

Along the Pricked Line

by

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Abstract

In my thesis work, using expressive gestures, feminist theory and embroidery, I have explored experiences of immigrant women and their continuous struggle to thrive in a new homeland. My work is informed by my experiences as a first generation immigrant woman from Sri Lanka as well as my awareness and experiences of other immigrant women's experiences from other countries. Although some women have lesser challenges, most immigrant women struggle to thrive in unfamiliar surroundings. This struggle has been a recurring theme in immigrant women's lives throughout history, and women continue to go through immense hardships in trying to merge into a new society. While still daydreaming of their motherlands, most immigrant women suffer emotionally and psychologically due to lack of extended family support, education, finances, language skills, social and work skills, as well as tensions between traditional and cultural expectations. In spite of these obstacles immigrant women continuously make an effort to reclaim their strength and power.

With advances in education and life experiences some of these difficult issues are fading away in my life, although, sometimes they do haunt me. In my artwork I have explored these common experiences and challenges overcome by me as well as other immigrant women through feminist theory, drawing and sculptural techniques and used embroidery, sewing and stitching to bring them to life. I hope to generate awareness through my artwork of women's experiences that will influence the changes that contribute the empowerment of women.

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Introduction

In my thesis exhibition, I have explored common and sensitive issues and experiences of immigrant women as well as my experiences of stereotypes of women in current culture through embroidered figurative drawings on soft lightweight white fabric as reflected in *Scarlet Wave*. (see fig. 1) I have experimented with soft fabric to evoke the material used for saris, shawls and other women's garments in Sri Lanka, India, and other countries. Through this series, I have studied immigrant women's courage, determination, perseverance, pride and continuous struggle for empowerment. I have also looked into their guilt, anger, denial, loneliness and sadness.

My embroidered art work was installed so they could be viewed from front and back. I also experimented with the transparent quality of the fabric to maximise viewer participation. Through this experimentation I juxtaposed my needle-work drawings with images of the viewer and the environment to create an evocative experience in my thesis exhibition, comparable to contemporary First Nation Artist Colleen Cutschall's *Indian Memorial Spirit Warriors (Bighorn)*. This memorial sculpture suggests an impression of a line drawing across the prairie skies, which reflect the spirit of warriors (Fieldguide to US Public Monuments and Memorials).

I have examined and analysed contemporary art created with embroidery work. I have also explored the history of Western, European and Sri Lankan embroidery and how it relates to the life of immigrant women. Through this investigation I have gained a better understanding of how to handle fabric, sewing and embroidery techniques. I also had insights to their designs and expressions as well as how they incorporated their daily encounters and religious affiliations into pictorial form.

My work is influenced by contemporary artist Amer Ghada's work as depicted in *Knotty but Nice* which is embroidery on canvas completed in 2005¹. She paints, sews, stitches and does embroidery on canvas. She juxtaposes scenes of women making love and Disney characters in her paintings. In contrast my art focuses on immigrant women's experiences and issues, and is created on soft lightweight transparent fabric that may be used for women's clothing. The images of gestures are stitched, sewn and embroidered on to white fabric using only red thread.

¹ Amer Ghada, *Knotty but Nice*, is currently displayed at Institut Valencià d'Art Modern, València. An image of the work can be seen at http://www.brooklynmuseum.org/eascfa/feminist_art_base/gallery/ghada_amer.php?i=712

Chapter 1: Inspiration

For me, the embroidery, stitching, and sewing is meditative, satisfying, and has an irreplaceable intimacy in which I find home, love and comfort. When I am sewing, the soft fabric embraces and covers part of my body. This makes me feel cocooned and protected; in my needlework I find an escape to my own world from stressful reality. This domestic feminine handcraft acts as a bridge that connects me to my memories, and to my loved ones. While exploring embroidery, I realized that it is a great self-satisfying, income-generating, economical and stress-coping mechanism, which is a hidden treasure, passed down through maternal channels. I am very much inspired by memories of my mother's and my aunt's fine needlework.

1.1 My knowledge and exposure to immigrant women's experiences

Most immigrant women are exposed to two or more cultures and traditions as they move from one country to another. Nicole Lapierre Vincent, a socio-economic analyst from Quebec, notes that, although some immigrant women merge in to the new culture with minimum difficulties, most women get caught between conflicting cultural and traditional expectations. Immigrant women, who had extended family support or domestic help in their homeland, are forced to adapt to new life styles with increased domestic duties. Therefore, in many situations husbands will be the sole bread-winner of a new immigrant family, and the wives will be left with domestic tasks and child care with no extra finances, extended family support, or companionship, irrespective of their education and employability (12,13).

According to the Canadian Research Institute for Advancement of Women, "Men are more likely to emigrate as principle refugee applicants with women cited as their family members (dependents), (5) even though the majority of the world's refugees are women and

children.” Further, “Five times more men emigrate as principal applicants under the business class than women(6),” and “Men are more likely to be the principal applicants under the skilled worker immigration class (7) (Morris).”

Many immigrant women go through emotional and psychological trauma by trying to pass on their homeland culture to the fast-changing younger generation. According to Lapierre Vincent, since “certain communities rely on women to transmit norms, customs and specific cultural know-how”(13) as well as children’s education and religious teachings, the burden of passing these values to the fast-adapting younger generation causes immense tensions and stresses.

In addition, unfamiliar conditions and expectations contribute to increasing stress levels. As the stress-levels and frustrations in their families’ increases, many immigrant women are physically and psychologically abused. As Lapierre Vincent points out in several instances “sponsored spouses, mothers or daughters of all ages are being physically abused, harassed or exploited” by their spouses, children, relatives or employers (12, 13).

Immigrant women wrestle with guilt and pain throughout their lives which causes them health problems (Lapierre Vincent 12,13). Surprisingly, in spite these immense obstacles, most immigrant women adapt to their new life. They learn to apply their knowledge and experience into their new context, as well as learn new techniques and skills to enrich their lives.

Chapter 2: Selection of Medium and Colour

I have chosen embroidery and sewing which I learned from my mother, as a medium for its references to the domestication, isolation, and stagnation in immigrant women's life. My act of sewing re-enacts immigrant women's physical, mental and sociological immobility, their stagnation due to lack of education, job experiences, finances, language skills, and the responsibilities of motherhood.

According to Lapierre Vincent,

“Among the most vulnerable women, we should think of members of traditionally and still presently discriminated against groups, such as black women-whose single parents' rate is very high-women in the textile industry, and domestic workers” (12).

Although the process of embroidery art is a painstaking, time consuming, and labour-intensive process, the result is very rewarding. It also has intricate personal and cultural connections that make it ideal to explore the issues of immigrant women. Irrespective of the positive affiliations, sewing is less appreciated than expected in my home cultural context. Women's domestic crafts were not given recognition even in other countries until recent years. Because of this reason I selected sewing as a medium in my art work to reclaim the power of women.

