



## A TRIBUTE TO JOYCE

28 February - 3 April 2019

Heliconian Hall, 35 Hazelton Ave., Toronto

Participating artists:

Brenda Bisiker  
Claire Bonenfant  
Marsha Brown  
Katherine Childs  
Dougal M. Haggart  
Kate Hawkins

Faye Jordan  
Carole Thomas Mandel  
Catherine Maunsell  
Brenda Segall

and special guest  
Frances Patella

### A TRIBUTE TO JOYCE

The Passions of Joyce Wieland: Joyce Wieland (1930-1998) was a groundbreaking Canadian Artist who experimented in alternative media, depicted erotic and personal themes as well as socially engaged subjects, asserted national and feminist ideals, and extended painting, fabric, assemblage and film to challenge conventions both artistic and political. Joyce was the first woman artist to be given a solo show at the National Gallery of Canada in 1971.

In A TRIBUTE TO JOYCE, members of the Visual Arts section of the Toronto Heliconian Club and special guest Frances Patella present work that somehow reflects on Joyce's life and art.

You are cordially invited to the Opening Reception on

**Saturday, March 2, 2019**

**1 to 4 p.m.**

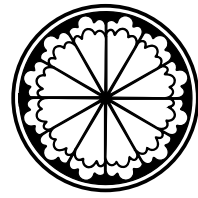
Above image:

*MONTAGE OF DETAILS OF WORKS BY JOYCE WIELAND*



THE HELICONIAN CLUB

since 1909



## Brenda Bisiker

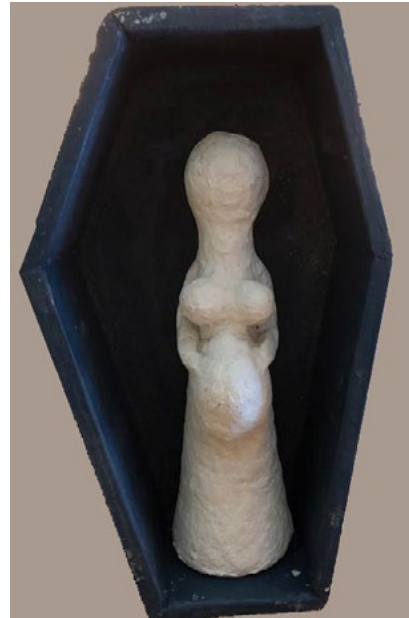
bbisiker@rogers.com

I am inspired by Joyce's freedom to do what appeals to her. I love her quirky sense of humour, her use of colour and the variety of materials and mediums she uses.

I created this while pregnant with my first child. It comes from my heart. However my own wish to have a deeper and/or whimsical meaning encouraged me to put this woman in a coffin.

### **LIFE FOREVER**

Papier mâché sculpture  
and Wood  
15 X 8 X 5 in



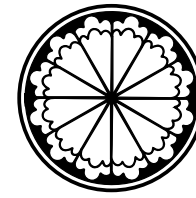
I am a feminist and believe in the power of women. Women have often appeared in my work.

### **WOMEN TOGETHER**

Gouache on Paper  
13 X 13 in



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## Brenda Bisiker

bbisiker@rogers.com

I am inspired by Joyce's freedom to do what appeals to her. I love her quirky sense of humour, her use of colour and the variety of materials and mediums she uses. In the early

days of creating I used machine embroidery and fabric.

This is a sampler using many of the stitches I learned. I made wearable art, quilts and wall hangings using this method.

### **DUCKS BY HAND**

Fabric and Stitchery  
13 X 13 in



I created this image with tissue paper and medium. I love to experiment with all sorts of mediums which makes me feel close to Joyce.

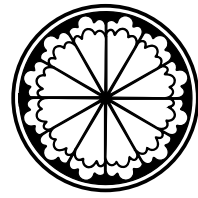
### **FRENCH FISH**

#### **FOR SALE**

Tissue Paper and acrylic  
medium on Paper  
17 X 17 in



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## Brenda Bisiker

bbisiker@rogers.com

For me this painting is reminiscent of Wieland's work. I have used simple flat shapes and not too much detail to create an air of mystery. The painting makes you ask who this woman is and what she is doing.

