

One Woman's Art

"(The Artist) is someone valued for an ability to give expression to works of imagination, and who therefore makes it possible for others to feel more fully expressed." Vera Frenkel, visual artist, as quoted in "The Artist in Us" , from *Every Woman's Almanac*, 1977, published by Canadian Women's Educational Press, 1976.

"I have been thinking about the making of art as a profoundly political act."

Candas Jane Dorsey, writer, from her editorial "Crossing the blood/brain barrier: Making art that matters" , published in *The Edmonton Bullet*, Vol. 5, No. 1, April 1, 1987.

"We should be using our capacities to be multiple as opposed to fragmenting ourselves..."

Judy Chicago, visual artist, from an interview in the *Toronto Globe and Mail*, February 23, 1980.

The quotes from these three women crystallize aspects of the lives of myself and the women with whom I work on peace and social justice issues. Whether artists or not, we are striving to integrate our lives, for the demands are great. In this time of global threat, economic instability and severe human oppression, we are challenging our personal needs as well as the survival needs of our planet.

At the center, the two are interchangeable. We are deeply aware of the urgency of social problems, the avalanche of work to be done to which we can and must contribute. We often feel split and scare ourselves with either/or possibilities. "To do peace work, I must give up making art", or "In order to care for my family properly and earn a living, I cannot do peace work" . The dilemmas for each of us may be different but the theme is the same.

Luckily, we have enough economic and social stability to pursue self-actualization. In our terms, this is the integration of our work desires and talents with the survival needs of our planet. We attempt to turn fears into questions and the bases for this integration and action. "How does art create peace?" or "How does raising my children contribute to ending the social and sexual inequities which lead to violence?". Then we try to *do*, to *act* accordingly, to join the collective unfragmented. This is an ongoing process, an ongoing challenge, an ongoing struggle, sometimes full of pain.

The art on these pages exists within this context and is, as such, a part of my questioning, my struggle, my contribution, such as it is.

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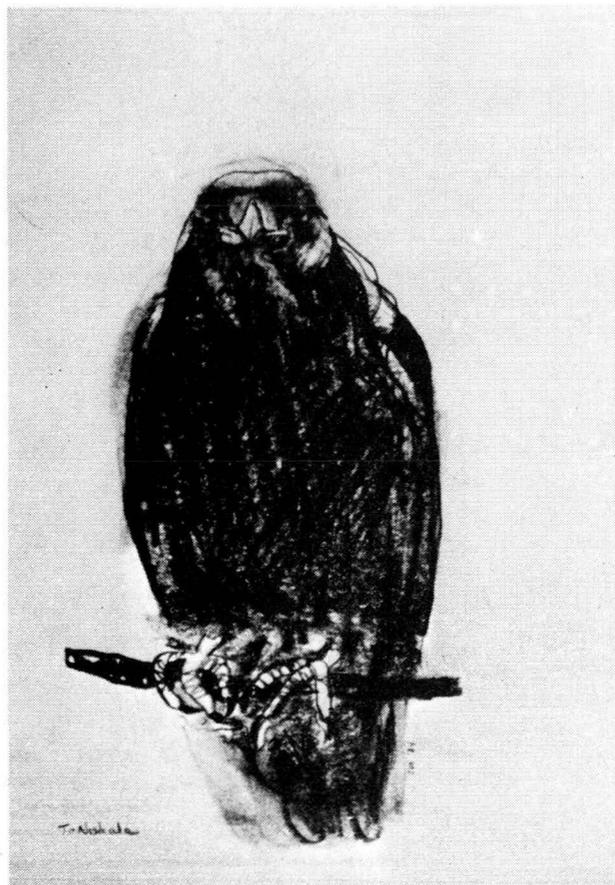
ALL THE NEW YEARS EVES, collage mixed media on arches, (10" x 10"), 1985.



I AM THE FOREST, (left, above), pencil on arches, (10 3/8" x 6 1/2"), 1985.

PORTRAIT OF KATE WATERHOUSE, #5 (left, below), pencil on arches, (11" x 10 1/8"), 1985.

LEARN TO FLY, YOU, pencil on arches, (8 1/2" x 6 1/8"), 1984.





PROCESSION II, (above), pencil on
arches, (5 5/8" x 11 5/8"), 1985.

PATHS TO GLORY, pencil on arches,
(22 3/4" x 15 1/8"), 1984.