2.1. Selection of Colour

One of the reasons for me to select the colours red and white for this series of art work is to make reference to a marriage custom that is still prevalent in many societies around the world.

This custom expects the bride to prove her virginity on the wedding night. I feel that this custom is a very unfair expectation imposed on young women. This humiliating ritual denies the women from equal rights of marriage bonds.

According to physician Sriani Basnayake, from The Family Planning Association of Sri Lanka, “there are still hundreds of brides who have to take a white cloth with them on their honeymoon. In our culture, the production of a blood stained cloth is accepted as a certificate of the bride’s virginity”. Basnayake continues that absence of blood is perfectly normal for a girl on her first intercourse. In some unfortunate instances the bride will be unfairly accused of not being pure (1). Katie Engelhart, a writer for Maclean’s Magazine, notes that, women in the Indian state of Madhya Pradesh were not allowed to go through a government financed mass wedding unless they agree to virginity testing (n.p.).

Some countries are still promoting virginity testing for health reasons as to curtail HIV infection. According to School of Law lecturer T.G. Ramateskisa at the University of Venda, South Africa, “Virginity testing has become a relatively new trend in many countries, especially those are highly concerned with women’s honour and infectious diseases such as HIV/AIDS.... In South Africa, the practice has become more common in recent years”. Ramateskisa also notes that women who cannot prove their purity are tortured and beaten until they reveal their lovers such as in Kukari ki Rasam custom in India: “Virginity is seen as highly important in Muslim culture, but the tests seem to mainly occur in Turkey.... For a new bride, virginity is of extreme importance, symbolized by the red ribbon belt that she wears on her wedding day” (66-68).

Although people relocate to western countries, they carry their homeland cultures into the new context. Invisible cultural practices such as the display of a bride’s blood can be hidden

reasons for violence against women; especially against younger women who choose to adopt the behavior patterns of western women.

Chapter 3: Historical Connections

In Medieval Europe only the wealthiest members of society, from church, and state, were able to possess embroidery work that was created with gold thread and precious stones. Many early examples had gold and silver threads, pearls, silk, precious stones, animal ornaments and wool embroidered on to textiles. These intricate needle works depict Christian scenes such as *The Birth of the Virgin*, as well as scenes of battle, farming, cooking, feasting, boat building, hunting and many more (Smith 24-26). In the 18th century, after the mass immigration to America, women were taught needle work in Missionary schools where embroidery was a major part of a girl's education. Women embroidered pictures, which they borrowed from French prints (Smith 137). From the 1700's onwards many needle work experts were creating pictorial embroidery with wool, silk, thread and hair (Field 92).

In this time period, Sri Lanka's coastal areas were invaded by the Dutch and the Portuguese. As a result, European embroidery would have influenced Sri Lanka's needle work as early as the 1500's. Trade with South Asian counties would also have had a great influence on Sri Lanka's needle work. Deepthi Anura Jayatunga, a writer for Island newspaper in Sri Lanka notes that, the last Kandyan King's head dress, trousers, and the eight to nine feet long fabric worn over the trousers were made out of cotton fabric which had gold-threaded embroidery designs (n. p.). According to Henry Charles Sirr, a British Lawyer and a diplomat, the last Kandyan King's dining "table was placed under a canopy and upon an embroidered carpet" (229). With the British invasion of Sri Lanka in 1800, missionary schools were opened in which needle work was taught. As reported in the Missionary Paper, No. LXXVI, 1834, from the Missionary school in Baddagame, girls were taught "plain and fancy needle- work" (Missionary

Paper, No. LXXVI) in missionary school Baddagame, by “the superintendent of the wife of one of the Missionaries” (Missionary Paper, No. LXXVI).

Chapter 4: Personal Influences

Under British rule many English medium schools were opened in Sri Lanka. But after independence the schools turned to the Sinhalese language. In my school, English Language and Elocution were the only two subjects that were taught in English. As a young child I was sent to private Elocution lessons to learn how to speak in English although I attended a leading Buddhist school in Sri Lanka. Trained Elocution teachers taught these classes and coached young children to perform for London exams, which were held in Sri Lanka. Speaking in English and proper pronunciation was considered very prestigious, and often opened to better employment as well as to a higher social class.

In school I learned basic sewing in lower grades. I also learned sewing from my mother and my aunts. But my skill was not enough to make well-fitting fashionable dresses. Therefore I decided to extend my knowledge and skills by learning dressmaking from a lady who attended Cathleen School of Dress Making, an academy in Colombo that specialises in teaching a scientific way of making dresses for beginners and also for career purposes, which also a finishing school with Victorian lineage. I improved my dress making skills because making my own dresses was economical and pleasurable.

My grandmother's craft was excellent. In her youth, she beaded a curtain that had images of a lion and a coconut tree. She told me that instead of actual beads she had used beads made out of *kirindi* seeds, a type of a native palm seed as large as a black peppercorn. This curtain won the first place in an Island wide competition where she was awarded a gold medal (conversation with my mother October 2011).

My mother and my aunts who were Roman Catholics learned embroidery from Irish nuns in convent schools (conversation with my mother in October 2011). They learned stitching, sewing, English embroidery and culinary art, and had the experience of Christian upbringing. Two of my aunts didn't have much financial support from their husbands. In spite of spousal abuse, they supported their family through catering and selling their finely embroidered and tailored children's clothes. One of my aunts had arthritis that crippled her hands and fingers, but continued with her embroidery work on young children's dresses as displayed in the photographs until her death in 2006 (see fig. 5 and 6).

My maternal extended families lived close-by and were close-knit. I was loved and cared for by my grandmother, my mother, and my aunts, who exposed me to their way of life and their handiwork from an early age. Most of all I was exposed to their courage, determination, and their perseverance in their struggle to survive.

Chapter 5: Influences of Contemporary Art on My Work

I have explored the works of many contemporary artists, and have expanded my knowledge of feminist theory to enrich the art work of my research exhibition. I also applied the knowledge and experiences that I gained from an elective course, *Native Women and the Arts*. This course covered the “role of native women artists in cultural continuity, activism and changing the face of contemporary art” (*Native Women and the Arts* hand out). The course also looked the history and effects of colonialism, and residential schools as well as the art generated at that time. Among the First Nation contemporary artists, I am drawn to Erica Lord’s work for her self-expressed tanning and Eliza Naranjo’s mud paintings for accessing her roots. I am attracted to Jane Ash Poitras’s art because her work reflects on her culture and history along with self-expression (Lamar 29, 36, 37).

