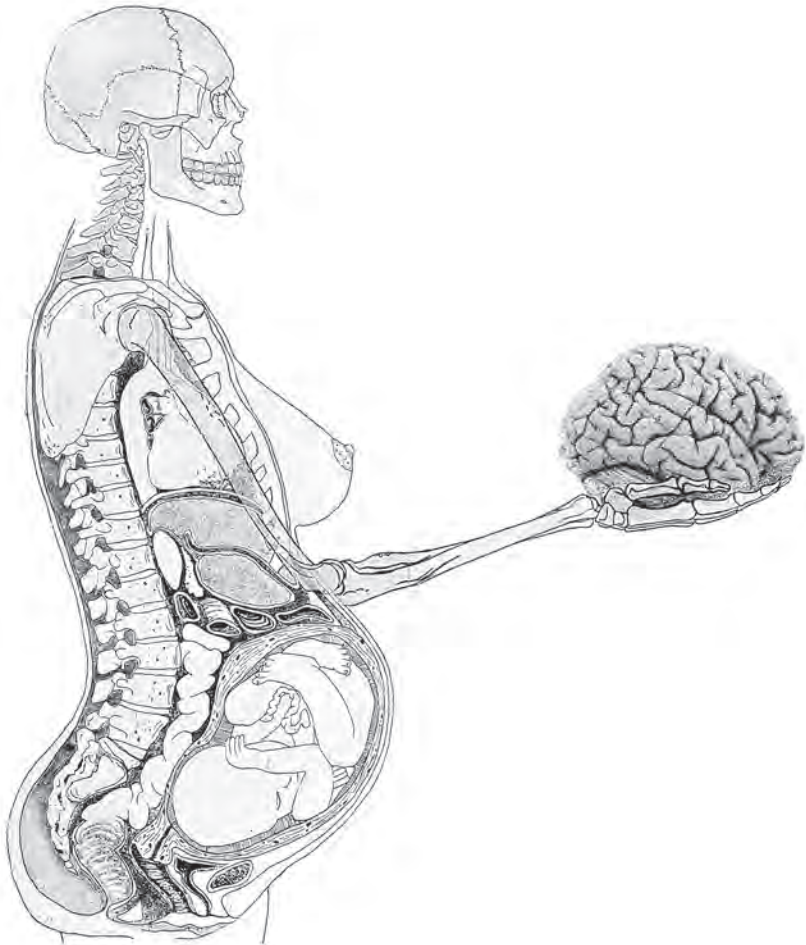


New Readings in Female Anatomy



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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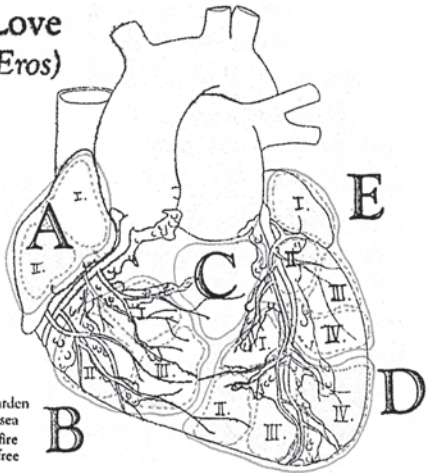
New Readings in Female Anatomy

— PAM HALL —

Carleton University Art Gallery
The Rooms Provincial Art Gallery

Origins of Female Love
(Endocardial Zones of Eros)

- A. Atrium Veneris
 - I. Love of the lover
 - II. Love of the other
- B. Mater Precinct
 - I. Love of the child
 - II. Love of the wounded
 - III. Love of the creature in need
- C. Chamber of Self-Love
- D. Antrum of Artemis
 - I. Love of the wild and the wild
 - II. Love of the hidden and hunt
 - III. Love of solitude, love of the beasts
 - IV. Love of the darkening night
- E. Temenos of Terra
 - I. Love of the land, of growth, of the garden
 - II. Love of the water, the wind, and the sea
 - III. Love of the home, the feast and the fire
 - IV. Love of the journey, the wandering free



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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's 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

FOREWORD

Diana Nemiroff
Director
Carleton University Art Gallery

philosophical texts.

I wish to thank the artist for her brilliant and lively work on this fruitful subject, and everyone at both The Rooms Provincial Art Gallery and the Carleton University Art Gallery who was responsible for making the exhibition happen. I am grateful to Shauna McCabe, newly appointed director of the Provincial Art Gallery, who reconfirmed her institution’s contribution to this publication, and to Bruce Johnson, curator of contemporary art, who wrote the preface. Finally, I would like to acknowledge the book’s designer, Patrick Côté, whose sensitive understanding of the project has resulted in this handsome book.

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

Here the Red Queen began again. “Can you answer useful questions?” she said. “How is bread made?”

“I know that!” Alice cried eagerly. “You take some flour—”

“Where do you pick the flower?” the White Queen asked. “In a garden, or in the hedges?”

“Well, it isn’t picked at all,” Alice explained: “it’s ground—”

“How many acres of ground?” said the White Queen. “You mustn’t leave out so many things.”

Lewis Carroll, *Through the Looking-Glass and What Alice Found There*¹

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.”²

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.”³

*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 pacified
open-eyed*

PLATE XI
(Selected Gestures of Female Reproductive
Development)

Reading

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?"

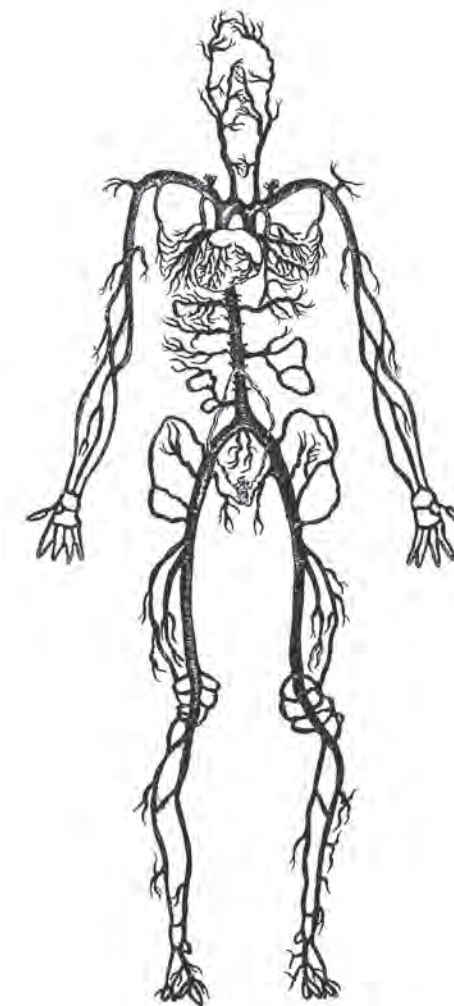
The word encyclopedia is derived from the Greek *enkyklios* (well-rounded) and *pedia* (education). Encyclopedias of female anatomy have traditionally been narrated by the transcendent (male) voice of scientific authority but presented nevertheless as universally representative. Feminist critics classify 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.'"⁴ *New Readings in Female Anatomy* is one such better account.