Wieland used various images, lots of colours and a sense of the weird. I like that!

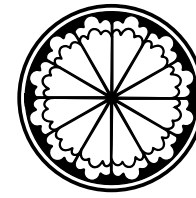
### **MYSTERY**

Oil on canvas

20 X 16 in



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## Claire Bonenfant

clbonenfant@gmail.com

In this piece I am identified with Joyce Wieland's emotionally sourced palette, her frequent use of the self portrait as a portal to understanding her place in the world, and with her bold assertion of the sexual current as a creative and transformative force.

The bed is presented as an alchemic vessel which is crowded with tensions and

relationships seeking resolution. Though the artist may not be aflame, there are searing embers scorching through from behind the images, providing enough heat to fuel the experiment.

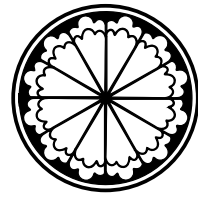
### **MARRIAGE BED, MOTHER COMPLEX**

Oil on canvas

43 X 38 in



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## Claire Bonenfant

clbonenfant@gmail.com

The sleeper has been liberated from the complexes that bound her and begins to awaken.

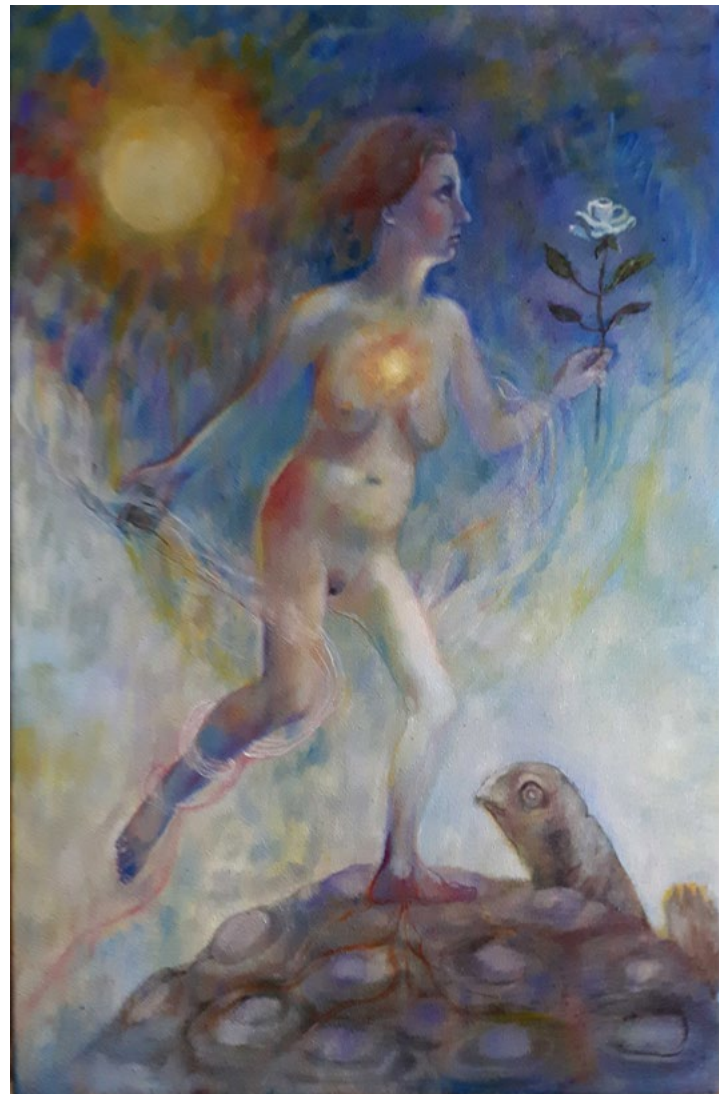
In this painting I am emulating Joyce Wieland's use of colour, her bold movement of pigment and her use of symbols borrowed from nature to express herself metaphorically.