Among the contemporary artists who have inspired me are Anselm Kiefer, Jonas Burgert and Anish Kapoor. Kiefer’s grandiose mixed media paintings reflect loneliness, sadness and guilt as well as other effects of war. His paintings “explicitly addresses the legacy of German Nazi fascism” (Thames and Hudson 613). I am drawn to his work because my life experiences in the prairies closely relates to the feelings portrayed in Kiefer’s paintings. Since I didn’t have friends or relations to associate with, but only acquaintances, my life in Brandon was very lonely. Socialising was limited because of financial difficulties as well as the duties of motherhood. I could not be in touch with my parents, siblings or their families often, since overseas phone charges were expensive. I felt my life situation in prairies was well reflected in Kiefer’s gigantic landscape paintings.

I am excited by Burgert's Paintings because he juxtaposes unusual characters in unusual structural settings as in his 2007 painting *Dust, Pride, and Nothingness*². He brings humour into his work by depicting wild animals, native tribal men, skeletons, zombie-like characters, zebras, monkeys and clowns engaging in very strange activities. His paintings depict opening up of walls and ground, where neon colour liquid and gasses flow through. These unusual atmospheric environments create strange mood settings in his work. His work reflects operatic or theatrical characteristics. The viewer's eye never rests when viewing his work, but keep on moving from one detail to the other (Blainsouthern n.p). His work encourages and permits me to enter a wild fantasy and create unusual images as the *Thun Tree* (see fig. 4). I am also able to create visuals that depict complex experiences with humour attached to it.

I am excited by Kapoor's work because he introduces cultural reflections in to his work as displayed in *1000 Names*, the sculpture with red powder pigment created in 1982³. I greatly admire the way he refers to his culture through the pure colour and the raw pigment. This referencing through pure colour inspired me to research in to colour in Sri Lankan cultural contexts.

I have also researched contemporary embroidery art techniques of Nike Schroeder, Patrick Traer, Sandrine Pelletier, Jenny Hart, Shizuko Kimura, Sybille Hotz and Andrea Dezso. Schroeder works with yarn on canvas with muted colours. Some of Schroeder's needle works have a quality of delicate drawings. The figures in her work directly communicate with the viewer and reflect their emotions. The hanging thread in her work suggests sadness and violence.

² Jonas Burgert, *Dust, Pride, and Nothingness*, is currently displayed at Myhren Gallery, Denver. An image of the art work can be seen at http://denverarts.org/local_exhibits/jonas_burgert_at_the_myhren_gallery.html

³ Anish Kapoor, *1000 Names*, is currently displayed at Guggenheim Bilbao. An image of the art work can be seen at <http://artobserved.com/2010/07/go-see-bilbao-anish-kapoor-at-guggenheim-bilbao-through-october-12-2010/>

Pelletier's work also appears as drawings with hanging thread. Traer's work is machine embroidery on shot taffeta. Two of his works with machine embroidery on shot taffeta titled *Untitled* (MSUV art gallery n.p.) and *Untitled* (University of Saskatchewan n.p.) are embroidered out of abstract drawings. Kimura embroiders images of nude females on muslin. As her needle takes a turn she makes a knot with the thread. She works with cotton, silk or synthetic thread. Her embroidery work with black or metallic thread on beige colour muslin gives an impression of a quick sketch on newsprint (Museum of Arts and Design n.p.).

I am drawn to Hotz's embroidery art because she makes reference to the human body and its interior and exterior form. As displayed in *Face*, which was stitched in wool on cotton cloth in 2005, vividly displays what lies under the skin⁴. Her work makes me realise the impermanency and fragility of life.

I am also very much interested in Dezso's work. I am excited by the way she adds humour into her embroidery, especially through her *Lessons from my Mother* series⁵ (Jefferies 65). They give insights to a way of thinking in the artist's home land since she is referring to her mother's advice. The sewing of those captions implicates that Dezso is still influenced by them.

I am most strongly influenced by contemporary artist Ghada's embroidery paintings such as *For Julia*, which was created in 2002 with acrylic paint, embroidery and gel on canvas⁶. The feminine power that radiates through her erotic art as well as through her delicate needle work

⁴ Sybille Hotz, *Face*, is currently displayed at Lutz Bertram, Berlin. An image of the art work can be seen at <http://www.next-after-this.com/2011/09/profile-i-sybille-hotz-i-this-is-not.html>

⁵ Andrea Dezso, *Lesson from My Mother*. An image of the art work can be seen at http://www.andreadezso.com/DRAWING_embroidered.html

⁶ Amer Ghada, *For Julia*. Is currently displayed Institut Valencià d'Art Modern, Valencià. An image of the art work can be seen at, http://www.christies.com/lotfinder/ghada-amer-for-julia/5536596/lot/lot_details.aspx?intObjectID=5536596

radically changed my creative process. Her art work inspired me to reflect strength and power through my embroidery work such as the *Thun Tree* (see fig. 4).

Implications of Research:

Although I am a trained painter, my work branched out to another direction since I started my research in the master's program. The strongest influence on my current research is from the work of contemporary artist Ghada. The feminine power that radiates through Ghada's erotic art as well as through her needle work has radically changed my creative process. My needle drawings have some similarities as well as some differences to Ghada's work. She does embroidery, sewing, and stitching of women making love as well as erotic motifs on canvas. She also adds drips on the canvas and overlaps the images of erotic motifs with lines and Disney characters.

In contrast my subject matter focuses on immigrant women's struggle to survive and thrive in a new home-land as well as the emotions associated with them. In my art, the traditional painting surface which is the masculine canvas is replaced by a feminine, soft, lightweight fabric that may be used for women's clothing. The transparent quality of the fabric violates the traditional laws of the picture plane, which permits the flow of other viewer's images in and out of its perimeter. Some of the thread flows out of the picture and drips down to make a pool of thread as in the *Thun Tree* (see fig. 4), which reflects blood, tears, breast milk and other body fluids as well as pain of immigrant mother's life. Some thread invades the viewer's personal space as in the thread sculpture displayed in *Untitled* (see fig. 2).

In her "Feminist Statement" in the Ro Gallery website, Ghada argues that she has claimed the painting territory "aesthetically and politically" (RoGallery.com) which was historically dominated by men and established a "feminine universe: that of sewing and embroidery" (RoGallery.com). In my needle work I am extending this territory by using soft

lightweight transparent fabric that is used for saris, shawl and other female garments in Sri Lanka, India and other countries. My work is mainly drawing with some painting and sculpture techniques which I turn in to sewing, stitching and embroidery. Through this process I am trying to discover feminine strength and power by prioritising feminine issues, with feminine domestic craft, on a feminine picture plane as in the *Thun Tree* (see fig. 4).