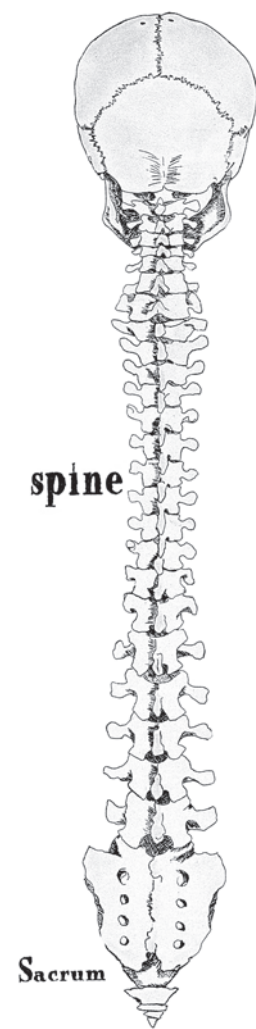
The heart of the installation is *Fragments from a Reconstructed Gynaepedia*, composed of large unframed works on paper, hung from bulldog clips, which function as the plates in Hall's larger-than-life anatomy book—from Plate I (*Preface*) through Plate XI (*Selected Gestures of Female Reproductive Development*).

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)
demon-eyes(d)
takes the prize
(it's in her "I's")
re-vitalized, undisguised
as one self dies
the others rise





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.⁵

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.⁶ 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.”⁷ Haraway calls this feminism’s “critical vision consequent upon a critical positioning.”⁸

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.⁹ Starting as it does from the standpoint of many and diverse women, the *Gynaepedia* 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.

Beginning

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 histories* (1995) and in the *Hystories* bookwork.

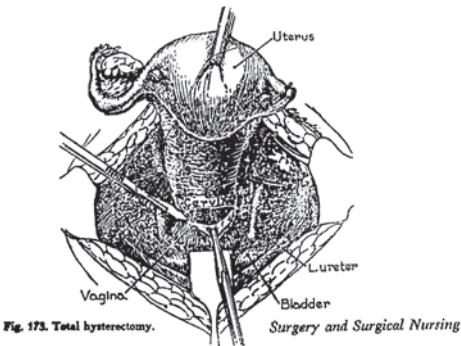
Seeking to situate her clinical encounter in the broader perspective of the institution of medicine, Hall decided to investigate its pedagogical practices. She audited medical school for one year (1992) at Memorial Univer-

sity’s Faculty of Medicine, where in 1997 she became the first-ever artist in residence.¹⁰ 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.”¹¹ 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.¹²

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 experiential 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 Coil*, a sinuous and red rope, 110 feet long



Fishing

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.”¹³

Hall described *The Coil*—whether wound round rocks or arrayed on wharves and beaches—as falling “artlessly onto the land.”¹⁴ 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.”¹⁵ Hall would critique this Enlightenment philosophy of control in *New Readings*, her next major project.

Balancing

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.¹⁶ 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 which negated 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.¹⁷ 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).¹⁸

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.¹⁹ 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.²⁰ 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.”²¹

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 “blood-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)

PLATE III

(On the Lateralization and Balance of the
Female Brain)

could ameliorate society's ills.²²

In the *Gynaepedia*, Hall addresses dualism in no uncertain terms. She critiques the Cartesian ideal in Plate III—"defiant 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."²³ She concludes Plate iv (*Selected Elements of Female Sexual Behaviour*) with the ambivalent declaration, "not either-or, not neither-nor, but only-always, both and more."

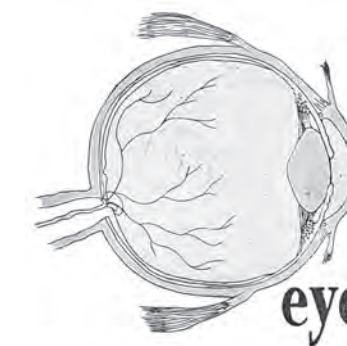
New Readings in Female Anatomy, like Donna Haraway's model of situated knowledges, argues for a worldview constructed from a complex and contradictory body, as against the "view from above, from nowhere, from simplicity."²⁴ Partiality, not universality, becomes the necessary prerequisite for making claims 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."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 *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..."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.

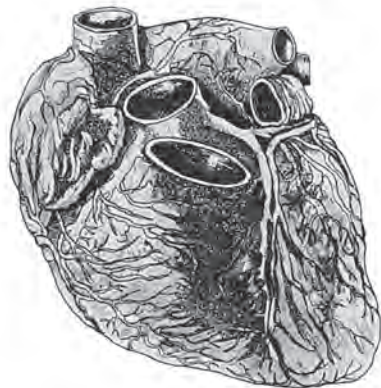
Part of the great pleasure of *New Readings* is its wide-ranging representation of the female body, veering as it does from empirical to fantastical, from disdain to reverence. Hall's catholic outlook and aesthetic ingenuity have resulted in a cogent meditation on female embodiment—past and present.

The *Gynaepedia* mimics an illustrated anatomical atlas, a form of representation developed in the Renaissance concurrent with the founding of the modern science of anatomy.²⁷ The frontispiece to *De humani corporis fabrica* (1542), the first of Andreas Vesalius' monumental two-volume atlas, depicts



Looking

HEART



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.²⁸ The gathered data was compiled and presented in an atlas; Vesalius' *Fabrica* and *Epitome*, distinguished by extraordinary prints and elegant typography, are considered benchmarks.²⁹

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 *Gynaecopedia*, achieving mottled washes that recall the surfaces of Leonardo's famed anatomical drawings of the early sixteenth century.³⁰ 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.³¹ Hall's parodic imitation of these aesthetic conventions ultimately parallels her interrogation of historic representations of female anatomy.

