

“Awards: Acknowledging Absence and Situating Toronto’s  
Incarcerated Women - 1919 - 1940”

by

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CRITICISM AND CURATORIAL PRACTICE

Awards

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***Abstract***

“Awards: Acknowledging Absence and Situating Toronto’s  
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Master of Fine Arts, 2016  
Jennifer Lorraine Fraser  
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*Awards*, is a co-construction of research, contemplation and response to the history of women being unethically incarcerated; their forced labour within asylums, and their lifestyle choices which led to their incarceration. Reconceptualising the lives of women charged under the Female Refuges Act (FRA), following its revision in 1919; *Awards* outlines the systemic oppression young women faced when they were asylumed. Women were disciplined for reasons such as feeble-mindedness, deviance, and incorrigibility; and this curatorial project highlights the lack of their personal narratives.

*Awards* incorporates archival reproductions with contemporary artistic practice used to raise questions about societal expectations of women. Included, are eight artists: Ana Čop, Anna Copa Cabanna, Britta Fluevog, Gillian Dykeman, Jamey Braden, Kristina Guison, Paddy Jane, and Rene Vandenbrink. Acknowledging Velma Demerson’s personal narrative of incarceration, (2002) and the subsequent research that followed her publication, *Incorrigible*; *Awards* re-examines what life was like during the inter-war period in Toronto.

**Keywords: Research, Co-Construction, Re-Examination, Feminism, Women’s Studies, social and moral construction of women**

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### **The use of the term *Awards***

I would like to outline to the reader the four ways or definitions, as per the Cambridge Dictionary of English, of the term *Awards* as used in this thesis:

Firstly, Award: “an amount of money that is given to someone following an official decision” (Cambridge). Secondly, A Ward: “one of the parts into which a prison and /or asylum is divided” (Cambridge); thirdly, A Ward: a young woman “legally put under the protection of a law court or a guardian;” (Cambridge) and specifically for this thesis young single working class women of reproductive age. Fourthly, A Ward: “one of the areas into which a city or town is divided,” (Cambridge) and this thesis focuses on St. John’s Ward an area of Toronto built circa 1840; built to house primarily impoverished immigrants of diverse ethnicities and religions. Subsequently, after the second world war, the ward was systematically destroyed to make way for the new city hall and for new institutional growth in the downtown core of Toronto. (Lorinc)

Jennifer Lorraine Fraser



### *Curatorial Essay*

“*Awards: Acknowledging Toronto’s Incarcerated Women - 1919 – 1940*”

By immersing available archival information into an aurally and visually curated environment, *Awards* aims to rearticulate the journalism and scholarship available on the practices of incarcerating young, working-class women of reproductive age deemed socially deviant. This curatorial project reinterprets the dichotomy of space of and for independent women. “*Awards: Acknowledging Toronto’s Incarcerated Women 1919–1940*,” consists of an exploration and reconceptualization of the lives of young women in Toronto incarcerated under the Female Refuges Act (FRA), which was in legal practice circa 1897–1964 (Lucas 1958, Minaker 2004, Sangster 2001). The exhibition *Awards* points to the lack of archival, photographic and textile materials depicting the incarceration of Toronto’s young women in the early to mid twentieth century. It also seeks to uncover the duality of private versus public representations of women during the period. A priority of the exhibition is to exhibit contemporary artists and their works, demonstrating absences of histories that recount institutional restraint on women’s bodies and lives and to make public the knowledge that these absences exist. While *Awards* puts great emphasis on historical research, it is not a historical record but a contemporary exhibition creatively curated to reflect acknowledgement of the past.

Visual documentation of incarcerated young women during the period between 1919 and 1940 is difficult to find, likely because their personal stories were not deemed relevant to the priorities of the city’s archivists. Documentation of these women’s individual lives is absent or not accessible from newspaper reports; municipal, provincial or national archives; the archives of the asylums; and prisons. For example, you can find photographic documentation of Senator Cairine Wilson’s visit to Toronto, (Fig. 1) but not

of her visit to the craft sale for the Belmont House (*The Globe* 1934, *Toronto Star* 1934). Researchers can scour through police reports, legal jargon and suppositions, but without personal accounts we cannot know what life in 1919 (or later) was like for the confined women of Toronto. This leaves the question of veracity of the archive in portrayals of the absence of personal experiences and narratives of these young asylumed women. My curatorial approach is to address the tension of absence in public archives and the limited permissions given to researchers of public registries by creating a visual and an aural environment that replaces these omitted voices of women, their stories and lost personal artifacts with a contemporary artistic portrayal of women and their work.



Figure 1. Senator Cairine Wilson, portrait, Sherbourne House, Globe and Mail Fonds 1266, Item 20585, June 5, 1930, City of Toronto Archives, Public Domain

My interest lies in the stories of women who did not commit a criminal act, were not working as prostitutes and were not deemed insane. These women were asylumed for being morally deviant, which meant the women were engaging in activities not considered socially acceptable by mainstream, middle-class, society; such as participating

in sexual relationships with men out of wedlock. The exhibition opens with found girly pictures—images of women lying provocatively on a beach, or down a flight of stairs with a wine glass in hand—sent to a soldiers during the Second World War that depict women deploying their desire to entice and support the men they loved, without concern about being unmarried. (Fig. 2 a&b) Sharing these private images and correspondence shows how women asserted their sexuality, regardless of the potential for severe punishment. If these images were seen by morality officers at the time, the women could have faced legal action because they were asserting their sexuality, hinting at promiscuousness.



Figure 2a&b. To Gordon, Found images, (front and back), 1943-45

Juxtaposing representations of early-twentieth-century women – chronicled through various media sources – by an analysis of the systemic oppression of women within asylums and prisons, and the contemporary responses to these conditions by women artists, *Awards* visualizes how absent histories can be made present. The artists included in the exhibition are textile artists Britta Fluevog, and Rene Vandenbrink, interdisciplinary artists Jamey Braden, and Anna Copa Cabanna; and photographer Paddy Jane, Gillian Dykeman, MFA Candidate at the University of Toronto; Ana Čop, graduate of Ryerson University’s Image Arts program; and Kristina Guison, graduating from OCAD University’s BFA program, with an emphasis on motion and sound installation.

*Awards* considers the different conditions of social life that these young women would likely have participated in—the Miss Toronto Pageant, attending dance halls and theatres and pursuing relationships out of wedlock—on the grounds that they could engage in morally deviant behaviour without persecution if it was socially engineered and institutionally accepted. The exhibition combines artifacts, including social documents such as; newspaper clippings documenting the activities at the Belmont house (originally Toronto’s Magdalene Asylum and then later Toronto’s Industrial Refuge); magazine stories of working class women; and one personal narrative by Velma Demerson. Demerson tells her story in *Incorrigible*; as a ward of the Belmont House in 1939 she discusses the events leading up to and during her incarceration in the asylum and her eventual transfer to the women’s prison, the Andrew Mercer Reformatory for Women.<sup>1</sup> (Fig. 3) The exhibition seeks to raise the following questions: What did young women do to threaten the social fabric of Toronto that caused legal institutions to incarcerate them

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<sup>1</sup> Abbreviated to Mercer Reformatory for the remainder of this curatorial essay.

against their wills? How can we excavate and honour the absent histories of forgotten women who were once oppressed, brutalized and stigmatized to a level at odds with our perceived freedom today? What were the moral prescriptions of socially accepted behaviour for girls and women in the years 1919 to 1940? The motivation of *Awards* is to expose the continued outcast status and the political silence imposed on these asylumed girls and women.

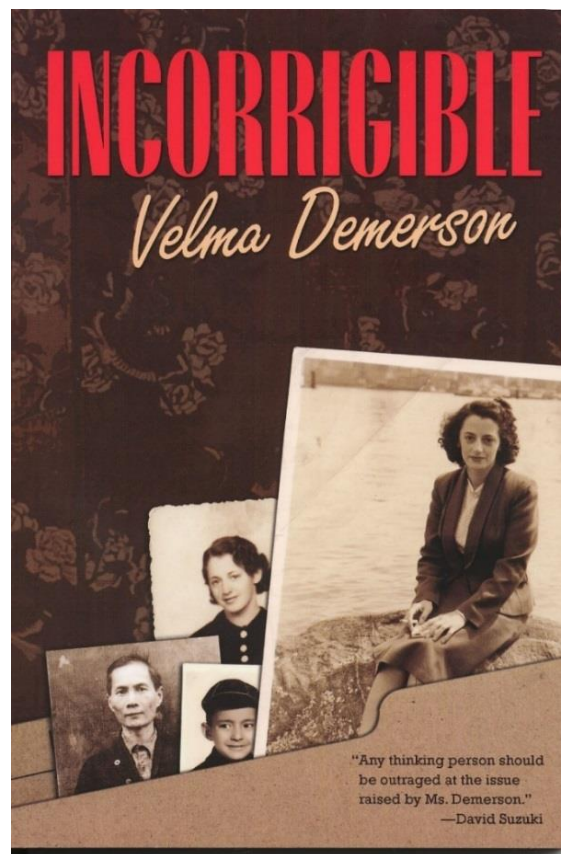


Figure 3. Velma Demerson, *Incorrigible*, published by Wilfred Laurier University Press, 2002

From my investigation, the majority of women who were incarcerated against their will for living their lives as they saw fit, were primarily working class. Under the FRA (revised 1919–1958/1964), women aged 15 to 35 who were diverging from

perceived normal behaviour were found guilty of idleness, of dissoluteness, of incorrigibility or of displaying deviant behaviour (Lucas 1958, Minnaker 2004). The courts, by way of parental consent, the police and/or the Children's Aid Society had the power to asylum the women if they were brought up on FRA charges (Sangster 2001). On January 19, 1919, the FRA policy was revised due to the suicide of Alice Halloran, who was incarcerated under the legislation at The Good Shepherd Refuge on West Lodge Avenue in Parkdale (*The Globe* 1919, *Toronto Star* 1919). The revision capped the amount of time a girl could be imprisoned. Before this, their sentence could last indefinitely and after the revision their sentencing could not last for longer than two years (*The Globe* 1919). This piece of documented history is important to *Awards*, as it gives a name to an individual confined girl and it includes her in a history that typically erases these women through a lack of archival proof; and limited access to the existing archives for researchers.

Contextualizing the historical archives available, I was able to find a few Master's theses of sociology, from the University of Toronto, outlining the FRA and how it was used to charge young women. In Toronto, many charged under the FRA would be sent to either Industrial Training Schools, the Magdalene Asylum and the Toronto Industrial Refuge (otherwise known as the Belmont House), the Good Shepard Refuge or, in severe cases and after 1940, the Mercer Reformatory (Barrass 1942). All of these buildings have since been demolished, with the exception of the Belmont House, this structure has been rebuilt and is a home for seniors. Documentation for the refuges and prison are difficult to obtain, and if there are archives, they are heavily classified and require that researchers apply for permission to view the files. These files are classified as private legal documents and some of the girls would have fallen under the *Juvenile*

*Delinquent Act*, which requires researchers to go before a judge to gain permission to view the files. Respecting the right to privacy, these files should be made available to researchers in order to properly articulate the historical record.

In 1939, the Board of Directors of Belmont House<sup>2</sup> decided that they could no longer afford to house the young women incarcerated under the FRA. The women were then transferred to the Mercer Reformatory without the knowledge of their parents or possibly the province (Demerson 2002, Minnaker 2004). One of the women who made the transfer was Velma Demerson, who currently resides in Vancouver, BC. In 2002, Demerson provided a revealing account of the practice of asyluming girls against their will in her book *Incorrigible*, in which she tells of her story of incarceration. The book outlines in great detail her experience of being charged with incorrigibility under the FRA, her incarceration, the 1939 transfer of girls from Belmont House to the prison, the medical experimentation she faced for the treatment of venereal disease while pregnant and the emotional turmoil when incarcerated (Demerson 2002; Backhouse 2008). Prior to the publication of *Incorrigible*, Demerson spoke at the 1998 governmental assembly meeting for Bill 18 and the Protection of Children involved in the *Prostitution Act*. At this meeting, Demerson cautioned the Ontario Government against incorporating the act into law because it was “similar to past legislation (the then FRA) directed against females for immorality or anticipated immorality” (Demerson 1998). According to Demerson, this legislation meant that the law could coerce families of sexually active young women – 18 years of age and under – and incarcerate the women for the crime of prostitution. In addition, Demerson argued the legislation could lead to false accusations

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<sup>2</sup> Toronto’s Magdalen Asylum, Industrial Refuge and home for wayward girls, and for the aged.

on behalf of the public or even the girl's own family, as was the case with Demerson in 1939 (Demerson 1998; 2002).

Textile artist Britta Fluevog's work *Residual Defiance*, (2011-2014) (Fig. 4) a three-dimensional knitted sculpture with chains weaved into the yarn, is used in the exhibition to visualize Demerson's struggle of being confined and institutionally tortured. *Residual Defiance* is also exhibited to show the strength of spirit women exemplified while the powers of authority abused them. Fluevog's practice deals more with the political difficulty women face outside of westernized systems of power. However, recontextualizing her work through its inclusion in *Awards*, the object, weighing well over 60 pounds with a mass of chains and industrial materials fabricated within a large-scale weaving, is illustrative of the heaviness of political truth in unethical incarcerations. Exhibiting works presented by Rene Vandenbrink speaks to the fleeting nature of being confined and losing oneself, and of society forgetting the corporeal existence of incarcerated women after the structures of their imprisonment are destroyed. (Fig. 5a, b & c)

During the interwar period in Toronto, women and their bodies were governed by law, which resulted in a socially constructed moral panic.<sup>3</sup> It is a term used in sociological theory, but also in criminological outcomes to suggest that moral panics influence the creation of policy and law, used to "protect the interests of the ruling class" (Goode and Hachmann, 1994: 164)<sup>4</sup>. Furthermore, it is a term that prescribes how law has

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<sup>3</sup> Moral panic is a term used by sociologist Stanley Cohen to describe the mass fear that occurred due to the youth uprising of the punk movements in the United Kingdom during the prescribed historical periods beginning in 1973 (Hunt 1997).

