

Labour of Love

by

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A Thesis submitted to the Faculty of Graduate Studies of
The University of Manitoba
in partial fulfilment of the requirements of the degree of

MASTER OF FINE ART

School of Art
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Winnipeg

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Abstract

This thesis statement is about the ongoing examination of the relationship between my mother and myself as viewed through works of art. I will explore the parallel actions we take in our daily lives that are obsessive and escapist in nature. My mother's obsession is her passion for reading Romance novels, while mine is the repetition and labour-intensive quality of using domestic craft as a medium in my studio practice. For us, the escapism is two-fold: both can, and often do, serve as an escape from the struggles of daily life. At the same time, however, each medium allows time for reflection on life and the ability to process issues in a non-linear fashion. The following paper will explore the functions of the Romance Novel and domestic craft and will analyze various elements of both my art and other contemporary artists working in similar themes.

Acknowledgements

I would like to acknowledge the Social Sciences and Humanities Research Council of Canada for awarding me the Joseph-Armand Bombardier Canada Graduate Scholarship. The funding provided by this award has greatly aided my research.

I would like to thank past and present members of my committee: Kirk Warren, Dominique Rey, and Grace Nickel. Their sometimes vastly different interpretations and advice have helped me expand my research into areas I never imagined I would investigate. I would also like to thank my advisor Steve Nunoda for pushing me hard, helping me make sense of things, and generally being a calming influence when I jumped on the crazy train.

Most importantly, I'd like to thank my mother. She has done more for me than I can say, and I appreciate her more than she will ever know.

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Chapter 1: Introduction

1.1 Impetus

I am a curious person by nature. I conceptualize by deconstructing and reconstructing objects or ideas. After all, you can't fully understand something until you've taken it apart and examined it from every angle. Well, at least *I* can't. This is how I became interested in exploring romance novels.

I began using the Romance genre as a running theme in my practice because of my mother, who has had a 'book-a-day' habit for as long as I can remember. I was never interested in reading romance novels myself. As a rebellious adolescent I scoffed at her love of romantic fantasies, often thinking I was somehow better than her since I read 'important' books, while she endlessly consumed trashy pulp fiction.

Years later, when I became far less judgmental, I took another look at the Romance genre. I began to wonder what was so special about these books that my mother could spend countless hours of her day captivated by them. My first attempts were admittedly ridiculing the genre, but as I researched and explored I began to see the underlying fundamental themes that stretched beyond the Romance Genre – not only extending into my art practice, but also changing the way I understand the relationship between my mother and myself.

1.2 Connections

As I continued with this line of questioning, I began to make connections between my mother's actions and my own. While my mother's obsession was a passion for reading romance novels, mine was the repetition and labour-intensive quality of domestic craft as a medium in my studio practice. I use the term "domestic craft" in reference to

traditional skilled practices historically performed by women in the home such as cross-stitching, needlepoint, quilting, knitting, and more. However, I approached the media of craft from both traditional and non-traditional directions.

I recognized a thread that linked these two actions; both act as forms of escape. For us, the escapism is two-fold: both can, and often do, serve as an escape from the struggles of daily life. At the same time, these media allow time for reflection on life and the ability to process issues in a non-linear way. I took elements from domestic craft to create works that both deconstructed and emphasized various aspects of the Romance genre as a way to understand their allure. I also wanted to understand a part of my mother that I had previously dismissed.

Within the escapism of our activities, I discovered other connections between the two of us and our daily routines. The words obsession, fetish, reflection, and translation continually cropped up as my investigation continued. My process gradually changed as I began to understand that my work was not just about Romance Novels – it was about understanding my mother as a person and how, despite our differences, I am a reflection of her in many ways. All of this emerged from the first connection of comparing the act of reading a Romance Novel and the act of creating repetitive craftworks.

Chapter 2: The Romance Novel

In her book *Reading the Romance*, author Janice Radway interviewed numerous women about their reading habits – in particular, examining why women read romance novels. An interviewee named Susan said that she, “reads to escape” (Radway 91) and

when she's tired of doing housework she "take[s] the whole day off...to read" (Radway 91).

This idea of 'escape' is something I became very curious about. Although I've never read Romance Novels for pleasure, I do understand how one can lose themselves between the pages of a book. I began to connect this to my own practice of "multi-thinking" (Baumgartner par. 5) – mulling through multiple ideas while performing a task. I linked the repetitive nature of craftwork to the recurring patterns and themes in the Romance genre.

The Romance Novel is inherently formulaic. Harlequin, arguably the most well-known publisher of Romance novels, provides specific guidelines for writing in each subcategory that aspiring authors can download from their website, like a template. Under the *Harlequin Blaze* series, it states, "Submissions should have a very contemporary feel — what it's like to be young and single today. Heroes and heroines should be in their early 20s and up. We want...fully described love scenes along with a high level of fantasy, playfulness and eroticism..." ("Writing Guidelines" n. pag.).

When I say the Romance Novel is formulaic, I mean there is an expectation – the reader expects to have one or more conflicts between the two main characters, a subplot, a resolution, and a happily ever after. I also don't want to give escapism a negative connotation. My mother and I can and do use our respective hobbies to step away from our lives. In addition, we *also* use those times to think 'happy thoughts.' Another of Radway interviewees stated she believes reading romance novels is "good therapy" (52) for women, which I believe is also true of craft practices.



Figure 1 – Shawna Munro, Heart Punch (The Stolen Bride), Deconstructed paperback book, Mason jar, 2011

In the work *Heart Punch (The Stolen Bride)* (*Figure 1*), I disassembled a romance novel using a scrapbooking hole punch shaped like a heart. Scrapbooking, another gendered craft with contemporary and corporate connections, aims to contain and reframe memories using very specific and formulaic templates. The heart pieces were contained in a mason jar – a symbol of domesticity. Although the hearts are simple and neat cut outs, the act of punching them was incredibly jarring and obsessive. Similar to calling a sad movie a ‘tearjerker’ for making you cry when you don’t want to, the title *Heart Punch* and the act itself refer to ideas of ‘ripping your heart out;’ that the characters in romance novels survive dramatized traumas that mimic the reader’s personal stresses. Although romance novels are exaggerated scenarios of everyday life, the reader can find solace in the inevitable happy endings they provide. Author Jessica Jernigan notes,

“...[Romance Novels] novels generate an otherworldly place in which to explore real-world problems” (55).

