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PERSONAL GROWTH AND DEVELOPMENT

AS A THEME IN VISUAL NARRATIVE.

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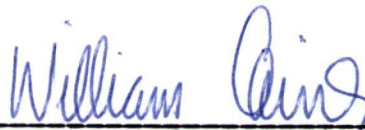
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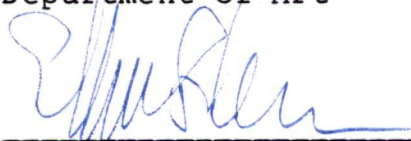
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ABSTRACT

Every artist brings their own particular perception of the world to their art-making activity. "Adventures on Tweed Island" is my own attempt to discover an identity and in the process develop a world-view. This paper describes the interests which were brought together in order to create a visual narrative. The narrative is a combination of ideas concerning personal growth and development which were influenced by the writings of feminist critics whose chief focus has been on literature which deals with this theme and certain formal considerations.

"Adventures on Tweed Island" is comprised of a series of thirty-eight black and white etchings. The etchings are presented in segments so that they can be read like paragraphs or stanzas. Through the repetition of certain formal devices the viewer is given access to the world on "Tweed Island".

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INTRODUCTION

Every artist brings the sum of his past experiences into his art-making activity. Memories, technical knowledge, artistic and personal concerns become incorporated in the final product. Using the theme of personal growth and development in my print series "Adventures on Tweed Island" appealed to me because I wanted to integrate my experiences as a woman into my artwork. The notion that female experience differs in several important ways from what is generally considered common or universal was first introduced to me through reading articles and books by feminist critics. As I was working on my print series I found some of the ideas of that experience relevant and intriguing.

In fact it was my growing dissatisfaction with making images which relied on the technique of printmaking for its subject matter and content which led me to use printmaking as a means of telling a story about a search for an identity. Because of an interest in feminist theory and the challenges it presented to my own notions about women's roles in society, the exploration of self became the major theme in the visual narrative. I learned that the literary tradition of the 'Bildungsroman' is inadequate to chronicle the experience of a female character since it is dependent on certain assumptions about growth and success which are more relevant

to a male character. According to feminist critics, since women are traditionally subordinate to men in society, the 'Bildungsroman' does not plausibly reflect female experience still defined narrowly by love and marriage. Some women authors have co-opted the 'Bildungsroman' in order to write stories and novels about women's lives in society. Most often these writers portray a middle-aged female character who begins to understand the limitations placed on her by society. Feminist critics have called this state of awareness an AWAKENING. This awakened state is the closest equivalent to the "coming of age". However there is a major departure from the 'Bildungsroman', in that instead of becoming part of society, the female character in a novel of AWAKENING willingly recognizes herself as an outsider. Both the 'Bildungsroman' and the novel of AWAKENING were significant to my print series "Adventures on Tweed Island" because each offered a possible plot line for my narrative. The novel of AWAKENING provided further information concerning the way writers had dealt with the theme of a female character's search for an identity beyond the roles placed on her by society.

I would prefer to think of the sources which have been brought together in creating "Adventures on Tweed Island" as two simultaneous processes which have run parallel to each other for a time; and which have now converged. To

use the term "process" in describing the two sources, rather than strictly using terms such as form and content allows discussion of my work beyond the limitations of artistic terminology. Since the etching series "Adventures on Tweed Island" is about my own "process" of growth and development, the confluence between the two sources is significant. It represents the connection between strictly artistic concerns and personal content. The art objects which will be examined exemplify several approaches to making a visual narrative. The Bayeux Tapestry and the Early American Sampler are cited as examples of narrative which have been created using a series of processes similar to etching. I also discuss David Hockney's "The Rake's Progress" and Nancy Spero's "Codex Artaud" in the same section since each artists use autobiographic content in their narratives. The second portion of this thesis will address the thematic concerns in the narrative. From examining certain literary resources I was informed of how writers had dealt with the theme of personal growth and development in their novels. In the third part of this paper I discuss the formal elements in the print series. By grouping images together according to formal characteristics I was able to show the manner in which the narrative functions on several different levels.

In retrospect when I consider my very first etching class taken at the University of British Columbia, I recall

how excited I was by the etching medium because it made me so acutely aware of all the textures that surrounded me. I realized that tactile surfaces like the scaliness of peeling paint on an old ramshackle building, or the smooth dotted coolness of polished marble, could be communicated through the medium of etching. I am aware that my fascination with tactile surfaces has contributed to the process I employ in working with the metal templates in etching. For while my main objective is to produce an image or images on paper, the etched surfaces of the metal plate is just as satisfying. Given the opportunity, I would prefer to make the templates available to the viewer along with the prints themselves since they present another method of "seeing" the etching.

The appreciation for the printmaking medium however is only the first step, for art is not comprised exclusively of a mastery of technique. Printmaking, like any other medium of expression, is a vehicle for the communication of ideas and thoughts. In "Adventures on Tweed Island" I endeavored to balance my love for the medium of etching and my interest in the theme of the "coming of age" in literature.

CHAPTER TWO

FIRST SOURCE: EXAMPLES FOR THE PRODUCTION OF A NARRATIVE.

The tactile qualities of The Bayeux Tapestry has had an influence on the textural obsession evident in the etchings in "Adventures on Tweed Island". The Bayeux Tapestry (1079-1089) is of some aesthetic and historical significance. Experts believe that it is the only surviving example of tapestry-work which once flourished during the Early Medieval period. In addition The Bayeux Tapestry is notable as an example of an embroidery method known as laid and couched work. It is a method usually used in covering large surfaces. The first set of threads are sewn packed tightly together. The next set of threads are sewn at short intervals in right angles to the first set. Finally the two layers of stitching are couched down with yet another group of threads. The outline of the figures, the text and any other details are then embroidered using a stem or outline stitch. The Tapestry was worked into several times since each colour was embroidered into the fabric separately. In total, eight colours were used to depict the scenes in the narrative. The layered effect created by numerous stitches is similar to the layered, textural effect in my etching series.

While the major part of the tapestry gives an historic account of the invasion of England by William the Conqueror and the defeat of King Harold at the Battle of Hastings, the narrative can function on different levels owing to the repetition of certain images. The margins which originally existed at each of the four sides of the tapestry, add a necessary dimension to the piece. They provide visual coherence to the tapestry by augmenting the narrative with images which compliment the storyline. Although the tapestry has survived the centuries of abuse in relatively good condition, only three of the four original margins exist today. The imagery contained on the two longest margins will be discussed in this paper. At first these margins appear to function solely as decoration. Animals, cruciforms and human figures are depicted in the two narrow strips. On the upper margin birds, cruciforms and diagonal strips appear. On the lower well-known Medieval fables and subjects from manuscripts are said to be the subjects depicted. Some scholars suggest that the lower border illustrates the four seasons or the constellations. They have also suggested that the diagonal strips relate to similar decorative embellishment on some clothing surviving this period. The sighting of Halley's Comet is significant enough to allow the boundaries between the margins and the body of the narrative to become indistinguishable. It may provide an important

clue to another function of the images in the margins. Since the record of this historic event is represented in what would be the upper margin one could assume that this top border represents the heavens. Also as the narrative progresses and the battles are conducted, more and more fragments of bodies begin to appear in the lower margin. The margins could very well be a commentary on the heavenly world contrasted with the affairs of humankind. Although the narrative would still be a very beautiful account of war without the marginalia, the depictions of heraldic beasts, cruciforms and stripes on the top margin contrasted with fallen warriors, fragments of bodies, and descriptions of human affairs on the lower border add a meaningful dimension to The Bayeux Tapestry. The repetition of various animal and human forms which appear in the margin provides visual coherence and adds a sober spiritual dimension to the otherwise one-sided quality of the narrative. The margins also link the narrative together by formal means through the use of emblems and stripes of colour.

There is another device used to link the narrative in the tapestry together, in addition to the repetition of the two principle figures and their respective armies. The tree and the tower are devices used in The Bayeux Tapestry much like a period or a colon would be used in a sentence. In the tapestry the appearance of a tree or a tower indicates

the end of a scene. This is a tradition taken from Classical Painting, which was probably relayed to the Early Medieval artisans through Carolingian Painting. The art produced during the reign of Charlemagne (768-814) and his successors was typified by the re-creation of 'classical' culture which was in part due the revival of the Holy Roman Empire. Works from 6th and 7th century Byzantium and its provinces served as models, and often these depictions were often reminiscent of murals found in Roman villas and palaces.

