



UBER GURLZ

DENIZEN FEMME

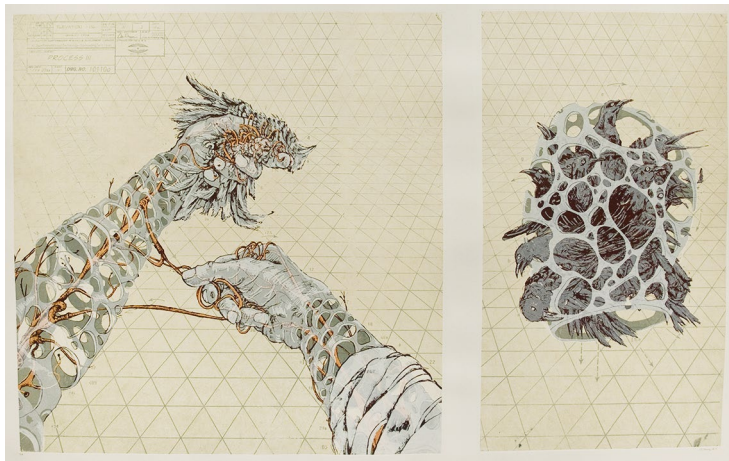
ART GALLERY OF REGINA



Michelle Brownridge, l-r, *Spirograph*; *Fishing*; *West End Shoemaker*; silkscreen on fabric
On exhibit, 2018, digital print on canvas



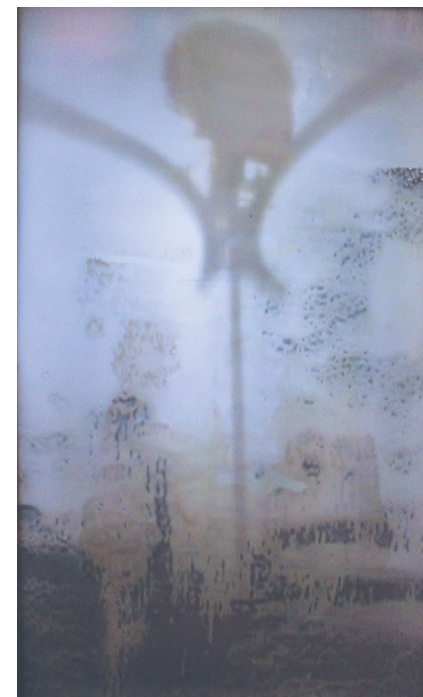
Terri Lynn McDonald, *Burying Words*, 2016,
acrylic, paper, ink, tar, gel on canvas, 24 x 20 inches



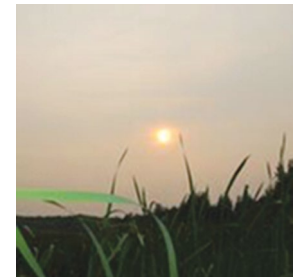
Cate Francis, *Process 111*, 2014, silk screen and chine colle, 36 x 25 inches



April Doecker, *Trains*, 2012, spray paint on paper, 25 x 17 inches



Judy McNaughton, *The Banshee* (still), 2018,
video of automated assemblage behind
drafting film, 26 x 44 inches



Majorie Beaucage,
video stills from archive

Art is work, women work harder.

It's hard to make a living as an artist. Many if not most artists need to supplement their incomes to support their artistic practices and pay the bills. Some are university professors, others wash dishes. Many find work within the cultural, educational and non-profit milieu as administrators, educators and program support workers. Many of these artists are women.

Finding a healthy work life balance can be a challenge for anyone. Add the calling of an artistic profession and the balance can become overwhelming. Unlike most other professions, a profession in the arts can be self-defined and financially detrimental. Social value is often overlooked or seen as fiscally irresponsible by popular culture. Work and practice can become conflicted. When compounded by the pressures of parenting, race, gender, class or general lifestyle maintaining a productive practice can seem next to impossible. Finding employment that compliments, supplements or otherwise supports artistic practice and expression is one way to negotiate this conflict.