In the studio, I studied realistic drawings of women's body parts as well as created drawings out of my imagination. I also used visuals from magazines, newspapers and the internet. After a long process of modification I decided on the final images and combined them to create a composition. The concluding composition was an image with least details. I used hanging thread to simulate paint drips, and also stitched lines, shapes, and forms to suggest brush strokes. Some lines flowed out of the picture plane, curved, and move back in. This thread that hanged and flowed in and out of the picture plane violated conventional sewing as well traditional painting and drawing principles as in contemporary artist Ghada's work (Ghada 12). I used repetitive imagery and different designs of stitches and made my needle work more exciting and aesthetically pleasing. I applied "running", "stem", "chain" and "satin" stitches and created variation in line which added thickness and volume and reflected depth and perspective. I used running stitch and sewed on the reverse side of the fabric, so it suggested a fading of the image. I also used knotting and loose thread and amplified the emotions of the art work.

The colours and the quality of fabric in my needle drawings reflect multiple meanings. The colour white reflects purity, virginity, serenity, tranquility, peacefulness and calmness. It is used as well as worn in Sinhalese Buddhist and cultural functions in Sri Lanka. White is worn in funerals and also used to cover the dead bodies. The colour red refers to blood, passion, love, bravery, violence and womanhood as well as menstruation, rape, abortion, umbilical code, child

birth and blood from the hymen. Red and white is also worn by Sri Lankan brides. Since fabric is soft and light in weight, it moves even in a slight breeze. This rippling effect in the fabric suggests the chilling reality of immigrant women's vulnerability in unfamiliar waters. Also in my work the fabric acts as a metaphor for the skin which reflects pain with every prick. The red thread screams of the silent suffering of solitary, domestic, life style, and slow bleeding. The knots and the unruly threads suggest violence in immigrant women's life.

Installation:

I selected soft, light-weight, transparent fabric to reflect feminine qualities that suggest sexuality. The soft tactile qualities, its flowing and gliding movement in a slight breeze, and the effects of transparency conveyed the sensual and provocative nature of a female. This effect invited viewers to step into their own imagination, and created a personal and romantic dialog between my art work and them. I increased this intimacy by displaying the fragile embroidery panels with space around them. In the exhibition, the viewers were able to walk around the panels and view the art work from the front and back. Viewers had the opportunity to observe the disturbing knotted back view, a wilder appearance, which reflected an entirely different perspective. They also experienced the images of other viewers flowing in and out of the composition through the transparent fabric. I left the walls white to merge the fabric in-to the environment. This effect evoked a sensation that the embroidery work was floating in the air. To enhance this effect, I hung the embroidery panels from the ceiling using fish wire and used plexi-glass for rods. Since the fabric was transparent the viewer was forced to look through it, which acted as a veil. Thereby the viewer had an opportunity to see the world through the eyes of immigrant women.

I installed the *Scarlet Wave*, *Rising* and *Untitled* in the shape of a fan so that they complemented each other. *Sun Flower*, *Spider Women I and II*, with multiple legs were hung as a single sculpture, which reflected my experiences of stereotyped women. It also suggested sexuality, multi-tasking and continuous running that women are confronted with in their day-to-day lives.

Conclusion:

As a mature artist, an immigrant woman, a teacher, a mature student, a wife and a mother I have had many experiences and I understand what many women experience every day in their lives. In my thesis exhibition, I have explored the common experiences and challenges overcome by women. I hope my studies and reflections in embroidery drawings will create an awareness of these experiences and create an impact on the viewer in a very subtle way. I also hope that my needle drawings will create a dialog that will influence the changes in social and economic services and legal and political issues that affect issues of women.

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Fig.1.Durga de Silva, *Scarlet Wave*, 2010, embroidery, thread on soft, white light- weight fabric.



Fig.1.1. Durga de Silva, *Scarlet Wave (detail)*, 2010, embroidery, thread on soft, white, light-weight fabric.



Fig.2. Durga de Silva, *Untitled*, 2011, Sculpture, thread.

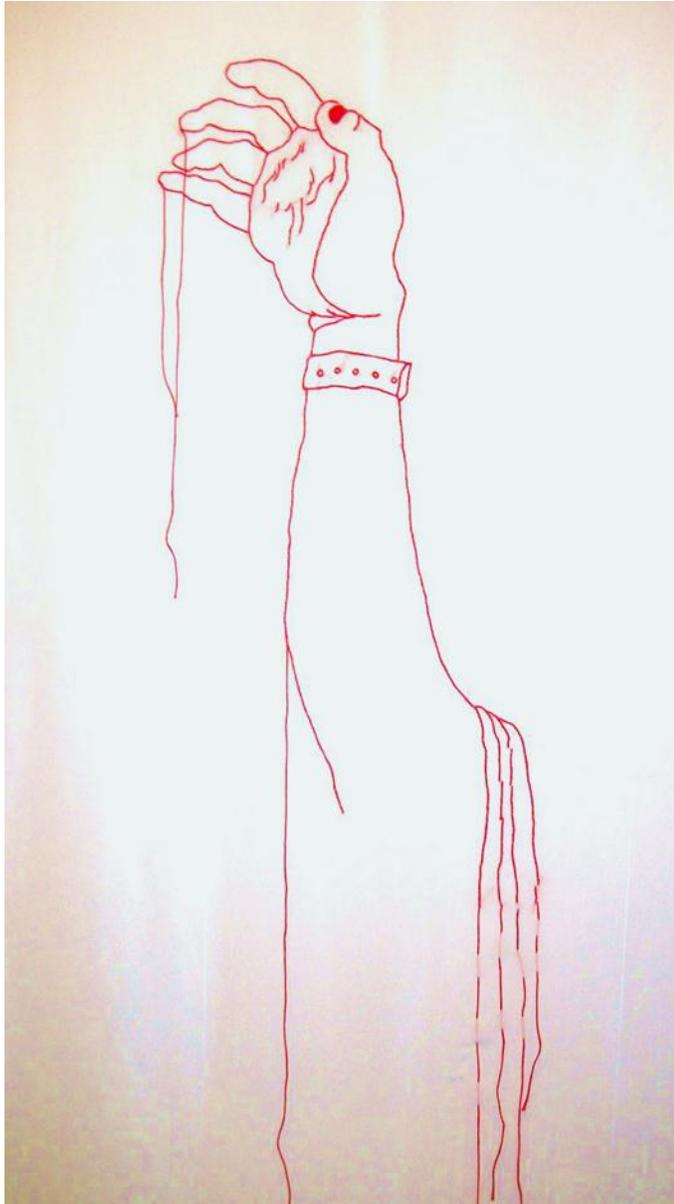


Fig. 3. Durga de Silva, *Untitled*, 2010, embroidery, thread
on soft, white light-weight fabric.