J.R.R. Tolkien felt the same way about creating worlds in fairy stories that allowed the reader to think about their own world from a different perspective (20). In his essay *On Fairy Stories*, he creates an analogy between reading and being in prison. Just because a person is in prison, does not mean that all he or she can think or talk about are prison guards and the cell walls surrounding them (20). A fairy story isn't *just* a fairy story; it contains much larger themes that can be applied to everyday life. Romance novels draw from fairy tales and many of their story lines are similar (Lee 56). Like fairy stories, romance novels *do* offer an alternate reality to solve personal dilemmas and they “...explicitly [allow] them to vicariously abdicate control, providing an escape from the control they need to maintain in their real lives” (Tan and Wendell 142).

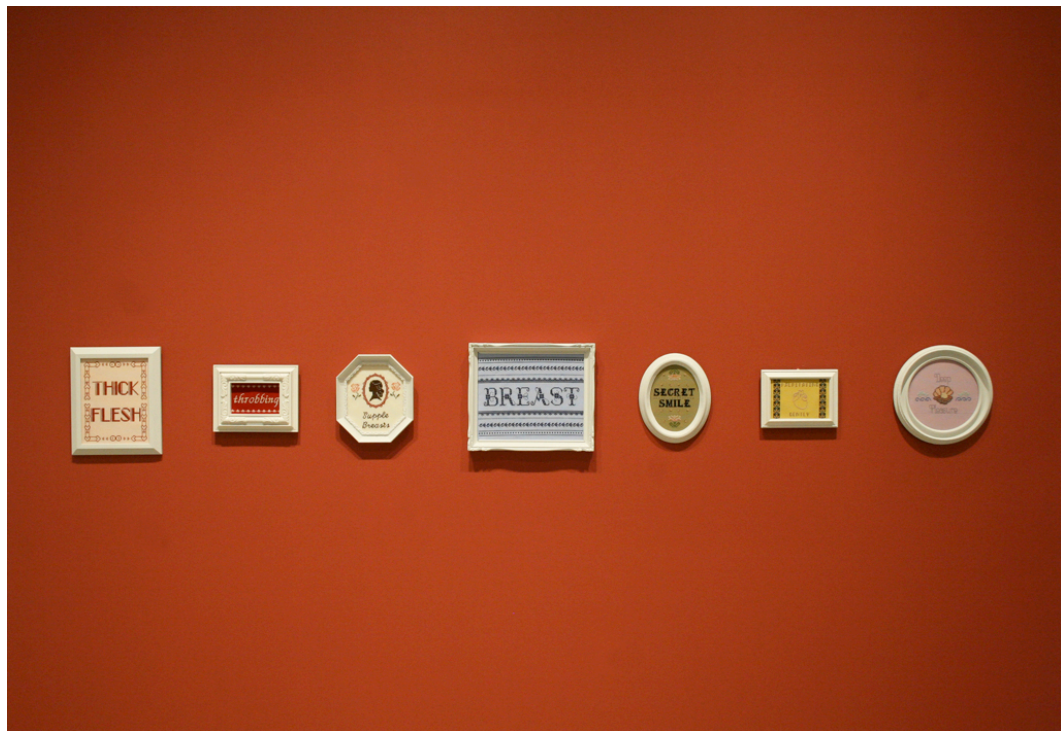


Figure 2 – **Shawna Munro**, *Samplers*, Cross-stitching on Aida cloth, 2011



Figure 3 – Shawna Munro, *Samplers* (detail image), Cross-stitching on Aida cloth, 2011

My series titled *Samplers* (Figures 2 and 3) are a group of cross-stitches that are reminiscent of traditional cross-stitch samplers (Figure 4), but instead of an alphabet, they contain one or two words often used in romance novels. Specific words are used consistently and repetitively in the Romance genre. I began to pull these words from various texts and juxtapose them with a very traditional media. This series is a perfect example of daydreaming or fantasizing. I imagined an old woman carefully choosing

imagery and text from her favourite romance novels and lovingly creating them for her home. For her, this might be as close to romance and love as she would ever get.

The word ‘escape’ tends to have negative connotations, because it is often associated with avoiding the stresses in life. Another, perhaps better word, could be ‘reverie,’ with the more apt description, “...reverie weaves soft bonds around the dreamer...reverie is a ‘binding,’ and...in the strictest sense of the term, it ‘poetizes’ the dreamer” (Bachelard 16). What Gaston Bachelard, who wrote extensively on the topic of reverie, is essentially saying is that reverie is good for the soul (16) and being able to dream and think keeps us in harmony (16). It is a valuable tool for the mind to be able to dream.



Figure 4 – MEW Designs, Irish Blessing Sampler

Chapter 3: Domestic Craft

1.1 Domesticity and Escape

There are many significant reasons for choosing the media of craft in art. I appreciated the traditional qualities and the – sometimes vague – feelings of reminiscence certain materials can evoke. The most important quality that craft provided me was a repetitive task that, once learned, could be done with relative ease. Once I learned a particular skill, I could go about creating works in a manner comparable to that of an assembly line. Craft practices allowed me to work non-stop and, because I became very skilled, I could lose some focus on the work without sacrificing quality and allow my mind to wander. My mother works in the manufacturing industry and in many ways this practice reflects her daily routine.

The series *Samplers* (Figures 2 and 3) is a perfect example of this intangible quality of craft that I use as part of my process. The time frame can range from three days to three weeks to complete a piece – working 8-10 hours per day. Sitting all day repetitively stitching can seem boring or tedious to some people, but it is during this time that I am able to daydream and work through internal problems.



