

The Familiar Frontier: Deep Space, Domestic Chores

An interview with Frances Leeming

by Kim Sawchuk and Tamara Shepherd

Mobile Media Lab, Montreal, September 2010



Mobile Media Lab: Let's talk about the genesis of Endeavour: where did you first get the idea for this piece?

Frances Leeming: I was thinking about a larger project, my next animation. I generally work over a long period of time and develop films that are – in terms of animation – feature length, 20 minutes or more, with one person as the animator-producer-artist-photographer-editor-etcetera. I always look for a world to occupy, and that world can be defined in many different ways, but it allows me to think about content within this container. If I have a container, then I'm able to think about content.

In my last film, Genetic Admiration, the container was the idea of bodies as pavilions within a theme park, and that allowed me to then understand how to conduct all of my characters and their activities. The container for what became Endeavour seemed to be deep space with heaven above it and the Earth below – and the interactions that would happen between those three spheres. I figured heaven could contain all my favourite people that have died. Space also has become this place where everyday life goes on, and the trials and tribulations of everyday life are being played out for the media to take and analyze and consider. And so space becomes the familiar frontier rather than the final frontier.

MML: You talk in your artist statement a little bit about gender and the early space programs in NASA: could you elaborate a bit more?

FL: Well, I was reading this book, *Right Stuff, Wrong Sex* (Margaret A. Weitekamp, 2005). The author did this amazing research into the early Women's Space Program, and talked about how women were recruited from a kind of post-war moment after being incredible test-pilots and piloting in various capacities during the Second World War. They were these amazing figures, involved in all kinds of groundbreaking exercises. Somehow, they were recruited into [laughs] a program that was headed by Doctor Lovelace.

MML: Seriously?

FL: Seriously, that's his name. It became the Women's Space Program, during the late 50s and early 60s. The book describes the process that these women went through to be accepted as serious candidates for Outer Space. Their training was as rigorous as the men's, but they were never given any funding. The various administrations, I guess we would pick up at the Kennedy administration, were deeply threatened, or even, I could say, embarrassed by the fact that there was a group of female wannabe astronauts who had serious credentials. They had to be shuttled aside in order for John Glenn and his friends to go into space. It was just axed. It was that whole moment that

I found really fascinating. And in terms of aspects of gender in their training, there is an example that I will never forget. In the anti-gravitational experiments that they were doing, they needed these suits that would hold them in as they were spun by the centrifugal force, the G-forces, at work on the body.

The male astronauts in the 'real' program were given these incredibly sophisticated, new technology suits and fibres, and went through the rigors of this particular experiment, that they had to pass in order to get on to the next stage of training. The women were following the same program, but in the margins, so they also had to do that; but they had no money. So one of the women borrowed girdles from her mother, and created a suit that was equal to the technology of the real space program, and the experiments were completely successful. And she and her compatriots passed – it was the same grade-level of accomplishment.

MML: There's something wonderful about that story in terms of the appropriation of a technology – the girdle – meant to harness the female shape into a particular form, being used for a purpose that's completely other.

FL: I know.

MML: The installation is actually three parts that are integrated one to the other. In the first part of the installation, there is an animation loop of a woman looking into a washing machine, and inside the

washing machine is a galaxy. In the next segment of the installation, we walk into the gallery and there is a small monitor that's placed way back in the deep space of the gallery, as just a beacon of light that attracts the eye of the viewer at eye level, that we walk in to with nothing else around it – the gallery is painted black. And then the third part of the installation is of course that soundtrack. Could you talk a little bit about the performative staging of the work, and why it's important that it's in the dark? Would you also speak about the relationship between the soundtrack and the visuals, which aren't exactly synched, but that work well together?

FL: First of all, I was thinking about scale – scale, the immensity of never-ending space. Thinking about it in terms of a gallery, there are endless options. I decided that to make space intimate, it would require a very small monitor. And intimacy was what I wanted, rather than blowing this image up to span a wall or two or three, which it could have done.

MML: It could have been a huge projection.

