

W O M A N H O O D

Cel del Nord Virtual Residency | 25th October to 6th December 2021



Naomi Even-Aberle

Artist | Based in South Dakota, USA

Dawn Langley

Artist / Researcher | Based in Surrey, UK

Jean Claire Martin

Fine Art Photographer | Based in Meanjin, Australia

Catalina Renjifo

Artist | Based in Oxford, UK

Hannah Rotwein

Artist | Based in Dallas, USA

Josine Vissers

Artist | Based in Breda, Netherlands

Hello & Welcome

The theme asks the artist "What is extraordinary about the female experience?" Every route to womanhood is unique, but every life lived under the title woman, in body, mind, responsibility and pleasure intertwines and mirrors the experience of others.

Our residents in this new program have asked which elements of womanhood we can unpick and look at. What do these observations tell us about what it means to be a woman right now?

Online residency is a departure from everyday life. It transports the artist to a different mode of being and working without a change in physical space. The online environment takes nothing away from the bonds the artists form when they come together, as demonstrated by the work the artists in this group have made.

Thank you to our six artists, who initiated this theme without meaning to.

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Moving Between

NAOMI EVEN- ABERLE

Artist | Based in South Dakota USA

1 This residency was only named after we had selected the participants. Has working under the umbrella 'Womanhood' shifted the focus of your work? In hindsight, would a different title have been better for this group of projects?

Initially I interpreted the title Womanhood as a rally call to celebrate and explore the concept of womanhood. My proposal Woman Warrior already shared this theme and I believe benefited from the extended and international perspectives of the other participants. Womanhood as a concept is universal, however, the perspectives, the visuals, and the narratives are unique to each of our experiences.

2 What would you like to thank your fellow Womanhood residents for? It can be as practical or impractical, huge or tiny, as you like.

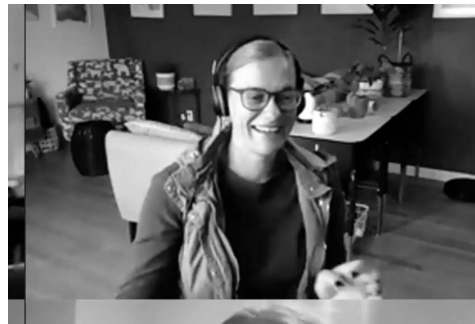
Thank you for listening with an open mind and an open heart. Thank you for sharing your ideas, insights, suggestions, and real-world experiences as women with me and my artistic process. A huge thanks for putting up with 5:30 am not-quite-awake-Naomi.

3 We often refer to the online world as different from real life. Which element of the Womanhood residency was the most 'real', in your experience?

Virtual residencies are a unique combination of connection and disconnection. Personally, I love the realness and authenticity of sharing ideas, asking questions, and insights after an artistic presentation. In this virtual space we can create the type of connection needed to support one another.

To learn more about Naomi visit:

[@naomievenaberle](https://www.evenaberlestudio)



DAWN LANGLEY

Artist / Researcher | Based in Surrey, UK

1 This residency was only named after we had selected the participants. Has working under the umbrella 'Womanhood' shifted the focus of your work? In hindsight, would a different title have been better for this group of projects?

It did shift my work slightly in terms of opening up more of a focus on women's voices and suggesting the 'Echo' project. The core idea of 'Rachel, Ada & Me' has remained but has taken longer to evolve than the other project. I enjoyed working with the 'Womanhood' title, I felt it gave me more flexibility and opened up new ideas. I think it has worked for us as a group because it allowed for very diverse approaches and projects.

2 What would you like to thank your fellow Womanhood residents for? It can be as practical or impractical, huge or tiny, as you like.

Primarily, for their generosity. The sharing of ideas, inspiration, critique, and personal insights. I felt everyone was genuinely engaged and appreciated the sharing of personal stories and vulnerabilities. It felt like a respectful and supportive group. Most importantly it felt like fun and I appreciated being able to laugh together!

