New Readings in Female Anatomy
This publication supplements the exhibition *Pam Hall: New Readings in Female Anatomy*, a collaborative project of The Rooms Provincial Art Gallery and Carleton University Art Gallery.

Art Gallery of Newfoundland and Labrador, St. John’s, Newfoundland
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New Readings in Female Anatomy, Pam Hall’s second exhibition at the Carleton University Art Gallery, has had a long gestation period. The seed of an exhibition was sown in a conversation between my predecessor, Michael Bell, and the artist when he was in Newfoundland for the Learned conference and she was about to begin an unusual residency (for an artist) at a medical school. After a while this seed blossomed into an exhibition that took the form of a reading room in which old meanings of the female body were deconstructed and new meanings discovered. Through prints and drawings that mimicked the format of old textbooks and anatomical prints, as well as poetry and prose, sound and sculpture, Pam Hall created a space for higher learning that challenged the authority western medicine has traditionally exercised over women’s bodies.

Selected by Gabrielle Kemp, who was then a curator at the Art Gallery of Newfoundland and Labrador (now The Rooms Provincial Art Gallery), the exhibition is a collaboration between the Carleton University Art Gallery and the Provincial Art Gallery. Carleton’s contribution to the project is the present catalogue, the last element of this complex project to take shape. I trust the lengthy leavening has done it good. Several voices run through its pages: excerpts from Lewis Carroll’s Alice in Wonderland and incantatory fragments of Pam Hall’s poetry are woven around and through a scholarly essay by Carleton curator Sandra Dyck, which traces the origins of New Readings in Female Anatomy to the hysterectomy the artist underwent in a St. John’s hospital in 1991 and situates Hall’s inquiry both in relation to her earlier work and in terms of feminist re-readings of modern scientific and
Considering Pam Hall and her art is like appraising a fundamental force of nature, say gravity. Here in St. John’s, Pam’s light-bending presence radiates out from her downtown studio through the galleries, artist collectives and classrooms where she has been active since the 1970s. Few media have been left unchallenged by Pam Hall. Art forms including painting, bookworks, installation and film-making have led to exhibitions from St. John’s to Japan, and to collections including that of the National Gallery of Canada. In 2002, she was inducted into the Royal Canadian Academy of Arts.

The Rooms Provincial Art Gallery has been particularly fortunate in our decades-long collaboration with Pam. Surveying the gallery’s history, one will readily see her hand and voice within our exhibitions, collection and our outreach programs, through education and advocacy. In association with the art gallery, Pam Hall was the artist-in-residence at the Medical School, Memorial University of Newfoundland. Working with faculty and students, she explored and often questioned the discourse orbiting science and the body.

In her Reading Room, Pam Hall constructs a space that plays with and probes the bindings of authority. In simulating the Academy’s privileged space of the library, she continues an ongoing campaign to map a female vantage through the traditional dominion of Western medicine. As with earlier projects, Pam Hall leads us into a space where comfort is replaced by critique, and our own voices (as audience) are welcome.

Preface
Bruce Johnson
Curator of Contemporary Art
The Rooms Provincial Art Gallery
“Somewhere in Particular”
Pam Hall’s *New Readings in Female Anatomy*

*Sandra Dyck*
Pam Hall’s *New Readings in Female Anatomy* is a multi-dimensional work installed in the guise of an institutional reading room, a space set apart for the pursuit of knowledge. More than ten years in the making, its diverse parts—sculptures, drawn and printed images, sound, books—comprise complex bodies of knowledge about female embodiment, from the standpoint of women.

On the singsong audio track that plays continuously in the background, Hall reads aloud from *Alice’s Adventures in Wonderland* and *Through the Looking-Glass*. In the exhibition, Hall configures a woman’s pursuit of self-knowledge as a quest akin to Alice’s journey of discovery, whether down the proverbial rabbit hole or through a looking-glass. Lewis Carroll constructs Alice’s quest through dialogue; her conversation with the Queens is emblematic of the stories’ endless wordplay and of her struggle to understand the sundry characters she encounters.

“*When I use a word,*” Humpty Dumpty said in rather a scornful tone, “*it means just what I choose it to mean—neither more nor less.*”

“The question is,” said Alice, “whether you can make words mean so many different things.”

“The question is,” said Humpty Dumpty, “which is to be Master—that’s all.”