FL: It could have been, and I thought about that. But then I decided I wanted to bring space into the viewer's scale, into human scale. So the monitor is also set at our eye level, and it's a 15-inch monitor and it's small. I wanted to allude to the vastness of space as well. In the darkness of the room, with sounds, we have the ability to move through and evoke perhaps more space, big

space. I think the audio evokes big space, whereas the image is small space. And the two, hopefully, play against one another to provide the experience that I would like the viewer to have. The sounds that happen in big space are the sounds of a clothesline squeaking and becoming broken up and reverberating. One of the sounds is the sound of a dryer with the clothes turning – you can hear the zipper clicking in the dryer. Another track is the sounds of what I'm calling 'Earth garbage,' as opposed to space garbage. I thought it would be nice to have interference from Earth, rather than having just this sound garbage from space we would have sound coming from the other direction, interfering in the galaxy differently. So the Tim Horton's takeout booth somehow finds its way into part of the ambient sound.

MML: Why is it important that you didn't feel the need to have the sound synched with the image? And what does that give the person that walks into that environment, that is slightly different than if there's an image with a sound directly attached?

FL: Well, it's the idea of never-ending-ness that is both part of the imagery – the endless line of laundry that needs to be cleaned and hung and then eventually brought in, the never-ending task of the Canadarm until it breaks and then it gets to go back home, the vastness, infinity. It's my way of sort of [laughs] addressing infinity. And so, the sound changes each time, because it's not synched to any particular moment in this

endless task of the Canadarm. And if you watch the Canadarm loop three times, you're going to have a completely different experience, because the sounds will be different: the sort of ever-changing but ever-the-same idea, you know, the repetitive sound of the clothesline that will go on for infinity.

MML: You chose the Canadarm as a central character within the animation, could you talk a little bit about that arm?

FL: Well, because Canada's space program is – in comparison to the megalith NASA Endeavour program – so miniscule, and yet it becomes our source of national pride. The problem with national pride and the space program is that it focuses on the one or two things that we've accomplished, and turns them in to an expectation of awe and wonder of the space program, our astronauts – the three or four that have actually gone up. And there's something about that, that I find kind of oddly amusing, but problematic at the same time.

The Canadarm obviously lends itself to becoming a character because it is a character. It has become a character in the media: the tasks it's attempting to accomplish, when it breaks, what it's done that day or that year, and they keep reproducing it – because there in fact have been five Canadarms. The latest one has recently been shipped back to Earth, because it has done its job, and the next one will go up in the next shuttle, but how many more shuttles will there be? So I think its best days

are definitely over. Keeping that in mind, I wanted to use the Canadarm in that moment of 'its best days are over,' and give it tasks that are more practical and that reflect the everydayness of space life.

MML: One of the other things that I find fascinating about the piece is the kind of absent presence of the Hubble telescope as an apparatus that allows us to peer into deep space. Could you talk a little bit about the Hubble telescope and the way that it works as a mediating device that is there, but is not there explicitly?

FL: Yes, we're always imagining space, and then the technologies develop to allow us to actually see space, but that space is mediated. I was reading about the early Hubble and its 'maiden voyage' or its first installation, when all the mirrors and reflectors were set incorrectly, so that it wasn't reading what it was supposed to be reading, it wasn't getting the clarity desired, and it wasn't doing what it was supposed to do. It was a big, embarrassing moment, when the Hubble had to be recalled and they had to rebuild all of the reflective devices. Then it went up and it became Our Hubble – the one that does all of these amazing things.

I like the idea that there is imperfection. The space program is about error, trial and error in the worst possible ways and in more subtle ways, but it's always about that kind of fallible quality. And yet, our impetus is to create national narratives of expertise and progress

and scientific wonderment, when really what it's about are these incredibly everyday mistakes, because it's all driven by humans who are human. And I know I'm making a very obvious point, but I like to find those little glitches, and that becomes the larger critique or commentary in the work. So the Hubble vision problem is something that a viewer looking at the installation may not obviously think of as, "oh that's the Hubble looking at the Canadarm performing its task." It's just that I know, it's some sort of slightly skewed device that isn't working correctly, or needs to keep working in order to get focused and then it loses focus.