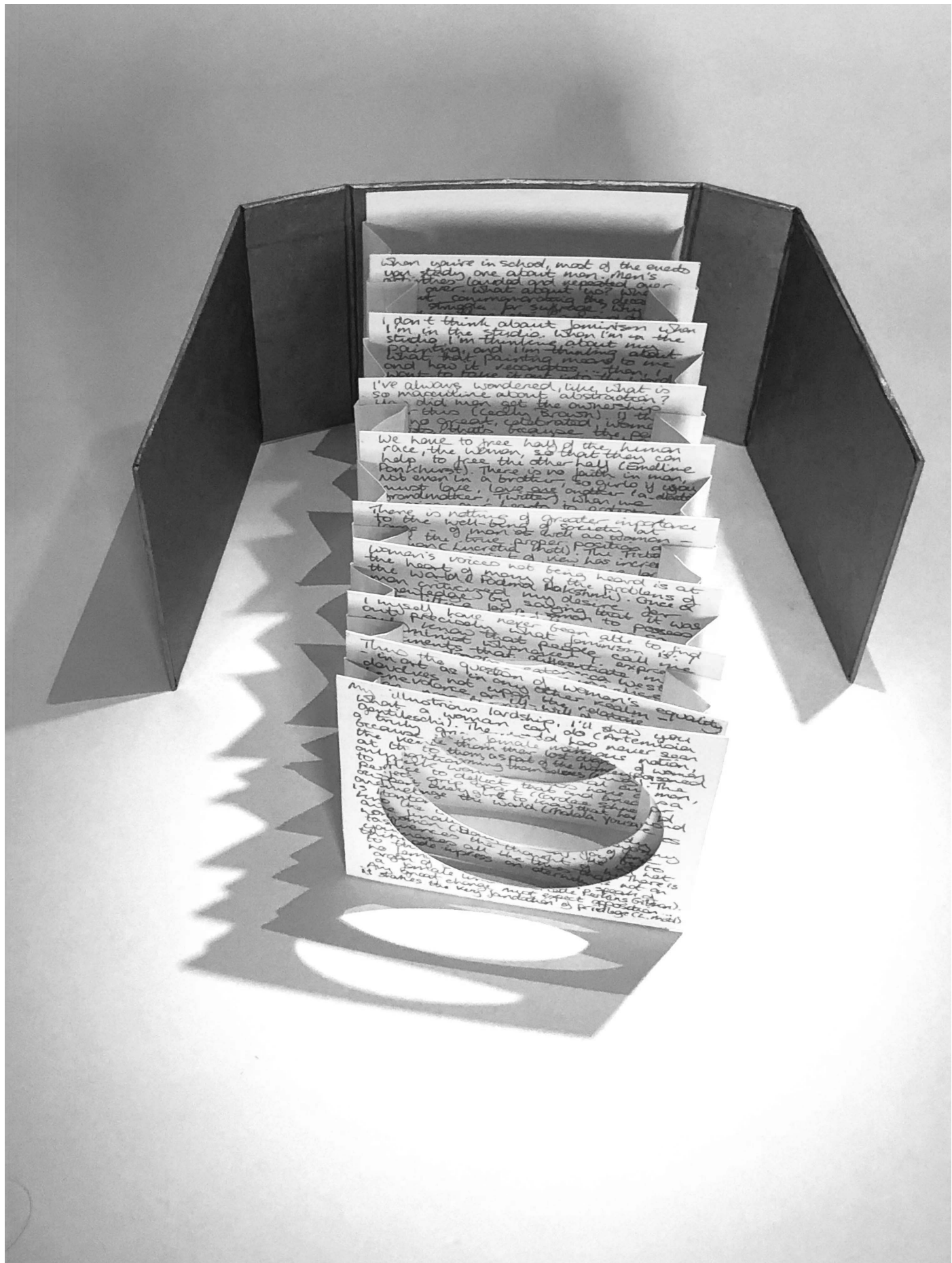
3 We often refer to the online world as different from real life. Which element of the Womanhood residency was the most 'real', in your experience?

