

For Immediate Release

STANDING UP – A WOMAN SPEAKS OUT

MY GRANDMOTHER'S HAIR, BY ANN ELIZABETH CARSON, opens with the deeply life-changing story of Ann's grandmother:

*My grandfather made my grandmother
cut off her long chestnut hair
and throw it in the garbage. Because ...*

Her grandmother's grieving cry came down through the generations to shape Ann's own struggle against the marginalization of women and the repression of the physical body as the basis of memory. Ann Elizabeth Carson beautifully renders in narrative, poetry, sculpture and painting the saga of a woman struggling to surmount illness and defeat through the restorative power of her own poetry and work in clay. **"An autobiography told with alarming authenticity – alarming because it divulges the delights and devastations of being the third generation daughter of a family rooted in small town Ontario." Marion Woodman, the noted Jungian analyst and author, continues: " ... In *My Grandmother's Hair* Ann Elizabeth Carson "superbly outlines her healing process **through the creative and connecting power of myth and of her own painting, poetry and sculpture.****

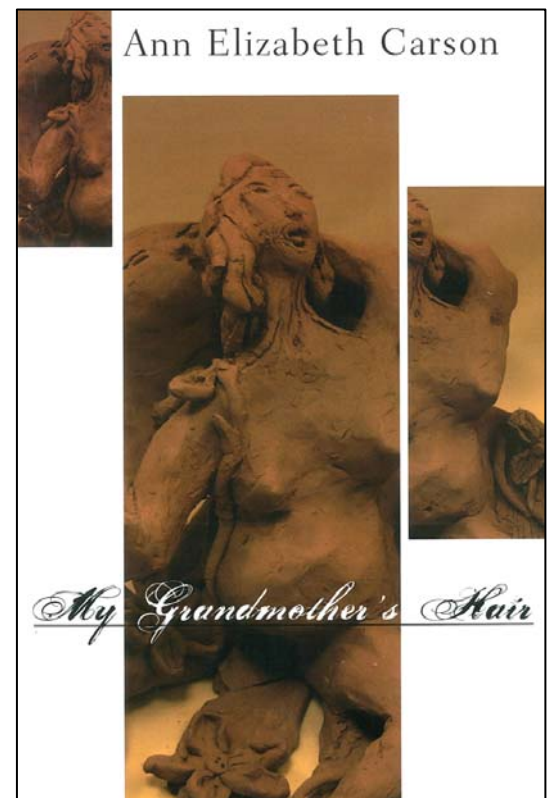
"In *My Grandmother's Hair* Carson uncovers the profoundly poignant **story of how power relationships are revealed through memory held in the body** as she paints an intimate picture and graphic depiction of how our character is molded by our family and social contexts, no matter what they may be. She describes how she moved through successive stages of experience and self-doubt to reach a broader understanding of herself and the context in which all women must struggle to overcome the damage caused in a patriarchal culture.

More than an autobiography, Carson's ability to dance between subjective reflection and objective witnessing in her own work is rare and sets her apart as author and artist. With this skill, and her command of several mediums, she builds a general framework from her personal experience, **allowing us to see how we can continue to make sense of our lives** in the midst of the chaos that confronts us, so that "*My Grandmother's Hair* reads more like a love song to woman's unquenchable spirit than a treatise to her survival. By welcoming and affirming aging Carson creates a legitimate place for elders in our society." (Jane Champagne, amazon.com)

Drawings, paintings and sculptures deepen and enrich the rhythms of narrative and poetry in a language open to all readers, resonating with our own experiences as Carson moves towards a sense of balance, of peace of mind and body, and, ultimately, of hope, offering **"a view of women's life cycles in epic survey and in the detail of a moment."** (Toronto Women's Book Store)

Ann Carson's **readings are a multimedia presentation**-the spoken word accompanied by projected images of her drawings, paintings and sculptures.

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ANN ELIZABETH CARSON

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Ann Elizabeth Carson, poet, writer and artist is a professional therapist and consultant in private practice. She works with individuals, couples and families and has particular interests in life stage transitions, memory, brain plasticity and expressive therapies. As an older person Ann brings both personal experience and professional expertise to helping older people and their families with the re-definition of our meanings of health, of the aging process and of being elderly. Her own experience with several debilitating chronic illnesses has made her sensitive to the individual, familial and work related areas of concern which patients and their families must deal with and alerted her to alternative and community resources for health care.

