



mujer artista *puesto / place*

artists

carolina araneda
cecilia araneda
beatriz barahona
francesca carella arfinengo
gabriela garcia ortiz
alexandra garrido
monica mercedes martinez
mariana muñoz gomez
lucy pavez
camila schujman
mujerartista.ca

january 10 - 25, 2020

aceartinc. | winnipeg, canada
290 mcdermot ave, 2nd floor

fri jan 10, 7 pm

| opening + reception

sat jan 18, 2:30 pm

| performances + artist talk



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mawar
REPAIRING ARTISTS TO WOMEN'S ART

our work is extremely personal and is the product of complex toil

MUJER ARTISTA: A NON PLACE

Art gathers in spaces of commonalities. Accepted aesthetics reflect more inclusion within the dominant demographic class than they do universal truths or transcendence. Art that is deemed to be good or of its time is typically made by artists who - *by gender, skin colour, culture, family religion, sexuality or language* - reflect back onto society an image of how it sees and understands itself. Art, made by its accepted makers, is amplified like hyperreal selfies society takes, designed to send specific messages about inclusion, exclusion and hierarchies of belonging, ultimately reinforcing where power resides.

In this context, *Mujer Artista* is a revolutionary act in its straightforwardness: giving name, space and place to Latin women artists working on the prairies.

Throughout 2019, our group of ten artists whose origins trace back to Mexico, Peru, Chile and Argentina, worked with Vancouver actor/playwright/author Carmen Aguirre and Toronto curator Tamara Toledo, and met throughout the year to engage in discussions and development ideas rooted within our common cultural and historic meshing - as women, as Latin American, as artists, as diasporic.

Puesto / Place is both a culmination of this work and a step on a continued journey forward.

Here, taking space not on the fringe of the mainstream, not as an outreach activity defined through the lens of the Institution, *Mujer Artista* is then a conscious act of non belonging - of naming the non place where we reside, staking it as territory and making it home.

/ Cecilia Araneda, for Mujer Artista

PUESTO / PLACE

Through visual art, dance, media art and interdisciplinary work, *Puesto / Place* situates the Latin American connection between ten prairie artists as the starting point to consider notions of site, flight, migration and landing. The works traverse physical and memory landscapes, examining points of departure and arrival and temporary places of rest in between, measuring the separation to the idea of home through both distance and time.

Puesto / Place also presents a point of merging of past and present, where the reflection of memory and the act of remembrance project themselves as commentaries on the ideas of refuge, community, belonging and participation within the present and the future to come.



Mujer Artista is grateful for the opportunity to work on Treaty 1, the traditional lands of the Anishinaabe, Ininew, Oji-Cree, Dakota, Dene and Métis Nations.

We respect the Treaties that were made on these territories; we acknowledge the harms and mistakes of the past; and we dedicate ourselves to move forward in partnership with Indigenous communities in a spirit of reconciliation and collaboration.

With *Refugee* (installation; twine, thread, nails) **CAROLINA ARANEDA** weaves together geographic points along her personal migration path, threading together places of temporary landing, building a cumulative idea of home that resides within not one specific geography, but instead as points within a memory landscape. Cities and towns depicted include those in Chile (Concepcion, Quirihue, Santiago) and in Canada (Toronto, Winnipeg, Leaf Rapids, The Pas and Churchill).

landing (5 min video loop), by **CECILIA ARANEDA**, is a fragment of *Threshold*, a long form experimental film currently in progress that reflects on places of flight and landing along the multigenerational migrations of Araneda's mother's family. With *landing*, Araneda considers the concept of refuge as a physical place, presenting a memory vision of the sense of calm of growing up in Canada. *landing* is made from black & white 16 mm film hand-coloured with organic and photochemical toners, video and found sound.

BEATRIZ BARAHONA's *untitled* arpillera (Chilean story quilt) takes from a traditional women's art practice that arose as a form of protest against Chile's military dictatorship from 1973 to 1990. Constructed from simple materials such as burlap - *from where the practice derives its name* - and recycled textiles, arpilleras typically depict hardship and violence experienced during the dictatorship due to poverty and government repression. Barahona's *untitled* arpillera re-constructs a memory map of the city riverbed during the dictatorship, where many bodies were dumped by the government, serving as a public reminder of the danger of dissent. Barahona situates her story quilt as the construction of a memory of remembrance, of a site she returned to visit in 2001 after having been away for 27 years.