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.³² 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.³³ The internal location of the “female testes” (ovaries) was judged against the male ideal and deemed a lesser (inferior) stage of anatomical development.³⁴

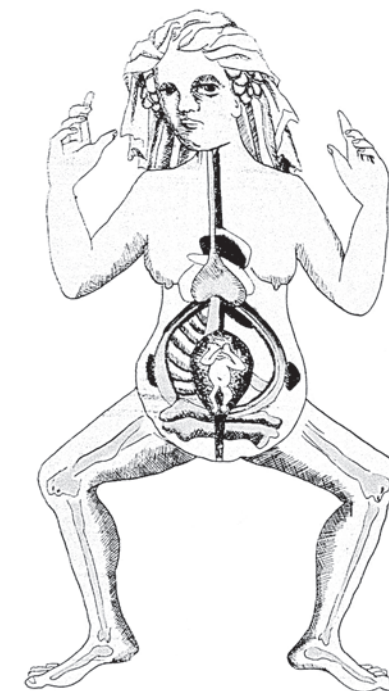
The fact that female cadavers were available for dissection since the

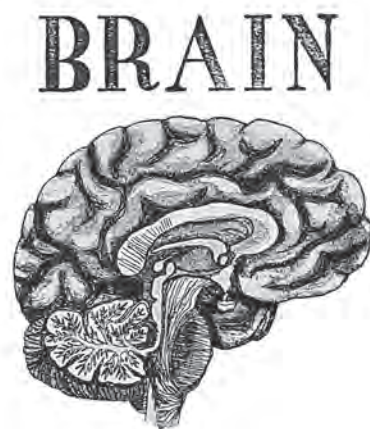
thirteenth century did not mitigate such errors.³⁵ Even Vesalius, who had dissected some nine female corpses prior to the publication of *Fabrica* and who is portrayed in its frontispiece dissecting one, denied his own clinical evidence and reiterated entrenched views on analogy.³⁶ It is clear, Shildrick concludes, that medical knowledge was constructed to support contemporary discourses on women's inferiority.³⁷

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 women's diminished social role was grounded in and dictated by their bodies.³⁸ All knowledge, Pam Hall would plainly concur, is politically constructed.

In the *Gynaecopedia*, 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 *Gynaecopedia*, 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.





Continuing

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.³⁹ A second picture, reproduced from a European manuscript (c.1400), depicts a pregnant woman inside whom a remarkably autonomous foetus stands in utero, ready to emerge from a birth canal that is, not surprisingly, penis-like in structure.⁴⁰ These once authoritative images underscore the feminist analysis of scientific knowledge as historically specific and contingent, and as such contestable.⁴¹

There is a fascinating parallel between the form and content of Hall’s *Gynaepedia* 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.⁴²

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 *Gynaepedia* 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 *Gynaepedia* 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.”⁴³

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), 222–223.
- 2 Lewis Carroll, *Alice's Adventures in Wonderland and Through the Looking-Glass And What Alice Found There*, 185.
- 3 A.S. Byatt, “Introduction,” in Lewis Carroll, *Alice's Adventures in Wonderland*, xxi.
- 4 Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective,” in *The Gender and Science Reader*, eds. Muriel Lederman and Ingrid Bartsch (London: Routledge, 2001), 179.
- 5 Sandra Harding, “Feminist Standpoint Epistemology,” in *The Gender and Science Reader*, eds. Muriel Lederman and Ingrid Bartsch (London: Routledge, 2001), 155.
- 6 Harding, “Feminist Standpoint Epistemology,” 145.
- 7 Harding, “Feminist Standpoint Epistemology,” 147.
- 8 Haraway, “Situated Knowledges,” 179.
- 9 Haraway, “Situated Knowledges,” 174–75.
- 10 Hall's report on her artistic residency can be read at <www.med.mun.ca/artistinresidence>.
- 11 Margrit Shildrick, *Leaky Bodies and Boundaries: Feminism, Postmodernism and Bio(ethics)* (London: Routledge, 1997), 10.
- 12 Rosalyn Diprose, *The Bodies of Women: Ethics, Embodiment and Sexual Difference* (London: Routledge, 1994), 110.
- 13 Patrick O'Flaherty, “Pam Hall and the Coil,” In *Pam Hall, The Coil: A History in Four Parts, 1988–1993* (St. John's: Memorial University Art Gallery, 1994), 6.
- 14 Nancy Shaw, “Time Between Times,” In *Pam Hall, The Coil: A History in Four Parts, 1988–1993* (St. John's: Memorial University Art Gallery, 1994), 9.
- 15 Pam Hall, as quoted by Nancy Shaw in “Time Between Times,” 10.
- 16 Elizabeth Grosz, *Volatile Bodies: Toward a Corporeal Feminism* (Bloomington, Indiana: Indiana University Press, 1994), 6.
- 17 Grosz, *Volatile Bodies*, 6.
- 18 Shildrick, *Leaky Bodies*, 26.
- 19 Nancy Tuana, *The Less Noble Sex: Scientific, Religious, and Philosophical Conceptions of Woman's Nature* (Bloomington, Indiana: Indiana University Press, 1993), 63.
- 20 By the nineteenth century, male theorists viewed menstruation as a debilitating pathology. See Emily Martin, *The Woman in the Body: A Cultural Analysis of Reproduction* (Boston: Beacon Press, 1987), 30–35. See also Nancy Tuana, *The Less Noble Sex*, 74–78 and 97–101.
- 21 Shildrick, *Leaky Bodies*, 26.
- 22 Deborah Lupton, *Medicine as Culture: Illness, Disease and the Body in Western Societies* (London: Sage Publications, 1994), 83.
- 23 The first quotation is from the Preface, the remaining are from Plate III.
- 24 Haraway, “Situated Knowledges,” 179.
- 25 Haraway, “Situated Knowledges,” 177.

