

5-10

It has been a pleasure to work on this exhibition. Thanks go to many people: to Karen Beauchamp and Shawn Anderson for assistance in grant applications and administering the funds, to Dale Amundson for his continuing support of my work, to Donalda Johnson for her care and attention to detail, to Shaun Finnigan and Tim Gardner for help with installation, and to Shannon Persowich and Darren Stebeleski for designing invitations, posters and this brochure. Thanks also to the Winnipeg Art Gallery for loaning the secured pedestal, to the Manitoba Museum of Man and Nature and a private collector for the loan of works for the exhibition.

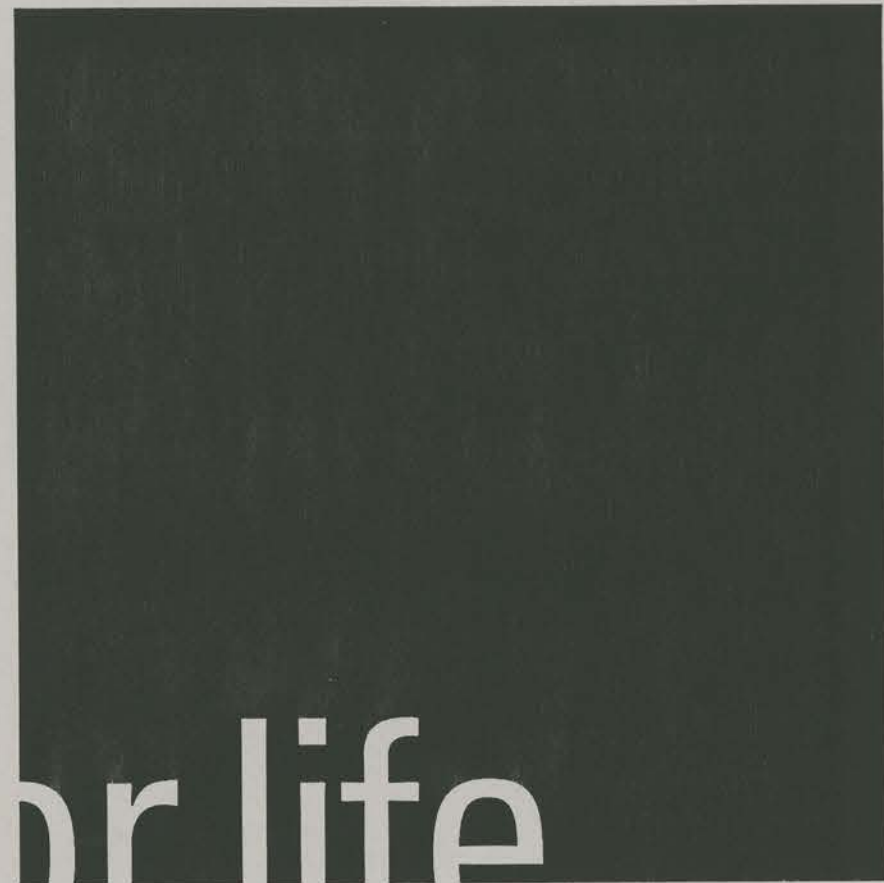
Partial funding for the exhibition was received from the Manitoba Arts Council.

Finally, and especially, thanks to the artists. You have made the experience enjoyable.

Robert McKaskell, Curator

acknowledgements

curator	Robert McKaskell
gallery director	Dale Amundson
gallery assistant	Donalda Johnson
preparators	Tim Gardner and Shaun Finnegan
design	Shannon Persowich and Darren Stebeleski



The seventeen artists in this exhibition share a certain number of experiences. They all graduated from the School of Art of the University of Manitoba between five and ten years ago (that is, between 1986 and 1990); they all currently live in Winnipeg; and they all have gained recognition and encouragement for their post-graduate work by being included in group exhibitions, receiving funding from granting agencies that make awards through the peer assessment process, and having at least one solo or two person exhibition. While none of these artists make their living solely from their art, they are maintaining an active art practice and expect to continue making art for the rest of their lives.

I have curated two other group exhibitions of Winnipeg artists. The first, *Update: Winnipeg Artists, 1950s/1990* (Winnipeg Art Gallery, November 3, 1990 - January 6, 1991), looked at the work of artists who had graduated from the School of Art during the 1950s and who still make art in Winnipeg. Curiously, it, too, had seventeen artists. And a year ago I curated *Those Who Stayed: Manitoba's School of Art, 1960-1970* (Gallery 1.1.1., October 16 - November 16, 1994). Twenty-six artists were included who taught or studied at the School of Art during the 1960s and were living here at the time of the exhibition. In all three exhibitions I have been surprised by the tremendous variety of work. There is no suggestion of a school or regional style in Winnipeg. Nor are there trends that link the work to some broad notion of what the content or materials or techniques of art might be in North America in the 1990s. I concluded the text for the brochure for *Those Who Stayed* by pointing out that Winnipeg artists have never developed a "local" style or preoccupation, that pluralism reigns here. The present exhibition substantiates that conclusion.