MML: Let's talk a bit about the first part of the installation. It is not just a still image that we see on the monitor, that precedes the entry into the galaxy that we walk into, it's a small animation: the woman doesn't move, but the machine moves. What I find fascinating about that image, in relationship to the image and soundtrack in the gallery, is that it stages a recursive twisting between the image of inner and outer space. There's this suggestion that, by entering into the gallery, we're entering into deep space but perhaps also inside the bowels of a washing machine. That kind of twisting between scales and registers of scale is important, in that it also makes reference to the relationship between inner and outer space. Inner space has often been conceived of as a kind of micro-cosmos, a cosmos unto itself, as is outer space. And the two programs, the inner body as a frontier, which

you explored in Genetic Admiration, is reversed so that we're now looking at this outer expansive horizon. But you're not blowing it up – you're miniaturizing it, bringing it back into the domestic realm, as you've said. This brings us back to the idea of the familiar frontier, rather than the final frontier. So again, one of those key elements that's not, I think, just accidental is that opening shot of the washing machine and the little animation of just the rotation device that moves.

FL: When I was working on the images, the washing machine was always something that I was keeping aside, and I wasn't sure whether it was necessary or not. And then when I finally completed the idea, it became very necessary. But I decided that, rather than incorporate the washing machine and the gaze into a kind of domestic outer space [laughs], I would separate the two so that outer space and the immense but tiny galaxy would be in one room, and then the inner space – which is on a much, much bigger monitor – would be separated by rooms, by walls. It emphasizes the immensity of this tiny domestic scenario that is going on, where a woman is gazing into a machine and probably thinking, "oh my god, there's a galaxy in my washing machine!" And then the viewer walks into the larger gallery with a very tiny monitor, which is the galaxy. So I think that invokes what you were talking about – the miniature and the large and how they always address one another. I need to do that in order to complete the thought; I need to take sort of both sides of scale or

meaning or content and flip it, in order to come away with a more complete meaning. I do that in all of the work I've ever done.

MML: Once again, you use images from popular culture, from a variety of sources, to construct the work. Do you want to talk a little bit about that love of those print materials in the animation process? And why as well, that you love going back in so many ways to the era of the late 50s and early 60s?

FL: There's such a wealth of print material out there, and I find that it's very adaptable. I look at an image, and I can imagine so many ways to re-use it to reflect on the moment I'm in. And I think it's partly because, to me, there's such a naïveté, there's such a belief in product, and it's a constant source of amusement. But at a deeper level, it evokes all kinds of less charming scenarios. So it's just great fodder for me.

The artwork's all done, and it's all beautiful, and the colours are lush. And I am a visual artist; I'm really drawn to the deep, saturated colour from the older publications. But also, it's the content. I mean, how can you resist a woman in a pink suit, playing a ukulele, and it's talking about, I don't know, perfume? If you cut her out, you can put her anywhere, playing her ukulele: as a way to open a scene; as a way to talk about big and little, talk about gender, talk about anything. The images for this piece were taken from one of my staples, which are coffee-table books, because they're cheap and beautiful, with lush colours and big,

big images. The one of the beautiful laundry was taken from a book on 'cultures of the world,' and a Eastern European village in which these beautiful, clean sheets were hanging on lines. So I had to cut them out, and I had to put them somewhere else, and so eventually, they ended up in deep space. The Canadarm, I have wanted to use for a long time, but I couldn't find the right task for it. So the laundry hanging became the task for the Canadarm, and it made perfect sense to me, because I'd also been doing research around the Women's Space Program. So it just kind of, you know, came together.

MML: One of the things I like about the kind of cutting out and re-placing is that, it allows you, in a visual language, to offer different scenarios for these objects that we've created – the artifacts we live with in our culture – to exist otherwise. It's both a humourous project, but it's an ironic and critical project in a visual language. The work in itself operates as a form of visual critique, using that visual language in which we're saturated, without necessary reference to the meta-language of words. The critique is embedded in the language of the visual itself.

FL: Yes, when these images can speak for themselves, you get a sense of their history, subconsciously. And if I put the two together, then my meaning becomes easier work, because those other things are embedded and connections can be made or not made.

MML: I wonder whether it's important that part of the methodology is always to use images that you don't generate, but which are from somewhere else.

FL: That's very important. I mean, that is what motivates my work. I can't imagine drawing anything, ever. My hand at work holds scissors, that's it.

MML: And manipulates a camera.

