

**Paper Doll**



**Owens Art Gallery**

16 September to 6 November 2011

**Mendel Art Gallery**

30 March to 10 June 2012

*Barb Hunt*

*Ed Pien*

*Sylvia Plath*

*Cindy Sherman*

*Jeannie Thib*

*Anna Torma*

*Lynne Yamamoto*

*Cybèle Young*

# Paper Doll

**Anne Koval**  
Curator



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## Foreword

*Paper Doll* is something of a phenomenon. At its heart is an extraordinary collection of small paper dolls made by the poet Sylvia Plath when she was barely a teenager. Serving as a palimpsest to the exhibition, Plath's paper dolls open up layers of meaning, not only in terms of her own *oeuvre* as one of America's important poets, but in relation to the other works in the show.

The audience response to *Paper Doll* has also been somewhat phenomenal. For many, the paper doll relates to childhood, imagination and quiet playing. The exhibition itself is evocative and magical. At the same time, Dr. Koval's research brings forward for consideration issues of representation, the feminist critique, and the relationship between art and the creation of imaginary worlds.

On behalf of the Owens Art Gallery I want to thank Anne Koval for bringing *Paper Doll* to the Owens, for trusting us with her research, her ideas, and her creative energy. The great success of this exhibition is the direct result of Anne's extraordinary commitment to her program of research and to the artists in the show. This exhibition is, in fact, the fourth curatorial project undertaken at the Owens by Anne Koval, who also teaches Art History in the Department of Fine Arts at Mount Allison University. Such collaborations strengthen our relationships with academic departments at the University, and further our role as a teaching and learning museum while reaching audiences beyond the University regionally, nationally and internationally.

I would also like to thank the artists in the exhibition for their cooperation, and for making their work available for both the Owens and the Mendel Art Gallery venues. Special thanks to Ed Pien and Jeannie Thib who spent several days in the Gallery creating work on site. The Lilly Library, Indiana University and Cherry Dunham Williams, Curator of Manuscripts, made the Sylvia Plath material available for the exhibition. The Plath Estate has given permission for the loan. Other lenders to the exhibition are the Canada Council Art Bank and Metro Pictures Gallery, New York. To all of them we are extremely grateful.

The exhibition will travel to the Mendel Art Gallery in Saskatoon, Saskatchewan in the Spring of 2012. This is a wonderful opportunity for the artists in the exhibition to reach audiences in the West, and for us to partner with one of Canada's larger public art museums. Our thanks to Vincent Varga, Sandra Fraser, and the Mendel Art Gallery staff for making all this possible.

I would like to acknowledge the Owens' staff—Roxamy Ibbitson, Lucy MacDonald, Nicole Sharpe and Jane Tisdale who worked so hard to embrace the unique challenges and opportunities which the exhibition has presented. Thanks also to our designer, Robert Tombs, and to our photographer Roger Smith.

Finally, thanks to the Canada Council for the Arts, the Province of New Brunswick and *Cultureworks*, Mount Allison University, for critical funding support for the exhibition and publication.

**Gemey Kelly**

Director, Owens Art Gallery

The Mendel Art Gallery is pleased to participate in the Western Canadian presentation of *Paper Doll*. We are indebted to the leadership of Anne Koval, curator of the exhibition, for her contextualization of Sylvia Plath's handmade paper dolls and costumes within the realm of contemporary art practices. It has been a real delight to view these rarely seen ephemeral objects; to reach back to our own days as teenagers or reflect on our children's emerging adulthood, exploring the uncertain construction of identity through fashion and popular culture. Koval has thoughtfully woven together notions of juvenile play and fantasy with a critical examination of the performative aspects of gender using the paper doll as a motif. Her attention to the nuances of each of the artist's practices and concern for the audience's experience of the work have been well articulated, evident in the following essay.

Most especially, our sincere appreciation is extended to all of the artists in the exhibition for the opportunity to share their work with both our communities. It has been a real pleasure to work with Gemey Kelly and her staff at the Owens Art Gallery, with their warmth and expert organization of *Paper Doll*. To all of the staff and volunteers of the Mendel Art Gallery, I wish to express my appreciation for their care and commitment to our programming. Acknowledgement is due to Sandra Fraser, Associate Curator, who oversaw the coordination of *Paper Doll* for the Mendel Art Gallery. As well, thank you to Donald Roach, Registrar, and Preparators, Perry Opheim and Ray Lodoen for their dexterity in the logistics of the installation.

**Vincent J. Varga**  
Executive Director and CEO  
Mendel Art Gallery



## Acknowledgments

My conceptualization of this exhibition evolved from an obscure footnote in a feminist text referencing the hand-made paper dolls by Sylvia Plath. From this footnote to the finalization of the exhibition *Paper Doll* there are many organizations and people critical to the funding and realization of this project.

To begin I would like to thank Gemey Kelly, Director of the Owens Art Gallery, who was instrumental in being an advocate for this exhibition.

My research of the Plath material at the Lilly Library at Indiana University in Bloomington was funded by a travel grant from Mount Allison University. Most importantly thanks must go to Cherry Williams, Curator of Manuscripts at the Lilly Library who personally couriered the collection for both shows. She has been an essential link to the Plath material and her grace and generosity is much appreciated. My gratitude also goes to the Plath Estate for giving permission for this important loan. Other loans to acknowledge for this exhibition come from the Canada Art Bank and Metro Pictures Gallery in NYC. At Mount Allison University I would like to thank *Cultureworks* for funding towards the costs of the catalogue for the exhibition.

My research on this project is indebted to the Banff Centre for the space and time they provided. ArtsNB was instrumental in funding this curatorial residency last spring at Banff. While at the Centre I was able to connect with Sandra Fraser, the curator at the Mendel Art Gallery, whose enthusiasm helped bring the exhibition to Saskatoon this coming spring.

At the Owens Art Gallery, I have many individuals to thank beginning with Roxie Ibbitson, Preparator, whose expertise made the installation of the exhibition possible. I would like to thank Nicole Sharpe who in her new role as intern was essential to the smooth running of the show. Many thanks to Jane Tisdale, Fine Art Conservator, for her careful handling of the Plath material and other installations associated with *Paper Doll*. Thank you to Lucy MacDonald who assisted with numerous aspects of the exhibition. As Curator of Education and Community Outreach she has organized several Family Sundays using *Paper Doll* as a coordinating theme.

Many thanks to Cathy Fynn for her editing work, to the photographer Roger Smith for his excellent images, and to the designer Robert Tombs for his sensitive design of this catalogue. I would also like to thank the artist Sarindar Dhaliwal for her suggestion of the Cindy Sherman film.

Ed Pien would like to acknowledge the Canada Council for the Arts and the Ontario Arts Council and Jeannie Thib would like to thank the Canada Council for the Arts for support to produce the works in the exhibition.

I would like to thank all the artists whose artwork motivated me to create this exhibition. Their willingness to take on an unusual project and respond to the varied themes of the show was truly inspirational.

It was while watching my own children play that I came to understand the importance of creative play and realize that I could develop this theme into an exhibition. They also

helped me remember my own play as a child, particularly with paper dolls. I would like to thank my family, my husband Owen and my children Jesse and Sam for being there for me throughout this process.

A further inspiration for this exhibition was *A Joseph Cornell Exhibition for Children* held in 1972 in NYC. The show was purposely designed for children with Cornell's work hung at their eye level. At the opening the children enjoyed refreshments of brownies and cherry coke while Cornell answered questions. This show had been a longtime wish come true for Cornell who died later that year. This last exhibition by Cornell was ever-present in my mind when conceptualizing *Paper Doll*—a show for all ages and many audiences.

Dedicated to the child in each of us.

In memory of Sylvia Plath and Joseph Cornell.

**Anne Koval**

September 2011

**Paper Doll**



## Paper Doll

I'm gonna buy a Paper Doll that I can call my own  
A doll that other fellows cannot steal;  
And then the flirty, flirty guys with their flirty, flirty eyes  
Will have to flirt with dollies that are real.