This use of repeated elements in The Bayeux Tapestry series provide a visual structure or pacing to a reading of the whole piece. I approached the images in my etching series using the repetition of various objects and compositions as a similar means of creating coherence and depth to both the formal and narrative aspects of the work.

Of course there are differences between the medium of embroidery and the medium of etching. However, certain principles of image evolution are similar. As discussed earlier the method of stitching in needlework is similar to the way that marks are laid down in etching. Experts believe that the design for The Bayeux Tapestry was transferred onto each piece of linen which was then mounted onto the embroidery frame. When each section was complete they were sewn together to allow the narrative to flow together. This preparation allowed the tapestry to be done in several

different stages for each colour. The labour intensive nature of embroidery is similar to the process by which etchings are made in that a layer-by-layer method is followed for the production of each image. For example in etching the plate must be cut to the correct size, its edges filed and its surface polished. After the preparation, the image is imposed on the polished surface in a series of stages.

To illustrate the similarity between producing a tapestry and an etching further, it would be useful to describe the means by which I came to produce a tapestry-like etching entitled "View from an Airplane Window" (slide no. 6). The etching template was recycled from previous etchings. Since I was eager to make an image by using the marks that already existed on the plate much of the image formed was dictated by this information. "View from an Airplane Window" is a representation of the prairie landscape as seen from above. It reflects the island-like isolation one experiences in the middle of the prairies. There is evident a tendency incorporate the tactile qualities of fabric into my artmaking by forming an image from layers of marks.

My printing approach is an attempt to solve a problem that is inherent in the printmaking technique. This problem can be stated best in the following manner; etching as well as other forms of printmaking, is comprised of art-making which produces works which are second-hand. By second-hand

I mean that the templates, metal in the case of etching, are worked on but do not themselves constitute the finished product. They are the vehicle by which multiples can be produced. Unlike drawing or painting where the gestural marks of pencil or paint are retained in the final product, in printmaking this need not be the case. To retain a sense of spontaneity and directness using a medium which by its very process mitigates against directness is often difficult. One must keep in mind that even after the templates are made the prints, and not the templates, are the finished product. In the printing process which is comprised of inking-up, proofing and wiping, before an image can be printed onto the paper; one must be cautious to apply the ink so that the final product reflects the original information on the templates.

Building up an image through the use of layers of marks results in an image that overcomes the obstacles inherent in the medium. Considering that the printmaking medium was traditionally used to reproduce a given image many times, it is easy to assume that the same approach still holds today. This need not be the case. Because the hand-pulled fine art print relies on the very old printing techniques which have long been considered obsolete commercially, there is no longer any need to take a drawing and make a faithful reproduction of it many times over, when other more efficient

methods have been invented. The printmaker is free to explore the medium allowing his or her own ideas about image-making to be the predominant concern. Therefore it is possible for the artist to approach printmaking with a sense of directness and spontaneity. The spontaneous quality of the marks can be retained in the final printed product.

The Embroidery Sampler attracted me initially for the very same reasons that I became interested in the Bayeux Tapestry. Although I was interested in the way the surface of the fabric was worked, I was more interested in the context in which the pieces were produced. The tradition of the Embroidery Sampler began in Europe and was introduced to Colonial America by women who settled in the New World. The Sampler served both a practical and decorative function. They were used as a means to teach young girls the needlework and embroidery stitches they would use in the future as homemakers mending clothing and decorating linens. Originally the 'exemplar' or Sampler was made to be used as a reference for motifs and border designs. It eventually became a showpiece which exhibited a young woman's mastery of innumerable embroidery stitches. Samplers were exhibited in the home of the young woman's parents and later was displayed in her own home.

The Embroidery Sampler was not the only example of artistic activity by women. There were many women among

the folk artists of the first century in America. In fact mastery of many kinds of handiwork was considered essential to feminine accomplishment. Although the Sampler was used as a reference tool for the needleworker, by the end of the eighteenth century very elaborate forms of embroidery with several pieces of scripture, pastoral scenes and architectural compositions were created. The surviving examples of needlework and embroidery, done almost exclusively by women, depicted an attitude towards life in the New World. But like other forms of folk art done by self-taught artists, who made faithful copies of what they saw, the samplers are discounted because they do not exemplify the current notion of fine art. For example the folk artists who painted landscapes had a different relationship to the land than did the painters who formed The Hudson River School (1825-1848). While the folk artists depicted landscapes that they relied on for daily sustenance, the painters of the Hudson River School such as Thomas Cole (1801-1848), painted Romantic representations of the landscape emphasizing Nature as a source of sublimity and untamed grandeur. Both versions of the landscape are equally valid although the art hierarchy tends to place more importance on the art a grand scale.

"Art history views the art of the past from certain perspectives and organizes art into categories and classifications based on a stratified system of values, which leads to a hierarchy of art forms...the arts of painting and

sculpture enjoy an elevated status while other arts that adorn people, homes or utensils are relegated to a lesser cultural sphere under such terms as 'applied', 'decorative' or 'lesser arts.'¹

When reflecting on the Sampler as a historical document, it is disconcerting to note that the subject matter of home and family defined the parameters of the women's lives. The Samplers can be interpreted as self-portraiture on a certain level because each embroiderer defines herself in creating the work. These pieces of needlework were done by women who knew and accepted their role in society. Their view of the world is something to be envied for its security but at the same time it is disturbing because of its severe limitations.

In my own print series I have mimicked the Sampler on two occasions "Blend into the Weave" (fig. no. 3.2) and "The New Pattern" (fig. no. 3.3) by exploiting its tradition of combining both word and image. I feel that there is an affinity between my etching series and the Embroidery Sampler because there is an emphasis on integrating one's own past experiences into the images. My print series "Adventures on Tweed Island" is dependent on autobiographical material just as the embroiderer used subjects from her daily life

¹ Roszika Parker and Griselda Pollock, Old Mistresses, Women, Art and Ideology. (Pantheon Books, 1978) p. 50.

as a source for the images for her Samplers. My use of personal history as the basic source of information for my visual narrative is in opposition to the ideas of Formalist Modernism. Formalist Modernism placed a great deal of emphasis on the notion of progress in art which meant that Modernism was the result of a linear evolution. To look at the past and to invoke meaning other than the contemplation of 'pure form' was thought to be regressive. The very existence of a folk art tradition today, is indication that Formalist Modernism was not as all-emcompassing in its notion of progress through 'pure form'. It certainly shows that the Modernist creed did not speak for or to everyone. Existence of 'marginal' forms of art, such as folk art, as influences on recent painting indicates that putting personal meaning into art is a valid form of visual expression. Works of art are still theoretically evaluated by the extent to which they represent the progress of humankind. An example of the way value of one set of characteristics over another is reinforced can be seen in the different value placed on The Bayeux Tapestry and the Embroidery Sampler. Both are instances where needlework is the vehicle whereby a story is told and likewise both can be appreciated for their historical and aesthetic qualities. In contrast, the Embroidery Sampler cannot claim to be a record of an important public event, as was The Bayeux Tapestry even though it collectively

documents a way of life that has since disappeared. The significance of the Embroidery Sampler rests in its depiction of the routine of the private life of women Colonial America.

Although there have been many artists who have used a serial format for their prints, I was first introduced to the possibilities of combining a serial format with some autobiographical content through David Hockney's "The Rake's Progress". The underlying content in "The Rake's Progress" has little in common with my etching series, "Adventures on Tweed Island" since Hockney relies heavily on an older tradition in British Art. At first what David Hockney appears to have created in his version of "The Rake's Progress" is a variation of "the portrait of the artist as a young man", but in fact what Hockney has done by taking the format and title of a well-known series of engravings by William Hogarth, (1697-1764) is to identify himself with the long line of artists in the history of British Art. He makes his ambitions clear by allying himself with none other than Hogarth who has been called "the first truly British artist."² Therefore instead of being a piece based on some portion of Hockney's life, this contemporary version of "The Rake's Progress", is in large part about David Hockney's identification with

² Ronald Paulson, Book and Painting: Shakespeare, Milton and the Bible. (Knoxville, The University of Tennessee Press, 1982), p. 5.

Hogarth the artist rather than with the figure of the unfortunate Rake.