A.S. Byatt locates the enduring fascination of the Alice books in language and in the ways it constitutes us as much as “flesh and blood and passions.”
Alice’s journey in the end is as much about new experiences as it is about the representation of those experiences in language. As Humpty Dumpty reminds us, though, language confers power. The question is, says Pam Hall, “Who is speaking?” And more importantly, “Whom are they speaking for?”

The word encyclopedia is derived from the Greek enkyklios (well-rounded) and pedie (education). Encyclopedias of female anatomy have traditionally been narrated by the transcendent (male) voice of scientific authority but presented nevertheless as universally representative. Feminist critics classify these texts as andropedic (not encyclopedic) and intrinsically distorted. The task for feminists is to formulate new knowledge claims—to produce, writes Donna Haraway, “better accounts of the world, that is, ‘science.’” New Readings in Female Anatomy is one such better account.

The heart of the installation is Fragments from a Reconstructed Gynaeopedia, composed of large unframed works on paper, hung from bulldog clips, which function as the plates in Hall’s larger-than-life anatomy book—from Plate i (Preface) through Plate xi (Selected Gestures of Female Reproductive Development).

Across the surfaces of the sheets of paper, dyed mottled shades of brown, Hall has arrayed an arresting panoply of etched and hand-drawn anatomical images punctuated by texts, both etched and written by hand in pencil. Erasable and inherently mutable, these texts underscore Hall’s discursive construction of the body as one of countless variations. Hall presents democratically myriad forms of knowledge about the female body—from prose, figures of speech and diary-style narratives to poetry, stereotypes and “wives’ tales.” In Plate xi, for example, she writes of the menopausal woman:

she LETS GO
of the mother-ing
abandons
the “other”-ing
“She’s let herself go, don’t you know?”
LET HER GO!
...
LOOKS AWAY
(she looks into)
finds the whys, with her eyes
(those wise guys)
don’t-eyes(d)
takes the prize
(it’s in her “I’s”)
re-vitalized, undisguised
as one self dies
the others rise

Reading

she looks back, she looks through
pursues new points of view
her eyes modified, her sight clarified
vision fortified, insight...undenied
purified...not identified
prophesied...never purified
open-eyed

PLATE XI
(Selected Gestures of Female Reproductive Development)
Hall acknowledges that language confines and empowers her subject(s) simultaneously and so constantly flip-flops between reproducing old writings and re-producing new rightings. The texts are witty and clever, but she’d be the first to say that this stuff is no joke. Every pun is intended.

The installation also includes three tall wood cabinets, each fronted in clear glass and etched with a single word—*anxiety*, *ambivalence*, *desire*. The elegant vitrines house an orderly assortment of bodily fragments cast in white plaster, parts of dismembered plastic dolls, and fantastical objects like a wax uterus from which a doll’s leg protrudes, and a plaster penis topped with a baby-doll’s head and sheathed in a condom. There is also an ominous *vagina dentata* and a hand holding a shiny red apple, ultimate symbol of women’s moral deficiency. Hall’s adroit use of classic museum-style display techniques served as a perfect foil to her bizarre collection of “scientific” specimens and prompted a noticeable frisson in more than one viewer.

Two standard-issue library tables are situated in the centre of the room. The “reading table” contains three bookworks: *Hystories*, on hysterectomy; *A Female Handbook*, on “women’s work;” and *Re-Membering the Body*, a kind of alphabetic primer examining how women’s experiences are inscribed in language. Collaborative in nature, the books feature the many voices of women Hall has interviewed, all credited within as co-authors. The “writing table” contains four blank books, each prefaced by Hall’s invitation to visitors to contribute their own “new writings in female anatomy.” To write is to accord the artist permission to use the material in future bookworks.

The installation is overlaid by the hubbub of three looped soundtracks, played on small stereos set on the floor. We hear variously the humming and singing of lullabies, women’s voices describing their experiences of menstruation, sex, illness, and childbirth, and the reading of passages from stories like *Alice’s Adventures in Wonderland*. And finally there is Hall, exhorting women to “shake off the text,” to “write your own body with your own pen,” and to emulate Eve, who “escaped from the garden and centuries of libraries.”

*New Readings in Female Anatomy* exemplifies perfectly the “standpoint” mode of feminist analysis. Standpoint theorists start by acknowledging that all knowledge is socially situated and historically contingent. They criticize especially the arrogance of “conventional sciences” for assuming, as Sandra Harding writes,

that they could tell one true story about a world that is out there, ready-made for their reporting, without listening to women’s accounts or being aware that accounts of nature and social relations have been constructed within men’s control of gender relations.