–*Paper Doll* by Johnny S. Black, 1915;  
hit song by the Mills Brothers, 1943

And I see myself, flat, ridiculous, a cut-paper shadow ...

–Sylvia Plath; excerpt from the poem “Tulips,” *Ariel*, 1965

I begin this essay by remembering my own childhood and those special moments of imaginary play. When I was a little girl my grandmother bought me a set of paper dolls from Zellers. I only played with these dolls and their wonderful outfits at my grandmother's house, where I visited frequently and pretended to be an only child. I loved my paper dolls. I had a particular, solitary way of playing with them. First there was the preparatory stage of punching out the dolls from their cardboard backing, followed by the careful cutting out of the clothes and accessories. My dolls had lovely and, what I felt, unusual names like Rachel and Bridget. It seems my experience is not unique. Since taking up this project I have asked many women, and some men, if they played with paper dolls and everyone has a story to tell.

Much of the paper doll history is oral, a lost or often forgotten aspect of child's play that dates back several hundred years. The paper doll was an inexpensive toy, and its popularity grew during World War II, particularly in North America, due largely to economic constraints. At the same time, the cult of celebrity was developing and was at its height during the war and postwar periods. This gave rise to the movie star paper dolls produced from the 1940s onwards, linking paper dolls to popular culture, glamour and fashion. In 1943 the Mills Brothers' recording of Johnny Black's *Paper Doll* was top of the Billboard singles charts for three months.

Sylvia Plath was 12 years old in 1945, making her paper dolls complete with outfits and accessories.<sup>1</sup> Her hobby tells a remarkable story about Plath and her lifelong interests in art and design.<sup>2</sup> As the scholar Kathleen Connors says of Plath, “She moved between writing and art-making constantly, integrating their components with practiced ease and a great deal of pleasure.”<sup>3</sup>

This exhibition *Paper Doll* provides a space for the interplay between the Plath material and the work of seven contemporary artists. The show includes an early short film by Cindy Sherman, a new immersive installation by Ed Pien, exquisite miniatures by Cybèle Young, large scale steel-cut dresses by Barb Hunt, the colourful embroideries of Anna Torma, an installation of cutouts by Jeannie Thib, and the ephemeral paper doll chains of Lynne Yamamoto.

Much of the work in this exhibition embodies the interiority of child's play—a fantasy world remembered, recreated and transformed. All the artists experiment with the form of the cutout, with its simple yet complex dimensionality in time and space.

Many explore the materiality of their medium; fabric, steel, mylar, wood, and paper are transformed through the process of cutting out. There is a sense of discovery and play in the artist's transformation of each medium.

According to the theorist Susan Stewart, a child's play world is often a microcosm of their larger lives:

The toy world presents a projection of the world of everyday life; this real world is miniaturized or giganticized in such a way as to test the relation between materiality and meaning.<sup>4</sup>

In the exhibition *Paper Doll* the artists often shift meaning or subjectivity through their use of scale or medium. There is interplay between the miniature and the gigantic, between Plath's dolls and their clothing and the meticulously drawn and cutout worlds created by contemporary artists. This exhibition is a unique opportunity to see the work of Sylvia Plath in concert with these artists.

### **Sylvia Plath**

This rare collection of paper dolls and outfits and Plath's journal are telling of the imaginative and lively world at the centre of Plath's life. Her artistry was such that it touched all her work of this period, and later showed itself in her more serious profession as a poet.

Early in my research on Plath, when first examining the dolls and clothing, I had an overwhelming desire to free them from their paper backing and play with them, trying on and exchanging each outfit. Despite their potentially performative roles the dolls and clothing show little sign of wear suggesting that Plath was more interested in their design rather than as play objects.

Many of Plath's diary entries record her interest in designing her doll's clothing. She writes in July 1945: "I designed a few dresses for 'Stella' my handmade paper doll. I made her a pale blue evening gown, a Mexican costume [drawing] and a suit, blue skirt, red jerkin and white long sleeved sweater."<sup>5</sup> On the reverse side of some of the outfits Plath inscribed romantic titles such as "Heartaches," "Fireside reveries," or "Easter Suit." There is a ball gown called "Down South" and another elegant evening dress, "Evening in Paris." The attention to detail reveals Plath's attuned eye for fashion. In another diary account she writes, "We designed more dresses. One I designed—everything dark is turquoise blue and everything light is silver."<sup>6</sup> Such poetic language developed into "The Fairy Scarf," a poem written around the same date, showing the interplay between her design and her poetry in this period. Throughout Plath's career her poetry is remarkable for its visual sensuality.<sup>7</sup>

The one doll Plath named "Stella" has the blondness and candor of Betty Grable or Lana Turner.<sup>8</sup> She is the more provocative of the two. The other doll is dark-haired and appears less detailed and more loosely drawn, as are her clothes. She is a close match to the actress Hedy Lamarr or even Ava Gardner.<sup>9</sup> Much of this work is informed by Plath's passion for film and celebrity culture. Plath regularly attended the cinema, often recording in her diary her impressions of a particular film.

This interest in different role models or different types of female beauty was also being explored in her diaries. The diary of 1947 (exhibited here) is open at the page where she is discussing and drawing different types of feminine beauty. Plath writes in March: "In my spare time I have decided to describe two women's heads that portray





Sylvia Plath *Paper Dolls* 1945-6



two entirely different characters ...."<sup>10</sup> Continuing the entry for three pages she develops her types of beauty into four different characters with the names Eve, Ardith, Vera and Alice, illustrating each type. Each character is distinguished by her hair, skin and facial shape. Even their outfits are described in lavish detail. Plath's interest in fashion is quite sophisticated now, fully educated in the sartorial language of clothing, largely through magazines such as *Seventeen*, *Mademoiselle* and *Vanity Fair*.<sup>11</sup> Under this influence of fashion magazines and Hollywood glamour, Plath's early ideas on femininity were shaped. The scholar Sally Bayley describes what for Plath was "a lifelong interest in feminine fashion as a form of theatre, as her two cutout dolls and series of outfits housed in the Lilly Library testify."<sup>12</sup>

Gradually Plath outgrew her paper doll habit, to be replaced by diary illustrations of her own wardrobe. From an early age Plath, like many young women of this period, was divided between societal expectations and her desire to express herself creatively. Much of her writing, both personal and published, explores these cultural constructions of femininity and how she struggled with such confining and conflicting roles. The poem "Tulips" resonates with the paper doll period of her life: "And I see myself, flat, ridiculous, a cut-paper shadow."

### **Feminism and Art**

Although historically regarded as ephemera, the paper doll often operates within a feminine narrative. While largely occupying the domestic sphere, in terms of the space of child's play, links can be made to popular culture, glamour and fashion with the production of movie star paper dolls from the 1940s onwards. With the rise of feminism these contradictory role-constructions of femininity have been explored in numerous feminist projects and artwork. Some early precedents include Hannah Hoch's photomontages and the work of Martha Rosler, whose 1960s films and photomontages questioned the politics of American domesticity. Collaborative projects such as *Womanhouse*, initiated by Judy Chicago and Miriam Schapiro, have further challenged the cultural construction of woman in Western society. Schapiro's development of her 'Femmage' pieces contributed to a renewed interest in textiles both historically and within contemporary art circles. Schapiro's contribution to *Womanhouse* was a series of rooms within a dollhouse.