<sup>4</sup> The full quote is as follows: "And morality or ideology are not what the panic is primarily about." More specifically, ideology is a mechanism in the service of elite hegemony, that is, it is a means by which the powerful protect their interests, primarily economic interests, and maintain their rule and the stability of the capitalist system." (Goode and Hachmann, 1994, 164)



been morally formulated over the years (Hunt 1997). Accordingly, Erich Goode and Hachmann Ben-Yehuda divide the term into three areas of society (1994). For the purpose of *Awards*, the group most significantly powerful in the construction of moral panic is that of the “elite-engineered” theory (Goode and Hachmann):

The theory that moral panics are elite engineered argues that a small and powerful group or set of groups deliberately and consciously undertakes a campaign to generate and sustain fear, concern, and panic on the part of the public over an issue they recognize not to be terribly harmful to the society as a whole. (164)

Moral panic during the interwar period relied heavily on the fear of the spread of venereal disease – which was suggested to originate in prostitutes (Strange 1998: 98). Joanne Minnaker describes the ways in which female philanthropists governing the Belmont House acted as socially conscious upholders of morality (Minnaker 2004: 42). Since its inception in 1853 as the Toronto Magdalen Asylum, to its closing in 1939 as the Industrial Refuge, Belmont house was primarily operated by upper class Protestant women (Minnaker 2004: 230). These women saw it as their duty to save poor young women from a life of immorality and sexual deviance. Theirs was a project of reform that was predominately based on class discrimination (Minnaker 2004: 2). Governing social bodies insisted on threading aberrant people out of the social fabric by way of legislative legalities over non-conforming individuals, and Toronto’s young, single working-class women were imagined to be steering towards social evil (Strange 1998: 99). In the logic of moral panic, women were the cause of numerous social ailments, including divorce, venereal disease and leading men astray.

During the early-twentieth century, the practice of eugenics was prevalent and maintaining the ideal family structure was considered the moral duty of women to the

state. (Strange 1998: 42). Eugenics included, among other heinous practices, the sterilization of deviant women and the “supported rationale of population-planning for all social groups, and was most concerned with the over-population of the feeble-minded” (Strange 1998: 170). It included a social construction (Minnaker 2004: 11) used to classify girls who medical practitioners considered to be of lower intellectual and mental ability than moral, law-abiding (and implicitly middle-class) women.<sup>5</sup> Disciplinary systems of surveillance ensured young women conformed to social practices that promoted the growth of the population, and not just any population, but one that was racially, sexually and physically homogeneous. (Foucault 1995, Minnaker 2004, Backhouse 2008) Women were institutionally regulated through medical, sociological and psychological practices, and their bodies were often treated as living science experiments. (Foucault, 1988, Ussher, 2006)

Finding a few editorials on the activities of the girls at the Belmont House, in my research of *The Globe and Mail's* and *The Toronto Star's* archives, I established that girls and women who were detained at the Belmont House were not only forced to work in the laundry of the home, but to also create handicrafts for annual craft sales and competition under the guise that it was a form of Occupational Therapy (OT). (The Globe, 1934 & 1936, Toronto Star, 1936) Molly Bathje, Assistant Professor of OT at Rush University, outlines the history of art in OT and describes art making as an essential aspect of OT. She further specifies how the practice was instigated during the period of reform by way of the Arts and Crafts and Moral Treatment Movements (Bathje 2012: 1). In treating women with this type of “therapy,” the matrons encouraged wards of the home to create

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<sup>5</sup> Medical practitioners created a moral panic, identifying primarily poor and working class women deviating away from dominating values held by the upper class establishments, being medical, legal, and bureaucratic among others. (Strange, 1998)

handicrafts in order to practice middle class values and purpose in life, allowing for the matrons of the Belmont House leniency in the enforcement of confined labour. The craft sales, which used the patients' handiwork to raise money for the asylum, were usually held during October or November (*The Globe* c. 1936, 1939) and were presided over by influential society women. In fact, Cairine Wilson, the first female senator, opened the craft sale in 1934. (*The Globe*, 1934) In 1939, the summer the women were transferred to the Mercer reformatory, the craft sale was moved to the month of May and was hosted by long-time board member Lady Eaton (*The Globe* 1939).<sup>6</sup>

The crafts not only brought the Belmont House financial support, but the women were also encouraged to submit their crafts into competition at the Canadian National Exhibition (CNE) (*The Globe* 1936). After contacting Linda Cobon, the Manager of Records & Archives for the CNE, I found that the crafts entered into the CNE received monetary awards. For example, in 1936, the women of the Belmont House won fourteen awards, and one was awarded first place (*The Globe* 1936). Coincidentally, newspaper advertisements petitioned the public to help fund one-third of the home housing wayward girls, showing that young women were exploited through their physical labour and also exploited through art therapy. Occupational therapy was used to mould them into moral citizens by emphasizing socially approved activities for women through the making of textile works. These practices were not only institutional exploitation, but were also human rights violations. The instruction given to young women from the lower classes to make arts and crafts was intended to instil in them middle class domestic values (Ehrenreich & English 2005: xiv). Therefore, this behavioural exploitation and its lack of

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<sup>6</sup> Lady Eaton was the wife of Sir. John Craig Eaton, the heir to the now defunct department store, Eaton's (Lady Eaton College).

documentation in available public records or media accounts may suggest that people of authority systematically destroyed these histories in order to keep the reputations of the elite intact.

Finally, in considering how the women were forced to work in the laundry of the home and to also create crafts for sale, there is a much more sinister history that has been covered up—the erasure of the history of textile labour in the asylum and prison. Britta Fluevog's *I Took Pride in my Work-Transational Labour, Blacklisted Seamstress* (2014) (Fig. 6), a woven sculptural piece depicting feet sewn onto a black box, is used in this context and reflects solidarity with the difficulty of textile labour and the effects it has on the body. Vandenbrink's *Some Things Can't Be Unbroken* (2016) (Fig. 7),<sup>7</sup> hand wrapped broken glass shards wrapped with pink and purple variegated synthetic yarn, is placed on the floor of the exhibition, suggesting contemplation of the history of forced textile labour, affecting the viewer physically. The process in making and displaying this work is described by Vandenbrink as an act of comforting the memory of these forgotten women. (Vandenbrink, 2016)

In the early twentieth century, women were segregated from public life and, to enforce this segregation, idealized lifestyle practices prescribed by law and institutional policy were woven through all aspects of women's conduct. Upper-class establishments and legal institutions, and their religious counterparts, constructed social and moral codes that were forcibly regulated. The segregation of women, established strict guidelines that

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<sup>7</sup> Included description of the piece *Some Things Can't Be Unbroken* by Vandenbrink:

1. sometimes I get rushed and things get broken
2. sometimes I get tired and things get broken
3. sometimes I get distracted and things get broken
4. sometimes I get disorientated and things get broken
5. sometimes I get pushed and things get broken
6. sometimes I get scared and things get broken
7. sometimes I get enraged and things get broken

were enforced primarily by the mental health and public hygiene community, initiating fear and anxiety in social circles (Sangster 2001, Strange 1998). Foucault outlines this particular segregation as moral segregation, and one that is specific to systems of surveillance and self-surveillance, stating that the goal of these systems was, “to place the insane individual within a moral element where (s)he will be in debate with (her)himself and (her)his surroundings—kept in perpetual anxiety, ceaselessly threatened by Law and Transgression” (Foucault 1964: 244/45). Foucault is asserting that someone in a state of “perpetual anxiety” loses their capacity for self-control and self-discipline, and their personhood diminishes—they are left to the whims of those in power. Women are made obedient through a lack of their own self-acknowledgement within power struggles instigated by moral segregation. Moral segregation was and still is the underlying factor in the discipline and oppression of women due to the fact that an unbroken circle of perceived moral obligations is continuously debated individually and within a group (Ussher 2006: 2; 161).

An example of women being encouraged to conform to moral prescriptions in contemporary society is through the ways in which missing women are stigmatized by their lifestyle choices. Currently, in London, Ontario, there are three women missing: Kathryn Patricia Bordato, 2009; Vanessa Fotheringham, 2012; and Shelley Joy Desrochers, 2016 (all of whom are mothers, and Shelley a grandmother). Initially, the police department would not publicly release a missing person’s report for any of them, because, according to police, they were part of a class of people that would go missing for periods at a time and then show up again (Richmond 2016). Instead of warning the women of London that they had a suspect in mind, the police continue to stigmatize the three missing women and put the blame on their high-risk lifestyles of drug use and

prostitution (Richmond 2016). This consistent narrative of blame, placed on women leading so-called deviant lives, is customary in our contemporary society.

To combat the alienation of the city, feminist scholars suggest that participating in social constructs is considered a fundamental necessity for public life; and the normative behaviour of women is encouraged through a standardized discipline that is sociologically constructed, thus creating particular gendered expectations of girls entering their reproductive age. Jane Ussher asserts that not only do women enact moral segregation by means of applying resistance or acceptance to cultural norms, but their “sexuality is also a site of regulation and resistance” (Ussher 2006: xiii). Therefore, women are not only physically disciplined within society, but they are also emotionally and intellectually moulded within a schema that codifies the dominance of men and their ideals over the female body and mind, its interaction within social structures, and its disposition to these. Furthermore, these schemas are ever-present in the artistic representations of women: films, poetry, photography and multimedia projects all exist as symbolic manifestations of how women are perceived in society (Ussher 2006). Ussher urges us to re-examine the suspension of disbelief when we engage in viewing women in art, for “representations reflect and construct the regimes of truth within which women become ‘woman’” (2006: 3) “and are central to the definition and maintenance of social order” (5). If moral segregation is a form of creating anxiety in women, then artistic practice has been the site from which to visualize this anxiety and to encourage women to perform, or resist.

Jamey Braden’s video loop and performance speaks to this anxiety. In *Banger Loop* (2014) (Fig. 8), the artist is attempting to free her body from being wrapped in a pinkish-coloured tube, reminiscent of the body of a white woman. The multiplicity of

three scenes in one highlights the never-ending parading of women's bodies — metaphorically thrashing through a constricted space without achieving a calm stance. Braden's work is more of an internalization of how patriarchal structures shape and mould the bodies and minds of women, and how difficult it is to break free from these societal structures. Both Braden and Fluevog work on ideas of the representations of female personhood. Fluevog's practice focuses on political constructions of female bodies through domestic and labour practices; alternatively, Braden investigates the ways in which patriarchal structures shape and mould the bodies and minds of women and the subsequent internalization of anger when recognizing social control. Sharing Demerson's story with Braden, she offered her video piece Banger Loop — the three channel video speaks directly to the forcible confinement of Velma Demerson, and “to the historical nature of badly behaved women rarely making history, and perceived "dangerous" women suffering great risk for being "Ill-behaved." (Braden, 2016)

Interpretations of bureaucratic policy and legal histories, the oppression of women, and the lack of personal narratives leave empty the complexities of experience from the point of view of confined women. Over the course of twenty-plus years, there has been much scholarship (Sangster, 2001) surrounding the Mercer Reformatory and the young women incarcerated within its walls — instigated by the police, their families and the courts. From the criminal, to the poor, to those deemed feeble-minded, or accused of being incorrigible, young women were wrongly incarcerated here for not adequately meeting society's moral expectations. Regulation of women's bodies through the FRA was put in place, encouraging them “to use the law to define their own sexual and family lives” (Sangster 2002: 2).

Conducting in-depth analysis of prison records and media accounts of the discipline of Toronto's women, Joan Sangster and Carolyn Strange allow the voices of women to come through their legal conversations in order to give agency to those charged under the law. (Sangster 2001, Strange 1996) However, without diaristic accounts of private lives, women's voices of their personal experiences with the law are still absent from social platforms. Unfortunately, I have not been successful in uncovering these accounts of experience in archival collections. With the awareness of the existence of legal documents, my investigative approach was in trying to find the archives that were not institutionally mediated, but those from the women themselves. Foucault describes the process of uncovering archives as being "a priori: not a condition of judgments" (Foucault 1972: 127), but of acknowledging in them the reason for "the principles according to which they survive, become transformed, and disappear" (Foucault 1972: 127). The transformation of archival materials through disparate interpretation muddles the original context of the information. Therefore, it was my ambition to find the most unadulterated version of women's experiences in order to visualize the archive's contents, or the lack thereof. In lieu of archival proof, the exhibition considers what else is lost when histories are made inaccessible.

Filipino-Canadian artist Kristina Guison reimagines her piece *Presence of Absence*, and initiates a discussion on the idea that existence is fragmentary. *Presence of Absence* (2014 – revised 2016) (Fig. 9) is evocative of the tumultuous process of tidal waves and displays the restlessness of spirit. Reimagining her piece for *Awards*, Guison uses a light installation to initiate a discussion about the absence not only of archival information about the women whose bodies were incarcerated, but also of their stories which have been destroyed and/or not preserved in history. This piece reminds the viewer



that at one point or another, all life becomes absent and it is in the reflection/refraction of motion, memory and light that we may be able to grasp a fragment of the missing person.<sup>8</sup> Walking into the separate room, and closing the door behind them, audience members had very visceral experiences with the piece. To some it was a space of deep concentration and thought, and for others they felt as though they were being suffocated or drowned in the monotony of clear and painted white transparencies encased within white walls.

During the late–nineteenth century, society witnessed women entering the public sphere of the city and asserting their agency within male-dominated systems of labour and entertainment (Strange 1998: 4). Canadian women were not considered persons under the law until 1929, and so disciplining their behaviour was part of controlling their movement within a wider fabric of society (CBC 1929). In Toronto, women were more visible in the urban landscape due to a large shift of working women into the city (Strange 1995: 4). Philosopher Věra Eliášová writes about the presence of women in the city by distinguishing them as female flâneurs. Men used the city to move around freely, to create within it their own level of ownership and to be detached spectators of all that the city had to offer (Eliášová 2009: 8). Once women entered this space outside of the domesticity of the private sphere, women became fragmented: “They were at once the observed and observers” (Eliášová 2009: 11), the spectacle for the male spectators, and yet chose to position themselves within that frame. This resulted in women rearticulating

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<sup>8</sup> Guison’s artist statement states, “Absence is defined as the state of something being away; of something that, at some point and at some extent, had been present, but had become absent” (Guison 2014).

their self-worth and potential within the cityscape.<sup>9</sup> The female flâneuse structures the cultural climate of the period in question-- women were mobile, employed and single. This female maneuverability within the city presented a problem for the elite and hence they were associated with the sex-trade and with working girls (Strange 1995: 92).

Due to a renegotiation of female boundaries with women moving into the city, there was a social wariness of their presence in the city. Philanthropic ideals considered single women working in the city to be “amoral” (Strange 1995: 33). As police who worked with a morality department, began to consider deviance in women, they influenced women to begin to devise more strategic movements within the city, leading police to believe, as Strange points out, that “working girls were inherently worthy of suspicion as moral offenders” (Strange 1995: 95). Awards uses the term movements in two contexts; physical movements of bodies enacting agency within the space and how the objects have been positioned to encourage engagement and further study on behalf of both the audience and curator, leaving the exhibition open ended and not concluded.