Although I acknowledge a debt to "The Rake's Progress" by William Hogarth and David Hockney's print series of the same title; "Adventures on Tweed Island" is about a journey in search of a personal as well as artistic identity. My intentions are different from that of either of the two well-known works. While Hogarth's prints illustrate the decline of a young man through his love of vice, and Hockney's series depicts an important point in his career as an artist, I am more interested in exploring a sense of self-hood in a society which encourages conformity. Although there are other differences between Hockney's "The Rake's Progress" and my own print series, I find it ironic that the chief similarity Hockney's series and that of my own also contributes to the major difference between our pieces. While on one level we are both concerned with the theme of "coming of age", the narratives differ because for Hockney the "coming of age" means his acceptance into the art world and the inclusion into the glamorous though stereotypic life of the ARTIST.

"Before I left England, Robert Erskine had said to me, "Take some etchings and go and see William Liberman at The Museum of Modern Art, I'm sure he'll buy some off you. I thought, The Museum of Modern Art! I can't do that. Anyway I took a bundle with me to New York, but I didn't go and see him...I did meet him later...He

did buy them...The life of the city (New York) was very stimulating...a marvellously lively society... When I came back I decided to do "A Rake's Progress" because this was a way of telling a story about New York and my experiences and everything."³

For myself such a scenario would border on parody. The "coming of age" has a different meaning for me which is that of discovering and coping with the rewards and drawbacks of exploring a feminine identity through my artwork. Therefore the major factor which separates Hockney's "The Rake's Progress" from my own etching series, "Adventures on Tweed Island" is the degree to which each reflects the artist's own relationship to society.

There is no accident about the order in which I have listed my sources within visual art traditions. While the tapestries and the samplers have served to inform me of certain ways of presenting an idea and Hockney's print series "The Rake's Progress" has provided me with a means of combining a serial format with autobiographical content, it is Nancy Spero's work which I find most significant as a contemporary reference. Nancy Spero is an American artist who has been working during the last twenty years integrating her political and social views into her artwork. Spero uses both words and images in a manner which suggest a collage on long

³ David Hockney by David Hockney. edited by Nikos Stangos, (London, Thames and Hudson, 1976) p.65.

paper scrolls that have the immediacy and fragility of protest banners. Her works reflect a conscious effort to meld aesthetic considerations with content. Her recurring figures of running women evidence of a sense of hope. The running women and fragments of ancient female statues which are repeated throughout her scrolls, overlap themselves and create an animated defiance. Spero organizes her work on the basis of clusters and unexpected tangents. The images on the scrolls are placed in these sets in order to transcend the continuity which is implicit when one deals with text. The text functions both as a vehicle of written meaning and as a formal series of marks. For example in one of Spero's more recent works, "Torture of Women" (1976) the text which is rubber-stamped onto the paper is large and authoritarian. It easily could overpower the diminutive female figure which walks away from it, her gesture of disgust defying the power of its message. The textual and figurative elements work together on the scrolls like actors who play off each other on stage for optimal results.

A phase of Spero's work from the early seventies which has recently received some attentions is "Codex Artaud" (1971-1972). The physical appearance of the "Codex" is made up of various scrolls of paper which are patched together. Sheets of different size and quality paper are crudely pasted together to create the image of a reconstructed manuscript.

"The Codex Artaud deals with male and female, verbal and visual polarities. First is the fact of Artaud's writings, next comes Spero's use of them in collages. She treats his texts as considerably more than passive readymade objects...However Artaud's words are set by Spero in a context which are not fully verbal, so, to that extent, his objects are seen like objects as things."⁴

Although Spero is aware that Artaud would have denounced her use of his poems, she has discovered in "his impotence an equivalent to her feelings of helplessness as a woman."⁵ Spero has chosen Artaud's works because of the "sense of powerlessness" in his work and "his position outside of society..." for Spero, woman is the last individualist--condemned to individuality because she is the eternal outsider."⁶

The physical presence of Spero's work had a significant effect on me when I first saw them. They appeared to be so fragile and yet the messages that were placed on them were so powerful. An exhibition of her work consists of scrolls hung unframed on the walls of the gallery as if they were protest banners. The transparent quality of the rice paper appears to make the images float. The significance of Nancy

⁴ Lawrence Alloway, "Nancy Spero", Artforum. 14, 1975-76, p. 52.

⁵ Lawrence Alloway, "Nancy Spero", p. 53.

⁶ Donald B. Kuspit, "From Existence to Essence: Nancy Spero", Art in America. Jan. 1984, p. 88.

Spero's work is its combination of personal and political concerns, proving that the desire to make art and a political statement are not mutually exclusive.

CHAPTER THREE

SECOND SOURCE: TWO VERSIONS OF THE "COMING OF AGE" THEME.

Since coming to graduate school I have been concerned with defining a sense of self through my art because my interest in feminism has challenged my own assumptions of how women fit into society. I began to realize that the subordinate position of women in society was a manufactured phenomenon rather than a result of natural processes. Reading fiction by women authors, in particular novels which dealt with an "awakening" of the feminine consciousness suggested approaches for what I was attempting to do in the print series. This reading served to make what I had read on feminist theory clearer because, the novels describe the mental, emotional and psychic transformation which results from the female character coming to some conclusion about herself and her relationship to society.

There is a pattern which emerges in these novels of AWAKENING. In the first stage the female character examines her situation after realizing that she is unhappy. She has arrived at the goal that society has designated for her sex, which is often love and marriage. She then begins to try to alleviate her unhappiness while at the same time blaming herself for her own dissatisfaction. The female

character tries a number of different compromises to be content. At the conclusion of the novel the female character has made an irrevocable pact to be true to herself. In some novels this has meant that the termination of her own life is the only independent choice. After reading novels by such diverse authors such as Kate Chopin, Christa Wolf and Doris Lessing, I found I could identify with the uncertainty and self-doubt that the character's in the novels felt about themselves. Reading these novels indirectly helped to clarify the plot of my visual narrative. "Adventures on Tweed Island" is an attempt to resolve some of the questions I have about my own place in society.

Historically speaking a storyline which concerns itself with the personal growth and development of an individual fits into the genre of the 'Bildungsroman'. The 'Bildungsroman' can be defined as

"The novel of formation...is the story of a representative individual's growth and development within the context of a defined social order..." Possible synonyms include "novel of development, of education, apprenticeship, initiation..."⁷

⁷ Marianne Hirsch, "The Novel of Formation as Genre", Voyage In, Fictions of Female Development. (University Press of New England, 1983) p. 295.

There is a long tradition for this genre dating back to the 18th century with Goethe's Wilhelm Meister's Apprenticeship.

Traditionally

"the novel of formation is concerned with both biographical and social. Society is the novel's antagonists and is viewed as a school of life, a locus of experience. The spirit values of the social order emerge through the fate of one representative individual."⁸

Although most of the novels of this genre were basically about the journey of a young male individual becoming part of a larger society, as in David Hockney's version of "The Rake's Progress", many women writers have utilized a modified version of this genre to explore growth and development of a female person. According to one writer on the subject, it functions as the "most salient genre for the literature of the social outsider, primarily women or other minority groups." Women writers have used this traditionally male-centered genre to describe the unsympathetic response the female character receives after venturing out of her prescribed role. Given the fact that the reality of everyday existence differs for women, the traditional genre of the 'Bildungsroman' is necessarily altered. The traditional genre has been co-opted by authors who want to deal with the

⁸ Ibid.

⁹ Hirsch Voyage In, Fictions of Female Development. pp. 299-300.

subject of the growth and development of a female individual as the content of their novels. In other words it is simply implausible to put a female character in place of a male hero and to expect this act of substitution to portray a realistic situation. Since this solution is unacceptable, what has developed instead is a separate genre of the AWAKENING. Although it began as an offshoot of the 'Bildungsroman', its particular characteristics are based on the predicament of women in society, this distinguishes the novel of AWAKENING from the more historically grounded genre.

The novel of AWAKENING differs in several major ways from the traditional 'Bildungsroman'. The main difference between the apprenticeship novel and the novel of AWAKENING consists of the distinct roles society has assigned for members of each gender. The apprenticeship novel is about the "development of selfhood" whose "projected resolution is an accommodation to the existing society." The male character attempts to learn,¹⁰

¹⁰ Susan J. Rosowski, "The Novel of Awakening " Genre. A Quarterly Devoted to Generic Criticism, vol. XII (University of Oklahoma, Fall 1979) p. 313.

