



Electronic Media Coverage for *Voices Against Violence*

KISS FM, Vancouver At Noon with Julie Brown

Interview with Karen Love about the exhibitions & program. (MARCH 12, 12:30pm)

C.B.C. radio, *ARTS REPORT* with Jill Pollack.

Interview with Helga Pakasaar about Donna Ferrato exhibit. (March 13, 8:30am)

C.B.C. radio, *ARTS TONIGHT*, with Robert Enright.

Reviewed the book "Living With The Enemy" and mentioned the exhibit at Presentation House Gallery. (week of March 9)

KISS FM, Vancouver At Noon with Julie Brown

Interview with Donna Ferrato (April 10th)

C.B.C. Arts Report with Jill Pollack.

Interviewed Donna Ferrato.

CO-OP Radio, Vancouver, *Red Eye* with Kate Battle.

Interviewed Donna Ferrato. (April 11)

SHAW CABLE, North Vancouver

2 hour programme produced by Peter Helm, of the Panel Discussion on April 11. (8 airings during week of May 4th)

SHAW CABLE, North Vancouver, with Diane Lund. *Arts Access*

Interviewed Donna Ferrato and Panel members.
Taped the panel discussion for broadcast on SHAW CABLE.
(7 airings, week of May 11)

CO-OP Radio, Vancouver, *Friday Rational*, Diane Carley (255-1294)

Taped the Panel discussion. Broadcast excerpts, along with an interview with Rita McKeough. (April 17)

THE BIG TEST

Mikhail Gorbachev on crisis, cooperation and the Persian Gulf War
OP/ED A13



- American Civic War: Honda cries foul in free-trade fight **BUSINESS D1**
- Surprising Canucks breaking tradition with above .500 season **SPORTS D10**

JACKPOT
LOTTO
649
\$2.2 MILLION
EST.

The Vancouver Sun

**SHOPPERS
DRUG MART**

2-Roll
PRONTO
TOWELS

59¢

See this week's Flyer for additional Savings

BRITISH COLUMBIA'S NEWSPAPER

50 CENTS MINIMUM OUTSIDE LOWER MAINLAND

TUESDAY, MARCH 3, 1992

FINAL EDITION ★★ 50 CENTS



JANICE: a victim of family violence

Photojournalist whose beat is violence in the family subject of N. Van exhibit

New York photojournalist Donna Ferrato sees violence all the time — in living rooms, hospital emergency rooms, on the street.

She specializes in photographing what happens when domestic problems explode and family members get physical.

The picture on the left shows one such victim of domestic violence, a woman named Janice.

It is one of 40 such photographs that will be exhibited at Presentation House in North Vancouver from March 13 to April 26.

They are part of a program entitled Voices Against Violence, a

series of visual and performing events concerning domestic violence and violence against women.

Ten years ago, Duluth became the first local jurisdiction in the U.S. to adopt a mandatory arrest policy for such assaults.

Today, the Vancouver Sun features section looks at one city's way of delivering to police, prosecutors, probation officers and judges the same message: Domestic violence is a crime that a community will not tolerate.

■ THE DULUTH SYSTEM, C1

Then I saw Gabe holding Kim like he was embracing her — but he was stabbing her. She was turning and twisting every which way to escape his knife plunging into her chest. I tried to pull him off. Before he finished he had stabbed her 17 times.

JANICE

”



STRIKING: photos and text (including quote above) in Presentation House exhibit offer grim litany of domestic abuse

Photos by DONNA FERRATO

VIOLENCE

A house divided

Don't strike out at home in Duluth: domestic abuse leads straight to jail

JAN HOFFMAN
New York Times

THIS SATURDAY NIGHT shift has been excruciatingly dull for the police in Duluth, Minn., a brawny working-class city of 90,000 on the shoreline of Lake Superior.

The complaints trickle into the precinct, the callers almost embarrassed: black bear up a tree; kids throwing stuffed animals into traffic.