EDUCATION

- B.A. (Hons), University of Toronto, 1951
- Med, Adult Education and Counselling, OISE, 1970
- Leadership Training Program, Gestalt Institute of Toronto, 1977.
- Certificate in Family Mediation, University of Toronto, 1985
- Arscura Art School 2 year program, art as an artistic and therapeutic discipline.
- Doctoral Program, Adult Education and Counselling, aging and memory. 1988-1994.

PROFESSIONAL EXPERIENCE While raising a family of four children Ann organized volunteer staff and developed programs for a number of cultural and social service agencies. (1952-67) She was a counsellor and program director for the Department of Psychological Services, York University in 1967-69, worked for the Ontario Government in their substance abuse program, 1970-71 and was senior counsellor, project associate and employee relations consultant with The Counselling and Development Centre, York University 1971-87. She supervised graduate students in their practicum in clinical psychology, and co-developed an employee assistance program with the Department of Human Resources. Ann pioneered groups for women and mature students returning to the university. She developed and taught learning theory for the first academic course at York designed to meet the needs of mature students.

Ann took a sabbatical from private practice in 2005 to publish *Shadows Light*, a collection of early and new poems, illustrated with colour photographs of her sculptures. In the autumn of 2006 Edgar Kent/U of T Press, published *My Grandmother's Hair*, a social memoir in poetry, visual images and myth about how we are molded by family and social contexts, highlighting the uses and abuses of power in intimate and public places. She has just completed *We All Become Stories: creating memory*, twelve profiles of older people recounting the changing experience of memory over their life times. Selections and reviews of Ann's books have appeared in publications from Maine to Northern Ontario, and in Toronto, Vancouver and Ottawa. She reads at various venues and leads workshops in how art, movement and creative writing broaden our perspective on every day life.

Ann is a clinical member of the American and Ontario Associations of Marriage and Family Therapy and is registered in the National Registry of Health Service Providers. She participates in a study group on international affairs, two book clubs and the work of the Older Women's Network. She is writing a second book of poetry and keeps fit with circuit training, rebounding and walks on the Beaches boardwalk.

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aec@anncarson.com

Ann Elizabeth Carson, psychotherapist, poet, writer and artist was born in 1929 in Toronto, Ontario, the third generation daughter of a family rooted in small town Ontario, and later in depression-torn Toronto. Ann was educated at public schools in Toronto and earned a B.A.(Hons) at the University of Toronto in 1951

After twenty-two years as a lawyer's wife, mother of four children and volunteer developing programs for various cultural and social service organizations Ann decided it was time for a change and applied for a scholarship to graduate school. She earned a Master's in Adult Education and Counselling at The Ontario Institute for Studies in Education in Toronto in 1970, and then worked for the Ontario government in their substance abuse program and in developing the first employee assistance program in the province. Having had her fill of working within government's restraints she exchanged bureaucracies and became a counsellor and group leader at York University's Counselling and Development Centre where she supervised graduate students doing a practicum in clinical psychology and co-developed York's employee assistance program with the Department of Human Resources. As well, she taught adult learning theory for "The Ulyssean Adult", a course she designed to meet the needs of mature students returning to the university.

Having helped other people get their advanced graduate degrees for fifteen years, Ann took a leave of absence from York, returned to graduate studies herself, became a landlady, and opened a private practice in psychotherapy and family counselling. Combined with graduate studies, she explored art as a therapeutic discipline with Regine Kurek in her two year course at Arscura Art School, and expanded her private practice to include various forms of expressive therapies.

Inspired by her clients work, Ann took her own creativity more seriously and devoted regular attention to her writing, both poetry and prose, and to her work with clay and water colour. Finding she could not do it all, Ann retired from both York and graduate school, and devoted herself to private practice, sculpture and writing.

Ann took a sabbatical from private practice to publish her first book, *Shadows Light*, a collection of early and new poems, illustrated with colour photographs of her sculptures. This collection has been reviewed by Jan Bailey, American poet, as "confronting the silences; through poignant images grounded in daily life we fall wholly into uncensored emotion." Selections and/or reviews of *Shadows Light* have appeared in publications from Maine to Northern Ontario, in Toronto, Vancouver and Ottawa.