The fuel is no longer heat but light which animates the atmosphere and stabilizes the figures.

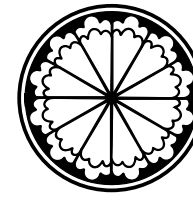
### **LIBERATED SLEEPER**

Oil on canvas

36 X 24 in



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## Marsha Brown

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Mary Oliver's poem *Wild Geese* opens:

*You don't have to be good.*

*You don't have to walk on your knees  
for a hundred miles through the desert, repenting.*

*You only have to let the soft animal of your body  
love what it loves.*

Joyce Wieland came of age in Toronto at time when stringent rules and regulations for "ladylike" behavior governed women's choices. Joyce unapologetically listened to

her inner voice, in the way she lived life and in the way she made art.

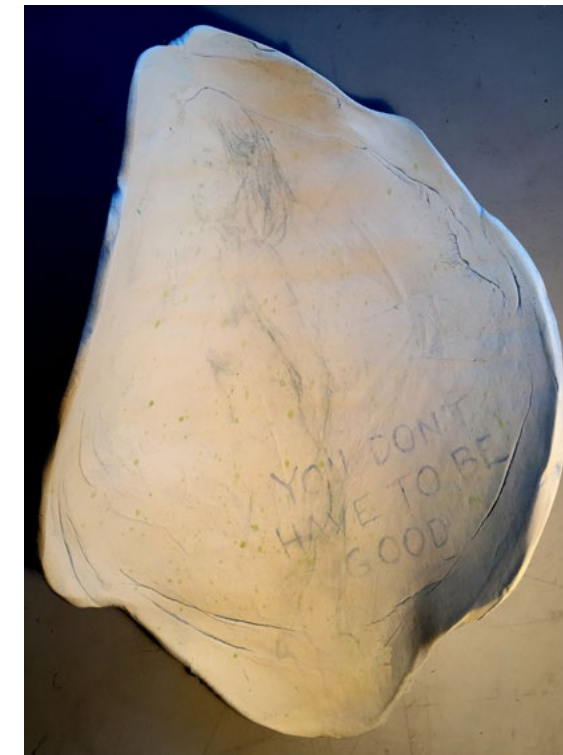
I think this piece relates to Joyce's approach in several ways: she worked in unconventional media, sometimes using materials that were related to women's hobbies rather than to the world of fine art, as defined at the time; her finishing was often raw; and political messages could appear as letterforms within the work.

### **NO RULES**

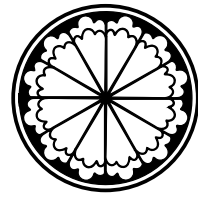
Glaze pencil monoprint

on earthenware

8 X 14 in



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## Katherine Childs

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I have mostly worked as a traditional photographer. The Heliconian Visual Arts Salon 2019, however, with its focus on honoring the work of Canadian artist Joyce Wieland, presents me with an opportunity to explore a longstanding interest in working with fabric.

Work in this medium is typically denigrated as decorative and a women's craft. An artist who works with textiles engages in a feminist dialogue that continues

to challenge the commercial art world's hierarchies of status and value.

The new work in this show is comprised of silkscreen prints on different silk textiles, with images that have been derived from photographs, and the addition of painted handwork. The transparent fabric is suspended over the first layer and used to create physical depth while deliberately obscuring the underlying complexity of forms.