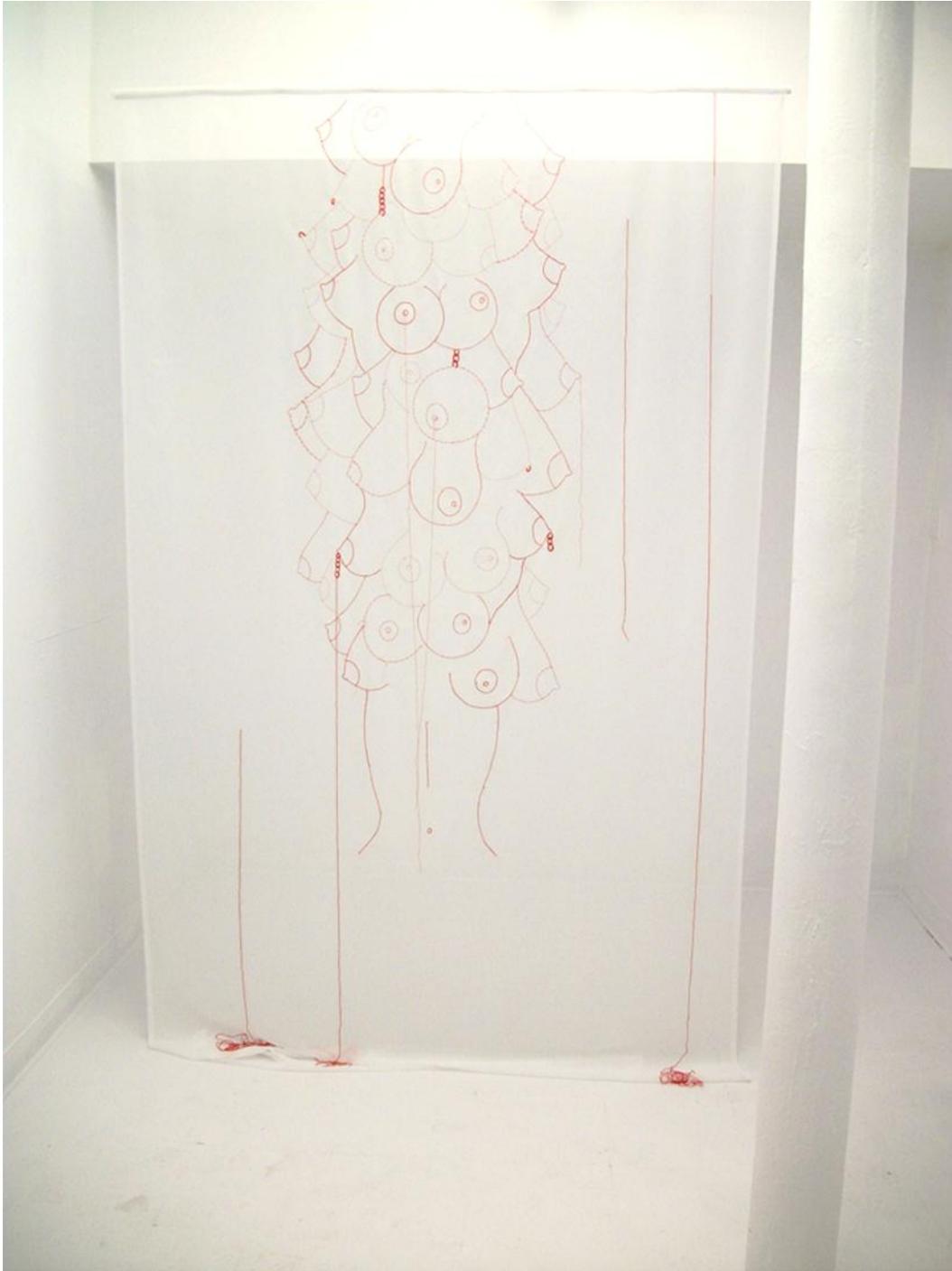


Fig.4. Durga de Silva, *Thun Tree*, 2011, embroidery, thread on soft, white light- weight fabric.



Fig.5. Durga de Silva, *Scarlet Wave*, embroidery, thread on soft, white, light weight fabric, 2010.
The Brandon University Visual Arts Alumni Show, Glen P. Southerland Gallery at Brandon
University, Brandon. September to October 2011.



Fig.6. Agnes Widyaratne (my aunt), *Crinoline Lady in a Garden of Flowers*,1990- 2006,
embroidery, embroidery thread, silk ribbon and lace applique on soft fabric.



Fig.7. Agnes Widyaratne (my aunt), *Crinoline Lady in a Garden of Flowers (detail)*, 1990- 2006, embroidery, embroidery thread, silk ribbon and lace applique on soft fabric.

Appendix:

Thesis Exhibition Documentation:

Along the Pricked Line

March 16-23, 2012.

The School of Art Gallery

University of Manitoba



Along the Pricked Line

Durga de Silva





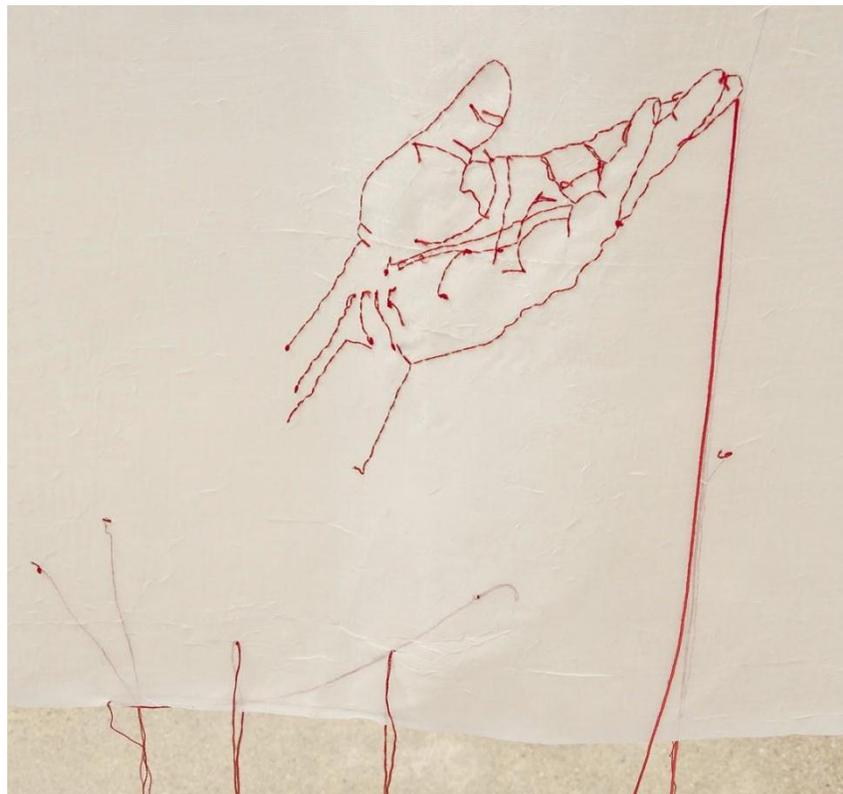
Durga de Silva, *Scarlet Wave, Rising and Untitled*, 2010-2011, embroidery, thread on soft, white light-weight fabric.