Figure 5 – **Angela Ellsworth**, *Seer Bonnet IV*, 19,872 pearl corsage pins and fabric, 2009

Angela Ellsworth’s piece titled *Seer Bonnet IV* (Figure 5) is similar to many of my works with respect to time and process being important elements of the work. Ellsworth uses 19,872 corsage pins on a traditional Mormon bonnet – a nod to her Mormon background (“Angela Ellsworth” par. 3). The pins face inward, “present[ing] a painful proposition to the wearer” (“Angela Ellsworth” par. 3). The level of detail and time it took to complete this piece appears very intensive. Similar to many of my works, it also appears therapeutic. There is a sense of healing or release that comes after the pain. Where Ellsworth is evidently trying to come to terms with her religion and its checkered history, I am trying to understand my relationship with the woman who created me.

In addition to choosing craft for its formulaic nature, I also appreciated how many craft practices were deeply rooted in domesticity. I was also fascinated by “...the increasingly common usage within contemporary art of craft techniques, imagery, and materials” (Adamson 459). Although I taught myself many craft techniques specifically for my thesis work, I have many memories of learning the basics during my childhood and teenage years. I can still remember when my mother first taught me to use a sewing machine and how to hem a pair of pants by hand. As I carried a sense of home into the work through craft, I felt it necessary to extend that to the thesis installation.

My intention here is to evoke hints of domesticity and domestic spaces through simple design and décor choices. By presenting the works in small vignettes in front of sections of wall painted in different colours (or some left unpainted) (*Figure 6*), I split up the space *and* the art without using many walls or furniture that could detract from the works.



Figure 6 – Installation view



Figure 7 – Shawna Munro, Colour Me Impressed Series, Latex house paint, paperback books, 2011

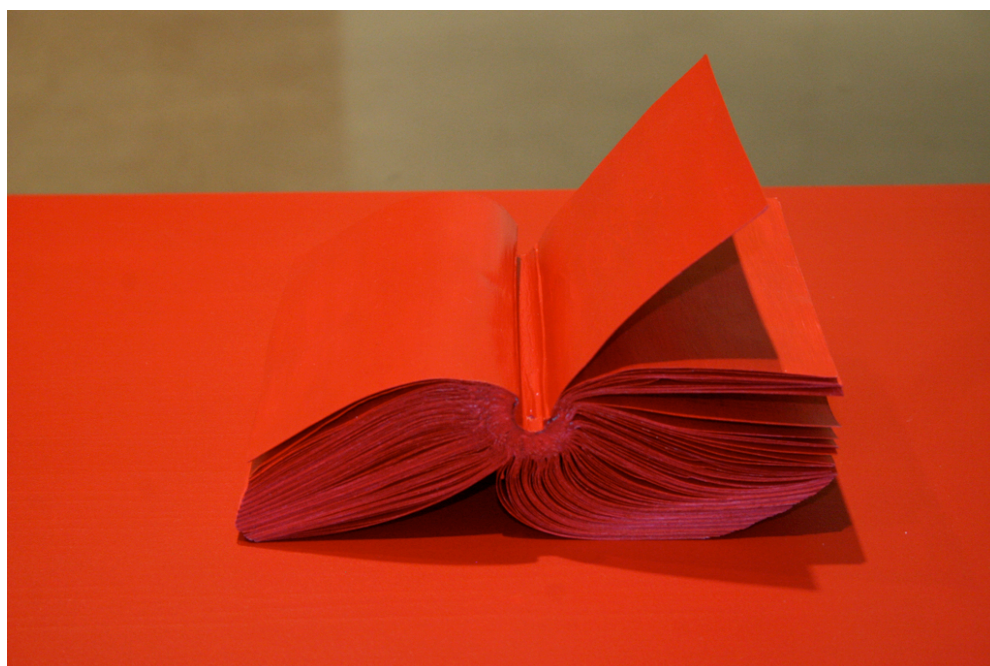


Figure 8 – Shawna Munro, Colour Me Impressed Series (detail image Rapture), Latex house paint, paperback books, 2011

The paint colours are specifically chosen for the work(s) that accompanied and complimented them. They become part of a larger installation work wherein I play with the often humorous or strange titles given to paint colours and their obvious connections to romance novels. This association spread into a series titled *Colour Me Impressed* (Figures 7 and 8), in which I matched a colour of paint to the title of a published romance novel and subsequently painted over each page with its colour, making the books unreadable. This play with paint colours is similar to The Dorothy Collective's work *Home Shit Home Range* (Figure 9), in which paint cans were labeled with peculiar names, such as 'Agent Orange' and 'White Trash,' making the connection between décor items and the secrets hidden behind the closed doors of the family home.



Figure 9 – Dorothy (Collective), *Home Shit Home Range* (detail image), Mixed media

1.2 Bricolage and the Readymade

DIY culture has taken elements from traditional craft to create a unique blend of traditional and contemporary practices, sometimes referred to as ‘bricolage.’ Bricolage is a term often associated with subcultures that borrow elements from various other cultures to create their own unique style (Hewer par. 2). A common example of this would be the punk subculture repurposing common household items as fashion (Hebdige 107). In

Subculture: The Meaning of Style, critic Dick Hebdige, quoting Andre Breton notes:

In *The Crisis of the Object*, Breton further theorized this ‘collage aesthetic,’ arguing...that an assault on the syntax of everyday life which dictates the ways in which the most mundane objects are used, would instigate, ‘a *total revolution of the object*: acting to divert the object from its ends by coupling it to a new name and signing it.’ (105)



Figure 10 – Laura Vickerson, *Memoria*, Old used linens, embroidery thread, 2007

This leads me into discussing the Readymade, as bricolage in art often leads to typing works as ‘readymades.’ Because so many of my works are deconstructions and reconstructions of mass-produced objects, they are essentially altered readymades. Orly Cogan’s entire practice revolves around repurposing old fabrics and found embroideries by subverting abandoned works with her contemporary ideas (Cogan par. 1). Laura Vickerson’s *Memoria* (Figure 10) is not only an homage to the history of women in craft (Vickerson n. pag.), she also collected donated linens, handkerchiefs, and other materials to embroider (Vickerson n. pag.), like Cogan.