"...the nature of the world, discover its meaning...acquire a philosophy of life and the art of living. The subject and action of a novel of AWAKENING characteristically consists of a protagonists attempts to find value in a world defined by love and marriage. The direction of awakening that follows what is becoming a pattern in literature by and about women: movement is inward, toward greater self knowledge that leads in turn to a revelation of the disparity between self-knowledge and the nature of the world."¹¹

The novel of AWAKENING is one that does not integrate the individual into society. It is often "awakening to limitations."¹²

"...the woman writer uses her text, particularly one centering on a female hero as a continuing process of her own self-definition and her empathic indentification with her character...The character's "taking on a life of her own" can mean that the author shapes her character according to literary convention and social projections of her representations of herself..."¹³

Novels and autobiographies by women which have as their central theme the growth and development of a female character appear to be propelled by a necessity to look at themselves

¹¹ Rosowski, "The Novel of Awakening" p. 313.

¹² Susan J. Rosowski, "The Novel of Awakening" Genre. A Quarterly Devoted to Generic Criticism, vol XII (University of Oklahoma, Fall 1979) p. 315.

¹³ Judith Kegan Gardiner, "On Female Identity and Writing by Women" Writing and Sexual Difference. edited by Elizabeth Abel, (University of Chicago Press, 1982) p.179.

and other women critically in relation to society. Perhaps the need to affirm one's sense of self and to extract oneself from the roles imposed by society prompts such a dissection. The novel of AWAKENING does not necessarily conclude by depicting the limitations women face as outsiders of society. Instead most often the novels record the long and painful process of the female characters' search for a self inspite of the structures in society which pose limitations, such as stereotyped roles for women.

A SYNOPSIS OF "ADVENTURES ON TWEED ISLAND".

The prints that eventually became part of the series, were based on my own experiences after coming to graduate school. The prospect of producing such a series of images using a narrative structure both frightened and challenged me because it meant that I would expose myself to the viewer in a way that had never before been experienced. Although there is an element of fiction in the etching series used to concoct a narrative, removing the autobiographical source material from it would have meant that the whole process of making the series and my own growth would have not occurred. The making of the pieces provided a focus that I could use to examine my own process of growth. My readings into feminist

theory and criticism helped by informing me of similar struggles that have occurred and are still occurring.

"Adventures on Tweed Island" is about an female individual confronting the regimentation of her life. The viewer first sees the main character at the cafe where she is drinking coffee and watching T.V. She decides to escape her life as a cleaning woman. The lure of escaping her present situation excites her, and she eagerly departs. At first her encounter with the natives on Tweed Island and her appointment as their queen are to her liking. Everything is new and exotic. She appears to be the focus of attention. However this state of euphoria is not to last long. She meets 'The Expert'. Suddenly her fortunes begin to change. She experiences a nightmare shortly after this encounter which foreshadows her doom. The volcano on the island erupts causing chaos. Prudently the main character chooses this distraction and attempts an escape. Unfortunately she is apprehended by her former subjects while speeding away from the island in a boat. The queen is now the criminal. She is put on trial and blamed for the disaster. While spending time in jail, the main character experiences another nightmare; that of the cookie factory where she is to spend the rest of her days. Understandably she is terrified of becoming a sugary female cookie figure. This nightmare makes her determined to attempt another escape. She succeeds in eluding

the guards and she is able to row her way to sea before the tribesmen can catch her. She is rescued by a helicopter and is taken home. Home is a welcome sight after her ordeal. Something is vaguely familiar about it. The main character discusses her misgivings with the waitress of the cafe where this adventure began. The waitress is able to be of some help by lending some genuine support. Together they come to the conclusion that Tweed Island is everywhere, but instead of escaping each person must discover a new pattern of living which does not rely on the regimentation of roles. This is evidenced in the final print of the series. The main character looks outward, beyond the frame of the image.

CHAPTER FOUR

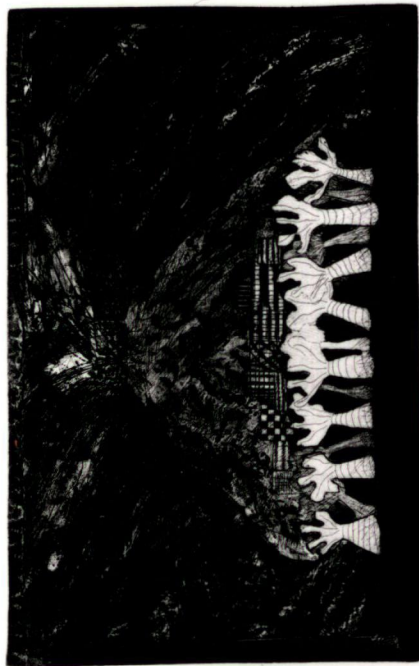
"ADVENTURES ON TWEED ISLAND": A DISCUSSION OF FORMAL ELEMENTS.

"Adventures on Tweed Island" is a series of thirty-eight etchings. The series operates on two levels. As a linear narrative it reveals the story of one woman's search for self-hood and as a piece of poetry it concentrates on the visual language. Several different devices are used to obtain this dual effect. For instance, the segmentation of the prints organizes the images into episodes and allows the etchings to be 'read' as stanzas or paragraphs. Therefore the viewer is given time to absorb the visual information in each group before advancing to the next set of prints. It has also allowed me to control the manner in which these images are read and to dictate the sequence in which they are seen. Just as in Nancy Spero's work, the spaces provide a respite from the onslaught of images and text. The images form groups of three or more and during the course of the narrative the images visually build to a climax.

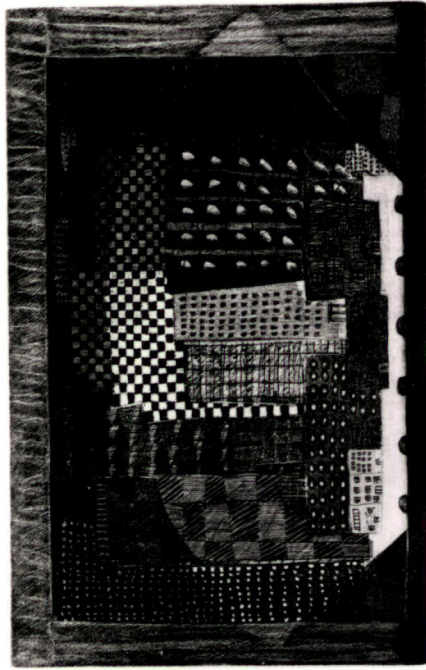
Other devices are also used to produce this coupling of poetry and prose. For example five different compositions were used to construct the images in the series. The 'window frame' composition is one in which an omnipresent point-of-view

is used. Examples of this composition are evident in "The City Unfolds" and "The Volcano Erupts" (fig. no. 4.1) The term 'window frame' should not be taken literally because not all images are concerned with showing what is seen through a window. I use this particular compositional device to encase an image either with stage curtains or with a border of fabric to reinforce the viewer's feeling of being a spectator. This composition plays an important role in the narrative for another reason. There are in images which fit into this category that exist almost as signposts in the narrative. "The View of Her Home" and "Blend into the Weave" (fig. no. 4.1) rely on the quality of the surface to convey their meaning. These images also provide pauses in between the action in the narrative and are often presented as singular prints amongst the sets of images.

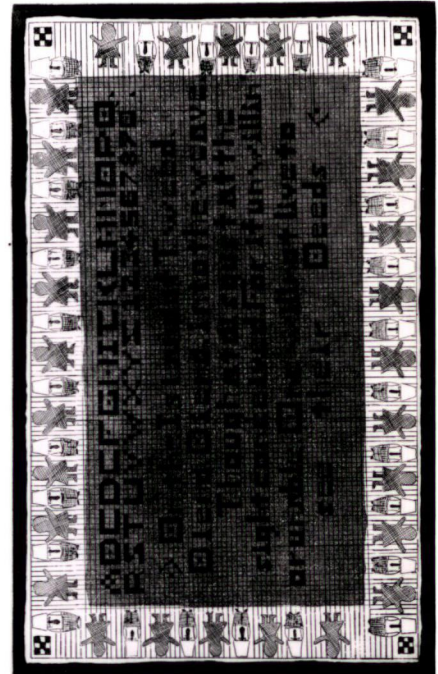
The bird's-eye view which is the second of five basic compositions is meant to designate a sense of distance between the viewer and the activity within the image. Instances of this compositional format are shown in "Rescue" and "The Hideaway" (fig. no. 4.2). The environment plays a major role in these particular images. For example in the image "The Airplane in Mid-flight" (fig. no. 4.4) a small plane is depicted flying away from the ground below. Likewise in most of the images which fit this category the center of interest is tiny in comparison to the settings. This is



