



Ruth Webber-Juggoo, *The Early Bird and the Little Girl*, 2015,  
silkscreen and block print on stretched mercerized cotton, construction lamp,  
73.7 x 86.4 cm (top); 63.5 x 50.8 cm (bottom).

Ruth Webber-Juggoo is a third-year undergraduate student at Concordia University specializing in Intermedia/Cyberarts with a minor in creative writing. In her multidisciplinary practice she works primarily in video, creating interactive installations that investigate the possibilities of language and discourse. Her short videos are infused with hidden innuendos, demanding from viewers a critical perspective. Using mainly family members as subjects, Webber-Juggoo explores conventional conceptions of family through character-based narrative and storytelling. In her most recent work, the artist investigates her subjective experience of her daily surroundings, her cultural heritage and the idea of family.

In *The Early Bird and the Little Girl* (2015), the artist ruminates on her childhood and her resistance to the values imposed on her by her parents. This work was inspired by photographer Aydin Matlabi's (b. 1982) *Child on Roof No. 2* (2009). The rectilinear composition, clear use of figure, ground and background, and minimal colour reflect the artist's intention to produce an abstract work that implicitly addresses its subject matter. The duality between the top and bottom panels signifies a child's rejection of family morals and his/her journey into adulthood. The first panel is a silkscreen and block print on mercerized cotton featuring black geometric shapes against a yellow background. The image of an androgynous figure walking through a rectangular space calls to mind the ominous journey of adulthood in which one tries to establish one's identity. A poem written by the artist in the bottom panel represents a hypothetical interaction with her parents. The orange juice mentioned in the poem is a metaphor for the artist's denunciation of her parents' imposed family principles. Surrounding the poem is a repeating image of dissipating contact between hands, signifying a move towards independence. The work's ambiguous message and imagery is juxtaposed with a concrete object: a lamp hanging in

front of the work casts a shadow onto the wall, creating a sense of depth. The dichotomy between the real (the lamp) and the figurative (the work's imagery) evokes a child's imaginative perspective of reality. The sense of duality in *The Early Bird and the Little Girl* reflects the artist's isolation, confusion and loneliness as a child. Drawing inspiration from her own life and revealing herself in her work, Webber-Juggoo has created an installation that engages the personal, the metaphorical and the concrete.

Dina Georgaros