- ²⁶ Haraway, “Situated Knowledges,” 180.
- ²⁷ Mimi Cazort, “The Theatre of the Body,” in *The Ingenious Machine of Nature: Four Centuries of Art and Anatomy* (Ottawa: National Gallery of Canada, 1996), 13–17.
- ²⁸ Martin Kemp and Marina Wallace, *Spectacular Bodies: The Art and Science of the Human Body from Leonardo to Now* (Berkeley, California: University of California Press, 2000), 22–23.
- ²⁹ Cazort, “The Theatre of the Body,” 19.
- ³⁰ Three exemplary Leonardo drawings from c.1510 are reproduced on pp. 26, 33, and 34 of Kemp and Wallace, *Spectacular Bodies*.
- ³¹ Dutch anatomical artists of the seventeenth century combined the intaglio methods of engraving and etching in order to describe “increasingly minute structures and details.” Cazort, “The Theatre of the Body,” 21.
- ³² Cazort, “The Theatre of the Body,” 31. 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*.
- ³³ Martin, *The Woman in the Body*, 27–30.
- ³⁴ Shildrick, *Leaky Bodies*, 28. See also Cazort, “The Theatre of the Body,” 30–34; and Sander L. Gilman, *Sexuality: An Illustrated History* (New York: John Wiley and Sons, 1989), 58–60.
- ³⁵ Cazort, “The Theatre of the Body,” 30.

- ³⁶ Vesalius was unable to see the woman’s Fallopian tubes as anything but analogous to a man’s ductus deferens. Gilman, *Sexuality*, 60.
- ³⁷ Shildrick, *Leaky Bodies*, 28.
- ³⁸ Martin, *The Woman in the Body*, 32.
- ³⁹ The rarity of human dissection led to an assumption of parallelism between human and mammalian anatomy. Gilman, *Sexuality*, 60–62.
- ⁴⁰ The manuscript miniature, from the *Leinzig Codex 1122*, is reproduced in Shildrick, *Leaky Bodies*, 39. For other images of “penis-like” birth canals see Gilman, *Sexuality*, 62, 63, 65.
- ⁴¹ Harding, “Feminist Standpoint Epistemology,” 154–55; Haraway, “Situated Knowledges,” 172.
- ⁴² Mimi Cazort, “Catalogue of Works,” in *The Ingenious Machine of Nature: Four Centuries of Art and Anatomy* (Ottawa: National Gallery of Canada, 1996), 119–122.
- ⁴³ Haraway, “Situated Knowledges,” 180.

ACTIVE



active — she's strong (some still think that's wrong!)
'BAD GIRL' — still a renegade — hung — hot to get laid —
she's assertive — aggressive — her power's excessive!
dominant — shameless — she's carinal, not blameless
seductress — lascivious — a temptress — lecherous
co-active, combative — she's fast and she's loose
a huntress, a harlot — she's after your juice
she's forceful, she's sultry, she's tough, she's lewd
she'll screw you senseless, but she won't be screwed!

(acting)

She PASSES

for whatever you want
for whatever you see
your eye constructs your fantasy





PASSIVE

but reactive —
more attractive —
when she's captive
more appealing
when appeasing
when a pleasure
when she's pleasing
receptive — perceptual
creative — deceptive?
obliging — permissive
undisruptive — submissive
she surrenders
concedes
she yields
to your needs
she lies (coact)
and complies
you come —
she succumbs
to your eyes
no surprise
orgasmic —
she's saved
overwhelmed

She ACTS



LISTEN

can you read her behavior? Is she slut? Is she savior?
enigmatic? problematic?
In sex — she's complex —
monogamous? polygamous?
clitoral? umbilical? —
predatory? obligatory?
hysterical? hysterical?
she has itates — she masturbates
she plays the whore — she acts divine
dependence could be dominance
compliance might be self-defense
obedience could be just pretense
the consequence? — ambivalence!



