

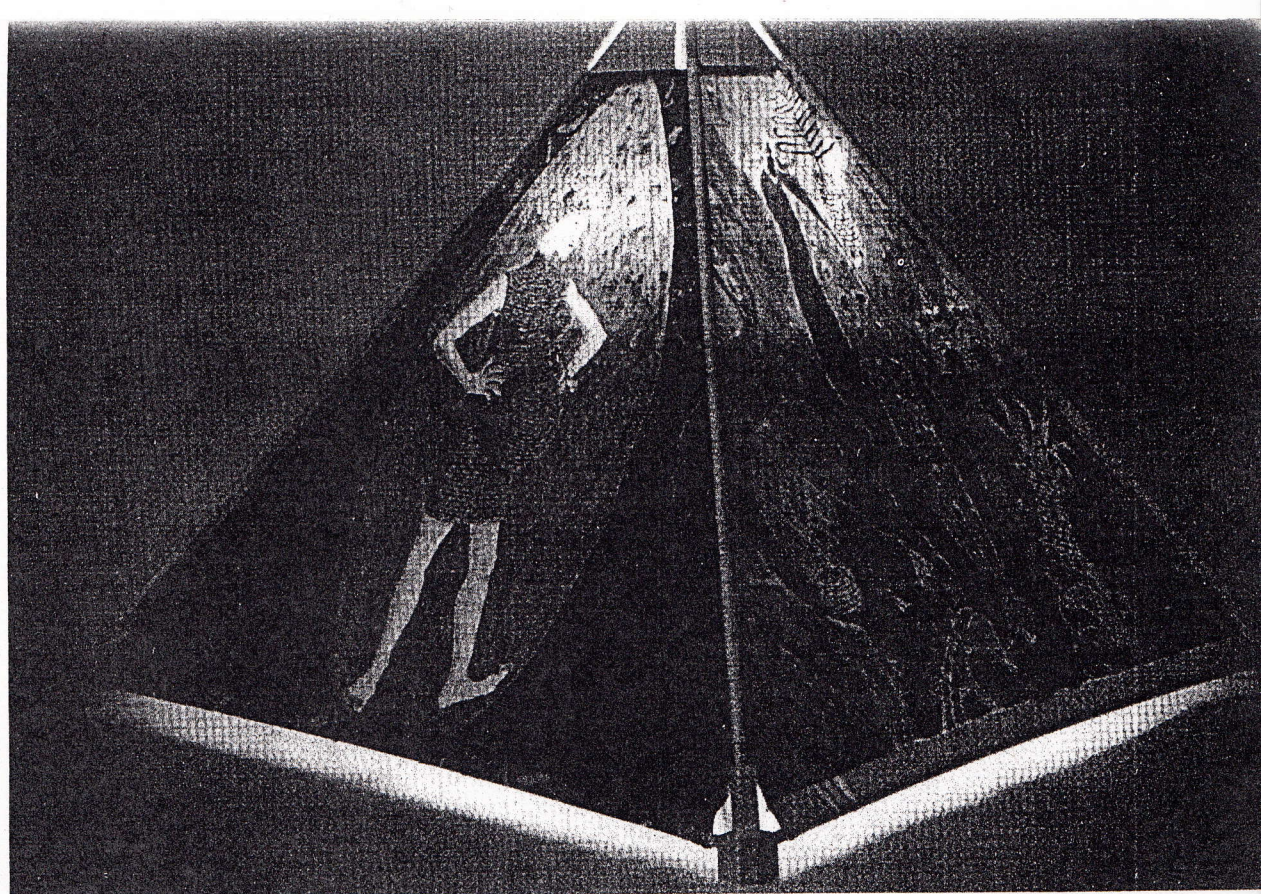
Tanya Morand  
*Brick Maternity Wear* (1997)  
 133 x 137 cm  
 Photo: Richard-Max Tremblay

#### DWELLING

Elena Popova and Tanya Morand  
 November 22–December 22, 1998  
 Eastern Edge Gallery  
 St. John's, Newfoundland

*Dwelling* is an exhibition by Tanya Morand and Elena Popova. Tanya Morand's paintings are three-dimensional freestanding structures, illuminated from within. These works were inspired by the translucent, illuminated "dress tent" in Jane Campion's film *The Piano*, as well as by Clause Viallat's painted tents exhibited at the Montreal Museum of Fine Arts in the early 1980s. Resembling a campground at night, Morand's paintings appear to float in space. These tent-and tower-like forms explore the notion of dwelling as a physical and psychological space that envelops the body. Fortresses, industrial buildings, tree houses and tents haunt her paintings as allusions to a dichotomy of settled and nomadic existence.

