

Susan McEachern - Clip 7

Influences

I'd say Martha Rosler was probably one of the strongest, most intelligent feminist artists, and scholars, and researchers, and curators, and writers that I had met up to that point. So when she came, I think it was in 1978, to NSCAD for the first time, and sort of held court in the Bell auditorium, showing work and basically presenting, really a new way of looking at art, which was to bring in a social conscious and awareness of the rest of the world, and this in particular to photographers... and I mean art practice in general naturally, but I was a photographer, she had been trained in photography, photography was a field that she had said a lot about, had worked within...

... But the idea of the artist being somebody who doesn't stand outside of the world, and of life, and of their own experience, that doesn't pretend they're genderless, doesn't pretend that they do not have race and class as part of...of the... their makeup, that you know sort of gives them necessarily a kind of approach to their practice. I think she demanded that people actually think about that, that they really question it and... and look at every element of that as uncomfortable and, you know, threatening as that could be. And it was after that point that I just sort of said well, yeah... like just go to something very simple and straightforward... and I took the camera to the kitchen, and you know photographed both the

dirty dishes and the preparation of food. And it was... an attempt for the first time to sort of see many of the larger issues in a small, isolated incidence of my daily life... and to look at how the microcosm and the macrocosm kind of... kind of relate to the sort of overall way of being in the world.