While preparing the exhibition I have been surprised on several counts. When I issued a call for work from artists who met the criteria stated above I expected eight to ten responses. Instead there were 17. It is wonderful that a city the size of Winnipeg encourages—through its galleries, the Mentoring Artists for Women Artists (MAWA) program, and various funding agencies—the continuing practice of so many recent graduates. I was also surprised that of the seventeen only three have gone on to receive an MFA. And there was the surprise that only five of the participating artists are male. These last two observations might lead one to think that the MAWA program fills the role of graduate study in the visual arts in Manitoba, a province in which no university offers advanced study in the Visual Arts. In fact, only six of the twelve women participated in the mentoring program. When asked about the program, responses ranged from the very positive (it allowed younger artists to get to know senior women artists; it taught them to structure their time after the artificial discipline of art school; it included information about the business aspects of art; and it offered a helpful system of support) to the negative (most thought it should open up to include men).

FIVE TO TEN OR LIFE

It seems that the most important boost to these artists' careers has been the receipt of grants from the Manitoba Arts Council (MAC). One artist pointed to a roll of paper in her studio and said, "That cost \$1,200. I couldn't have bought it on my own. It has given me the freedom to draw whatever I want and not worry about any limitations!" Others spoke of being able to buy higher quality materials or simply to buy a range of materials that allowed experimentation. Almost all of the artists said that receiving a grant had given them a sense of validation or affirmation for their work.

Another very important function of the MAC is the support it offers galleries. The fact that all of these artists have had significant exhibitions speaks of the health of the art community in Winnipeg. May it long remain this way. I hope this exhibition will encourage younger artists and today's students to maintain their commitment to their own practice. There is the possibility of life after graduation.

Robert McKaskell, Curator

All dimensions are in centimeters. Height precedes width precedes depth. The brief biographical information includes the artists' date of graduation and degree, grants and one- or two-person exhibitions. Unless otherwise noted, works are in the collection of the artist.

Julie Atkinson *Envy Man, Fear Man, Desire Man, Mystery Man I, II, III*, 1996
cotton and synthetic threads, water soluble fabric, machine and hand stitching
6 pieces, each approx. 22 x 18
BFA, 1989; MAC B Grant, 1992, MAC Crafts Grant, 1994; Zone Gallery, 1994, Ace Art 1994

Donna Blakeman Welch *Sacred Site One*, 1996
cast paper, brass, copper, tumbaga and sterling silver
7 x 36 x 41
BFA, 1987; MAC Project Grant, 1988, '89, '91, MAC Travel Grant, 1992; Uptown Gallery, 1989, Main/Access, 1989

Barbara Bottle *The Adoration, Or Are You My Mother?*, 1996
acrylic, oil, chalk pastel and collage on canvas
120.5 x 98
BFA, 1990; MAC Project Grant, 1991, MAC B Grant, 1992; Ace Art, 1993

Rudy Braun *Set Design for The Tempest*, 1995
3 photographs
10 x 15
Set Design for Don Giovanni, 1994
ink, guache, watercolour and oil on board
2 renderings, each 8 1/2 x 11 in.
BFA, 1990; MAC Project Grant, 1990;
Ace Art 1990

Derek Brueckner *Study of Serena*, 1994
sanguine pencil on paper
56.5 x 39
Study of Marcel, 1994
sanguine pencil on paper
39 x 56.5
Study of Cheryl-Lynne, 1995
sanguine pencil on paper
56.5 x 39
Study of Caelum, 1995
sanguine pencil on paper
39 x 56.5
BFA, 1988, MFA Hunter College, 1991; MAC B Grant, 1991, City of Winnipeg Arts Advisory Council Grant, 1993, '95, MAC A Grant, 1994; Main/Access, 1993, Volantis Flying Fish, 1994, Ace Art, 1994

Allan Geske
Axial, 1996
etching, engraving and aquatint on paper
31 x 45
Earth Watch, 1996
etching on paper
61.5 x 45
BFA, 1990; MAC Project Grant, 1992; Alliance
Francaise, 1992

Erla Glesby
Exodus, 1995-1996
crystal eyes, tar, coat tie fasteners, round head
plug cap, rope, bamboo beads, olive wood beads,
finial pin, cutting board stops, fragments of used
cutting boards, shelf sconces, spindles, spanish
spindles, mediterranean spindles, spiral dowel
pins, dowel, pressboard, plywood, blackboard
coating, water, paint thinner, watercolour pencils,
pastel, charcoal, china markers, conté, acrylic,
interference acrylic paints, wood strips, rope
mouldings, glue, nails
194 x 130 x 196
BFA, 1990; City of Winnipeg Arts Advisory Council
Grant, 1991, '92, MAC Project Grant, 1994, MAC B
Grant, 1995; Ace Art, 1993, Harcourt House Gallery,
Edmonton, 1995, Art Gallery of Algoma, Sault Ste.
Marie, 1995