In the autumn of 2006 Ann published *My Grandmother's Hair*, a social memoir in poetry, visual images and myth of how we are molded by family and social contexts, highlighting the uses and abuses of power in intimate and public places. "A moving multigenerational and multigenre autobiography, it offers a view of life cycles in epic survey, and in the detail of a moment." (Toronto Women's Book Store). Ann's readings from *My Grandmother's Hair* are a multimedia presentation: spoken word accompanied by projected images of her drawings, paintings and sculptures. She has just completed *We All Become Stories: creating memory*, twelve profiles of older people recounting the changing experience of memory over their life times.

Ann maintains a part time private practice in individual psychotherapy and couple counselling with special interests in expressive therapies, life-stage transitions, aging, memory and brain plasticity. She reads from her books at various venues, leads workshops in how art, movement and writing broaden our perspective, participates in a study group on international affairs, two book clubs and the work of the Older Women's Network. She is writing a second book of poetry and keeps fit with circuit training, rebounding and walks on the Beaches boardwalk

Ann's experience with several debilitating chronic illnesses has made her sensitive to the individual, familial and work related areas of concern which patients and their families must deal with and alerted her to alternative and community resources for health care. As an older person Ann brings both personal experience and professional expertise to helping older people and their families re-define our meanings of health, of the aging process and of being elderly so that they can discuss immanent changes in the elderly person's life style, and the impact on the family, and examine alternatives until a consensus is reached about a comfortable solution.

My Grandmother's Hair by Ann Elizabeth Carson

How can we be transformed, yet still be miserable? In My Grandmother's Hair, Ann Elizabeth Carson, author of Shadows Light, uncovers the profoundly poignant story of how our culture makes our memories and shapes our lives. In telling her own story she explores the concept of sensory memory and layered experiences through a mixed genre approach combining narrative, poetry and art with myth, metaphor, conversations with older people and a brief survey of relevant research on memory. As she moved through successive stages of experience and self-doubt her growing awareness that power relationships are disclosed through memory held in the body led her to question the ways of accessing and learning about the stories that are told, and the stories that we hold. As Carson reached a broader understanding of herself and the context in which all women must struggle to overcome the damage caused by our patriarchal society she realized that while our stories can never leave our bodies, knowing them can make sense of our lives.

Outline

Beginning: questions of forgetting.

Chapter One, Underpinnings: a backdrop of families, people, places, social and political events; the sights, sounds and smells, and the joys and griefs that shaped my life and my remembering and forgetting.

Chapter Two, Groundwork: how my professional life as a psychotherapist and adult educator led to an interest in memory and aging and laid the foundation for understanding the importance of sensory memory and how memories are stored in the body.

Chapter Three, Strands of Memory: How my grandmother's story embodies a family and a social story, and is a metaphor for the cultural supremacy of mind over body, and the struggle to challenge that dominance.

Chapter Four, Living the Shadow: Working in drawing, water colour and clay I see the shadow side of illness and desire, how the splitting apart of body/mind is practiced, and how the older people I had talked with lived a similar kind of split between their efficient memory practices and the social pressure to accept the stereotypes of memory and aging.

Chapter Five, Whose Reality is on These Pages?: Ambivalence about my approach in academia opens up the theme of power and compels me to write my story as a sociopolitical exemplar of the uses and abuse of power.

Chapter Six, Frozen in Im/permanent Winter: The death of my son, five years of paralysis and the rebirth of myself as poet and writer.

Chapter Seven, Full Participation, how I can be transformed, yet still be miserable: practicing my resolve. The face-off between two equally legitimate voices: the crippling darkness of life long fears socially engendered by beliefs and memories embedded in body and mind, and the feared unknown of a creative surge I had not yet learned how to handle.

For The Time Being: I attempt to pull it all together.

ENDORSEMENTS of *MY GRANDMOTHER'S HAIR*.

Marion Woodman, Jungian Analyst, Author. London, Ontario.

An autobiography told with alarming authenticity. Alarming because it divulges the delights and devastations of being the third generation daughter of a family rooted in small town Ontario. Ann Elizabeth Carson details the resultant psychic spit created in herself. She superbly outlines her healing process through the creative and connecting power of myth, and of her own art work. Readers will look more deeply into themselves.