The theme of the exhibition focuses on the life, art, work balance faced by many professional artists. The 6 women in this exhibition represent a cross section of Saskatchewan artists whose practice and labour mesh. They were chosen specifically for who they are and what they do. In this exhibition the artists are the intended feature, not the work. It is not the intention that the works reflect a specific theme but rather serve as an introduction to the artists themselves. All are motivated by a deep commitment to community. Denizens of the institutions and social structures we all must navigate; their work blurs the line between art and life. These artists exemplify the benefit of art, culture and diversity on the social.

I am the artistic director for IPAC, the Indigenous Peoples Artist Collective of Prince Albert. My curatorial practice is directly related to my position with IPAC. This exhibition is presented as a partnership between IPAC and the Art Gallery of Regina.

UBER GURLZ: Denizen Femme, pays homage to the UBER GURLZ, a small group of female artists and arts enthusiasts supported by IPAC, focused on professional development and community outreach. The group encourages and maintains a multi cultural membership but leads from an urban indigenous perspective. They are responsible for most of IPAC's cross cultural community initiatives. Inspired by late era 3rd wave feminism especially the Guerrilla Girls and the Riot Grrrl movement the UBER GURLZ began over a decade ago as an open studio project established to provide a safe space for young women and LGBTQ youth to work without fear of harassment.

This is their second curated exhibition. In 2011 Urbanisms II: UBER GURLZ was presented at the Mann Art Gallery in partnership with Commonweal Community Arts. It was the second exhibition spotlighting Urban artists working in Saskatchewan. Female artists from around the province whose work could be seen as challenging to regional/provincial art world norms were featured. The exhibition was a challenge to the status quo meant to inspire a younger generation to recognize they need not be limited by imposed expectations as they pursue their own paths in life.

"Currently in Canada there are more aboriginal women living in urban areas than ever before due to family or shelter related issues, pursuing education and other opportunities. Often these women will be single or single mothers striving to improve their living conditions and overall way of life. These women find themselves learning how to be a caregiver and breadwinner while attempting to carry their core values and worldviews with them into larger contemporary city centers. Attempting to integrate traditional knowledge in a western world- these women battle perceptions, harsh realities, predispositions, exposure to sexual violence, addictions, mental health problems, along with remnants of systematic, intergenerational or domestic abuse; all of these being experiences they take with them wherever they go. Yet these women have created their own streams, finding ways to survive, impact and inform those around them. These women have risen to esteemed roles in mainstream society, they have become leaders in business, institutions, politics, social justice and advocacy; all while providing support, love and care to their families and others around them. Often, they carry the responsibility of raising families- passing on cultural knowledge to new and changing generations. They say, "art imitates life" and the life of an urban aboriginal female is uniquely multifaceted. There is a view that provides such interesting insight into the world around us, staying true to their experiences while staying relevant in today's society."

Terri-Lynn McDonald Administrative Director, IPAC

Indigenous notions of the feminine as life force, the female as the heart of community and the labour it takes to maintain and enrich the connectivity of all our relations represents the overarching inspiration and motivation for much of what IPAC does. All creation begins with feminine labour. It is the glue that binds the social. Evidence can be seen in almost every social system, yet its significance is rarely acknowledged by dominant patriarchal worldviews. Most indigenous societies are matriarchal, recognizing the feminine as life force. Art and labour are the stitches that connect these 6 artists. Commitment to community is the thread that relates them to indigenous thought.

The sharing of stories is a key to developing empathy and understanding for all our relations. IPAC is always looking for new opportunities to share perspectives that empower and engage others to identify, inspire and share their unique stories with those around them. We are fortunate to have worked with many strong independent, successful women impacting the wellbeing of the arts community and society at large. Their stories inspire our humanity.

Michel Boutin

Artistic Director, IPAC, The Indigenous Peoples Artist Collective, Prince Albert, Sk.

ART GALLERY OF REGINA

UBER GURLZ: Denizen Femme

September 12 – November 23, 2018

Artists:

Marjorie Beaucage
Michelle Brownridge
April Doecker
Cate Francis
Terri-Lynn McDonald
Judy McNaughton

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Everyone is a Mirror, silkscreen on fabric
Photographs: courtesy of the artists

Presented in partnership with **I P A C**
(Indigenous Peoples Artist Collective of Prince Albert)



EPIC ART + DESIGN