The toy as an object relegated to female play was a source of inspiration for a number of feminist artists including Louise Bourgeois, Eleanor Antin, Kiki Smith, Laurie Simmons and Kara Walker, whose work often explores themes relating to the cultural roles of the female in society. A child's toy such as a doll opens up an immediate narrative and encourages the viewer to engage on a more intimate level. Toy worlds often act as a double for the user, or as a mirror held up to society. Susan Stewart writes on this relationship between contemporary art practice, play and the toy:

The toy is the physical embodiment of the fiction: it is a device for fantasy, a point of beginning for narrative. The toy opens an interior world, lending itself to fantasy and privacy in a way that the abstract space, the playground, of social play does not.<sup>13</sup>



### Cindy Sherman

One early feminist artist who engaged in the making of paper dolls and clothing as a child was Cindy Sherman. Sherman recounts her own experience:

The weirdest thing I remember doing as a child—this was probably as a teenager, when I was going to junior high—was that I decided I would make paper-doll versions of all of my own clothes. And then, because I was always an organized person, I made a little board with hooks for each day of the school week, and I would plan what I would wear each day and hang up the outfits.<sup>14</sup>

Sherman's penchant for making paper dolls and dressing up as a child and young woman can be seen as a critical aspect of play which informs much of her work. The theme of the masquerade dominates her work, where she takes on a multitude of guises.

When studying as a photography student at State University at Buffalo, Sherman also enrolled in an introductory film class at SUNY Buffalo, where she made the short animated film *Doll Clothes* included in this exhibition. Sherman recounts:

When I was in college, I made this book of doll clothes for my photography course. I was documenting a piece that I had already made for a film course, but I wanted to bring the doll to life so I shot myself doing all the poses, and it became this goofy little film.<sup>15</sup>

Sherman admits that this short animation inspired her series of photographic cutout narratives, including *The Fairies*, *A Play of Selves*, and the *Murder Mystery Series*. These student works by Sherman helped to shape her *Untitled Film Stills*, where she performed for her camera dressed as different female types as mediated by popular culture.

Sherman further comments on the development of the film *Doll Clothes*:

I shot pictures of myself, cut them out, and then made an animated film using those photos. I didn't go anywhere with the film, but I liked doing these jittery paper dolls. I would take just one roll of film to have 36 pictures and spread them out like a deck of cards. They looked so neat with one arm sticking up here or there. Each was a separate cutout, but they progressed from standing still into a narrative.<sup>16</sup>

The charm of the film is its simplicity, its handmade awkwardness, as Sherman says, those "jittery paper dolls."

In *Doll Clothes* it is as though that impulse to play with the Plath dolls is finally answered when the animated doll takes on a life of its own. From the Victorian album-



Cindy Sherman *Doll Clothes* (video stills) 1975

like cover we are taken into the interior life of child's play. Inside are two plastic sleeves, one holding the "Doll," the other holding the "Clothes." The little Cindy doll, dressed in her underwear and glasses modestly comes out of her plastic sleeve and begins looking through her wardrobe. She comes to the labeled "Dress," tries it on, and preens in front of a mirror at her toilette. The spatial play of the film is then interrupted by the giant hands of its maker, which place her unceremoniously back into her plastic sleeve. The album closes with "The End" pasted on its cover. Like a final curtain call, the 'cast' is shown "In order of appearance"—a chorus line of all the little Cindy dolls that make up this stop motion animation. It is a subversively delightful work.

Not surprisingly Sherman was fascinated with the era of Plath, and often purchased vintage clothing and accessories to develop her characters. She found that old clothes carried a residue from the previous owners: "Suddenly the characters came together just because I had so much detritus from them."<sup>17</sup>

This was in the Seventies era when using makeup and dying your hair was frowned upon and the 'natural look' was in. Sherman was interested in playing with the different cultures and subverting the ideas surrounding them.

The film theorist Laura Mulvey, speaking of Sherman's work, sees the artist as using her own body as "re-presentation, a making strange."<sup>18</sup> In the film *Doll Clothes* we can see this ideology at play. To Mulvey, in the subsequent series *Untitled Film Stills*: "Sherman performs femininity as an appearance,"<sup>19</sup> and this impulse is consistently present in all of her work. The fetishization of fashion and clothes, seen in the Plath dolls and clothing, is reworked and re-fashioned in Sherman's short film and early work.

### **Barb Hunt**

In much of Barb Hunt's work there is what I would call an alter-aesthetic at play. By this I mean that she shifts the meaning of recognizable objects through her deliberate choice of medium, thereby subverting its original meaning.

As viewers our expectation of what we consider to be a 'dress' is constantly undermined and challenged. This is a consistent vein in much of Hunt's work, from *antipersonnel*, knitted replicas of landmines in different shades of pink wool, to *Irish*

*Lace*, a series replicating lace patterns in cut steel. The play on gender constructions is inherent in her manipulation of the materiality of the work. As Hunt explains: "In my work, I use the meanings culturally inscribed onto materials and processes as a way of examining the construction of gender."

The series of three metal dresses in this exhibition dramatically shifts the scale from the miniatures of Plath and Sherman to the gigantic cutout. The flattened-out dress shapes are reminiscent of cutout dress patterns. The scale is important to the artist, who clarifies "I wanted the dresses to be big and important, as a way of communicating the importance of women, whether or not we subscribe to cultural values of 'femininity'." Each dress is fabricated from a single sheet of cold-rolled steel and shaped by hand using a plasma-arc steel cutter. The delicacy of the cutting belies the medium. Appearances deceive. What appears fragile is, in fact, strong. The patterns all suggest 'the feminine' from the delicate tendrils of interlacing flowers in *Orchid Dress* to the repeated motif of the cutout dress in *Small Dresses*. In *Lace Dress*, the artist creates a hybrid of Irish, English, German and French lace from her own heritage. The dress has a fairy-tale quality to its narrative. In *Small Dresses* the theme of the miniature within the gigantic is explored; a dress within a dress, repeating across the surface. The small dresses have a handmade quality as though cut with blunt scissors or very small hands—the beginnings of paper doll play.

Hunt's familiarity with clothes can be traced back to her youth. For many years Hunt cut out and made her own clothes and later worked in a clothing factory in Winnipeg.

Barb Hunt *Orchid Dress* 1993 | *Small Dresses* 1994 | *Lace Dress* 1995



After graduating with her MFA, she supported her practice by becoming a textile pattern designer when living in Montreal. This is when she first conceived her *Dress* series.

She is drawn to this work by "feminism's acceptance of domestic activities as a valid approach to contemporary art practice." Hunt literally sees the making of these steel dresses as "sewing with fire." Her process combines the materiality of the medium with the subject/object of the art. Here 'the dress,' a loaded object in itself, is made subject to the artist's re-interpretation of 'the dress' as society has encoded it. Hunt shares with many feminist artists the metaphor of the dress as a means of decoding societal meanings.

To the artist such work is an attempt to 'mend' separations and to recuperate what has notionally been considered 'feminine' and discredited. Hunt says, "I am interested in developing tactics that can further illuminate and unravel contradictions between cultural notions about gender and our daily lived experience."

### **Lynne Yamamoto**

Lynne Yamamoto's work *Silhouettes* has lived through several incarnations including its installation as *The Long Twilight*.<sup>20</sup> Where the earlier work was evocative of memory, this piece suggests a more ghostly trace. Palimpsest-like, the paper doll chains bear the passage of time, imprints of other hands, other places. They bring to mind Walter Benjamin's remark: "To live is to leave traces."<sup>21</sup>

Made of translucent silk tissue the doll chains flutter against the blue wall, appearing somewhat animate. From a distance the dolls seem to repeat themselves in their infinite chains, but as one moves closer they reveal their imperfections. They appear moth-eaten and decayed with the passage of time. They also bear scars. It is this scarring that intrigues. It disrupts the repetition of the work and the dolls become more individual. No two are alike.

The doll chains themselves have their own history. The artist collaborated in an initiative, *Voices of Women*, with a group of teenage girls from the High School of Art and Design in New York.<sup>22</sup> The girls met weekly to talk, and to be heard. As part of the group dynamic for *Voices of Women*, the girls cut out paper dolls and burned tiny holes in the silk tissue while discussing their lives. Over time the artist was able to gather hundreds of these paper doll chains, cut to the same pattern, with singeing on their surfaces.