not either — or
not neither — nor
but only — always
both and more —

She Behaves

PLATE IV — Selected Elements of Female Sexual Behaviour

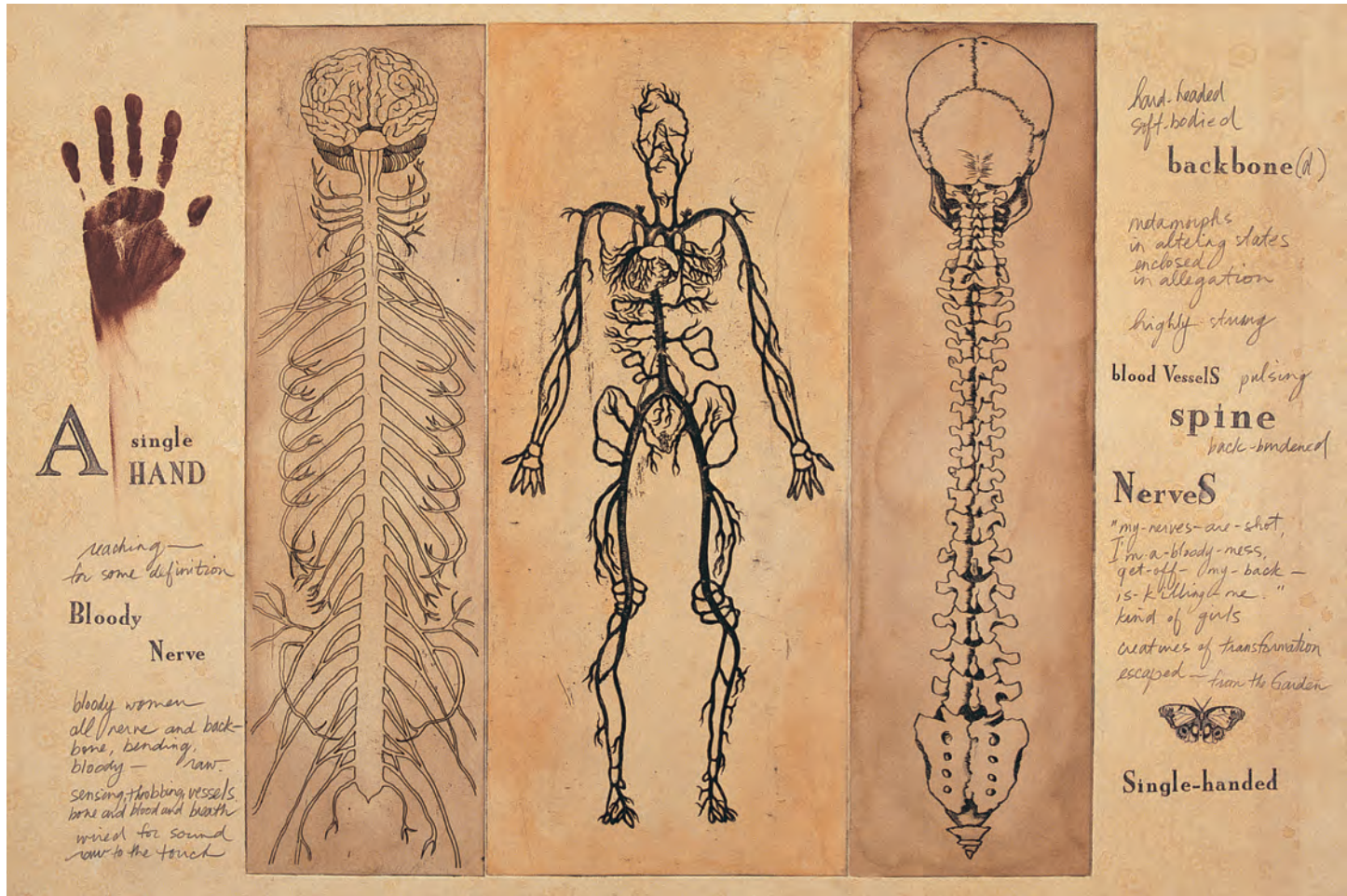



PLATE I — Preface to the Gynaepedia






TOUCHED


She's

Seduced by

*your look or your mind
or a tight young behind
her memories - Uyum snell
or a need to rebel
or a finger, a tongue, an embrace, a hand
2 grows brushing in dance, a caress, or the chase
a mouth on her throat, or a hand on her ass
an unwavering gaze, her reflection in glass*



*or romance - fiction's dance
hearts in live lead to trust
or the union of souls
but to lust? U (not a must)
or by silk on her belly or the wind in her hair
or the babe at her breast or a secret affair
or the scent of a rose, too thrill of high speed
or by earth or by water her need for your seed
or debate, no lain hands, or the feel of your thighs
or the rubbing of backs, kissing palms, or your eyes*



**Sexual Response in the Human Female:
Selected Influences and Factors in Variation**



Ambition, experience, conscience and expedience
transience, resilience, obduracy, coarseness
accident, circumstance, complaisance, contentment
precedent, acknowledgment, astonishment, development
enhancement, endowment, environment, and sentiment
temperament, and treatment, diet, age, and drugs
humors, chaparrons, good bones, condoms
cockiness, courtliness, inventory and mood
recklessness, boldness, hungeriness, loneliness
readiness, and timing, music, place, and food

eyesight, appetite, candlelight, insight
didos, heroes, what she knows, certain clothes
fascination, masturbation, flirtation, frustration
obligation, conversation, adoration, affirmation
satisfaction, adaptation, aspiration, elevation
civilization, collaboration, desperation, damnation
fixation, gestation, hesitation, humiliation
location, legislation, liberation, and location
lubrication, menstruation, procreation, relation
recreation, occupation, sensation, situation
inspiration, calculation, domination, education
validation, utilization, penetration, levitation
temptation and communication, infatuation, meditation

anxiety, propriety, society, variety
character, and artistry, biology, sociology
technology, psychology, the rules of methodology
altruism, feminism, consummation, criticism
equation, criticism, opinion, solution
some cocks, big cheeks, double scotch, on the rocks
hardness, affect, dyke's self-respect
perfection, affection, erection, C-section
ambition, position, inhibition, location
compensation, dysfunction, prohibition, presumption
recognition, disposition, superstition, suggestion
cognition, partition, competition, masturbation
induction, television, good hands, rock hands

Stimulated

*by risk or by chance - a new hand in her pants
the retreat, the advance (how the power enchants)
so illicit, complicit, it's 'dent miss it' taboo
it's forbidden, well-hidden, more faint to pursue
not allowed, it's restricted, you say NO, she's addicted
thrill couples with danger
and she dreams of a stranger
unrequited, she'll fight it - will murder the dream
she can't have (too extreme!)
still it beats here, defeats her
restraint can't complete her
she abstains and it wares
not a loss, not a gain
just the fading of yearning
disembodied by learning*


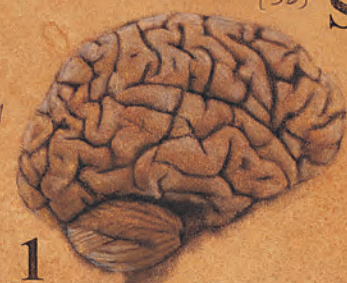


She Touches


*you -
heart, body or mind
grow, belly or soul
you rise quicker, thicken
turn on - touch her back
"TURN HER ON!"*

She Responds

*to illusion, assumption
alcoholic consumption
or to agitators,
good vibrations
up-to-no-good instigators
or fingertips, not lips
to shimmering pools
to breaking rules
or first class, or movie stars
or young boys
who play guitars
to singularity, zippo lighters
everything's allowed delights
or to nudity, or fantasy
to unexpected honesty
or to contact, connection
a safe place or protection
the solace of history
sans the passion of mystery
or to conquest
or hardness
or a hand on her breast
or adventure, alliance
or to being undressed
or to looking, or learning
or to feeding her soul
or acceptance
endorsement
to you seeing HER whole*



Selected Erogenous Zones in the Human Female (1 and 2)



FOREHEAD	BRAIN
TEMPLES	EYELIDS
EYES	EARS
FACE	CHEEKS
EARLOBES	UPPER LIP
UPPER LIP	MOUTH
LOWER LIP	TONGUE
THROAT	NECK
NECK	SHOULDER
SHOULDER	ARM
ARM	Wrist
Wrist	Hand
Hand	Handball
Handball	Butt
Butt	Buttock
Buttock	Clitoris
Clitoris	Vagina
Vagina	Uterus
Uterus	Ovary
Ovary	Skid
Skid	Thigh
Thigh	Leg
Leg	Foot
Foot	Toe

until

*the brain vanquishes heart
and her lust falls apart*

*She is touched - she's seduced
amused and inflamed
her response is produced*

(N.B. Sensitivity, preference, and response may vary substantially between subjects)