Regine Kurek, Artist. Director, Arscura School for Art. Richmond Hill

In this book Ann Elizabeth Carson looks truth squarely in the eye. Art can be terrible. Art is not always fun. But it is honest. Art is not just decorative, or superfluous. Art is necessary, essential for our survival! In fact it could just be that helps us to stay alive, well and sane. There cannot be enough written about this truth and there will never be enough courageous souls who dare to make art for life as the path to wholeness. Fortunately Ann Elizabeth Carson is one of them. A fabulous and creative read!

Maryleah Otto, Journalist, Author. Huntsville.

Your candor, honesty and no-holds barred account stirred powerful feelings and awakened memories. Art work, poetry, narrative- a three dimensional, complex texture disclosing the suppression and marginalization of women-will resonate in our hearts long after the reading, and will have particular appeal for serious minded feminists as well as students of social psychology. More casual readers will also find many riches within these pages.

Margaret Johnston, Anglican Priest. Bracebridge.

When I started reading I was not sure where the journey would take me or where it would end. However, I could not/not take the risk and was compelled to keep reading as my own memories and remembering came flowing into my body and consciousness.

Toronto Women's Bookstore *My Grandmother's Hair*, Ann Elizabeth Carson. A moving, multigenre autobiography combining images, poetry, and personal essay, this performative book calls readers to read out loud. Interweaving the author's life with her grandmother's life and her memory of it, this book offers a view to women's life cycles in epic survey and in the detail of a moment.

Erin Harris, Chair, Older Women's Network Ontario

Storytelling is a powerful teacher. Through stories in narrative, poetry, images and mythology Ann Elizabeth Carson creates a legitimate and valued place for elders in our society, where their voices are so often unheard. At a recent reading of her new book, *My Grandmother's Hair*, at the Older Women's Network feminist reading room, Ann used a multidimensional and multimedia approach linking spoken word with revisioned myth, poetry and a colour slideshow of her drawings, paintings and sculptures. We are all hungry for transformation and in the process of doing our human homework. Ann has a dynamic and compelling presence, skillfully demonstrating how stories can be medicine, both healing and inspirational, as they teach and prepare us for the experience of change and remind us of our need to reclaim our own voices. We were immensely pleased with her presentation, skill and penetrating spirit. The intimacy of her writings is palpable and very moving. This book is bound to grow, through word of mouth, the way true art should.

Reviews of *MY GRANDMOTHER'S HAIR*Reading and Clay Presentation for Arscura, School For Living Art.Regine Kurek, Director, and Dorothy Le Baron, Senior Faculty.

Ann Carson presents her story.

The way she turned a family event into a powerful motivation towards her own passionate pursuit of education and creativity, can inspire us all to begin to live our own life to the fullest. We each know of events that could be turned around, could become seeds for new growth. During her evening presentation and reading from her new book, *My Grandmother's Hair*, Ann also takes us through a hands-on clay modelling exercise, the artistic medium that turned her life around. With this lump of clay in hand change and metamorphosis begin to take place in front of our own eyes. And don't think for a moment that this is "only" an art exercise! Her invitation and passionate guidance can be the beginning of your own story revealing seeds for change. Empowering!

Because both head and heart are engaged. Sometimes hearing her story evokes an emotional response in the listeners to do with their own biography. With the clay exercise, will follows head and heart. Working with clay allows participants an experience in the present moment, and then to connect with themselves in a deeper way. Rather than just listening, they became active as well. This changed the way the discussion went. It brought the evening from the personal realm into making connections in the immediate social realm, and beyond - to our histories past and future.

Anne Craig, Consultant to the Arts. Toronto

I reached for *My Grandmother's Hair* because of Ann Elizabeth Carson's sculpture, painting and poetry. Then, as I read, I so connected to it. I have wanted to explain my life and times to my children and grandchildren. And also to let younger women know where we came from and what we have accomplished. It is here in this special book. chapters.indigo.ca 30/11/06

Jackie Grandy, Student, Writer, Artist. Toronto.