FL: And does the puppeteering of the cut-outs, so that's my expression. I really, and I've said this before, I see myself as a puppeteer: a collageist and a puppeteer. But the images need to exist in the world, because that's where my critique, my interest, lies. It's in what is there, was what there. How I would like to re-think sets that I put together, and what meanings will resonate now? I think, what can I do with an image from 1952? What meaning am I bringing to it now? The postmodern is so caught up in a kind of re-collecting of what happened during those earlier decades, and it never stops. The relevancy of what I'm doing will always be the critique that I'm working on, which will always be drawn from a set of images. And so it's not the images themselves, it's the moment they existed in and where they can be useful now. That's how I feel, like, "how can that image be useful in this moment?" And if it can't, I don't use it.

MML: What pointing to is the question of historical time: when did the present moment begin? When is 'now'?

FL: Well, that's like asking about infinity! You know, there is no present moment beginning, it's just a constant rolling over of everything that's gone before. And I think the older one gets, the more there is to consider and ponder. That's an interesting thing about aging. Things just get deeper and wider and more complicated and everything, all histories, connect, interconnect. I can never leave that; I want to use all of that in the present. I want to use my future speculations and my utopias as the place where these things can be played out, but they're from the past, and the present.

MML: I love the title and it's simplicity: Endeavour. What made you think of such a simple title that's so evocative and also doesn't give much away?

FL: Well, Endeavour is one of the shuttles, the Space Shuttle Endeavour. And I was looking for a title that was all of the things that you just said, that implied what this piece would be about, but that had a concrete reference to something. Endeavour is one of the NASA shuttles, but it was named after a sailing ship, the HMS Endeavour, captained by James Cook, who had a group of scientists on board that were mapping the galaxy, as it turns out. After I chose the name, I found this out.

I think that points to what we were just speaking about: the immensity of history and how the interconnectedness just becomes more and more and more, never less and less and less. Marc Garneau,

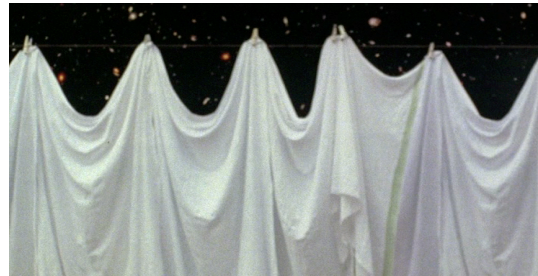
our Canadian astronaut, was on the shuttle Endeavour, and I read about the missions that the Canadarm, also on the Endeavour, accomplished: big things, important things, but also at one point, it had to clean out the precipitation from one of the holding wells, so I thought, “that’s good...”

MML: Domestic chores!

FL: Yeah, so that’s good, it has to do that. And then of course, the work that the women were doing in the Space Program, the endeavour, the undertaking, knowing that the odds were completely against them, but just pursuing it. So the word was just perfect, once I had settled on it.

MML: You mentioned that it is part of a larger project?

FL: Yes, I think it will be. Just seeing it for the first time yesterday, I need to think about it now in its totality. I’m sure I’m going to use the Canadarm to do other things in my next film. And I’m sure that space will be one of the familiar frontiers for the next film. But beyond that, I’m not sure.



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from *Endeavour* (2010)

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Frances Leeming is a performance and media artist whose work explores the relationship between gender, technology, and consumerism. Leeming's media projects have been exhibited internationally and her films have been collected by the National Gallery of Canada and Cornell University. Her collage animation, *Genetic Admiration* (2005) was nominated for numerous festival prizes and won the grand prize at Toronto's Images Festival (2005). Her performance and film work has been written about by numerous critics and historians and has been published in several anthologies. Leeming, a graduate of Concordia University and a former professor in Communication Studies, now teaches in the Department of Film and Media at Queen's University.

Kim Sawchuk is a Professor in the Department of Communication Studies, Concordia University, Montréal, Québec and the Editor of the *Canadian Journal of Communication*. She has written numerous articles on feminism, technology and digital media. Her recent books include *The Wireless Spectrum: The Politics, Practices and Poetics of Mobile Media* (2010) with Barbara Crow and Michael Longford; *USED/Goods* with Lorraine Oades and Giselle Amantea (2009); and *Verkörperungen/Embodiment* (2007) with Christina Lammer and Catherin Pilcher. In 1996 she co-founded Studio XX, a research and digital media arts centre by and for women in Montreal.