Yamamoto likens the experience to a quilting bee. She further articulates: "I would like to think that these dolls were borne of the stories the young women told about their lives as they were making them, touched by the spirit of women speaking and listening to one another." These dolls are embedded with this history. The trace of these girls, the artist and her partner's hands, are layered into each skin, the burn marks akin to those imperceptible wounds we all wear. The artist observes that when installed, the paper dolls rustle in the air "as though they were whispering their own secrets." The theme of being silenced was close to Yamamoto herself, as she recalls in 1998:

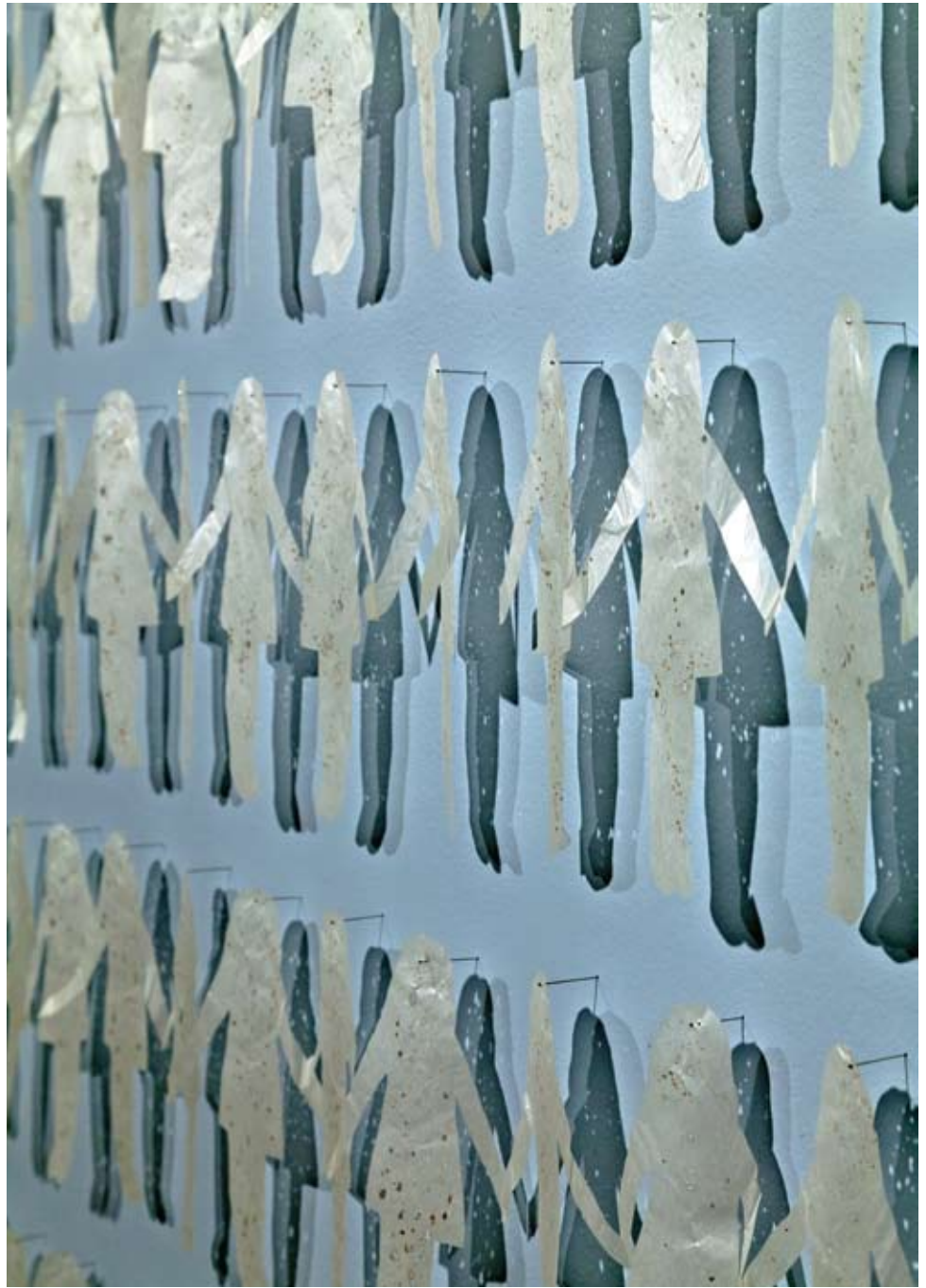
My work has, for the last seven years, focused almost exclusively on the life of my maternal grandmother, Chiyo. I responded, in particular, to the pervasive silence around her life and death, as well as a silencing which she seemed to have experienced herself, of not being able to express the distress she was feeling.<sup>23</sup>

Yamamoto admits that her Japanese grandmother's life and death by suicide had a profound effect on her. She says, "I was drawn powerfully to her story because I too



Barb Hunt *Small Dresses* (detail) 1994





Lynne Yamamoto *Silhouettes* (detail) 1998–2011



Lynne Yamamoto *Silhouettes* (detail) 1998–2011

(admittedly under vastly different life circumstances) had developed a habit of frequently silencing myself.”<sup>24</sup> The dolls are cut in the silhouette of the artist at the age of nine—the time when she first experienced ‘loss of voice’ and began to modify what she said or felt.

There is a quiet poetry to this installation, as with much of Yamamoto’s art<sup>25</sup>—a sensitivity that acts as witness to another’s pain. Delicately pinned against the blue of the wall the paper dolls flutter like memory, each casting “a cut-paper shadow.”

### **Anna Torma**

In the work of Anna Torma we enter a world peopled by strange and wondrous things. In *Party with Dionysos*, we are tipped into a colourful garden made topsy-turvy with riotous figures, fecund flowers, mythological and hybrid creatures. There is an *Alice in Wonderland* aesthetic at play, made more subversive in Torma’s hands. This is *jouissance* at its most abundant as expressed through art. Although we can only ‘look,’ we seem to experience pleasure with all of our senses. There is a transgressive pleasure so intense our hands beg to touch the richly embellished surface.

Phenomenologically we are experiencing what the film theorist Laura Marks terms “haptic visuality.” In her book *Touch*, she explains, “In haptic visuality, the eyes themselves function like organs of touch.”<sup>26</sup> Although our sense of touch is deferred, we seemingly experience the sensation of pleasure. This is how the ‘close up’ in film often operates. Within such embodied spectatorship we begin to lose our sense of self and become ‘the other.’ This is very similar to the intimacies of child’s play when children take on the characteristics of a toy by literally embodying it. Think of the “*Vroom!*” sound that boys make when playing with their cars, or the quieter reverie of a girl at play with her paper dolls.<sup>27</sup>

In *Party with Dionysos* the motif of the dolls recurs throughout the densely embroidered surface. There are paper dolls, puppet dolls, even a bevy of dancing dolls dressed in white. As the title suggests this is a retelling of a ritual dedicated to the god of revelry—a





Anna Torma *Vanitas II* 2011



Anna Torma *Vanitas I* (detail) 2011

subversive fairytale narrating the passage from girlhood to womanhood. All is temptation in this Garden of Eden where even the richly embroidered flowers bare themselves seductively. There is a folkloric sensibility in the implied narrative and the colourful appliqué border, an inheritance from Torma's Hungarian past. Torma learned her needlework skills from her mother and grandmother, recalling:

I use stitches as my first language of self-expression. I feel fluent and articulate using stitches instead of trying to paint or draw. The stitching itself must be my language, the first, the cosy one, similar to my Hungarian.

As her inherited 'mother tongue,' embroidery is Torma's chosen visual language. Such fluency with needlework can be read as a form of *écriture féminine* as developed by the literary theorist Hélène Cixous, who has argued that the female writer/artist: "Brings back to light the life that's been buried, fugitive, made too prudent. Illuminates it and sings it its names."<sup>28</sup>

This attempt to "sing the other" can be discovered in much of Torma's work, including her new series *Vanitas*, where she 'collects' material, both in terms of her various fabrics and threads, but also painstakingly transcribing and appropriating from the culturally inscribed 'feminine.' This is an imaginary world drawn from her early creative life when she remembers playing with handmade paper dolls with flowery names such as Rose, Lily and Iris. A child's world is remembered by way of stitches. In much of Torma's work she employs the feminist strategy of a diary, a





Anna Torma *Party with Dionysos (detail)* 1998

record keeping or collecting of her past, a theme that permeates Sylvia Plath's own juvenile diaries.