Figure 11 – **Shawna Munro**, *Twilight Illusions*, Acrylic rhinestones, glue, paperback books, 2010

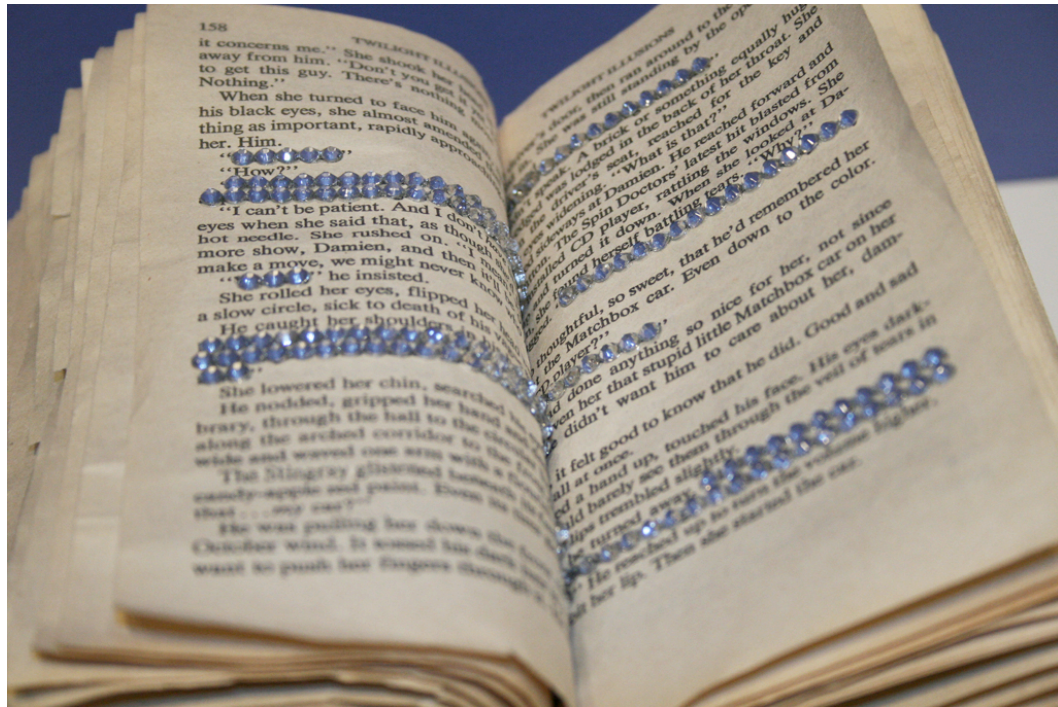


Figure 12 – **Shawna Munro**, *Twilight Illusions* (detail image), Acrylic rhinestones, glue, paperback books, 2010

The books *Twilight Illusions* (Figures 11 and 12) are a good example of both bricolage and altered readymades. The piece comprises two copies of the same romance novel. I used cheap acrylic rhinestones to cover the female dialogue in one book and the male dialogue in the other. By taking the rhinestones out of their typical context, the cheap quality of both materials becomes elevated to a new status. It transforms from a simple paperback novel into an art object. As Marcel Duchamp said, “...man can never expect to start from scratch; he must start from ready-made things like even his own mother and father” (Kuh 90).

Chapter 4: Female Fetishism

1.1 Domestic Masochism

I've discussed how meditative the Romance novel and craft can be, but there is another side to each. The Romance novel can create false expectations that don't live up to everyday life. Some craft media can be so labor-intensive they can cause great pain in the joints and muscles. The payoff is being able to work through the aches and pains, both physical and mental, and come out the other side better for it.

Watching my mother, and as a woman myself, I understand that self-doubt and worry can plague women. I often find myself getting caught up in the minutia of life – stuck in the details and worrying over every little thing. I can't count the number of times both my mother and I have woken from a sound sleep because our minds were racing. 'I have to remember to buy eggs tomorrow and return those socks. Oh, and vacuum the living room.' The list goes on. Of course, it's not always nagging self-doubt that causes sleepless nights. Outside forces, imagined or otherwise, put pressure on us in a myriad of ways. We bear the burden in silence.



Figure 13 – Shawna Munro, Penetration (1000 cuts), Pearl-head pins, cotton bed sheet, 2011

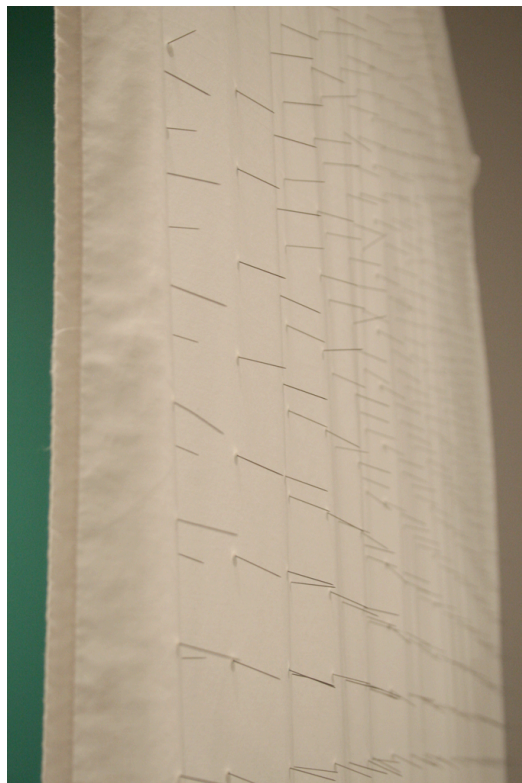


Figure 14 – Shawna Munro, Penetration (1000 cuts) (detail image of back), Pearl-head pins, cotton bed sheet, 2011

In the piece *Penetration (1000 cuts)* (Figures 13 and 14), over 1300 pearl-head pins are pushed through a clean, white bed sheet in a grid pattern. While one side is row after row of elegant pinheads, the opposite side is covered in the sharp shafts of the pins. This work deals with the body and all the real or imagined doubts we project upon ourselves. Imagine that each pin is a thought projected on a woman, that she must slip under that sheet every night and wholly embrace.



Figure 15 – Shawna Munro, *Penetration 2 (Self-Doubt)*, Pearl-head pins, pillowcase, pillow, 2011

Penetration 2 (Self-Doubt) (Figure 15) works in a similar manner. Where *Penetration (1000 cuts)* deals with the body, the pillowcase deals with the mind and all the little thoughts we think as our heads hit the pillow at night. It appears elegant and delicate, but upon closer examination it holds the promise of pain. Both the sheet and the pillowcase were time-consuming to create, but very little physical pain was involved.