But it's 1 a.m. now and the bars are closing. People are heading home.

1:02: Couple arguing loudly. Probably just "verbal assault," the dispatcher tells the car patrols.

1:06: Two squad cars pull up to the address. A tall blond man opens the door as a naked woman hurriedly slips on a raincoat. The man looks calm. The woman looks anything but.

"We were just having a squabble," he begins.

"He was kicking the crap out of me," she yells.

"Let's go in separate rooms and talk," says one of the officers, following the Duluth

police department procedure for domestic disputes.

In the living room, George G. tells his side of the story. "We've been trying to work on things. And so we were talking. And wrestling."

How does he explain the blood oozing from the inside of her mouth?

"She drinks, you know. She probably cut herself."

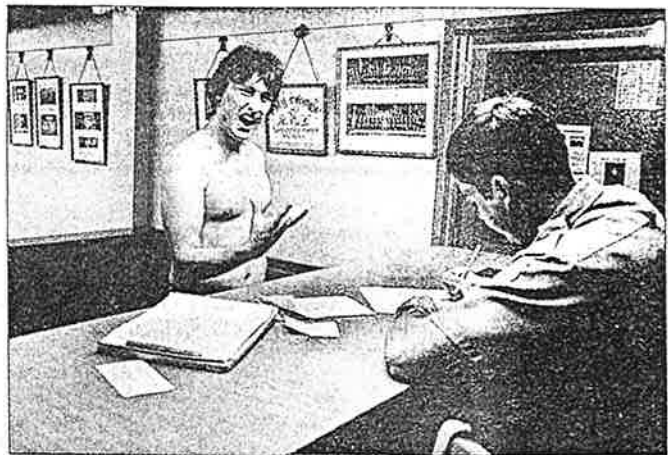
From inside the bedroom, Jenny M., whose face is puffing up, screams: "Just get him out of here! And then you guys leave too!"

The police officers probe for details, telling her that something must be done now or there will probably be a next time and it will hurt much worse.

Jenny M. glares, fearful but furious. "He slapped me and kicked my butt. He picked me up by the hair and threw me against the wall."

"She lies, you know," George G. confides to an officer.

Jenny M. starts crying. "I don't want him hurt. This is my fault. I'm the drinker. He's not a bad guy."



FACE IT: Duluth police battle abuse in the police station (above), in the home (left)

Following protocol, the officers determine that the couple live together. And that she is afraid of him.

Next, they snap Polaroids of her bruised face and of his swollen, cut knuckles. Then the police head toward George G. with handcuffs.

He looks at her beseechingly. "Jenny, do you want me to go?"

An officer cuts him short. "George, it's not her choice."

George G. thrusts his fists deep into the

Please see VIOLENCE, C3

VIOLENCE: When home becomes a war zone, the batterers are busted

Continued from C1

couch. "But this is just a domestic fight!"

One cop replies: "We don't have a choice, either. We have to arrest you."

They take him away, handcuffed, leaving Jenny M. with leaflets about the city's domestic abuse intervention project, known as DAIP.

By 1:34, George G. has been booked at the St. Louis County jail, where he will stay until arraignment on Monday morning. Within an hour a volunteer from the city's shelter will try to contact Jenny M. and in the morning a man from DAIP will visit George G. and explain the consequences in Duluth for getting into "a domestic fight."

It was 10 years ago this summer that Duluth became the first local jurisdiction in the U.S. to adopt a mandatory arrest policy for misdemeanor assaults — the criminal charge filed in most domestic-violence cases. But the arrest policy alone is not what makes Duluth's perhaps the most imitated intervention program in the U.S.

Its purpose is to make every agent of the justice system — police, prosecutors, probation officers, judges — deliver the same message: Domestic violence is a crime that a community will not tolerate.

The program's centerpiece is DAIP, which acts as a constant, heckling monitor of all the organizations. The project, which also runs batterers' groups and supervises custody visits between batterers and their children, chugs along on \$162,000 US a year. Financing comes from the state's department of corrections, foundation grants and fees for DAIP's manuals and training seminars.