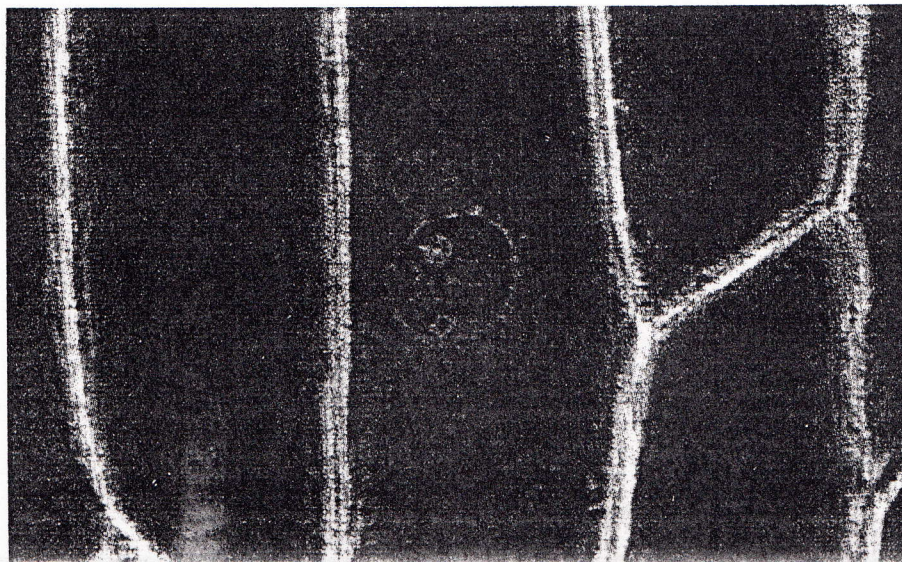
Elena Popova came to Newfoundland from Bulgaria eight years ago. Working on large-scale monotypes, she approaches the technique in a painterly fashion, using oil paint on plexiglass and then printing on paper. Popova's images reflect the memory and dreams of another place.



## MIX

**MIX** Winter 1998 | 1999  
 Volume 24, Number 3

Jessica Carpenter  
*A grammar of signs has  
 replaced a botany of symbols*  
 (1998)  
 Web site (detail)  
 Photo: courtesy of the artist



**MAID IN CYBERSPACE — ENCORE!**  
 JR Carpenter, Isabel Chang,  
 Alicia Felberbaum, Beverly Hood,  
 Tiia Johannson, Tina Laporta,  
 Andra McCartney, Juliet Ann Martin,  
 Josephine Starrs, Pascale Trudel,  
 Sheila Urbanoski  
 November 6–28, 1998  
 Belgo 410, 372 Ste-Catherine West  
 Montréal, Québec

*Maid in Cyberspace* is a festival of Web-based art by women. The festival fosters an appreciation for the Web as a creative medium, especially as it is used and critiqued by women artists from around the world. The festival included the work of eleven international women artists, as well as a special Russian forum of East/West women's views on Web creation moderated by Katherine Liberovskaya. Nancy Paterson, creator of the Internet-based installation *Stock Market Skirt*, contributed her thoughts on situating cyberfeminism within contemporary culture with "Curly, Larry, and PoMo," as well as her hands-on strategy for creating interactive media art for \$9.95.

Montreal tech babe Ingrid Hein demonstrated Web tricks and tools for artists. *HIGH : RISE*, by Isabel Chang, is an elegant compartmentalization of the socio-psychological study of the "technology = progress" illusion, extrapolated from J.G. Ballard's novel *High Rise*. JR Carpenter's *A grammar of signs has replaced a botany of symptoms* refreshes the mechanism of reproduction: technological and biological. Sheila Urbanoski's *+Positive+* provides daily intakes of Ian Stephen's sad and beautiful poetry. The projects and extracts from the presentations may be found on the Web site of Studio XX at: [www.studioxx.org/maid-encore/](http://www.studioxx.org/maid-encore/).