I'm not sure I'd regard any aspect as more or less real, they all felt real but had different qualities. The individual presentations felt like an important element in helping me to understand some of the backstories and bodies of work of the other residents. The open studios offered great opportunities for wider sharing. The Monday check-ins were an important 'accountability' moment for me and gave me a weekly deadline to aim for. Being online meant that the residency was available to me in a way that it might not have been had we been physically located together in the same space.

To learn more about Dawn visit:

[@dawnl_sketchbook](https://infinitecuriosity.studio)





When you're in school, most of the quets you study are about men. Men's not. They avoided and repeated over over. What about us? Who at summarizing the deep struggle for justice. Why

I don't think about feminism when I'm in the streets. When I'm on the streets I'm thinking about my painting, and I'm thinking about what that painting means to me and how it resonates... then I want to talk about it.

I've always wondered, like, what is so masculine about abstraction? Why did men get the abstraction? Thus (Cecily Brown) if there no great, celebrated, woman's work because the

We have to free half of the human race, the women, so that they can help to free the other half (Emeline Pankhurst). There is no faith in man, not even in a brother, so girls if you must love, love me, another a dear grandmother, Twitter. What was

There is nothing of greater importance to the well-being of society at large than the proper position of woman (Lucretia). The fight for the woman's voice not being heard is at the heart of man's problems. The man criticizes the problems of woman (Lucretia). Once a woman speaks for herself, she

I would love never been able to find out precisely what feminism is. I myself have never been able to find out precisely what feminism is. I myself have never been able to find out precisely what feminism is.

Thus the question of woman's evolution is not in any other woman's evolution. The evolution of woman's evolution is not in any other woman's evolution.

My illustrious lordship, I'll show you that a woman can do (Artemisia Gentileschi). The world has never seen the power of a female artist's vision. She is not a man's sidekick, she is a woman's resistance to the world's oppression.

And the world's oppression is not just in the past. It's in the present. It's in the future. It's in the world's oppression. It's in the world's oppression. It's in the world's oppression.

It stands the very foundation of pride (C. Mills). It stands the very foundation of pride (C. Mills). It stands the very foundation of pride (C. Mills).

JEAN CLAIRE MARTIN

Fine Art Photographer | Based in Meanjin, Australia

1 This residency was only named after we had selected the participants. Has working under the umbrella 'Womanhood' shifted the focus of your work? In hindsight, would a different title have been better for this group of projects?

The title for this Residency was a perfect fit - I felt that Womanhood encapsulated all of our works beautifully. Especially as I seemed to work quite intuitively, with my practice being quite fluid, taking on the feedback from the other participants I was able to really dig into archival works to create something new and very much apt to the theme.

2 What would you like to thank your fellow Womanhood residents for? It can be as practical or impractical, huge or tiny, as you like.

This 7-week residency was rich with so much creative talent and wisdom. I really felt like I was amongst peers. I want to thank everyone for their input, I loved how we came together

week after week and as our intimate knowledge of each others practices grew so too did our enthusiasm to champion each other to keep on making. These are strange times - and I'm blessed to have experienced such comradery online with phenomenal female artists around the world.

3 We often refer to the online world as different from real life. Which element of the Womanhood residency was the most 'real', in your experience?

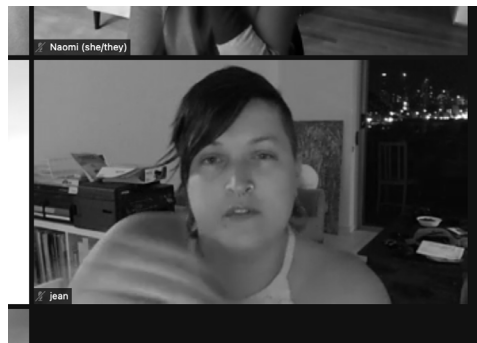
What made this virtual residency real for me were the moments between our weekly catch-ups and presentations - the conversations, the sharing of works in progress and creative processes, and best of all the open studios - where we could talk, or observe the making in action.