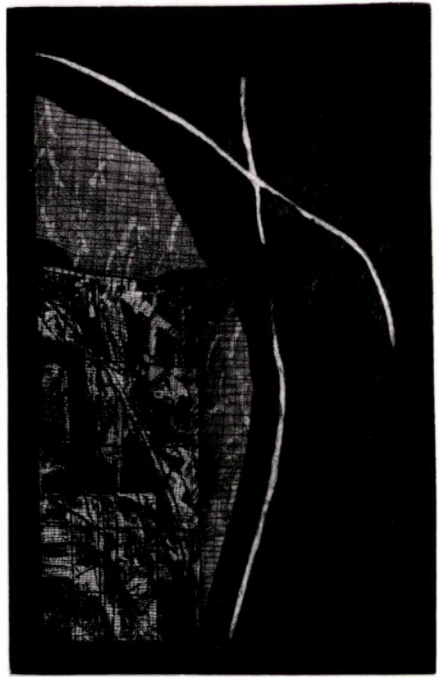
a) "The Volcano Erupts"



b) "The City Unfolds"



c) "Blend, Blend into the Weave"



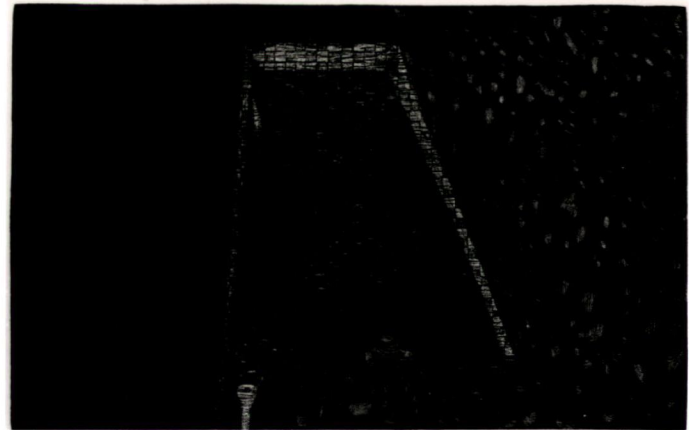
d) "The View of Her Home"

A Comparison of Several Etchings in "Adventures on Tweed Island".
FIGURE 4.1

because the setting of these images describe the emotions of the main character such as the case in "Falling" (slide no. 24) where the sense of doom is reflected in the dark swirling liquid which threatens to engulf the tiny airplane. Similarly the emotional state of the main character is alluded to in "The Airplane in Mid-flight." In this case emotion is elation.

The third compositional device uses one and two point perspective and describes the storyline. Examples of this group of images are "The Announcement" and "Serving the Sentence" (fig. no. 4.2). The images depict important points of the narrative because the main character is actively involved in pursuing her sense of identity in one way or another. For instance in "Serving the Sentence" the main character is shown working at the cookie factory during her incarceration for supposedly causing the volcano to erupt on Tweed Island.

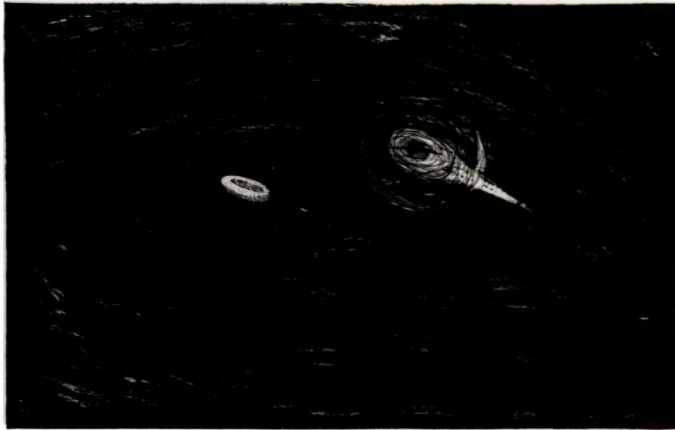
The fourth set of images which can be grouped together on the basis of their similar compositions are those images which provide the action within a theatrical setting in the series. Some of these images could easily fit under the 'window frame' composition category because the action is carried out in a stage-like setting. But since they describe the adventure of the character from a third person point-of-view a differentiation was made. This set of prints



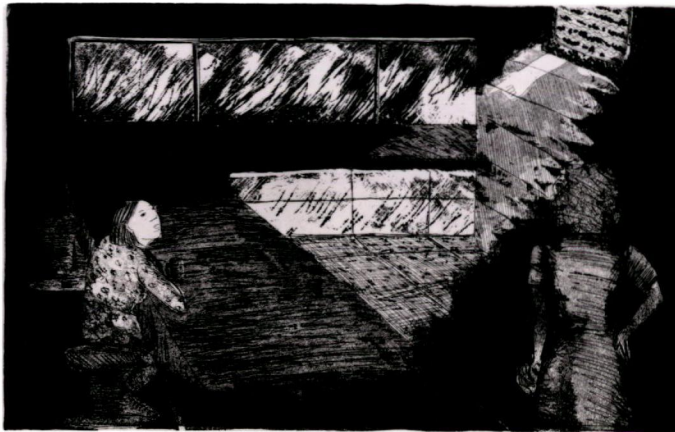
b) "The Hideaway"



d) "Serving the Sentence"



a) "The Rescue"



c) "The Announcement"

A Comparison of Several Etchings in "Adventures on Tweed Island".
FIGURE 4.2

could easily be grouped with those in the third compositional device, but since perspective is not used to create depth, a significant characteristic of this grouping, I put them into a separate Examples of this variety of depiction include "Queen for a Day" (slide no. 11) and "The Raft in the Forest" (slide no. 28).

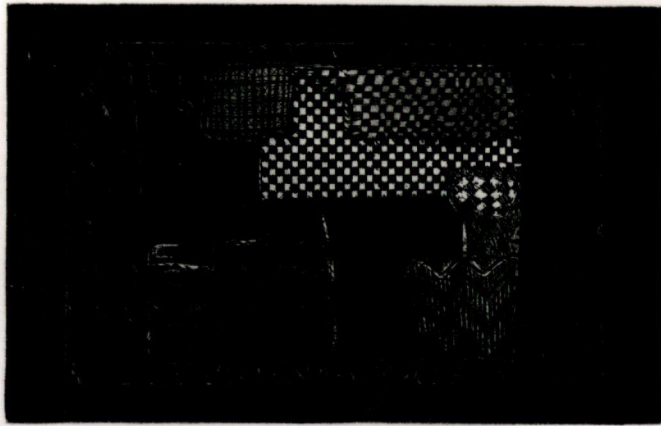
The final set of image compositions creates a sense of intimacy in the same manner that the second composition assisted in creating distance. The significance of the final image entitled "Beyond the Frame" (slide no. 38) is its use to indicate the AWAKENING of the main character to her own power as an individual. It is the first and only time the character is shown taking up the majority of the space in the image.

Repetition of certain elements within the etching series tends to give the series visual coherence just as the margins and the use of trees and towers added and reinforced the narrative and aesthetic concerns of The Bayeux Tapestry. For each serial image in "Adventures on Tweed Island" there is a corresponding image. For instance "The Announcement" which is an image that appears in the beginning of the narrative is related to "Back at the Cafe" which occurs towards the conclusion of the series. With "The Announcement", the narrative begins at the cafe where the main character gets the idea to escape her dreary life. There is another

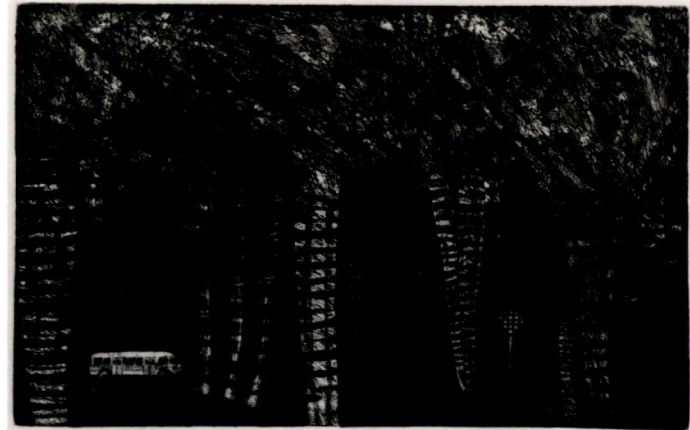
character in this image, the waitress of the cafe. Each figure is isolated in this first image. As the story draws to a close the same two women are shown "At the Cafe" conversing. Another example of corresponding images which promotes continuity in the series as a whole, is the relationship between, "The Airplane in Mid- Flight" (fig. no. 4.4) and "The View of her Home" fig. no. 4.1). In the first image the white airplane is seen in mid-flight. The second image shows the airplane as a dark shadow on the ground as the plane is in the process of landing.