In *Vanitas I*, objects associated with personal vanity, particularly those pertaining to the world of fashion, are shown in minute detail. The silk backing with its fleshy colour suggest old lingerie from the past. We are drawn into the narratives as we decipher the various codes of fashion, from comic book villains to elegant fashion plates. Torma employs her needlework as the subject requires—more crudely in her childlike recollections, or with great skill as she appropriates from magazine illustrations. She deliberately mixes her metaphors with multiple narratives, a layering of memory.

As a young art student in Budapest in the 1970s Torma first read Sylvia Plath's *The Bell Jar*. She recalls "the voice of the book matched with my melancholy and helped me to question the meaning of life, art, and womanhood." This questioning tone is the subject of *Vanitas II* with its associations with Dutch seventeenth-century still life painting. These paintings were abundant in the symbolism associated with the *vanitas* and alluded to the transience of our material life compared to our spiritual existence. In Torma's *Vanitas II* the skull operates as *memento mori*; a reminder of our own mortality. A meticulously embroidered anatomical figure serves as an index for the body, while the "skin" of the silk backing acts as another *memento mori*—a reminder of our human frailty. The artist further layers memory into the work by recording her family history using fabric transfers of old photographs to document their stories. The sense of the nostalgic is pervasive here. As a *vanitas*, we are reminded of our own histories, our own mortality. Between these two works by Torma we measure life and its luxuries against death.



Cybèle Young *I think I've seen that once before* 2011

### Cybèle Young

In its tableau-like form, the miniature is a world of arrested time; its stillness emphasizes the activity that is outside its borders. And this effect is reciprocal, for once we attend to the miniature world, the outside world stops and is lost to us.<sup>29</sup>

Susan Stewart's musings on the miniature seem pertinent to the work of Cybèle Young. These five shadow boxes contain her miniatures as a world complete unto themselves. We immerse ourselves in their Lilliputian existence and marvel at the artist's skill of making all of these objects from Japanese paper. We are caught, as Stewart notes, in a space of "arrested time." These miniature sculptures act as intimate still lives, a recreation of everyday objects that become extraordinary, where the mundane is made fantastical. Young, recalling her childhood, remarks, "I did play with paper dolls as a child, and I remember relishing them. I loved the fact that you could have a toy that could fit into an envelope. The appreciation for that quality extends to my process as an artist, where a work holds more value for me if it can be made from almost nothing."

These shadow boxes serve as miniature theatres, one act plays. In each, we glimpse another world and are made to remember ourselves, both as little and large. Each work declares, "We are here! We are here! We are here! We are here!", to borrow a line from *Horton Hears a Who!* To Dr. Seuss it was all a matter of perception.

Fantasy is a necessary ingredient in living. It's a way of looking at life through the wrong end of a telescope. —Dr. Seuss



Cybèle Young *Did you plan this?* 2011 (top) *It's worth it this time* 2011



Cybèle Young *Restoration project* 2010

There is a conceptual play of perception in each piece. Shifts of scale occur, as seen in *Restoration project*, where we are made to consider the larger pink dress as a “monument to femininity,” ready for restoration alongside the smaller scaffolding. There is a subtle commentary on the constructions of femininity in much of her work. In *Did you plan this?*, a delicate jellyfish floats in balletic sync with its pink ball-gowned partner. In another work, *It’s worth it this time*, we discover a miniature curling iron, a stack of papers and the resulting flowering furl of paper. As a self-referential act, it pays homage to the artist herself giving shape to these paper sculptures.

While the artist engages with familiar motifs, she juxtaposes objects to create a sense of dialogue or play between them. These vignettes are both sculptural and textual, each poetic title suggesting a narrative or the whimsy of the artist. Young describes her method: “Responding to my surroundings, I end up creating a sculptural journal from the world in which I immerse myself.” Elsewhere she defines her work as “A sort of miniature dictionary”—an inventory of her everyday life. The artist Donald Evans and his invented stamp collections share a similar aesthetic, in his attention to the minute, in creating a world within a world. We have entered the world of *The Borrowers*, where the artist has cleverly remade the big into the small. Our eyes grow large.

These are also contained spaces, worlds under glass, made accessible only through the look. Stewart, in her essay on the miniature, further explores this concept of containment:

The miniature world remains perfect and uncontaminated by the grotesque so long as its absolute boundaries are maintained. Consider, for example, the Victorian taste for art (usually transformed relics of nature) under glass or Joseph Cornell's glass bells.<sup>30</sup>

Young's extraordinary economy of means sets her work apart from the nostalgic gaze of Cornell. These are not found objects; they are all purposefully made from Japanese paper. There is more of a link to Alexander Calder's miniature *Circus* as seen in *On to the next* with its unicycle cycling us on to the next work. With *I think I've seen that once before* we are made to reconsider, to look more closely at the tiny set of binoculars, suspended on a rod. Here, the look is palpable, a finite 'gaze' at play. There is a conceptual link between the two dresses suspended from a rod. We look closer, paying attention to the detail. On the tiny dresses the artist has printed intaglio vignettes of birds against chain-link fencing, a layering of meaning onto image. We are made to consider what is happening here, to listen to the title's questioning tone. With this series by Young, our visual perception has shifted to the "enlarging gaze of a child."<sup>31</sup> We project ourselves into this miniature world and are amazed.

### **Jeannie Thib**

Jeannie Thib's work suggests a form of human architecture in its grand scale and repetitive qualities. Much of her art indexes the body "as artifact or archive."<sup>32</sup> In *Double* Thib makes a folding screen, creating a series of cutouts that suggest the fretwork built into doors or screens. The design is historic, from a Baroque pattern used for tile that she researched at Maison Partrimoniaire de Barthète in France.<sup>33</sup> Its original is a multi-coloured faience wall tile that Thib has enlarged and simplified in its cut and painted form. The artist laser-cut the pattern into a silhouette then rotated the shape and 'doubled' its pattern. Although non-figurative, the flourishing decorative pattern has, according to the artist "an element in it that to me looks a bit like a body with curved arms and legs." In Thib's installations this figurative reading is often implied, either through shape or the scaling of her pieces. *Double* is hinged with metalwork that has a sense of physical constraint, a corseting of the wood as it folds and buckles its way across the surface. Rhythmically the work plays with its mirrored self, doubling its silhouetted form and meaning by taking on Rorschach-like associations. Thib notes:

*Double* does relate to the idea of the pattern doubling and redoubling both vertically and horizontally and I see it also as relating to chains of identical cut paper dolls. So it's about the copy and about repetition.

In much of Thib's work she employs a deliberate use of the copy in direct challenge to modernism's privileging of originality. The copy acts within feminist art as a strategy to undermine this cult of original genius and is often deployed through appropriation, as in the *Untitled Film Stills* of Cindy Sherman or in the quotations of famous artwork by male artists as seen in the work of Sherrie Levine or Dotty Attie.

In its repetitive form, *Double* operates within the divide between the decorative arts and modernism. This is key to how Thib often complicates the reading of her work. On the one hand the work is highly decorative in its Baroque gesturing. It suggests a folding screen, a piece of domestic decoration or furniture. The surface recalls a "grammar of ornament" that looks to the past.<sup>34</sup> Its curving lines and shapes are





Jeannie Thib *Double* (detail) 2011

reminiscent of nature, of gardens and foliage. Yet within this history there lies another narrative, as homage to the non-figurative art of modernism. In particular, *Double* pays homage to the work of the architect and designer Eileen Gray, whose modernist screen systems employed modular elements often hinged and folding in on themselves.

What is most striking about *Double* is its imperfect symmetry as it buckles and folds across the gallery space. Its hard, black, surface reads like metalwork. Its embellishment suggests a multitude of cultures, from Islamic origins, to the Baroque through to twentieth-century modernism. Inherent to its intricate tracery and patterning it both conceals and reveals its multiple and complex meanings.

