look, a bird just shat on my phone!

Joyce: Ha, ha, ha, Donna Haraway is eavesdropping on us!

(We both explode in laughter.)

Maryse: Bon, bon bon, I would like to return to the curator's comment about your practice, that you are allegedly a much more mischievous artist than Michael. What do you respond to that?

Joyce: Ha, ha, ha! Michael and I taught each other everything, but each of us play our own artful games. I am proud to be a mischievous woman artist in today's artworld. Isn't it great to be alive in this way! I receive it as a compliment today, but I would certainly have been outraged by this characterization fifty years ago. That said, while chauvinism migrates from

one epoch to another, the belittling of the value of women artist's work still lingers somehow. . .

Maryse: Wouldn't producing our own writings, developing our own language, inventing our iconographies as women, be the answer?

Joyce: Yes, and it has always been a great concern of mine. I noticed recently that the artworks I find most interesting are by artists whose syntax, when speaking about art, about their work, resonates with me deeply, in a very particular way. It's a poetry lodged in the body of these women artists and that comes out as much in their discourse as in their experimentations with materials. They speak their minds, they speak their bodies, they speak, a poem. Now, a great amount of groundwork has been achieved by amazing woman art historians and critics who wrote about my work while being seized by my poetics. The problem is that I'm still waiting for someone to say that my practice is complex, smart, sophisticated in such a way that would get me the same international recognition as Mike!

Maryse: I wonder how that could be achieved? I imagine that must be frustrating for you. . .

Joyce: Well, why say I am more mischievous, and not that Michael has taken lesser risks with his work? Why couldn't the curator just say straightforwardly that I am a better artist than my ex-husband? When will someone finally dare to say it?

Maryse: Effectivement, c'est une évidence. . . !

NOTES

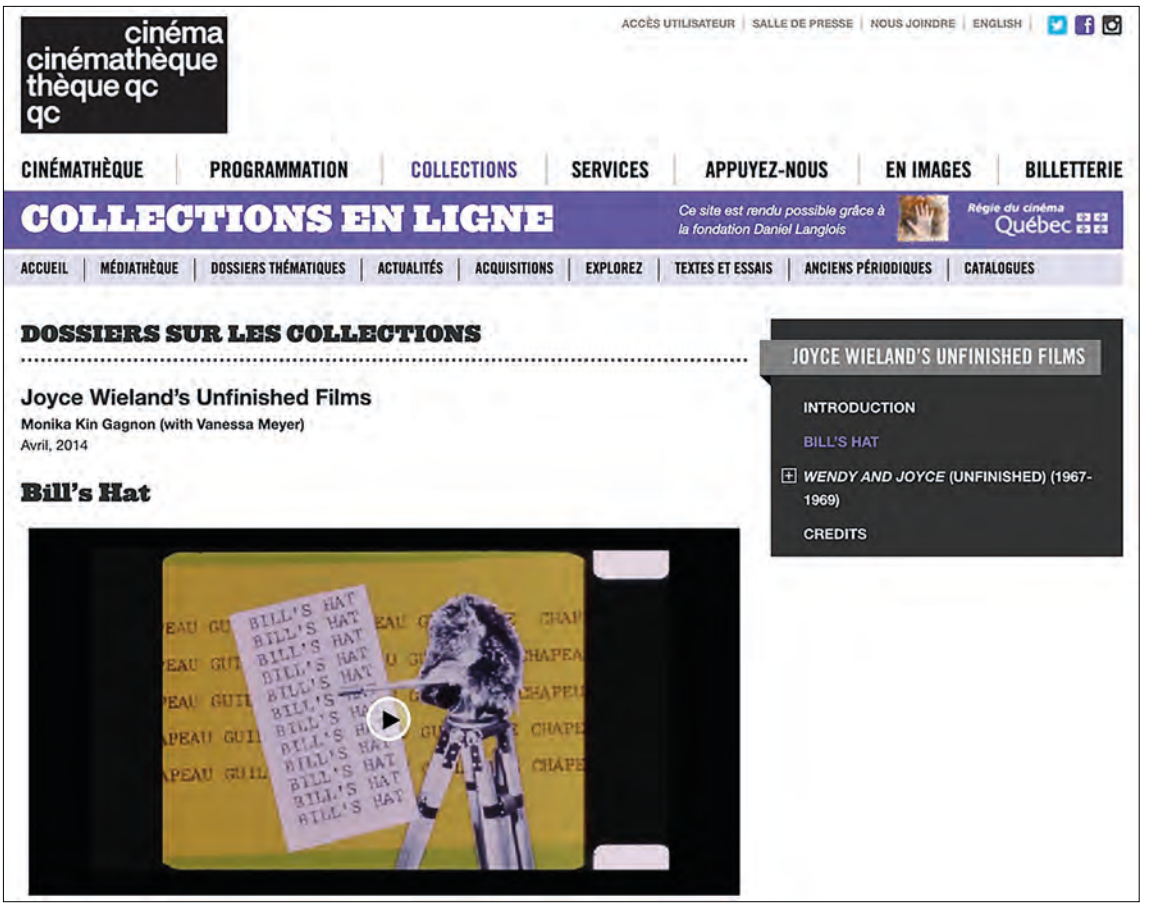
1 Joyce Wieland, *The Kiss*, oil on canvas, 1960, Collection of the Vancouver Art Gallery, Gift of Donna Montague, VAG 99.22.6.
2 Ian THOM, "Joyce Wieland and Michael Snow," segment, *A Curator's View,* exhibition audio guide, Vancouver Art Gallery, 2:14 min., 2018.
3 Artist Joyce Wieland in retrospective, CBC, 24 Apr. 1987 (7:35), https://www.cbc.ca/player/play/7106330278l2.
4 Ibid.
5 Pierre Théberge, *True Patriot Love – Interview with Joyce Wieland (Interpreter Michael Snow)*, National Gallery of Canada, Ottawa, poster, 28 Mar. 1971.

Into the Archive with Joyce Wieland: *Bill's Hat* (1967)

MONIKA KIN GAGNON

In 2011, the Cinémathèque québécoise (CQ) and Canadian Filmmakers Distribution Centre released *The Complete Works of Joyce Wieland: 1963–1986*, a five-disc DVD set that brought together sixteen short films and two feature films drawn from the Cinémathèque archives and distributed by the CFMDC. Regarded as one of Canada's major artists and one of its most important early experimental filmmakers, Joyce Wieland's (1934–1998) film archives were acquired by the Cinémathèque after her death in 1998. The CQ's preservation vaults, climate controlled at -5 celsius are well-known amongst filmmakers as the optimal storage conditions for their films. On the occasion of their 50th anniversary in 2014, the CQ undertook a redesign and reconceptualization of their website, as well as their online archives, beginning with two major filmmakers in their collections, Joyce Wieland and Claude Jutra, the challenge being to render new ways of accessing and viewing the films, film fragments, as well as the collection's paper documents, scripts, storyboards, photos, media coverage and other archival ephemera, that are only more rarely accessed from these collections. While beyond the scope of this paper, this involves considering – from the archives' or Cinémathèque's perspective – different models of access and findability, described by the terms "push and pull": push being what archival artifacts are delivered on request; pull being what finders can access on their own; as Catherine Styles recently stated, "without good access to archives most people don't use them and they become less relevant, it's also about the future of archives."[1]

In addition to Wieland's exquisite films, the Cinémathèque's Wieland Collection also houses some of Wieland's unfinished films, as well as sound and film elements that remain dormant in these chilled vaults, though, as I will attempt demonstrate, they are of no less interest. I had already undertaken the expense of digitization of her film fragments for *Wendy and Joyce* (a film commenced in 1967), in order to be able to view them as part of my ongoing research into unfinished films, film archives and digitization. Based on this first foray with *Wendy and Joyce*, Director of Collections, Jean Gagnon, invited me to enter into and animate other elements from Wieland's collection. The web redesign would also be creating a Claude Jutra



1 | Web page for "Joyce Wieland's Unfinished Films," on-line project by Monika Kin Gagnon with Vanessa Meyer, Cinémathèque québécoise. (Photo: the author)

dossier, the focus being on one of his early well-known films, *A tout prendre*, making this film available as a live stream on the Cinémathèque website, and digitizing and connecting over 1,000 paper artifacts – correspondence, notes, storyboards, reviews, etc. – on the website with them. My focus would be on Wieland's dossier. Our challenge was to explore the full range of possibilities in relation to the multimedia elements that could be brought together on the CQ's new site.[2] (Fig. 1)

As cinema archives scholars Caroline Frick and Giovanna Fossati have argued, the ontological status of archives as beholders of unique, originary artifacts inclusive of media such as film, has been undergoing a dramatic transformation as a result of digitization and the capabilities of digital media carriers.[3] As Canadian archives scholar Terry Cook has reminded us, Library and Archives Canada only began explicitly incorporating non-textual media in the early 1970s giving us, with this statement, a hint into

the relatively complex variables that media introduce.[4] In her 2009 book, *From Grain to Pixel: The Archival Life of Film in Transition*, Fossati argues for understanding the current archival phenomena as a "transitional" spectrum *between* analogue and digital media, rather than emphasizing the "emergence of the digital" that new media theorist, Lev Manovich, along with many others, characterized in 2002 in his book *The Language of New Media*, which isolated discreet ontologies to film *or* digital media, thereby implying that one would or could eventually usurp the other. Fossatti suggests instead (her book is now in its third revised edition since first publication in 2009 demonstrating the rapid transitions) that technological hybridism now pervades all phases of film – from its production, through post-production, preservation, restoration, distribution, and access. And this "transition" should perhaps be understood as a permanent state of flux for what we now know and experience as cinema and how we access it. Creating Wieland's online "dossier" is a way of contributing to this latter set of concerns around distribution and archival access, as we explored how an archive's focus on viewer access can take different forms, thus reinforcing what Fossati describes as the permanently transitional phase of film. With Vanessa Meyer, we undertook what has been described as "creative archiving," or "animating archives." Our CQ dossier presents *Wendy and Joyce*, Wieland's unfinished collaboration with film critic and friend, Wendy Michener, and also, *Bill's Hat*, the 16MM film that screened as part of a live cinema event, that was performed twice in Toronto in 1967. This essay further describes *Bill's Hat*, as an extraordinary early example of expanded cinema, venturing to make sense of it over fifty years later.

Bill's Hat screened once as a three-screen projection at Cinethon, an experimental Toronto film festival that had commissioned the film with a $1,000 prize, and again at the Art Gallery of Ontario (AGO) in Toronto on 27 November later that year in 1967 (Fig. 2).[2] At the AGO, *Bill's Hat* was an immersive event involving three 16MM projections, two live jazz bands, and multimedia and installation elements (Fig. 3). In this form, *Bill's Hat* recalls 1960s happenings and live cinema, accessible now only through fragments of description, archival film traces, and ephemera, such as press releases and invitations. It is largely absent from discussions of Wieland's prolific multidisciplinary oeuvre that consisted of dozens of experimental films, as well as paintings, drawing, quilts, and collages. Perhaps it is that the ostensibly raucous live event leaves few signs of its occurrence: two documentation photographs, a few brief reviews that appeared in *Saturday Night*, *artscanada*, and the *Globe and Mail*, as well as archival ephemera (a press release and description from the November event at the AGO).[5] Two photographs from the AGO event show an active scene with multiple projections, a winged

2 (*above*) and 3 (*opposite above*) | Joyce Wieland, *Bill's Hat*, 1967. Live event at Art Gallery of Ontario. (Photo: Courtesy of the Art Gallery of Ontario)

4 (*opposite below*) | Joyce Wieland, *Bill's Hat*, 1967. Still image from film, showing Zal Yanovsky and Jackie Burroughs. (Photo: Courtesy Cinémathèque Québécoise)

angel statuette on a pedestal caught in a light beam, and people standing and seated facing in various directions. The original 16MM film entitled *Bill's Hat* credits eighteen people as well as "hundreds more." Wieland describes in her AGO press release and programme how she filmed and photographed hundreds of people wearing her old raccoon hat. These included illustrious Canadian personalities such as actress Jackie Burroughs and her husband, Zal Yanovsky of the band Lovin' Spoonful (Fig. 4), comedian Soupy Sales, artists Jack Bush (1909–1977), Guido Molinari (1933–2004), Greg Curnoe (1936–1992), and A.Y. Jackson (1882–1974, of the famed Canadian Group of Seven painters), politician Judy Lamarsh, and Canadian Governor General Roland Michener and his wife, Norah Willis Michener, American psychologist-LSD guru

5 | Joyce Wieland, *Bill's Hat*, 1967. Still image from film, showing ceremony through the woods. (Photo: Courtesy Cinémathèque québécoise)

Timothy Leary (filmed at his Milbrook, New York commune), pianist and composer Carla Bley, and filmmakers Michael Snow (b. 1928) (Wieland's then-husband) and IMAX-inventor Graeme Ferguson, whose son, Munro, appears as one of the idyllic children in the opening sequence. And many others.

The film opens as the raccoon hat is being carried ceremoniously through a forest on a piece of fabric in an ostensibly meaningful ritual (Fig. 5). Shot mostly in slow motion, three teenage girls, a young girl, and a boy to whom Wieland refers as "wood sprites," witness the birth of the hat as a legendary event. Adorned like innocent flower children of the 1960s, they are dressed in loose floral nightgowns, and bedecked with flowers (mostly dandelions) in their hair as they are pictured from different vantage

points in the forest, in scenes in which they are alternately wearing the hat, bathing in natural waterfalls, and engaging with the racoon hat in these opening eight minutes, as a sacred, cult-like object. As the film commences, Wieland thereby (humorously) positions the hat at the centre of pagan-like ceremonies, hereby imbuing the hat, in all scenes that follow in which it is continuously present, as a mysteriously sacred, ritual, magical and, ultimately, transformational object.

The hat is attributed to a man called Bill, but was in fact Wieland's own. According to her biographer, Jane Lind, "Joyce [Wieland's] friends liked wearing her old raccoon-fur hat, and it looked different on each person. This gave her the idea of travelling around the United States and Canada to give many people a chance to wear her hat. Very quickly she discovered that people revealed their personality by the way they responded to her request that they put on the hat."[6] Intercutting between black-and-white and colour film footage, the film sometimes features the "head" and "tails" of the three-minute film reels Wieland would have been using with her 16MM Bolex camera, as it fades in or out. The scenes traverse numerous geographies including various parties in private homes, domestic scenes in kitchens, the Canadian Governor General's official residence, Rideau Hall, on Sussex Drive in Ottawa (and its parking lot), Timothy Leary's commune, as well as the pastoral forest sequences of the film's opening scenes. The hat is a dark brown full-bodied fur hat and is pliably shaped as it is worn playfully and majestically upon dozens of heads as it is formed to different people's heads and personalities. It takes on an increasingly anthropomorphic character as it moves through these cumulative "experiences." These varied backdrops and scenarios within which it appears give it an increasingly historic quality, and two references to the Royal Canadian Mounted Police (the appearance of a small Mountie doll, and a cancan dance by six female RCMP officers shot off the television), position the hat as a piece of "Canadiana" distinct from the Davy Crockett-style hat popularized in the US as a typical piece of Americana during the 1950s. As Johanne Sloan has suggested, *Bill's Hat* certainly bespeaks the fur-trading foundation of the Canadian economy (and communications, of course, according to Harold Innis[7]). This distinctly Canadiana motif is in keeping with many of the artworks Wieland would develop over the next few years in her work (culminating in her 1971 exhibition at the National Gallery of Canada), that effectively appropriated and inventively transformed various Canadian symbols such as the flag, the maple leaf, the national anthem, the Royal Canadian Mounted Police, as well as animals such as the beaver.

One of the most interesting and insightful artifacts to be discovered in the Cinémathèque québécoise archive is a sixteen-minute audio interview with

Wieland, by her friend, journalist Wendy Michener, in which she explicitly discusses this film event. (Michener undertook and recorded numerous interviews with international filmmakers that are in the CQ Collections, this being one of several with Wieland that are also available on the CQ website.) As Vanessa Meyer describes, this is an intimate interview between two friends and contemporaries, wherein Michener's questions probe into Wieland's motivations for creating the film and event – what Wieland describes as her desire to have everyone try on her hat and to spread the joyousness of the "hat of brotherhood."[8] Wieland describes how she set out on a journey to film and photograph as many people as she could trying on her old raccoon hat. "Different on everyone," Meyer describes, "the hat manages to reveal people's character as they pose in front of Wieland's camera – some stick their noses up at the strange hat and others are as creative as they can be." As a pioneer in early mixed media productions, Wieland's response to Michener's question "why mixed media?" sheds light on the historical context of the art world in Toronto and New York at that time. The role of musical performance in *Bill's Hat* is of particular interest to Michener, who remarks on the highly oppositional relationship between the aggressive live music, what Wieland describes as the "new jazz music," and the gentleness of the film and slide images.