The piece *Clutch (Paradise Redeemed)* (Figure 16), however, was a very painful process. It is a romance novel that I hammered hundreds of pearl-head pins into. The entire front, back, and spine of the book is covered in the tops of the pins. Each pin had to be hammered in individually and very delicately so they wouldn't bend. After hours of hammering, my wrist and arm would nearly seize up from the pain.

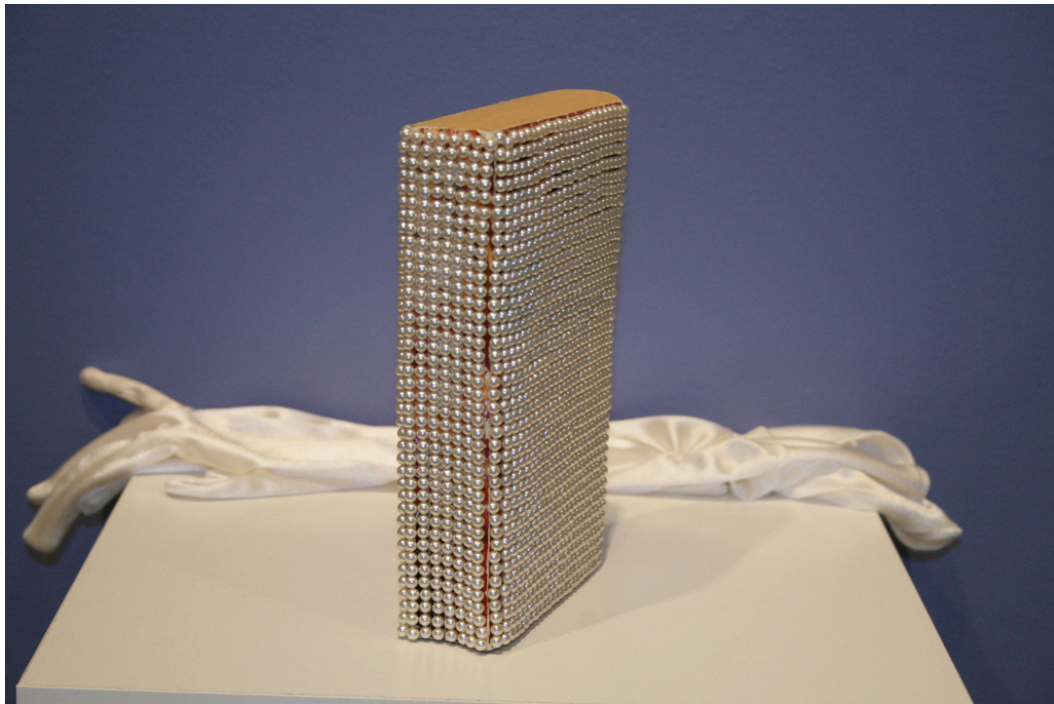


Figure 16 – Shawna Munro, *Clutch (Paradise Redeemed)*, Pearl-head pins, paperback book, 2011

Artists like Janine Antoni, Carolee Schneeman, and Kim Rugg create works in which the process is painful, both physically and mentally. Janine Antoni “...actually enacts the obsessive and self-punishing aspects...that afflict many women today. Her artistic endeavors involve manic, obsessive, and sometimes self-abusive behavior. She devises situations in which neurosis possesses her and functions as her creative process.” (Weintraub 125).



Figure 17 – Janine Antoni, Gnaw, 600 lbs. of chocolate and 600 lbs. of lard gnawed by the artist, 1992, Installation view, Los Angeles Museum of Contemporary Art

In her work *Gnaw* (*Figure 17*), Antoni created two 600 pound blocks – one made of chocolate and the other of lard. She chewed on each for months, spitting out the pieces and using them to create lard lipstick and chocolate heart-shaped candy packages (“Janine Antoni” n. pag.). Like *Heart Punch* (*Figure 1*), *Clutch (Paradise Redeemed)* (*Figure 16*) and other works, the process of creating takes its toll on the mind and body.

At the opposite end of the spectrum from Antoni’s messy, visceral work, Kim Rugg spends hundreds of hours meticulously deconstructing and reconstructing newspapers (*Figure 18*), stamps, cereal boxes, and comic books – making them completely unreadable (“Kim Rugg” n. pag.). This attention to detail and fine skill required to accomplish such an act are also mentally and physically draining. Like

Twilight Illusions (Figures 11 and 12), the implied process and immense labour apparent in the work is just as important as the final object.



Figure 18 – Kim Rugg, *An Amazing Feat*, Newsprint (Los Angeles Times), 2008

My mother reads several books a week and I have seen first hand how it can disconnect her from the family. Cross-stitching for 12 hours a day has hurt my shoulder and wrist, perhaps irrevocably. While Romance novels and craft can be both meditative and freeing, when they are taken to their furthest extremes they can also be debilitating.

1.2 Voyeurism and The Gaze

Many of the works contain an element of voyeurism – allowing the audience a peek into a personal, domestic space. In *Female Fetishism*, Lorraine Gamman and Merja Makinen write, “...voyeurism is the obsessive desire to look...about which there is intense anxiety...” (Gamman and Makinen 179).



Figure 19 – **Shawna Munro**, *Everything in its Place*, Video still (duration: 31:26), 2011

The video piece *Everything in its Place* (Figure 19) holds a sense of unease. In a continuous 30-minute close-up shot I wrapped both my hands in embroidery thread. The wrapping itself takes very little time. The rest of the video is simply my hands trying to untangle the thread and re-spool it on the bobbin. This simple action has very little reward other than putting the thread back in its rightful spot. It contains a sense of

voyeurism and banality similar to Warhol's *Sleep* (Figure 20)¹ and *Eat* (Figure 21)² films of a repetitive motion taking place over a lengthy period of time. There is a sense of play in the tediousness of the action and wanting/waiting for the 'payoff' that never really comes. Like the pin works, it also alludes to bondage and S&M filtered through a domestic medium. Its commonality to the other works is an obsessive need to keep things orderly and perfect.