The Duluth model — pieces of which have been replicated in other cities — has been admirably described by one domestic-abuse expert as "an organizing miracle."

Janet Freeman, who is a support group coordinator for Vancouver's Battered Women's Support Services, says many Canadian cities use parts of the Duluth model. But, unlike Duluth, the services are not coordinated with the police, she said.

"We're big fans of the Duluth model," Freeman said. "They have really good ideas around self-education for women."

"It's the whole way of explaining battering by talking about power and control. We're looking at incorporating more Duluth material."

Typically, a first-time offender in Duluth is incarcerated overnight. If he pleads guilty he'll be sentenced to 30 days in jail and put on probation, pending completion of a 26-week batterers' program. If he misses three successive classes, he is often sent to jail.

Men who are served with civil orders of protection are routinely sent into the same treatment program. Staff members and volunteers from the shelter maintain contact with victims throughout the process.

In Vancouver, police Const. Gord Elias said if police are called to a domestic dispute, "in most circumstances" they will arrest the batterer, even if the violence is over.

"We will arrest if he's still there or if we have reason to believe he will start beating again," he said.

Officers take the batterer to jail,



DONNA FERRATO

LIVING WITH THE ENEMY: police respond to Mary's call for help and listen as she cries that her husband had gone berserk because dinner wasn't ready when he got home from work. He denies everything, she is too afraid to press charges and police leave without making an arrest. (In Duluth, police would have been obliged to take him away.) Mary whispers, "Remember you were here. The next time, I will be dead."

Photos capture tears, blood flowing from unhappy homes

A WOMAN LEANS against her kitchen door, talking to a police officer. She is crying. In the other room, her husband talks to another officer.

The caption under the picture says Mary told the police her husband went berserk because dinner wasn't ready when he got home from work. Her husband denied everything.

The officers left without making an arrest, and as she showed them out the door, Mary whispered: "Remember you were here. The next time, I will be dead."

The photograph, by New York photojournalist Donna Ferrato, is one of 40 that will be exhibited at Presentation House in North Vancouver from

March 13 to April 26.

For the last decade, Ferrato has photographed family violence.

Her photographs depict a side of society that is rarely seen or reported. One picture shows a woman lying on a table in a hospital emergency room, black smudges streaking her chest and stomach. Her boyfriend had driven over her with his truck.

Another shows a woman, tears streaming down her face. She had witnessed the murder of her friend, whose husband had stabbed her to death at a bus stop while their son watched.

Ferrato's photographs are part of a larger program entitled Voices Against Violence, a series of

visual and performing events concerning domestic violence and violence against women.

The series, co-sponsored by The Vancouver Sun, includes an exhibition of art by Holly Roberts, an "installation-opera" performance by Rita McKeough called In Bocca al Lupo In the Mouth of the Wolf, a play by Jukka Tuisku called Lightbulbs and several events intended to encourage discussion of violence against women.

On April 11, Ferrato will participate in a panel discussion on family violence.

For more information on the Voices Against Violence program, contact Presentation House at 986-1351.

— Wendy McLellan

where he is usually held overnight. After appearing in court the following day, he is usually released on the condition that he doesn't return home to continue the assault and that he appears for his trial. But it can take up to five weeks to get a court appearance because of the backlog of cases, Elias said.

Vancouver police investigate about 100 crimes a month between partners — about 60 of those are assaults, S.Sgt. Bob Taylor said.

Many experts regard Duluth as embodying the best of what the almost 20-year-old battered-women's movement has sought to achieve.

In Duluth, women who seek help from the legal system do receive some protection, and their batterers are usually held accountable. After a decade of many trials and many errors, Ellen Pence, one of the project's founders and its national proselytizer, estimates that one out of every 19 men in Duluth has been through the batterers' program.

During that same period, not one Duluth woman died from a domestic homicide.