The major recurring motif in "Adventures on Tweed Island" is the Tweed motif. Although the fuzzy, checkered pattern appears in different guise, such as an office building in "The City Unfolds", (fig. no. 4.1) prairie fields in "View from an Airplane Window", (fig. no. 4.3) forests in "The Raft in the Trees", (slide no. 28)) and the grid of a tapestry in "Blend into the Weave", (fig. no. 4.1) it serves to visually link the etching series together. There is also a variation of the Tweed patterning which is evidenced in images such as "Meeting the Tribesmen" (fig. no. 4.3) and "The Firm Ruler". This particular pattern is used as a background for any action in the narrative which involve the tribesmen. These chevrons appear as white lines on a black background. They are derived from a more conventional black on white pattern which is a main characteristic of the etching entitled,

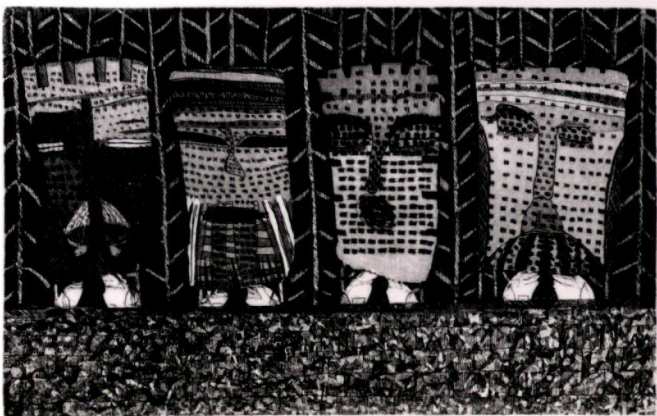
A Comparison of Several Etchings in "Adventures on Tweed Island".
FIGURE 4.3



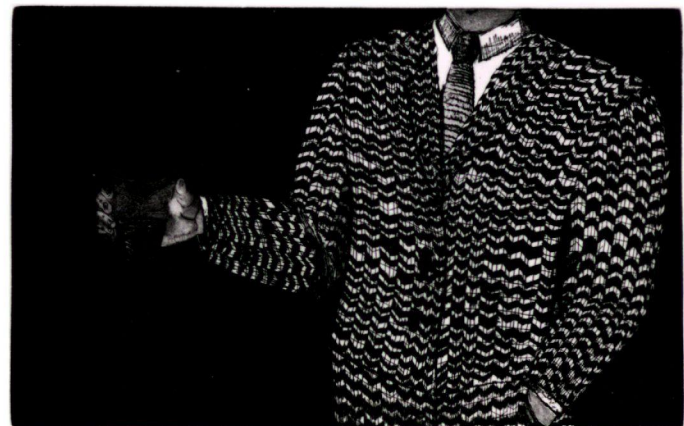
a) "View from an Airplane Window"



b) "The Bus in the Forest"



c) "Meeting the Tribesmen"



d) "Meeting the Expert"

"Meeting the Expert". 'The Expert' is the chief tribesman. He wears a suit covered with a traditional herring-bone tweed pattern. The tweed pattern is what the two sampler-like images, "Blend into the Weave" and "The New Pattern" warn against. Although it may seem harmless when it is depicted in objects such as office buildings or maps of urban centres, the tweed pattern represents conformity. In the narrative the tribesmen perpetrate conformity by maintaining firm control of the activities on the island.

In the same way that the repetition of certain images and formal elements serve to give the series coherence and make the narrative more visually intelligible, the manipulation of the etching medium also plays an important role. Since I have already discussed my own particular approach to etching, perhaps the specific means used to build up an image can be discussed here. I use traditional etching tools such as the etching needles, the scraper and the burnisher to make the tones and incisions to create my image. The worked surfaces of my prints are compatible with introducing a collage element into some of my images such as "In Her Old Neighbourhood", (slide no. 33) where the figure of the main character is on a separate piece of paper which is attached to the rest of the etching (slide no. 33). The collage element adds another dimension. For example in my print "In Her Old Neighbourhood" the collaged

figure represents the main character when she is no longer influenced as strongly by her environment because she has gained the strength to control her actions. The collage element can also add a sense of unreality such as in the "Nightmare II" (slide no. 23) where a pair of shoes is seen walking away from the dream.

The main character is an important and obviously necessary means of ensuring continuity to the narrative. She appears to shrink as the narrative progresses often appearing in the guise of transportation vehicles such as in the case of "The Bus in the Forest" (fig. no. 4.3) or in "Falling" (slide no. 24) which allude to a feeling of doom and where the falling airplane approximates the human figure. Her diminishing size and her apparent transformation into non-human forms reinforces her sense of powerlessness on Tweed Island. Fortunately as "Adventures on Tweed Island" draws to a close she regains her human form. Her sense of identity and confidence are indicated by her 'growth' relative to the image space. In the final image of the series for instance she takes up the whole image space in "Beyond the Frame" (slide no. 38) indicating her new control over her destiny.

In addition to the main character there are other figures which recur in "Adventures on Tweed Island" such as the headless figure of 'The Expert' and the masked tribesmen.

The picture frame does not allow the viewer to identify the 'The Expert'. There are two reasons for presenting this figure in this manner. First I wanted to play with the incongruity of the lack of a head and the name of the character; and secondly by his gesture of authority I wanted to suggest the foreboding nature of this character. Because of his anonymity, 'The Expert' could turn out to be anyone. When the main character becomes "Queen for a Day" to assume her position of authority she must be aided by the use of a chair. It is significant that her chair and her crown are toppled when "In the Confusion She Makes Her Escape" (slide no. 18). The tribesmen are anonymous because although there are differences between the masks they are generally not distinguishable. The suggestion is that these people dress alike and also think alike. They have no individual identity and they can only function when they are in a group. Because the main character is not like them in appearance she is either a novelty or a shunned outsider. This is why she is crowned queen upon arrival and then swiftly made into a outsider.

The female cookie figures are similar to the tribesmen in that they are indistinguishable. They represent the main character's worst fear that she will be turned into a mute anonymous cookie; a manufactured confection produced by the tribesmen. Her fears are elaborated upon in the second

dream sequence which include images such as "The Cookie Oven" and "Escaping the Cookie Factory" (slide no. 22 and 26). Taken one step further the cookie image is similar to the airplane shape which earlier described the main character's emotions and also represents her in other parts of the narrative. An image that brings both of those devices together is "Falling" (slide no. 24) a small airplane/cookie figure plunging into a vortex. This print represents the main character's fear of being destroyed by those faceless tribesmen.

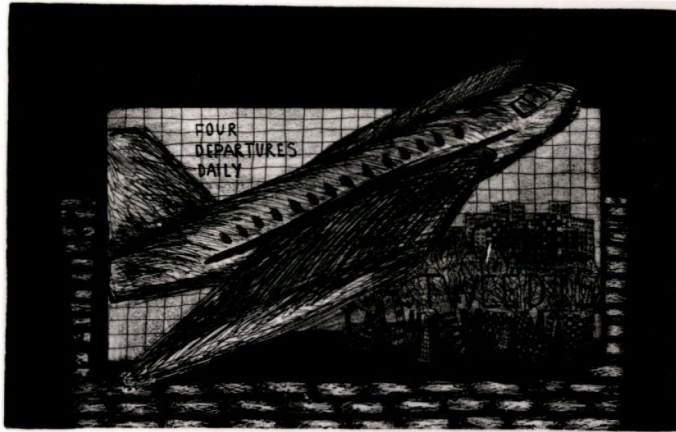
In the image entitled "The Announcement" (fig. no. 4.2) the character is in the cafe drinking coffee and watching T.V. There is a waitress on the far right-hand side. The two women are isolated. When the two characters meet again in the later segments of the story it is after the main character has returned from her ordeal. They meet "Back at the Cafe" (slide no. 34) and discuss her experiences. As a result they are no longer isolated from each other. The next two frames in the sequence show them in the process of communicating and establishing a rapport. It is significant that this is the only 'relationship' which occurs on a equal basis within the narrative.