A genre-defying, challenging, enjoyable read that cannot be pinned down to any one area of content or style. A post-modern, feminist social memoir written from a perspective of psychology, small town Ontario life in the 30's, art therapy, classical mythology and individual myth-making, personal reflection and memoir. A must read. Chapters.indigo.ca. amazon.ca and .com 11/11/06

Meg Salter, Organizational Effectiveness Consultant. Toronto This poignant autobiography will resonate with many people who are consciously aware of their own healing journeys. Ann Elizabeth Carson provides an intimate picture and graphic depiction of how our character is molded by our family and social contexts, and the psychic split resulting in mind, body and emotions. Carson's portrayal of her own multi-faceted healing journey, using myth, poetry, art and narrative is an inspiration for readers who seek to look more deeply into themselves. chapters.indigo.ca. 22/12/06 amazon.com and .ca. 01/12/06. Barnes and Noble, 22/12/06

Helen Barron, E.S.L Teacher. Toronto

This is an inspiring memoir by a talented artist and writer. It describes her struggles with tragedy and adversity and how the arts helped contribute to her insight and victory. I hope it becomes widely available. Chapters.indigo.ca. 04/12/06

Jane Champagne, Artist. Author, Ontario Landscape: A Practical Guide to Painting Landscape on Location. Southampton

I heard the writer read from her book, accompanied by a slide show of her sculpture and paintings - a rare artist who can create in all three mediums. A profoundly touching and far-reaching memoir in a language open to all readers, it reads like a love story to woman's unquenchable spirit, rather than a treatise on her survival. amazon.ca 22/12/06

Reviews, continued

Liis Windeschman, Model, Business Woman, Toronto.

I had the privilege of hearing the author read from this eloquently written book. The words reached out to me from the pages when I read it but hearing it live was truly special. If you love all aspects of art, you will melt into this book- it melds art, poetry and sculpture while exploring the author's journey. It truly is a unique read. Chapters.indigo.ca, 08/02/07

E. Graham, Business Woman, Toronto.

A very good read!

At its heart, My Grandmother's Hair is an exploration of memory: of the author's personal recollections of her own life, and of the very nature of memory itself. The book also offers the reader unique insight into the creative process of an artist. I found it deeply moving and a very good read! Barnes and Noble, 2/2/2007

Mary Shirley-Thompson, psychologist, Bracebridge

Remarkable narrative--affecting, thought provoking and encouraging

A well written labour of love and dedication, Carson uses multi-media, myth and hard science to tell a story that is both truly personal and that reflects, analyses, how a personal experience illuminates cultural, societal and physical constraints. It is a story of what is lost and what is gained by really paying attention. If you have the opportunity, see Carson do a multi-media reading of this work--you will be deeply touched and greatly encouraged. Barnes and Noble, 02/18/20

Allan Sorensen, Information Technology Professional, Toronto

This is the kind of book I would not normally ever read.

But then I met Ann Carson, and saw her give a reading at a local library and I bought her book My Grandmother's Hair. What I found upon reading its pages was something almost a little too powerful. Yes, there was the obvious feminist view subtly coming through, the deep sadness of recounting the past, and of course, her art on display throughout. And it was a bit difficult at times because Ann chose not to write her thoughts and story in the usual linear fashion. Here, ideas move around, and many times I had to stop and reflect on what had been said before going on. This wasn't fluff, and nor was it really a thesis to prove a point, or a simple autobiography. In fact, it's hard to generalize about the theme of this book. But the power of it is unmistakable, and, unavoidable. I believe that anyone who is exposed to this book will be changed.

While reading its pages, I was reminded over and over again that each and every person, each human being, possesses amazing and beautiful art, and integrity and intelligence, and truth and hope. And value. Precious, priceless value, in a world and life that diminishes everyone's worth to a state of being ordinary and unimportant. Yet in each person is carried all the wonder and potential and hope of all of us. This book stopped me in my tracks. It forced me to remember and learn again that everyone in my past and in my life today is just as significant and complex as anyone we read about in the headlines, or is otherwise more important. It helped me to see that some of the most fascinating people we could ever meet are sometimes the ones right in front of us. Yet the biggest lesson of all was to realize that even in the seemingly insignificant and trivial moments of our lives, there is something profound and moving. I suspect that we all privately view ourselves and our lives as being not such a big deal, unaware of the very real and very lasting impact that even the smallest things we do have on the lives of those we encounter. Ann Elizabeth Carson proves it. Chapters Indigo, Barnes and Noble, 2007.