### Ed Pien

The house we were born in is more than an embodiment of home, it is also an embodiment of dreams. –Gaston Bachelard, *The Poetics of Space*<sup>35</sup>

In much of Ed Pien's work the viewer is immersed in a world of fantasy and playfulness. The poet Anne Simpson once described his installations "as transforming a gallery into a sort of paper palace."

I find this fitting to the concept of play and how the child/artist/viewer comes to inhabit this imaginary yet, simultaneously, real space. In *Revel*, as the title of this new work suggests, we are made to take pleasure or delight in the sensual. Through sheets of Japanese Shoji paper we enter into a seemingly transparent world and are mesmerized by what appears to be a layering of childhood play or its memory. A spiral configuration forms both passage and chamber. Enclosing the space we encounter a hand-cut mylar forest and a series of 'dream houses' suspended, as though imagined.

Further enhancing this dream space is the subtle layering of imagery, forests, houses, and a video projection of a young woman. It is a physical presence that is not quite there; a sort of psychological or emotional haunting. We begin to question what is





Jeannie Thib *Double* (detail) 2011

real and what is imaginary. Against the gallery walls our shadows interact with the cast shadows of the installation, the houses, the video, as it shimmers and reflects in space. *Revel* literally embodies the dreamscape of the artist/viewer. We seem to dream it into existence—a childhood reverie.

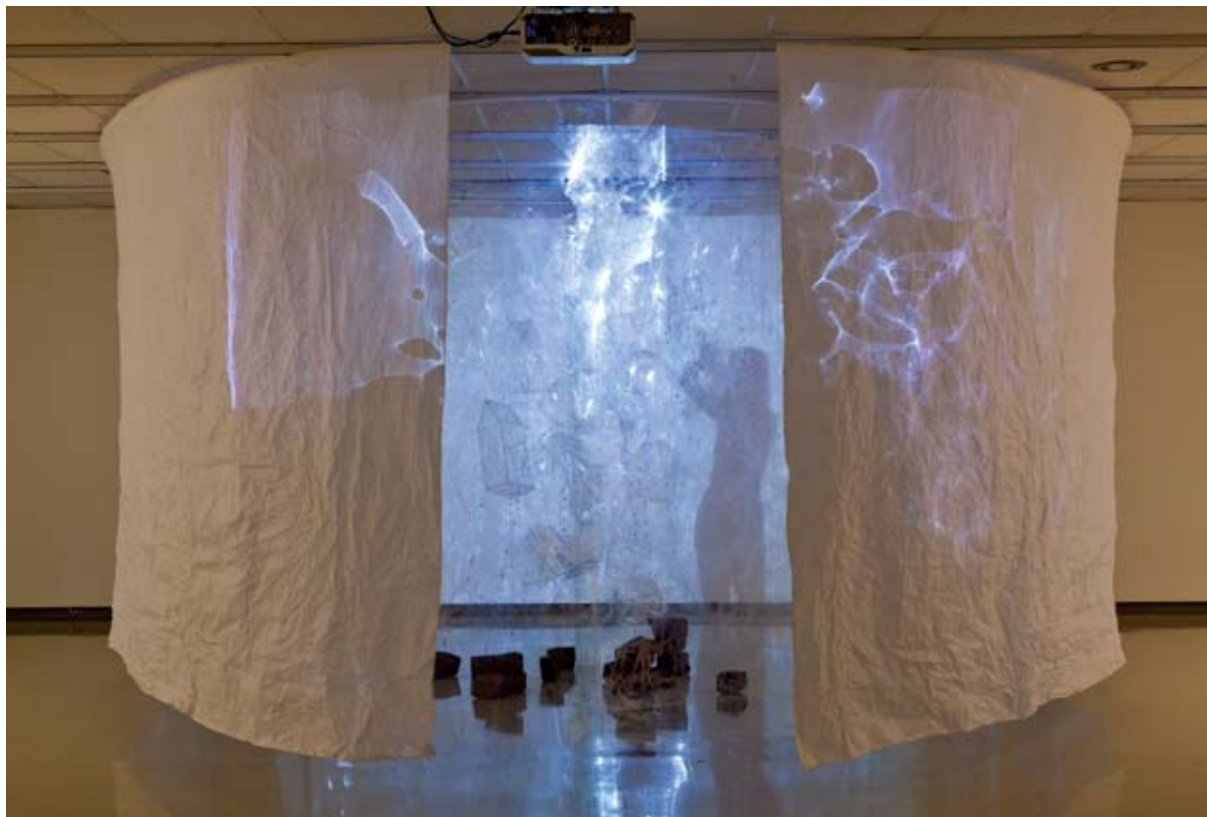
There exists for each one of us an oneiric house, a house of dream-memory, that is lost in the shadow of a beyond in the real past. —Gaston Bachelard, *The Poetics of Space*<sup>36</sup>

In *Revel*, the house becomes a metaphor for memory. As Pien explains, “I thought about how some people would use the walking through of a space or house in their mind as their Mnemonic device.” The house as a motif carries great resonance for many. It can have very real meaning as a place where we live, or once lived. We often dream of houses. As children we draw houses. Some people build houses. Plath kept scrapbooks of dream houses.

Pien's ghost-like shadows recall the work of the French artist Christian Boltanski, yet are essentially different. Boltanski's shadows appear more sinister or macabre in their skeletal dances. By comparison Pien's are more suggestive of illusion, of the subtlety of memory at play. As Pien says, “The see-through, ghost-like quality of the buildings, for me, is very much linked up to aspects of memory, even if it is a dream house in that there are elements that people have seen or experienced.”

In *Revel*, the interior world of hand-made mylar houses is related to the experience of making art out of displacement. For Pien, who emigrated from Taiwan to Canada at the age of eleven, his notions of house and home began to shift, as “a child leaving everything behind.” He became innovative: “I began to make toys out of discarded packing materials.

Ed Pien *Revel* 2011





Ed Pien *Revel* (detail) 2011

For instance, I would use a toothpaste box as fuselage in constructing a toy plane.” This history carries significance and much of his art-making today derives from this sense of displacement and ongoing imaginary play. With this migratory background, Pien has extended his practice into community workshops. The artist has presented a workshop to refugees and asylum seekers in London, England, asking them to construct out of the clear mylar “the house they lived in or the house they would like to live in, in their new-found circumstance.” According to Pien, “This was a great way for them to feel empowered and to start recounting their own narratives to each other and to the rest of the group.”

Ed Pien shares with Lynne Yamamoto this expansion of art practice into the realm of relational aesthetics, where their art is informed by collaborating with community groups. Their work in *Paper Doll* complements the other, as a continuation of the ghostly trace that permeates each piece. They appear to whisper to each other across the gallery space. Both share a similar poetry as the remembered spaces of childhood.

### Epilogue

Deep meaning lies often in childish play.

—Johann Friedrich von Schiller

Pien's dream-like installation sets up a dialogue in the gallery space with many of the other works. I wonder what happens at night when the galleries are closed. Do the toys animate themselves; a kind of *Nutcracker Suite* or *Toy Story* narrative? Do the dolls play dress up? I imagine Sherman's "Cindy Doll" asking Plath's "Stella" if she can try on the "Evening in Paris" gown. Despite the lightness of my tone I consider play one of the most essential aspects of creativity. A world without play is a world without art.

