

I have been curating for over 30 years but several times my curatorial work has crossed into collaborations with the artists and my creating artwork as well. I have been cautious about defining myself as an "maker" but with the projects that I have been focusing on developing I am now confident in defining myself as an artist as well as a curator. **The Power of the Feminine** is coming out of much of my research and writing about the feminine, as well as feminism, and in reclaiming the power of the feminine sensibility, priorities, and in challenging the dominant male perspective/narrative that has traditionally claimed priority in art historical tradition. The work that I have developed for this exhibition comes out of my **Story Girls** series. Story Girls is an ongoing collaborative project that I have worked on since 2001 with artists including Aganetha Dyck, Vessna Perunovich, Tina Poplawski, Michele Karch-Ackerman, and others. The Story Girl projects are about creating and presenting art work that reflects the stories and histories that formed our philosophies and aesthetic but which weren't respected within academic and traditional gallery worlds. The stories our grandmothers told us, fairy tales, and novels by authors such as LM Montgomery and Louisa Alcott. Additionally, much of my work and research has involved the material arts, non traditional spaces, and Fine and Neo-Craft. Like the stories we were told in girlhood, those art forms were considered as "less than Fine Art" within the art world hierarchy - primarily because they were practiced mostly by women.

My practice is about challenging prevailing narratives and hierarchies and owning what truly does inspire me and in what I believe is significant - not what I am told is significant. And that includes the Power of the Feminine.

The exhibition consists of a series of installations which will include photographs, print works and artifacts. Around the works a narrative will be created that speaks unapologetically to the power of the feminine rooted in personal history. The narrative creates a dialogue between the objects, artworks and visitors. The audience will be invited to use what is on view as an inspiration for them to look deeply at what inspired them, where their foundational beliefs came from, and - hopefully - to encourage visitors to go back to a time when we all believed in magic. The photographs are of moments that celebrate quiet private spaces and times but which have many stories to share. The exhibition creates an environment where we are looking deeply into the marginal and liminal spaces to see what we may have forgotten or never saw before.

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