### **DREAMS SERIES**

Silkscreen on silk

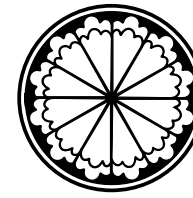
(1) 30 X 40 in,

(2) 30 X 37 in

2 pieces



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## Dougal M.Haggart

dougal@dmhaggart.ca

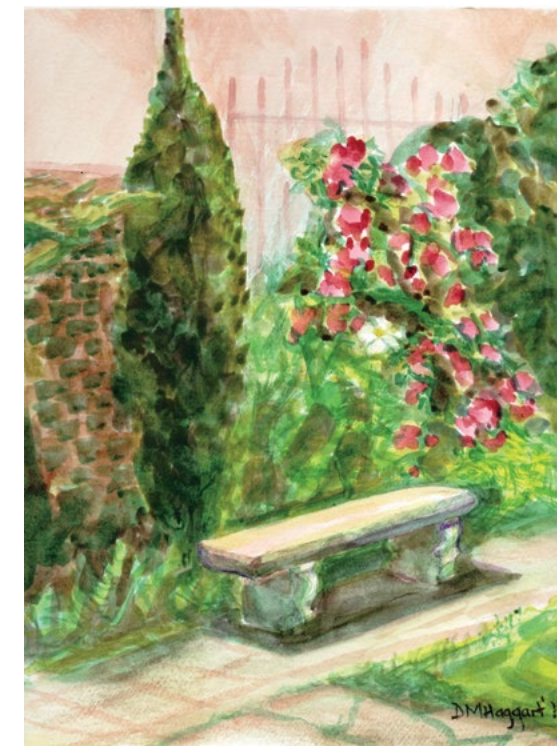
Joyce Wieland died at age 67, afflicted by Alzheimer's. Her ashes and a memorial plaque are in the wall bounding the sacred space of the garden of St George's by the Grange.

By the wall with Joyce's marker, a bench in bright June sunlight is framed with a fall of roses and rise of dark cedar. I thought how I am about that age, and how my mother was also lost to dementia, and so the thought followed – enjoy your moment in the sun.

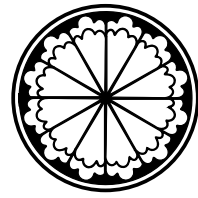
### **A MOMENT IN THE SUN**

Watercolour on paper

11 X 8.5 in



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## Dougal M. Haggart

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Joyce's feature film, *The Far Shore*, is filled with loving vistas of the wilderness, where the heroine attempts escape to a "far shore" where her self and her art may thrive.

In her painting, Joyce explored breaking up a painting into multiple aspects of a subject: giving near and far views on the same canvas, and leaving us to stitch together the narrative.

Thinking of this, I attempted to do multiple views in one piece, simultaneously looking below, ahead and above; but the views slowly melded, out of my habit, into one scene. The site is the marsh and pond at the Brickworks, our local scrap of pseudo wilderness recreated and carefully bounded by paths and made safe for cavorting children and dogs with a life buoy and hook ... on the far shore.

### **FAR SHORE,**

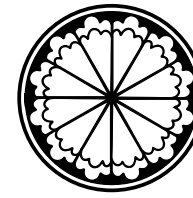
### **BRICKWORKS**

Acrylic on canvas

24 X 18 in



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## Kate Hawkins

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Joyce Wieland was a pioneer who had the courage to introduce textiles, traditionally women's craft, into the domain of fine art. Her first works on or with cloth appeared in the early 1960s, almost 20 years before Judy Chicago exhibited *The Dinner Party*.

I have submitted *The River Within*, a textile piece that explores the beauty and fragility of ecology, both personal and environmental, as a tribute to Joyce for daring to raise her woman's voice and share her woman's heart.

### **THE RIVER WITHIN**

Cotton-linen blend,  
polyester, dye, pigment

4 panels, (1) 48 X 13 in,

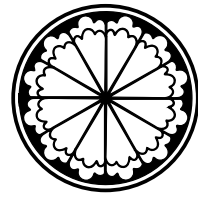
(2) 49 X 16 in,

(3) 48.5 X 17 in,

(4) 50.5 X 13 in



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## Faye Jordan

elizfaye@hotmail.com

With this work I reflect on explorations away from classical and commercial floral painting in both our work. The viewer may see the erotic aspect in the floral, or not.

### **ORGANZA ROSE II**

Acrylic on canvas

24 X 36 in



I see a feminist connection with Wieland's work, *Nature Mixes* (1963). Using different approaches, we both depict human anatomy and eroticism in nature.

