

Child, mother, goddess—*Heroines of Art* come to life at the Centre Gallery

Art Review

Heroines of Art—Women in the Arts
A multimedia art exhibition
The Centre Gallery
by Angela Ashton and Miki Stricker

Every person has a number of women whom they hold in high esteem, whether they're their mothers, female politicians, or Pamela Anderson Lee. It is women like Emily Carr and Artemis who act as inspiration for the female artists showcased at the Centre Gallery's latest exhibition, *Heroines of Art*.

In an attempt to explore and honour heroines through various media including sculpture, painting and woodwork, curator Barbara Bickel noted that the artwork appeared to divide into three categories. "Although I didn't give any guidelines to the women, their art seemed to naturally fall into the classes of childlike playfulness, mother earth, or altar goddess-like works."

Walking around the small, cluttered gal-

lery, these divisions became apparent.

By the entrance, Oli Leptak's *Spirit ends of matted hair* depicted an African woman with long, flowing, braided blond hair. Relating personally to this piece, we—like the woman in the painting—can identify with the love/hate relationship a woman experiences with her hair.

On the first wall of the gallery, there were images of innocence and liveliness which are usually inherent in childhood. For example, Angelique Gillespie's *Child's Freedom* depicts a young girl twirling around on a swing. Using brightly coloured acrylic with no distinct lines, Gillespie cleverly captured the beautiful simplicity of the situation.

Chaika's World, a quilted 3-D piece by Joy Ann W. MacLeod was also in keeping with the youthful vigour theme. Cleverly hand-crafted from fabric scraps found in the average home, this piece, like the wood-work by Vera Fletcher Bennett, emphasizes the importance of the controversial "home is where the woman is" setting.

On the opposite wall, the standout piece

was *Venus* by Marina Newby. Traditionally, women have been represented by their breasts and their uteruses. Although this image usually alienates most politically correct women, we must admit that this was a beautiful piece. The image of a halo surrounding a faceless woman with breasts that gave the appearance of lactating, a glowing womb, and long, flowing hair enveloping her body, gave us a sense of peacefulness.

On the final wall an alter-like display by Linda RedHawk called *Birthcycle*, depicts among other things, the birth cycle. Using handmade paper and other media, the sculptures were stunning, abstract visions of the perfection of the female body.

So if you can tear yourself away from the bathing beauties on *Baywatch*, we recommend checking out some real-life estrogen-ridden heroines at the Centre Gallery. Located on the second floor of 924-6th Ave. s.w., the show runs through to Nov. 15. Gallery hours are Mon.-Fri. 12-3 P.M. or by appointment at 243-4615.



Barbara Bickel shines as one of the heroines of this year's show with her piece, *Ascension—A tribute to Hanna Wilke*