This interview segment offers the most incisive details as Wieland explains how she intended to create an immersive "world of feeling" that might ideally provide a "profound high." In an aside which she at first hesitates to elaborate but then suggests Michener can "edit out," she says, "Well, it's a pussy, and it's going out and fucking the whole world!" which is followed by uproarious laughter. She continues, "I realized what it was about halfway through . . . it's friendly because it's fur." She mentions seeing USCO events in New York, referring to the Company of Us intermedia collective (1964–68). As recently described in the exhibition catalogue *Hippie Modernism: The Struggle for Utopia*: "While the group became known for its frenetic stroboscopic works that could oversaturate the senses, USCO also produced more meditative effects, enacting a full range of mind- and consciousness-expanding practice that integrated both technology and spirituality."[9] Michener then queries whether people were ready for this kind of thing, to which Wieland replies, "Yes! Audiences are hungry for it!" Wieland further comments on her own project: "The whole film (and slides) are non-art portraits of people in which they do what they want with this hat – and therefore, act or stand in front of my camera. It's only love: therefore it can't harm you." Wieland's insistence that these are "non-art portraits" highlights the discursive and aesthetic parameters she aspired

to traverse, and the containment or taming by the museum, which she paradoxically found herself within but imagined herself exceeding.

Joyce Wieland's *Bill's Hat* should be regarded in relation to social, cultural, and technological contexts of the 1960s whereby media experimentation was enmeshed with countercultural aspirations, such as the aesthetics of counterculture that Wieland attributes to USCO, or Wieland's own sense of trying to provoke a "profound high" through the creation of mixed media experiences. Writing in the art magazine *Vanguard* in 1984, experimental filmmaker John Porter described the lively festival and first 1967 screening of Wieland's film at Cinecity on Toronto's Yonge Street and gives some texture to Toronto's experimental film scene and the mobility of well-known filmmakers from New York and San Francisco to Toronto's event:

> *Cinethon* featured underground films non-stop from the evening of Thursday, June 15 to midnight Saturday, June 17, 1967. Visiting filmmakers included Kenneth Anger, George and Mike Kuchar, Shirley Clarke, Ed Emshwiller, and Robert Nelson, many of them meeting for the first time. A good portion of the New American Cinema catalogue was screened and just about every local film available. Joyce Wieland presented a three screen, expanded cinema version of her film *Bill's Hat*. There were so many films that the Censor Board gave blanket approval to everything not shown to them. The house was constantly packed, even in the early mornings.[10]

Jane Lind describes the second more elaborate screening and event that took place five months later, this time in the mainstream, institutional space of the Art Gallery of Ontario:

> This idyllic film was only a part of the whole performance of *Bill's Hat*, which included an altar with a hundred candles and pots of flowers. From the ceiling hung a pillow shaped like a heart. A woman lay silently on top of a piano with the hat on her belly. Besides the 50-minute movie projected on a screen, four simultaneous slide shows featured the "hundreds" of people wearing the hat, and some of those sitting in the audience had small hand-held projectors that projected images on the backs of others. Strobe lights did for the eyes what the sound did for the ears, music from two live bands, Stu Broomer's Kinetic Ensemble and The 25th Hour, a rock band that included Joyce's nephew, Keith Stewart.[11]

6 | Joyce Wieland, *Bill's Hat*, 1967. Still image from film, showing Timothy Leary trying on the hat. (Photo: Courtesy Cinémathèque québécoise)

Some of the individuals described as being in attendance for the Cinethon and AGO events appear in *Bill's Hat*: musician Stu Broomer, filmmakers George Kuchar and Shirley Clarke, the latter of whom undertakes a playful, extended engagement for the camera with the hat, which Clarke pulls down over her entire face. There are many remarkable scenes in the film that are alternately staged, spontaneous, and documentary, demonstrating a playfulness by both Wieland and her many subjects. One extraordinary scene that is undercut throughout the film takes place at Timothy Leary's commune at Millbrook, New York, which he occupied from 1963–68. In several outdoor scenes that take place on the wraparound exterior balcony, individuals lounge on the front lawn and mill around while greeting and speaking with Leary who is dressed in a high-collared Indian shirt and wearing a homemade necklace composed of beads, a bell, and leaves (or wings), as he dons the fur hat and gestures in prayer to Wieland's camera while smiling widely (Fig. 6). The famous house is recognizable as the Hitchcock Mansion, also known as the psychedelic mansion during the 1960s, with its large

7 | Joyce Wieland, *Bill's Hat*, 1967. Still image from film, showing Timothy Leary's mansion in upstate New York. (Photo: Courtesy Cinémathèque québécoise)

painted mural depicting an Indian sage (Fig. 7). It was here that the former Harvard psychology professor would research LSD experiments with famous residents such as Alan Watts, Allen Ginsburg, and others, and co-author *The Psychedelic Experience* (1964), an acid-trip manual based on the death journey through the transitional *bardo* described in the sacred Buddhist text, *Tibetan Book of the Dead*.[12] This confluence of psychedelic drug experiences with mysticism, spiritual ecstasy, and expanded consciousness was often amplified and enhanced by kinetic media arts projections that created mood-altering effects. A photograph of artists Rudi Stern and Jackie Cassen documents a psychedelic slide show "seminar" in which they employ lights, gels, and projections in exuberant red that was presented at Millbrook in 1966, suggestive of the mind-expanding, vivid aesthetics of this period.

As a work of expanded cinema *Bill's Hat* embodied the vibrancy of the happenings, live and expanded arts that were percolating during the 1960s

in the US, blending multimedia, performance, and live music, into a self-described "theatre of sensation." Expanded cinema is most often associated with Gene Youngblood's 1970 book, *Expanded Cinema*, although it is widely acknowledged that he does not fully account for the range of eclectic practices that were linked with this term throughout the 1960s. Earlier uses of the term were by filmmaker and critic Jonas Mekas in his *Village Voice* film column from 1964 on, and a 1966 special issue of his journal *Film Culture* on "Expanded Arts" (where he was editor-in-chief). The special issue names various expanded practices and their distinction from intermedia. Fluxus artist George Macunius' Expanded Arts diagram appears in this issue, painstakingly mapping cultural and art histories to situate Fluxus, an international network of artists from the 1960s and 70s who were associated with intermedia, within an expansive typology of cultural practices. His seven or so categories include happenings/neo-baroque theatre, kinaesthetic theatre, and events, with antecedents to expanded cinema leading back to Walt Disney spectacles, international expositions, world's fairs, and fairs more generally. Not far into Maciunas's mapping lie three-ring circuses, the Roman circus, and Wagnerism's "whole art."[13] So, while artists were experimenting with expanded arts and cinema, Mekas's critical commentary registers the large-scale multi-screen spectacles that were being developed for corporate-sponsored pavilions at the 1964 New York World's Fair, and then later at Montreal's Expo 67, another scale of experimental filmmaking that was developing in the 1960s.[14] *Bill's Hat* has been situated within a history of Canadian live cinema, as filmmaker Brett Kashmere and curator Astria Suparak also link it to Expo 67's multi-screen pavilion installation, *Labyrinth* (1967), further echoing Maciunas's lineages and interconnected practices. They write:

> Despite a rich and varied tradition, the history of Canadian live cinema has gone largely undocumented. Early pioneers include the interdisciplinary artist Joyce Wieland . . . *Bill's Hat*, commissioned by the host venue Cinecity, "stretched one's perceptions to just below the pain threshold" with its "writhing welter of sound," stroboscopic lights, four slide shows, and a 50 minute movie. That same year, the government-sponsored, multiscreen *Labyrinth* (Roman Kroitor, Hugh O'Connor, and Colin Low) was presented at Expo 67 in a custom-built, five-story pavilion. Wieland's rowdy sound and light collage and the epic-scaled innovations that were developed for Montreal's hugely successful World's Fair thus initiated a homegrown expanded cinema in the late 1960s.[15]

Bill's Hat can hereby be situated within several potential critical practices: experimental film (Cinethon), contemporary art (the AGO), and expanded arts (live events and cinema, Expo 67). Each invites rich contexts for critical analyses of production, projection, reception, institutionalization, and circulation, highlighting the discursive enclaves that have contained (or overlooked/neglected) them. Some recent critical engagements of expanded cinema practices have revitalized overlapping art and film histories of the 1960s of which *Bill's Hat* was a part. Andrew Uroskie's premise that "expanded cinema" has been dominantly interpreted through Youngblood's 1970 use of the term and its west coast emphasis on expanded consciousness, limiting discussions of the "traffic" across disciplines and fields of practice supported by infrastructures of funding, exhibition and distribution, and critical engagement.[16] While these revisions are especially preoccupied with articulating the substantive antecedents of expanded cinema to contemporary moving image installations (hence Uroskie's book title that emphasizes these works' exhibition from the film theatre to gallery or museum, *From the Black Box to the White Cube*). Primarily focused on American experimental and avant-garde practices in New York and San Francisco, these open up productive speculation on Canadian artistic activities and simultaneous events that unfolded during this period including the multiscreen works of Expo 67, offering critical frameworks and methodologies for close readings and revisiting ephemeral events and practices whose traces as experimental media arts have been effaced, even in the already marginalized accounts of experimental film and video. (The multi-institutional exhibition *Traffic: Conceptual Art in Canada 1965–1980* covers this temporal period and critical ground, examining conceptual art practices that dramatically overlapped different media forms. Focused on regional specificities, what emerges from the exhibitions and catalogue are the lively crossovers between forms and experimentations.)

Another significant consideration in *Bill's Hat* is Wieland's engagement with broadcast television and, by extension, popular culture. In a two-minute sequence towards the end of the film, the upright fur hat is double-exposed simultaneously with the glass screen of a black-and-white TV that is on and flickering, showing a seemingly random stream of soap operas (*Another World*, still in production), the talking-head anchors of the news, advertisements, and variety shows (the RCMP cancan dancers). While the television appears elsewhere in this film (and in her other films) this sustained scene is especially compelling in the ways in which it sustains a juxtaposition of random broadcast programming, offering the specificity of the mid-1960s cultural moment, while foreshadowing the networked flows of information

and communication that characterize the contemporary moment. These rapidly changing media environments of the 1960s (the video Portapak emerged in 1964 dramatically changing access to video production vs. broadcast TV) were appearing in artists' works, Wieland contributing to these engagements. American experimental filmmaker Stan VanDerBeek's *Movie-Drome* (subject of a sustained examination by art historian Gloria Sutton in *The Experience Machine: Stan VanDerBeek's Movie-Drome and Expanded Cinema* [2015]) was a spectacular multi-screen, multimedia event, projected on the rounded wall-screens of a grain silo on his farm in upstate New York, which Sutton argues was a participatory, interactive communication event rather than a strictly cinematic one.[17] Marshall McLuhan, wrote in 1967:

> The newspaper is also very much like the world of the delightful films of Stan Vanderbeek: the world of multi-screen projection is the world of the newspaper where umpteen news stories come at you without any connection and without connected themes. So, what the new film is doing is stripping off the story line in favor of this mosaic patter of simultaneous projections which is very much in accordance with electric technology. It is the film world receiving its baptism by electricity. This hybridizing, this crossing of one technology with another, goes on all the time. The internal combustion engine was a wedding of the old machine and the electric circuit.[18]

There are two paths toward concluding this essay. The first extends our attention to Wieland's *Bill's Hat* and, like Sutton's observation that VanDerBeek's *Movie Drome* is a communication event rather than a film text or simply a screening, we might consider Wieland's events in a similar way, drawing a continuum through the transforming (networked) subject participants of the experimental media arts. The networked subject refers to the relational dimensions of media environments, from 1960s expanded cinema that Wieland *Bill's Hat* contributes to, to the contemporary simultaneity of mediated flows of information across digital and internet platforms in our current moment. (Leary famously coined the phrase "Turn on, tune in, drop out.")

An alternate conclusion takes us back into the archive of the Cinémathèque québécoise where Wieland's *Bill's Hat*, as one of several elements in an event of expanded cinema fifty years ago, might have languished. Concluding along these lines, this research and writing implicitly heeds Giovanna Fossati's suggestion (herself both a film archivist and scholar) that more collaboration happen between archives, archivists, and scholars.

She writes, "Only a dialogue between theory and practice can give form to a renewed archival theory that will make of future archives mirrors of a living media culture rather than repositories of dead media."[19] Given the various production and post-production stages involved in the filmmaking process, it is not unusual to find disparate elements of variously unfinished or incomplete films left behind by filmmakers, and the artifacts of expanded cinema, might be equally overlooked. Resource-starved archives, museums, or cinematheques may have to leave these elements dormant, whereas digital re-animation can lend these artifacts a second life. The capacity to now digitize and (re)circulate them in multiple forms is a major force reconfiguring archives and their considerations of access, as well as their consequent impact on shaping memory and history, and our understanding of an artist's larger *oeuvre*. Such collaborations enable a sharing of expertise, interest, and importantly, human and financial resources, as our example demonstrates. Film and media scholars, and non-specialized audiences can now see Wieland's mid-sixties example of "expanded cinema" frequently referred to, but rarely, if ever, viewed since its original projections fifty years ago. My recent research has conceptually and practically engaged with the many possibilities offered by creative archiving and such collaborations. Our example has tried to practically articulate the challenges of creative multimedia archiving, which may exceed the conventions and needs of traditional archiving with its classificatory and preservation imperatives. Approaches such as this expand the conventional definitions of the archive as a physical repository at a specific location in space, permitting instead engagements and multiple iterations of play with related and interconnected archival elements that may be deposited in different collections.

NOTES

Parts of this text on *Bill's Hat* have appeared in my essays, "Unfinished Films and Posthumous Cinema: Charles Gagnon's R69 and Joyce Wieland's Wendy and Joyce," in *Cinephemera: Archives, Ephemeral Cinema and New Screen Histories in Canada*, and "From Expanded to Intimate Cinemas in Canadian Experimental Film/Video," in the *Oxford Handbook of Canadian Cinema*, edited by Janine Marchessault and Will Straw.

1 Catherine Styles, "Push for Pull: The Circuit of Findability, Use and Enrichment" (Staff paper, National Archives of Australia, 2008), 1.

2 Joyce Wieland's *Bill's Hat* is available on the Cinémathèque québécoise website, "Dossiers sur la collection: Joyce Wieland's Unfinished Films," organized by Monika Kin Gagnon (with Vanessa Meyer), April 2014. Accessed 28 May 2021, http://collections.cinematheque.qc.ca/dossiers/joyce-wieland/bills-hat/.

3 See Caroline Frick, *Saving Cinema: The Politics of Preservation* (New York: Oxford University Press, 2011), and Giovanna Fossati, *From Grain to Pixel: The Archival Life of Film in Transition* (Amsterdam: Amsterdam University Press, 2009).

4 Terry Cook, "Archives as Media of Communication," in *Archives as Medium*, Library and Archives Canada. Accessed 28 May 2019, http://www.collectionscanada.gc.ca/innis-mcluhan/030003-4040-e.html.

5 Marshall Delaney, "45 Hours with the Underground," *Saturday Night* 82:8 (August 1967): 28–29; Gary Michael Dault, "Review of *Bill's Hat* at the Art Gallery of Ontario (7 Nov. 1967)," *artscanada* (April 1968); and Marilyn Beker, "Expanded Cinema Rocks Gallery," *The Globe and Mail,* 30 Nov. 1967.

6 Jane Lind, *Joyce Wieland: Artist on Fire* (Toronto: James Lorimer, 2001), 166.

7 See Harold Innis, *The Fur Trade in Canada: An Introduction to Canadian Economic History* (London: Oxford University Press, 1930).

8 Gagnon with Meyer, "Joyce Wieland's Unfinished Films."

9 Andrew Blauvelt, ed., *Hippie Modernism: The Struggle for Utopia* (Minneapolis, mn: Walker Art Centre, 2015), 156.

10 John Porter, "Consolidating Film Activity, Toronto in the 1960s," *Vanguard* 13:9 (November 1984).

11 Lind, *Joyce Wieland*, 167.

12 Timothy Leary, Ralph Metzner, and Richard Alpert, *The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead* (New Hyde Park, ny: University Books, 1964). Can also been listened to as the audiobook read by Leary. Accessed 28 May 2019, https://www.youtube.com/watch?v=JhgJsg2mMeQ.

13 George Maciunas, "Expanded Arts Diagram," *Film Culture – Expanded Arts* 43:7 (Winter 1966). Accessed 28 May 2019, http://www.moma.org/interactives/exhibitions/2013/charting_fluxus/.

14 See Monika Kin Gagnon and Janine Marchessault, eds, *Reimagining Cinema: Film at Expo 67* (Montreal: McGill-Queen's University Press, 2014).

15 Brett Kashmere and Astria Suparak, "In Pursuit of Northern Lights: Tracking Canada's Live Cinema" (published online 2008). Accessed 28 May 2019, http://www.brettkashmere.com/in-pursuit-of-northern-lights.

16 See Andrew V. Uroskie, *Between the Black Box and the White Cube: Expanded Cinema and Postwar Art* (Chicago: University of Chicago Press, 2014).