Tamara Shepherd is a PhD candidate in the Joint Doctorate in Communication at Concordia University in Montréal, Canada. Her dissertation research looks at the implications of gender and youth in online cultural production in relation to the development of new media policy.

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Frances Leeming: Selected CV

leemingf@queensu.ca

Film Production

- 2010 **Endeavour**, Animation installation (Director), 16 mm collage animation, separate audio
- 2009 **Losing Appetite**, in progress, 16mm collage animation, 15 min
- 2005 **Genetic Admiration**, 1995-2005 (Director) 16mm collage animation, digital video, 23 min.
- 2002 **World's Fair**, 2000-2002 (Director) 16 mm collage animation, 12 min.
- 1990 **The Untilled Story**, (Co-director, Cathy Quinn) NFB Studio D.16mm experimental, 5 min.1988
- 1988 **The Orientation Express**, 1985-1987 (Director) 16mm collage animation, 14 min.
- 1985 **Man Made Life**, (Director) 16mm collage animation, 5min.

Prizes

- 2005 **Genetic Admiration**, IMAGES Grand Prize, Best Canadian Media Work, IMAGES Festival, Toronto
Nomination, Best Animation, Syracuse International Film and Video Festival, Syracuse, New York

Arts Awards

- 2006 Research and Creation, Media Arts, Canada Council
Fund for Support of Artistic Production, Queen's University
- 2004 Fund for Scholarly Research and Creative Work, Queen's University
- 2000 Fund for Support of Artistic Production
- 1999 CUPFA, Professional Development Fund, Concordia University
- 1991 Film Production, Canada Council
- 1990 Film Production, NFB, Studio D
- 1989 Film Production, Canada Council
- 1988 Arts Award B, Multidisciplinary, Canada Council
Project Costs, Ontario Arts Council
- 1987 Film Production, Ontario Arts Council
- 1986 Arts Award B, Multidisciplinary, Canada Council
- 1985 Project Costs, Ontario Arts Council
- 1983 Short Term, Canada Council
- 1980 Short Term, Canada Council

Exhibitions

- 2010 **Endeavour**, film installation, **Sept. 6-Oct. 15**, Media Gallery, Dept of Communication Studies ,Concordia University, Montreal
- 2010 **Natural. Disaster**, continuous screening of **Genetic Admiration**, **Mr. McIntosh Gallery**, Waterloo, Ontario
Synergies, Union Gallery, Kingston

- 2009 **Conflux**, Union Gallery, Kingston
- 2009 **Animation and Automation**, continuous screening of **Genetic Admiration, Mr. 1-31** Whitworth Gallery, Manchester, U.K.
- 2006 **VTAPE Featured Artist: Frances Leeming's Genetic Admiration, Mr. 4-Apr. 13** Toronto
- 2005 **Animate/ Recombinant: The Media Works of Frances Leeming, Oct. 18-22** Screening, Installation and Symposium, Agnes Etherington Art Centre, Kingston
Project Room, Oct 14.-Nov.1 Union Gallery, Kingston

Screenings

Genetic Admiration

- 2006-10 International Festivals:
 Ottawa International Animation Festival, Ottawa
 IMAGES Festival of Independent Film and Video, Toronto,
 Syracuse International Film and Video Festival, NY; *Suspended Realities*,
 Invideo: International Video and Cinema Festival, Milan, Italy
Public Screenings:
 Aktywne Kobiety, Sosnowiec, Poland; Best of Images Festival, Toronto;
 Queen's University, Kingston, Ryerson University, Toronto, Concordia
 University, Montreal, Emily Carr Institute of Art and Design, Vancouver,
 University of British Columbia, Vancouver; Ontario College of Art and
 Design, Toronto; OCAD Florence Studio, Italy

The Untilled Story

- 1991 International Festivals:
Perils and Pleasures, London Gay and Lesbian Film Festival, BFI,
 London; Yorkton Film Festival, Sask; *La Mondiale: Women's Film and
 Video Festival*, Québec
- 1990 Festival of Festivals, Toronto; Birmingham Film and Television Festival,
 UK; Cork Film Festival, Ireland; Women's Film and Video Festival,
 Montreal; Vancouver Film Festival, Vancouver; Insight Festival,
 Edmonton
National Festivals:
 Five Feminist Minutes, National Film Board, Montreal; Cinq jours du
 Cinéma Indépendant Canadien, Main Film, Montréal.

