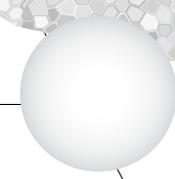
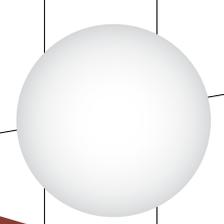
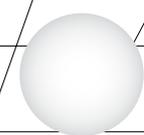
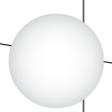
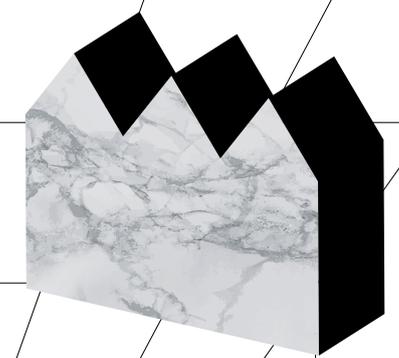
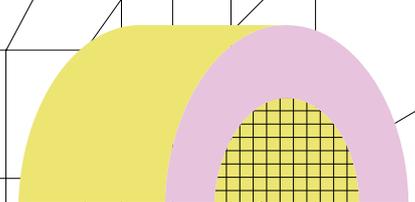
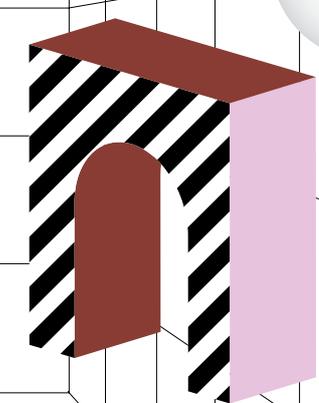
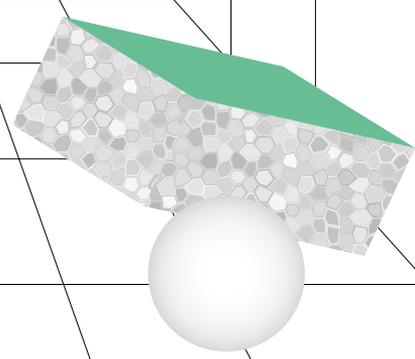


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ICONS IN MONTREAL



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HISTORICAL OVERVIEW

Women's rights in Quebec started being further discussed after the second World War. Before the first wave, women fought for the right of education. The first feminist wave in Quebec had the presence of two relevant women. The liberal feminist's Idola Saint-Jean and Therese Casgrain were on the front line of the fight against women's suffrage. Idola Saint-Jean, Journalist and activist, founded in 1927 the Alliance Canadienne pour le Vote des Femmes au Quebec. ACVFQ further joins, in 1929, the League for Women's Rights, initiated by the Canadian politician, Therese Casgrain to march for women's right to vote. They did so every year, until in 1940, women finally had the opportunity to vote and run for office in the provincial election. However, there was still much to fight for women's rights. The second feminist wave is categorized by the fight for women's liberation and equal rights. Revolted, Idola Saint-Jean wrote in *La Sphere Feminine Magazine* in 1935:

« Prétend-on refuser aux femmes le droit de vivre et de jouir de la dignité et de l'indépendance que le travail confère à tout être ? Que penserait-on d'une législation qui contraindrait tous les hommes à exercer la même profession ou le même métier ? Ne commet-on pas la même absurdité en tentant de condamner toutes les femmes au mariage ne leur permettant pas d'autres fonctions que celle de la maternité ? »

La Sphere Feminine 1935

This passage illustrates how absurd it is and how she informed others about the topic. Her writing shows the agony of being considered minor in the law's eyes by the lack of legal capacity for married women, which was only achieved in 1964. After those achievements, the trail of equality was much more paved for the new demands.