I'm very interested in recording simple actions in a non-refined style of videography. Tracey Moffatt's short film *Heaven* (Figure 22) is a good example of this. In the film, she compiles clips of men dressing and undressing at the beach. It has a shaky-camera style – as if someone just grabbed the camera and started filming. This recording gaze aestheticizes the banal – it's like watching what a bored housewife sees everyday from her beach house (Summerhayes 64).



Figure 22 – Tracey Moffatt, *Heaven*, Video still, 1997

¹ Figure 20 – Andy Warhol, *Sleep*, video, 1963. <http://vimeo.com/4880378>

² Figure 21 – Andy Warhol, *Eat*, video, 1963. <http://www.youtube.com/watch?v=XoQcGAczNTE>



Figure 23 – **Shawna Munro**, *Sweet Shawna*, Video still (duration: 4:36), 2011

In another video work *Sweet Shawna* (Figure 23), I carried on the paint project by covering my face in a paint actually named ‘Sweet Shawna.’ It evokes similarities to Bruce Nauman’s *Art Make-Up* (Figure 24)³ in which he applies make-up to his entire face and upper body. While Nauman used make-up (“Art Make-Up” n. pag.), I used house paint that had the same name as my own. In the video, I hint at themes of self-beautification by avoiding the areas around my eyes and mouth, much like how a facial mask is applied. *Art Make-Up*, like my own works, can be voyeuristic, but also self-reflective because the camera acts as a mirror (Haberer n. pag.). Like my previous video, it embraces that sense of unease – as if these are acts I *must* do.

³ Figure 24 – **Bruce Nauman**, *Art Make-Up*, video, 1967-68.
<http://video.google.com/videoplay?docid=8824343735046804261>

Chapter 5: Figuring Us Out

1.1 The Mother/Daughter Relationship

I began to engage with my mother directly and include her in the work in order to bridge a gap in our relationship. I often stopped myself from describing my art practice to my parents, fearing they wouldn't understand. This was difficult at first – I feared my mother would think I was 'making fun' of her or that she wouldn't be interested in helping me. By including her directly in the work, my mother opened up fully to questions and ideas that I shared with her. Once she realized I was genuinely interested in her life, our relationship and her attitude changed from acceptance – as long as I was getting good grades, everything was fine – to excitement at helping me with my art. She even told me, "I never thought I'd be helping my daughter with her thesis!"

In the audio work *Conversations with Mom* (Figure 25), I recorded several phone conversations with my mother in which I asked her to summarize whatever book she had just finished or was currently reading. I edited and compiled the one-sided descriptions into a 35-minute loop. This soundtrack was installed on a rotary phone that the audience could sit beside and eavesdrop on. At first, the stories appear to be gossip. With only my mother talking, it feels as though she is letting the audience in on a secret. As I continued with this piece, our conversations grew more and more frequent. In fact, my mother would call me and begin to talk about her books without any prompting. It evolved into a natural ritual – part of our routine. Before this, she never told me about the books she was reading. I became her confidant.



Figure 25 – **Shawna Munro**, *Conversations with Mom*, Audio (installation view) (duration: 35:23), 2011



Figure 26 – **Shawna Munro**, *You Look Just Like Your Mother!* Cross-stitched images on Aida cloth, 2011



Figure 27 – **Shawna Munro**, *You Look Just Like Your Mother!* (detail image), Cross-stitched images on Aida cloth, 2011

The work *You Look Just Like Your Mother!* (Figure 26 and 27) stems from a common phrase. Almost everyone has a ‘doppelgänger’ in his or her family – someone who looks uncannily similar to another family member. I have been told innumerable times that I look like my mother. I collected pictures of the two of us from various ages when we looked most alike. The first set is of us around the age of four. I took these images and produced cross-stitch patterns from them. The resulting images are only recognizable as young girls. Because of the cross-stitch pixilation, the finer details have disappeared. I took the patterning process even further by changing and exaggerating the colours to create skin tones that are unrecognizable as human. We look more alike than ever, as almost faceless children, but everything that made us relate as mother and daughter is gone. From far away, the images make sense, but as you draw closer they

completely fall apart. On the surface my mother and I look very similar, but we are very different people.



Figure 28 – **Erika DeFreitas**, *In the Bedroom Series* and *In the Living Room Series* (detail image), Digital Photography, 2007

Many of Erika DeFreitas' works are about her relationship with her own mother. She involves her mother directly in the work, even asking her to create works that DeFreitas then uses. In the photo series *In the Bedroom* and *In the Living Room* (Figure 27), DeFreitas asked her mother to crochet a blanket big enough to encompass her body. She then wrapped herself in it and acted like a blanket, wrapping herself around her mother as she lounged around the house (DeFreitas, n. pag.). Like DeFreitas, bringing my mother into the work and even asking for help in the creative process allowed a strong bond to form between us.