17 See Gloria Sutton, "Stan VanDerBeek's *Movie-Drome*: Networking the Subject," in *Future Cinema: The Cinematic Imaginary after Film*, ed. Jeffrey Shaw and Peter Weibel (Berlin and Cambridge: zkm and mit Press, 2002).

18 Marshall McLuhan, "The Invisible Environment: The Future of an Erosion," *Perspecta* 11 (1967): 166.

19 Fossati, *From Grain to Pixel*, 145.

Dans les archives avec Joyce Wieland. *Bill's Hat* (1967)

MONIKA KIN GAGNON

Cet essai traite de *Bill's Hat*, film de Joyce Wieland (1934–1998) sur pellicule 16MM présenté lors d'un événement cinématographique en direct à deux occasions à Toronto, en 1967. Il examine ce film comme exemple précoce et remarquable du cinéma élargi, et plonge dans les archives de film de la Cinémathèque québécoise à Montréal et de l'Université York pour en faire ressortir le sens, après plus de 50 ans. L'essai décrit également la réanimation d'éléments d'archives reliés au film, dans un dossier cinématographique intitulé Joyce Wieland's Unfinished Films (les films inachevés de Joyce Wieland). Créé en 2014 pour le site Web de la Cinémathèque québécoise, ce dossier donne accès à des archives de vidéos et de bandes sonores tirées de la collection de Joyce Wieland.

Bill's Hat a été présenté une première fois sous forme de projection sur trois écrans à Cinethon, le festival du film expérimental à Toronto qui avait commandé le film, puis une deuxième fois au Musée des beaux-arts de l'Ontario (MBAO), à Toronto, le 27 novembre de la même année. Au MBAO, *Bill's Hat* a donné lieu à une activité immersive comprenant la projection de trois films sur pellicule 16 mm, la prestation de deux groupes de musique jazz ainsi que des installations et des éléments multimédias. *Bill's Hat* rappelle ainsi les happenings des années 1960 et le cinéma en direct sur montage vidéo, désormais accessibles seulement par des fragments de descriptions, des vestiges de films d'archives et des documents éphémères comme des communiqués de presse et des invitations. Cette œuvre est généralement absente des discussions sur le travail multidisciplinaire prolifique de Joyce Wieland, composé de dizaines de films expérimentaux, de peintures, de dessins, de courtepointes et de collages. L'explication tient peut-être au fait que cette bruyante prestation en direct n'a laissé que peu de traces : deux photographies, quelques brèves critiques parues dans le *Saturday Night*, l'*artscanada* et le *Globe and Mail* ainsi que quelques archives de documents éphémères (un communiqué de presse et une description de l'événement de novembre au MBAO). Les deux photographies prises au MBAO montrent une scène animée de multiples projections, une statuette d'ange sur piédestal sous un faisceau lumineux et des gens, assis et debout, tournés

dans toutes les directions. Le film original *Bill's Hat* sur pellicule 16MM crédite 18 personnes ainsi que « des centaines d'autres ». Dans son communiqué de presse et son programme pour l'événement au MBAO, Joyce Wieland affirme avoir filmé et photographié des centaines de personnes portant son vieux chapeau de raton laveur. Parmi eux, plusieurs éminentes personnalités canadiennes comme l'actrice Jackie Burroughs et son mari, Zal Yanovsky du groupe Lovin' Spoonful, l'humoriste Soupy Sales, les artistes Jack Bush (1909–1977), Guido Molinari (1933–2004), Greg Curnoe (1936–1992) et A.Y. Jackson (1882–1974) (du célèbre Groupe des Sept canadien), la politicienne Judy Lamarsh, le gouverneur général du Canada Roland Michener et sa femme, Norah Willis Michener, le psychologue américain et gourou du LSD Timothy Leary (filmé dans sa commune de Milbrook, dans l'État de New York), la pianiste et compositrice Carla Bley, le cinéaste Michael Snow (b. 1928) (alors marié à Joyce Wieland) et le documentariste et inventeur d'IMAX Graeme Ferguson. *Bill's Hat* est abordé en relation avec les contextes social, culturel et technologique des années 1960. L'expérimentation avec les médias s'entremêlait alors aux aspirations de la contre-culture, comme l'esthétique de la contre-culture que Joyce Wieland attribue au collectif artistique américain USCO, ou encore l'intention de l'artiste de provoquer un sentiment profond d'euphorie par la création d'expériences multimédias.

ARTICLE

Ancestors, Marches, Migrations, Shoes: Notes on Joyce Wieland's Slovenian Connection

THOMAS WAUGH[1]

In 2013 at a Ljubljana exhibition *The News is Ours!* and again at the 2017 Venice Biennale, Slovenian media activist and newsreelist Nika Autor presented a work, *Solidarnost* (2011), that is a direct response to Canadian feminist avant-garde filmmaker-artist Joyce Wieland's experimental documentary film *Solidarity*, from 1973 (Figs. 1 and 2). In fact, Autor (b. 1982), working with the collective Obzorniska Fronta (Newsreel Front) explicitly "reshot" Wieland's film, almost shot for shot, while focusing on a migrants' demonstration in Ljubljana.

I was brought up only 25 kilometres from the Dare Biscuits factory in Kitchener, Ontario, where Wieland (1930–1998) made her minimalist "newsreel" *Solidarity* in 1973. Our family partook of crisp, sugary Dare biscuits regularly throughout the 1950s and 60s. Yet as an expatriate twentysomething graduate student in the US at the time of Wieland's shoot, I was completely oblivious to the historic strike at Dare that began in 1972 and lasted more than a year. The bitter conflict involved union-busting and violence toward an underpaid, mostly female workforce (whose militancy also posed a strong challenge to the complicit American-dominated Canadian union bureaucracy of the day).

Wieland was not oblivious, however. She had just returned from an extended residency (exile?) in New York City to an embryonic Toronto art scene, which appreciated her increasingly political discourses a bit more than did the so-called capital of the art world where the apolitical aesthetics of the Cold War still largely held sway. She also had just been accorded in 1971 a historical tribute at the National Gallery of Canada, the first ever one-person show devoted to a living woman artist. Wieland was on a roll as her filmmaking increasingly commanded attention and increasingly tied her to Toronto feminist networks of artists and activists. Wieland grabbed her spring-wound 16mm Bolex camera and drove the 100 kilometres to the strike front line and made her long take provocation, just shy of 11 minutes.

Solidarity may be minimalist and short, but it is rich, perceptive, and generative – as twenty-first-century Eastern European cinema would demonstrate. Holding her camera downwards as she walked with the strikers,

1 | Nika Autor, *Solidarnost* (Slovenia, 2011, 6 min.). Still image from video. Image from a reshoot of the 1973 film *Solidarity* by Joyce Wieland. (Frame capture: the author)

2 | Joyce Wieland, *Solidarity*, 1973. Still image from film, Canada, 40 min. (Frame capture: the author)

Wieland's shots are evocative images of feet, women's and men's and at least one kid, strolling across colour-saturated green grass and then pavement, mud puddles, and a bit of litter, soon pausing to listen as the random "wild" sounds of voice fragments, whistles and dogs barking yield to chants and songs and then formal speechmaking. "Bonnie's" speech is an articulate and eloquent appeal to the crowd to boycott cookies made by scabs and warning Mr. Dare that his troubles have just begun. Superimposed over the entire film is the small title "Solidarity," in white capitals at the centre of the frame.

Solidarity was part of Wieland's two-film cycle of "political films" ("political" with the patriarchal Old-Left connotation of class, economic and national struggles). The previous year she had come to Montreal to make the 30-minute film *Pierre Vallières.* English Canadians were often voyeuristically obsessed with nationalist and radical upheavals in Quebec. Wieland took this obsession to a visual extreme, filming Vallières, the author of the Quebec *indépendantiste* bible *Nègres blancs d'Amérique* (1968), reading three of his more firebrand speeches. She framed him in an extreme macro close-up that gave equal attention to moustache, saliva, and teeth as he spoke. The protagonist, later transmogrified into a gay environmentalist, was astonished to hear that anyone had actually seen that film and described the shoot to me as so cramped and painful that he was intensely relieved when that inscrutable woman from Toronto, whom he had never heard of, finally took that lens away from his mouth. Wieland's two "political" films are similar in their extended focus on a single iconographical element, respectively the revolutionary's mouth and the strikers' walking feet and shoes, suspended in both cases under a soundtrack of political oratory. No doubt my New-Left grad student friends at the time joined me in my (sexist?) outrage at Wieland`s frivolous idolization in her other works of sellout Prime Minister Pierre Elliott Trudeau, dismissing the two "political" works as trivializations of the political ideas and processes behind the "whimsical" images. Many feminist critics have since found her oeuvre more opaque and ironic than I and recuperated them to the feminist canon, and I have long since been converted.

Personal digressions aside, *Solidarity* has held up extremely well almost a half-century after it was made, and Autor's tribute to it, an almost exact pastiche, recognizes its understated brilliance. Though Autor is less interested in the exact content of the oratory than Wieland, and her colours are more muted, she shares her foremother's fascination with footwear, ground surfaces, and protest discourse – not to mention the eerily superimposed slogan of "Solidarnost." She succinctly reminds us, for all her film's burden of ambiguous postmodern "citation," that worker and subaltern struggles and demonstrations form a long unbroken continuum in capitalist and post-capitalist history and art, from Honoré Daumier to Bernardo Bertolucci to

Alanis Obomsawin and Gord Hill. She reminds us that movement, effort, and affect – feet, mouths and bodies in general – constitute the true index of solidarity, whether in Kitchener or Kanehsatake or Ljubljana. I said that *Solidarnost* is *almost* an exact pastiche, not only because it's a trim six minutes as opposed to Wieland's eleven, nor because footwear fashions have shifted radically over four decades, from functional leather boots and the occasional strap-on sandal to totally globalized Adidas uniformity. I also meant that classical union organization has also shifted to post-national militancy around borders, migrants, and refugees within the micro-states of post-1989 Eastern Europe.

In my mind I initially formulated a convenient contrast between the contexts and practices of Wieland and Autor, having the former move towards her whimsical but militant demonstration imagery from the direction of an apolitical and enervated New York avant-garde, and the latter move in the opposite direction, from radical activist intervention towards the playful "arty" imagery of shoes and paving stones. Autor filled me in on the complex chain of influence that linked solidarity in Kitchener to "solidarnost" in Ljubljana, and her vivid and frank response, worth citing at length, suggested my outsider analysis might have been too neat:

> I was privileged to be part of a wonderful program "PhD in Practice" in Vienna, that was launched in 2011 and shaped by Tom Holert, Johanna Schaffer, Renate Lorenz and Anette Baldauf. In one of the seminars [Berlin-based feminist archive-installation artist] Renate Lorenz presented the work of Wieland. Later on the film somehow had stuck with me and had haunted me. These were the years (2010–2012) where we were witnessing new wider social and political unrest (from the Middle East to the USA-Occupy Movement). Slovenia was also "affected" and after long sleeping transitional years people were again on their feet, protesting and demanding better social conditions; hence the media was full of images from demonstrations which somehow triggered the idea of the re-shoot.

Autor also provided me with "a short and old note that I wrote in 2013" that concludes with "a modest explanation on when and how I got the idea of the re-shoot," no less deserving of citation at length:

> In addition to numerous references (Želimir Žilnik, Santiago Alvarez, Sylvain George, Trinh T. Minh-ha, Joyce Wieland, etc.) and filmic devices and strategies that my practice draws on, looks to and borrows from, I would like to point out the "Yugoslav newsreel" and

documentary film, or "black documentary," that culminated in the late 1960s and the beginning of the 1970s in the so-called "Belgrade school of documentary film." [Slovenian critic Andrej] Šprah traces three lines of development in committed Yugoslav documentary cinema: "Characteristic of the first is a direct criticism of the anomalies of the socialist reality. In the second tendency, formal principles represent the basis for an in-depth, but poetically coloured reflection on the political, social or personal quandaries in the present or the recent past. The third tendency includes works similar to the revolutionary, militant, guerrilla newsreels." Three representatives of the three lines of development were screened at the exhibition *The News Is Ours!* (2013): *The Record* (Zapisnik, 1964) by Aleksandar Petrović, *A Tear on Your Face* (*Suza na licu*, 1965) by Stjepan Zaninović and *June Turmoil* (*Lipanjska gibanja*, 1969) by Želimir Žilnik. In addition, a re-shoot (*Solidarnost,* 2011) of *Solidarity*, a film produced by the filmmaker Joyce Wieland, was shown. At the formal level, the re-shoot represents a mixture of the mentioned approaches. The formal characteristics of montage in the foreground of *Solidarity* from 1973 offer a new reflection on the actuality in which the filmmaker found herself at a certain moment with a camera in her hand. The film "documents" the protest of workers at Dare Cookie, which took place in 1973 in Kitchener, Ontario (Fig. 3). Instead of the expected document of the protests (the images of faces, the broader happening, demands of the protestors, images of banners . . .), the director pointed the camera downwards and filmed the close-ups of the workers' shoes marching, walking, even running. The sound is indefinite; it could be coming from an amusement park or a larger sports event. The commotion of bodies is occasionally mixed with the sound of the protestors' demands. The artist fixes the word "solidarity" in the centre of the frame, which in the shot of the steps running into the off-screen space starts to float and move. The director thereby raises the question of how to think solidarity at the moment of *worldlessness*. The image of the shoes replaces the conventional vocabulary used in the representation of protest. The shoe becomes a signifier of the universal demand of those who, in the broader geopolitical context, fight against the expanding unjust conditions of the social environment. Their step becomes an emancipating step, a political step, a step in class struggle.

Almost 40 years later, I was in Ljubljana at the demonstrations against the exploitation of migrant workers. At one point during the walk along the "protest route," with the presence of numerous photographic and video cameras and other media recorders, I

the chevron

volume 13 number 5 UNIVERSITY OF WATERLOO, Waterloo, Ontario. friday 9 june 1972

Gord Moore, the chevron

Dare strikers confronted police tuesday afternoon, accusing them of helping management break the two-week old strike. Over 40 cops showed up to escort professional strikebreakers from the Canadian Driver Pool into the plant. The strike had been quiet until the scabs were brought in, but picketers could do little to stop the combined forces of police and strikebreakers, and responded by throwing rocks and bottles.

Coverage in the local media of the two week old strike at Dare Biscuits Ltd. in Kitchener has been extensive, yet incomplete. Because of the lack of any substantive analysis of the strike, the chevron felt a need to provide a more cogent interpretation. The implications of this strike are broad, for the effects are felt not only by the workers of Dare, but also by those of unions across Canada.

The Dare strike: the issues

3 | "The Dare strike: the issues," *the chevron* 13:5 (9 June 1972): 1. (Photo: the author)

squinted my eyes for no real reason. In my ears, there reverberated the commotion, music mixed with demands that indeterminately and discontinuously came from the loudspeakers; I listened to the conversations of my friends, family, acquaintances. When I opened my eyes again, I saw a cameraman and a journalist standing in front of me. The latter was giving the first the following instructions: "We need a striking shot of the banner, film a mother with a child and film the migrants, we need faces." That's when I remembered Wieland; it seemed to me that the perspective of the visible needed to be withdrawn from voracious eyes and the appetite of stereotypical pathos. We needed squinted eyes so that we could again sharpen our gaze. That is why I, too, turned the camera downwards, to the step.

This is how the re-shoot of Joyce Wieland's film was made. It does not document the protest in Ljubljana, but attempts to think the question of solidarity today. It attempts to think what remains in the frame and what escapes it. The idea for reshooting the film arose at a time of the new dimensions of *worldlessness.* For me, the idea of

> *rediscovering* historical traces and references, looking back, near, by and with contains the possibility of a new experience, a new image. This is why I call artistic practice "attempts" and "notes" rather than artwork, which carries in its name the burden of history, museology, collections and various capitalist market relations.[2]

In addition to being executor of New-Left film ancestors as this "note" makes clear, both of a rich Yugoslav genealogy that I had been only vaguely aware of, and of a rich transnational cinematic practice stretching from Havana to Berkeley to Paris, Autor fervently references Old-Left ancestors in her work as well, including Walter Benjamin (1892–1940). In his writing, Benjamin had addressed the most prophetic newsreel practitioners of his age, in such a way that anticipates fundamental principles of the two feminist artists' work:

> The newsreel offers everyone the opportunity to rise from passer-by to movie extra. In this way any man might even find himself part of a work of art, as witness Vertov's *Three Songs About Lenin* or Ivens's *Borinage*. Any man today can lay claim to being filmed . . . [T]he distinction between author and public is about to lose its basic character . . . All this can easily be applied to the film, where transitions that in literature took centuries have come about in a decade. In cinematic practice, particularly in Russia, this change-over has partially become established reality. Some of the players whom we meet in Russian films are not actors in our sense but people who portray themselves and primarily in their own work process. In Western Europe the capitalistic exploitation of the film denies consideration to modern man's legitimate claim to being reproduced.[3]

Wieland made *Solidarity* at a moment when Benjamin and the Frankfurt School were being rediscovered by the New Left, and his transformative model of paradigm-shifting "newsreels" were being reinvented by that generation. Lest anyone conclude that the forty-five-year gap between Wieland and Autor would become a newsreel desert, in which our "claim to be reproduced" lay dormant, the opposite is true. Intervening technological revolutions, especially the introduction of cheap single-system miniature digital cameras in the 1980s – and later the cellphone explosion of this century – left far behind the handheld 35mm hand-cranked cameras of Benjamin's day – or the silent Bolexes of Wieland's art world. Introduced in the 1960s, the new sync-sound 16mm and Portapak video units, portable but still unwieldy, outstripped their antecedents in their capacity to document, listen, and foment. Both techno-tectonic shifts sparked a

4 | Jean Carlomusto and Maria Maggenti (ACT UP), 1988. *Doctor, Liars, and Women: AIDS Activists Say No to "Cosmo,"* documentary video, USA, 23 min. (Photo: the author)

quantum intensification of oppositional "newsreel" activity around the globe, consolidating New Left politics around identity and gender along with other subaltern subjectivities and classical frameworks like imperialism, nationality, and class. Its impact is still not fully realized and even less understood.

