



ARTISTS' PAGES

Contributors

Suzanne Caines
Margaret Dragu
Lorna Boschman
Peig Abbott
Luiza Kurzyna

Curator

Mimi Fautley

SUZANNE CAINES

Disrobing Her Dresser focuses on a time in my grandmother's life when she gained a degree of independence by selling Avon products. This piece is also about how we choose to remember people in our lives. I remember the Avon perfume bottles that cluttered her dresser when I was a child: how mystical and beautiful these bottles seem to me now.

The work is an installation piece consisting of four dressers on which groups of perfume bottles are displayed. Projected over the dressers are images of my grandmother doing things that her income permitted her to do. Some of these images have been digitally altered. The front of each dresser carries an inscription describing a memory.

This project is a continuation of my practice of using a personal reference point (usually a female family member) to connect to broader social themes.



AP Figures 1, 2, 3 & 4. *Disrobing Her Dresser*, 2003 (details of installation) digitally altered images, projection, dressers, bottles, transfers.



She would sometimes take them down and put them on her bed so I could smell them. This was her smell, her beauty.

MARGARET DRAGU AND LORNA BOSCHMAN

Walking Woman was a public art event exploring definitions of performance, public art, community and inclusion.

Registered members of the public received passports to join a pedestrian/bus tour of public art sites. At each site, they were lead in a dance/performance by Margaret Dragu and documented by Lorna Boschman and her video crew. Their collaborative performance/documentation challenged the border between the viewer and the viewed. The dances were based on the shapes of the letters X and O and also used freeze-frame moments of the silhouette image of Michael Snow's walking woman: real time, film time, dance time.

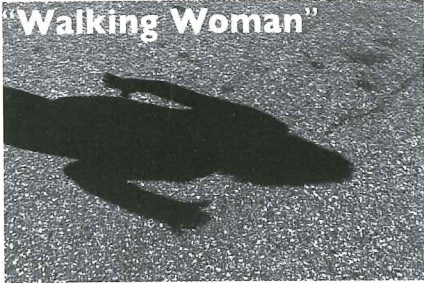
In the early 1960s, Michael Snow created hundreds of drawings, paintings, photographs and sculptures employing the silhouetted image of a walking woman. Most famous perhaps are the eleven sculptures of the *Walking Woman* he created for Expo 67, which were recently moved to the AGO in Toronto.

Public Art Dance

September 2003, Richmond to Vancouver BC

Inspired by Michael Snow's silhouette-form

"Walking Woman"



**Video by Margaret Dragu
& Lorna Boschman**



Walking Woman

Employing "Walking Woman" as a motif
through all-day audience participatory
performance/parade/dance spectacle

Distribution

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Perhaps all art is public art



AP Figure 5.

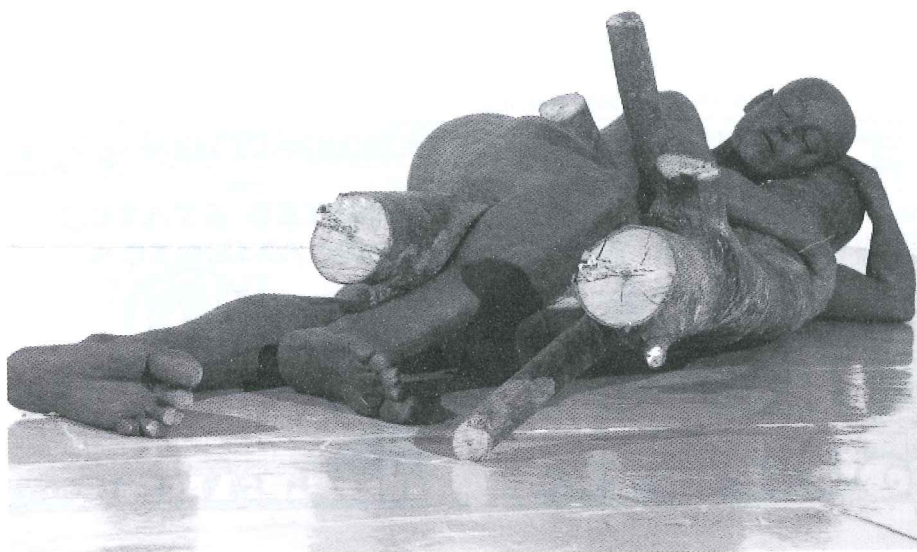
PEIG ABBOTT

It is difficult to escape the relationship between the historical use of a material or subject matter and its use in contemporary art. The figure, for example, is loaded with meaning; the figure represented through sculptural mediums, even more so. It is imperative that I understand this language of the past so that I am able to communicate with viewers on individual, collective, cultural and political levels.