PLATE II — On the Complexity and Diversity of Female Sexual Response



PLATE VI — On the Physiology of Female Reciprocity



PLATE VII — The Woman with Two Brains

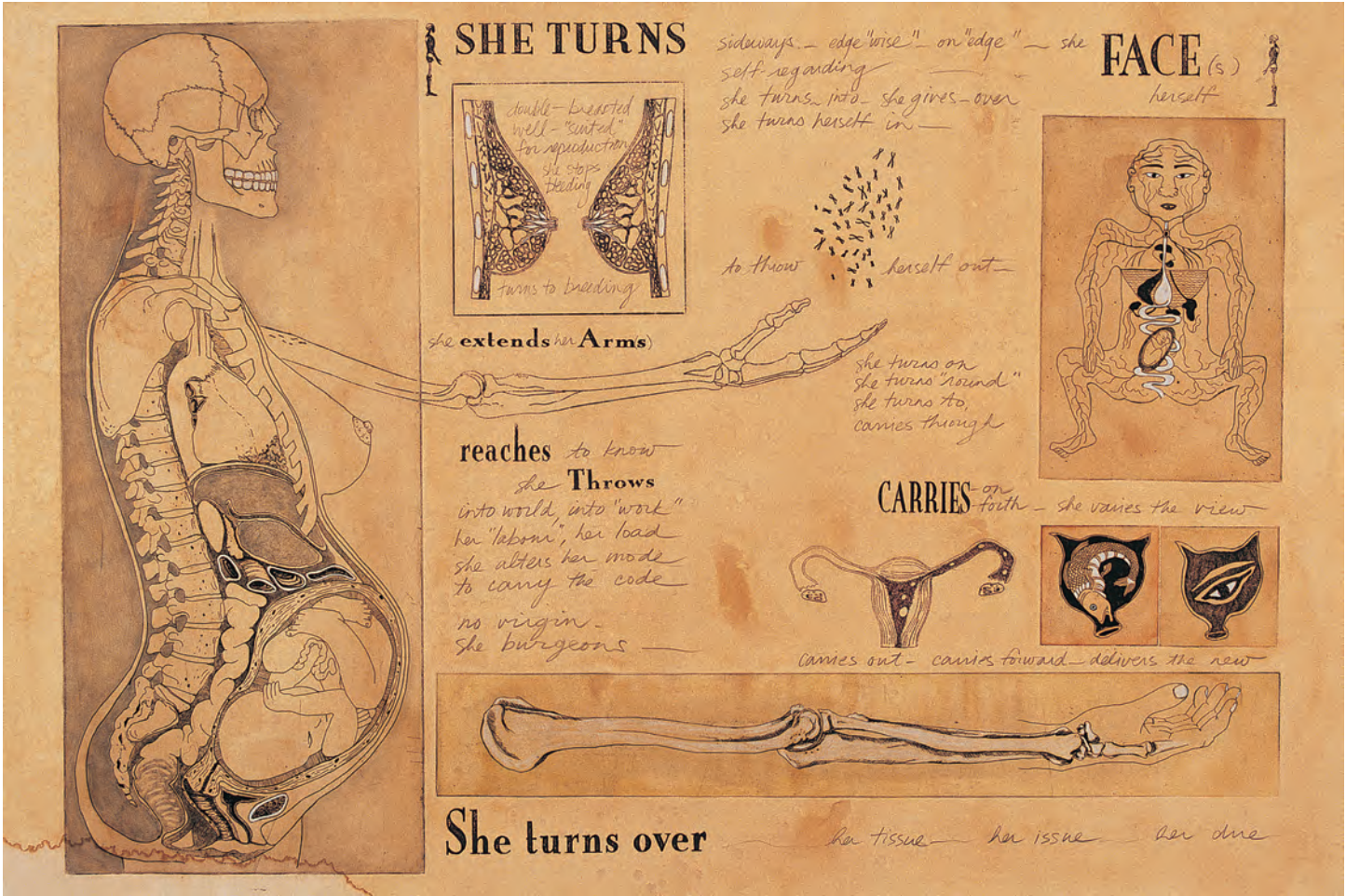
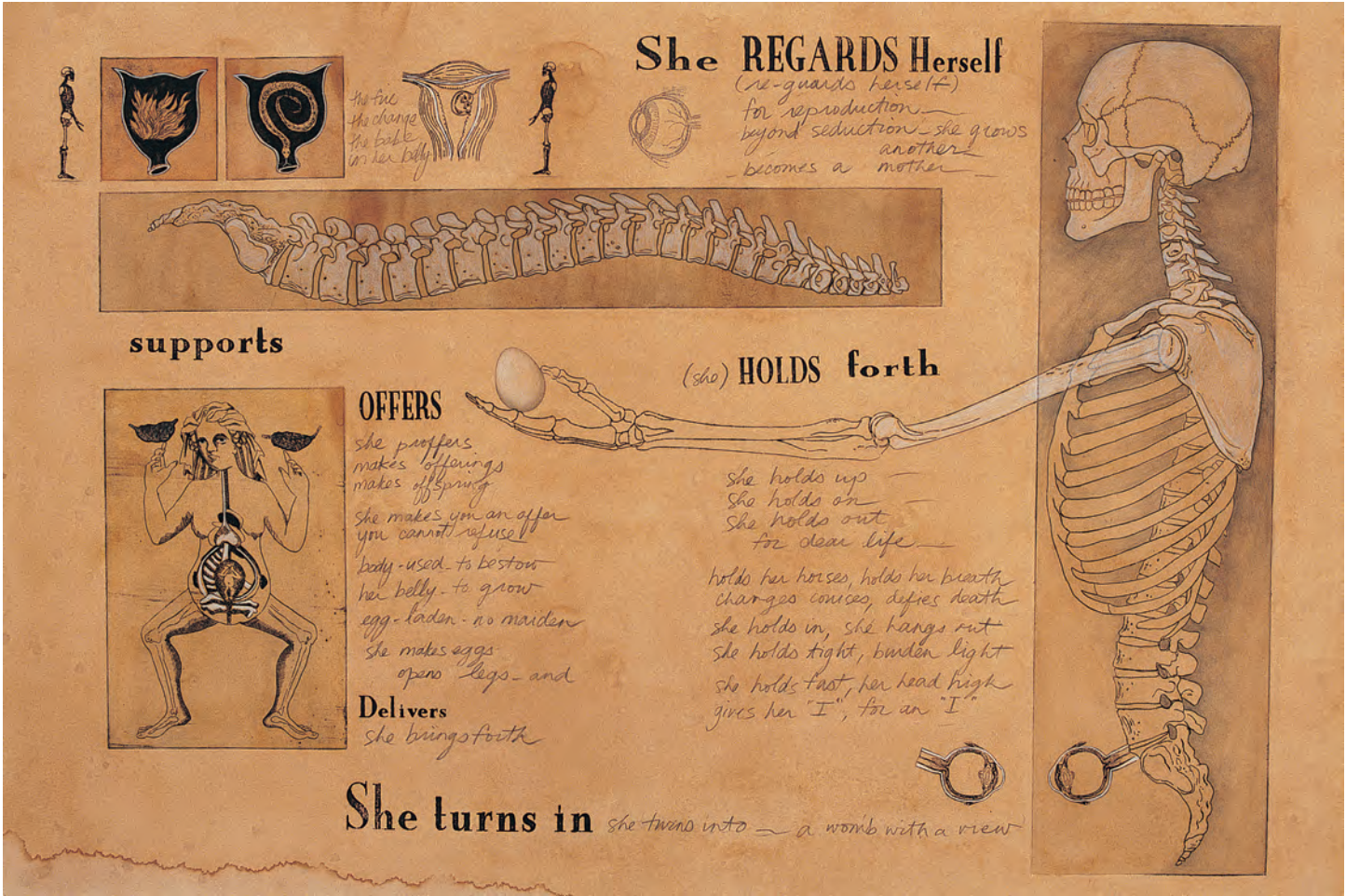