Paradoxically, Autor's role models Alvarez and Trinh are, of all iconic documentarists of the 1960s, 70s, and 80s, those *least* interested in direct [sync-] sound recording of their subjects' voices. More to my point, a provocative and engaging ACT UP video, exemplary of this "newsreel" intensification, shot at the height of the AIDS pandemic on the sidewalks of New York City, *Doctor, Liars, and Women: AIDS Activists Say No to "Cosmo"* (Jean Carlomusto et al., 1988, Fig. 4), suggests continuity between

the 1973 and 2011 works. Carlomusto echoes and anticipates Wieland and Autor respectively in focusing on and listening to a demonstration, in fact two: a sit-in in a corporate TV broadcast talk show perpetrating dangerous information about women and HIV transmission, and a more conventional shoes-on-the-pavement march outside the TV studio. As a demonstrator-camerawoman shoots the marchers behind her, we hear her anxious voice complaining how hard it is to do two things at once, protest and film:

> I was torn in a way, because, being in the organizing process, I wanted to be part of the demonstration. But when you have a camera in your hand, you have to think about documenting; so part of you has to be cool. And frankly, at that point, I lost my cool . . . So you see a lot of my feet in the rough footage because my hands were up in the air and I was chanting along with everyone else.[4]

But "newsreelist" Carlomusto does it well, recapitulating Wieland's process and anticipating the energy, versatility, and mobility of her Slovenian descendant, including much blurred and acrobatic camerawork and, yes, much shoes.

One thing I find fascinating about these films, Wieland's, Carlomusto's, and Autor's, separated by the Millennium and an ocean, is their shared conceit, their coverage of the demonstration obliquely through prosaic imagery of feet and walking. In all cases we see cheap but sturdy walking shoes, certainly not the *Vogue* heels one sees at art world vernissages. I am reminded of the shopping sequence in Autor's *In the Land of Bears*, where worker activist Armin is picking out shoes in a Slovenian big box store for his Bosnian comrade Esad, and dwells at great length on the practical requirements of worker's footwear amid the shabby merchandise, the need to stand up to oil and water on the construction site. In all three films the shoe becomes a materialist capsule of political and economic relations (and echoes of both Marx and Brecht are in the background!). Wieland had left any explicit political lessons though to "Bonnie" (if I am hearing the name correctly on her soundtrack), the eloquent female union orator she listens to at great length, who recites two verses from the 1915 Wobbly anthem "Solidarity Forever," culminating in:

> In our hands is placed a power greater than their hoarded gold
> Greater than the might of armies magnified a thousandfold
> We can bring to birth a new world from the ashes of the old
> For the Union makes us strong.[5]

Wieland had been as ambivalent about such strong rhetoric as she had been about conventional protest imagery (she had also pastelled and embroidered Trudeau's blunt slogan "Reason over passion" in another work, instead of delivering it straight): in fact the last shot of *Solidarity* went a bit cutesy and showed the four paws of a patient dog listening to the speech alongside its human masters. Or is this the same feminist "softening" of dogmatic macho militantism with the textures and pleasures of everyday life that Autor would also indulge in (including stroller wheels and toenail polish)?

Unlike Wieland however, Autor makes explicit her analysis of the global politics of shoes and walking: she cites a fierce and cynical poem by Benjamin's friend and contemporary Bertolt Brecht, "German War Primer," written during the early years of WWII about the unemployed and the employed within the economics of war. The poem (in Slovenian translation of course) interrupts her otherwise faithful pastiche of Wieland, coming early in the film as a title card with the following lines:

> The workers cry out for bread.
> The merchants cry out for markets.
>
> The unemployed were hungry. The employed
> Are hungry now.
> The hands that lay folded are busy again.
> They are making shells.[6]

The Old-Left basics of class, markets, and hunger thus seem to hover over the post-ideological politics of migrations, but let's remember that it was Brecht the *refugee* who wrote such a poem.

In all cases I have referred to, the street theatre of individual bodies and angry groups on the march, voices raised in protest, is transformed into the more enduring political aesthetics of the oppositional newsreel. In conclusion, looking back at Wieland's uncannily prophetic film *Solidarity* has demonstrated that Benjamin and Brecht, women strikers' demonstrations and footwear and the activist newsreels thereof, are all as relevant in the current century as they were in the last one. A final interesting footnote: Joyce Wieland never represented Canada at the Venice Biennale, though her husband Michael Snow did so in 1970, and there's a record of Wieland being quite sulky about getting turned down. In a way, Wieland was vindicated forty-seven years later in 2017, finally showing up at Venice in Autor's show as official Slovenian representative, through a miraculous chain of political and artistic influence, succession and revival, art world migration, irony and subversion. Truth and Dare.

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WIELAND, Joyce. 1973. *Pierre Vallières* (experimental/documentary film, Canada, 11 min.).

WIELAND, Joyce. 1973. *Solidarity* (experimental/documentary film, Canada, 11 min.).

NOTES

1 This text is a much revised excerpt from the author's 2017 essay, "Meltdowns, Intertext, Ancestors, Marches, Migrations: Notes on Nika Autor and Newsreel Front," in *The News Belongs to Us!*, ed. Andreja Hribernik, Nika Autor, et al. (Slovenj Gradec: Museum of Modern and Contemporary Art Koroška, 2017), 28–38. Thanks to artist Autor and editor/curator Hribernik for their kind support of this recycle-reuse endeavour.

2 Email correspondence, 19 Nov. 2018, with attached 2013 text. Slightly copyedited.

3 Walter BENJAMIN, "The Work of Art in the Age of Mechanical Reproduction" (original text 1936), in *Illuminations*, ed. Hannah Arendt (New York: Schocken, 1969), 231.

4 This citation and early versions of one or two ideas in this article appeared in WAUGH, "Joris Ivens and the Legacy of the Committed Documentary," in *Joris Ivens and the Documentary Context*, ed. Kees Bakker (Amsterdam: Amsterdam University Press, 1999), 171–82; and WAUGH, *The Right to Play Oneself: Looking Back on Documentary Film* (Minneapolis: University of Minnesota Press, 2011).

5 Authored by Ralph Chaplin, the lyrics of "Solidarity Forever" are widely available online. For example, accessed 2 June 2019, https://en.wikipedia.org/wiki/Solidarity_Forever.

6 Bertolt BRECHT, "German War Primer" (excerpt, 1940–47), translator unknown. Accessed 2 June 2019, https://www.poemhunter.com/poem/from-a-german-war-primer/.

RÉSUMÉ

Ancêtres, manifestations, migrations, chaussures. Joyce Wieland et la connexion slovène

THOMAS WAUGH

À la Biennale de Venise 2017, Nika Autor (n. 1982), militante et réalisatrice de films d'actualités slovène, a présenté *Solidarnost* (2011). Ce film constituait une réponse directe au documentaire expérimental de Joyce Wieland (1930–1988) datant de 1973, *Solidarity*, dont il reprenait pratiquement chaque plan, mais sous le thème d'une manifestation de migrants à Ljubljana. Pastiche quasi intégral, l'hommage de Nika Autor à Joyce Wieland rappelle par de nombreuses « citations » postmodernes opaques que les luttes ouvrières et les manifestations de travailleurs – incarnation de la contestation dans la rue – forment un long fil continu traversant l'histoire et l'art capitalistes et postcapitalistes. En marchant aux côtés des grévistes munie de sa caméra pointée vers le bas, Joyce Wieland a réalisé des images évocatrices de pieds, de femmes, d'hommes et d'au moins un enfant. Cet article traite de *Solidarity* comme volet d'un cycle de deux films « politiques », au sens patriarcal que donnait l'ancienne gauche à ce terme (lutte des classes, conflits économiques et combats nationaux). L'année avant le tournage de *Solidarity*, Joyce Wieland est venue à Montréal tourner *Pierre Vallière*s, un film de 30 minutes. Les Canadiens anglais éprouvaient souvent à l'époque une obsession voyeuriste pour les soulèvements nationalistes et radicaux qui agitaient le Québec. L'artiste a exprimé cette obsession de manière visuellement extrême, en filmant l'auteur de *Nègres blancs d'Amérique*, œuvre représentant la « bible des indépendantistes québécois » parue en 1968, en train de prononcer trois de ses discours les plus enflammés. Elle a choisi de filmer Pierre Vallières en très gros plan, attirant également l'attention sur sa moustache, sa salive et ses dents. Nika Autor est moins intéressée que Joyce Wieland par le contenu exact des envolées oratoires, et sa palette de couleurs est plus douce. Elle partage néanmoins la fascination de Joyce Wieland pour les chaussures, le pavé et le discours protestataire, ainsi que le slogan « Solidarité ». Elle rappelle succinctement par de nombreuses « citations » postmodernes que les luttes ouvrières et les manifestations de travailleurs – incarnation de la contestation dans la rue – forment un long fil continu traversant l'histoire et l'art capitalistes et postcapitalistes, d'Honoré Daumier à Bernardo Bertolucci en passant par Alanis Obomsawin et Gord Hill. En plus de rendre hommage

à ses prédécesseurs de la nouvelle gauche, Nika Autor évoque avec ferveur ceux de l'ancienne gauche, dont Walter Benjamin (1892–1940). Dans ses écrits, ce dernier a traité des journalistes d'actualités les plus visionnaires de son époque, d'une manière qui préfigurait les principes fondamentaux chers aux deux artistes féministes. Joyce Wieland a tourné *Solidarity* à une époque où la nouvelle gauche redécouvrait l'École de Francfort et Walter Benjamin, et où cette génération réinventait le modèle transformateur de ce dernier fondé sur des actualités génératrices de changements de paradigmes. On aurait tort de conclure que les 45 années séparant Joyce Wieland de Nika Autor ont été un désert en matière de journalisme d'actualités, une période de revendications dormantes. En réalité, l'inverse s'est produit.

1 | Brian Jungen, *Wieland*, 2006, leather gloves, 64 × 65 x 5 cm, Art Gallery of Ontario, Gift of Yvonne and David Fleck, Catherine Barbaro and Tony Grossi, Theresa Burke, Patrick Burke, and Karen and Michael Vukets, 2018. © Brian Jungen, courtesy of Catriona Jeffries Gallery. (Photo: Art Gallery of Ontario, 2018/3617)

Brian Jungen's *Wieland* (2006)

KITTY SCOTT

Brian Jungen's soft textile-like sculpture *Wieland* (2006) takes the form of an upside-down maple leaf and through its title refers to the well-known Canadian artist Joyce Wieland (1930–1998) (Fig. 1). As with many of his works, Jungen (b. 1970) uses ordinary materials, in this case women's red leather gloves, which he has cut up and machine sewn back together again to reimagine what is usually a potent Canadian symbol. Where an upright hard-edged version of the maple leaf appears on the nation's flag and on its money and is central to Canadian identity, evoking nationalist sentiments and patriotic fervor, Jungen's saggy upside-down leaf with its odd thumb-shaped protrusions appears limp and deflated.

Wieland is suggestive on many levels and ultimately pays homage to its namesake. Jungen has described his admiration for the artist: "I always loved Joyce Wieland's work. I saw her present her films and speak at the Pacific Cinémathèque when I was in college. Her material sensibility and politics appealed to me, as well as her character and her openness. I was saddened by her death and wanted to make a piece for her."[1] It can be said that Jungen responded to Wieland's radical feminist approach to making art. As with many of his previous works he adopts craft-based methods, including machine sewing and leatherwork, and elevates them to the realm of fine art. In doing so he echoes Wieland's deep love of craft, which in her case encompassed embroidery, knitting, and quilting. And like Wieland he too uses a variety of unconventional materials.

However, the two artists do have different perspectives with regard to questions of nationalism and patriotism, and Jungen's respect for Wieland did not stop him from tackling these differences, and indeed he says about his work named after her, "*Wieland* deliberately questioned her patriotism, in a critical but loving way. Or at least I hope." In the late 1960s and 70s Canadian nationalism had become a central concern for Wieland. One of her well-known quilts, *Reason over Passion* (1968), featured the infamous titular phrase spoken by Prime Minister Pierre Trudeau. Another work, *O Canada* (1970), depicted erotically charged lipstick traces of Wieland's mouth as she sang the country's national anthem. And then, the maple leap flag can be found in multiple works – the knitted, painting-like *Flag Arrangement* (1971), as a silky

2 | Joyce Wieland, *Flag Arrangement*, 1970–71, knitted wool, installation view, National Gallery of Canada, Collection of the *True Patriot Love* installation at the National Gallery of Canada. (Photo: Courtesy of the Visual Collections Repository, Concordia University)

insert in her *True Patriot Love* bookwork (1971), and as a prop in *Four Flag Costumes* (1970). To emphasize this preoccupation with Canadian nationhood, the title of her major survey at the National Gallery of Canada was "True Patriot Love," words taken from the English version of the country's national anthem. Wieland's nationalism was inflected by leftist and countercultural politics, but she was nonetheless a proud Canadian.

Jungen is highly distrustful of such an affirmative position. For him, the formation of the Canadian nation came at an incalculable cost to Indigenous people, and the country is still coming to terms with the legacy of that nation-building project. Jungen is much less interested in joining in nationalistic rhetoric, instead it could be said that he renders it null and void when he turns the maple leaf on its head and leaves it to droop so dramatically. It must be said that Wieland had also manipulated and distorted this prime national symbol, and *Flag Arrangement* in particular seems to imply that national identity is something mutable, since the efforts of four different knitters have resulted in four non-identical flags (Fig. 2). As Johanne Sloan has commented

on Wieland's philosophy regarding these iconic symbols, "it could be said that Wieland's *True Patriot Love* exhibition functioned as a kind of exhortation to her fellow citizens to follow her example, by not taking for granted the state's monopoly over such images and icons, and instead becoming actively involved – materially, aesthetically, politically – with the unfinished process of becoming Canadian."[2] It is as if Jungen has listened to Wieland. He goes beyond her playfulness, and generously brings Wieland's politics and practice into the present. While the sculpture no longer registers as a symbol of Canada, it begins to take on an almost heart shape. If we see *Wieland* through this lens, Jungen lovingly reminds of us of Wieland's place in Canadian art history, while also questioning her love of the country. Simultaneously, he establishes his own more resistant, Indigenous counter-narrative with respect to the nationalist focus inherent within much of Canadian art history.[3]

While Brian Jungen shares Joyce Wieland's fixation on sewing, his foundational material is often leather or vinyl instead of fabric. Leather has a powerful resonance within the Indigenous cultures that hunt large animals such as moose, deer, and elk. In the mid-aughts Jungen, an artist of mixed Dane-Zaa and European heritage, was living in Vancouver, British Columbia. He was 36 years old and he had just had a hugely successful survey exhibition that started at the New Museum and travelled to the Vancouver Art Gallery and later the Witte de With. The focus of the exhibition was Jungen's *Prototype for New Understanding* series that he made between 1998 and 2005 – using Air Jordan sneakers. There were two huge sculptures that also garnered a great deal of attention: namely *Cetology* (2002) which was suspended from the ceiling and carved out of the ubiquitous white plastic patio chairs and resembled the whale skeletons one might find hanging in a natural history museum; and another work fabricated out of leather, *Furniture Sculpture* (2006) which approximated a tipi (Fig. 3). Instead of using traditional animal hides for the cover, Jungen looked to consumer goods and harvested black leather from eleven Natuzzi sofas and he sewed the pieces together to create the tent's covering. The tall poles of the tipi were constructed out of the wood frames inside the couches.