The use of transportation vehicles reinforces the idea of a journey which is a major theme in the narrative. The main character appears to transform into the airplanes and

boats as she becomes increasingly overwhelmed by the environment around her. A secondary theme which involves these same images is that of escape. The main character escapes her dreary life as a cleaning woman by going to Tweed Island. Upon arrival she realizes that instead of escaping an undesirable situation she has become part of an even more harrowing set of circumstances. On one level the transportation vehicles allude to her inability to confront her dissatisfaction and to arrive at some solutions in order to take responsibility for her situation. The image "The Bus in the Forest" (fig. no. 4.3) shows a small bus travelling in a dark forest without headlights racing towards a dead end. The image is an analogy for the main character's own predicament. In contrast to the apprehensive quality of "The Bus in the Forest", a sequence of prints which exists earlier in the narrative describe a much more optimistic mood using the same device. "The Departure", "The Advertisement" and "The Airplane in mid-flight" (fig. no. 4.4) show the gradual lift off of the plane into the sky in three stages. This sequence is a metaphor describing the main character's elation at being able to leave her dreary life.

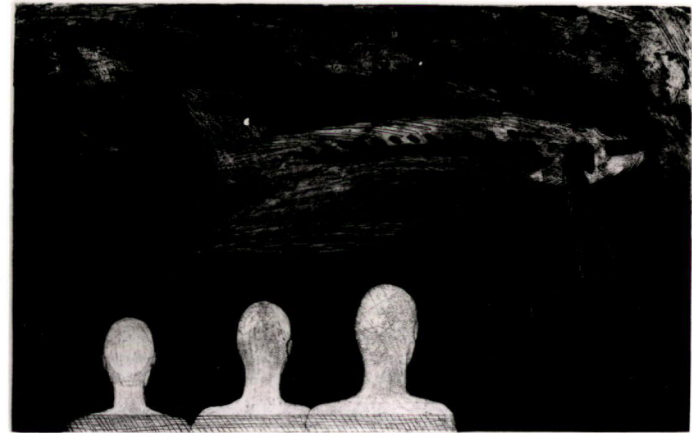
The use of the environment as a means of describing emotions occurs in "Adventures on Tweed Island" in several different images. Several of these instances were mentioned

A Comparison of Several Etchings in "Adventures on Tweed Island".
FIGURE 4.4



a)

a) "The Advertisement"



b)

b) "The Departure"



c)

c) "The Airplane in Mid-flight"

in earlier parts of this paper. For example when "The Volcano Erupts" (fig. no. 4.1) it not only stands for a natural disaster which damages the island but is also reflects the sudden explosion of tribal anger which destroys the main character's rule over the tribesmen. Another instance of the environment becoming a metaphor for emotions is manifested in "The Dark Hallway" (slide no. 2) which occurs early in the story and represents the main character's pessimism that her prospective future is that of the neverending dark hallways. It is important that towards the end of the series the main character is depicted as just having emerged from a dark tunnel in "In her Old Neighbourhood". This second image provides a balance to the earlier more pessimistic mood of "The Dark Hallway".

The use of the spotlight and strong directional light is recurrent in the series. It is a device used as a means of focus within the image as in the case of the print, "Queen for a Day" (slide no. 11). Sometimes it is also used to draw a connection between two different elements in images such as in "The Raft in the Trees" where one can see the relationship between the figure standing in the trees next to the car and the raft. Spotlights are also used in "The City Unfolds" indicating the theatrical and unreal setting of this story and expressing a feeling of anticipation.

"Adventures on Tweed Island", is a narrative where dream and reality blur. There are episodes where the main character is shown to be experiencing dreams during her stay on Tweed Island. The nightmarish quality of the dreams incorporates her experiences while on the island and the two tend to merge. The first set of dreams occurs just after she has met "The Expert" and is a foreshadowing of her ordeal. The second set of dreams occurs to reflect the main character's worst fears and it is this dream sequence which finally compells her to escape.

The theatrical stage is also repeated in several images in the series. The stage curtains are a device used to emphasize the viewer's role as the audience. The stage curtains in the images entitled, "The Volcano Erupts", (fig. no. 4.1) and "Escaping the Cookie Factory" (slide no. 26) are meant to reinforce the sense of unreality about the whole ordeal.

Towards the end of the narrative there is an image entitled "In her Old Neighbourhood" which contains a set of stairs. The stairs infer the main character's ability to remove herself from the dark tunnel and step upward into the light. Variations of the stairway motif are actually repeated in other portions of the story. The motif exists as the outline of city buildings in "The welcome Mat". Also it is contained in the etching entitled "The

New Pattern" (slide no. 31 and 37) where it is present as a series of embroidery stitches around the main piece of verse.

CHAPTER FIVE

THE CONVERGING OF SOURCES AND INTERESTS

Every artist brings his or her own particular perception of the world to their art-making activity. The art object is a result of a synthesis of the concerns which the artist brings to bear on his or her work. "Adventures on Tweed Island" is my own attempt to discover an identity and in the process develop a world-view. For art does not exist in the tools and materials of a medium nor does it necessarily reside in formal elements and technique. All these things are significant in that they convey the ideas and concerns and make an impact visually. However, the artist's examination of his or her own position in society ultimately creates a successful work of art. The goal of the artist is to use whatever means necessary to convey an understanding of their place within society.

I traced several parallel strands of thought in this paper because each represented concerns which were relevant to my production of "Adventures on Tweed Island". The Bayeux Tapestry and the Early American Sampler which I discuss in 'The First Source' were important because they provided example of imagery made using a labour-intensive process in which the depictions remained surprisingly gestural and spontaneous.

This relates to the quality of the printed image which I wanted to achieve. In the other works which are mentioned in 'The First Source' David Hockney's "The Rake's Progress" and Nancy Spero's "Codex Artaud", provide examples of works which combine autobiographical material with sequential images.

In the second section of my paper I outlined the major theme of my print series, the "coming of age". I relied on literary sources which concerned themselves with personal growth and development and works of fiction by women authors were particularly relevant. By comparing two versions of the "coming of age" theme a significant differentiation became apparent. The traditional "coming of age" genre in literature, the 'Bildungsroman' is more specifically appropriate for a young male person, while in comparison the novel of AWAKENING represents a more realistic scenario for a female individual. The novel of AWAKENING traces the journey of a female individual to the point where she gains an awareness of her limited position in society. In chapter four of this paper, the print series is essentially viewed in isolation in order to describe the mechanism of the language which is used. Each image interacts with other images in the series although not necessarily those which directly precede or succeed it. By enabling the images, to interact with each other through the use of repetition I attempted to describe layers of

formal relationships which would make the narrative more coherent.

In this final section I take the discussion started in chapter four further by selecting a small group of images and describing what is specifically occurring in them in greater depth. By doing this I hope to begin to show how I am attempting to develop a personal aesthetic.

The tweed pattern recurs throughout the series. The image "View from an Airplane Window" represents one of the first images bearing the marks which make up the loose grid pattern that is repeated in many different forms throughout the series. The etching represents a landscape as seen from the sky similar to what would be seen in an airphoto. The 'island' is abstracted into various lines and shapes. The sensuous surface of the etching draws the viewer to look more closely. However the print can only suggest what is occurring beyond the layers of marks. This image is accessible to the viewer because the image alludes to pieces of fabric, a photograph or a map. These are all objects that are a familiar part of our visual vocabulary. The "View from an Airplane Window" succeeds as an image in part due to its reference to other objects. Another image which uses the same device is "The City Unfolds" which is rendered as a backdrop for stage production. In this case the shape of the spotlights cast on the stage set refer to an unfolding

fan, emphasizing the anticipation one feels at the beginning of a theatrical performance. Both "View" and "The City Unfolds" rely on external associations to convey meaning, while their worked surfaces make these images more accessible to the viewer.

Images which contain transportation vehicles occur in several different places in the series. The main character is either travelling to or escaping from a situation in the narrative. In the image "The Bus in the Forest", a small bus is seen travelling through a dark forest seemingly unaware that there is a dead-end up ahead. The trunks of the trees are rendered with a grid-like pattern and the branches and leaves are rendered as a gestural blur, creating the sensation of leaves catching the sunlight on a windy day. Like "View" and "The City Unfolds", "The Bus in the Forest" is another example of an image which allows the viewer into a shallow space. It relies on the tactile surface to recreate a feeling or mood. In this case the feeling is one of rushing through a forest on a bus. The nostalgic feeling of the image is due to its child-like rendering, but what prevents the etching from being sentimental is the dead-end symbol. Unlike "View" and "The City Unfolds" which are seen in their entirety from one central vantage point, "The Bus in the Forest" must be read like a sentence from left to right. Another image which contains a transportation vehicle as its major

focal point is "The Airplane in Mid-flight". This image represents a plane just after take-off. This image was made to describe the elation the main character feels on her way to Tweed Island. Both images are depicted as being seen from a distant vantage point where large objects such as buses and planes appear to be toys in their surroundings. Just as the gestural marks convey a mood in "The Bus in the Forest" the layers of etched lines and masses of tones in "The Airplane in Mid-flight" provide a backdrop for the poised optimism of the airplane.