Given the rate of Duluth's domestic homicides in the '70s, says Pence, "there are at least five women alive today that would have otherwise been killed."

The results from Duluth are not, however, wholly triumphant. One study shows that five years after going through the Duluth program

and judicial system, fully 40 per cent of the treated men end up reoffending (or becoming suspects in assaults).

And the number of new cases each year that come before either criminal or family court judges has remained constant — about 450 a year.

In Canada each year at least one in 10 women is battered by her male partner or former partner, according to the National Clearing House on Family Violence fact sheet.

Despite Duluth's exceptional efforts, as Pence flatly admits: "We have no evidence to show that it's had any general deterrent effect In Duluth, men don't say, 'Gee, I shouldn't beat her up because I'll get arrested.' After 10 years we've had a lot of young men in our program whose dads were in it."

In 1981, DAIP received a \$50,000 state grant for Pence's bold new experiment. Duluth was chosen for a simple but powerful reason: The

city's judges and police chief were the only ones in Minnesota willing to take her proposal seriously.

Duluth, Pence concedes, is not exactly the mayhem capital of the U.S. Midwest. In 1990 homicides hit a record high of three.

MAR 28/92

VISUAL ARTS

Face to face with unsettling truths of family abuse

By ANN ROSENBERG

Violence has always been found in art and literature — but in the distant past it was relatively rare and rendered in an idealized fashion. In the majority of cases, the important subjects in scenes of mayhem were gods, rulers or saints, not folks like you and me.

In the last 200 years art and literature have left the realm of angels and kings and now inhabit the real world. Artists recognize that ordinary people and actual events — even the most unhappy individuals and the most disastrous circumstances — can be fruitful and instructive subjects for painting and fiction.

Even so, Donna Ferrato's *Living With the Enemy* at Presentation House (333 Chesterfield Avenue, North Vancouver to April 26) is tough going.

It contains photographs of women and children who've suffered physical and psychological abuse. While the images were shot in America, they allude to a universal problem, one that could never have been aired in a public art gallery until recent years.

Her work highlights the ever-increasing importance of non-traditional media in the changing nature and function of art. The best documentary writing and photography (which are sometimes considered to be art forms) have created a climate for the frank disclosure of unsettling truths.

Life magazine's still-controversial article, with photos of the survivors of Auschwitz and commentary by the soldiers who liberated them, forms a background to the coverage of AIDS, the homeless and other disturbing topics we discover in journals or see on TV today.

Ferrato's book, *Living With the Enemy*, on which the Presentation House exhibit is based, is contemporary photojournalism at its best.

What's the point of going to a gallery to view something that's available in book form? Why do we need to expose ourselves to more unsettling facts about abuse

when we are bombarded with them every day?

Reading a book and being totally surrounded by images and words are two very different experiences. In the gallery, the viewer develops empathy for certain victims because Ferrato's large-format photos put you face to face with real people and real situations. It's as though the woman with the black eyes is going to tell you her personal

The complex, movie-like production indicates that some victims are amazingly resilient and that certain perpetrators are capable of change.

tale. You become her witness.

The text under each photo gives information about the services and therapies available to those who have suffered from or committed violence, as well as facts about the circumstances recorded in each image. On the wall, the pages of the book join together, creating a scroll-like encyclopedia of a common crime.

Further, the insights gained about domestic strife through seeing this panorama are different from those you have when reacting, knee-jerk fashion, to the crimes that are today's quick-as-



BATTERED: one of the victims on display in Donna Ferrato's show *Living With the Enemy*

a-wink sensation in the paper or on TV.

The exhibition provides the chance to carefully consider one person's extensive, personal research into an ugly phenomenon. Ferrato explores violence's many forms in a complex, movie-like production that also indicates that some victims are amazingly resilient and that certain perpetrators are capable of change.

To stimulate community discussion about the social issues raised in Ferrato's work, the gallery has scheduled an extensive program of events. Ferrato will take part in the panel discussion in Presentation House Theatre on April 11 at 2 p.m. (for further information about this event and others call 986-1351).