PLATE XI B — Selected Gestures of Female Reproductive Development, The Maternal



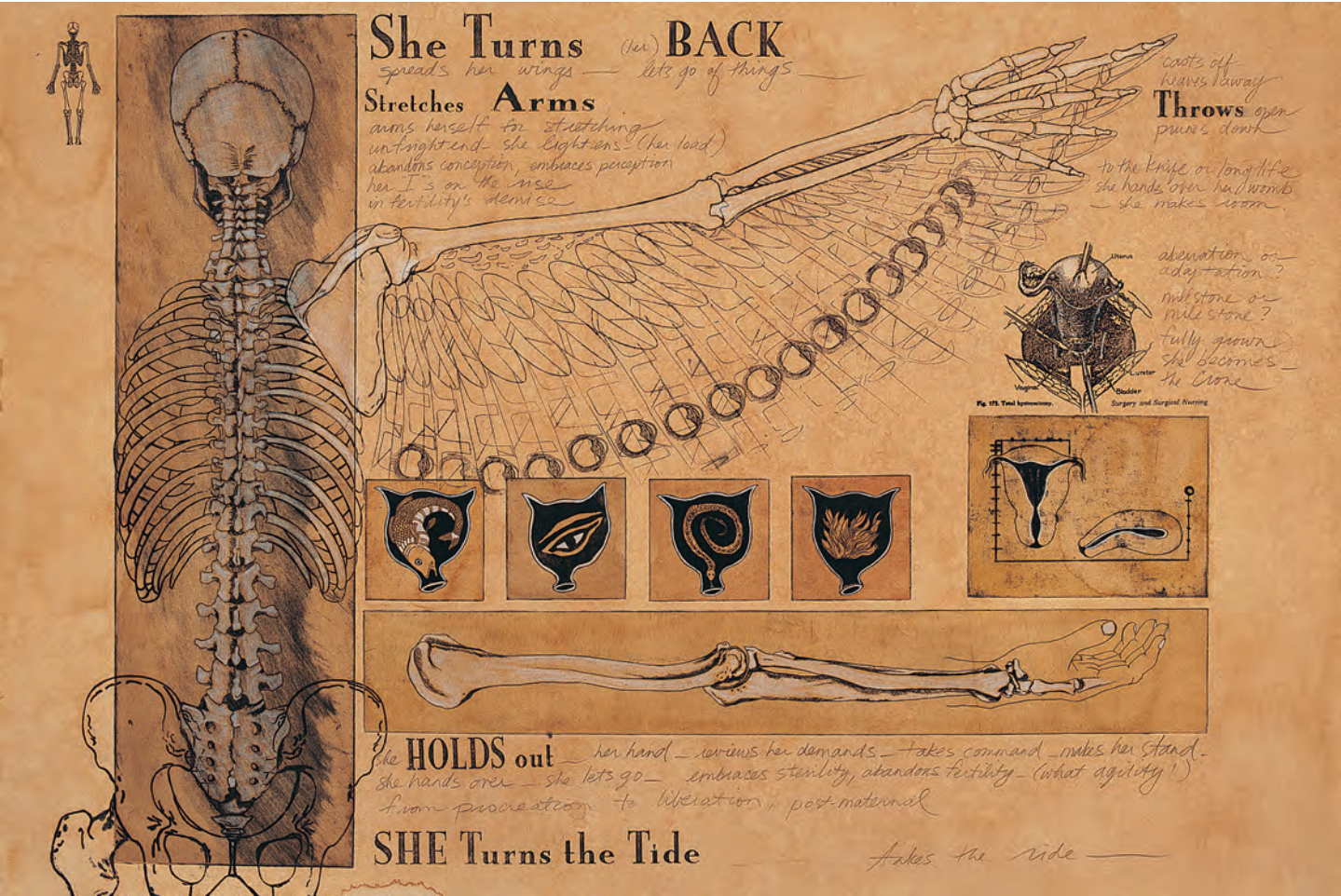
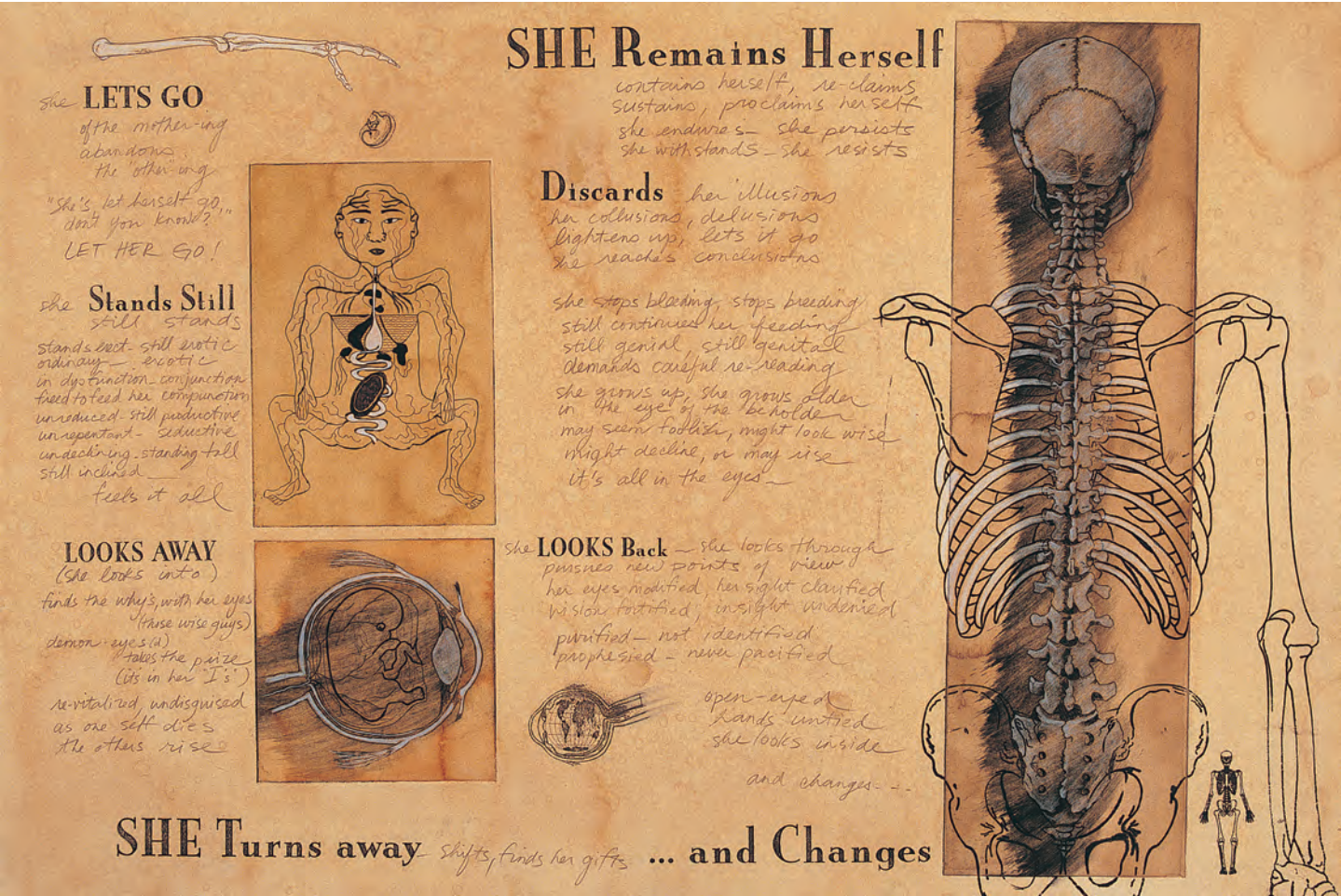