Standpoint theorists insist on women’s lives as a legitimate alternate location or standpoint from which to begin their research, and argue that such research produces empirically more accurate and theoretically richer accounts than does conventional science. Yet Harding cautions that it is not merely women’s standpoint—their speech or experiences—that provide the grounds for uniquely feminist forms of knowledge. Feminists start out from
the perspective of women’s lives to facilitate the subsequent formulation of critical observations about the “rest of nature and social relations.” Haraway calls this feminism’s “critical vision consequent upon a critical positioning.”

Haraway uses the term “engaged positioning” to describe the purposeful embrace by feminists like Hall of a particular location—i.e., their own. Because such knowledges are clearly “situated,” she avers, they are responsible and can be called to account. Starting as it does from the standpoint of many and diverse women, the Gynaeopedia is multi-vocal and personal. It resists simplification and closure at every turn and proposes a complex, process-oriented vision of female embodiment. Hall, in short, occupies a limited and vulnerable position and she wouldn’t have it any other way.

New Readings in Female Anatomy really began in the St. John’s hospital room where in 1991 Hall underwent a hysterectomy. She later reproduced her official surgery report in the Hystories bookwork, accompanied by the text, “You have to do the research. It is a pretty major education…A crash course in your own body.” Part of Hall’s research was to talk to many women about their experience of hysterectomy, material she later used in the film UNDER THE KNIFE: personal hystories (1995) and in the Hystories bookwork.

Seeking to situate her clinical encounter in the broader perspective of the institution of medicine, Hall decided to investigate its pedagogical practices. She audited medical school for one year (1992) at Memorial University’s Faculty of Medicine, where in 1997 she became the first-ever artist in residence. In anatomy class, she witnessed autopsies and participated in the dissection of human cadavers, handling, drawing and photographing body parts. Hall has strong sensory recall of the autopsies: the fresh colours, powerful smells, and sound of a skull being cut open by a saw.

Margrit Shildrick makes the trenchant observation that the lived body, strangely absent during health, makes itself truly felt only during illness, “and then as that which unsettles the sense of self.” Rosalyn Diprose has written that the body—the object of medicine—is in phenomenological terms the “self expressed”; every body is a unique expression of a self’s social identity. Going under the knife, it follows, threatens the singular texture of the self’s being-in-the-world.

A hysterectomy can be a profoundly disturbing surgery, challenging as it does a woman’s fundamental sexual identity. On one level, perhaps, New Readings can be read as Hall’s struggle to restore her self, to bring coherence to something chaotic and beyond control. Her own crash course demanded her to dig deep into the very core of being(s).

Hall’s plunge into medical school is characteristic of her fervent commitment to learning, and of her experimental and interdisciplinary approach to it. Long fascinated with the Newfoundland cod fishery, she simply decided in the late 1980s to learn how to fish. From part of fisherman Eli Tucker’s old cod trap she then wove The End, a sinuous and red rope, 110 feet long.
and weighing 300 pounds, that she installed outdoors across Canada and in Tokyo. The making of *The Coil* and its every installation demanded Hall’s intense physical effort; as Patrick O’Flaherty wrote of her, “The hand that draws and takes photos has sores on it from the rub of real rope and the bones of real fish.”

Hall described *The Coil*—whether wound round rocks or arrayed on wharves and beaches—as falling “artlessly onto the land.” She came to see *The Coil’s* easy adaptation to its environment as symbolic, physically and conceptually, of the cod fishery’s symbiotic relationship to the natural world, one bound by “respect and dependency, rather than by mastery and control.” Hall would critique this Enlightenment philosophy of control in *New Readings*, her next major project.

The philosopher René Descartes’ dictum, “I think therefore I am,” reinforced the Judeo-Christian idea that humans are separate from, and possess authority over, the natural world. This privileging of mind over body became associated in the Enlightenment with a concomitant divide between culture and nature. Elisabeth Grosz has argued that the separation of mind and body was entrenched since Plato; what Descartes achieved was the separation of the soul from nature. His view of the body as belonging to nature and the soul (or mind or reason) as entirely apart from nature laid the foundation for an “objective” scientific discourse whichnegated subjective bodily experience as a source of knowledge.