The tribesmen are characters who are present in several images in the narrative. Initially I attempted to combine the primitive aspect with a symbol of contemporary civilization, an office tower. I consider "Meeting the Tribesmen" which was the first of the images that depicted these characters, the most successful at conveying this dual meaning. By reconciling elements of civilization with the so-called primitive aspect, I attempted to emphasize the similarities between the two worlds. As in the other images discussed so far, "Meeting the Tribesmen" was also an image built-up through layers of marks. Office windows appear like ritual scarification marks on the faces of the masks. Just as in the other images which appear in the etching series, "Meeting the Tribesmen" does not allow the viewer to look beyond the built-up surface. The tribesmen stand

behind a wall and the row of masks form yet another barrier. The strangeness of the tribesmen's appearance also serves as a type of barrier against familiarity. To further emphasize the inaccessible quality of the tribesmen, they are depicted with their eyes closed. Although there are variations between the way the tribesmen are depicted in some of the images, the differences are minor and I feel they do not detract from the original intent of the figures.

In prints such as "The Announcement" and "The Dark Hallway" the viewer is able to look into a space instead of at a surface. In "The Announcement" which is the first image of the series, the main character is seated at the counter at a deserted coffeeshop. She is watching television and on her far right there stands the figure of the waitress. The television appears to have a message for the main character as the light from the television serves as a spotlight. This isolates the two figures even more because the main character is surrounded by light, the waitress enveloped in darkness. The images such as "The Announcement" in the print series allow the viewer an opportunity to look into a space containing a different set of concerns than those which have been discussed. They articulate a three-dimensional space and the activity which occurs within that space. Often they describe the isolation that the characters experience in their environment. "The Dark

"Hallway" is another example of an image which allows the viewer into a space. A lone figure stands with her back toward the viewer and appears to be looking into the seemingly endless corridor. She is surrounded by darkness with the exception of the doors and the reflection of the lights on the floors. She appears to be getting ready to mop. The mood in "Hallway" and "Announcement" is one of dark foreboding. Each image contains masses of dark areas contrasted with the light areas which provide definition to the space. There is an airless quality to the spaces which contributes to this ominous mood. A similar feeling is present in "Serving the Sentence", where the viewer is again performing a menial task this time as punishment for allegedly attempting to destroy the island with a volcanic eruption. She stands by the conveyor belt sorting an endless supply of cookies from the oven. The tribesman to the left of the main character is present to make sure she does her job. To the right-hand side of the image is a huge stack of cookie boxes which appear to threaten the main character's safety.

Unlike the tweed pattern in "View" and "The City Unfolds" which do not allow the viewer beyond the surface of the image the dream sequences in the narrative depict the irrational reality which underlies the uniform and orderly world of Tweed Island. Instead of a calm, sensuous surface

there is confusion and chaos. It is almost as if what lay beyond the surface of the images like "View" and "The City Unfolds" is revealed in the dream sequences which appear temporarily to stop the flow of the narrative. Dream and reality momentarily become indistinguishable. The dream sequences are also significant because they incorporate portions from other parts of the narrative. One of the most successful dream images is "The Premonition" which has incorporated parts of images that occur prior to its own appearance in the narrative.

The pictorial language in "Adventures on Tweed Island" provides the viewer with access to content, mood and feeling in the images. A narrative work presumes an active viewer. Therefore its visual language must be retrievable to others. This visual language (style) embodies formal components that are shared in common with a number of contemporary styles. At this point in my career, the certain characteristics of my etchings have an affinity to New Image art. Through the repetition of certain formal elements which I discussed in part three I attempted to initiate the viewer into the 'reality' I had created. This 'reality' combines autobiographical material, formal concerns and ideas about printmaking which I outlined in the first section of this paper. These concerns were combined with the theme of the "coming of age" of a female individual which I discussed in the second section

of this paper. Because I chose to incorporate my own experiences into my art-making activity "Adventures on Tweed Island" is a particularly timely piece in terms of my own development as an artist.

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3. Adventures on Tweed Island: The Departure. 1984
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4. Adventures on Tweed Island: The Advertisement. 1985
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13. Adventures on Tweed Island: Meeting the Expert. 1984
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14. Adventures on Tweed Island: Nightmare I. 1985
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39. Adventures on Tweed Island: Installation View.
Nickel Arts Museum, Calgary, Alberta.
40. Adventures on Tweed Island: Installation View.
Nickel Arts Museum, Calgary, Alberta.

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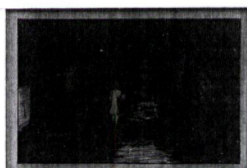
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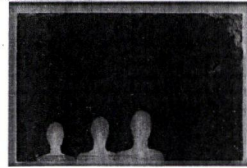
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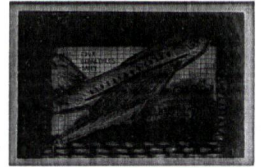
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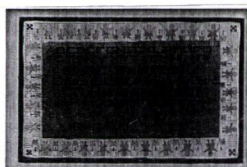
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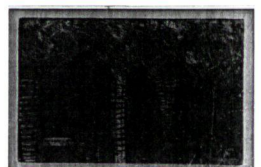
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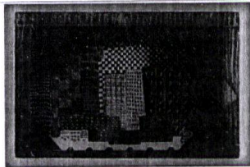
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9 ETCHING
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DATE SUB

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MEETING THE TRIBESMEN. 1984



10 ETCHING
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QUEEN FOR A DAY. 1984



11 ETCHING
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DATE SUB

GRACE MURAO
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THE FIRM RULER. 1985



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13 ETCHING
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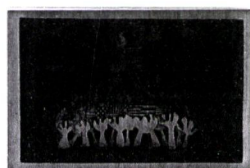
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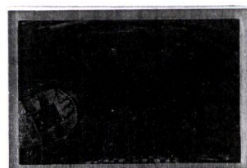
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20 ETCHING
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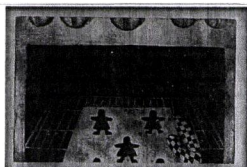


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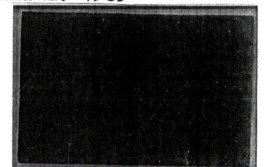


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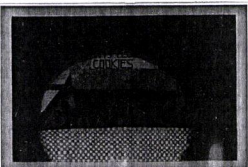


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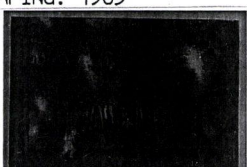


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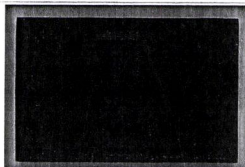


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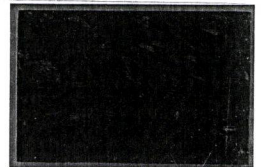


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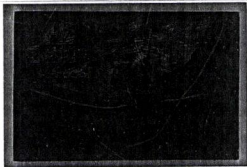


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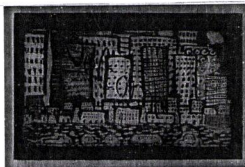


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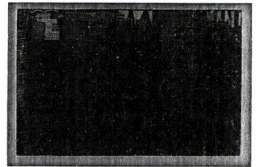


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SHE VIEWS HER CITY. 1985



28

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DATE SUB

GRACE MURAO
ADVENTURES ON TWEED ISLAND
OLD NEIGHBOURHOOD. 1985



33

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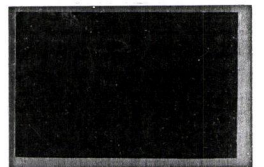


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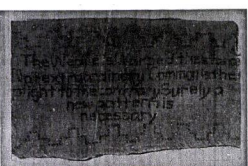


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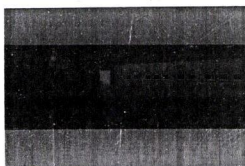


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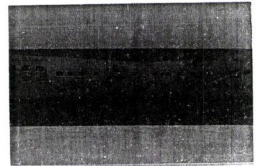
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39

DATE SUB

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INSTALLATION VIEW.



40

DATE SUB