2006 – precisely the moment when he made the work *Wieland* – signals an important turning point in Jungen's life and career. At this time he had achieved great success and he became a poster boy for contemporary art in Canada. His photograph graced many newspapers and magazines. While Jungen enjoyed the adulation that came with success, he sought other outlets and turned his back on the urban world of culture and begin to spend more time in northern British Columbia with his Indigenous family in Fort St. John. During this time, he learned many traditional skills including tanning and stretching hides and drum-making.

3 | Brian Jungen, *Furniture Sculpture*, 2006, 11 black leather couches, wood, 620 × 589 × 721 cm, Collection of the Vancouver Art Gallery, Purchased with significant financial support from the Audain Foundation, and additional contribution from Rick Erickson and the Vancouver Art Gallery Acquisition Fund, VAG 2006.2.1 a-ee, © Brian Jungen. (Photo: Tomas Svab, Vancouver)

At the same time, he was increasingly drawn to soft materials such as leather and fabric, but always by way of some commodity. The tipi was made from leather that had been subjected to a number of industrial processes and had already been allocated a use function, to cover a sofa. In this way, Jungen changes the usual narrative of commodification; he redirects the materials used to make such commodities, reappropriating the animal hides. Soon after, he made *The Prince* (2006), his take on a cigar shop Indian, constructed out of many parts of softball and baseball gloves; this large-scale figurative work was followed by *Wieland* (2006) a more modest wall work, fabricated out of numerous pieces of women's red leather gloves that had been cut up and sewn back together. Like Jungen's best works, it registers on many levels.

Jungen has consistently made works that call out to other artists and individuals. *Furniture Sculpture* is an homage to Ken Lum's series of furniture sculptures and, in particular, Lum's *Red Sculpture* (1986) which was shown in exactly the same space at the Vancouver Art Gallery when it hosted Lum's survey exhibition in 1990. *Cassius* (2016), a beautiful and delicate hybrid insect – one part butterfly and one part bee – is drawn in loopy black sneaker

laces and can be understood as a memorial to the great boxer and human rights activist who died in the same year and famously said of his fighting style, "Float like a butterfly, sting like a bee. The hands can't hit what the eyes can't see." Like these works that Jungen has made for his heroes, the very direct naming of *Wieland* conjures the person, the conceptual artist Joyce Wieland and her artistic legacy.

Wieland is a highly representative work in that it exemplifies Jungen's method of reworking ordinary commodities and transforming them into new forms that resist dominant narratives and paradigms. Here the leather glove fragments are sewn together, the tops of the different lengths of the fingers of the gloves are conjoined to form sections of the multi-pointed red maple leaf. What results is baggy, impotent, and pendulous with dangling thumb protrusions. While the maple leaf should be a potent national symbol of Canada, Jungen's version refuses any easy relation to nationalism and certainly departs from Wieland's fundamental patriotism. While Wieland's incorporation of craft in the 1960s and 70s was linked to an exploration of the traditional labour carried out by women, Jungen's work *Wieland* must be understood in relation to Indigenous livelihoods and the right to hunt. Jungen's upending of Canada's national symbol speaks loud and clear. This new symbol, the upside-down leaf, is less about his love of the country and more concerned with justice and democracy for Indigenous people and others that has yet to be realized.

NOTES

1 Brian Jungen, in an email to the author, 28 Apr. 2016.
2 Johanne Sloan, *Joyce Wieland's The Far Shore* (Toronto: University of Toronto Press, 2010), 41.
3 Wieland was not oblivious to the plight of Canada's Indigenous people, as is evident in some artworks (for example the Inuktitut syllabics she added to her *True Patriot Love* bookwork), and she got involved in the James Bay protests organized by Cree militants in the 1970s.

RÉSUMÉ

Wieland (2006), de Brian Jungen

KITTY SCOTT

La sculpture souple *Wieland* (2006) de Brian Jungen (n. 1970), se présente comme une feuille d'érable pointant vers le bas. Elle est faite de gants de cuir rouge découpés, puis cousus les uns aux autres. En un sens, l'œuvre peut être comprise comme un hommage à Joyce Wieland (1930–1998), que Brian Jungen connaît et admire. En intégrant des techniques artisanales à son travail, l'artiste contemporain fait écho à Joyce Wieland, qui valorisait l'artisanat, tout en reconnaissant l'appropriation par cette dernière des symboles nationaux du Canada afin de remettre en question les conditions mêmes du nationalisme. La perspective critique de Brian Jungen à ce sujet va toutefois plus loin que les préoccupations de Joyce Wieland en mettant l'accent sur l'histoire et la culture autochtones. L'utilisation des gants de cuir dans *Wieland* doit être comprise en relation avec la pratique artistique globale de Brian Jungen, qui réutilise souvent des espadrilles en cuir, de l'équipement de sport et même des canapés entiers. Chaque fois, il transforme ces objets du quotidien. L'importance accordée au cuir attire l'attention sur la marchandisation des peaux d'animaux, en contraste avec les pratiques de tannage et de traitement qui font partie intégrante de l'héritage dane-zaa de l'artiste. Si Joyce Wieland s'amusait à déformer la feuille d'érable rouge, l'un des symboles les plus célèbres de la nation canadienne, Brian Jungen manipule cet emblème de façon plus percutante. D'allure flasque et dégonflée, la feuille d'érable pointant vers le bas nous rappelle que la nation canadienne s'est construite sur la souffrance des peuples autochtones et que le pays se débat encore avec les suites de ce projet national.

"I was performing what the quilt dictated": Cynthia Girard and Maryse Larivière's Remakes of *Reason Over Passion*[1]

JOHANNE SLOAN

It was in 1968 that Joyce Wieland (1934–1998), with the assistance of numerous women friends and some expert quilters, began work on two large (approximately 2.5 × 3 metres) cloth assemblages that are usually referred to as quilts; each one spells out a phrase in big multi-coloured cloth letters, in either English or French: "REASON OVER PASSION" and "LA RAISON AVANT LA PASSION." These words had been publicly delivered by Pierre Elliot Trudeau, Canada's newly elected Prime Minister, to explain that he intended to govern according to reasonable discourse, while banishing the expression of passion from the political realm. Wieland appropriated and copied this phrase, but she also adorned the prime minister's words with a generous sprinkling of cushiony hearts, in eye-catching colours such as pink, yellow, teal, mauve, light blue, and green – thus immediately signalling her subversion of this piece of political rhetoric.

Reason Over Passion (1968), together with its French counterpart *La raison avant la passion* (Fig. 1) would become one of the artist's most iconic works, and it has been subject to analysis and interpretation by critics, curators, and art historians. This scholarly response has in recent years been supplemented by a number of artworks that can be considered "remakes" of *Reason Over Passion*. For example, in 2014 the artist/art historian Mark Clintberg (b. 1978) (my co-editor on this special issue) collaborated with a group of traditional quilters on Fogo Island, Newfoundland, to make a limited-edition series of "Passion over Reason" quilts, explicitly intended to be used as bedcoverings.[2] This decisively repositions Wieland's original textile works, which often get referred to as quilts, but are invariably exhibited on gallery walls. When Clintberg shows one of his quilts draped over a bed, we understand that living bodies are supposed to lie entwined underneath or overtop of it. Clintberg has often made queer concerns central to his art practice, and in this instance he called attention to another newsworthy statement of Trudeau's, made shortly before his "reason over passion" quip, when he was still serving as Justice Minister in Lester Pearson's government. Arguing for the decriminalization of homosexuality, Trudeau commented, "There's no place for the state in the bedrooms of the nation."[3] And so Clintberg's *Passion*

1a | Joyce Wieland, *La raison avant la passion*, 1968, quilted cotton, 256.5 × 302.3 × 8 cm. Collection of the Trudeau family. © National Gallery of Canada, Ottawa. (Photo: With permission from the Estate of Joyce Wieland)

Over Reason pays homage to Joyce Wieland, extending the irony, humour and *détournement* that was in the original work, while his decision to usher the quilt into the bedroom enhances its connotations of gendered embodiment, and emphasizes the figuration of sexuality across public and private realms.

Clintberg is not alone to have revisited this particular artwork, though, and this article will focus more particularly on two Montreal-based women artists, Cynthia Girard (b. 1969) and Maryse Larivière (b. 1978). (It must be noted that each of these three artists undertook their remakes of *Reason Over Passion* of their own volition, only encountering the others' projects after the fact.) Like Clintberg, Girard's painting/assemblage *Passion Over Reason* (Fig. 2) reversed the order of Wieland's terms, while she also updated the allusion to Canada's political leadership by referring to the right-wing policies of Stephen Harper's Conservative government (in power from 2006 to 2015). Larivière's

1b | Joyce Wieland, *Reason Over Passion*, 1968, quilted cotton, 256.5 × 302.3 × 8 cm. Collection of the National Gallery of Canada, accession 15924. (Photo: Courtesy of the National Gallery of Canada)

multi-part *Something has to change. . .* (Fig. 3) (the full title is *Something has to change for everything to stay as it is: something had to change for everything to stay as it was*) includes a kind of disassembled quilt, a fictionalized interview, as well as a script for a two-person performance – that use the original work's opposition of reason to passion to further explore themes of gender, language, and power. In this essay I address how these remakes reinterpret *Reason over Passion*, while inviting us to regard Wieland's artwork in new ways.

Joyce Wieland's *Reason Over Passion / La raison avant la passion* remains a complex and evocative work of art. Wieland's visual art practice during the 1960s developed in dialogue with international art movements such as Pop Art and Conceptual Art, and that is evident here, as the work is persuasively Pop in its lively colour palette and graphic impact, and can be linked to Conceptual concerns because of the way that language is made

2 | Cynthia Girard, *Passion Over Reason*, 2011, acrylic on canvas and curtain, 150 x 180 cm. (Photo: With kind permission of the artist)

to invade the realm of visual art. *Reason Over Passion* was also a strong feminist intervention, because it valorized and reimagined the hand-sewn quilt, a traditional folkloric object associated with the collaborative and creative efforts of women. The feminist impact of the work is reinforced in another sense, through the network of politically-engaged women that was activated through their involvement in the quilt project. It can also be said that, by asserting the tactile materiality of sewn cloth, Wieland was challenging the opticality of mid-century modernist painting. And finally, this was unmistakeably an example of political art, in that Wieland seized hold

3 | Maryse Larivière, *Something has to change for everything to stay as it is: something had to change for everything to stay as it was*, 2012. Photograph of performance and installation, Parker Branch History Museum, London, ON. (Photo: With kind permission of the artist)

of a fragment of political discourse, in order to remediate, aestheticize, and critically transform the politician's words.

Wieland herself was unequivocal about her intention to subvert Trudeau's words; in a 1971 interview she explained: "what I'm doing to Trudeau is putting him on for his statement 'Reason over passion'."[4] The phrase "putting him on" alludes to deception and satire, and this understanding of the work's critical stance would eventually be addressed by scholars (even if this was not so much the case when the work first appeared). At the time of Wieland's 1987 retrospective exhibition at the Art Gallery of Ontario, Marie Fleming wrote, "The irony in uniting a strong, boldly presented rationalist statement with the softness and warmth of a bed-covering and its connotations is clear," while Lianne McTavish, positioning Wieland at the forefront of what she called "body art" in 2000, said that *Reason Over Passion* "humorously undermined the gendered motto that guided his (Trudeau's) office."[5] Kristy Holmes's 2007 doctoral thesis on Wieland situates the artist at a critical distance from "Trudeauvian liberalism," while remarking that "in both the quilts and film

the *techne* of language is rendered useless and void of the knowledge and power it once signified."[6] The overt meaning of the linguistic message was thus overruled in multiple ways – due to the squishable, sentiment-laden hearts, because of the quilts' association with women's work, because a statement emanating from the public sphere was confronted by the private and domestic, and because the coupled terms were now associated with the sexual activity that occurs on or under comparable bedcoverings.

Many of Wieland's artworks and films from this period express her idiosyncratic response to Canadian nationalism. When she appropriated Trudeau's speechifying, she had been living in New York City for several years and was increasingly critical of US domestic politics and foreign policy, especially the brutal war being waged in Vietnam, while she was also by the late 1960s closely following the shifting political landscape in her native country.[7] Like many of her fellow citizens, Wieland was initially impressed by Trudeau's unconventional demeanor and flair, but she quickly adopted a more critical stance towards his policies and statements.[8] (A clear denunciation of the Trudeau government's support for the commodification of Canada's natural environment is integrated into another quilt-like artwork from 1971, *Water Quilt* – which is discussed by Luis Jacob in this issue.) It can be argued that the group of artists, actors, writers, and journalists gathered in Wieland's loft to sew Trudeau's words onto a large piece of fabric were already enacting what might be called ironic Trudeaumania.[9] Wieland's nationalist fervour would ultimately swing much further to the left than Canada's Liberal Party, as she espoused a more utopian vision of what Canada could become – a nation-state shaped by feminist values, love of nature, ecological awareness, anti-war activism, New Left anti-capitalism, solidarity with Indigenous people, along with an embrace of eros, and other countercultural ideas.[10]

Cynthia Girard and Maryse Larivière's remakes of Wieland's *Reason Over Passion*, completed within a year of each other, are worth considering side by side. The artists used different media and materials, and a unique set of concerns is raised by each artwork, but there are also interesting points of commonality between Girard's *Passion Over Reason* and Larivière's *Something has to change. . .*. Both regard Wieland's original transformation of the words "reason over passion" in 1968 as a feminist provocation – one that has remained productive, providing twenty-first century artists with an aesthetic opportunity. Girard and Larivière thus forge intergenerational, feminist bonds with the earlier artist, by incorporating Wieland into their own art practices, and thereby responding to her political stance, her humour, and her play with language. Through such acts, Girard and Larivière intervene in the archive of "Canadian Art," and make meaningful contributions to art-historical knowledge.

Cynthia Girard: serious comedy

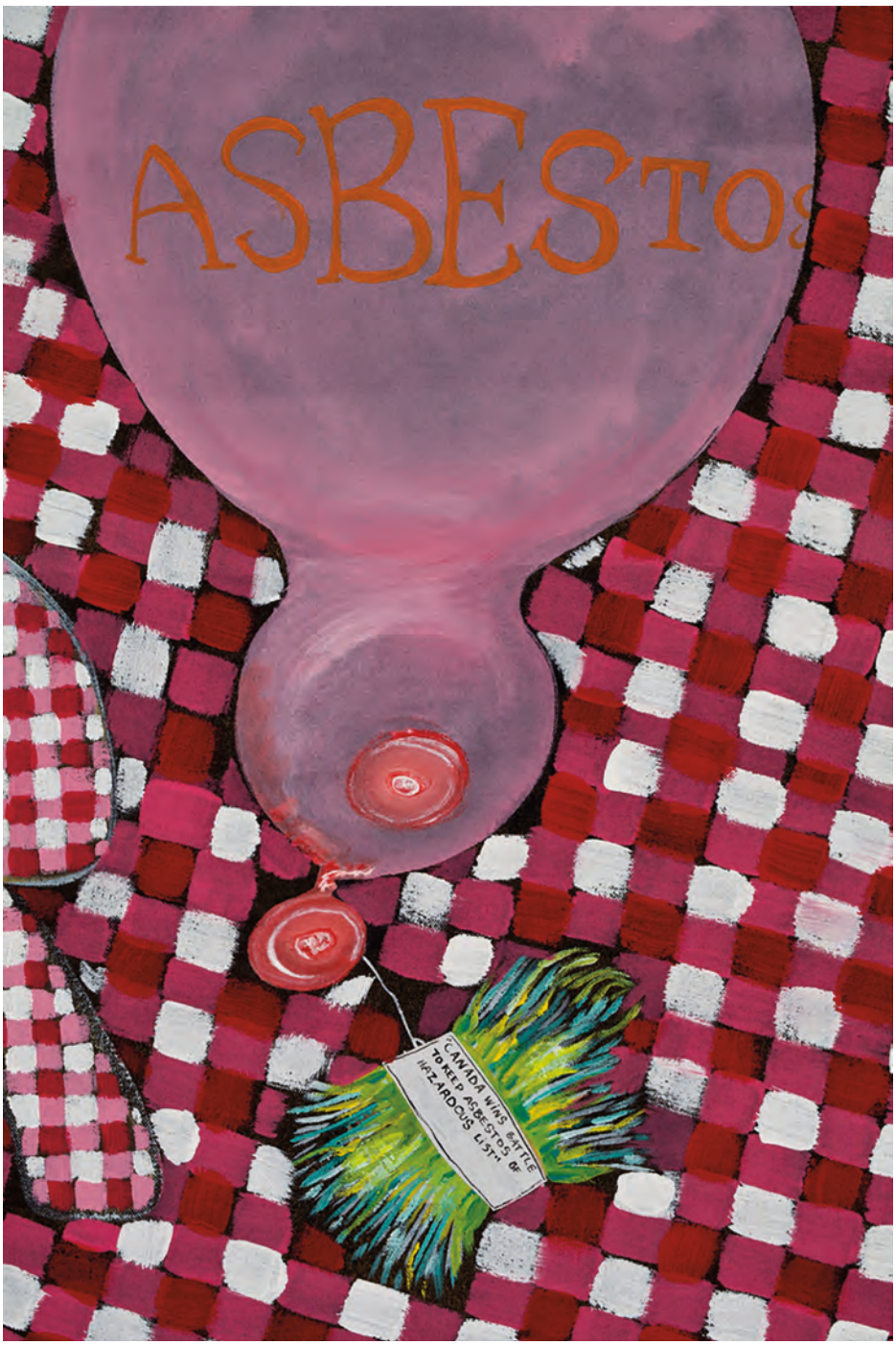
Cynthia Girard's *Passion Over Reason* was part of a body of work exhibited under the title *Sweet Asbestos*, first exhibited at the Meredith Keith Gallery in Toronto in the fall of 2011. The exhibition included paintings, sculptures, collages, and a hand-sewn banner, *Das Sad Kapital*, that Girard held aloft when attending Occupy Toronto protests shortly before the exhibition opened (Fig. 4).[11] Girard's practice often references history and politics, and the next major body of work the artist would create was in solidarity with the *printemps érable*, the revolutionary surge of student activism in Quebec in 2012. The substance mentioned in the title of the 2011 exhibition had once again become newsworthy in Canada, after a long history of being mined in Canada. (In Quebec there was even a town called Asbestos, until its inhabitants voted for a name change in 2020.[12]) While citizens and scientists across the country were banding together to prohibit the use of this toxic and carcinogenic material, Harper's Conservative government had come out in favour of reviving Canada's defunct asbestos industry so that the substance could be sold internationally.[13] In a blog that was published concurrently with the exhibition, Girard wrote of "my rage, knowing that my country (Canada) blocked asbestos from being included in a toxic material list at a United Nations meeting last May. It made me sick that we would sell this poisonous material to developing countries."[14] So the *Sweet Asbestos* project is the result of Girard responding to a specific, important issue flaring up in the Canadian political realm – while a parallel motivation for creating this body of work was her belated discovery of Joyce Wieland's art practice – belated because despite Wieland's relative fame in "English Canada,"[15] it is fair to say that she was little known in Quebec until recently.

