

# ELLE

CANADA

**\$2<sup>99</sup>**  
**SPECIAL**

OCTOBER 2010

**HILARY  
RHODA**  
ROCKS THE  
RUNWAY'S  
'60S BEAT

**EYES  
UP!**  
WHY  
BREASTS  
DEFINE  
US

**FASHION  
AFFAIR!**

**358  
IDEAS  
FOR FALL**

**HELD  
CAPTIVE**  
"HOW I  
SURVIVED  
15 MONTHS  
KIDNAPPED  
IN SOMALIA"

**THIS SEASON'S NEW  
FEMININE MYSTIQUE**

**LOOSE  
LIPS  
CAN YOU  
KEEP A  
SECRET?**  
**(NO, YOU CAN'T)**

**GLOBAL  
BEAUTY**  
● MAKEUP TRENDS  
● CULT PRODUCTS  
● IS BEAUTY REALLY  
COLOUR-BLIND?

Canadian Publications  
Mail Agreement 40064924  
Registration No. R10752



ellecanada.com



Hands

{ PROFILE }

# WINGED MIGRATION

Artist Amanda McCavour's career takes flight.



**A**manda McCavour flits into the café like an excited butterfly, her red dress and red-gold curls flashing against the drab interior. “I feel like I’m on a blind date,” she says, smiling brightly. As blind dates go, there’s much to recommend her. First, McCavour costs nothing, drinking only water. (She must survive on sunshine alone.) And at 25, she has already completed a Craft Studio residency at Toronto’s Harbourfront Centre and produced a body of work—her “thread drawings”—so phenomenally intricate and

unique that they inspire the slack-jawed reaction usually reserved for Damien Hirst’s preserved sheep. Then there is her appreciation of the raw power of a Mariah Carey ballad. “I walked into the studio,” she says of her last day at Harbourfront, “and my friend was playing the really-bad-but-really-good *Butterfly* by Mariah Carey, and I just lost it.”

Teary episodes aside, McCavour is used to moving on. She has swapped apartments three times in as many years; still, she says, “I get attached to the places I live in. Spaces are like that. Maybe you see yourself in them for a long time, but often they don’t last.” Her understanding of the impermanence of things is matched by her desire to hold onto them. Both ideas are central to her work, in which textiles are created by sewing on soluble fabric that dissolves to leave nothing but thread. She has crafted an entire kitchen scene this way, as well as hands playing cat’s cradle. But one of her favourite subjects is birds. She made 135 of them for the Toronto Outdoor Art Exhibition last year and hung the birds, fluttering, from string in her tent. “It’s part of that temporariness,” she says. “Birds are pieces of life that are only there for a second. I wanted to make a space where they were.”

Next, she’ll participate in the Hard Twist show (Nov. 24 to Jan. 30) at Toronto’s Gladstone Hotel. Her work will be easy to find: Just follow the incredulous gasps. How can human hands produce something so ephemeral? As one viewer said to his wife, while the artist stood, unnoticed, behind them: “Honey, it’s all in the creativity.”

KATIE ADDLEMAN

We’re all going to the birds! See “Light As A...” (page 138).



From top: McCavour’s sparrow installation; her kitchen scene, *Stand In for Home*; *Compound*

## ART