Majero Bouman, ABD PhD., Dept of English, York University

Brushing: Women's Generation

Ann Elizabeth Carson's 2006 book *My Grandmother's Hair* combs through the knotting of women's generation. En/Circling the stories that live us, but that can never be given voice, this life-narrative reflects on how trauma, and strength, inhabit the physical body to speak through torsion and heal through expression. Carson traces her generation back to the symbolic erasure of her grandmother—the cutting of her hair after marriage—to tease out lines/forms of resistance

and appearance instantiated through gesture and community. A work of creative nonfiction that quite literally follows its own journey by exploring the body as archive, and art as its researcher, the book opens relationships between memory, remembering, experience, intellect, embodiment, symptom, and expression. Its strength lies in its refusal to cohere—its refusal of a journey toward integration. It is, instead, a journey about communion that seeks and allows separate elemental voices to engage in dialogic polyphony, each with its own part.

Different voices weave through each page: journal excerpts, paintings, sculpture, poetry and academic research, as well as characterizations of what might be superego and id that question and interrupt the dominant narrating "I." The text refuses to settle in any one of these, invested as it is in re-remembering a life lived by many selves fragmented into, and sometimes lost to, the experiences that make up a life. Through all of these voices, Carson succeeds in holding her story, a story of and dedicated to generation, of which we are all a part. The limits of the text are the limits it places on its own potential to speak. The perhaps inevitable author/ity, "I," writes doors into opened textual thresholds to mediate passage between the discursive fields of different forms, discourses, and voices. A memoir, *My Grandmother's Hair* negotiates the paradox of also being an academic investigation into aging and memory, and psychological research into embodied symptoms of repressed trauma and recuperation through art therapy. The many generic gestures of the text would better cohere with more rigorous editing of the explanatory passages between and amongst them.

Nonetheless, Carson deals with each of the text's generic strains with confidence and passion that open the text's appeal to a various audience—I found the research on memory and aging very intriguing, while the narrative unfolding of the process of sculpting, particularly the final sculpture of the text, had me on the edge of my seat. The narrative seaming together of these disparate discourses insinuates a reticence to wholly trust them to open (to) one another unmediated. The lacunae otherwise between the discourses ask the very questions the textual arc responds to: how do personal and generational trauma enter into everyday and academic communities; by what avenues can the body re-member itself against and/or in spite of ideologies that inscribe its repression and representation; is it possible to break silent cycles of familial and culturally inherited (self-)abuse; how do the aporia between lived age and ideologies of aging manifest in the conception of memory loss; what is the communion of mind, body, and repressions; and how might we address the power relations that produce and transect each of these investigations?

My Grandmother's Hair answers the patriarchal management of women's bodies and restriction of community with wrinkles of synaesthesia through which story is body, colour is freeing violence, and everyday is a piece of clay. I've always loved *listening* to my grandmother's stories. I wonder now at her gestures and poems and silences, the last of which are covered up by three languages and lifetimes of talk. In her body of work, the generations that grow up on shared gestures, lies, and myths, is both the symptom and expression of our potency.

Forthcoming in Canadian Woman' Studies/les cahier de la femme, 2008.

ENDORSEMENTS OF *SHADOWS LIGHT*

Jan Bailey, Author, *Paper Clothes, Midnight in the Guestroom, Heart of the Other.*

"In *Shadows Light* the poet confronts the silences; through poignant images grounded in daily life we fall wholly into uncensored emotion."

Senator Landon Pearson, Author, *Children of Glasnost, Letters From Moscow*

"Spare, intense and deeply resonant".

Kathy Ross, Sculptor

"I stood in the living room reading a poem and my heart turned over as my dinner guests waited for their coffee. Powerful sculptures."

