

MENNONITE HERITAGE CENTRE Gallery

CANVASS

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<http://www.mennonitechurch.ca/programs/gallery/>

hours: Mon. – Fri., 8:30 AM – 4:30 PM; Sat., noon – 5 PM

an institution of Mennonite Church Canada

located on the campus of Canadian Mennonite University

TAX DEDUCTIBLE DONATIONS: The MHC Gallery's budget is met primarily through private, tax deductible donations. Please, help keep the gallery alive and growing. Make cheques payable to: MHC Gallery. Mail to: MHC Gallery, 600 Shaftesbury Blvd., Winnipeg, MB R3P 0M4. Credit card donations, contact Connie Wiebe at cwiebe@mennonitechurch.ca. (204) 888 6781; Online at <http://www.mennonitechurch.ca/programs/gallery/>

Ray Dirks, curator, rdirks@mennonitechurch.ca

IDENTIDAD IDENTITY

Chile Canadá/Argentina/Canada Colombia

artistas3artists

Lucy Riquelme
Gabriela Agüero
Fanny Gómez de Correa

September 19 to November 22

Opening: Sept 19, 7:30 pm

Three women. Three artists. Three different countries in South America. Art coming together in Winnipeg.

Gabriela Agüero, originally from Argentina, is a longtime Winnipeg resident. She connected with the gallery some years ago to ask if we'd consider storing some of her large artworks while she was out of the country. I was struck by the power and rawness of the images dealing with difficult times in her homeland.

Titus Guenther has many meaningful connections in South America. He introduced the gallery to Lucy Riquelme from Chile and Fanny Gómez de Correa from Colombia. Lucy and Fanny are both Mennonites.

Since being put in contact with Lucy some years ago, it was evident she wished to feel part of the larger Mennonite world, especially connecting with artists. After seeing some of her pieces, I commissioned her as an artist in the *Just Food* exhibition.

We then began considering the possibility of a South American exhibit in the Gallery.

Titus asked if I'd be interested in Fanny, someone who had more recently found her passion in painting. I was interested in her story of being a child displaced due to internal conflict, who to this day seeks to help fellow Colombians displaced by the many years of undulating violence. While Colombians

continue their journey for peace and justice, in her art Fanny sees the beauty of landscapes and traditions. She sees the riches of her beautiful homeland.

Chile, Argentina and Colombia have all suffered through periods of uncertainty and violence. Art can give us the opportunity to ponder that. It also can remind us such countries are much more – filled with creativity, beauty, culture and traditions. Each artist is following the artistic path of their heart. Whether that leads to issues, abstraction, beauty or traditions, each path is their own and it is a gift to us that their paths join this September in the Gallery.

Special thanks to Titus Guenther. Without his keenness to bring Lucy's art beyond her community, this exhibition likely would not have come together. Thanks for translation help from Carlos Correa and Felipe Elgueta. Thanks, also, to Harry Wiens and others who helped this international undertaking come together.

Lucy Riquelme – Colors and symbols in Andean cultures

In abstract art, perhaps the most difficult task is to choose a theme for an exhibition that uses only organic lines, circles or spheres, and color. Then, I need to think where in the world this exhibit will take place, and where I come from. What message do I want to convey?

And here it is: the work of three years.

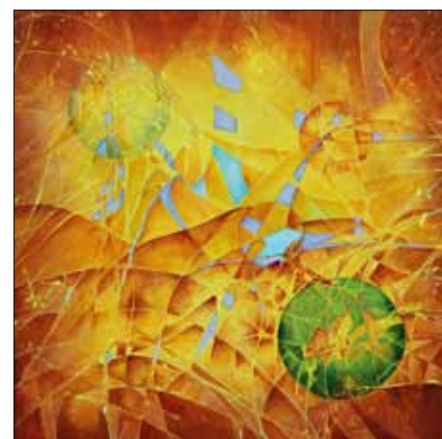
Chile is the most southern country in South America and the world. And the pre-Hispanic history of our peoples has always been intriguing and somewhat disturbing for me. In my journey through their artistic expressions (Azteca, Maya, Inca, Aymara, Mapuche, just to mention some of the most important), I have been reconstructing, reappraising, rediscovering that pre-history where the narratives are made up of images in ceremonial temples, utilitarian jugs, loom-woven tapestry, colors made of vegetable dyes, stones, earth, mineral oxides.

We have in common the Pacific Ocean, the blues and violets of the Andes, the valleys and rivers in its south-central region, a wide range of earth colors in the northern Atacama desert, the native forest in the south, and the eternal glaciers of Antarctica.

We also share our history. They didn't have notions of monotheism or Christianity. But these people were grateful for life, nature, earth, water, the sun, and the moon. Their existence was ruled by the seasons that signaled when they should sow their crops. Hence, the importance of observing the tidal currents, lunar phases, and other astronomical phenomena. These also become a connection between us.