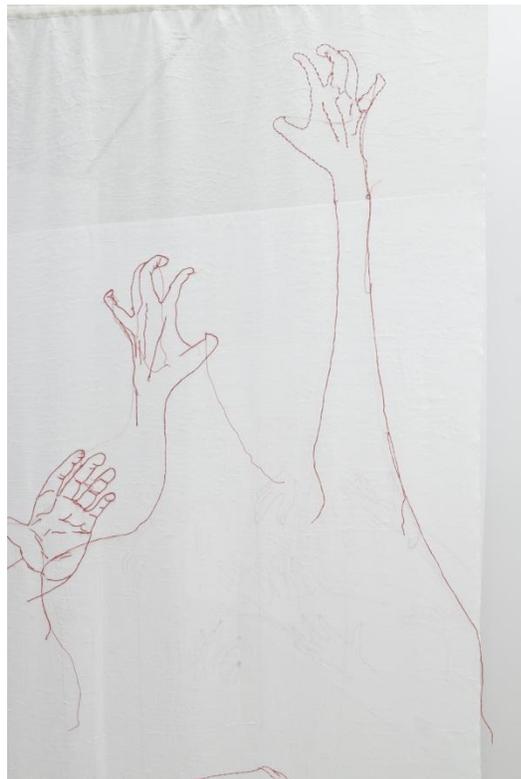
Durga de Silva, *Scarlet Wave, Rising and Untitled as a group*, 2010-2011, embroidery, thread on soft, white, light-weight fabric.



Durga de Silva, *Scarlet Wave* (detail – wrong side), 2010, embroidery, thread on soft, white, light-weight fabric.



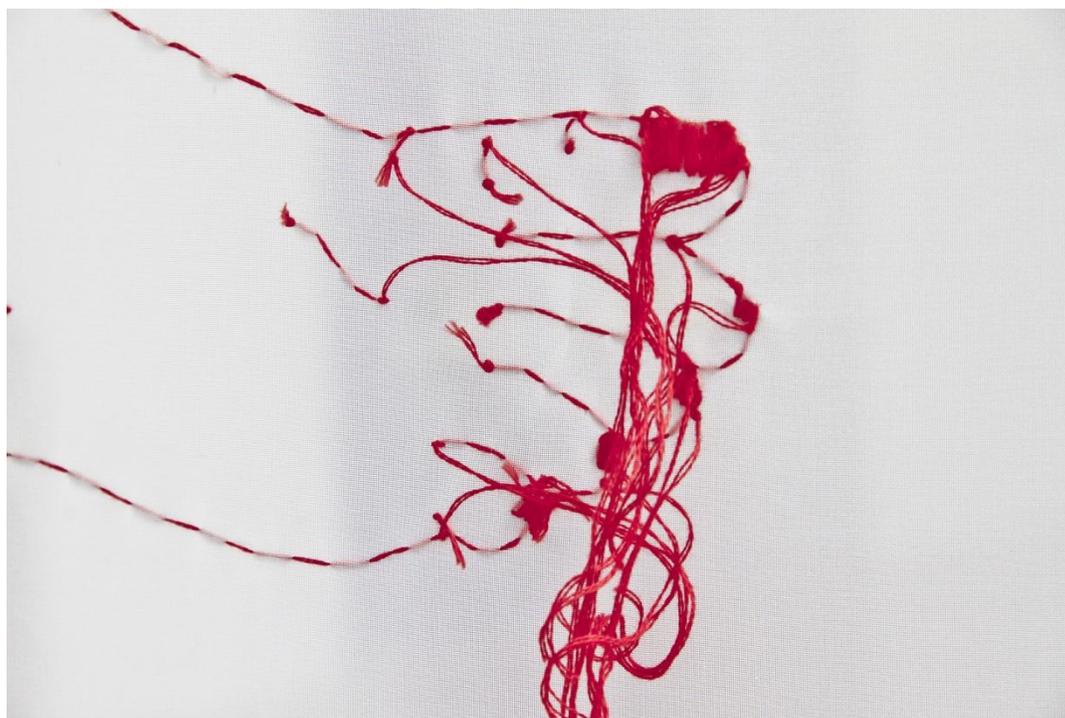
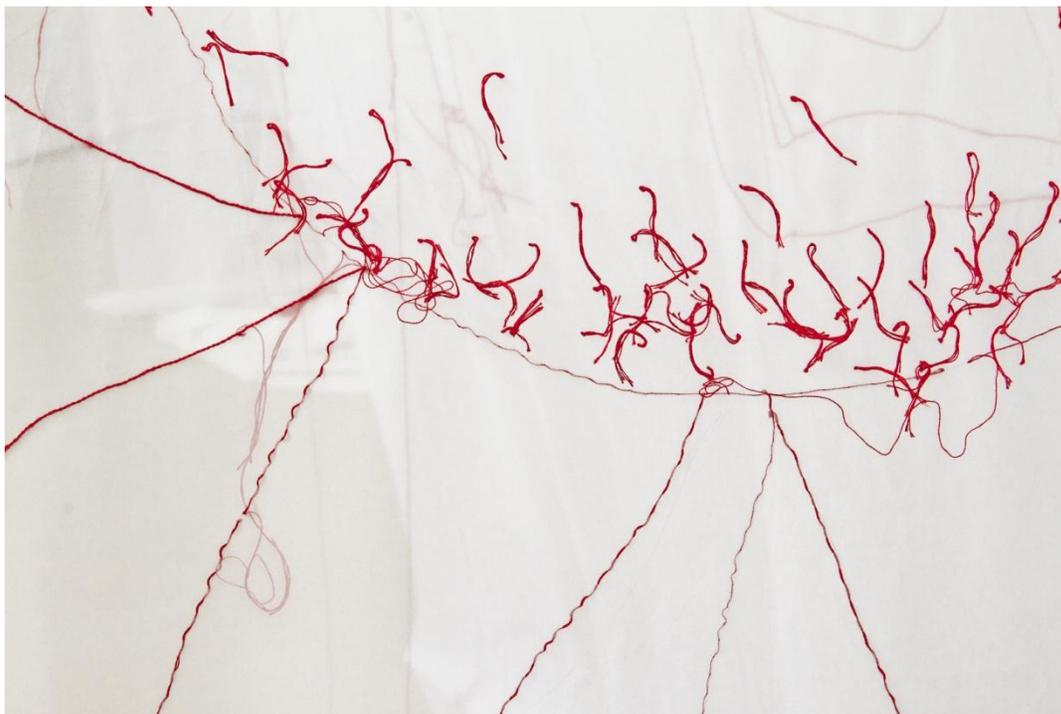
Durga de Silva, *Scarlet Wave* (detail), 2010, embroidery, thread on soft, white, light-weight fabric.