Postcards that I have found circa 1914 to 1918 are addressed to a woman named Bella— an unknown woman whose postcard collection was purchased from a local antiques store (Fig. 10). The cards demonstrate the need for women to secretly converse with their lovers in this period. They demonstrate the ways in which unmarried women moved through the city by the use of of date planning. J. Davie writes, “will meet you at Avenue Road and Bloor at 8 o’clock. Goodbye until Saturday.” Without postmarks, these postcards suggest they were handed off to Bella in person. One can imagine that if Bella had been followed to the meeting place suggested by J. Davie, she too may have faced

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<sup>9</sup> As Eliášová states, the flâneuse in these provocative encounters risks the dissolution of the boundaries of her individual subjectivity, and in negotiating that risk fashions a new dialogical understanding of herself and its relation to the world.

immorality charges or incarceration. Women's movements within the city were constrained without chaperones and if indeed the meeting between Bella and J. Davie was romantic in nature, they would have been considered to be behaving in a way that was morally deviant.

At the same time, while the police department were tracking down so-called deviant women and incarcerating them for public and/or private displays of immorality and incorrigibility, and charging them under the FRA, they also sponsored the Miss Toronto Pageant. This event rewarded women for displaying their bodies as commodities. My research in this area of Toronto's history shows sparse findings of personal narratives as to why women chose to perform. However, these events suggest a tension between morally correct public displays of a woman's body and those deemed immoral. The police archive is held in the police museum and is not accessible to the public without permission.<sup>10</sup> Regardless, I made the decision to include imagery of these police-sponsored pageants, for it helps to visualize the extreme and contradictory ways in which women were expected to display themselves in public—for example, the Miss Toronto Pageant versus the categorization of women within the prison system—revealing that not only were women organized numerically in the prison system, they were also numbered in the pageant system (Drobnick 2016).

*Awards* juxtaposes the sexual flamboyance used to rationalize the incarceration of women with the modes of social interaction represented by vaudeville entertainers by including a comedic sketch by artist Paddy Browne, *Paddy Jane's Grandmother*, denoting the prevalent entertainment of performance available for women in the 1930s

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<sup>10</sup> The person in charge of the police archive decides whether to allow the public access, and very rarely do they comply with public requests for access.

(Fig. 11). It was customary for depictions of female sexuality to be seen on the stage, however, these performances were most often narrated by the theatre of vaudeville and burlesque, not the police department. Regularly, Vaudeville performances in Toronto were held in movie theatres and functioned primarily as an interlude between films. (Taylor, 2014, Posner, 2015) Police were known to conduct raids on these theatres, but according to historians, these theatres were considered safe places to go, away from the moral policing of Toronto's society. (Taylor, 2014, Posner, 2015) The Casino theatre is of importance to this thesis, as it was the theatre Demerson would attend to watch films and vaudeville. (Demerson, 2016)

Opened in 1936, The Casino theatre was situated in the Ward, and across the street from today's city hall. The Ward was a section of Toronto that was home to lower-income immigrant families of multiple faiths and they co-existed with very few confrontations (Scheinberg 2015: 51). However, it was when a Christian group set up missionary work that things began to change. Heritage consultant Ellen Scheinberg describes this period stating, "incessant assault on the Jewish faith created resentment in the community" (Scheinberg 2015: 55), resulting in Christian groups trying to vilify Jewish people, which led to a moral panic constructed around non-Christian, faith-based groups. Artist and Toronto historian Luis Jacob uses the analogy of The Ward and its subsequent demolition as a site for ghostly mediation of the city's political, cultural, economic, urban and social strain (Jacob 2015). *Awards* references this site by the inclusion of Anna Copa Cabanna's song *Go Go Dancer* (2010 – revised 2016), (Fig. 12) which she revised after I sent her documentation of The Ward. Originally, Cabanna wrote this song as a depiction of solidarity with a Hasidic man dancing at one of her burlesque performances, in contradistinction to the other patrons of the establishment who were

making snide comments and laughing at his dancing. Cabanna realized that verbal attacks were being thrown at him that were similar to those she encountered when performing burlesque and striptease. Cabanna felt a sense of solidarity and recognition in the beauty of being true to one's own body and spirit (Copa Cabanna 2015).

Secondly, The Ward was an area where a multitude of people would gather and the vaudeville theatres were “where all were welcome regardless of their faith, or skin colour” (Posner 2015: 245). Including a song about religious and racial solidarity written and performed by a contemporary burlesque performer harkens back to the period where people looked to these entertainment halls and performers as being a safety net away from the discriminatory public environments and disciplinary powers controlling the city. It housed numerous Canadian and International stars, and was considered a safe space for people of difference to congregate, to be courteous to one another, and to be peaceful and accepting of their differences. People from all walks of life attended the performances; low, middle and upper classes, people from different religious and racial backgrounds together enjoyed the space of the theatre and vaudeville. (Taylor, 2014, Posner, 2015)

It is important to show that that these spaces were venues that were open to people deviating from the norm; however, the police conducted numerous raids within the theatres (Taylor 2014). The exhibition also includes Ana Čop's photograph from the series *Reclining Nudes Here and Now* (2010) (Fig. 12), a large depiction of a woman as an icon, as a goddess sitting larger than life in the courtyard of Toronto's City Hall. During the 1930s, the place where she sits would have been in the approximate location of the Casino Theatre (either directly or across the street), a place that was demolished and forgotten, which associates with *Awards'* physical evidence of lost archival materials. Čop's artistic statement for the *Reclining Nudes* explains her goal is to interrogate the

ideas of woman as icons of beauty and desire, and relates that “the figure stands as a defender of the human qualities of life” (Čop 2010). Placed in *Awards*, the figure is standing in for all of the women who passed through the doors of the Casino Theatre to assert their presence in the city.

*Awards* considers what occurs within an exhibition space when the focus is on revealing presence within absence. My curatorial approach is in addressing this tension and the absence of personal histories by creating a visual and aural environment that replaces lost artifacts, stories and voices; describing these women and their situations when their stories are lost to the past and finding visual documentation is nearly impossible. There are two curatorial theories prompting *Awards*. First, I draw on Jens Hoffmann’s theory of the curator as auteur, second, I have followed the methods explored in performer, activist and professor, TL Cowan’s theory of *Improvised Curation, Curation as Cabaret*. Cowan suggests that through improvisation, curation “contributes to a social/cultural frame of mind that includes an appreciation of variety, risk, difference, provocation and surprise accompanied by a concurrent sympathy with, or high tolerance for, the rough-around-the-edges aesthetic” (Cowan 2010). The Liberty Party, set-up as a mini-cabaret with artist talks and burlesque and musical performances, offered the audience an element of surprise and provocation. Vandenbrink’s artist talk, in which she discussed growing up on a farm where she only wore clothing her mother made and where the family grew their own foods, and then finding herself emotionally lost after moving to the city, nearly brought the crowd to tears (Vandenbrink 2016). Cabanna’s musical performance used comedic risk in speaking of serious diffractions.

The most pressing concern in my work is to acknowledge the practice, as described by Hoffmann, of curating as a form of auteurship, or the curator as the author

of the show. Inspired by Francois Truffaut's 1954 essay *A Certain Tendency in French Cinema*, Hoffmann frames the role of the curator as that of the author (Hoffmann 2009). Accordingly, it is the author's role to specify the narrative, Hoffmann also uses Foucault's theory about what an author actually does (Hoffmann 2009). To curate, according to Hoffmann, "is precisely to limit, to exclude, and create meaning using existing signs, codes and materials" (Myers-Szupinska 2014). The curator is another form of the storyteller, and it is our role as curators to ensure our voices are present in the storytelling. This is important for two reasons. First, the curator should be able to adequately and purposefully articulate the choices they have made in telling a specific story, and second, the curator is responsible for the story they tell and should be held accountable if problems arise, or held to esteem if new ways of thinking emerge.

*Awards* builds upon the description of the curator as auteur by following a feminist approach in creating and constructing meaning through existing signs. West Chester University Professor Dr. Geetha Ramanathan describes the auteur as "a form of narrative designer" (Ramanathan 2006) and claims that the role of the feminist is to interrogate "the role of the body in the women's acquisition of authority" (Ramanathan 2006: 168). This means that it is in spaces of authority where the woman and her body is subservient to the social rules enforced by the elite members of society, and the role of the feminist is to access and acquire self/other personhood within these limiting spaces; in order to reconstruct the sites through resistance and knowledge. Ramanathan states, "the spaces women inhabit and traverse ask us to understand how women having access to so little space have been moved to change the course of everyday life from that place, and with it the course of history itself" (Ramanathan 2006:168). Observing that it is not only the spaces of patriarchy that women change with rebellion, but their narration of the

process itself determines the aesthetic and narrative authority women have in telling their own stories and histories (Ramanathan 2006: 115).

*Awards* reflects on processes of feminist scholarship in that it offers space for co-construction. Revealing an emergence of self-directed pedagogy, *Awards* offers the audience an immersive interaction with the objects in the exhibition space.<sup>11</sup> Encouraging the audience to construct their own narratives, the exhibition is a site for contemplation. By experiencing the display of archival research as it corresponds to the presentation of contemporary art, *Awards* offers a constructed creative movement for the audience. Suggesting their presence in the exhibition is also an example of performativity, the term movements is used in two contexts: firstly, the physical movements of bodies enacting agency within the space, and secondly, how the objects have been positioned to encourage engagement and further study on behalf of both the audience and curator—leaving the exhibition open ended and not concluded. Performance is integral to curatorial practice; supporting this claim, Hoffmann states, “the gallery becomes the space of a continuous and almost involuntary performance, which also modifies the social and cultural sphere of the city” (Hoffmann 2000). I have specifically edited and chosen from a multitude of archival materials supporting the social climate discussed in my research on incarcerated women in Toronto, presenting those that are most relevant and/or complementary to the artworks on display.

*Awards* offers a multi-sourced re-examination of evidence that women were creating their own lives despite the harsh critique of the ways in which women moved through the city in social interaction, and the penalty of forced asylum for those deemed

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<sup>11</sup> “the aesthetics that emerge as a result of negotiating hostile terrain ... marking the auteurs signature and acknowledging the central importance of other women's actions in the construction of female authority.” ((Ramanathan 2006:204).



to be morally deviant. Without retelling the history of incarceration, the exhibition spotlights and exposes the continued exclusion of these asylosed girls from history, making their stories relevant in a contemporary setting. By adjoining archival materials, such as newspaper headlines, with contemporary art by women artists, *Awards* reveals moral expectations of social conduct imposed upon young women, particularly from the working class, in the policing of their bodies. Furthermore, the lack of archival evidence points to the more pressing issue of who in society gets to choose what archives are protected and which are destroyed. Acknowledging the well protected archives of the Courts, Mercer Reformatory, and the Belmont House, there are seemingly far more stories that have been neglected or destroyed. Responding to the knowledge of how mass culture affected the lives of young women in Toronto, it was my intention to present contemporary works that signified similar media, materials and processes.

As a curator, I controlled the movement in the exhibition space, to influence ideas of safety, discomfort and self-reflection. Upon entry, the audience was confronted by an overbearing and uncomfortable history; and their bodies contorted, ducked and swayed due to the positioning of the objects and sound. In intersecting Fluevog's large scale work *Residual Defiance*, with Dykeman's sound piece *Walking Women*, in Guison's parabolic speaker, (Fig. 13) along with evidence of my curatorial research, exposes the insecurity women still face when walking through the city alone. As audience members hesitantly entered the area, the entrance had a jarring effect on the senses and bodies of the audience, and suggested there will be difficulty in maneuvering the space—reminding us of the importance of creating space for women, that is not only safe but essential. A few steps further into the space, contemplative objects enabled the audience to slow down

their initial discomfort, and to encourage them to now choose how they wanted to move in the space, which objects they next wanted to engage with.

As a multi sensorial experience, the exhibition encourages the viewer to engage with the documentation and contemplate how the art is positioned without a single narrative pointing to the rough edges of these histories. By cultivating surprise, *Awards* follows Cowan's claim that "the curator demands that spectators of cabaret experience the jarring effects of variety, never being lulled into a single narrative or genre" (Cowan 2010: 51). In curating an exhibition about the history of asylumed women, each piece of art and archival material stands alone in representing its own story, and together the pieces weave a counter-archive that offers the possibility of multiple narratives. Pursuing theories on the display of absences in exhibition spaces, by its use of reproduced archival materials, and its supplementary text, *Awards* works in articulating the urgency of the counter-archive—the ways in which narrative and non-narrative ephemera are examined to create an unabridged full experience of knowledge. Punctuating certain sociological tendencies that suppressed the lives of women for the past 100 years, the exhibition demonstrates that the lives of women are dynamic and fragmentary, and that there is no single narrative that can be positioned to accommodate the full beauty of a life lived.



Figure 4. Britta Fluevog, *Residual Defiance*, 2011-2014, Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)



Figure 5a. Rene Vandenbrink, *Knitting Under Duress: knitting is busy work used to cope with the everyday*, (2015/2016) Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Jennifer Lorraine Fraser)



Figure 5b. Rene Vandenbrink, *The Good Kind Of Beating*, 2015/2016, Dead egg beater wrapped in fabric and yarn suspended with fleece dyed with fermented onions, Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)







Figures 5c. Rene Vandenbrink, *Holding In The Dull* (2016), (3 of 3) Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)



Figure 6. Britta Fluevog, *I Took Pride in my Work-Transnational Labour, Blacklisted Seamstress*, (2013/14) Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)



Figure 7. Rene Vandenbrink, *Some Things Can't Be Unbroken*, (2016) Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)



Figure 8. Jamey Braden, *Banger loop*, still image, 2014 Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)





Figure 9. Kristina Guison, Presence of Absence, (2014—Revised 2016) Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)

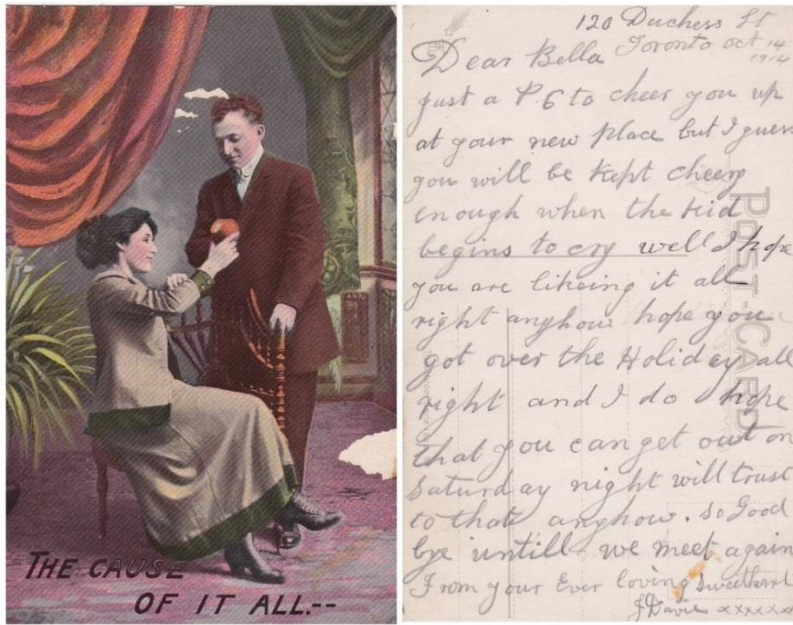


Figure 10: To Bella, Found Postcard, (front and back), 1914



Figure 11. Paddy Browne, March 24, 1939, Unknown Source, Courtesy of Paddy Jane, 1939



Figure 12. Ana Čop, Reclining Nudes Here and Now, 2010





Figure 13 a&b. Kristina Guison, Parabolic Speaker in: Gillian Dykeman, *Walking Women* (Sound Piece), 2011, Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)



Figure 14. Rene Vandenbrink, Stagnant Cylinders, (detail) 2015/2016 vessels of washi, drawing and thread filled with corn kernels, salt.