Toronto Women's Bookstore. *Shadows Light*, by Ann Elizabeth Carson. This collection of poetry from Canadian author Ann Elizabeth Carson intersperses her poetry with images of her sculptures, each accentuating the other. Reflecting on loss, family, connections, and the act of writing itself, this book is a companion for writers and readers. Autumn, 2006

Marjorie Muir, *Poet's Cove*, New Monhegan Press, Maine

What a pleasure to read your poems. Thank you. "Then and Now" is especially wonderful for what it says about youth and age and how they co-exist in us. "Maine Puffin Watch" is a vivid, closely observed descriptive poem. I hope the island will continue to inspire your beautiful nature poems, as well as the poignant reflections on love and loss. Selections will be published in *Poet's Cove* as well as in the New Monhegan Press. Autumn, 2005

REVIEWS OF *SHADOWS LIGHT*

Ruth Goldsmith, Contact Magazine, Older Women's Network, Spring 2006, and forthcoming in Canadian Women's Studies/Les Cahier de la Femme

If you love poetry add this gem to your collection. Take this book with you on a crowded subway train and allow Ann to transport you to another dimension. Indeed, Ann is an ideal travel companion. When you read *Shadows Light* you will be embarking on a journey and along a road you may never have traveled before ... dip into a treasury of images ... into feminist rage ... and comments on family life that will surely strike a responsive chord. Not only a poet. Ann is also a sculptor. Interspersed among the poems are photographs of her sculptures - like walking through an art gallery. Each poem paints a landscape, an experience, an emotion as Ann recreates the key moments in her life, giving them to us so that we may savour them to capture and experience their sorrow, their splendour and their joy. You certainly will never forget this book!

Margo Little, The Sudbury Star, 18/07/05

... Carson's poetry distils her life experiences and gives shape to universal questions as she explores the dualities in human existence. The landscapes and seascapes of Islands - Manitoulin in Ontario and Monhegan in Maine - have served as both inspiration and solace. Ann's poetry is accompanied by photographs of her sculptures that illustrate her central themes of the necessity for a connection to nature, to community and to deeply suppressed feelings of isolation and loss. As the title of the collection implies, the poet is striving for balance. Although she acknowledges the moments when "blackness inks my soul" she always walks towards the light. Readers are left with images of "everyday pleasures" and "the comfortable sounds of the Earth's living."

Bill McLean, The Beach Metro News, 6/9/05

Beautiful colour photographs of her own sculptures accompany Ann Carson's latest book of poetry. Her poems range from the simple and direct as in Moment: "It's snowing on me, lightly

touched I memorize the flakes, upward into their own world. Chilled galaxy of silence..." to longer prose-poem works such as *Summer Day* or *Turn Over*, or more intimate portraits of human existence such as the musings about home reflected in *Baby Boomers*, or the feeling of loss and comfort in *What Child Comes Back*. Ann Carson also works in charcoal and watercolour and examples of her work in these media will be published in her next book.

Jim Moodie, The Manitoulin Expositor, 27/07/05

Shadows Light, a new collection of earthy yet elegant poems explores themes both dark and uplifting. The nature poems are celebratory, but crisply observed, and sometimes sharp in tone as well. Carson's granddaughter calls them "nature with an edge." Often the language is wonderfully precise and vivid: "A beetle clicks over grass", "the whisper of pens", "the scrape of paper tissues". Elsewhere it is more abstract and mysterious, but equally compelling: "the benison of the night air", "wind whispering across lacey places, carved by loss." The engaging, intelligently crafted poems are complemented by photographs of the author's clay sculptures, which are not only compelling in their own right, but echo and emphasize the themes of the poems: "welcoming the possibility of loss, and of dying and of forgetting/and of being fierce with reality, gives protection ... I yearn to give up expectations ... Yet ... I must remember not to forget to remember."

Venues: Articles, Presentations, Readings, Reviews.

2003

- A poem from *Shadows Light* in *Poet's Cove Anthology*, Maine, USA
- A poem from *Shadows Light* in *The New Monhegan Press*, Maine, USA

2005

- July 18, *The Sudbury Star*. Margo Little, Interview with Ann Elizabeth Carson and review of *Shadows Light*.
- July 27, *The Manitoulin Expositor*. Jim Moodie, Interview with Ann Elizabeth Carson and review of *Shadows Light*.
- August 10, On air interview with Heli Cotnam, radio host, Manitoulin Island.
- August 20, "See it Made: Poetry and Pottery", presentation with poet, singer and drummer Karen Manitowabi of the Wikwemikong Unceded Reserve on Manitoulin Island.
- September 2, Reading and Presentation with Karen Manitowabi and Theresa Laurenti, Espanola writer.
- September 6, *The Beach Metro News*, Bill MacLean, Interview with Ann Elizabeth Carson and review of *Shadows Light*.