I want to thank God, the global Mennonite family, my Anabaptist-Mennonite Church "Puerta del Rebaño" from Concepción, Chile, and the many hands and hearts that have brought me to this Gallery and to this country to present the only thing I know to do: painting.

Translation: Felipe Elgueta Frontier, www.puertachile.cl



Untitled, Lucy Riquelme

Fanny Gómez de Correa – Colombia, Land of Contrasts

Written by Carlos Correa

Fanny Gómez de Correa is a Colombian painter who began her artistic career after retiring from elementary school teaching. She has not been formally trained as a painter, but has been mentored by three different artists. She enjoys learning new ways of portraying the scenes of her native country.

The idea of showcasing her art in Canada came as a surprise to her. Titus Guenther, whose daughter is married to Fanny's son, brought her work to the attention of Curator Ray Dirks in 2012. They explored the possibility of exhibiting art by Latin American artists who had a connection to the Mennonite churches in their countries. Fanny was then invited to be one of the artists for this exhibition.

Fanny's connection to the Mennonite Church in her native Colombia goes back a long way. She attended a residential school as a child, which was founded in the 1940s by Mennonites from the U.S. The school initially welcomed children of adults suffering from leprosy (made to live in enclosed colonies). It later also welcomed children, like Fanny, of families displaced by the internal conflict that started in the 1950s. The violence that started then continues to be a reality in today's Colombia.

Fanny has always been an active member of her congregation, Iglesia Cristiana Menonita de Teusaquillo. She volunteers in various church initiatives that seek to help those displaced because of internal violence and other problems in the country. She also leads prayer and visitation activities, provides spiritual counselling, and is on various committees.

Fanny lives in Bogotá, Colombia, with her husband Luis. They have one son, Carlos Correa, who lives with his wife, Angelika Guenther, and their two children in Windsor, Ontario.



Fanny Gómez de Correa, *Halcón de Ciudad*

Friday, October 3, 7:00PM "What's your story?" Annual Gallery FUNDRAISER

The Gallery exists because of its supporters. Virtually 100% of the operating budget is met through donations. We are thrilled that for 16 years, you have supported the work of the gallery. Join us on October 3 to see and hear what is going on and what will be happening. The event is always fast paced, informative and rounded off with fabulous desserts. RSVP by September 22 to Connie Wiebe (see how below). **Can't make it to the fundraiser?** You can still donate by contacting Connie Wiebe.

Up next

Jodi Hildebrand, curated by Jaimie Isaac, and Chantel Mierau, opening November 28.

Proposals?

Artists, please, submit your proposals to us! The gallery hosts exhibits in approximate two month blocks throughout the year.

Mailing list

To receive **CANVAs**, invitations to all exhibitions and other gallery updates contact Connie Wiebe, cwiebe@mennonitechurch.ca.

Contact

Ray Dirks, MHC Gallery, 600 Shaftesbury Blvd., Winnipeg, MB Canada R3P 0M4. Ph: (204) 888-6781. E-mail: rdirks@mennonitechurch.ca

Thanks

To all who make donations, large and small, we thank you for helping keep the gallery alive and relevant.

Canvass

Gabriela Agüero – Introspection

The work in this show spans more than 25 years. The large painting, "Icons of Argentina," completed during the thesis year of my BFA Honours at the University of Manitoba, dealt with particular events of human rights abuses perpetrated by the military government in my native Argentina right after I had emigrated to Canada. Distance allowed me to research the subject with a degree of detachment, yet as I look back it also synthesized my own emotions as an outsider to the new culture.



Detail, *I will become that blue bird*

Unfortunately the work produced during my Masters thesis dealing with metamorphosis and gender in the lush environment of Louisiana has all been lost. Its disappearance brought about a deep existential crisis that made me question my role as an artist and remain visually silent for twenty years. This painful silence has been fundamental to understand why I have to make art.

After raising four children and briefly delving into graduate work in cultural anthropology, I have kept recording images as a photographer, teaching painting and exploring ideas related to my role as an artist.

The latest body of work in watercolour takes a different approach both formally and conceptually. It represents the culmination of many preoccupations that have always haunted my paintings: spirituality, gender and the role of the figure in nature. Most of the pieces in this show originate from a literary source, mainly novels written by women. Visually they are inspired by specific art history periods such as Flemish 15th century art, Venetian painting, illuminated books and early 20th century photography of gardens, plus my own photographs of nature.

I wish to thank Ray Dirks and the MHC Gallery for this invaluable opportunity to show again and my students in the Abstract Landscape Painting class for allowing me to be a channel to their creativity and therefore recover my own. To view all my work please visit <http://gabrielaaguero.tumblr.com>

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