Figure 15. Rene Vandenbrink, Magic Water Sticks: made of driftwood wrapped with care in thread, yarn and hand spun paper, (detail) 2016

## *Support Paper: Awards and The Liberty Party*

### *1. Introduction*

*Awards* seeks to address the absence of the personal narratives of women who were incarcerated in female workhouses during the interwar period in Toronto between the years 1919 and 1940. It was in 1919 that women could first be found incorrigible under the law of the *Female Refuges Act* (FRA) (Backhouse 2008) and asylumed against their will.<sup>12</sup> Social prejudices were applied to young women who lived so-called socially deviant behaviours. These young women of reproductive age were publicly ostracized for being feeble-minded, overtly sexually garish or promiscuous. Once incarcerated, women worked in the laundries of the institutions and, additionally, craft making was enforced under the guise of occupational therapy. Their memoirs are absent from publicly accessible archives and what remains are restricted prison records and a myriad of newspaper clippings. *Awards* brings to light the discrepancy of information and the subsequent ways in which contemporary curatorial practice can highlight the absence of diaristic materials and first person accounts written by these women.

In this paper, I offer the reader an overview of the disparate themes that informed the curatorial research for the *Awards* exhibition. The literature review discusses the role of political governance over the bodies of Toronto's working-class women. Canadian women were not considered persons under the law until 1929, so disciplining their behaviour was aimed at censoring how they moved within the wider fabric of society (CBC 1929). Within asylums, women were forced into labour, specifically textile labour,

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<sup>12</sup> Law professor and expert in Women's legal issues Dr. Constance Backhouse explains, "The "incorrigibility" section of the FRA had first been enacted in 1919, at the culmination of the First World War when anxieties about the disruption of gender roles and working-class female sexuality were running high." (Backhouse 2008: 116).

and they laundered, ironed and hemmed clothes (Sangster 2001, Strange 1996, Minnaker 2004). Allegedly intended as rehabilitation, occupational therapy sessions compelled these young women to make handicrafts, including: embroidery, needlepoint, handkerchiefs and quilts (*The Globe* 1938, *Toronto Star* 1934).<sup>13</sup> Textile labour was typically considered women's work; setting the construction of handicrafts into a prison or asylum context launches this exhibition's investigation into the activities women engaged in, considering whether they participated in unpaid and discriminatory labour practices by force or activities of choice, such as attending theatrical vaudeville performances.<sup>1415</sup> Through a contemporary lens, *Awards* analyzes the cultural climate of the period in question through visual artistic practices.

## **2. Literature review**

Literary research for *Awards* spans, but is not limited to, the years between 1919 and 1940. Incorporating the history of women confined to asylums in Toronto, more specifically the Belmont House, Joanne Minaker's 2004 master's thesis was invaluable to my research. In addition, my visit in 2015 with art historian and professor Lynda Nead to discuss her exhibition *Fallen Woman* contributed scholarship about the experiences of

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<sup>13</sup> In the Mercer Reformatory, women also made clothing, men's pyjamas and the like (Appleby, 1948). This knowledge further supports the claim that women were forced into textile labour.

<sup>14</sup> To further my understanding about the atmosphere surrounding the forced incarceration of women in Toronto, I researched Master's of Art theses in Sociology granted by the University of Toronto, spanning the years from 1942 to 1958. These were found in the holdings of the Thomas Fisher Rare Book Library and the authors who specifically discuss the incarceration of women and the *Female Refuges Act* are: Edith E. Appleby, Dorothy F. Barrass, and Jane I. Lucas. This research is significant to the overall project because sociological discourses and practices paved the way for how incarcerated women were perceived in public society.

<sup>15</sup> From a 1920 study of delinquent girls from Chicago, Lawyer and social worker June Purcell-Guild found that one girl blamed her love of dancing and attending cabarets as part of the problem of their deviance. (1920: 46)

women in an era preceding the period of my research — establishing the historical context of disciplining women. In Canada, women were legally disciplined by the FRA, which was revised in 1919 after the suicide of Alice Halloran, a ward of the Good Shepherd Home in Parkdale (Lucas 1958, Demerson 2002, Minnaker 2004). Notably, the Belmont House was brought under the Act in 1917, resulting in a legal obligation to admit young women (Minnaker 2004: 21). Previous to this period, the matrons of the Belmont House used their own discretion as to who was in most need of reform (Minnaker 2004: 20). The private and individual voices of incarcerated women describing their own life experiences are absent from the public record, meaning archives. As well, only second person accounts of these women can be found in the newspapers of their day. Through the course of my research of Toronto's asylumed women, it becomes clear that incarcerated women have been typecast, as has been argued by feminist historians, as a Madonna or whore. Accordingly, Feminist scholar Jane Ussher has defined this dichotomy as being representative of the private and public abjection of the female body and how it claims "sexual and reproductive power" (Ussher 2006: 7). Interpreting how the body of a woman has been typecast, Nead describes women forced to give up babies conceived out of wedlock as fallen women (Nead 2015). By contrast, Minaker writes her dissertation on the erring female,<sup>16</sup> the young woman becomes labeled as one of the of the feeble-minded and is incarcerated for being socially problematic (Minnaker 2004: 33).<sup>17</sup>

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<sup>16</sup> "The entrance of the erring female as feeble-minded marked the beginning of the professionalization of social services, formerly carried out on a volunteer basis by women's groups and churches. It signified the arrival of the qualified expert on matters of female delinquency." (Minnaker 2004: 165).

<sup>17</sup> The negative classification of unwed mothers as the fallen woman had roots in Victorian England, and inhabited mythic constructions in art and literature (Nead, Mills, and Reynolds 2015). Very rarely were the fallen given alms to re-socialize themselves into proper society. They were deemed irrational, and had the potential for prostitution, resulting in an early death (Mills 2015). In seeking to contrast a fallen woman with the erring female, I understand that they were



The fallen women were of the middle class and considered unable to be rehabilitated. By contrast, the erring female was of the lower class and it was practice to socialize her through the instruction of middle-class value systems.

In popular literary and mediated culture, women are the problem sex, the monstrous feminine, the prostitute, the feeble-minded girl, the deviant, the incorrigible and more. This derogatory language results in the notion that the female body is “the source of moral and physical contamination or as sacred, asexual and nourishing” (Ussher 2004: 1). Irish scholars Eoin O’Sullivan and Ian O’Donnell report in 2007 that the process of incarcerating women in Magdalen Asylums was not only to punish, but also to create a “deliberately stigmatizing experience” (O’Sullivan 18). This means that confining women deemed deviant and promiscuous internalized a stigma of social “wrongdoing” in the overall population of women (O’Sullivan 17). Humiliating women by name-calling was as much a part of the punishment inflicted on them by social institutions, as it was a way for them to be singled out in society. Furthermore, internalizing the immoral terminology of their sexual behaviours works to produce guilt in the psyche of a woman.

In order to understand the history of medically contrived disciplinary methods put onto female bodies, I conducted a historical analysis of women and their incarceration, and included a brief review of Michel Foucault’s theories on the nature of discipline and the docile body. In *Discipline and Punish*, Foucault states that “discipline makes individuals; it is the specific technique of a power that regards individuals both as objects and as instruments of its exercise — a body that may be subjected, used,

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women who regardless of a probability of being prostitutes, had the potential to morally and socially reform—to live up to the standards of the middle and upper classes (Minnaker, 2004).

transformed and improved” (1995: 170; 136).<sup>18</sup> Disciplinary procedures such as occupational therapy, unpaid labour in institutional laundries, the encouragement of submission of crafts into the Canadian National Exhibition (CNE) and the threat of solitary confinement once incarcerated attempted to rehabilitate incorrigible women by training them in work and leisure activities appropriate for women possessing middle-class values.

Minnaker unveils the practice of governance in the Belmont House, as it was the first instance in Canada where women were governed and disciplined by other women (Minnaker 2004: 3). It is important to note that women were disciplining other women<sup>19</sup> within a context in which middle-class Canadian women identifying as feminists and suffragettes were also at the forefront of the eugenics movements and medical research in venereal disease (Backhouse 2008: 107).<sup>20</sup> These discourses were propagated by individuals such as Suffragette Heroine Dr. Helen MacMurchy, who at the period of the

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<sup>18</sup> To support this claim, feminist literary critic Elaine Showalter describes the practice of instituting women in asylums as a form of presenting women as fundamentally mad and without rationality. (1985: 3)

<sup>19</sup> As Minnaker explains, “The ideal of proper female sexuality was tied to the development of a budding Canadian nation state. The Refuge was one of the first privately sourced institutions in Canada established for the dependent, defective, or delinquent classes and also one of the earliest examples of women governing women” (2004: 38)

<sup>20</sup>Devised by amateur English scientist Francis Galton in 1883, the term eugenics describes “the science of the improvement of the human race by better breeding” (Backhouse 2008: 108). To study the effects of eugenics on social experience requires, as Minnaker suggests, “the study of the agencies under social control that may improve or impair the racial qualities of future generations, either physically or mentally” (Minnaker 2004: 167). During the period up to and following the First World War (the period my exhibition examines), “eugenics discourses reshaped the construction of the erring female as not only errant in soul and body, but also in mind” (Minnaker 2004: 167).

FRA reform in 1917 named those girls in need of institutionalization as feeble-minded (Minnaker 2004: 166).<sup>21</sup>

The relationship between medicine and discipline is historically a form of biological and political efficacy (Foucault 1995). The body is physically subjugated by political, social and medical systems of power in order to create the best and most strategic dominance over individuals (Foucault 1995: 27). Analyzing the period of the Second World War, feminist physicians conducted sexual and venereal disease experiments on women incarcerated in the prison system. Dr. Backhouse interviewed Velma Demerson in 2008 and investigated the history of the Mercer Reformatory's physician Dr. Edna Mary Guest. A self-proclaimed feminist, a highly trained and admired physician, and a supporter of scientific military research, Guest was also a practitioner of eugenics (Backhouse 2008: 107). Being the sole provider of medicine to the prisoners, Guest insisted all inmates had to go through multiple sexually related exams (Backhouse 2008: 107).<sup>22</sup> With a diagnosis of genital warts, Demerson was experimented on through the use of severe surgery and prescriptions of test medications (Backhouse 2008, Demerson 2002). Women were consistently examined under the direction of Guest (Backhouse 2008: 108) and it was she who stigmatized individual women through her medical diagnoses (*Toronto Star* 1933).<sup>23</sup>

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<sup>21</sup>A strong believer in female sterilization and its subsequent protection of a racially distinguished class system, MacMurchy's influence "changed the type of inmate committed to the Belmont House" (Minnaker 2004: 166).

<sup>22</sup>It was during one such exam that Demerson was notified of her pregnancy, and this resulted in numerous visits to the prison infirmary, resulting in a second diagnosis of genital warts, and not just any, but the "worst" Guest had ever seen (Demerson 2002, Backhouse 2008: 119).

<sup>23</sup> Proof of this medical malpractice is prevalent in Demerson's case, as researched by Professor Backhouse (Backhouse 2008), and in a 1933 article published by the *Toronto Star* describing Guest's diagnosis of Miss Ella Stewart, a deceased ward of the Mercer Reformatory in which Guest is quoted as saying Stewart was a "mental case" (*Toronto Star* 1933).

During the period of my investigation, single and working class women were brutalized, stigmatized and incarcerated by other women, and these women were following racially and class-divided discourses. These inhuman and ferocious knowledges and practices resulted in oppressive penalties, bodily torture and, at times, death (Backhouse, 2008, *The Toronto Star*, 1933). This impacted the socially constructed perceptions of women as feeble-minded and biologically inferior even further. Women in positions of power influenced disciplinary policy in practicing patriarchal systems of control over the population via medical, scientific and sociological methods of discipline.<sup>24</sup> The exhibition *Awards* presents a view of the treatment of allegedly deviant young women by women workers for the state. The exhibition thus provides documentation to show that women were inscribed into the discourse of discipline and behaved in manners that were malicious toward incarcerated women.

### ***3. Exhibition review***

It is my goal to uplift the forgotten women incarcerated in Toronto and to offer a reminder that this history should be continually researched and excavated so that we continuously reflect upon this history. As a curator, I chose to display contemporary art juxtaposed with historical archival materials to emphasize the dichotomy between private and public space, and to highlight the discrepancies between the perceived social roles prescribed onto women. *Awards* acknowledges the vast history of feminist curatorial practice that informs this strategy. However, due to the limitations of space within this

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<sup>24</sup> This does a disservice to the women who were victimized under the guidance of other women claiming to be working positively for the rights of women.

support paper, I will only briefly review a few important historical exhibitions, and then provide a detailed account of two exhibitions that specifically inspired and influenced my decisions in curating *Awards*.

In 1972, a group of professors and students from the California Institute of Art, co-directed by Judy Chicago and Miriam Shapiro, created an environment of learning and art practice called Womanhouse, which was situated in Los Angeles, CA. The project included professors, professional female artists and art students, and they overtook a deserted Hollywood mansion, renovated it and installed in it multiple examples of reactionary art highlighting the problematics of segregated female spaces (Wilding 1977). Womanhouse took up the issues of women and their allotted spaces in society and, more specifically, how women are to be perceived in art practice (Wilding 1977). More recently, in 2015, a group of feminist artists created a space at the Hole Gallery entitled *Future Feminism*, resulting in an immersive experience of performance and group discussions as artistic research practice. Utilizing sentences from a revised feminist manifesto as narratives for performance, these feminist artists encouraged a revision of the discussion on what it means to be a woman or self-identified woman artist working within a global art world (Clements 2015). Not only did they encourage discussion, they also encouraged an open-ended experience through the continuation of discussion through performance and documentation (Clements 2015).