The Orientation Express

- International Festivals:
- 1991 *Festival of Festivals*, Toronto; *Festival de Cine y Video Joven Cubano*,
 National Gallery of Cuba, Havana
Seattle Women's Film Festival, Seattle, Washington
- 1989 *Women in the Director's Chair*, Women's Film and Video Festival,
 Chicago; ASIFA Animation Festival, San Francisco
- 1988 *International Audio Visual Experimental Festival*, Netherlands;
IMAGES 88 Film and Video Festival, Toronto
National Festivals:

- 1993 *Rendevous with Madness*, Film and Video Festival, Queen Street Mental Health Centre, Toronto
- 1992 *Festival of Festivals*, Toronto
- 1991 *Heart of the Heart of the Region*, Film and Video Festival, Toronto
- 1989 *Insight Festival*, Edmonton; *Cinq jour du Cinema independent Canadien*, Main film, Montreal; *Lifesize, Women and Film*, Halifax; *Festival of the Arts*, Ottawa; *Balancing Acts, Films by Women*, A Space, Toronto
Public Screenings:
- 1997 Evergreen State College; University of Akron
- 1996 Brooklyn College, CUNY; Rutgers College, Northern Kentucky University; Lexington Community College
- 1994 Rochester University of Technology; Billy deFrank Lesbian and Gay Center
- 1993 Pacific Cinemateque, Vancouver; Animated issues, National Gallery of Canada; Niagara Artist Centre, St. Catherines; Kansas State University; University of Vermont; Touson State University; University of St. Thomas; Mullenberg College; Clinton Street Theater; New York City Theatre, NYC
- 1992 New York University, Penn State University; San Francisco Cinemateque; Ohio University Film School; University of Washington; University of North Texas; San Jose State University; Humber College, Toronto; University of British Columbia
- 1991 Ottawa Rape Crisis Center; Carleton University, Ottawa; Mendel Art Gallery, Saskatoon; Alberta College of Art; Queen's University, Kingston; York University, Toronto
- 1990 Dk Pakac Pod Baranami, Krakow, Poland; Cooper Union, NYC; Hamilton Artist Inc.; Concordia University, Montreal; University of Toronto; Loyola University of Chicago; University of Cincinnati, Ohio; University of California, San Diego; Pacific Lutheran University; Experimental Film Congress, Toronto; McMaster University, Hamilton
- 1989 Ontario Human Rights Commission; Nova Scotia College of Art and Design; Plug-In Gallery, Winnipeg; Sheridan College, Oakville; Ontario College of Art and Design, Toronto; Film and Video Alliance Showcase, Halifax; Pitt Gallery, Vancouver; Princess Court Cinema, Kingston; National Film Board, Montreal; SAW Gallery, Ottawa; Calgary Society of Independent Filmmakers
- 1988 California Institute for the Arts, Valencia; New Waves in Cinema, Cameron House, Toronto

Man Made Life

- Public Screenings:
- 1990 Centralny Osrodek Metodyki Urowszechniania Kultury , Warsaw; Interscope, Lucznica
- 1988 Forest City Gallery, London; Niagara Artist Run Centre, St Catherines; Artspace, Perterborough; White Water Gallery, North Bay; K.A.A.I., Kingston; Gallery 101, Ottawa
- 1987 Western Front, Vancouver
- 1987 Centre for Art tapes, Halifax; Festival Intervention 3, Quebec City; Rhubarb Festival, Toronto
- 1985 London Regional Art Gallery, Off-Centre Centre, Calgary; Plug-In Gallery Winnipeg; Danceworks 38, Harbourfront, Toronto

Acquisitions

Genetic Admiration

2006-2010 Educational Acquisitions:
University of Manchester, UK; Emily Carr College, Vancouver; National Film Board of Canada, Montreal; York University, Toronto; McMaster University, Hamilton; University of Toronto; Ryerson University, Toronto; Ontario College of Art and Design University; University of British Columbia