The ultimate legacy of Cartesian dualism is the linking of the mind/body split to the very foundations of knowledge. If the mind is separate from and superior to the body, it can then “reflect on the world of the body, objects, qualities” from a position of mastery. The Enlightenment’s ideal subject, Shildrick writes, was one who could “take up a position of pure reason uncontaminated by the untrustworthy experiences of the senses” (i.e., the body or nature).

This ideal subject is of course male, even though Descartes viewed the sexes as possessing the same mental capacity. Nancy Tuana argues that women were already handicapped by their social role as wives and mothers: they simply didn’t possess the leisure time necessary for the Cartesian pursuit of rational knowledge. Even worse, women’s reproductive role—pregnancy, lactation and the perceived loss of control represented by menstruation—left them closer to the unpredictable forces of nature and less able to transcend their bodies. Male/culture became superior to female/nature, and linked laterally with other oppositional pairs, like reason/passion, self/other, and transcendence/immanence. Feminists have for this reason viewed the Enlightenment’s scientific project as inherently hostile to women.

It was during the Enlightenment, finally, that many of the “ideologies, discourses and practices” of contemporary medicine developed and became entrenched. Influential concurrent philosophical beliefs included the power of reason to shape human understanding, and the potential of science and technology to advance human progress. Rational medical knowledge could thus improve understanding of the human body; medicine, by extension, to bleed to stain periodic refrain all menses and senses a wise-wounded woman pulse-pounding, heart-throbbing blood-building womb...cycled to moon an accident waiting to happen a “bleed-in-her-shoes stains-on-her-chair my-friend-on-the-rag my-period-a-drag” kind of girl bloody woman - emptied needing to feed PLATE V (The Female Action Verbs)
could ameliorate society’s ills.\textsuperscript{21}

In the \textit{Gynaeopedia}, Hall addresses dualism in no uncertain terms. She critiques the Cartesian ideal in Plate iii—“defant in her lawlessness, wary of the flawlessness, (unelastic, antiseptic), of their perfect dialectic”—and proposes nuanced alternatives such as, “she feels therefore she thinks with her heart, her hand, her belly, her BRAIN.”

Hall rejects constantly the simplistic separation of mind and body—“if you let her she’ll give birth to knowing again” she warns—and instead embraces their messy entanglement in statements like “one womb, as a vessel, to breed a new brain, and breeding, still feeding, her mental domain.” Women’s hands are described as “both leading and led, both passive, both active, both vessel and voice, brain-feeders, brain-fed, 2 vessels of choice.”\textsuperscript{22} She concludes Plate iv (\textit{Selected Elements of Female Sexual Behaviour}) with the ambivalent declaration, “not either-or, not neither-nor, but only-always, both and more.”

New \textit{Readings} in Female \textit{Anatomy}, like Donna Haraway’s model of situated knowledges, argues for a worldview constructed from a complex and contradictory body, as against the “view from above, from nowhere, from simplicity.”\textsuperscript{24} Partiality, not universality, becomes the necessary prerequisite for making claims of rational knowledge from such a body. Hall’s definition of female subjectivity as “both and more” is mirrored in Haraway’s embrace of a knowing self that is multi-dimensional and “partial in all its guises.” It is this imperfect and incomplete self that can join with others, to “see together without claiming to be another.”\textsuperscript{25}

“Seeing together” is a cornerstone of Pam Hall’s work as an artist. Her work in the Newfoundland film industry and with “non-art” communities—like medical students, fishers and surgery patients—periodically takes her away from the studio and its solitary pursuits. In the making of \textit{New Readings}, she engaged the vast community of women in what became a shared quest for better accounts of female corporeality.

Situated knowledges are necessarily grounded in communities, not isolated individuals. Their images are formed, Haraway writes, by joining a community’s “partial views and halting voices into a collective subject position…”\textsuperscript{26} This position depends not on mastery or control but on ethical collaboration and mutual respect, and on the transformation of the “object” of study into an actor or agent. Hall clearly rejects the passive consumption of received wisdom and instead posits an (inter)active and participatory model of the construction of knowledge.

Part of the great pleasure of \textit{New Readings} is its wide-ranging representation of the female body, veering as it does from empirical to fantastical, from disdain to reverence. Hall’s catholic outlook and aesthetic ingenuity have resulted in a cogent meditation on female embodiment—past and present.