PLATE XI C — Selected Gestures of Female Reproductive Development, The Post-Maternal





THE BODY BOXES (DETAIL)



THE BODY BOXES (DETAIL)



THE BODY BOXES

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.

Nº1 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 Gynaecopedia*

2 panels, each 30" × 44"

Plate II *On the Complexity and Diversity of Female Sexual Response*

2 panels, each 30" × 44"

Plate III *On the Lateralization and Balance of the Female Brain*

3 panels, each 30" × 44"

Plate IV *Selected Elements of Female Sexual Behaviour*

1 panel, 30" × 44"

Plate V *The Female Action Verbs*

3 panels, each 30" × 44"

Plate VI *On The Physiology of Female Reciprocity*

2 panels, each 44" × 30"

WORKS IN THE EXHIBITION

Plate VII *The Woman with Two Brains*

2 panels, each 44" × 30"

Plate VIII *Ten Factors Implicated in Female Celibacy*

2 panels, each 30" × 44"

Plate IX *Aspects of Female Memory and Recall*

3 panels, each 30" × 44"

Plate X *On the Physiology of Female Defence*

1 panel, 30" × 44"

Plate XI *Selected Gestures of Female Reproductive Development*

- A) The Pre-Maternal, 2 panels, each 30" × 44"
- B) The Maternal, 2 panels, each 30" × 44"
- C) The Post-Maternal, 2 panels, each 30" × 44"

Nº2 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

Nº3 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

Nº4 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*)
- 1973 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*, Vasistas Festival, Théâtre La Chapelle, Montréal

BIOGRAPHY OF THE ARTIST

AGNL — Art Gallery of Newfoundland and Labrador

2003 *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*, AGNL

1997-99 *Figuring the Ground, Hands in History, Fragments of a Reconstructed Gynaepedia, 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

1993 *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)*,

Acadia University Art Gallery, Wolfville

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

1988 *In the Temple*, Eastern Edge Gallery, St. John's

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

SELECTED GROUP EXHIBITIONS

2003 *Art Gallery of Newfoundland and Labrador and the Royal Canadian Academy: A Survey*, AGNL

2003 *Tide Line: Contemporary Art from the Atlantic Provinces*, National Arts Centre, Ottawa (catalogue)

2000 *Still Lives*, RCA Gallery

1999 *Progress Notes*, AGNL

1998 *Art Invites your Company*, AGNL

1997 *Rethinking the Rural in Contemporary Newfoundland Art*, AGNL (catalogue)

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

FILMS

1999	<i>Mending the Invisible Wound</i> (17min., VHS, colour)
1995	<i>UNDER THE KNIFE: personal hystories</i> (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)
Women's Reel Vision Festival, Halifax (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

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Project Grant (1996, 1994, 1993, 1990, 1986)
Senior Artist Research and Development Grant (2002)
Travel Grant (2002)
Year of the Arts Grant (1996)

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 pro-
duction design, for *Rare Birds*
2002 Director’s Guild of Canada, Outstanding achievement in a fea-
ture 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 Direc-
tion, 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 Devel-
opment 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

1995	Member, Board of Governors, Atlantic Provinces Economic Council
1994-95	Board member, Newfoundland Independent Filmmakers Co-op
1993	Executive committee, Board of Governors, Canadian Conference of the Arts
1991-93	Board member, Newfoundland Independent Filmmakers' Cooperative
1987-91	Member, Canadian Advisory Committee on the Status of the Artist
1986-87	National Spokesperson, Association of National Non-Profit Artist Run Centres
1984	Founding member, Eastern Edge Gallery, St. John's
1979-81	Vice-chair, Ministerial Advisory Committee on Women's Issues in Education, Government of Newfoundland and Labrador
1979-80	Chair, Newfoundland and Labrador Task Force on the Arts and Education, Canadian Conference of the Arts

I continue to be grateful for the help and support I received during the elaboration of *New Readings in Female Anatomy*. As always, my work has been enriched and enabled by the generosity of others. For their interest and insight, their assistance and collaboration, their mindful questions and kind encouragement, I wish to thank the following individuals and organizations.

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Newfoundland and Labrador Arts Council

Newfoundland Independent Filmmakers Cooperative

Provincial Archives of Newfoundland and Labrador

St. Michael's Printshop

The Rooms Provincial Art Gallery