Anne Koval

## Notes

- <sup>1</sup> These paper dolls and outfits, kept by Plath and subsequently by her mother Aurelia Plath, are now in the Plath Archive at the Lilly Library, Indiana University, Bloomington, Indiana.
- <sup>2</sup> In her Freshman year at Smith College, Plath enrolled in both fine arts and English literature courses.
- <sup>3</sup> Kathleen Connors, "Visual Art in the Life of Sylvia Plath," *The Unraveling Archive*, ed. A.P. Helle, 2007, 66–67. Connors curated "Eye Rhymes: Visual Arts and Manuscripts of Sylvia Plath" (Indiana University), 2002 and co-edited *Eye Rhymes: Sylvia Plath's Art of the Visual*, 2007.
- <sup>4</sup> Susan Stewart, *On Longing, Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, 1993, 57.
- <sup>5,6</sup> Lilly Library, Plath MSS II, Box 7, fol. 2, Thurs. July 26, 1945.
- <sup>7</sup> Plath wrote a series of "art poems," mid-career.
- <sup>8</sup> Grable starred in *The Dolly Sisters*, 1945.
- <sup>9</sup> According to K. Connors, *Eye Rhymes*, p. 71, Plath possessed a letter from Lamarr who had starred in the films *Ziegfeld Girls*, 1941 and *The Heavenly Body*, 1944.
- <sup>10</sup> Lilly Library, Plath MSS II, Box 7, Fol. 3, "My Memory Book," 1947.
- <sup>11</sup> She was later a guest editor for *Mademoiselle* magazine in June 1953.
- <sup>12</sup> Bayley, *Eye Rhymes*, 191.
- <sup>13</sup> Stewart, 56.
- <sup>14</sup> Cindy Sherman quoted in Noriko Fuku, "A Woman of Parts," *Art in America* 85, June 1997, 78.
- <sup>15</sup> Cindy Sherman quoted in *Art: 21, Art In the Twenty-First Century*, PBS, 2009, 195.
- <sup>16</sup> Cindy Sherman quoted in Gail Stavitsky, *The Unseen Cindy Sherman*, Montclair Art Museum, 2004, 9.
- <sup>17</sup> *Ibid.*, 8.
- <sup>18</sup> Laura Mulvey, "Cosmetics and Abjection: Cindy Sherman 1977–87," from *Fetishism and Curiosity*, 1996, 67.
- <sup>19</sup> *Ibid.*, 68.
- <sup>20</sup> *The Long Twilight* was exhibited at the Whitney Museum of Art at Philip Morris, 1999. The Greg Kucera Gallery, Seattle in 1998 also had an installation of doll chains.
- <sup>21</sup> Walter Benjamin, *Reflections*, 155.
- <sup>22</sup> Juliette Lamontagne was the teacher who initiated *Voices of Women*.
- <sup>23</sup> *Submissions: For Chiyo*, 1995 is also named after her grandmother.
- <sup>24</sup> Yamamoto cites L.M. Brown and C. Gilligan, *Meeting at the Crossroads: Women's Psychology and Girls' Development* documenting the transition from girlhood into womanhood, when they experience "loss of voice" due to self-consciousness.
- <sup>25</sup> I am thinking of Yamamoto's installation *Resplendent*, of 2003.
- <sup>26</sup> Laura Marks, *Touch*, 162.
- <sup>27</sup> Admittedly, the play of children is often gendered.
- <sup>28</sup> H. Cixous, "Coming to Writing," 51
- <sup>29</sup> Stewart, 67.
- <sup>30</sup> *Ibid.*, 68.
- <sup>31</sup> Gaston Bachelard, *The Poetics of Space*, 1958, 155.
- <sup>32</sup> Marnie Fleming, *Jeannie Thib: Model/Mimic*, Oakville Art Gallery, 1997, 7.
- <sup>33</sup> Thib has repeated this tile pattern in other works, including *Cache* and *Schema*.
- <sup>34</sup> I am referring to Owen Jones *The Grammar of Ornament*, 1856, an important design source book.
- <sup>35</sup> Bachelard, 15.
- <sup>36</sup> *Ibid.*





















## List of Works

### Barb Hunt

*Lace Dress* 1995  
plasma-cut cold-rolled steel  
195.5 x 101.6

*Small Dresses* 1994  
plasma-cut cold-rolled steel  
194.3 x 113

Collection of the Canada  
Council Art Bank

*Orchid Dress* 1993  
plasma-cut cold-rolled steel  
180.3 x 113

### Ed Pien

*Revel* 2011  
Installation  
Clear mylar, monofilament,  
building stones, video  
projection, PVC pipes,  
Shoji paper

### Sylvia Plath

*Paper Dolls, Clothing and  
Accessories* 1945–6  
ink and pigment on paper  
Collection of the Lilly Library,  
Indiana University

*Journal* 1946  
Collection of the Lilly Library,  
Indiana University

### Cindy Sherman

*Doll Clothes* 1975  
super-8 film transferred to  
video  
2:30, silent  
On loan from Metro Pictures  
Gallery, New York

### Jeannie Thib

*Double* 2011  
installation  
laser-cut veneered wood  
with metal hinges  
91.7 x 420

### Anna Torma

*Party with Dionysos* 2010  
embroidery on cotton  
221 x 176.5

*Vanitas I* 2011  
embroidery and transfer  
appliqué on silk  
153 x 135.9

*Vanitas II* 2011  
embroidery and transfer  
appliqué on silk  
174 x 87.6

### Cybèle Young

*Restoration project* 2010  
japanese paper  
38.7 x 38.4

*Did you plan this?* 2011  
japanese paper  
43.8 x 42.7

*It's worth it this time* 2011  
japanese paper  
52.7 x 78.4

*on to the next* 2010  
japanese paper  
34.1 x 34.1

*I think I've seen that once before*  
2011  
intaglio print, japanese paper  
34.3 x 35.2

### Lynne Yamamoto

*Silhouettes* 1998–2011  
installation  
silk-tissue paper and steel pins  
239.4 x 307.3

*All works are in the collection of  
the artist unless otherwise noted;  
dimensions are in centimetres,  
height preceding width.*



## Biographies

### Barb Hunt

Barb Hunt studied studio art at the University of Manitoba and completed an MFA at Concordia University in 1994. Her work investigates the social constructions of identity, in particular the notion of gendered subjectivity. Her art practice is based in textiles, and her recent work has focused on the rituals of mourning, particularly in Newfoundland. She is currently engaged with ideas related to the devastation of war, knitting replicas of antipersonnel land mines in pink wool and creating installations from worn camouflage army uniforms. Her work has been shown in solo and group exhibitions across Canada and internationally. She recently had a solo show, *Toll* at the Rooms Provincial Art Gallery in St. John's, Newfoundland. Her work was also shown in the Tournai International Triennial in Belgium. Upcoming exhibitions include *Front by Front* at Museum London; *Fashionality* at the McMichael Canadian Collection; and *Rain at the Front* in New Orleans. She has been awarded residencies in Canada, Paris and Ireland. She has also been the recipient of Canada Council for the Arts grants, as well as the President's Award for Outstanding Research from Memorial University of Newfoundland where she teaches in the Grenfell Campus Visual Art Program.

### Ed Pien

Ed Pien was born in Taipei, Taiwan. He immigrated to Canada with his family at the age of eleven. He has a BFA from the University of Western Ontario and a MFA from York University. In his large-scale installations, participants enter into the work to engage and explore its labyrinthine interior. The use of installation allows Pien to combine powerful elements of drawing, video and sound to achieve seductive and evocative environments. He has exhibited nationally and internationally including at the Drawing Centre, New York; La Biennale de Montreal; Centro Nacional de las Artes, Mexico City; The Goethe Institute, Berlin; Bizart, Shanghai, the National Gallery of Canada, and the Victoria and Albert Museum, London. His work is included in numerous public and private collections, including the Musée des Beaux-Arts de Montréal, Musée d'art contemporain de Montréal, the National Gallery of Canada and the Art Gallery of Ontario. Next May, Pien will participate in a major group exhibition that will showcase Canadian artists' work at Mass MoCA, USA. In June 2012, Pien will participate in the 18th Biennale of Sydney. Among his collaborators will be renowned Inuit throat singer, Tanya Tagaq. Pien teaches part-time in the Visual Studies Department at the University of Toronto.