Along with *Living With the Enemy*, Presentation House offers a companion show called *Woman Listening to Herself*, by Holly Roberts. The semi-abstract works produced by this American artist have poetic titles such as *Woman Dancing Inside Her Mother and Dog With a Man's Head*. They offer wry observations on gender roles.

C O N T E N T S •



This image of a woman who has been kicked in the head by a boyfriend is part of *Living with the Enemy*, Presentation House's disturbing exhibition of photographs by Donna Ferrato documenting family violence. For a review, see page 27.

7

COVER

After their internment during World War II, most Japanese-Canadians wanted nothing more than to disappear into the fabric of white Canadian life. Now, despite having regrouped to resolve the redress issue, some worry that this old wish may yet come true.

11

OUTSIDE

After carving its way more than 1,300 kilometres across our province, the Fraser River sprawls toward the sea in a magnificent delta. Slowly, parts of that delta are being reclaimed from industry for recreational use, as Jack Christie reports.

15

MOVIES

Ron Shelton parlayed his experience as a minor pro basketball player into the surprise hit *Bull Durham*, his debut as a director. Now he's taken his passion for pick-up basketball in L.A. and turned it into another success, *White Men Can't Jump*.

23

FOOD

Eddie Cheung has turned his diverse experience as a chef and a few fortunate accidents into singularly inventive food at the Santa Fe Cafe, the Dakota Grill, and now Cafe Zuni. Angela Murrills visits the latest enterprise of this inventive restaurateur.

27

ARTS

Family violence is something many of us would rather not acknowledge, but Donna Ferrato's unflinching photographs force us to confront an enormous social problem that we have failed to properly address. Robin Laurence examines Ferrato's work.

31

MUSIC

Bootsauce has brought clear ideas and a desire for control to its recordings, and the Montreal funk-rock group is winning a lot of new fans. But that hasn't stopped the band from remembering old ones with a four-night stand at the intimate Town Pump.

ARTS •

A Secret Evil Brought to Light

Donna Ferrato's grim photos document domestic violence

VISUAL ARTS

Living with the Enemy

Photographs by Donna Ferrato.
At Presentation House Gallery until April 26

• BY ROBIN LAURENCE

Living with the Enemy, an exhibition of photographs of battered women and the men who beat them, is as harrowing as anything you are likely to see in a fine arts gallery. So starkly real is this work that you wonder if a visual arts review is an adequate forum from which to address it. Donna Ferrato's photographic record of domestic violence is not a work of imagination, but of grim reportage and dedicated social advocacy. Because the impact of Living with the Enemy is entirely based on its content, the usual issues of art criticism are of no consequence here.

Ferrato is a New York-based freelance photojournalist who came to her project—tracking and revealing the secret horrors of American domestic violence—by accident. As she describes it in the introductory panel to the exhibition, while she was on a routine photographic assignment a decade ago, she witnessed a man hitting his wife. This incident radicalized Ferrato's thinking about the nature of family life and the myth of home as sanctuary. She dedicated herself to bringing the battering of women to public attention through the first means she had at hand—her camera.

The black-and-white photographs in the exhibition are organized around individuals, groups, and institutions, and reveal how Ferrato went about collecting her images: haunting hospital emergency rooms and shelters for battered women, riding with police, attending counselling groups for abusive men, following arrests and trials, living with couples with a history of domestic violence, and spending time in prison with women who had killed men in defence of themselves or their children.

Most of Ferrato's photographs are untitled, but are accompanied by brief texts. These texts record the circumstances surrounding the images, and may also cite horrifying statistics about the extent of spousal violence towards women and the continuing failure of American society to address or apprehend the problem. The emergency-room photographs graphically show dazed, bruised, and bleeding women whose husbands or lovers have punched, kicked, stabbed, burned, or choked them. In one particularly disturbing image, we are shown the tire marks on the stomach and chest of "Diana", whose boyfriend had, in a rage, run over her with his truck.