FRANCESCA CARELLA ARFINENGO's *MTCN is The Only Love Poem I Write* (installation, photography, audio) was sparked by the artist's recurring visits to money transfer agents, a place where the diaspora meets to send money back home. On the counters of these service locations, economic oppression and agency collide. Carella Arfinengo's work seeks to explore this dynamic by riffing off elements of a monetary transaction, collaging them and reinterpreting them in search of softness. The work ultimately attempts to unspool stories contained in each transaction and explore the feelings that each brings.

With *Yo sé que vivo entre paréntesis* (dance; 8 mins), **GABRIELA GARCIA ORTIZ** reflects on the ongoing journey of experiencing, exploring and discovering the different faces of finding your place while being part of a diverse society in foreign country. *Yo sé que vivo entre paréntesis* - which translates to *I know I live within brackets* - makes use of an icosahedron (a 20-faced ball) to reflect the difficulty of journey, and is performed by dancer Citlali Hernandez.

In **ALEXANDRA GARRIDO's** *I didn't wanna do it alone...* (dance/installation; 15 mins), a body moves in a circular play space where there is evidence of a life filled with stories. Each brightly coloured coat we see embodies a sense of self within a given time or place. As well as creating an architecture, the body and each of the coats' orientation in space represents a fluid relationship to oneself. The place we see is a memory for every story that lives in our bodies. When the live performance is over, the circular place remains, but the performer (Camila Schujman) no longer occupies it. A video projection and audio recording of the performance then remains in the space, rendering the concept of time irrelevant; it is a memory replayed over and over again. Music by Monster Rally (album: Mystery Cove).

With *chanchitos* (performative ceramic sculpture; terracotta, cloth, vinyl) **MONICA MERCEDES MARTINEZ** reflects on Chile's present as it has collided with its unaddressed past. Since October 18, 2019, demonstrations have broken out all over the country to protest the systemic legacies of the military dictatorship that remain; protests which have, in turn, been met with the machinery of the dictatorship right back. The town of Pomaire, just outside of Santiago, is renowned for a ceramics tradition originating from Andean Indigenous cultures - and one of its most iconic images is the three-legged pig, or *chanchito*. For Martinez, the ceramic pig that is missing a leg but is still standing is a representation of her sense of Chile, a place her family escaped when she was a child. In Chile, these three-legged ceramic pigs are given as a symbol of good luck; evoking this tradition, Martinez encourages the public to take one of the smaller pigs that surround her larger work, and wish Chile's protestors luck.

MARIANA MUÑOZ GOMEZ's *¿Qué decir de allá y aquí?* (installation; digital prints, Tyndall stone) uses imagery rooted in body and place to communicate tensions of displacement and diaspora experienced as an immigrant living in Canada. An image of a wall at the artists' grandparents' house, made of volcanic stone from the state of Morelos, contrasts with Tyndall stone, a limestone quarried since the early 19th century in Manitoba - a period in which the making of Canada as a settler-colonial nation was in full swing. The work, which translates in English to *What to say about here and there?*, uses stones and skin to embody history, movement and the significance of place. Through lived experience, making art, conversations, and personal research online and in real life, Muñoz Gomez continues to make connections between body, place, displacement, and life as a settler of colour in Canada.

With *Into the Depths* (installation; sculpture, found items, painting), **LUCY PAVEZ** uses a stream of consciousness methodology to evoke the point of merging of the individual self and the collective whole. The presence of obsolete and mechanical technologies in Pavez's work, connected by large-scale scrolls reflect the story streams that are handed down to us even before we are born - by our families, communities and cultures. In this way, Pavez evokes the notion of *presque vu*, or the idea that something is known and nameable, but not finding the right word.

CAMILA SCHUJMAN's *Nepantla* (dance; 7 mins) uses physical movement to explore the ideas of boundaries, connection and in-between-ness. Schujman considers how humans make connections to place, to mitigate the feeling of being foreign and find a way to belong. In Schujman's piece, tape is used to create a world of physical and internal transformation, as a manifestation of the tension between what is specific and what is in-between. Once the live performance ends, a short film of the work is left in the space, allowing the viewer to observe the dance from three different perspectives. *Nepantla* is performed by Alexandra Garrido. Music: Phony Emotions, by Johannes Albert.

***Mujer Artista
wishes to thank:***

Liz Barron

Laura Darnbrough

Glen Johnson

Canada Council for the Arts

MAWA: Mentoring Artists for Women's Art

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