In keeping with the trend of creating an exhibition space that is dedicated to women and their struggles and accomplishments, *Awards* also incorporates the practice of conducting research as a mode of performance, alongside the exhibition of contemporary artworks. Reminiscent of the strategies used by Toronto artist Iris Häussler, wherein art practice becomes a form of research and historical speculation, *Awards* offers

a space that invites the visitor to also conduct research on the nature of women incarcerated in Toronto. Häussler's commissioned project from 2008, *He Named Her Amber*, involved the artist creating a faux archaeological environment in which gallery visitors could tour the excavation of "found" historical objects unearthed in the Grange House at the Art Gallery of Ontario. Actors playing conservators and archaeologists explained to viewers that the sculptural objects they had found in this nineteenth-century house were likely created by an Irish woman who had worked in the house as a maid, inviting them to imagine the life of this woman who is not included in the historical record (Häussler 2008). Häussler's project incorporated what philosopher Mark Kingwell has described as an "haptic conceptual" approach. Haptic conceptual art is defined by "a narrative without closure" (Kingwell 2006) and, further, Häussler describes it as "a practice that deals with deep questions of the human condition, but initiates them through direct experience, rather than through theoretical discourse" (Häussler 2009). This engagement with direct experience highlights the importance of performance in Häussler's practice; it places the audience within a narrative, giving the audience agency to formulate the story, and to participate in the excavation and research. (Häussler 2009).

My curatorial decision of formatting newspaper headlines and having them printed as photographs spoke to the colloquialism of life as a series of snapshots. I included this material as a place holder for the actual crafts or textiles women made while in the asylum or prison, which I could not find or access. The only proof I found of these women's labour was in the newspaper headlines. The original narratives attributed to past objects influence a continuation of research in the present and guide contemporary viewers to interact with social issues.

Additionally, two exhibitions inspired me during the course of my research for *Awards*. The first was *Fallen Woman*, curated by Birkbeck College Professor Lynda Nead, on view at The Foundling Museum in London, UK, in September 2015.<sup>25</sup> The second was Emily Jacir's *Europa* curated by Omar Kholeif at the Whitechapel Gallery in London, UK (September 2015– January 3, 2016). Each exhibition held fundamental ideas that inform my curatorial practice in *Awards*. Nead's exhibition delivered a seamless example of blending archival materials with artworks, both historical and contemporary, and how this practice can work as a reminder of women and the stigma they experienced of being secondary to men, or not even considered as holding their own personhood, in society through systems both private and public. The exhibit presented the lives of the fallen, unwed mothers of the middle classes in the nineteenth-century. These were women who were forced to give up their children because society, their families and male companions, and/or male attackers, perceived that if a woman became pregnant it was her fall from grace and it was she who was at fault. Nead articulated these histories from her perspective of being an expert in the study of Victorian women. In conversation, Nead mentioned that approaching the exhibition format through storytelling was very different from writing a book, as the rules of engagement and narration were different (Nead 2015). However, when entering the space of the Foundling Museum, the exhibition experience itself was much like reading a novel. The colours of the paintings collapsed into one another, suggesting a continuation of the story, or a hint of narration from one painting informing the next, with clues of the storytelling acting as threads within the overall thematic.

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<sup>25</sup> The Foundling Museum is the first Children's Charity and Britain's first public art gallery.

Jacir's exhibition is an example of utilizing the cinematic theory of auteur theory and presenting it as a physical exhibition.<sup>26</sup> *Europa* blended contemporary archival and research materials within a documentary narrative arc. For one installation, Jacir presented a room of images of book covers printed on metal and lining the walls; presenting these books in a room replicating the library of assassinated Palestinian writer Wael Zuaiter. As a spectator, one sensed an intimate connection with the person, for what one chooses to read is also very telling of their individual social politics and contemporary ideas about life. This style of exhibition allowed Jacir to narrate the life of Zuaiter with all the nuances of acknowledging his life as a complete and whole person, not only a deceased, politically charged body without a past. *Europa* influenced *Awards* through its use of reimagining archival imagery and text as being visually influential within the exhibition itself.

#### ***4. Methodology***

My research method tries to activate the absent narratives of woman-made textiles and diaristic accounts of these women's experiences through an in-depth investigation into available archival material, and through discussions with archivists and research into the limited personal narratives of incarceration. My research led me to archives throughout the city of Toronto and to London, UK. Research was conducted in the archives of the Sociology Department of the University of Toronto; the archives of the City of Toronto; the Archives of Ontario; the archives of the Toronto Research

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<sup>26</sup> Emily Jacir's *Europa*, became a catalyst for me in how to think about curating archival materials alongside contemporary artistic practice by reimagining archival information as visual clues supporting the narrative of the exhibition.



Library; online archives from OCAD University and City of Toronto libraries; and the archives of the newspapers and magazines *Toronto Star*, *The Globe and Mail*, *Chatelaine* and others. Juxtaposing the reasons given for these women's incarceration with the social practices that disciplined their behaviour, I analyzed visual imagery from the period, including films, entertainment and advertisements, newspaper articles and fiction found in Toronto newspapers and women's magazines of the period. I investigated this breadth of accounts in order to create a strong understanding of women of the era.

The problems that arose for me were financial support limitations, a lack of time to apply for permissions to view prison records and the lack of access to the archives of the Toronto Police and the Belmont House. Hence the problem is the lack of accessibility to view the limited public documents in public institutions and the lack of personal narratives from the asylosed girls and women. My research into the history of Toronto's asylosed women also led me to an online overview of the Library and Archives of Canada, the business association for Liberty Village and an email conversation with Linda Cobon, the Archivist for the CNE. I approached Cobon due to the research I conducted with the newspaper archives where I found that the wards of Belmont House submitted crafts to the CNE and won awards for their submissions (*The Globe* 1936).

It was through the archives of the City of Toronto that I was put in touch with Canadian journalist Michele Landsberg, who connected me to Velma Demerson. Over the course of the summer of 2015, Demerson and I communicated over email. It was in those email conversations where she said that the project was "very uplifting" (Demerson 2015) to her, so I wanted to make *Awards* as much a celebration of the women of Toronto as it is about the devastating history of their lack of freedom. Finally, Amy Furness, archivist for the Art Gallery of Ontario, was fundamental in the process of helping me

locate ephemera absent from archives. She also directed me to literature that was available concerning work in feminist archival practice, namely, preservation and display that was vital to my thinking about the archive, and, in this case, missing archives.

The curatorial project began with the recognition that Rene Vandenbrink and her expertise in textile work would be the catalyst to the installation, and I commissioned a new project from her immediately. During my archival research, I began to realize that I would not find or be offered access to the ephemera relating to the history of the Belmont House, nor to the Mercer reformatory, so I needed to think about how I could present the history of young women in Toronto without visual proof of this particular history.<sup>27</sup> I then shared different articles regarding the history of asylumed women juxtaposed to their work and incorporated these into my research with the different artists I curated. Vandenbrink received an article on the history of textile works made by suffragettes in the Galloway prison, UK, as well as an article depicting the problematics of Canadian suffragettes and how they encouraged eugenics.

### ***5. Installation design/Concept***

My goal in designing *Awards* was to use a practice-led research project as per the description by Professor Chris Dorsett of the University of Northumbria. He describes it as a process of achieving equality between the objects on display and the academic

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<sup>27</sup> Over the course of the summer of 2015, I visited local exhibitions in order to find artists working in film and media, with an emphasis on women's issues. The most generative was in finding two artists collaborating in The Roundtable Residency: Aliya Pabani and Onyeka Igwe. Their collaboration was a beautifully installed film dealing with the history of a men's prison in Ontario. Unfortunately, due to my budget restraints, I could not commission them to create new work for *Awards*. This setback led me to re-imagine how I wanted to curate an absent history that I was not being allowed to access.

writing that accompanies it, illuminating “the fragility of the exhibition as it stimulates its own theoretical frame” (Dorsett 2011: 113). *Awards* observes that most of the visual or narrative histories of “deviant” women are non-existent outside of dispersed texts. Their stories are absent from the public archives, and libraries and my design articulates this absence by including evidence of my in-depth investigation into available archives, discussions with archivists and limited personal narratives of incarceration. With great emphasis on the research conducted, *Awards* is not an historical record, it is a contemporary exhibition creatively curated to reflect acknowledgement of the past. Artists were chosen for their specific practices and how these practices can relate to the work these women did while incarcerated. I sought to juxtapose the reasons for incarceration with the modes of social interaction within the period (including visual imagery of the period, particularly films, and other entertainment), as well as with advertisements and articles and fiction found in Toronto newspapers and women’s magazines of the period. In this juxtaposition I wanted the exhibition to contain multiple opportunities for the creation and co-construction of diverse narratives on behalf of the audience.

*Awards* was on display in the Graduate Gallery of OCAD University for six days in March 2016. The dates were March 4–10, 2016, and The Liberty Party was scheduled to fall on International Women’s Day on March 8, 2016. Without an opening reception, *Awards* was opened quietly and the audience was invited to spend time in the space — to make their own narrative spaces within the exhibition — and to see the purposely positioned threads between the research materials and the art works. The archival materials for *Awards*, which included photographs, posters, master’s theses, newspaper clippings and magazine articles, were chosen to create an environment that encouraged

the visitor to conduct their own research into the history of asylumed girls and women. *Awards* offered a reading space for visitors to the exhibition with research materials, including the following books: Velma Demerson's *Incorrigible*, (2002) Carolyn Strange's *Toronto's Girl Problem* (1998), Jane Nicholas' *The Modern Girl* (2015) and a collection of essays, *The Ward* (2015).<sup>28</sup>

The Liberty Party was not only an invitation to view the show, it was also an opportunity to activate the space.<sup>29</sup> Occurring on International Women's Day on March 8, 2016, the celebration began with artist talks hosted by Rene Vandenbrink and Britta Fluevog. Later, the audience was invited into the world of cabaret and performance, featuring a burlesque performance by Red Zeppelin and Anna Copa Cabanna performing *Go Go Dancer* and three other feminist-inspired songs.<sup>30</sup> Following in the footsteps of TL Cowan's discussion on "Curation as a form of improvised cabaret" (Cowan 2010), men were encouraged to arrive accompanied by a woman escort, which was suggested to remind us of the time when women could not exit their homes to engage in public spaces without being accompanied by a male companion or family member (Cowan 2010). Improvisation and audience participation are important to curation as cabaret (Cowan 2010). Cowan states, "Cabaret is an opportunity for a community or scene to see itself in its many forms, to improvise scenarios of delight and discomfort and ultimately to be in a state of becoming rather than already made" (Cowan 2010: 53). The cabaret concept is employed in *Awards* through the live performances by Jane and Copa Cabanna, with, with the recording of *Go Go Dancer* curated into the exhibition, and in the movement of

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<sup>28</sup> *Incorrigible* is published by Wilfrid Laurier University Press, *The Ward* is published by Coach House Press and both *Toronto's Girl Problem* and *The Modern Girl* are published by The University of Toronto Press.

<sup>29</sup> Title used as suggested by Anna Copa Cabanna.

<sup>30</sup> Paddy Jane is Red Zeppelin.

the audience between the works themselves. I chose artists and their work to enhance the lack of archival research, some to act as a supporting characterization of a narrative and some to act as major players in the entire aesthetic of the story—a story that is in the process of becoming.<sup>31</sup> I claim the story is one of continuous becoming, because the story of asylumed women has been on the periphery of Toronto’s history, and it is a story that is consistently in need of further research in order to keep it in the collective memory, and that has no closure. Holding the curatorial tour on the day after The Liberty Party allowed for more insights to be made between the curated artworks and the research materials, as well as the celebratory nature of liberating the quietness and silence of the lost archives.

## **6. Conclusion**

*Awards* observes that most of the visual or narrative histories of women deemed “deviant” and asylumed in Toronto are non-existent or difficult to access without permission by copyright holders or without legal precedent. *Awards* does not claim to be final, as there is always room to gain more knowledge and understanding. It is an exhibition that encourages research, discussion and the acknowledgement that not everything is known. Within my research, there is only one personal narrative found and yet women were incarcerated under the FRA for approximately sixty years. Where are those stories? They can be located as prison records, only accessible with permission. As a curator, I cannot claim to know these absent stories, and I am cautious about the destructive potential of making assumptions about how they lived their lives, made from

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<sup>31</sup> This is not to say that one is more important than the other, for each person in the project is fundamentally important to the final outcome, they just have varying degrees of presence and varying degrees of comfort.

my position in the present. It is only through snapshots of historical knowledge — artifacts, photographs and news articles, and the absence of these — that we can begin to formulate a space to consider the experiences of these incarcerated women, and the numerous authoritative structures that regulated their bodies.

In our contemporary period, the media and social discourse continues to moralize women's behaviour. During a recent episode of the talk show *The Doctors*, there was a conversation about how young teenage women use mobile applications to discuss and project their sexuality, which led one of the television personalities to tell a story about a thirteen-year-old girl she knew who was caught comparing her breast size to that of her friends on a group chat (*The Doctors* 2016). Immediately, this behaviour was prescribed as being sexually deviant and morally wrong (*The Doctors* 2016), and at the same time the private conversation the young women had was broadcast internationally and used as an example of immoral behaviour and what to watch out for. Furthermore, they ended the segment by saying — and I paraphrase — if she is behaving like this now, her future is not promising (*The Doctors* 2016). Not only was this girl punished by her own parents, she was also ostracized on public television—and for what? For talking about the size of her newly forming breasts? For being interested in how her body was beginning to change? Accepted social codes for women continue to be morally fuelled; and media platforms that offer advice and suggest lifestyle choices perpetuate the stigma of sexual deviance. As such we must regularly confront representations of women in the media and *Awards* seeks to demonstrate how one can.

By offering a staging of performance and audience engagement combined with archival elements, *Awards* challenges the perceptions of women who were once incarcerated for being morally deviant. The artist talks were very powerful emotionally,

the burlesque performance bridged the talks and the musical component contributed to a quality of surprise and risk. Red Zeppelin was making herself vulnerable for the audience, meanwhile upholding her own agency and control of her own image. Copa Cabanna's comedic performance of four songs depicting real-life stories of her movement within New York City suggests our contemporary moment where women are still being moralized by their behaviour. In one song, she spoke of how a television company censored the love scene in the film *Dirty Dancing*, and an analysis was made as to how the media censors strong and independent female protagonists acting outside of perceived social convention. In another song she sang about being catcalled on a busy street — being called a freak and a whore for just walking down the street — validating that women remain as blank slates to society's stigmatization of sexuality. However, by continuing to be vocal and fighting against society's ongoing demoralization of the female body through research, art practice, conversations and performance, women and those who identify as women can continue the never-ending battle for our own personal and positive sense of self.