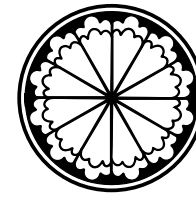
### **CLOSER**

Acrylic and graphite on canvas

24 X 12 in



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## Faye Jordan

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When Wieland returned to painting later in life, she often depicted fantastical or imaginary landscapes.

My series 'Nature as Cathedral' has been referred to as ethereal fictions.

I attempt to reclaim the traditional colonial places of worship as originating from Nature, and to speak about the universality in all spirituality.

### **WINDOWS GOLDEN**

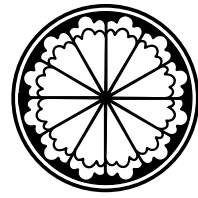
#### **VIEW TRIPTYCH**

Acrylic on canvas

27 X 52 in



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## Faye Jordan

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These three pieces relate to Wieland's *Summer Blues Ball* (1961), and *Black and White Kiss*. Wieland paints narratives of social and racial issues with comic figures, and references to film stills, for her messages.

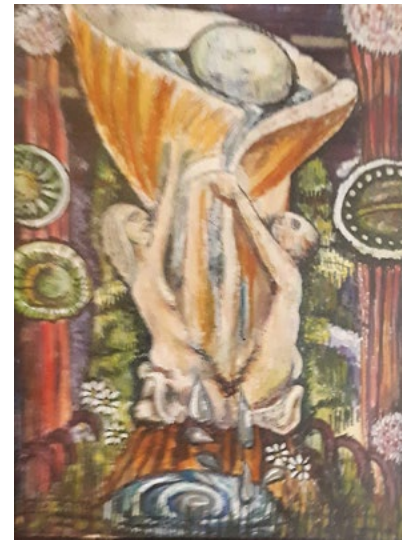
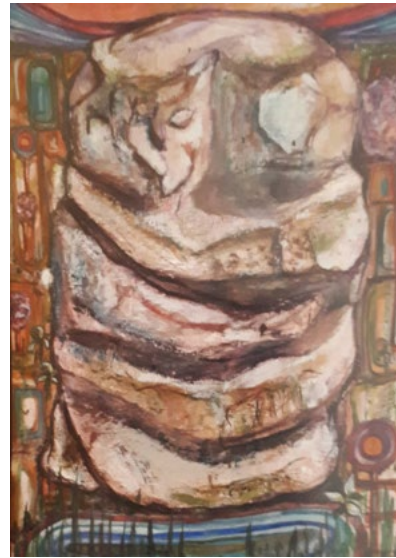
I attempted my social narratives by watercolour painting in "stylized, flat, graphic outlines", as Wieland's are described. I point to the Sacredness in Union, and the element of water to hold it up.

### **SACRED UNION, WATER BEARERS**

Watercolour on paper

6.5 X 4.75 in

2 pieces



I attempted my social narratives by literally 'carving out' my stories in clay sculpture.

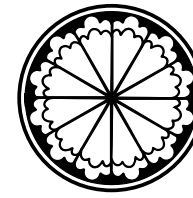
### **SACRED KISS**

Clay and Watercolour

6.5 X 3.75 in



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## Carole Thomas Mandel

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Joyce Wieland's art was about Canada. Her art was also about women and the environment.

Wieland was an original and gutsy artist who broke conventions and celebrated feminism with a love for Canada while encouraging sensibilities towards the environment. She contributed significantly to contemporary art and remains a role model for many. I have drawn inspiration from Joyce Wieland for a number of years, both as an artist and for the person she was.

As a feminist Canadian artist myself, in this recent series of twelve drawings on paper about leaves found in the Canadian environment in different seasons, I celebrate Joyce. I hope to recognize Joyce Wieland's many special gifts as an artist by using a Canadian subject matter, including one of our national symbols (the maple leaf) and through a variety of drawing materials and techniques.

'I think of Canada as female. All the art I've done or will be doing is about Canada.'