Girard announced about the *Sweet Asbestos* exhibition: "one of my goals was to dialogue with Wieland's seminal works."[16] The dialogue that was set in motion by Girard is demonstrable in many ways – in their mutual interest in language, the emphasis on materiality and tactility, the feminist angle, the ecological angle, the agency accorded to animals, and the commitment to political change. There is also a rich sense of humour that resonates across both art practices; it is certainly true that the serious ideas and political concepts in Girard's artworks are likely to be transmitted by animals, comical characters, anthropomorphized objects, and pictorial gadgets such as thought balloons. The *Sweet Asbestos* exhibition included an eponymous portrait-like painting of a lump of asbestos, confronting the viewer with innocent googly eyes. And her *Passion Over Reason* work included the painted image of an elongated skunk wearing a kind of sandwich board saying, "I love my country," while a question mark hovers in a thought balloon above its head.

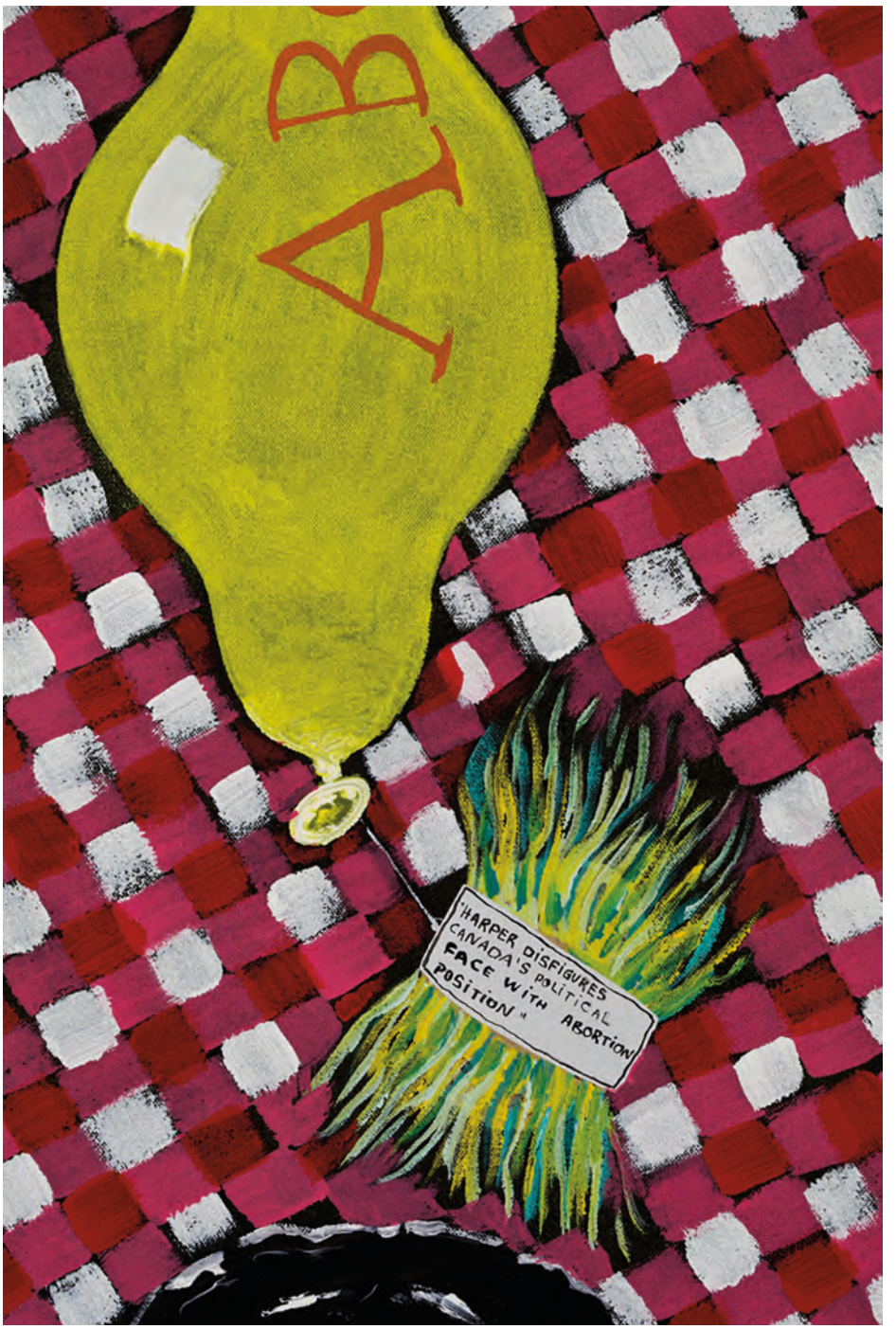
4 | Cynthia Girard, *Das Sad Kapital*, 2011, cloth banner carried during Occupy Toronto protests, 2011. (Photo: With kind permission of the artist)

Girard's artwork inverts the original's terms and spells out the word "reason" backwards – thus extending the ironic mutation of the original phrase that Wieland had initiated in the quilts as well as in her similarly-titled film from 1969.[17] Lettering and background mimic the red-and-white checks of gingham cloth, while floating above the skunk's "I love my country" proclamation are three balloons, from which small handwritten messages are suspended; one has to get very close to the painting, or enlarge a high-

5a | Detail, "Canada gets ready to walk away from Kyoto protocol," Cynthia Girard, *Passion Over Reason*, 2011, acrylic on canvas and curtain, 150 × 180 cm. (Photo: With kind permission of the artist)



5b | Detail, "Canada wins battle to keep out asbestos from 'hazardous list'," Cynthia Girard, *Passion Over Reason*, 2011, acrylic on canvas and curtain, 150 × 180 cm. (Photo: With kind permission of the artist)



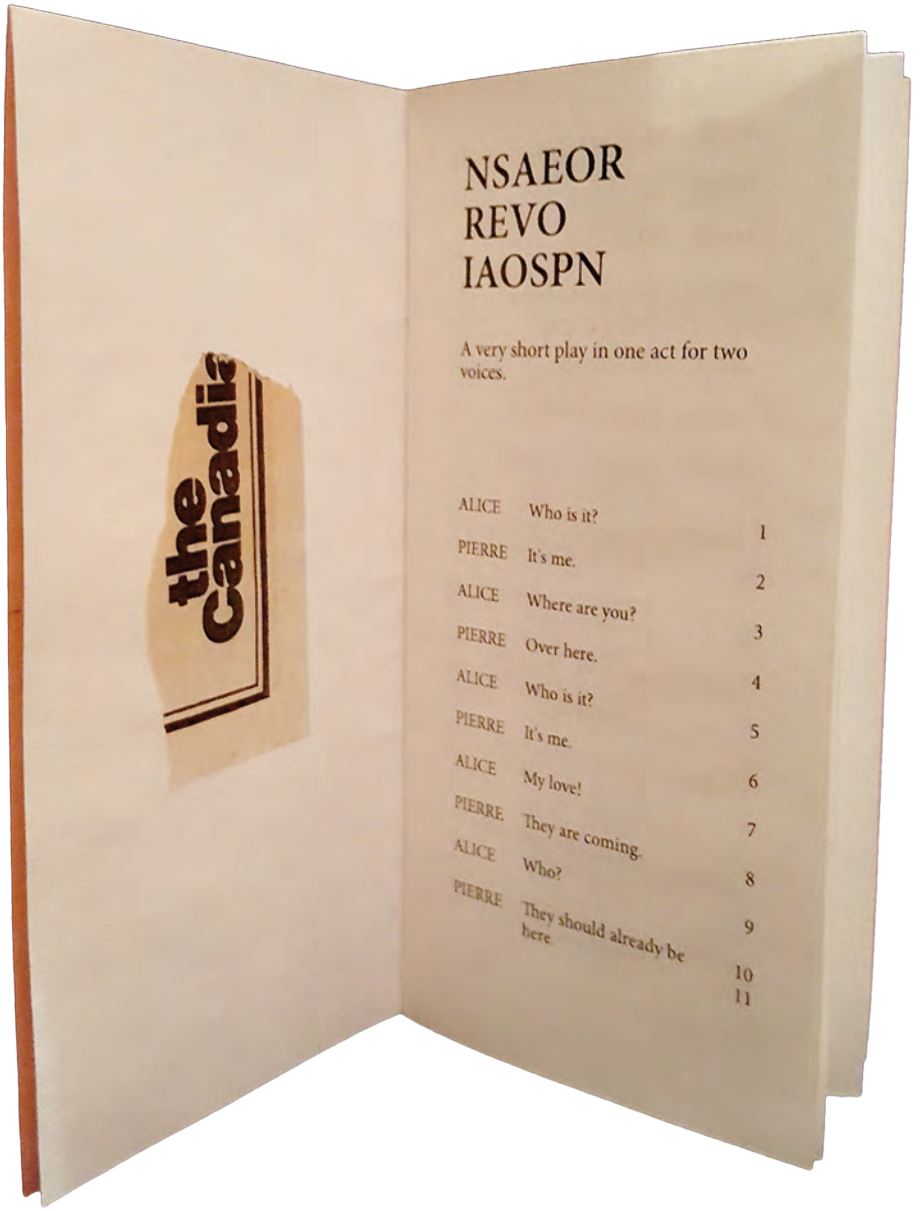
5c | Detail, "Harper disfigures Canada's political face with abortion position," Cynthia Girard, *Passion Over Reason*, 2011, acrylic on canvas and curtain, 150 × 180 cm. (Photo: With kind permission of the artist)

resolution digital file, to read these. Each of these messages reproduces a headline drawn from media outlets, circa 2010–2011: "Canada wins battle to keep asbestos off hazardous list," "Harper disfigures Canada's political face with abortion position," and "Canada gets ready to walk away from Kyoto protocol" (Fig. 5). [18] These three headlines thus speak to right-wing policies defining the domestic political sphere as well as Canada's international profile, at a specific moment in time. Girard's introduction of these sentences into the picture's whimsical details is itself reminiscent of how Wieland worked to encrypt meaning through quasi-hidden messages. In fact, Girard's semi-camouflaged texts in *Passion Over Reason* recall Wieland's strategies in other quilt-like cloth assemblages from the same period; *Water Quilt* hides an anti-capitalist political tract behind delicately embroidered flowers, while *I Love Canada / J'aime le Canada* (1971) spelled out this patriotic banality in big rounded letters, but literally inserted between the lines was a smaller handwritten phrase, "Death to U.S. Technological Imperialism" (with its French equivalent). Girard's *Passion Over Reason* similarly introduces questions about what it means to love one's country, by concentrating on less-than-loveable aspects of Canada's political identity at that moment, which included the rolling back of reproductive rights, stalling on environmental regulations, as well as the government's hypocritical support for the asbestos industry.

Girard's *Passion Over Reason* painting illusionistically recreates pieces of stitched-together fabric, and in this way resonates with Wieland's then-radical decision to champion the traditions of sewing, embroidery, and quilt-making associated with women. Girard also attached a real valance-type curtain to the top of the canvas, and because this kind of abbreviated curtain is commonly installed at a kitchen window, it's as if the viewer of her artwork is positioned at a threshold – between the privacy of domestic life and the citizenship to be enacted in the public sphere, between feminine practices and patriarchal doxa.

Maryse Larivière: Let's Talk

Maryse Larivière's *Something has to change . . .* includes an interview and script for a short two-person play which appear in the form of a bookwork (Fig. 6), a disassembled quilt-like textile work, and performances of the just-mentioned script. It is in fact the French version of Wieland's artwork, *La raison avant la passion*, which the artist offered as a gift to Prime Minister Trudeau, and which was then installed in his Ottawa home, that inspired Larivière. This is primarily because Margaret Trudeau's first memoir, not coincidentally titled *Beyond Reason*, recounts a heated argument with her then-husband, during which she ripped the appliquéd cloth letters off



6 | Maryse Larivière, *Something has to change for everything to stay as it is: something had to change for everything to stay as it was*, 2012, bookwork, Parker Branch History Museum, London, ON. (Photo: With kind permission of the artist)

Wieland's artwork and flung them at him. Larivière recognized this dramatic episode as proto-performance art, and her own artwork is a response to Margaret Trudeau's account as much as it revisits Wieland's material object.

Larivière's art practice as a whole emphasizes language – written, spoken, performed, materialized – while her writings often blur the boundary between fact and fiction. Such is the case with *Something has to change . . .* ,

which includes a fictionalized interview with Margaret Trudeau. The interviewer (the artist) asks reasonable questions, such as "could you describe what the quilt looked like in the aftermath of this event?" but Larivière has the Margaret character responding with absurd and funny answers, such as the ostensible recollection that when the first letter was flung at Pierre, "he caught it between his teeth, like a dog catching a bone." Later in the interview, the Margaret-avatar declares, "I was possessed by the quilt . . . I was performing what the quilt dictated," and this wonderful description of the artwork's agency surely bespeaks Larivière's own relationship to Wieland's artwork as well.

NSAEOR REVO IASOSPN (the title is one of the anagrams that Wieland's *Reason Over Passion* film had introduced) is the other textual component of *Something has to change. . ..* Subtitled "a very short play in one act for two voices,"[19] this features an exchange between two characters named Alice and Pierre. Despite the female character's name change, this play can be thought of as a non-naturalistic reenactment of that argument recounted by Margaret. At the same time, Larivière is highly attuned to language, and the artwork revisits and reconfigures a chain of linguistic events related to Wieland's *Reason Over Passion.* First there was a politician's use of the words as political oratory; what followed was the appropriation and remediation of these words by Wieland; subsequently, once the quilt hung in the Trudeau home, this materialized language intervened in a spoken argument; eventually, this encounter was written up in a memoir. Larivière's *NSAEOR REVO IASOSPN* draws on this sequence of speech acts and gestures, but rearranges them, and inflects them with new meaning.

The exchange between the two characters in Larivière's *NSAEOR REVO IASOSPN* begins with rather disjointed phrases, but quickly becomes about the demise of a relationship. Pierre says, "I need to get going" and "it's just not meant to be," while Alice asks, "why didn't you tell me about your feelings?" and "wouldn't it be reasonable to discuss?" This script is printed in a small artist's book, but the performance of this script is a discrete part of *Something has to change* . . . , and has been staged at galleries and artist-run centres. To date the performers have been a man and woman, who stand in front of a suspended quilt (its squares and rectangles not an exact replica of Wieland's original), facing the audience, while multicoloured cloth letters reminiscent of *Reason over Passion* lie scattered on the floor in front of them (Fig. 7). Over the course of the performance, the actors' delivery morphs from a calm and monotonous delivery to defensive and accusatory tones of voice. Crucially, there is no sudden flip between reasonable-sounding discussion and passionate expression, and what the audience instead becomes witness to is how these states of being are moments in an affective continuum.