Jumping to 1968, Marcelle Ferron installed at the Champ-de-Mars station the com-

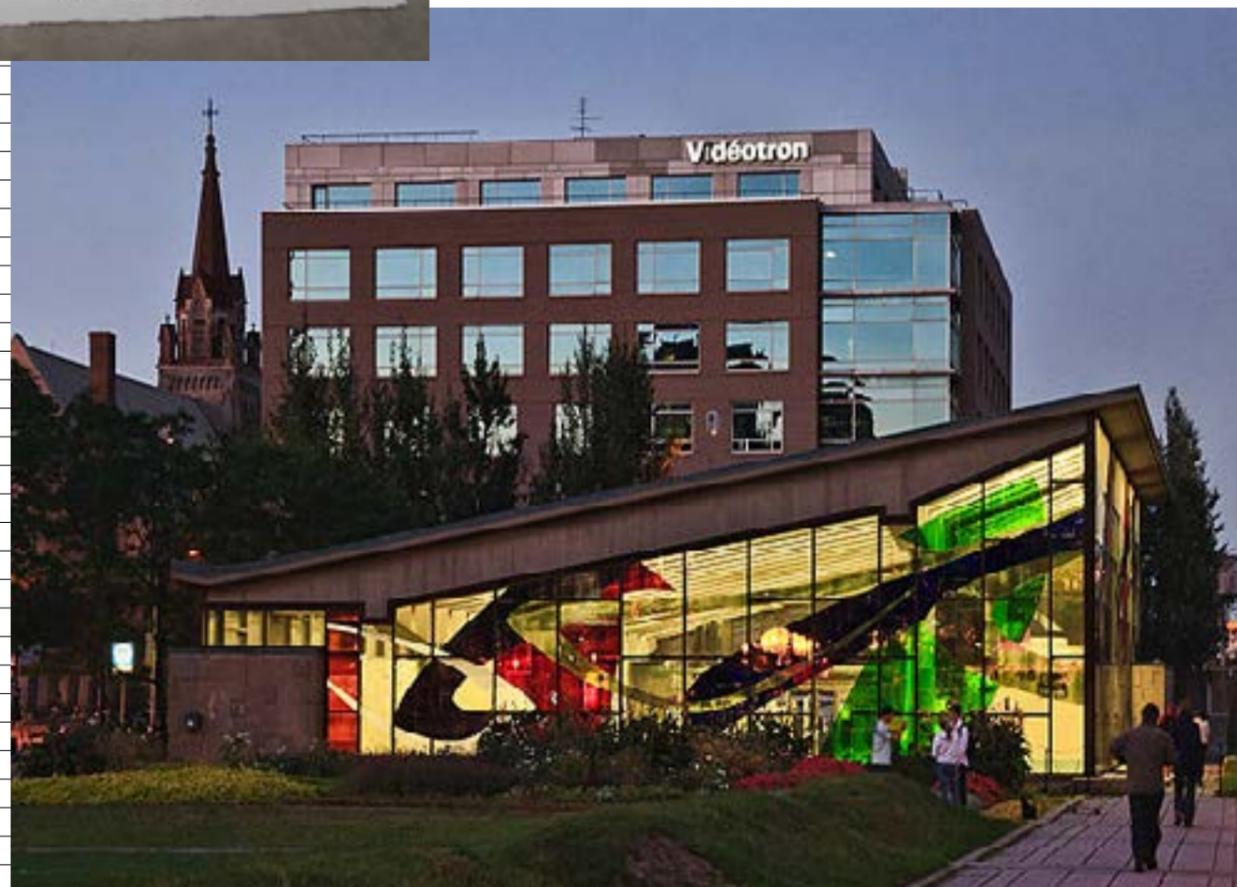
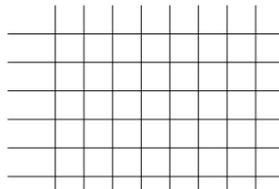
missioned piece by Montreal's city. The 90-meter stained glass untitled "Les Grandes Formes qui Dansent" reflects the sunlight in hues of green, blue, and red on the metro station's ground floor. At the time, Ferron expressed the idea of "turning metro stations into works of art" (Ferron 216) and starting with the neglected and depressing Champ-de-Mars station. (Ferron 217)

Ferron's correlation to feminism is her relevance to Contemporary Canadian Art. She emerged and established herself in a patriarchal industry, where mostly men had the privilege to gain recognition and exhibit their work. However, Marcelle Ferron represents a minority of women who showed their work at the time. That's why in 1973, three women created a non-hierarchical organization, known today as La Centrale Powerhouse, to give women the deserved spotlight. It is a multidisciplinary space that gathers artists who struggle with the visibility of their work. In March 2020, Tara Lynn MacDougall exhibition "It's worth repeating (so I did)" at the Powerhouse demonstrates that the misconceptions of art/ and who can be an artist prevail from the time of Marcelle Ferron until today.



PHOTO: BANQ
MONTREAL. 1945
IDOLA SAIN-JEAN
AND THERESE
CASGRAIN

CURRENT SITUATION



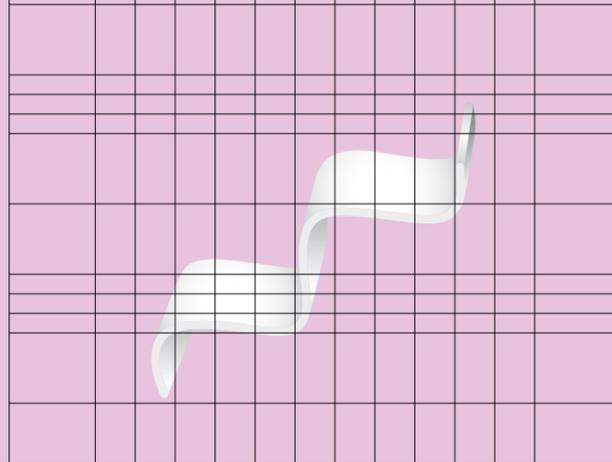
FEMINISM

It is assured that feminist has evolved since the beginning of the twenty-first century. The significant progress also came with some black lash. Discussions started being more complex, which end up with many types/waves of contemporary feminism. The movement grew to be in the mainstream, which brought the knowledge to various women and became a way for corporations to make big money. In Montreal, the scene is essential and cherished. At EspaceGo, a theater with feminist values, since 1979, they encourage through performed arts, "to be alive, together." (Noiseux) The sense of community has so much to attribute to the feminist scene. Through talking, we are exhibiting that we can open dialogs and pass knowledge to other women. And that's feminism. The power that knowledge and education give us to be aware of our desires, rights, bodies.