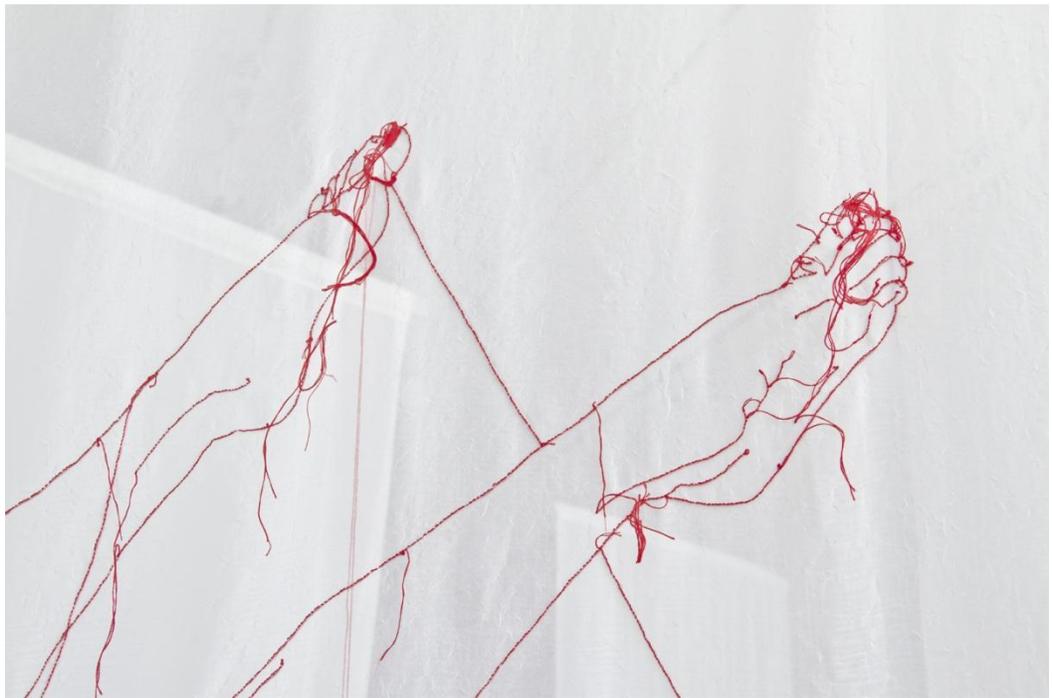
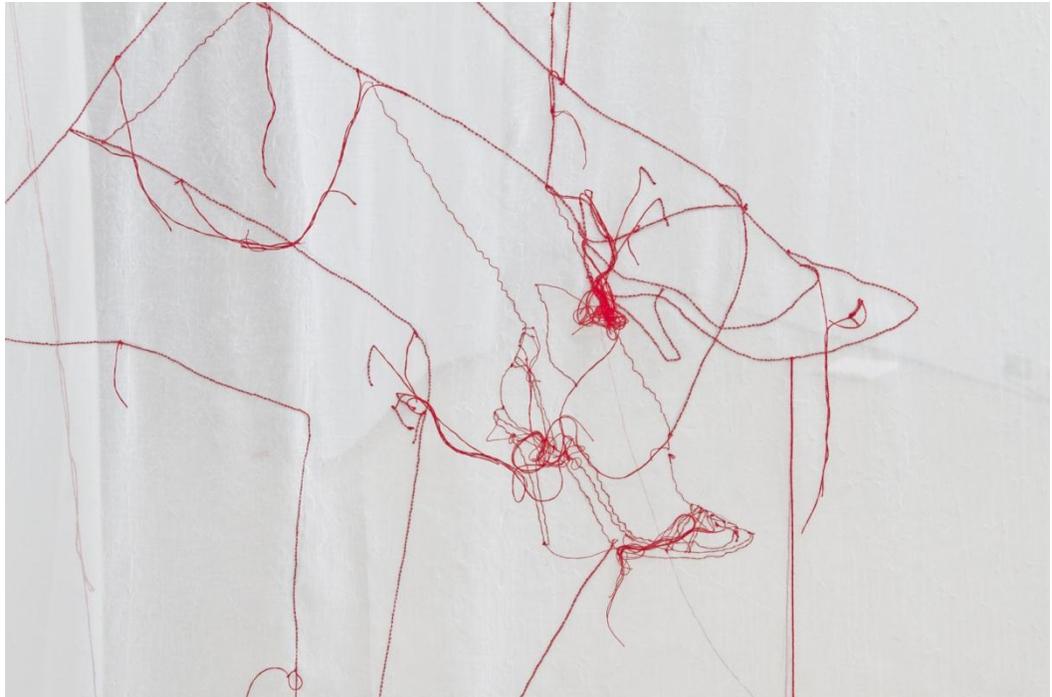


Durga de Silva, *Sun Flower*, 2012, embroidery, thread on soft, white, light-weight fabric.

Durga de Silva, *Sun Flower* (detail), 2012, embroidery, thread on soft, light-weight fabric.



Durga de Silva, Spider Women (detail-wrong side), 2012, embroidery, thread on soft, white, light-weight fabric.





Group installation : *Sun Flower, Spider Women I and Spider Women II*, 2012, embroidery, thread on soft, white, light-weight fabric (above and below)



Durga de Silva, *Sun Flower* (detail). 2012, embroidery, thread on soft, white, light-weight fabric.