7 | Detail, Maryse Larivière, *Something has to change for everything to stay as it is: something had to change for everything to stay as it was*, 2012, photograph of performance and installation, Parker Branch History Museum, London, ON. (Photo: With kind permission of the artist)

When Larivière's script is enacted by a heterosexual pair of young actors, their exchange is quite plausibly concerned with romance gone awry. But it's possible to consider the "two voices" she introduces in more allegorical terms. Perhaps the two parties in this conflict are Canada and Quebec – the latter always making "unreasonable" demands on its partner, according to some. Or these voices could be embodiments of the very terms "Reason" and "Passion" – if these are understood as warring impulses within the human psyche, or as powerful ideological constructs. The Western philosophical tradition is certainly rife with variants of the reason/passion binary: virtuous mind is opposed to treacherous body, Apollonian measure to Dionysian excess, etc. The reason/passion stand-off has also, on multiple historical occasions, been aligned with supposedly essential differences between men and women, whereby rational and reasonable discourse comes naturally to men, while women are by nature enslaved to emotions and passions, and incapable of the ratiocination needed to run the world.[20] Even a biography of Wieland falls into this trap, comparing her films to those made by husband

Michael Snow, supposedly according to their "differing personalities – Michael being cool and intellectual, and Joyce, hot and emotional."[21] Expanding on Wieland's deconstruction of this binary model, Larivière keeps the situation unresolved and ambiguous; on the one hand it's not obvious which party in her two-voice script is exhibiting reasonable speech, while it also becomes evident that the repression of passion can become pathological. In any case, this linguistic tug-of-war generated by Wieland's *Reason over Passion* is clearly connected to the performance of gender, whether that occurs in public speech acts or when words are uttered in intimate settings.

Extending Language, Shifting the Archive

By remaking Wieland's artwork in the twenty-first century, Girard and Larivière entered into conversations across time with one of Canada's most important woman artists, and the fact that they initiated this intergenerational encounter matters a great deal because, in Canada as in other national contexts, examples of contact and influence between generations of women artists are rarely common knowledge. This is markedly different from the way male-centred histories of art have been written, to emphasize mentorships, apprenticeships, master-classes, and other such productive relationships between generations of male artists. These intergenerational relationships are how symbolic capital gets transmitted, and for a long time this securely-installed system ensured the masculine canonicity of the Western art system. Joyce Wieland was achieving renown as an artist just as the persistence of the inevitably-male art-historical canon came under attack by feminists. Her *True Patriot Love* exhibition at the National Gallery of Canada in 1971,[22] the museum's first solo exhibition accorded to a living woman artist, coincided with the publication of art historian Linda Nochlin's famous article, "Why have there been no great women artists?" Nochlin explained how the category of "great artist" was unavailable to women not only because of innumerable institutional obstacles but also because of the masculinized "myth of the Great Artist – subject of a hundred monographs, unique, godlike, bearing within his person since birth a mysterious essence."[23]

Wieland's endorsement by Canada's most prestigious national museum was authentically groundbreaking in 1971, and by extension we must applaud the slowly increasing number of women artists who, in the intervening years, have been accorded major museum shows, or who have become the subjects of monographic studies. But the intergenerational gestures enacted by Girard and Larivière call attention to a vitally important, complementary aspect of this nominal ascension within the cultural field of art – the question of influence and impact. Wieland herself was rather

bitterly aware of how unfair the process of canonization could be. Only a few years after her National Gallery triumph she commented on how the Structural Film movement[24] (another 1960s movement to which she made major contributions) was being narrativized: "We influenced each other, and made wonderful films. However, when it came to my work affecting anyone it was never mentioned . . . my work is relegated to a woman's place, small that is."[25] In other words, Wieland was questioning a system that inevitably positions male artists as the most important and influential. Nor has this problem disappeared from the institutional spheres of art; in April 2017, for example, the exhibition *Making Space: Women Artists and Postwar Abstraction* at the Museum of Modern Art in New York was criticized for paradoxically replicating the impression that talented women artists are outliers, never quite important enough to generate followers, influence other artists, or be inserted into the heart of the museum's collection. Ariella Budick writes: "Instead of welcoming female artists into the heart of the museum, MOMA is in effect arguing that they deserve no more than a couple of rooms of their own."[26] When contemporary women artists showcase the ongoing impact and relevance of Wieland's work, it is therefore extremely significant.

It is worth noting that both Girard and Larivière have made collaborations and relationships with other women central to their respective art practices. For instance, when invited to present her own work at a gallery in 2017, Girard instead asked a group of women – two older artist/mentors, one of her peers, and two younger artists who were her students – to exhibit alongside her.[27] In so doing she calls attention to a multi-generational network that she is embedded in, and that is ethically and aesthetically important to her as a feminist. This same logic extends to her teaching, where she has introduced her students to Wieland, and asked them to follow her lead, by also making artworks inspired by the artist's oeuvre.[28] Larivière has also collaborated with other artists and writers on many occasions, and one of her performative, socially-engaged actions was the formation of a self-identified women's club that was active in Toronto over a period of several months in 2015, bringing together artists, curators, writers, academics, and other cultural agents under the name, "The League of Women of Great Personal Charm and Wit, Exemplary Scotch Drinkers, Feminists, Defenders of the Earth, Citizen Smokers, Survivors of Many Neglects and Troubles." This title is a direct homage to Wieland, as it is a revised version of the name adopted by a group of supporters of Wieland, when they protested the dismissive, casually misogynistic review of Wieland's 1987 retrospective at the Art Gallery of Ontario, written by the *Globe and Mail*'s art critic, John Bentley Mays.

Girard and Larivière's works of homage to Wieland can also be regarded as acts of cultural translation between (English) Canada and (French)

Quebec, and this dimension distinguishes them from other artists who have appropriated and/or paid homage to Wieland's work. During the late 1960s and early 70s, when *Reason Over Passion* and other related works were receiving considerable attention in English Canada, the Quebec artworld was not so interested. At a time when the population of Quebec was asserting its right to self-determination and rejecting Canadian nationalism, Wieland's ironic and playful treatment of Canadian symbols such as the maple-leaf flag and the national anthem did not register, no matter how radical and left-wing Wieland's articulation of that Canadiana might have been.[29] The obstacles to cultural translation also intersect with the issues of feminism and intergenerational transfer referred to earlier. Feminism was certainly ablaze in both English Canada and Quebec during the 60s/70s period, but developed in different ways, which can to some extent be explained by the distinct theoretical concerns within Anglo-American and French feminisms. But the socio-political turmoil in Quebec matters too, in that Québécois feminism was in those years often entwined with nationalist aspirations, as Denyse Baillargeon has noted;[30] this is to say that during this crucial period of the 1960s and 70s, the emancipation of women was often conceived of as part of the battle for a modern, secular, socially-just Quebec. There is no universal feminist discourse that speaks for every woman in every context, and "the conflictual pulls between internationalist feminist solidarity and national affiliations" have crisscrossed the history of feminism, as Sherry Simon has commented.[31] These circumstances help to explain the relative neglect of Wieland's feminist art practice by equally committed feminists in Quebec, circa 1968, when *Reason Over Passion* and *La raison avant la passion* were made.[32] Only now, in the twenty-first century, has the work of Girard and Larivière allowed Wieland to flare up within the Quebec artworld; this historical legacy is part of the context within which Girard and Larivière's artworks are made and received.

If Girard and Larivière both chose to revisit a language-based work, there is no doubt that Wieland made language central to her visual art practice throughout the 1960s and 70s, by introducing political speech, protest slogans, patriotic jargon, poetry, song, and scientific description into her paintings, textile works, films, cartoons, bookwork, and other multimedia works. This prolonged experimentation with language does have affinities with the contemporaneous Conceptual Art movement, which unleashed "a self-reflexive inquiry into art's linguistic structure."[33] Nonetheless, Wieland's work cannot be neatly accommodated within that movement, partly because many of her language-based artworks have more colour, tactility, and sensual appeal than is customary in Conceptual Art practices. A feminist analysis of how language is informed by gender and power is crucial for an understanding of

her work, moreover. Indeed, some scholars have regarded Wieland's films and artworks as a form of *écriture féminine* – a theoretical concept developed by Hélène Cixous and other France-based feminists beginning in the 1970s, to demarcate a kind of disruptive linguistic force emerging on the margins of a patriarchal or phallogocentric system. That marginal site could be the female body itself, which according to Cixous can never be completely recuperated within the patriarchal symbolic order.[34] Kay Armatage wrote that Wieland achieved an *écriture féminine* because she "emphasized the feminine body as a corporeal inscription of sexual difference."[35] It can also be said that Wieland diminished the authority of patriarchal language because of the way she transformed the discursive fragments she had collected. The basic, component parts of language such as letters and words acquire a gendered material agency when re-mediated into decorative, soft, hand-stitched textiles, and the meanings encoded in words get re-routed when they take on a newly gendered embodiment.

Cynthia Girard follows Wieland's lead in exploring the feminist performativity of language. Every artwork in her *Sweet Asbestos* project (including *Passion Over Reason*, of course) involved language in some form, and while the words could be painted, drawn, or stitched, the predominance given to the hand-sewn ensured that connotations of women-identified craft prevailed. The painting's main text mimicked the technique of cloth appliqué, while a real version of that red-and-white gingham cloth was used to create the *Das Sad Kapital* quilt/banner, which was carried through the streets of Toronto during the 2011 Occupy protest. Thus we can track how words emanating from a feminized domestic sphere enter the public sphere. The shift in nomenclature from quilt to banner is meaningful since a banner is something overtly associated with political causes and is meant to clash with other statements and positions in public space. How would it change our understanding of Wieland's practice if *Reason Over Passion* was referred to as a banner instead of as a quilt?

Wieland's tendency to introduce small-scale subtexts into larger compositions is also echoed in Girard's work – and this too has feminist implications. Semi-camouflaged in the work's details, Girard's artworks open up a space for multiple voices; at times a quote is attributed to a political leader or influential author (Rosa Luxembourg or Donna Haraway, for example). When *paroles* (speech acts) emanate from funny-looking creatures and innocuous-looking objects, the question of who is speaking is more ambiguous. When Girard has a cute skunk announce, "I love my country" in her remake of Wieland's *Reason Over Passion*, it joins the other figurations of animals and plants in the *Sweet Asbestos* exhibition as a whole, and even an anthropomorphized lump of asbestos – which seemingly have things to say.

The comedy that results is at the same time a serious attempt to undermine linguistic authority, displacing political language away from its usual home in the patriarchal halls of power, into the realm of the everyday and the non-human.

Larivière's response to Wieland's artwork added many more words to the initial handful provided in the 1968 cloth assemblage. As explained above, Larivière's work takes the form of two conversations – one an exchange between the characters Alice and Pierre, the other supposedly an interview between the artist and Margaret Trudeau. These conversations erode, and bring to the brink of collapse, the oppositional logic holding the terms reason and passion in place. Reason and passion are no longer semantically or philosophically secure categories, but are instead performatively set in motion, subjected to historical contingency and the vagaries of desire. An argument could be made that Larivière's artwork has thus queered an archetypal example of binary thinking, and it is certainly true that "queering" as a verb form can be deployed as a deconstructive methodology. But it is equally convincing to describe the counter-binary work undertaken in Larivière's artwork in feminist terms, building on Wieland's feminist intervention in the public, political sphere. The striking phrase that Larivière has her "Margaret Trudeau" figure utter: "I was performing what the quilt dictated," was chosen as the title for this essay because it suggests the agency of an artwork that occupies multiple temporalities, moves through different social spaces, and comes into contact with new people – each of whom might reinterpret what the artwork has to say. What does the quilt dictate, and what does it ask from its viewers, its interlocutors? The remakes of Girard and Larivière suggest an answer: that those who encounter *Reason Over Passion* are meant to continue the work that Wieland set in motion – by intervening in political discourse and inventing new forms of *écriture féminine*, in order to dismantle the gendered distribution of power.

With these contemporary remakes, Wieland's achievements are celebrated and she becomes a role model or fairy godmother, calling out to contemporary women artists from the past, and still spreading her magic. This is not to say that artists merely approach her nostalgically, nor is her artwork regarded as forever rooted in the past, something sacrosanct which cannot be tampered with. Through these acts of revisiting, reimagining, and remaking the work of Joyce Wieland, the artist's institutional and archival identity begins to get realigned. Kate Eichhorn's book *The Archival Turn in Feminism* addresses the complex relationship to history that is enacted by so-called third-wave feminists as they re-engage with the actions, words, artistic and cultural productions of earlier generations. She writes: "For a younger generation of feminists, the archive is not necessarily either a

destination or an impenetrable barrier to be breached, but rather a site and practice integral to knowledge making, cultural production, and activism."[36] This resonates with how Girard and Larivière have engaged with archival traces of Wieland's art production and biography; while their approach to the artist is certainly respectful, their feminist, genealogical desire does give rise to new works, new images, and newly configured knowledge.

How does Joyce Wieland's work change, once it is put into dialogue with these twenty-first century artists? Focusing firstly on the question of language, we can return to the gathering that took place in Wieland's New York studio in 1968, when *Reason Over Passion* was fabricated. There is no recording or written account of the conversation that took place that day, but photographs and anecdotal accounts suggest that this was a lively social gathering, with much food and drink shared by the attendees. As the women (many of them Canadian expatriates, living and working in New York) sat around hand-stitching fabric letters onto a quilted surface, it now seems obvious that Wieland was asking them to interrogate the meaning of Pierre Elliot Trudeau's political discourse, to question modes of political leadership, and to discuss the shifting political scene in Canada. It is worth noting that many of the women participating in that performative sewing action had careers involving the effective deployment of language: the playwrights Jackie Rosenfeld and Mary Mitchell, stage actors Colleen Dewhurst and Zoe Caldwell, journalists Valerie Jennings and Joyce Davidson, amongst others. And so the collaborative act of sewing was construed as an opportunity for women-friends to discuss language and politics.

The contemporary remakes by Girard and Larivière also invite a return to the very opposition of the terms reason and passion, as first presented in hierarchical and vertical order by Trudeau. When Wieland disrupted this piece of rhetoric, she was by extension confronting a deep-rooted tendency in the Western tradition to denigrate emotional, affective, and embodied experience, especially insofar as these were associated with the feminine. Wieland showed that it was ridiculously easy to mock Trudeau's assertion by adding a decorative flourish of multi-coloured hearts to the words. At the same time, if Wieland did position herself on the "passion" side of life and art, this was not a simplistic affirmation by any means. The twenty-first century artists responding to Wieland's work clearly understand how complex this question can be; they too make art that imparts political, intellectual, aesthetic, and libidinal passions.

NOTES

1 This article includes passages from a previously-published article (in French): see Johanne Sloan, "Raison et/ou passion: réinventer Joyce Wieland pour le 21e siècle," in *Archi-féministes! Art contemporain, théories féministes*, ed. Marie-Ève Charron, Marie-Josée Lafortune, and Thérèse St-Gelais (Montreal: Optica, Centre d'art contemporain, 2019). My thanks to the editors for their kind permission to draw on this article.

2 Clintberg embarked further along the reversal-of-meaning route by arranging for the fabric used to make the quilt to be sewn inside out.

3 Trudeau made the comment on 21 December 1967, during an interview on CBC television. Accessed 18 July 2019, https://www.cbc.ca/archives/entry/omnibus-bill-theres-no-place-for-the-state-in-the-bedrooms-of-the-nation.

4 Wieland, quoted in Kristy Holmes, "Negotiating the Nation: The Work of Joyce Wieland, 1968–76," PhD thesis, Queen's University, 2007, 93.

5 Marie Fleming, ed., "Joyce Wieland: A Perspective," in *Joyce Wieland* (Toronto: Art Gallery of Ontario and Key Porter Books, 1987), 73; Lianne McTavish, "Body Narratives in Canada, 1968–99: Sarah Maloney, Catherine Heard, and Kathleen Sellars," *Woman's Art Journal* 21:2 (2000): 5.

6 Holmes, "Negotiating the Nation," 95.

7 See Johanne Sloan, "Joyce Wieland at the Border: Nationalism, the New Left, and the Question of Political Art in Canada, circa 1971," *Journal of Canadian Art History* 26 (Fall 2005): 80–107.

8 Wieland's rapid disillusionment with Trudeau is described in John English, *Just Watch Me: The Life of Pierre Elliot Trudeau, 1968–2000* (New York: Alfred A. Knopf, 2009), 98–99.

9 Paul Litt recounts how the phenomenon of Trudeaumania was constructed by male journalists in the mainstream press, as the expression of clueless women: "By infantilizing women they rationalized and perpetuated women's exclusion from power in the male-dominated public sphere." Paul Litt, *Trudeaumania* (Vancouver: UBC Press, 2016), 17.

10 Wieland's other major work from 1968 is the 14-minute film *Rat Life and Diet in North America*, a fable-like account of rodent-heroes who escape from USA warmongering to Canada's peace-loving countercultural utopia – although the film abruptly ends with the Americans invading Canada. See Johanne Sloan, "Joyce Wieland," in *Beautiful World, Where are You?*, ed. Sinéad McCarthy (Liverpool: Liverpool Biennial and ART/BOOKS, 2018), 126–27.