Figure 17. Red Zeppelin, Go Slow, Awards Liberty Party view, OCADU Graduate Gallery, 2016  
(Image by: Jazmine Yerbury)



Figure 18. Anna Copa Cabanna, Go Go Dancer, Awards Liberty Party view, OCADU Graduate Gallery, 2016 (Image by: Krista Bell)



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## **Appendices:**

### **Appendix A.**

#### **Artist Biographies:**

Jamey Braden is an interdisciplinary artist working with sculpture, textiles, performance and video. Performing and/or making sculptures through performative explorations in the studio or in participatory environments that engage the audience are a central part of her practice. Drawing and writing are also integral: text appears again and again, congealing, mutating, sublimating, dissipating. Humor and the influence of pop culture are undeniable explored them with pleasure. Braden investigates the potential dialogs between artist and materials, movement and matter with a philosophy that attempts to subvert dominant ideas of human-centered subjectivity. Improvisation in the studio and performances have proven to be an essential and surprising strategy in this liberatory work. Braden is a graduate of University of British Columbia's MFA program whose work has been shown in the United States and Canada.

Ana Čop was born in Zagreb, and currently lives and works in Toronto. She immigrated in Canada in the early 1990s, during the Croatian post-war period. In 2007, Čop decided to completely change her career and embarked upon a transformation into a visual artist. Before entering the School of Image Arts, she secured a Certificate of Photographic Studies from Ryerson's Chang School, where she was the 2010 recipient of the Hamish Kippen Excellence in Arts Award. Ana Čop has won numerous awards for her work in Canada, the USA and Europe. While she was finishing her BFA at Ryerson Image Arts, she won the SNAP! Star 2011 Award. In summer of 2011, as the sole Canadian winner she was nominated "Photographer of the Year, 2011" in the L'Iris D'Or Sony World Photography Awards, in London, UK, securing second place in the Fine Art-Conceptual category. Shortly thereafter, Ana Čop was selected as one of the winners of the PDN's Annual Photography Awards in New York City.

Anna Copa Cabanna is an Australian showgirl icon who has performed her choreography, played her xylophone, and roller skated in venues around the world. She was the face and twirling body of THE DEBASER on The Pixies "Doolittle Tour", sings in an ACDC cover band, and is the official go go dancer of the New York Rock and Roll Underground. Anna was recently named one of "10 offbeat artists keeping the old, weird New York alive" by Flavorpill along with Yoko Ono and Bill Cunningham. An established singer-songwriter in New York City, she reflects on everyday issues with her little xylophone, voracious voice, and fabulous imagination. The truth- in a sequin leotard.

Gillian Dykeman is a Canadian artist whose research and projects describe the sexual politics of landscape through and an intersectional feminist and post-colonial framework. Dykeman seeks inroads to subjectivity and agency by working across mediums and disciplines such as performance, sound, installation, and art criticism. Direct engagement with and its politics sits at the core of her practice. Her work has been exhibited

nationally and abroad, and she is the host and producer of *Working (it) Out*, the *ArtSlant* podcast. Dykeman graduates from the University of Toronto with a Masters of Visual Studies in Studio Art this spring, and will return to her home province of New Brunswick to pursue her practice with the land she knows best.

Britta Fluevog -- I am, maternally, a third generation artist; my grandmother was a printmaker, my mother is an art therapist/ mixed media artist, and my father is a designer. Inspiration comes from the creative household environment that my growing up entailed. I received my Bachelors in Interdisciplinary Fine Art from NSCAD University. Upon graduation, I established a small ceramic co-op in Ghana, West Africa. I received Master's of Applied Art from Emily Carr, studying with Ruth Beer.

Kristina Guison is a Manila-born, Filipino-Canadian artist based in Toronto. She is currently working on her BFA major in Sculpture/Installation and minor in Integrated Media. The subject matter of her works revolve around the personal, psychological, socio-cultural and political impacts and drives that constitute our perception of presence and absence in the heavily globalized and precarious, 21st century, socio-political landscape. She explores the state of "fragmented existence" through her sounds sculptures, process-based sculptural installations and immersive light installations.

Paddy Jane is a Toronto based photographer, videographer, Captain of the No Pants Society, and former radio show host for *Sex, Outlaws and Rock and Roll*. She specializes in boudoir photography, reminiscent of the arcade cards of the turn of the twentieth century. Inspired by her Grandmother, Paddy Browne, a comedienne, diseuse and vaudeville hostess for Britain's celebrated Windmill Theatre, during the 1930s, Jane is also a burlesque performer. *Red Zeppelin*, presents the audience the beauty of the tease, which was a popular trope of the 1920s vaudeville circuit. Paddy Browne will also be making an appearance in *Awards*.

René Vandenbrink lives in London, Ontario and holds a BFA in Visual Arts from the University of Western Ontario. Her practice process based work in textiles explores collecting, interactions with nature, surface design and forms of assemblage as tools for breathing new life into discarded/obsolete objects and underrepresented modes of making/traditions that typically involve the handmade, recycling and supporting sustainably made materials. Commissioned works for *Awards* deal with the everyday challenges of working within the constructs of society while trying to maintain balance and happiness— though women may have more freedoms than ever before, there are still so many challenges that are difficult to navigate, especially when you are going it alone.

### **Select Curricula Vitae:**

#### **René Vandenbrink**

##### **Education**

2010 Bachelor of Fine Arts in Visual Arts, University of Western Ontario, London, ON

2002 Art Studies Certificate in Vocational Art, Bealart, London, ON

##### **Selected Exhibition History**



- 2016 Awards, curated by Jennifer Lorraine Fraser, Graduate Gallery, Toronto, ON
- 2015 *In Kind: Members' Show and Sale*, Forest City Gallery, London, ON
- 2015 *Print London With Love*, The Arts Project, London, ON
- 2015 *Ladies of the Evening*, Art Gallery of Lambeth, London, ON
- 2014 *Wish List: Members' Show*, Forest City Gallery, London, ON
- 2014 *3<sup>rd</sup> Annual Square Foot Show*, The Westland Gallery, London, ON
- 2014 *Recycling Material Culture: Obsolete and Out of Date*, Solo Exhibition, University College, London, ON
- 2013 *In The Round*, Graven Feather, Toronto, ON
- 2013 *Sample*, Faculty/Staff Exhibition, Artlab, Western University, London, ON
- 2013 *Summer Art Exhibition II*, The Aeolian Hall, London, ON
- 2013 *WIN WIN Members Show and Sale*, Forest City Gallery, London, ON
- 2013 *2<sup>nd</sup> Annual Square Foot Show*, The Westland Gallery, London, ON
- 2013 20<sup>th</sup> Anniversary of London Artists' Studio Tour, Johnnene Maddison's Studio, London, ON
- 2013 *Eleanor Pearl Gallery Presents: In A Pinch*, pop up gallery in London, ON
- 2012 *Under 30 at 30*, Japanese Paper Place, Toronto, ON
- 2012 *Somehow Connected*, Artlab UWO, London, ON
- 2012 *Bealart 100 Textile Alumni Show*, Landon Library, London, ON
- 2012 *Not For Sale: FCG's Members' Show*, Forest City Gallery, London, ON
- 2011 *to and fro: doble va* with Jaqueline Venus, Masonville Library, London, ON
- 2011 *I < 3 E.O.A.*, East Village Arts Co-op, London, ON
- 2011 *The Art of Fabric*, The Art Exchange, London, ON
- 2011 *Overleaf* with Bookbinders Guild of London, Landon Library, London, ON
- 2011 *Thick as Thieves*, Forest City Gallery, London, ON
- 2011 *London Indie Media Fair*, Central Public Library, London, ON
- 2010 *doble va* with Jaqueline Venus, Masonville Library, London, ON
- 2010 *Fresh Paint and New Construction 2010*, Art Mür, Montreal, QB
- 2010 *The Tiny Box: Radio Box - Farewell Free Show*, Practice Loft, London, ON
- 2010 *this \_\_\_\_\_ may change*, Artlab UWO, London, ON
- 2010 *Annual Juried Exhibition*, Artlab UWO, London, ON
- 2009 *Practicum Introductions*, Artlab Concourse Gallery UWO, London, ON
- 2009 *Annual Juried Exhibition*, Artlab UWO, London, ON
- 2008 Studio Session with Derek Liddington, Artlab, London, ON
- 2008 *Connecting Threads*, The Art Exchange, London, ON
- 2008 *Annual Juried Exhibition*, Artlab UWO, London, ON

#### **Awards**

- 2010 First Place for *Typstickpedal*, 8<sup>th</sup> Annual Juried Exhibition, University of Western Ontario
- 2009 Bess A. Hewitt Scholarship in Visual Arts and Elizabeth Taylor Award, University of Western Ontario
- 2008 Faculty Association Scholarship in Visual Arts, University of Western Ontario
- 2003 Summer Workshop Bursary with Martha Cole, CEG, London
- 2003 Ivian Sturdee Purchase Award, H.B. Beal Secondary School
- 2002 Canadian Embroiderers' Guild of London Award, CEG London
- 2002 Ivian Sturdee Purchase Award, H.B. Beal Secondary School

#### **Bibliography**

- 2012 Fraser, Jennifer Lorraine. 42° 59' 81° 14' Mapping London's International Legacy  
"London  
Roots/London Routes"
- 2011 Pipes, Emma. Pulp Magazine "Observing the modern textile artist through to and  
fro: doble va at it  
again." Issue 1, November 2011, p. 11.
- 2010 Patton, Mike. Invitation. "Fresh Paint / New Construction." July-August 2010  
vol.5 no. 6, p. 7
- 2010 Hallows, Jason and Merritt, David. "this \_\_\_\_\_ may change." 2010, p.2
- 2008 de Hann, Tess. Artscape, "Connecting Threads." Issue 30, July 2008, p. 10

### **Teaching Experience**

- 2013 *Joomchi* Day Workshop with textile group in London, ON
- 2013 *How To Dye In Style*, Trade School invitation from Centre for Feminist Pedagogy  
residency at Centre des  
arts actuels Skol, Montreal
- 2013 *Joomchi* Workshop Series for Evening Group of CEG, London, ON
- 2012 *Digital Manipulation* Day Workshop for CEG, London, ON
- 2012 *Drawn to Stitch* Mixed Media Drawing Workshop Series for Evening Group of  
CEG, London, ON
- 2010 *Press and Print* Surface Design *Day* Workshop for CEG, London, ON
- 2009 *Press and Print* Surface Design Workshop Series for Evening Group for CEG,  
London, ON
- 2008 *Recycled Fiber* Workshop Series for Evening Group for CEG, London, ON
- 2007 *Tyvek and Fiber* Workshop for Evening Group for CEG, London, ON with Leslie  
Bondy

### **Art Related Experience**

- 2015 Artist Talk for Print London, London, ON
- 2015 Lady Fest Vendor Market participant, Forest City Gallery, London, ON
- 2013-2014 Printmaking Technician, University of Western Ontario, London, ON
- 2012-2015 Artist Vendor with Rag Bag Bazaar at venues including Museum  
London, The Grand Theater and Our Street in London, ON
- 2012-2013 Past President and volunteer for Forest City Gallery, London, ON
- 2012 Artist Talk for CEG, London in London, ON
- 2011-2012 Board President Forest City Gallery, London, ON
- 2011-2014 Knitting & Stitching at Forest City Gallery facilitator, London, ON
- 2011 Assistant to Sarah Scope for Nuit Blanche at The Arts Project, London,  
ON
- 2010-2011 Board Member-at-Large sitting on grant writing committee for Forest  
City Gallery, London, ON
- 2010-2011 Printmaking Technician, University of Western Ontario, London, ON
- 2010 CEG, London Summer Workshop Coordinator, Facilitator for Dorothy  
Caldwell's Book of Marks Workshop
- 2009-2010 Textile Representative of Visual Arts Supporters Association Executive,  
London, ON
- 2009 Internship as Studio Assistant to David Merritt, London, ON
- 2009 CEG, London Summer Workshop Coordinator Assistant, CEG London
- 2007 Assistance with balloon inflation for Anna Madelska's Balloonscape,  
Nuit Blanche, Toronto, ON

2007 Guild Handbook Committee, CEG, London  
2007 Education Planning Committee for Evening Guild program, CEG,  
London  
2007 Workshop Coordinator for Evening Guild program, CEG, London  
2006 Education Planning Committee for Evening Guild program, CEG,  
London

### **Membership**

2014-present Print London – Printmaking Collective, London, ON  
2010-present Forest City Gallery, London, ON  
2009-present Bookbinders Guild of London, London, ON  
2004-present Canadian Embroiderers' Guild (CEG), London, London, ON

### **KRISTINA GUISON**

kristinaguison.net | kristinaguison@gmail.com

### **EDUCATION**

2012 Ontario College of Arts and Design University 100 McCaul St. TO  
BA (candidate) Major in Sculpture/ Installation (Expected graduation: June 2016)  
Minor in Integrated Media  
Cleveland Institute of Art  
11141 East Boulevard Cleveland, OH  
Sculpture and Expanded Media, Mobility/ Exchange Program (Fall 2014)  
2007 Sheridan College, Institute of Advanced Learning and Technology Trafalgar,  
Oakville Campus ON  
Visual and Creative Arts  
2004 De La Salle-College of St. Benilde Taft Avenue, Manila PH Production Design

### **RESIDENCIES | GRANTS**

2015 Artscape Gibraltar Point, TO, Displacement Project: Self-directed site-specific  
project Artist-in-Residence participant  
2014 The Unifiedfield Experimental Art Space, Granada, ES  
Transduction Project: A series of experimental solo and collaborative projects with  
Enclave performance artists Artist-in-Residence participant  
2013 Toronto Artscape Inc.'s Outdoor Arts Program, Daniel Spectrum, TO Kapisanan  
Philippine Arts and Culture Centre's KULTURA Festival Funded by Artscape  
Foundation  
Temporary public interactive installation facilitator with Julius Manupul and Tim  
Manalo, curated by Nicole Cajucom  
2013 The Unifiedfield Nomadic AIR, The Cordillera and Mindanao region, PH Reverb  
Project  
Nomadic artist-in-residence program participant  
2011 Kapisanan Artist Residency Program with Carlos Celdran, TO, PH Manila  
Transitio, Livin La Vida Imelda, If These Walls Could Talk One of the two residency  
participants  
2009 Kapisanan Philippine Arts and Culture: CLUTCH Vol. 2 TO  
Funded by The Ontario Arts Council  
One of the four, 6-month program participants

### **SELECTED SOLO COLLABORATIVE AND GROUP EXHIBITIONS**

2016 Current, Angell Gallery, TO (March 2016) Solo thesis show

Awards, OCAD University Graduate Gallery, Curated by: Jennifer Lorraine Fraser, March 2016