I am fascinated with the human form. Through material manipulation and exploration, a form of reciprocity develops: mind and memory of hands manipulate the material for an understanding of form. In turn, the understanding of form invites exploration and manipulation of the self. The process is not static, but a form of meditation in which mind, body and spirit are engaged. I search the material for a greater understanding of place and self. The exhibition of my work grants access for the viewer to do the same.



AP Figure 6. *remnants*, 2003 (detail)



AP Figure 7. *remnants*, 2003, unfired earthenware clay, wood; 89 x 30 x 21 inches

LUIZA KURZYNA



AP Figure 8. *Fifty Fifty*, 2004, intaglio, drypoint, engraving.

Fifty Fifty is about equal pay and proper representation based on gender. The work was created in December 2004 and uses then-current statistics to bring attention to the continuing gender discrimination in the work force and the lack of female elected officials in government. At that time, the average wage gap in the U.S. was 75 cents for a female employee compared to one dollar for a male employee working in the same job. While women comprise 51 percent of the adult population in the United States, fewer than 18 percent of elected officials were female. In addition, there has not been a single female figure featured on a United States bank note thus far. I chose fifty as the denomination of this bill to signify equality in the workforce but also in the domestic sense. The woman portrayed on the bill is my mother, who is an inspiration to all who know her. She represents strength, leadership, wisdom, career and family.

ABOUT THE CONTRIBUTORS

Peig Abbott received a BA in Anthropology and Classical Studies from the University of Victoria in 1996 and a BFA from the Nova Scotia College of Art and Design in 2003. Her work has been exhibited nationally in both group and solo exhibitions and can be found in private collections across Canada. She currently resides in Calgary.

Lorna Boschman is an award-winning video maker who began her life as an artist performing stand-up comedy in the 1970s. Many of her documentary videos have been broadcast and have shown internationally at film festivals and in galleries. Currently she is returning to university, eager to develop an intellectual practice that is related to her explorations in digital media arts. Boschman is currently an "embedded filmmaker," working on a joint project between Canada's National Film Board and the local Burnaby Association for Community Inclusion. The media project seeks to define "citizenship" from the subject position of self-advocates (people with cognitive disabilities).

Suzanne Caines graduated from the Nova Scotia College of Art and Design with Bachelor of Fine Arts in 1993 and a Bachelor of Education (with distinction) in 1999. She recently completed her Masters of Arts in Fine Arts at Chelsea College, the London Institute. Her work has been exhibited in solo and group exhibitions in galleries across Canada and internationally. In 2002, she received the Merit Artist Award from the National Art Educators Association. Her most recent work concerns issues of locality and community.

Margaret Dragu is celebrating her third decade as a performance artist. She has presented her work in galleries, museums, theatres, nightclubs, libraries, universities and site-specific venues including parks, botanical gardens, and public parade routes across Canada, the west and east coast of the United States, and in western Europe. Margaret is a film and video artist, writer, choreographer, actor, and radio broadcaster. She is also a fitness instructor and personal trainer at community centres and hospitals in the city of Richmond, BC, specializing in clients with heart/stroke history, osteoporosis, arthritis and for the visually impaired as well as clients requiring post-rehab and post-surgery programs.

Mimi Fautley, a graduate of the Nova Scotia College of Art and Design, is an experienced free-lance writer in the area of art and cultural criticism, and, until its recent demise, the chief editor for the art periodical, *Arts Atlantic*.

Luiza Kurzyna was born in Poland and currently lives in the United States. She received a BA in Art from Central Connecticut State University in 2001 and a BFA in Painting and Drawing from the School of the Art Institute of Chicago in 2005. Her awards and honours include the Kosciuszko Foundation Scholarship, the Sicily-CCSU Scholarship (twice), the Juror's Award at the Paperworks exhibition in Providence, R.I., and residency fellowship at the Contemporary Artist's Center in Massachusetts. She has exhibited throughout the US, and has initiated and participated in the creation of a number of public art murals. She is a co-founder of the Emerging Artists' Collective in Connecticut. She often brings activism into her artwork.