- Joyce Wieland

### **LEAVES SERIES**

Various dry media and

pen and ink

12 X 12 in,

16 X 12 in,

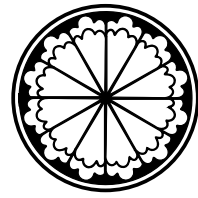
12 X 16 in

12 pieces



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## Catherine Maunsell

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In much of Joyce Wieland's work she played with everyday materials; she used what was "at hand" in many of her assemblages. Her work also featured strong and forward-thinking political content. These three works feature items retrieved from an art studio garbage bin and saved from recycling – the Glenmorangie Scotch box, tissue box, old string, corrugated cardboard, an empty paint tube, the top of a tin can.

These collages address one of the most contentious issues of our time – how to save

our planet from the negative consequences of human activity. We threaten the earth with our never-ending consumerism, our huge volumes of waste and garbage. These works incorporate the discarded materials that were "at hand" to create art on June 28, 2017.

Clearly these works were created before our Heliconian Visual Arts Section decided on this tribute to Joyce Wieland but I believe they fit with the spirit of her work and her political action.

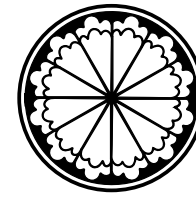
### RECYCLE/RE-USE: FOUND MATERIALS

JUNE 28, 2017

Collage and acrylic  
on paper  
13 x 19 in  
3 pieces



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## Brenda Segall

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The two paintings I am exhibiting are from a series of Rose Paintings that I have been doing over the past year. I have been grappling with the problem of painting these complex flowers.

They relate to Joyce's work in several ways. Joyce painted series of paintings using the same subject as in her series of sailboats sinking in "Boat Tragedy" (1964). My roses present a more positive worldview.

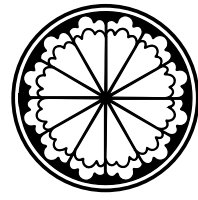
They also relate to her "Water Quilt" (1971) which has a variety of delicate flowers embroidered into it to point out the fragility of the ecological environment. She was a passionate early environmentalist.

### ROSE PAINTINGS

Oil on canvas  
20 X 16 in  
2 pieces



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## Frances Patella

patella@sympatico.ca

I've chosen these images to represent the concept of "space and time" central to some of Joyce's work.

This image represents a temporal aspect to the depiction of the landscape. Area 7 High Park shows the area behind Grenadier restaurant under a controlled burn, but over

an extended period of time and space. The main tree is depicted several times, as a straight shot, and on either side of it as a double exposures. The area is also depicted before the burn when there was still snow on the ground, during and after the burn.

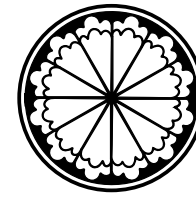
### **AREA 7, HIGH PARK**

Mixed media on canvas

36 x 42 in



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## Frances Patella

patella@sympatico.ca

The Lambton Park Burn represents an area, looking west to east, depicting the burn as it moves across the hilltop, across space and time over a period of 15 minutes. Images of different perspectives, long shots and closeups are used in a mosaic to show the different views experienced during the controlled burn.

### **LAMBTON PARK BURN**

Mixed media on canvas

on wood panel

30 X 40 in



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**The Toronto Heliconian Club**, a non-profit organization, is open to women actively engaged in the arts or those with long term interest in/support for the arts. The Club offers many activities for members and the public, including a new art exhibition by club members each month, a Concert Series, Dance performances, a series of Salons, a popular Literary Lectures Series and a weekly Life Drawing Group open to all. Follow us on Facebook for news of upcoming events.

**Heliconian Hall** was purchased by the Club for eight thousand dollars in 1923. Its architecture is Carpenter's Gothic and its good acoustics are a boon to the Club's musicians and other performers.

**For information** on membership or rental and availability of the Hall, contact the General Manager at (416) 922-3618 or [info@heliconianclub.org](mailto:info@heliconianclub.org).



THE HELICONIAN CLUB  
WOMEN LIVING IN THE ARTS