In the season of 2020-2021, EspaceGo explores the women's which we can relate to. "Je Suis Une Femme D'octobre" is a multidisciplinary project presented by EspaceGo. Starting on October 31st, the project wants to give the credit where it's due, highlighting the 50 years of women's immobilization in the month of the "October Crisis." Within the project, an interactive exhibition called Nos Heroines engages the viewer to express their inspirations and gratitude to their known or unknown

hero. The photo, combined with her legacy's importance, will be exhibited on the digital screen in front of the theater during October. They bring light to another crucial part of feminism, recognizing the importance and strength of those women who surround and inspire us.

Furthermore, Montreal also houses L'Euguelionne, a feminist bookstore. The non-profit bookstore sells new and used books, prints, and zines. Focusing on women, LGBTQIA2+, anti-racist, and anti-colonial literature, the book store holds feminist literary events and engages people to think and communicate. Emmanuelle Sirois, a member of the board of directors at L'Euguelionne, has an extensive resume on the study of performic arts and feminism. In a letter to EspaceGo, she demonstrates her urge to research the intersection between art and feminism at the theater. She refers to the research as a "collective practice," which depends on o the feminist process of communication and discussion in the community, highlighting each individual's importance. Also, she emphasizes how the radical feminist label now carries prejudice and distortion, making her prefer to call herself an intense feminist. Emmanuelle Sirois's letter demonstrates the achievements of those who fought for our education in the past and represents the women we admire today.



Espace Go



4890 ST
LAURENT
BOULEVARD.

PHOTO OF
EMMANUELLE
SIROIS BY ANNIK
MH DE CARUFEL
LE DEVOIR



CRITICAL PERSPECTIVE

It is an undeniable fact that feminism continues to grow and settle. Since the '90s, the third wave of feminism is noticeable. Women start to emphasize issues that were left behind in previous waves. The first and second feminist waves accommodated mostly white privileged women. Time also split the movement into various strands that fortify different aspects. There is Liberal, Radical, Socialist, and Cultural feminism, which is the current name for radicals. However, the main point of focusing on micropolitics to abolish patriarchal taboos and oppression opposed throughout history. Yet it leaves one to question; isn't it paradoxical that a movement that essentially relies on unity to breach into strands?

As the years passed, feminism became mainstream, which gave a breach to the media, brands, and capitalism to influence it constantly. Feminism, which was supposed to provide power, alienated girls to praise for elusive 'feminist icons' such as Beyonce, and others. The QueenB's feminism is relevant when explaining the movement's 'rupture.' It started in 2014 after the MTV Music Awards show where she performed against huge feminist lettering background in the song "Flawless." The over-sexualization of pop-culture icons to bring attention isn't new; still, could it be considered feminist? At this moment, sides are taken. While some feminists agree, women should do whatever they want with their bodies. Some believe that over-sexualization privilege men and only exist because of our patriarchal society. The movement grew gradually with time, also reflecting on art. In my perspective, it is misleading to say it is good; I would say at least we are not far from

the minimum. Female artists indeed have more space and opportunity nowadays; however, we need to question those spaces. In art, we continuously see sections directed for women to exhibit their work, and is that feminist? Artists want to be perceived as an artist, so why sectionize? What is the purpose? And I reflect again on the merchandised feminism that also happens to the lgbtqia+ movement, known as pink money.

Furthermore, Montreal is an example of the lack of 'official appreciation' for outstanding contemporary or historical women. According to Montreal Gazette, from the "6,000 streets, roads and boulevards, a mere 6 percent are named after women." Additionally, from the 68 metro stations, none carry relevant, or even irrelevant, female name. It is understandable for men to feel superior in a world built for and around them. The movement still growing, concurrent with the immoral media means, also brought positives too. The media contributed to the normalization and dissemination of feminism. Social media quickly spread of knowledge, educated many young girls and women about having authority over their thoughts and bodies. Also, it educates men about toxic masculinity and emphasizes the importance of consent. Many people, including women, still deny the feminist movement. However, much less than before and fewer than the future.



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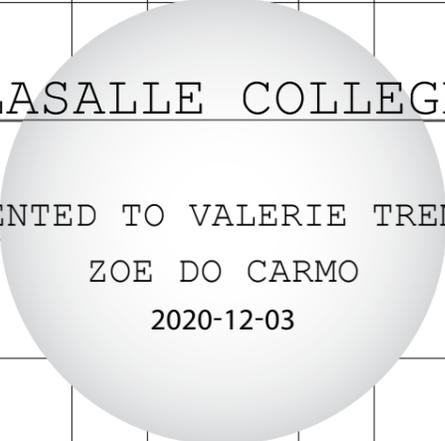
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