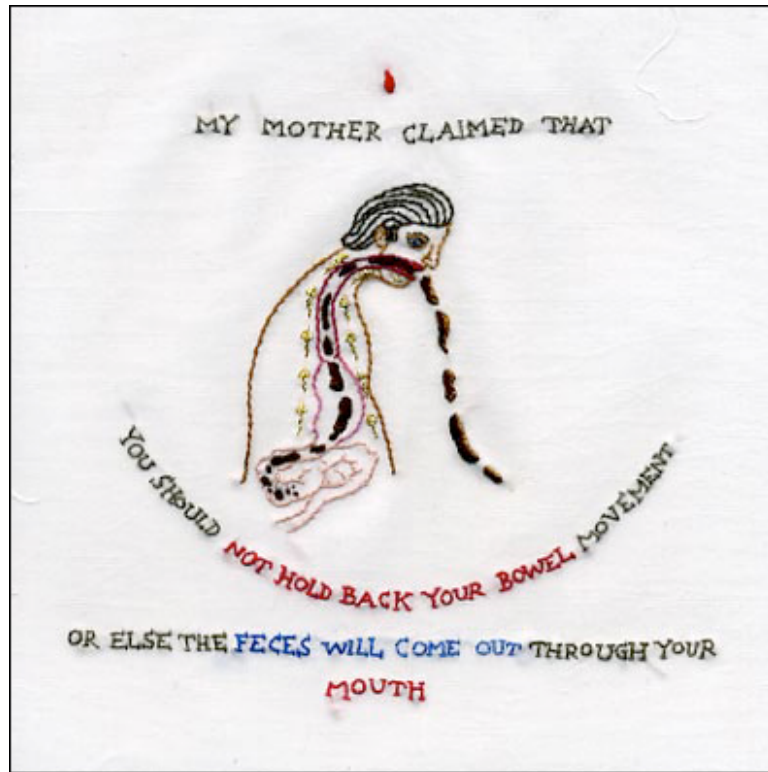


Figure 29 - **Andrea Dezsö**, *Lessons from my Mother* (detail image), Cotton and metallic floss embroidery on cotton, 2006

Andrea Dezsö's *Lessons From My Mother* (Figure 28) is a series of embroideries containing images and homilies from Dezsö's mother (Dezsö n. pag.). These works, like DeFreitas' and my own, allow the viewer into a private, familial space. Using my mother directly in some of the works allows for a different reading of the other pieces that is very important in understanding the theme of the exhibition as a whole.

1.2 Conclusions

In the opening of her book *The Subversive Stitch*, Rozsika Parker quotes writer Olive Schreiner, "Has the pen or pencil dipped so deep in the blood of the human race as

the needle?” (Parker ix). In the past, the embroidery needle has both subdued women and given them the ability to use their skills to empower themselves. Craft has given me the ability to ask the tough questions and push myself further than I ever have before. For me, there is something inherently comforting in its execution – a security blanket. It is a difficult thing to bring family and personal experiences into art – to ask questions you may not want to hear the answers to.

Over the past two years, the work itself has changed dramatically. I started out simply curious about my mother and her passion for Romance novels. I tentatively explored her world without telling or asking her anything. I often laboured under the assumption that I knew all there was to know about the Romance novel and about her. Previous works never seemed quite resolved and it wasn’t until I began to seriously research and talk to my mother that I realized I needed two things: to create a strong foundation of research to build my work on and the support and understanding of my mother.

I don’t know that there will ever be a conclusion to this project. My understanding of my mother has grown by leaps and bounds over the past year, but I believe there is much more work to be done. I view this exhibition as a mere stopping point in a much longer line of inquiry that could eventually spread from my mother to my whole family – my parent’s relationship, my relationship with my father and brothers, and how our lives are intertwined. Because of this line of questioning, I’ve come to realize that, although the differences may be vast, the similarities between us are intense and connect us in a way I had never imagined.

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Appendix: Thesis Exhibition Images



Installation View - Right wall



Installation View - Right wall



Installation View - Mid-space



Installation View - Left wall



Installation View - Center and Entrance wall



Installation View - Right and Entrance walls



Installation View - View from front door



Installation View - Mid-space and Right wall



Shawna Munro
Samplers (detail image)
Cross-stitching on Aida cloth
2011



Shawna Munro
Samplers (detail image)
Cross-stitching on Aida cloth
2011



Shawna Munro
Samplers (detail image)
Cross-stitching on Aida
cloth
2011



Shawna Munro
Samplers (detail image)
Cross-stitching on Aida cloth
2011



Shawna Munro
Samplers (detail image)
Cross-stitching on Aida cloth
2011



Shawna Munro
Samplers (detail image)
Cross-stitching on Aida cloth
2011



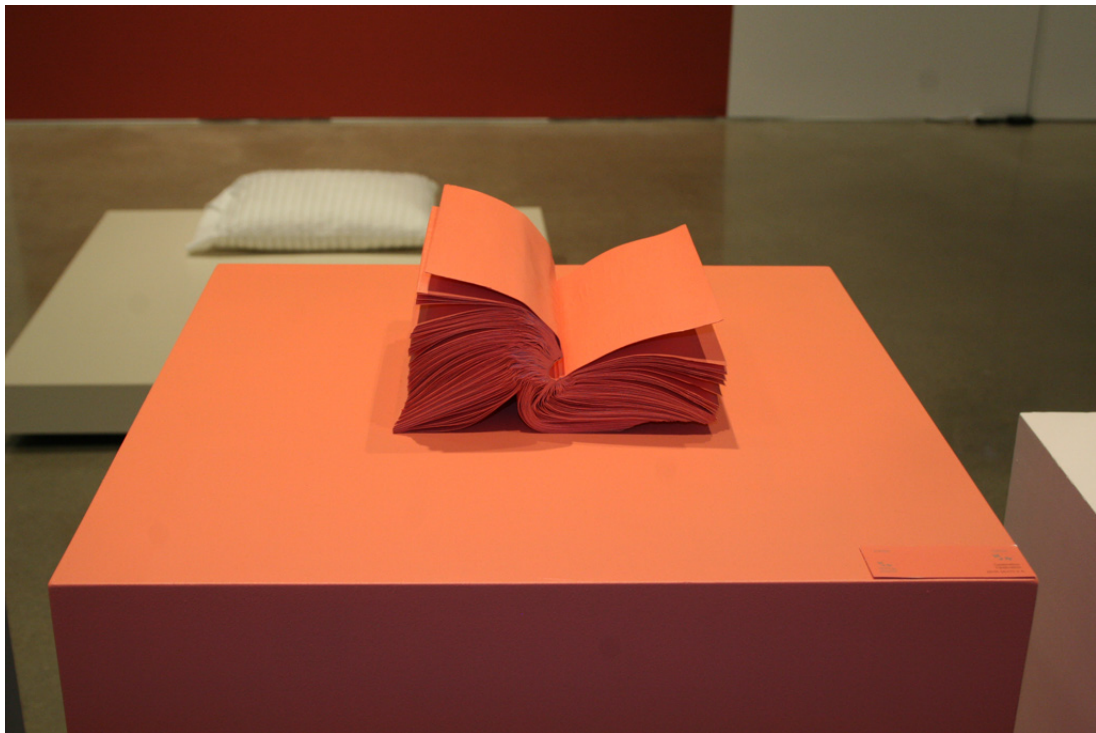
Shawna Munro, *Clutch (Paradise Redeemed)* (detail image), Pearl-head pins, paperback book, 2011