### Sylvia Plath

The American-born poet Sylvia Plath made this collection of paper dolls, clothing and accessories from 1945–6 at the age of 12 to 13. Plath was long interested in the visual arts in her youth and continued taking art courses when attending Smith College in the early fifties. She was also interested in fashion and served as guest editor at *Mademoiselle* magazine in 1953. Plath's publications include *The Colossus* in 1960 and her novel *The Bell Jar* in 1963 written under a pseudonym. After her death, *Ariel*, a collection of late poems, was published in 1965. Her poetry books *Crossing the Water* and *Winter Trees* appeared in 1971, and *The Collected Poems* in 1981.



### **Cindy Sherman**

The American artist Cindy Sherman graduated from State University College at Buffalo, NY in 1976. She lives and works in NYC. Sherman is widely recognized as one of the most important and influential artists in contemporary art. Her reputation was established with *Untitled Film Stills*, a series of black-and-white photographs from the late 1970s. Exhibitions include a forthcoming retrospective at the Museum of Modern Art, New York in 2012; solo shows at the Bruce Museum, Connecticut; *Untitled Film Stills*, National Gallery of Iceland, Reykjavík, 2010; *The Unseen Cindy Sherman: Early Transformations 1975*, Montclair Art Museum, Montclair, New Jersey, Serpentine Gallery, London, 2003, Scottish National Gallery of Modern Art, Edinburgh 2003–2004; *Cindy Sherman: The Complete Untitled Film Stills*, Museum of Modern Art, New York, 1997; *Cindy Sherman: Retrospective* in 1997–2000 at the Museum of Contemporary Art, Los Angeles, Museum of Contemporary Art, Chicago, Galerie Rudolfinum, Prague, Museum of Contemporary Art, Sydney, and the Art Gallery of Ontario, Toronto. The artist is represented by Metro Pictures Gallery in NYC.

### **Jeannie Thib**

Jeannie Thib was born in North Bay, Ontario, and received a BFA from York University, Toronto. Recent solo exhibitions include *B and K Projects*, Copenhagen, Denmark; Museo de Arte INBA, Ciudad Juarez, Mexico; and Maison Patrimoniaire de Barthète, Boussan, France, with group exhibitions at Object Gallery, Sydney, Australia, Long Yi Bang Gallery, Beijing, China and the Tree Museum, Canada. Her work is represented in numerous collections including The National Gallery of Canada, Musée des Beaux-Arts de Montréal, Musée d'art contemporain de Montréal and the Washington Convention Center, Washington, DC. Her commissions include public artworks for the Bank of Montreal's Institute for Learning; the Royal Bank Centre Dexia, Toronto, the Esplanade Arts and Heritage Centre, Medicine Hat, Alberta, the City of Toronto's Downsview Memorial Parkette and the Toronto Transit Commission. Her artist residencies include the Canada Council for the Arts Paris Studio, Stichting Kunst and Complex in Rotterdam, The Netherlands and Megalo Print Studio in Canberra, Australia. Recent publications include *Lure* and *The Map as Art*, edited by Katherine Harmon. Thib is represented by Katzman Kamen Gallery, Toronto and Ferneyhough Contemporary, North Bay, Canada.

### **Anna Torma**

Anna Torma was born in Tarnaors, Hungary. She graduated with a degree in Textile Art and Design from the Hungarian University of Applied Arts, Budapest in 1979 when she began exhibiting professionally. In 1988 Torma immigrated to Canada. She produces mainly large-scale embroidered wall hangings and collages. Her work has been exhibited internationally and represented in public collections including the Museum of Art and Design, New York; Ministry of Heritage and Culture, Hungary; Foreign Affairs Canada; the Art Gallery of Nova Scotia and Mount Saint Vincent University Art Gallery, Halifax, NS; the New Brunswick Art Bank; and the Mint Museum of Craft and Design in Charlotte, NC. Torma's work has been profiled in numerous publications including *Fibrearts*, *Selvedge* and *Walrus* magazines, as well as *The Globe and Mail* and *National Post*. In 2005, Torma received a UNESCO Aschberg Bursary to attend a residence at Cooperations in Wiltz, Luxembourg. In 2007 she was recipient of the Canada Council for the Arts Paris Studio. In 2008 she received the Strathbutler Award from the Sheila-Hugh Mackay Foundation. In 2010 her solo exhibition *Transverbal* was exhibited at the Galerie'd art' d'Outremont in Montreal. Her latest work is an installation project entitled *Bagatelles* at the New Brunswick Museum in Saint John, NB.

**Cybèle Young**

Cybèle Young studied sculpture and printmaking at the Ontario College of Art and Design, and has been awarded numerous arts grants and awards. Young is represented internationally by the Forum Gallery, New York City, the Gallery Jones, Vancouver, the Rebecca Hossack Gallery, London, UK and the Newzones Gallery, Calgary. She has had over 20 solo exhibitions, and has been included in over 30 group shows, as well as art fairs. Her work is in major collections around the world, and has received notice in such publications as *Art in America*, *Canadian Art Magazine*, the *New York Times*, the *Globe and Mail*, *Toronto Star*, *NOW magazine*, *Fiber Arts*, *MacLean's*, *Elle* and *Toronto Life*. Her art practice and family life have also inspired the creation of several children's books. She was nominated for the Governor General's award for illustration in 2000, and has written and illustrated two titles released in 2011, *Ten Birds* and *A Few Blocks*. More recently Young has received a Canada Council for the Arts grant for a four-month residency in Paris.

**Lynne Yamamoto**

Lynne Yamamoto is an Associate Professor in the Art Department at Smith College in Northampton, Massachusetts. She received a BA in Art from the Evergreen State College, Washington in 1983, and an MA from New York University in 1989. She participated in the Whitney Independent Study Program and Skowhegan School. She has had residencies at Urbanglass, Brooklyn; the Banff Centre; Sirius Arts Centre, Ireland; Civitella Ranieri, Italy and an Arts/Industry Residency at Kohler Company, Wisconsin. Yamamoto has had solo shows at The Contemporary Museum, Honolulu; articule, Montreal; PS 1 Contemporary Art Center; Greg Kucera Gallery and Suyama Space, Seattle; Whitney Museum of American Art at Philip Morris; Museum of Art, Rhode Island School of Design; PPOW, New York; Munson Williams Proctor Arts Institute, Utica; Mattress Factory, Pittsburgh. Grants and Awards she has received include the Diverse Forms Artists' Projects Grant; New York Foundation for the Arts, Artist-in-Residence Program; Anonymous Was A Woman; Japan-United States Arts Program of the Asian Arts Council; Creative Capital Foundation Grant; Penny McCall Foundation Award, LEF Foundation Grant, and the Joan Mitchell Foundation Grant. She has artwork in the Seattle Central Library and in The Contemporary Museum, Honolulu. Her work is included in a show at the Wentworth-Coolidge Mansion, New Hampshire, at the Rush Arts Foundation in Brooklyn and her project *Genteel* will be opening at PPOW.

**Anne Koval**

Anne Koval is a poet and writer teaching in the Fine Arts Department at Mount Allison University as Associate Professor in Art History. She has a BA from Queen's University in English Literature, an MA in the History of Art from the University of East Anglia and a Ph.D. from the University of London. She has published extensively on the artist J.M. Whistler and curated and written on art and visual culture from the nineteenth-century to the present day. Her essay "Her Fingers Dream a Garden" on the work of Anna Torma was published for an exhibition at the Art Gallery of Hamilton and Mount Saint Vincent University Art Gallery. Her curated exhibitions include *Framing Nature: The Picturesque in Landscape*, *The Art of the Copy* and *Louis Welden Hawkins: Shades of Grey*. She has written for the Tate Gallery, Keynes Gallery, Edward Day Gallery, Art Gallery of Hamilton, MSVU Art Gallery, Ingrid Mueller Art+Concepts Gallery and the Owens Art Gallery.

*Paper Doll*

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Sylvia Plath

*Paper Dolls, Clothing and  
Accessories, 1945–6*

Back cover:

Lynne Yamamoto

*Silhouettes (detail), 1998–2011*



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