2006

- March 26, "Poetry, Drumming and Dance", A Presentation by Ann Elizabeth Carson, Karen Manitowabi and dancers of the Pia Bouman School for Ballet and Creative Movement
- October 25, Older Women's Network, "A Celebration of the Literary Achievements of Mid-life and Older Women." Launch of *Shadows Light* and preview reading of *My Grandmother's Hair*
- Contact, Older Women's Network quarterly publication, Spring 2006, Ruth Goldsmith, Review of *Shadows Light*.
- August 5, Southbay Gallery, Manitoulin Island, Northern launch of *My Grandmother's Hair*.
- August 23, *The Manitoulin Expositor*, Lindsay Kelly, interview with Ann Elizabeth Carson and review of *My Grandmother's Hair*
- September 5, Southbay Gallery, Reading from *My Grandmother's Hair* with a slideshow presentation of the drawings, paintings and sculptures in the book.
- October 12, Toronto launch of *My Grandmother's Hair*, with Pam Mordecai and Mary Lou Soutar Hynes, at The Toronto Women's Bookstore.
- November 20, Private Book Club, Reading: *My Grandmother's Hair*.
- December 13, Older Women's Network Writer's Group, Reading from *My Grandmother's Hair* with a presentation of the drawings, paintings and sculptures in the book.
- On line reviews at Chapters-indigo, Barnes and Noble and amazon.ca and .com 2

2007

- January 31, Arscura School for Art, Richmond Hill, reading from My Grandmother's Hair with a slideshow of the drawings, paintings and sculptures in the book, followed by a clay workshop.
- February 7, Beach Metro News, Melinda Drake, interview with Ann Elizabeth Carson and review of My Grandmother's Hair.
- February 22, Beach Branch of The Toronto Public Library. Reading from My Grandmother's Hair with a slideshow of drawings, paintings and sculptures.
- Canadian Woman Studies/les cahiers de la femme, Volume 25, Numbers 3, 2006, Two poems from Shadows Light and a review by Ruth Goldsmith, page 211. Distributed in March 2007.
- March 23, Another Story Bookshop. Reading from My Grandmother's Hair with a slideshow presentation of drawing, painting and clay.
- April 25, Charlotte Maxwell Book Group. Readings from Shadows Light and My Grandmother's Hair, with slideshow presentation.
- May 16. Hamilton Book Group, Reading from My Grandmother's Hair with slideshow presentation.
- May 19, Clay experience with Franca Leeson: One day sitting and moving meditation.
- May 24, St. Aiden's Church, Oakville, Reading from My Grandmother's Hair with slideshow presentation.
- May 27, An evening with Ann Carson, Huntsville Jungian Discussion Group
- June – September "Solutions in Your Hands" Workshops in Toronto and on Manitoulin Island
- July 7, A Day with Ann Elizabeth Carson: spoken word, images and working with charcoal, colour and clay.
- July (date to be determined) Manitoulin Island Artist's Week-End
- July (date to be determined) Southbay Gallery, Manitoulin Island, Poetry, Story and Pottery.
- October (date to be determined) An Afternoon with Ann Carson at Lindon School.
- Nov. 3/06. Room to Move, Olena Nitefor's Feldenkrais Space. A Day with Ann Elizabeth Carson: Bringing Our Intention Through Image into daily Practice.
- On line reviews at Chapters-indigo, Barnes and Noble and amazon.ca and .com.

2008

- January, Readings from My Grandmother's Hair with dancers of The Pia Bouman School for Ballet and Creative Movement.
- February – March, "Solutions in Your Hands" workshops Toronto
- June 9-15, the 2008 Toronto Festival of the Arts and Creativity the Allen Lambert Galleria. Ann was one of the 1,000 Toronto women who have made a contribution to the arts in Toronto photographed by French artist Pierre Maraval for the "Mille Femmes" exhibition as part of Luminato,
- July, workshops and readings at The Southbay Gallery and The Artist's Week-end
- August 28, Ann was interviewed by Heli Cotnam on radio station 100.7 The Island about her new book, *We All Become Stories: creating memory*.