2015 EX-VEE: Artscape Gibraltar Point, Toronto Island, TO Gibraltar Point 15th Anniversary  
AGP Short-term resident and exhibiting artist

2014 It's Here, You're There, The Church Superior Ave, Cleveland, OH Cleveland Institute of Art group exhibition Collaborative installation work with Charles Schoen Transduction,  
The Unifiedfield Experimental Art Space, Granada, ES Artist talk, Performance and Installation work  
Artist-in-residence participant  
Velvet Club, Malaga, ES  
Collaborative project with multi-instrumentalist musician Roberto Herruzo Light installation, projection and performance artist

2013 The Cale Weir Show, Buddies in Bad Times Theater, TO OCAD U Performance Art Collective  
Performance Artist

2011 Livin' La Vida Imelda, Twist Gallery TO Celdran and Kapisanan Philippine Arts and Culture Centre Installation artist with Eric Quebral  
If These Walls Could Talk: Intramuros Tour, Harbourfront Centre, TO Carlos Celdran and Kapisanan Philippine Arts and Culture Centre Co-production designer Eric Quebral  
People Power Revolution 25th Anniversary, Edsa Shrine, PH  
One of the 25 Selected artists to interpret the commemorative ribbon  
Carlos Celdran's Manila Transitio 1945, La Castellana, Fort Santiago, PH A  
Commemoration for the WWII bombing of Intramuros  
Participatory sculpture artist

2010 Youth Arts Showcase, Art Gallery of Ontario, TO ArtReach Toronto  
One of the featured artists

**ARTIST TALKS | PRESENTATIONS | WORKSHOPS | COMMUNITY WORK**

2015 The Linden School, TO  
Artist talk (Art practice and professional career) Annual career day  
NAVIGATION Vol. 2 Kapisanan Philippine Centre for Arts and Culture TO Installation  
Art workshop

2014 Al Raso, The Unifiedfield Artist Residency, Granada ES  
Artist talk on Transduction (2014), Reverb (2013) and Tapping (2012) Field research, community and cultural immersion, artist residency project  
NAVIGATION Vol. 1 Kapisanan Philippine Centre Arts and Culture TO Metal Manipulation collaborative project/workshop facilitator  
St. Lady of Lourdes Catholic School, K Mobile Outreach Program TO Co-facilitator of arts-based workshop with Timothy Manalo

2013 Mary Ward Catholic Secondary School, K Mobile Programming, TO Workshop and collaborative "Banig" weaving project Co-facilitator  
St. Pascal Baylon Catholic School, K Mobile Programming, TO Art workshop (3-day series) co-facilitator

2012 Winston Churchill Collegiate Institute, K Mobile Programming, TO Workshop facilitator of Folklore and Mythology workshop  
Kapwa Collective: Markers of Identity, TO

Performance Artist and one of the three speakers with Anthropologist, Prof. Ikin Salvadore-Amores Ph.D  
Sagada Central Elementary School, Mountain Province PH Visual arts Workshop facilitator for Grade levels 1-6  
2011 ANAK Liwayway Conference, Winnipeg MB One of the guest arts workshop facilitator representing Kapisanan Philippine Centre for Arts and Culture

**GILLIAN DYKEMAN**

Toronto, Canada  
art@gilliandykeman.com

**EDUCATION**

2014-2016 Master of Visual Studies, Studio, University of Toronto, John H. Daniels Faculty of Architecture, Landscape, and Design  
2007-2010 Bachelor of Fine Art, Interdisciplinary Studio, Nova Scotia College of Art and Design University

**AWARDS & DISTINCTIONS**

2014-2016 Graduate Fellowship, University of Toronto, John H. Daniels Faculty of Architecture, Landscape, and Design  
2014 Ontario Art Council Project Grant  
2014 Banff Centre Residency Scholarship  
2012 ArtsNB Creation Grant  
2011 Struts Open Studio Residency  
2009 Halifax Community Art Honorarium

**SOLO and TWO-PERSON EXHIBITIONS**

2016 Dispatches, Art Museum University of Toronto, Toronto, ON  
2015 Reunion in Feral Forest (with Sarah Burwash), DNA Artspace, London, ON  
2011 Collaboration With 521\* Friends, Struts Gallery, Sackville, NB

**SELECTED GROUP EXHIBITIONS**

2016 Walking Women, Awards, OCADU, Toronto, ON  
2015 Guided Tour, Lands End, University of Chicago Logan Center, Chicago, IL  
2014 Carte Blanche – Collaboration with Jerry Ropson, DNA Artspace, London, ON  
Bike Love, ERI 6: The Eyelevel Re-shelving Initiative Halifax, NS  
2013 Blue Crushed, Forest City Gallery  
Human Services Inc., No Boys With Frogs, DNA Artspace, London, ON  
2011 Starbucks in the Woods, White Rabbit Open-Air Arts Festival, Economy, NS  
2009 Bike Love, Go North! Festival, Halifax, Nova Scotia, 2009  
2008 Living Room, Creighton St, Halifax, NS  
Re: Directions, SEEDS Gallery, Halifax, NS and ACAD, Calgary, Alberta  
ERI 3: The Eyelevel Re-shelving Initiative, Eyelevel Gallery, Halifax NS

**PERFORMANCES**

2015 Chop Wood, Reunion in Feral Forest, DNA Artspace, London, ON  
Guided Tour, Lands End, University of Chicago Logan Centre, Chicago, IL  
2014 Owl and Bear, Winterjourney, Snow Days, Banff Centre  
2013 Gillian Dykeman, CEO Human Services Inc., No Boys with Frogs, DNA Artspace, London, ON  
2011 Collaboration With 521\* Friends,  
You Put Me High (Upon a Pedestal) : An International Symposium of Performance Art.Sackville, NB

2009 Bike Love, Go North! Festival, Halifax NS

### **ARTIST TALKS**

2014 Reading Room Wikipedia Workshop, London, ON

2012 Panel Facilitator "Technology will Save Us All" Struts Gallery and Faucet Media  
Tête à Tête Media Art Talks, Sackville, NB

2011 Collaboration with 521\* Friends, Artist talk, Struts Open Studio Residency  
Artists' Roundtable, Symposium of Art, Owens Art Gallery, Sackville, NB

### **RESIDENCIES**

2014 Winterjourney Thematic Residency, Banff Centre, Banff, AB

2012 Misc Inc. Artist in Residence, Sherbrooke QC

2011 Struts Gallery Open Studio Artist In Residence, Sackville, NB  
White Rabbit Open Air Residency and Festival, Economy, NS

### **Jamey Braden**

Lives and works in Vancouver BC

### **EDUCATION**

2015 MFA. University of British Columbia.

2015 UBC Graduate Instructional Skills Workshop.

2008 Artist Trust EDGE professional Development Program.

2006 Seattle Central Community College, Graphic Design.

2005 The Evergreen State College, Media Studies.

2005 Western Washington University, Visual Art.

### **SELECT EXHIBITION RECORD**

2015 Art Rock? Astoria, Vancouver, BC.

Liminal Waste, Sunset Terrace, Vancouver, BC.

Object approaching short blue waves, Belkin Gallery, Vancouver, BC.

2014 Extended Party Remix, Satellite Gallery, Vancouver, BC.

2013 Denise, first-year MFA show, Audain Art Centre, UBC, Vancouver, BC.

2013 The Trees, The Trees, Vignettes, Seattle, WA.

2012 Bedroom Choreography-LIVE! #2, group performance, The Waypost, Portland,  
OR.

-Scraped Off the Back of a Rectangle, Cairo, Seattle, WA.

-Read With Me, Occidental Park, Seattle Parks and Recreation, Seattle, WA.

-Bedroom Choreography-LIVE! #1, group performance for Hollow Earth Radio, Seattle,  
WA.

-Bad For Jazz: Ruminations, sound + visual performance, Gallery 1412, Seattle

2011 UMM...WHAT ARE YOU DOING, performance art salon, curator, Cairo, Seattle,  
WA.

-Night Club, reading and performance, Hedreen Gallery, Seattle, WA.

-Bad Yoga, group performance on Seattle Light Rail train, Seattle, WA.

2010 This Ballet is Making You Smarter and More Attractive, solo performance,  
Olympia Film Festival, Olympia, WA.

-Sense and Sensibility, Vera Project, Seattle, WA, two-person exhibition.

2009 Crawl Space Centennial, Crawl Space Gallery, Seattle, WA, juried by Jeffrey  
Mitchell.

-Self-Helps, Emerson Space Case, Portland, OR, solo exhibition.

-Magick Spectrum, Twenty20, Seattle, WA.

2008 Educational Crap-Happy, Zeitgeist, Seattle, WA, solo exhibition.

- The Gift Cycle, No Space Gallery, Seattle, WA.
- A Taxonomy of Thanks, McLeod Residence, Seattle, WA, solo exhibition.
- Free For All, Helm Gallery, Tacoma, WA.
- 2007 a bell is a cup until it is struck, PUNCH Gallery, Seattle, WA, juried by Eric Fredericksen.
- Seattle Central Student Invitational, SCCC, Seattle, WA.
- 2006 Vague Head Skeletons, Gallery 1412, Seattle, WA, solo exhibition.
- 2005 Internally Decorated, The Kipple Gallery, Bellingham, WA, solo exhibition.
- Fruits (Learning to Love You More), Orange, Olympia, WA.
- 2004 Slow Show to China, VU Gallery, Bellingham, WA, senior group exhibition.
- Spring Showcase, B Gallery, Bellingham, juried by Barbara Sternberger.

**PRESS**

- Graves, Jen. "Indian Gifts." The Stranger, 2009.
- Graves, Jen. "RUBBISH! Art and the Plastic Bag." ARCADE online, 2009.
- Hackett, Regina. "Love Children Free Themselves from the Cross." Arts Journal, 2009.

**Appendix B.**

**Floor Plan:**

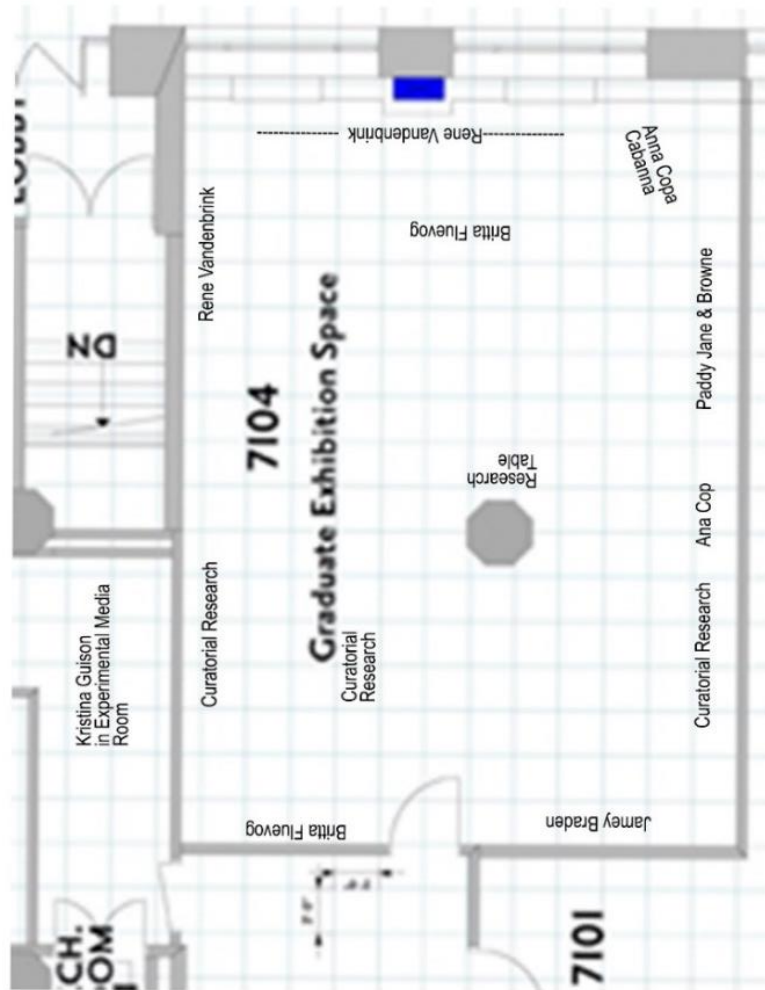


Figure 19: Awards, Floor Plan, Graduate Gallery, Ocad University, 205 Richmond st, 2016

**Appendix C.**

**Didactic/Labels/Publicity:**





Artists: Ana Čop, Anna Copa Cabanna  
Britta Fluevog, Gillian Dykeman,  
Jamey Braden, Kristina Guison  
Paddy Jane, Rene Vandenbrink  
Curated by: Jennifer Lorraine Fraser

The purpose of Awards is to create a woman's space.

A space for contemplation, research and response to the history of the Female Refuges Act, and the subsequent unethical incarceration of women in Toronto.

Awards, is a co-construction of research, contemplation and contemporaneous artistic response to the history of women unethically incarcerated in Toronto during the interwar period due to lifestyle choices of self-governance; and their subsequent forced labour within asylums. The exhibition visualizes how absent histories can be made present through juxtaposing representations of early twentieth century women chronicled through various media sources, by theory that analyses the systemic oppression of women within asylums and prisons, and contemporary responses by women artists. Each piece stands alone representing its own story, but together the pieces weave an anti-narrative, punctuating certain sociological tendencies suppressing the lives of women for up to one hundred years. The show demonstrates that the lives of women are dynamic and fragmentary, and that there is no single narrative that can be positioned to accommodate the full beauty of a life lived.