The \textit{Gynaeopedia} mimics an illustrated anatomical atlas, a form of representation developed in the Renaissance concurrent with the founding of the modern science of anatomy.\textsuperscript{27} The frontispiece to \textit{De humani corporis fabrica} (1543), the first of Andreas Vesalius’ monumental two-volume atlas, depicts
Vesalius dissecting and expounding upon a human cadaver to an assembled crowd. The image underscores the new importance in the Renaissance of direct observation from dissected human (not animal) bodies. The gathered data was compiled and presented in an atlas; Vesalius’ Fabrica and Epitome, distinguished by extraordinary prints and elegant typography, are considered benchmarks.

Hall was clearly mindful of Vesalian and other prototypes in the making of her atlas. She used tea to “age” each sheet of paper in the Gynaeopedia, achieving mottled washes that recall the surfaces of Leonardo’s famed anatomical drawings of the early sixteenth century. Her use of the technique of copper plate etching (with some engraving and aquatint) results in intricate images that carry an authoritative historic weight, an effect accentuated by subject headings rendered in the formal Times New Roman typeface.

That women were reputed since Aristotle to be defective versions of men and that Eve is described in Genesis as derivative of Adam has meant that women’s bodies have for centuries been doomed to inaccurate representation. Male scholars from the second to the seventeenth centuries, for example, persisted in their belief that women’s internal genitalia were simply structural analogues of men’s external ones. The internal location of the “female testes” (ovaries) was judged against the male ideal and deemed a lesser (inferior) stage of anatomical development.

The fact that female cadavers were available for dissection since the thirteenth century did not mitigate such errors. Even Vesalius, who had dissected some nine female corpses prior to the publication of Fabrica and who is portrayed in its frontispiece dissecting one, denied his own clinical evidence and reiterated entrenched views on analogy. It is clear, Shildrick concludes, that medical knowledge was constructed to support contempo-

rary discourses on women’s inferiority.

Shildrick recognizes the essentialist problem—namely, that such “truths” derived from women’s biology always have actual effects on their bodies in a male social order. As Emily Martin has argued, science after 1800 was “brought to the rescue of male superiority” in order to assert that wom-

en’s diminished social role was grounded in and dictated by their bodies. All knowledge, Pam Hall would plainly concur, is politically constructed.

In the Gynaeopedia, Hall marshals an eclectic range of visual imagery in response to millennia of misrepresentation. She administers a necessary antidote in the first instance by incorporating many accurate and superb images of female body parts—ear, heart, spine, brain, eye—drawn and photographed from life. The imprint of Hall’s hand, dipped in blood-red paint and pressed to various plates of the Gynaeopedia, acts as a literal sign of her presence and of corporeality generally. Alternatively, in Plate v (The Female Action Verbs), Hall turns science on its head with a specious anatomical drawing of the “origins of female love,” which analyses the heart’s “endocardial zones of eros.” Hall’s bogus study pokes gently at the vulnerable underbelly of scientific truth, as does her liberal use of erroneous historic images.
One such image that appears often is based on the earliest European depiction (ninth century) of a “horned” uterus. The horns refer to the Egyptian theory—still held in medieval Europe—that a woman’s uterus was bicornate (two-branched) like a cow’s. A second picture, reproduced from a European manuscript (c. 1400), depicts a pregnant woman inside whom a remarkably autonomous fetus stands in utero, ready to emerge from a birth canal that is, not surprisingly, penis-like in structure. These once authoritative images underscore the feminist analysis of scientific knowledge as historically specific and contingent, and as such contestable.

There is a fascinating parallel between the form and content of Hall’s *Gynaeopedia* and the sixteenth-century phenomenon of fugitive (single) sheets, which presented anatomical drawings with extensive didactic texts. Written in the vernacular for a popular audience, these broadsheets were produced in large print runs and then circulated or posted in apothecary shops and bathhouses. Fugitive sheets, it is thought, served as teaching aids, being a cheap alternative to books.

When Hall performed *New Readings* on opening night at the Carleton University Art Gallery, she employed the installation as a kind of teaching aid, reading aloud sections of the *Gynaeopedia* as she moved among the plates, casually handling the sheets of paper and jabbing at certain texts for dramatic effect. Her determinedly informal approach challenged the preciousness we ascribe to “fine art” in a formal gallery context. The point is, Hall would be entirely willing to pin the *Gynaeopedia* to the walls of an apothecary or some other similarly “non-art” space.