Ferrato's photos also record women and children fleeing into the night, seeking refuge in underfunded or inadequate shelters. They reveal the women's tentative attempts to find understanding and consolation—from counsellors or among themselves—and to rebuild their lives apart from their abusive partners. However, Ferrato's images and texts reveal what can only be interpreted as societal condonation of battering men when they portray police intervention (or non-intervention) in incidents of domestic violence, or focus on trials of men who have wounded, maimed, or even murdered their wives or girlfriends, but who have been given outrageously light sentences for their crimes. The other side of this same-



One particularly disturbing image in photographer Donna Ferrato's starkly horrifying Presentation House Gallery exhibition, *Living with the Enemy*, is this shot of "Diana", whose abusive boyfriend had run her over with his truck.

condonation is described by Ferrato's images of women serving life sentences in maximum security prisons for killing abusive spouses.

Ferrato has been quoted as saying that "everything that happens is photographable"—a contentious position that will make many people uncomfortable. Certainly one of the most uncomfortable aspects of Living with the Enemy is your sense of voyeurism,

of looking at something you should not be seeing—scenes in which intimacy and violence are profoundly interwoven. In one amazing photograph, a couple is shown arguing in bed in the middle of the night, and you are forced to account for why you are there with them. Central to this exhibition's intent, though, is the exposing of a form of brutality that has for too long been sheltered by

patriarchally defined notions of privacy, control, possession, and authority. In a sense, our non-seeing has made us all complicit in the cycle of misogyny and domestic violence. But whether or not Ferrato's images resolve that complicity, whether they function politically (moving us to take action) or merely sensationally (appalling us but not changing us),

SEE NEXT PAGE

Living with the Enemy

FROM PREVIOUS PAGE

are matters entirely determined by our own conviction, our own sense of witness. ■

Woman Listening to Herself

Painted photographs by Holly Roberts.
At Presentation House Gallery until April 26

• By ROBIN LAURENCE

As with *Living with the Enemy*, Holly Roberts's *Woman Listening to Herself* is about a kind of violence—but a violence more internalized than domestic, more spiritual than physical. Much of the rage in Roberts's images is self-directed—her figures seem to house intense conflicts between their primitive egos and socially validated personae, between their childish atavisms and parental sophistications.

Roberts, an American artist who has lived in

New Mexico for many years, uses her own black-and-white photographs (silver prints) as the grounds—both physically and philosophically—for her heavily overpainted, etched, scraped, smeared, and collaged images. Her works challenge notions of critical placement and evoke the long and complex interrelationship between painting and photography wherein each medium has irrevocably influenced each other. In many instances, Roberts's original photograph is scarcely discernible beneath the opaque layers of oil paint, yet it has provided an important impetus for her mysteriously charged scenes, scenes that seem to be a cross between vision quest and psychoanalysis. (Roberts insists that the photograph is essential, that it gives her something "to break free from".)

Influences in Roberts's work range from the indigenous art of the American Southwest to the paintings of Francis Bacon: through the blending of early tribal and late western motifs and sensibilities,

she achieves an archetypal dynamic that is both appealing and unsettling. The presence of ghosts, spirits, and animal helpers prevails here: blunted figures with tiny heads, animalistic features, and stick arms agitate in wide grey deserts, illuminated by pink smears of sunset. Their upraised hands seem to signal every sort of emotion, from despair to exaltation. In some pieces, like *Woman with Child*, distinct elements of the underlying photograph persist through the smudges, jots, and slashes of oil paint. In others, like *Man Trying Not to Cry* and *Woman Being Angry*, the sense of the original image is almost entirely obliterated, and only a subtle texture remains.

Roberts's intense reworking of her photographs seems metaphorical of a process of spiritual or psychological transformation. As with tribal initiation rituals and Jungian psychology, *Woman Listening to Herself* describes a struggle to achieve identity through the integration of self and archetype. It is a powerful and persuasive show. ■