**Rene Vandenbrink**  
**Holding In The Dull**  
**2015/2016**

mixed media drawings on washi

**Rene Vandenbrink**  
**Stagnant Cylinders**  
**2015/2016**

vessels of washi, drawing and thread filled with salt (each vessel is 2.5 inches in diameter and about

**Rene Vandenbrink**  
**Knitting Under Duress:**  
**knitting is busy work**  
**used to cope with the**  
**everyday**  
**2015/2016**

1. knitting helps pass the time
2. knitting creates its own kind of music
3. knitting exposes me to colours that make me happy
4. knitting feels nice in my hands
5. knitting fabricates the illusion of sanity
6. knitting keeps me from losing my temper
7. knitting makes me feel like a good girl

**Rene Vandenbrink**  
**Some Things Can't Be**  
**Unbroken: broken glass**  
**shards wrapped with pink and**  
**purple variegated synthetic**  
**yarn lying on the floor**  
**2015/2016**

sometimes I get rushed and things get broken  
sometimes I get tired and things get broken  
sometimes I get distracted and things get broken  
sometimes I get disorientated and things get broken  
sometimes I get pushed and things get broken  
sometimes I get scared and things get broken  
sometimes I get enraged and things get broken

**FOR IMMEDIATE RELEASE:**

Jennifer Lorraine Fraser presents Awards  
March 4 – 10, 2016, 12-5pm  
Liberty Party: Tuesday March 8, 2016, 6-10pm  
\*\*\*\* In Celebration of International Women's Day\*\*\*\*

- Artist Talks: 6:30
- Rene Vandenbrink: "Running Away From The Everyday."
  - Britta Fluevog:

Performance: 8

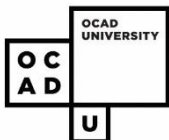
- Burlesque: Red Zeppelin
- Music: Anna Copa Cabanna

Curatorial Tour: Wednesday March 9, 2016 1-2pm  
OCADU Graduate Gallery, 205 Richmond Street, Room #7104, Toronto, ON.  
(Richmond @ Duncan)  
For more information, please contact: jenniferlorraine33@gmail.com

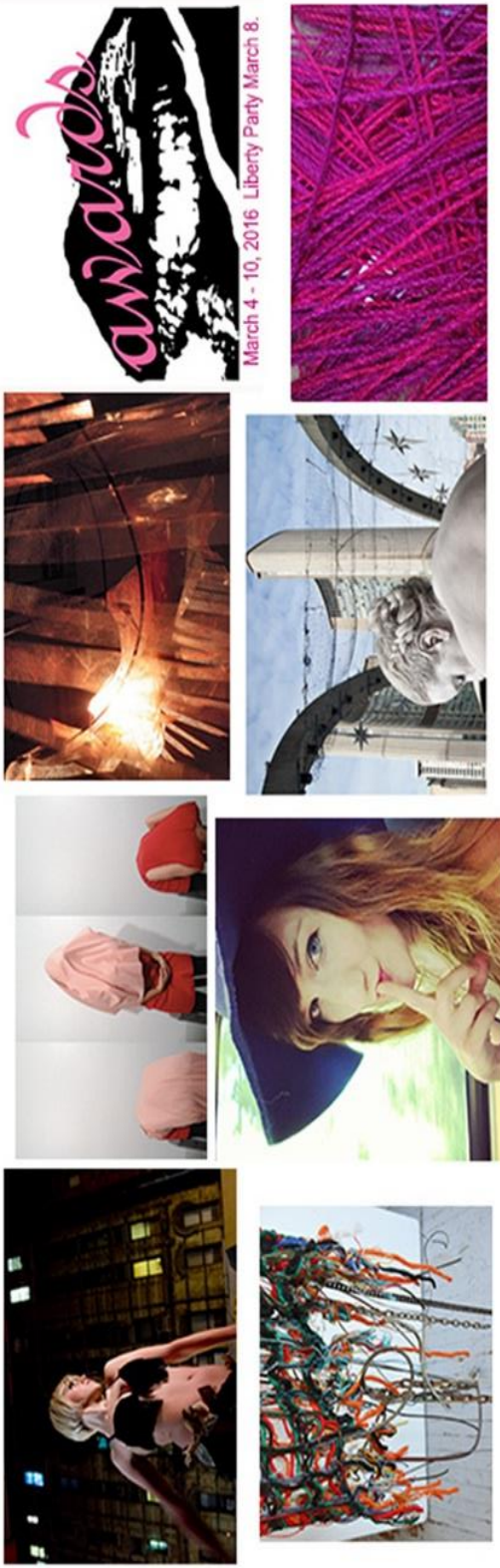
Jennifer Lorraine Fraser's MFA Thesis exhibition, *Awards* incorporates archival reproductions, acknowledgment of forced labor within asylums, and known lifestyle choices of incarcerated women; along with contemporary artistic practice used to raise questions about societal expectations of women and of their disciplining. Eight artists, respond to the research I have conducted: Ana Čop, Anna Copa Cabanna, Britta Fluevog, Gillian Dykeman, Jamey Braden, Kristina Guison, Paddy Jane, and Rene Vandenbrink. Resulting in a co-construction of research, contemplation and response to the history of women being unethically incarcerated.

**\*\*\*\* In celebration of International Women's Day, The Liberty Party will feature a musical performance by Australian Showgirl, Anna Copa Cabanna and Toronto's own Red Zeppelin. - 8pm, March 8, 2016 \*\*\*\***

*Awards* reconceptualises the lives of women in Toronto incarcerated under the Female Refuges Act (FRA). Creating a space for women, my project offers in depth research into the period following the revision of the FRA (1919-1940), outlining the systemic oppression young women faced when they were asylumed against their wills, and how they were disciplined for reasons such as feeble-mindedness, deviance and incorrigibility. Historical information of their incarceration is difficult to attain, lacking or non-existent. However, former inmate Velma Demerson documents her confinement in the 2002 publication *Incorrigible*. By utilizing the subsequent research that arose from Demerson's personal narrative of incarceration: newspaper articles, interviews and a PHD Thesis, 2004, highlights the lack of supporting documentation of the exploitation and innocence of other young women.



Jennifer also thanks The Darling Mansion for Hosting Anna Copa Cabanna while she is in Toronto. <http://www.thedarlingmansion.com/>



In celebration of International Women's Day March 8, 2016 - 6-10pm,  
 Jennifer Lorraine Fraser invites you to the Liberty Party for Awards -  
 Artist Talk 6:30pm Performance 8pm  
 OCAD U Grad Gallery 205 Richmond Street

Note: Gentlemen please come accompanied by a woman

Figure 20: Jennifer Lorraine Fraser, Awards, postcard and social media design, 2016



**Appendix D.**

**Installation Documentation (All images by Krista Bell)**



Figure 21. Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)



Figure 22. Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)

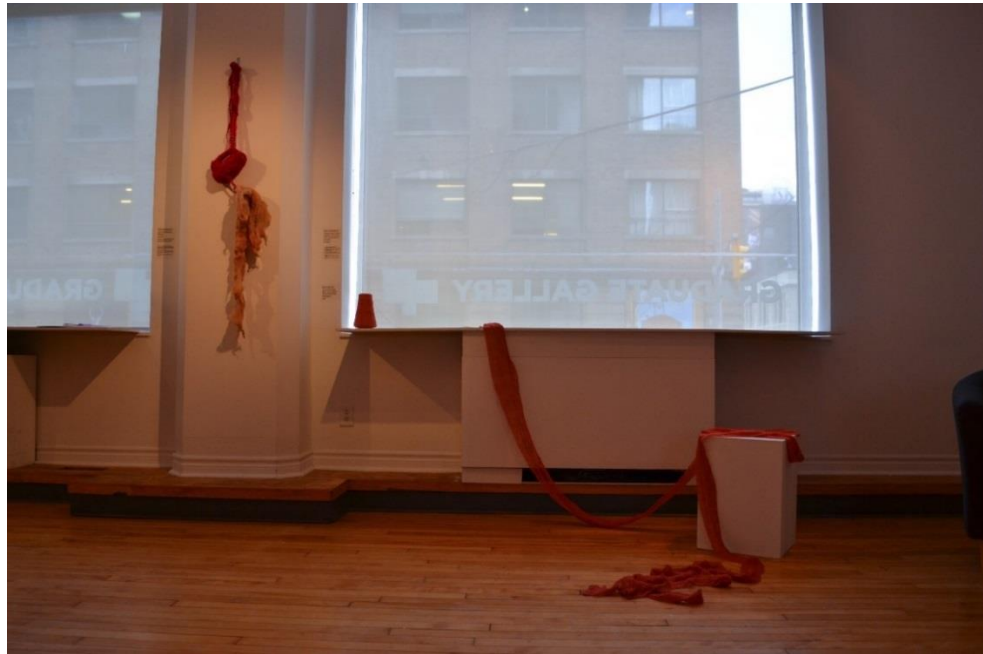


Figure 23. Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)



Figure 24. Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)



Figure 25. Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Krista Bell)



Figure 26. Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Jennifer Lorraine Fraser)





Figure 27. Awards Installation view, OCADU Graduate Gallery, 2016 (image by: Jennifer Lorraine Fraser)



Figure 28. Awards Installation view, OCADU Graduate Gallery, 2016 (images by: Krista Bell)





Figure 29. Awards Installation view, OCADU Graduate Gallery, 2016 (images by: Krista Bell)

## Appendix E.

### List of Artists/Artworks

1. Rene Vandenbrink, Holding In The Dull, 2015/2016, 3 mixed media drawings on washi
2. Rene Vandenbrink, Stagnant Cylinders, 2015/2016 vessels of washi, drawing and thread filled with corn kernels, salt (Fig. 15)
3. Rene Vandenbrink, The Good Kind Of Beating, 2015/2016, Dead egg beater wrapped in fabric and yarn suspended with fleece dyed with fermented onions
  1. old and unusable egg beater given a new wardrobe of peach and orange bunting banner pieces with pink and purple variegated synthetic yarn
  2. involuntarily married to fleece coloured and scented with onions fermented in a pot for 6 months
  3. hope it doesn't fall – marriage isn't for everyone
4. Rene Vandenbrink, Some Things Can't Be Unbroken: broken glass shards wrapped with pink and purple variegated synthetic yarn lying on the floor, 2015/2016  
 sometimes I get rushed and things get broken  
 sometimes I get tired and things get broken

sometimes I get distracted and things get broken  
sometimes I get disorientated and things get broken  
sometimes I get pushed and things get broken  
sometimes I get scared and things get broken  
sometimes I get enraged and things get broken

5. Rene Vandenbrink, Knitting Under Duress: knitting is busy work used to cope with the everyday, 2015/2016
  1. knitting helps pass the time
  2. knitting creates its own kind of music
  3. knitting exposes me to colours that make me happy
  4. knitting feels nice in my hands
  5. knitting fabricates the illusion of sanity
  6. knitting keeps me from losing my temper
  7. knitting makes me feel like a good girl
6. Rene Vandenbrink, Magic Water Sticks: made of driftwood wrapped with care in thread, yarn and hand spun paper (Fig. 16)
  1. the wood has been separated from its tree, relocated to shore and carried by the tides wearing down the wood to be smooth, swelling it with foreign substances and leaving it far from its home
  2. the colours used for repairing the damaged wood are synthetic threads, yarns and hand spun paper
7. Britta Fluevog, I Took Pride in My Work: transnational Labour, Blacklisted Seamstress, 2014
8. Britta Fluevog, Residual Defiance, 2011-2014
9. Paddy Jane, Daydreamer: Charlotte, 2012 (Fig. 17)
10. Anna Copa Cabanna, Go Go Dancer, 2010 Revised 2016, Speaker stand design: Kristina Guison
11. Kristina Guison, Presence of Absence, 2014—Revised 2016
12. Ana Čop, Reclining Nudes Here and Now, First of the series, 2010
13. Jamey Braden, Banger Loop, 2014
14. Paddy Browne, Sketch, 1936 Courtesy of Paddy Jane, and used with permission by British Pathe
15. Gillian Dykeman, Walking Women, 2011 Speaker design: Kristina Guison

## Appendix F

### Publication/Website

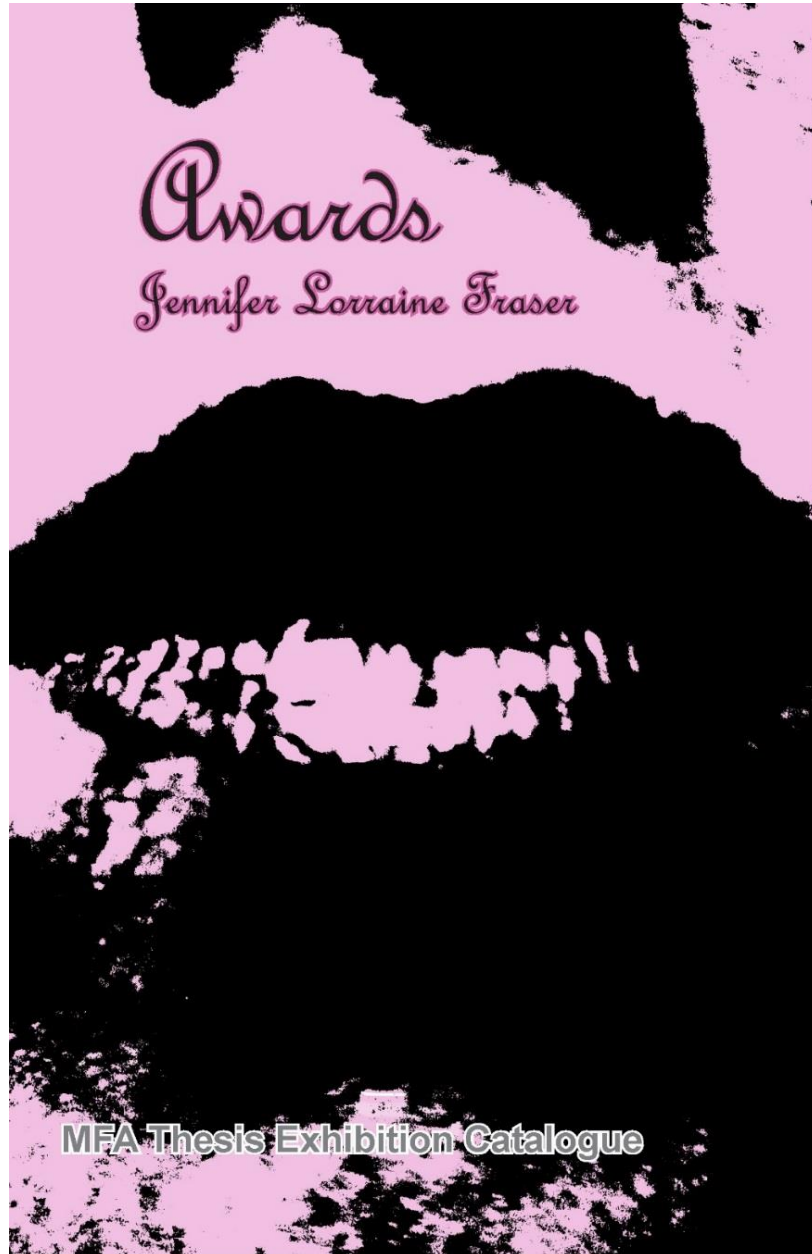


Figure 30. Jennifer Lorraine Fraser, Awards Supplementary Catalogue Design, 2016

[http://issuu.com/jenniferlorrainefraser/docs/awards\\_catalogue?e=4928981/34094628](http://issuu.com/jenniferlorrainefraser/docs/awards_catalogue?e=4928981/34094628)

<http://awardsjlf.weebly.com/>

## **Appendix G.**

### **Multimedia**

This appendix are sound files of: a. Go Go Dancer (Copa Cabanna) and b. Walking Women (Dykeman)

- a. The file name of this sound file is “Go Go Dancer (1) (Copa Cabanna).m4a”.
- b. The file name of this sound file is “Walking Women (Dykeman).m4a”.