*New Readings* in Female Anatomy is also fugitive in different ways. It is an open-ended work in progress that can be installed in various forms, and not necessarily in its entirety. It is incomplete and imperfect, resolutely so. When Hall performed the work, she created a fluid and temporary narrative of female anatomy even as she embodied it. In so doing, she laid bare her subjectivity and situated herself as an active participant in the construction of scientific knowledge of the female body. As Donna Haraway has said, “the only way to find a larger position is to be somewhere in particular.”

Continuing
Notes

1 Lewis Carroll, Alice’s Adventures in Wonderland and Through the Looking-Glass And What Alice Found There (New York: The Modern Library, 2002), 122-123.
2 Lewis Carroll, Alice’s Adventures in Wonderland and Through the Looking-Glass And What Alice Found There, 185.
7 Harding, “Feminist Standpoint Epistemology,” 147.
10 Hall’s report on her artistic residency can be read at <www.med.mun.ca/artistinresidence>.
15 Pam Hall, as quoted by Nancy Shaw in “Time Between Times,” 10.
17 Grosz, Volatile Bodies, 6.
18 Shildrick, Leaky Bodies, 26.
21 Shildrick, Leaky Bodies, 26.
23 The first quotation is from the Preface, the remaining are from Plate III.
10 Three exemplary Leonardo drawings from c.1510 are reproduced on pp. 26, 31, and 34 of Kemp and Wallace, *Spectacular Bodies*.
12 Cazort, “The Theatre of the Body,” 11. As Cazort points out, the female reproductive system had been studied since antiquity, but was first represented correctly only in 1672. Nancy Tuana provides an exhaustive account of images of women’s supposed inferiority in *The Less Noble Sex*.
16 Vesalius was unable to see the woman’s Fallopian tubes as anything but analogous to a man’s ductus deferens. Gilman, *Sexuality*, 60.
PLATE I — Preface to the Gynaeopedia
PLATE II — On the Complexity and Diversity of Female Sexual Response
Plate XI b — Selected Gestures of Female Reproductive Development, The Maternal
PLATE XI C — Selected Gestures of Female Reproductive Development, The Post-Maternal
THE BODY BOXES (DETAIL)
New Readings in Female Anatomy is a mixed-media installation, the installed dimensions of which vary according to venue. At the Art Gallery of Newfoundland and Labrador and at the Carleton University Art Gallery, the installation was composed of the following four components.

No. 1 Fragments from a Reconstructed Gynaeopedia (1995–2001)
Mixed media on rag paper: aquatint, coloured pencil, copper plate etching, engraving, graphite, laser transfer, watercolour

Plate I Preface to the Gynaeopedia
2 panels, each 10" × 44"

Plate II On the Complexity and Diversity of Female Sexual Response
2 panels, each 10" × 44"

Plate III On the Lateralization and Balance of the Female Brain
1 panel, each 10" × 44"

Plate IV Selected Elements of Female Sexual Behaviour
1 panel, 10" × 44"

Plate V The Female Action Verbs
1 panels, each 10" × 44"

Plate VI On The Physiology of Female Reciprocity
2 panels, each 44" × 10"

Works in the Exhibition

The Body Boxes
Plate VII The Woman with Two Brains
2 panels, each 44" × 10"

Plate VIII Ten Factors Implicated in Female Celibacy
2 panels, each 10" × 44"

Plate IX Aspects of Female Memory and Recall
3 panels, each 10" × 44"

Plate X On the Physiology of Female Defence
1 panel, 10" × 44"

Plate XI Selected Gestures of Female Reproductive Development
A) The Pre-Maternal, 2 panels, each 10" × 44"
B) The Maternal, 2 panels, each 10" × 44"
C) The Post-Maternal, 2 panels, each 10" × 44"

**The Body Boxes (2001)**

Three handmade stained white birch cabinets, each fronted with plate glass sandblasted with a single word—ANXIETY, AMBIVALENCE, DESIRE—display medical “specimens” made from materials including: artificial apple, condoms, dental stone plaster, eggshell, glass, human hair, natural rubber latex, plastic doll parts, rubber baby bottle nipples, shark’s teeth, straight pins and needles, taxidermy glass eyes, wax.

Each cabinet measures 40" high × 24" wide × 10" deep

**The Bookworks (2001)**

On the “reading table”

* A Female Handbook
* Hystories
* Re-Membering the Body

* A Female Handbook and Hystories are designed, conceived and produced by Pam Hall, but are collaborative and multi-authored. The contributors are listed in the artist’s acknowledgments.
* Re-Membering the Body is entirely the work of Pam Hall.