The Orientation Express

Broadcasting Purchases:
1988-1994 WTN, Winnipeg; 1994: SBS TV, Sydney, Australia; 1990: Channel Four, U.K. ; 1989: PBS - Maine, Vermont, New Hampshire, Massachusetts; *Mixed Signals* - New England Foundation for the Arts; 1988: PBS - KQED, *Golden Gate Festival Favourites* , San Francisco; 1988: White Plains Cable, N.Y. 1988

Educational Acquisitions:
1987-1995 Planned Parenthood, N.Y; USPTO Office of Civil Rights; Ryukoku University; University of Maryland; Madison Arts Center, Wisc; Appalachian State University; Ohio University; National Gallery of Canada; Nova Scotia College of Art & Design; Ontario College of Art and Design; California Institute for the Arts; Columbia College, Ohio; University of South Florida; University of North Florida; Metro Toronto Public Library; The Art Bank, The Canada Council; Université du Québec à Hull; Lexington Community College; Carleton University; Concordia University; Queen's University; University of Central Florida; Cornell University; Ringling School of Art & Design

Key Bibliographic Sources (on Frances Leeming's media works)

- 2010 Jackie Stacey, chapter "Enacting the Gene: The Animation of Science in Genetic Admiration" in *The Cinematic Life of the Gene*, Duke University Press, North Carolina
- 2006 Jessica Wyman, "*Natural. Disaster*", McIntosh Gallery, Waterloo
- 2006 Jennifer Fisher, *Technologies of Intuition*, YYZ Press, Toronto
- Lisa Steele, *Genetic Admiration: A Collage Animation by Frances Leeming*, Vtape, Toronto.
- Jan Allen and Susan Lord, *Animate/Recombinant – The Media Works of Frances Leeming*, Agnes Etherington Art Centre, Kingston
- 2004 Johanna Householder, "Frances Leeming : Domestic Goddess", in Johanna Householder and Tanya Mars, ed. *Caught In The Act – An anthology of performance art by Canadian women*, YYZ Books. Toronto, 297-305
- 2002 Frances Leeming, "When The Hand Is Not Always Quicker Than The Eye," in Susan Lord and Gary Kibbins, eds. *PUBLIC 25 – Experimentalism: 160-164*
- 1999 Kim Sawchuk, "Playing with Monsters," in France Choinère, ed. *Deviant Practices*, Dazibao, Montreal, 38-39

- 1991 Alain-Martin Richard and Clive Robertson, ed. *Performance in Canada 1970-1990*, dition Intervention, Quebec, 1991
- 1988 Helen Lee, "Safe Sexual Imagery", in *Cinema Canada*, Sept. 1988: 33
- 1987 Petra Rigby Watson, "Andrew J. Patterson, Frances Leeming," *C Magazine*, Toronto, 56-57
- 1986 Clive Robertson, "Performance Art Re-visited," *Fuse Magazine*, Toronto May/June
- 1979 Jacqueline Humbert, "Something Called Maple Sugar," *Musicworks*, no.6

Selected Juries

Canada Council, Ontario Arts Council, Ann Arbour Film Festival, Ottawa International Animation Festival, Ottawa Super 8 Festival

Degrees

- 2002 MFA, Concordia University, Department of Art

Media Arts Curating

- 2010 Guest Film Curator, *Contain Yourself and Persistence or Vision*, Agnes Etherington Art Centre, Queen's University, Kingston
- 1997 Video Curator, *Console-ing Passions : Television, Video and Feminism*, 6th Annual Conference, Concordia University, Montreal
- 1995 Film Curator, Eric O'Connor Lecture Series, *Media Revisions: Our City & Our World*, Concordia University, Montreal
- 1990 Guest Curator, Hamilton Artists Inc., Hamilton
The Split Subject: A Survey of Women's Film and Video
- 1989 Guest Curator, IMAGES '89 Film and Video Festival, Toronto
Four programmes of Film and Video:
Double Checking The Fictions; Family Secrets; Occupational Hazards; Broken Pieces of the Mosaic
- 1988 Guest Curator, Three part series: *Independent Canadian Animated Film*
National Gallery of Canada , Ottawa