Lois Luke
Grey Owl, 1995
oil on panel
121.5 x 120
collection of James Luke
BFA, 1990; MAC Project Grant, 1990, MAC C Grant,
1993, City of Winnipeg Arts Advisory Council Grant,
1994; Ace Art, 1990, Zone Gallery, 1993

Alison Norlen
Pinball (1), 1996
charcoal, collage and acrylic mediums on paper
244 x 371
BFA, 1987, MFA Yale University, 1989; MAC Travel
Grant, 1987, MAC Project Grant, 1988, '89, '91,
Canada Council B Grant, 1994; Ace Art, 1991, Print
and Drawing Council of Canada, Toronto, 1992, Art
Gallery of Southwestern Manitoba, 1993,
Plug In, 1996

Linda Pearce
Bird-Shaped Atlatl Weight Replica, 1995
watercolour on plaster
21.2 x 12 x 12
collection of the Manitoba Museum of Man and
Nature
BFA, 1988; MAC B Grant, 1989;
Midtown Gallery, 1988

H. Rogue Raiders
Beginning and Ending, 1992
acrylic on plywood
244 x 122
BFA, 1987; MAC Project Grant, 1987, '88, '90, '91;
Main/Access, 1988, Art Gallery of Southwestern
Manitoba, 1990, Centre Culturel Franco-
Manitobain, 1993, Zone Gallery, 1994

Jean Smallwood

A Funeral of a Frozen Woman, 1993
acrylic on canvas
183 x 227
BFA, 1987; MAC Project Grant, 1989, '90; Mennonite
Heritage Centre Gallery, 1994

Aija Svenne

Mediterranean, 1995
acrylic on canvas
168 x 193
BFA, 1987; MAC B Grant, 1994; Centre Culturel
Franco-Manitobain, 1993, Zone Gallery, 1994

Stephanie Van Nest

Rocking Horse/Fireplace, 1991-1992
oil pastel on paper
214 x 122
BFA, 1990; MAC C Grant, 1994; Main/Access, 1996

Peter Van Went

Chains #6, 1994
encaustic on board
122 x 122
BFA, 1990; MAC Project Grant, 1991;
Main/Access, 1995

John White

Self Portrait Box, 1993
music box with photographs of Robert De Niro (*Taxi Driver*), painting with
Tintin fan, blurred painting of Emma Peele, the artist with a black eye,
Buddha with backwards swastika, lion moon girl, possum, Cupid on Ionic
column, hockey cards of Guy LaFleur and Patric Roy, book cover of *From
Russia with Love*, Montreal Canadian key chain, owl key holder, Prussian
artillery men, baby fetus from "Visible Woman" model kit, marbles; music:
It's a Small World After All

37.2 x 16.5 x 8.5

Hedonic, 1992

music box with photographs and photocopies of Emma Peele, Buddha plas-
ter skulls, old doll and jewelry of the artist's mother, ceramic frog and cot-
tage, snow cone of cherub, lung and heart from "Visible Woman" model kit,
enamel; music: altered

35.5 x 16 x 21

Seive (White Box), 1992

music box with Barbie doll, jewelry of the artist's mother, Cupid and Ionic
column, Chinese tea cup, knight (Count Philip Graf Von Hessen), Avenger
action card, pillars from wedding cake, chess kings, latex and enamel;
music: altered

45.5 x 16.5 x 8.5

Iskra (The Spark), 1995

music box with tin cover from jewelry box, medallion, cards of Jesus and St.
John, tooth of the artist's nephew in test tube, jewelry of the artist's mother,
baby from cake shop, photocopies of knight and Stalin's first wife
(Yekaterina Svanidze), plaster wings, coffee grounds, stain; music: "You
Light Up My Life"

23.2 x 11 x 10

Hinikupol (Cynical), 1996

music box in refurbished Chinese laquer box and jewelry of the artist's
mother, wall paper, fun fur, glitter, Japanese pornography, photo transfer
image of Japanese bondage image on unknown fiber, photocopy transfer
on plastic with play money background, corkscrew; music: altered

10.9 x 18.2 x 12.5

Diploma, 1990; MAC Project Grant, 1990, '91, MAC B Grant, 1993, '94;
Ace Art, 1992

Phuong Wong

Feast or Famine IV, 1996

acrylic on canvas

81.5 x 173

Diploma, 1989; City of Winnipeg Arts Advisory Council Grant, 1990, '91, MAC
B Grant, 1991, MAC Project Grant, 1995; Bell Gallery, Seattle, 1991, Art
Gallery of Southwestern Manitoba, 1995, Main/Access, 1995