On the “writing table”

Four bound blank books to be inscribed by visitors to the exhibition at past and future venues

**Bodytalk (2001)**

Three looped soundtracks are played continuously from a stereo system set on the gallery floor.

* Echoes of Alice
* Rant
* Three Voices
Education
1978  Masters of Education, University of Alberta, Edmonton, (Thesis, Commonalities between Highly Creative Artists and Scientists)
1971  Bachelor of Fine Arts (Honours), Sir George Williams University, Montréal

Employment
1998–  Faculty, MFA in Interdisciplinary Arts Program, Goddard College, Vermont
1998–2000  Faculty, Individualised BA and MA Program, Goddard College, Vermont
1981–84  Director of Communications, Intergovernmental Affairs Secretariat, Government of Newfoundland and Labrador
1981  Communications Policy Analyst, Intergovernmental Affairs Secretariat, Government of Newfoundland and Labrador
1977–78  Teaching assistant, University of Alberta, Edmonton
1975  Sessional Lecturer, Memorial University, St. John’s
1974–80  Art Consultant, Department of Education, Government of Newfoundland and Labrador

Selected Solo Exhibitions
2004  Re-Writing The Body: Towards the Reading Room, Vaisitas Festival, Théâtre La Chapelle, Montréal
2001  Re-Writing The Body: Towards the Reading Room, Swearer Center For Public Service, Brown University, Providence, Rhode Island

2002  Re-Writing Her Body: Towards the Reading Room, grunt gallery, Vancouver

2002  New Readings in Female Anatomy, Carleton University Art Gallery, Ottawa (catalogue)

2001  New Readings in Female Anatomy, angl

1997–99  Figuring the Ground, Hands in History, Fragments of a Reconstructed Gynaeopedia, the Eye of the Beholder, and Making Introductions, Health Sciences Centre, St. John’s

1997  Re-Seeding the Dream, site-specific land work installed south of Lethbridge

1995  The Coil: A history in four parts, 1988-1993, Thunder Bay Art Gallery; Carleton University Art Gallery, Ottawa; Southern Alberta Art Gallery, Lethbridge; National Gallery of Canada, Ottawa (catalogue)

1994  The Coil: A history in four parts, 1988-1993, Art Gallery of the Canadian Embassy, Tokyo; Memorial University Art Gallery, St. John’s

1991  The Coil that Binds..., Agnes Etherington Art Centre, Kingston

1992  The Coil that Binds..., (The Newfoundland Work), Art Gallery of Nova Scotia, Halifax

1992  The Coil that Binds, the Line that Bends (The West Coast Work),

1991  Sidewinding in the Badlands: The Coil that Binds, the Line that Bends, New Gallery, Calgary

1990  The Coil that Binds, the Line that Bends (The Western Journey), Open Space, Victoria

1989  The Coil that Binds, the Line that Bends, Sir Wilfred Grenfell Art Gallery, Cornerbrook

1988  Lunar Legends, Contemporary Graphics, St. John’s

1988  Worshipping the Stone, Mount Saint Vincent University Art Gallery, Halifax

1987  Worshipping the Stone, Memorial University Art Gallery, St. John’s (catalogue)

Selected Group Exhibitions

2001  Art Gallery of Newfoundland and Labrador and the Royal Canadian Academy: A Survey, angl

2001  Tide Lines: Contemporary Art from the Atlantic Provinces, National Arts Centre, Ottawa (catalogue)

2000  Still Lives, sca Gallery

1999  Progress Notes, angl

1998  Art Invites your Company, angl

1997  Rethinking the Rural in Contemporary Newfoundland Art, angl (catalogue)
1997  Cultural Assets: Works from Corporate Collections, AGNL.
1997  Fertile Ground, Oakville Galleries
1996  Looking Back 17, Southern Alberta Art Gallery, Lethbridge
1996  Fertile Ground, Agnes Etherington Art Centre, Kingston (catalogue)
1995-96  When Cod was King, South Street Seaport Museum, New York
1994-96  Marion McCain Atlantic Art Exhibition, The Beaverbrook Art Gallery, Fredericton, regional touring exhibition (catalogue)
1991  No Fishing, uca Gallery
1991  Canada at Bologna, Academy House, Toronto
1989  Maskwok: A Path, a Trail, Memorial University Art Gallery, St. John’s (catalogue)
1988  Path to the Wishing Place, outdoor installation at the Sound Symposium, St. Michael’s, Newfoundland
1986  25 Years of Newfoundland Art: Some Significant Artists, Memorial University Art Gallery, St. John’s; The Beaverbrook Art Gallery, Fredericton; Cambridge Art Gallery, Ontario
1986  NewFound Artists Land, Memorial University Art Gallery, St. John’s; Artspace, Peterborough; SAW Gallery, Ottawa; Kingston Artists’ Association Inc.