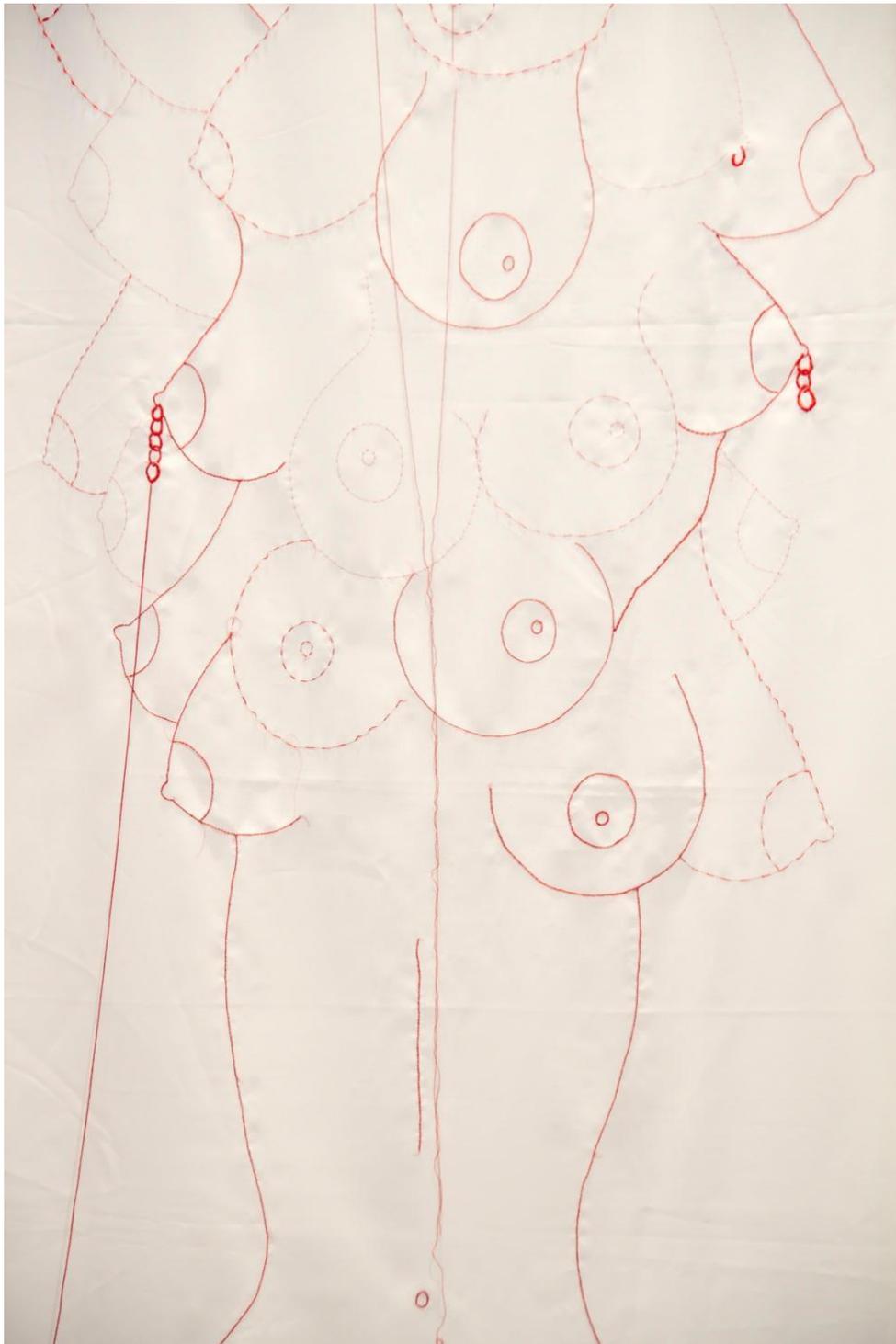
Durga de Silva, *Spider Women I*. 2012, embroidery, thread on soft, white, light-weight fabric.



Durga de Silva, *Spider Women I and Spider Women II* (detail), 2012, embroidery, thread on soft, white, light-weight fabric.



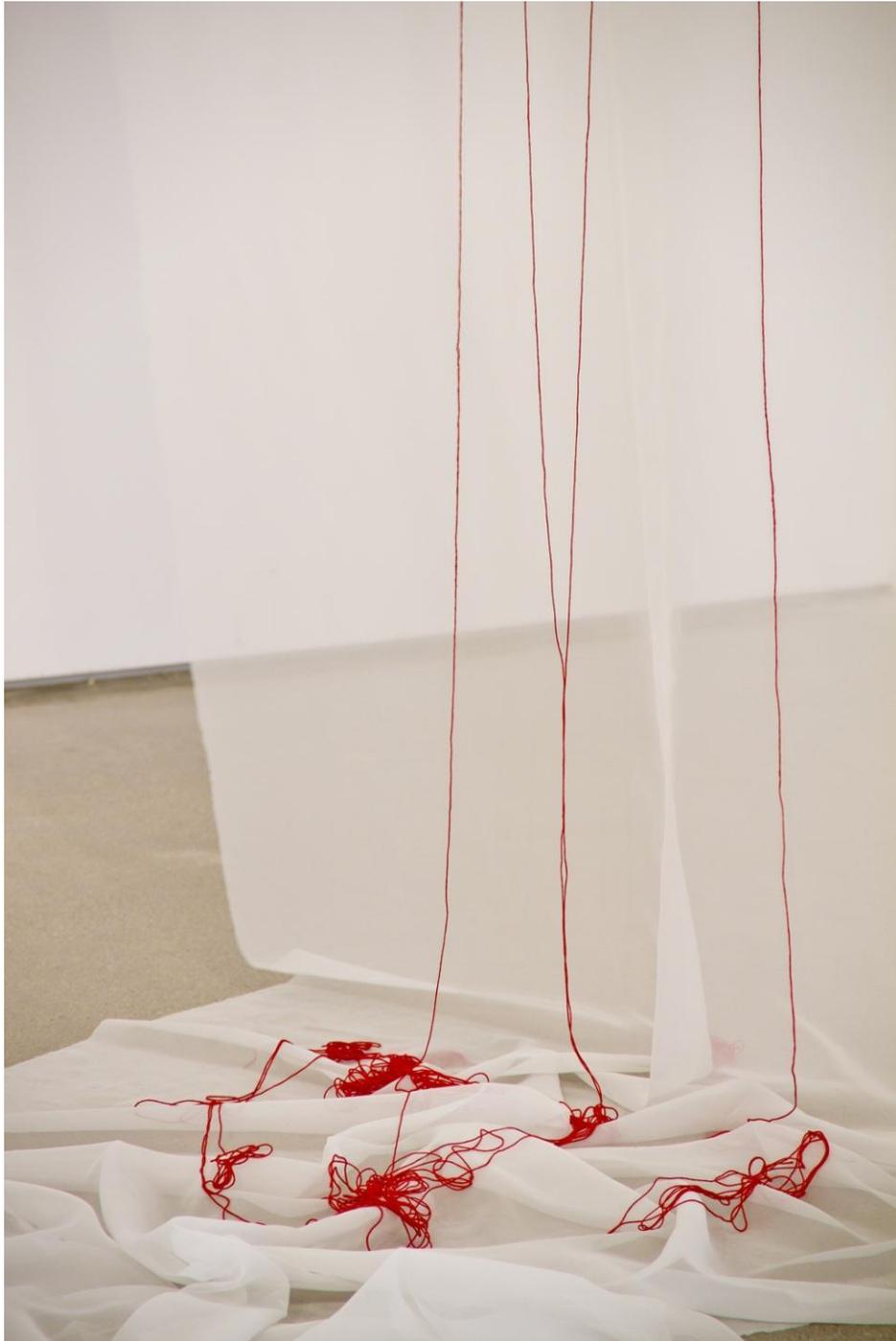
Durga de Silva. Thun Tree, 2011, embroidery, thread on soft, white, light-weight fabric.



Durga de Silva, Thun Tree (detail), 2011, embroidery, thread on soft, white, light-weight fabric.



Durga de Silva, *Untitled*, 2012, embroidery, thread on soft, white, light-weight fabric.



Durga de Silva. *Untitled*. (detail), 2012, embroidery, thread on soft, white,

light-weight, fabric.