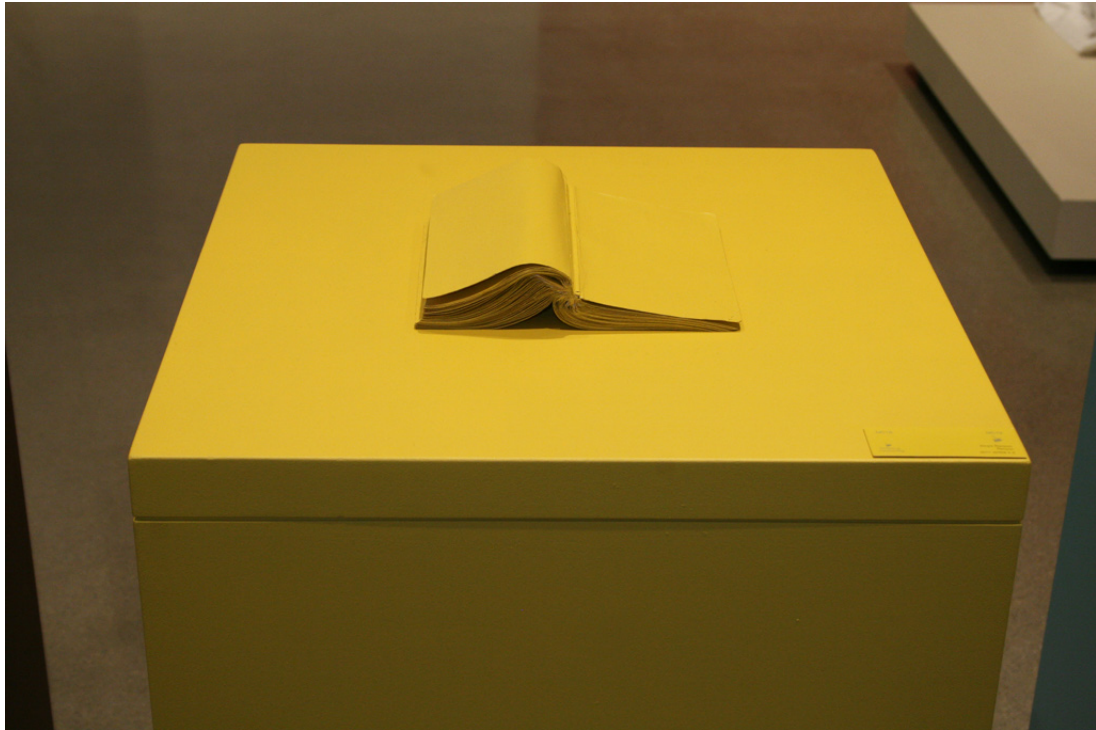
Shawna Munro, *Heart Punch (The Stolen Bride)* (detail image), Deconstructed paperback book, Mason jar, 2011



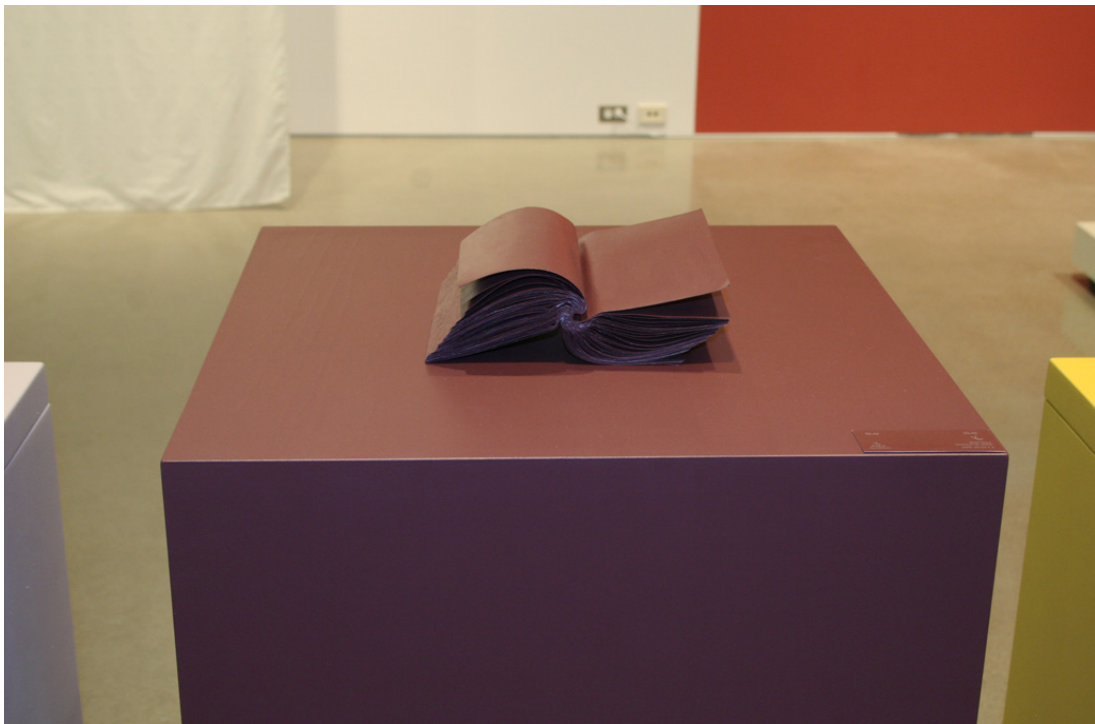
Shawna Munro, *Penetration 2 (Self-Doubt)* (detail image), Pearl-head pins, pillowcase, pillow, 2011



Shawna Munro, *Colour Me Impressed Series* (detail image *Celebration*), Latex house paint, paperback books, 2011



Shawna Munro, *Colour Me Impressed Series* (detail image *King's Ransom*), Latex house paint, paperback books, 2011



Shawna Munro, *Colour Me Impressed Series* (detail image *Siren Song*), Latex house paint, paperback books, 2011