Films
1999  Mending the Invisible Wound (17min., VHS, colour)
1995  UNDER THE KNIFE: personal histories (26 min., 16mm, B&W)

Film Screenings
School of Nursing, Memorial University, St. John’s (1998)
Cleveland International Film Festival, Ohio (1996)
Images Festival of Independent Film and Video, Toronto (1996)
Winterfest, National Film Board, Montréal (1995)
St. John’s Women’s International Film and Video Festival (1995)

Grants
Canada Council for the Arts
- Artists in the community pilot project grant (1997-98)
- “B” grant (1987, 1986)
- Explorations grant (1995, 1992)
- Project grant (1990)
- Short-term grant (1985)
- Short-term grant, with support from the Japan-Canada Fund (1992)
- Travel grant (2002)

Newfoundland and Labrador Arts Council
- Innovations Grant, Newtel Innovations Fund (1999)
- Senior Artist Research and Development Grant (2001)
- Travel Grant (2002)
- Year of the Arts Grant (1996)
Award of Merit, Visual Category/Post-Secondary, for Mending the Invisible Wound

Atlantic Film Festival, W. F. White Award for Best Art Direction, for Extraordinary Visitor

Atlantic Film Festival, The Rex Tasker Award for the Director of the Best Atlantic Canadian Documentary, for UNDER THE KNIFE: personal histories

Linda Joy Media Arts Society, Halifax, Film and Video Development Award

The Commemorative Medal for the 125th Anniversary of the Confederation of Canada

Amelia Frances Howard Gibbon Award for Best Canadian Illustration, Down By Jim Long’s Stage

Marginalia, residency in collaboration with Margaret Dragu, Vasistas Festival, Théâtre La Chapelle, Montréal

Inducted into the Royal Canadian Academy of the Arts

President, Association of Cultural Industries, Newfoundland and Labrador

Artist in Residence, Faculty of Medicine, Memorial University of Newfoundland

Intersections Residency, Southern Alberta Art Gallery, Lethbridge

Board member, AGNL

Public Collections
Canada Council Art Bank
City of St. John’s
Department of External Affairs Canada
Department of Fisheries and Oceans Canada
Government of Newfoundland and Labrador
Memorial University Art Gallery
National Gallery of Canada

Corporate Collections
Bank of Montreal
Fishery Products International
Hibernia Management Development Corporation
Mackay Associates, Scotland
Radisson Corporation
Royal Bank of Canada
Toronto Dominion Bank

Awards
2002 Director’s Guild of Canada, Outstanding achievement in production design, for Rare Birds
2002 Director’s Guild of Canada, Outstanding achievement in a feature film (team award), for Rare Birds
2000 Association for Media and Technology in Education in Canada, Award of Merit, Visual Category/Post-Secondary, for Mending the Invisible Wound
1998 Atlantic Film Festival, W. F. White Award for Best Art Direction, for Extraordinary Visitor
1995 Atlantic Film Festival, The Rex Tasker Award for the Director of the Best Atlantic Canadian Documentary, for UNDER THE KNIFE: personal histories
1994 Linda Joy Media Arts Society, Halifax, Film and Video Development Award
1993 The Commemorative Medal for the 125th Anniversary of the Confederation of Canada
1978 Amelia Frances Howard Gibbon Award for Best Canadian Illustration, Down By Jim Long’s Stage

Selected Residencies and Professional Associations
2004 Marginalia, residency in collaboration with Margaret Dragu, Vasistas Festival, Théâtre La Chapelle, Montréal
2002 Inducted into the Royal Canadian Academy of the Arts
1999-2000 President, Association of Cultural Industries, Newfoundland and Labrador
1997-2000 Artist in Residence, Faculty of Medicine, Memorial University of Newfoundland
1998 Intersections Residency, Southern Alberta Art Gallery, Lethbridge
1994-96 Board member, AGNL
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