11 Girard's art practice includes painting, performance, sculptures, and installation, and she is also a published writer of fiction and poetry.

12 Marie Fazio, "Asbestos, a Canadian mining town, votes to detoxify its name," *New York Times*, 21 Oct. 2020. The new name is Val-des-Sources.

13 Stephen Harper, leader of the Conservative Party of Canada, was prime minister between 2006 and 2015.

14 Cynthia Girard blog, on her website. Accessed 19 July 2019, http://www.cynthiagirardrenard.ca/index.php?/la-secte-de-la-souris-volante-2007/sweet-asbestos/.

15 The term "English Canada" does not accurately describe the multicultural Canadian state, but is often used in Quebec as a kind of shorthand for the parts of Canada that lie outside Quebec.
16 Girard blog. Accessed 19 July 2019.
17 For the 90-minute film, *Reason Over Passion*, made the following year, in 1969, Wieland called on her friend Hollis Frampton to help her scramble those same words into unrecognizable anagrams.
18 "Canada wins battle to keep asbestos off hazardous list," CBC on-line, 24 June 2011. Accessed 18 July 2019, https://www.cbc.ca/news/politics/canada-wins-battle-to-keep-asbestos-off-hazardous-list-1.1124476; "Canada gets ready to walk away from Kyoto protocol," *Globe and Mail*, 5 Dec. 2010; "Harper disfigures Canada's political face with abortion position," *Vancouver Observer*, 3 June 2010.
19 Maryse Larivière, *Something has to change for everything to stay as it is: something had to change for everything to stay as it was* (London, ON: Iternari Del Futuro Press, 2010), n.p.
20 See Christine Battersby, "Genius and Feminism," in *Encyclopedia of Aesthetics*, vol. 2, ed. Michael Kelly (New York: Oxford University Press, 1998), 292–97.
21 Iris Nowell, *Joyce Wieland: A Life in Art* (Toronto: ECW Press, 2001), 279.
22 Wieland was the first living woman artist to be accorded a solo exhibition at the National Gallery of Canada, in 1971; the exhibition title was *True Patriot Love/ Veritable Amour Patriotique*.
23 Linda Nochlin, "Why have there been no great women artists?" (original text 1971) in *Women, Art and Power & Other Essays* (New York: Harper & Row, 1988), 153.
24 Structural Film was a branch of experimental cinema emphasizing the material properties of film. P. Adams Sitney's article "Structural Film," first published in 1969, identified Wieland as a key player, alongside Michael Snow, Hollis Frampton, Tony Conrad, and Paul Sharits. Sitney's text is reprinted in *Experimental Cinema: The Film Reader*, ed. W.W. Dixon and G.A. Foster (London and New York: Routledge, 2002), 227–38.
25 Debbie Magidson and Judy Wright, "Interview with Joyce Wieland," *Canadian Forum* 54 (May–June 1974): 61.
26 Ariella Budick, "Still in the Shadows," *Financial Times Weekend*, 23 April 2017.
27 The exhibition "Les fleurs animals" was shown at L'Écart . . . lieu d'art actuel, Rouyn Noranda, in April/May 2017. The artists Girard showed alongside her own work are: Eleanor Bond, Yvette Brackman, Amelia Garretson-Persans, Andréanne Hudon, and Monique Régimbald-Zeiber. Girard has invited fellow artists to exhibit with her on other occasions too, notably for the *Archives cannibales* project at La Centrale gallery in 2014. Accessed 18 July 2019, http://www.lacentrale.org/en/programmation/archival-residency-gallery-space-0.
28 Girard also organized a panel discussion, "Qui connait Joyce Wieland?" ("Who knows about Joyce Wieland?") at the Université du Québec à Montreal in 2015; Girard, Larivière, and I were all speakers.
29 For example, her 1971 exhibition was given a lengthy review in the Montreal French-language daily *La Presse*, but the author is dismissive of her play with national symbols: "les symbols . . . empêchent Joyce Wieland de donner une actualité à son action." "Le Canada, c'est du folklore," *La Presse*, 10 July 1971.

30 "La 'révolution' féministe, qui s'amorce en 1966 avec la fondation de nouvelles organisations, et ses liens avec la question nationale constituent sans contredit la principale caractéristique de la période suivante." Denyse Baillargeon, *Brève histoire des femmes au Québec* (Montréal: Edition du Boréal, 2012), 11.

31 Sherry Simon, *Gender and Translation: Cultural Identity and the Politics of Transmission* (New York and London: Routledge, 1996), 4.

32 A few Wieland paintings had been included in group shows, but it was not until the 1980s that Wieland had solo exhibitions in Montreal – at the Yajima Gallery in 1982, and the Concordia Art Gallery in 1985.

33 Michael Newman and Jon Bird, "Introduction," in *Rewriting Conceptual Art*, ed. M. Newman and J. Bird (London: Reaktion Books, 1999), 5.

34 See entry on "L'ecriture feminine" in Mary Klages, *Key Terms in Literary Theory* (London: Continuum, 2012), 48–49.

35 Kay Armatage, "Fluidity: Joyce Wieland's Political Cinema," in *The Gendered Screen: Canadian Women Filmmakers*, ed. Brenda Austin-Smith and George Melnyk (Waterloo: Wilfred Laurier University Press, 2010), 98.

36 Kate Eichhorn, *The Archival Turn in Feminism: Outrage in Order* (Philadelphia, pa: Temple University Press, 2013), 3.

« La courtepointe dictait ma performance ». Cynthia Girard et Maryse Larivière réinventent *La raison avant la passion*

JOHANNE SLOAN

Reason Over Passion (1968) et son pendant français, *La raison avant la passion*, forment aujourd'hui une des œuvres les plus emblématiques de Joyce Wieland (1934–1998). Ces deux courtepointes citent Pierre Elliot Trudeau, alors premier ministre, expliquant son approche en matière de politique : la passion sera vaincue par la raison. Cet article concerne deux œuvres des artistes montréalaises Cynthia Girard (n. 1969) et Maryse Larivière (n. 1978) qui peuvent être comprises comme des remakes de *Reason Over Passion*. La pratique de Joyce Wieland a été analysé par des critiques, des conservateurs, et des historiennes de l'art, mais quand une artiste contemporaines revisite cet œuvre, le geste devient une interprétation significative et une importante contribution sur le plan des savoirs.

Reason Over Passion demeure une œuvre inspirante et fascinante, et ce, pour plusieurs raisons. Elle s'inscrit de toute évidence dans un dialogue avec les mouvements artistiques internationaux, dont le pop art et l'art conceptuel, en plus de représenter une intervention féministe forte. En effet, la courtepointe met en valeur l'artisanat textile, pratique traditionnellement féminine, et l'artiste choisit de fabriquer cet assemblage avec l'aide d'un réseau de femmes engagées. À l'époque, il s'agit sans aucun doute d'art politique : Joyce Wieland s'approprie un fragment du discours politique afin de remédiatiser, d'esthétiser et de transformer de manière critique les mots d'un politicien. Les cœurs multicolores dont est parsemée la courtepointe sont le signe par excellence que la « passion » n'est pas forcément vaincue par la « raison ». Qui plus est, Joyce Wieland est très claire quant à son intention de subvertir les paroles du politicien. En 1971, lors d'une entrevue, elle explique : « Je taquine Trudeau quand il dit que la raison l'emporte sur la passion. [traduction libre] »

Le tableau-assemblage *Passion Over Reason* (Cynthia Girard, 2011) est une toile qui imite l'apparence du tissu et où l'artiste inverse les mots utilisés par Joyce Wieland, ce qui accentue la confusion productive quant au terme dominant. L'œuvre de Cynthia Girard actualise la vision politisée du premier ministre et de la politique nationale mise de l'avant par Joyce Wieland en commentant explicitement les politiques de droite du gouvernement

conservateur de Stephen Harper, au pouvoir de 2006 à 2015. Le style comique adopté par Cynthia Girard (des animaux s'expriment dans des bulles de texte) rappelle aussi la satire et l'humour caractéristiques de la pratique de Joyce Wieland.

L'œuvre en plusieurs parties *Something has to change for everything to stay as it is: something had to change for everything to stay as it was* (Maryse Larivière, 2012) combine une courtepointe en morceaux, une entrevue romancée et le texte d'une performance écrite pour deux personnes. Maryse Larivière s'inspire en fait de la version française de la courtepointe de Joyce Wieland, intitulée *La raison avant la passion*, naguère installée chez le premier ministre Trudeau. Dans ses mémoires, Margaret Trudeau dit avoir arraché les lettres en appliqué de l'œuvre pour les lancer dans la direction de son mari lors d'une dispute conjugale. Maryse Larivière intègre ce récit de sorte que l'entrevue et la performance élargissent l'horizon linguistique de l'œuvre au-delà de l'opposition entre raison et passion. Comme chez Cynthia Girard, le caractère absurde du résultat correspond à l'esprit ludique du travail de Joyce Wieland.

En présentant une nouvelle version de *Reason Over Passion* au 21e siècle, Cynthia Girard et Maryse Larivière participent à un dialogue intergénérationnel avec l'une des plus importantes artistes canadiennes. Ce geste est important car, au Canada comme ailleurs, les exemples de contact et d'influence entre les générations d'artistes féminines sont généralement méconnus. En rendant hommage à Joyce Wieland et en réinventant son travail, Cynthia Girard et Maryse Larivière réaffirment l'importance de l'artiste dans l'histoire canadienne et québécoise. Joyce Wieland n'ayant pas toujours été connue ni admirée au Québec, les œuvres des deux artistes contemporaines peuvent aussi être considérées comme des actes de traduction culturelle entre le Canada (anglophone) et le Québec (francophone).

Pour Cynthia Girard et Maryse Larivière, le dialogue approfondi avec le travail de Joyce Wieland devient une occasion à saisir. En ce qui concerne *Reason Over Passion* comme proposition féministe, les deux artistes utilisent l'opposition entre raison et passion présentée dans l'œuvre initiale pour explorer plus avant les thèmes du genre, de la langue et du pouvoir. Leurs œuvres visent à poursuivre le travail amorcé par Joyce Wieland : intervenir dans le discours politique et inventer de nouvelles formes d'écriture féminine afin de déconstruire la répartition genrée des pouvoirs.

MARK CLINTBERG is an artist and Associate Professor of Art History at the Alberta University of the Arts (Calgary, formerly the Alberta College of Art and Design). He has published art criticism, journalism, and scholarly work focused on contemporary art in publications such as *The Senses and Society*, *C Magazine*, *Esse*, *The Art Newspaper*, and *The Papers of the Bibliographical Society of Canada*. His research in studio practice and scholarly work alike study formations and distortions of queerness as found in archives, oral histories, and visual culture. His artistic practice, which has been exhibited across Canada and in the United States, Portugal, and Scotland, involves quilting, weaving, installation, public art, and works on paper. In 2013 he was shortlisted for the Sobey Art Award, and his artwork is held in several collections including the National Gallery of Canada.

LUIS JACOB is an artist based in Toronto whose work destabilizes conventions of viewing and invites collisions of meaning. Jacob has achieved an international reputation, with his work exhibited at the Museum der Moderne Salzburg, Württembergischer Kunstverein Stuttgart, and the Toronto Biennial of Art (2019); Musée d'art contemporain de Montréal (2018); Museion, Bolzano, Italy (2017); La Biennale de Montréal (2016); Tanya Bonakdar Gallery, New York (2015); Taipei Biennial 2012; Generali Foundation, Vienna (2011); Solomon R. Guggenheim Museum, New York (2010); Hamburg Kunstverein and the Power Plant Contemporary Art Gallery (both 2008); and Documenta12, Kassel (2007). In 2016 he curated the exhibition *Form Follows Fiction: Art and Artists in Toronto* at the Art Museum at the University of Toronto, with a catalogue co-published with Black Dog Press in 2020.

MONIKA KIN GAGNON is Professor of Communication Studies at Concordia University and a 2017 Concordia Research Fellow. Her books include *Other Conundrums: Race, Culture and Canadian Art* (2000), *13 Conversations about Art and Cultural Race Politics* (2002) with Richard Fung, and the edited collections, *Reimagining Cinema: Film at Expo 67* with Janine Marchessault (2014), and *In Search of Expo 67* (2020) with Lesley Johnstone. She is curator and programmer of numerous exhibitions and media presentations since the early 1990s at Artspeak (Vancouver), the Vancouver Art Gallery, Galerie Oboro, DHC Art/PHI Centre (Montreal) and Musée d'art contemporain de Montreal. Since 2007 she has collaborated with scholars, filmmakers, and archivists to re-animate archival films through installations and new media platforms to explore expanded cinema's histories for new viewers and scholars. She is currently working on a book, *Posthumous Cinema: Unfinished Films in the Archives.*

CYNTHIA IMOGEN HAMMOND is Professor of Art History at Concordia University. Hammond is an interdisciplinary artist and a feminist historian of the built environment (cynthiahammond.org). Hammond is presently the lead investigator on a SSHRC Partnership Development project that explores the urban knowledge of diverse groups of older citizens ("La Ville Extraordinaire"). Her feminist research and creation explore the gendered relationships between women and urban and biological landscapes. In recent years she has undertaken several artist residencies and exhibitions that respond to the history of gardens and the women who create them. Hammond has published one book and numerous essays on art, architecture, gender, and the city.

MARYSE LARIVIÈRE is an artist, author, and researcher. She holds a PhD in Visual Arts and Culture from Western University in 2019 as well as a Masters in Visual Arts from the University of Guelph. She has written for journals such as *CMagazine*, *Esse*, and *Canadian Art*, while three books – *Orgazing* (2017), *Hummzinger* (2016), and *Where Wild Flowers Grow* (2015) – have been published as part of solo exhibitions. Her artworks (photographic and cinematographic images, collage, sculpture, performance) have been shown in numerous venues, including Galerie UQAM, Or Gallery, Optica Gallery, and Walter Phillips Gallery. These works are part of a research-creation process where reflection and artistic production pursue the winding paths of female desire, the wandering flows of nature and culture, as well as the concerted and agential relationship between mind and body.

KITTY SCOTT is the Deputy Director and Chief Curator at the National Gallery of Canada. She was previously the Carol and Morton Rapp Curator of Modern and Contemporary Art at the Art Gallery of Ontario while she has also held positions at the Banff Centre in Alberta, the Serpentine Galleries in London, and the Vancouver Art Gallery. She was a Core Agent for documenta (13) (2012). Some recent curatorial projects include "Brian Jungen: Friendship Centre," "Beautiful World Where Are You?" Liverpool Biennale (2018), and Geoffrey Farmer's contribution to the Canada pavilion at the Venice Biennale (2017).

JOHANNE SLOAN is a professor in the Department of Art History at Concordia University. She has written extensively about Joyce Wieland's visual art and experimental films: The article "Joyce Wieland at the Border: Nationalism, the New Left, and the Question of Political Art in Canada, circa 1971," appeared in 2005; the article "Joyce Wieland and Michael Snow: Conceptual Landscape Art," came out in 2007, while her book *Joyce Wieland's*

The Far Shore was published by University of Toronto Press in 2010. She is also the author of an on-line publication on Joyce Wieland for Art Canada Institute, 2014, and contributed an essay on Wieland for the Liverpool Biennial, 2018.

SARAH STANNERS is an independent art historian and curator based in Toronto. She is currently affiliated with the University of Toronto as an Adjunct Professor in the Department of Art History and is the author of the forthcoming Jack Bush *catalogue raisonné*. In 2014, Stanners co-curated a major Jack Bush retrospective at the National Gallery of Canada with Marc Mayer, then Director/CEO of the Gallery. She has been teaching and curating Canadian art for more than 15 years and served as Chief Curator of the McMichael Canadian Art Collection from 2015 to 2018 where she directed the exhibition programing through the gallery's 50th anniversary and Canada's sesquicentennial. Outside of her work on Canadian art, Stanners's publishing history and research interests include postcolonialism and the museum, modern and contemporary British sculpture, and Color Field art.

THOMAS WAUGH is a Distinguished Professor Emeritus, Concordia University; he retired in 2017 after forty-one years teaching film studies and sexuality/queer studies. He is the author, compiler, or editor of fourteen books, the first being "*Show Us Life": Toward a History and Aesthetics of the Committed Documentary* (Scarecrow, 1984) and the most recent being *I Confess: Constructing the Sexual Self in the Internet Age* (co-edited with Brandon Arroyo, McGill-Queen's University Press, 2019). He is co-editor with Matthew Hays of the nineteen-book series Queer Film Classics (Arsenal Pulp Press, Vancouver 2008–2019), and the extended thirty-four-book series with McGill-Queen's University Press (2020–2025). He won the SCMS Kovacs Book Award (Society for Cinema and Media Studies, 2017) for the monograph *The Conscience of Cinema: The Work of Joris Ivens, 1912–1989* (Amsterdam University Press).

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