To learn more about Jean visit:

<https://www.jeanclaire.art/>
[@jeanclaire_art](#)



Four generations





Invisible, video, 18:47 minutes (screenshot)

1 This residency was only named after we had selected the participants. Has working under the umbrella 'Womanhood' shifted the focus of your work? In hindsight, would a different title have been better for this group of projects?

I applied for a residency and was caught for trying to shoehorn myself into the theme. Luckily I was not alone this time and Cel del Nord were able to see the serendipity of these submission outliers to assemble us as the 'Womanhood' group.

My project began by looking at the artist as the 'hood woman' to looking 'under the hood'. Despite performance not coming naturally I set myself a challenge to visualise the 'act

of making' and how things come into being, which has been a constant thread in my work. The approach this time was also a matter of circumstance. Finding myself empty handed, temporarily without a studio space, tools and materials stored away, it was evident that my material was the artist. When trying to define what kind of artist I am, I could only come up with 'I do what it takes'.

In the video recorded performance I move to practice making, conjuring without actually producing a physical sculpture, to look at process without object thought as an immaterial work. I do what I normally do, but see it as choreography: I practice and visualise, I remove myself from the work, or I do the work, but I am invisible.

CATALINA RENJIFO

Artist | Based in Oxford, UK

Womanhood's diverse possibilities gave me the freedom to make what I needed to make, rather than rigidly sticking to a the brief.

2 What would you like to thank your fellow Womanhood residents for? It can be as practical or impractical, huge or tiny, as you like.

Of my fellow residents I am thankful for the awe inspiring differences in our practices, personalities, hilarious turns of phrase and ways of being. This surprised and delighted me in the artist presentation to the group each week. On an individual level I am thankful for their unwavering empathy: finding connections and commonalities precede being able to speak of someone else's work and concerns. No matter whether overtly expressed empathy was the boon in our weekly one to ones.

Each mode of interacting brought moments of constructive critique, advice and cross pollination. Most crucial was the swift dismantling of paralyzing doubts and destructive obstacles, with lightness and humour along the way. This was this group's superpower.

3 We often refer to the online world as different from real life. Which element of the Womanhood residency was the most 'real', in your experience?

The online residency took place in my own time, in my own space. So what made it different from just getting on and doing my work as usual?



First of all, accountability in my commitment to others to be present and to generously give feedback, support and encouragement. If I was alert enough to listen,

in turn I received the precious gift of being understood for a little while. It helped me identify doubts and fears so I can tackle them.

Secondly, a structured format that allows organic, non structured time. Peer support can be rehearsed but it takes time to nurture it with living, breathing people. Cel del Nord are masterful in keeping this balance. Last but not least, impetus. The ideas and clarity developed during the residency in conversation with working artists from all over the world, will sustain solitary practice for enough time to implement my realisations. Dawn, Hannah, Jean, Josine and Naomi will pop into my mind whenever I am working on this project or its offshoots. I will hear their voices reassuring me to make them in their full truth, with their own flaws, and be ok about it. Isn't that ultimately what womanhood is all about?

To learn more about Catalina visit:

<http://www.catalinarenjifo.com>
@amigadeloajeno

HANNAH ROTWEIN

Artist | Based in Dallas, USA

1 This residency was only named after we had selected the participants. Has working under the umbrella 'Womanhood' shifted the focus of your work? In hindsight, would a different title have been better for this group of projects?

This residency shifted the focus of my work by giving me a big push. I believe it would have done that regardless of the name. However, the name did prompt me to more deeply consider themes of women and womanhood that have been percolating in my work. The residency gave me the confidence to explore these themes in less direct ways than I felt comfortable doing previously. In hindsight, I think the title provided a helpful umbrella under which all the residents were able to work.

2 What would you like to thank your fellow Womanhood residents for? It can be as practical or impractical, huge or tiny, as you like.

I want to thank my fellow residents for their energy, insight, and dedication to their practices. From the start, we forged a community that made me want to bring my best to the studio every day

of the residency. Thanks to all for your generosity, belief, and references (to artists, opportunities, and materials). I had a lot of fun.

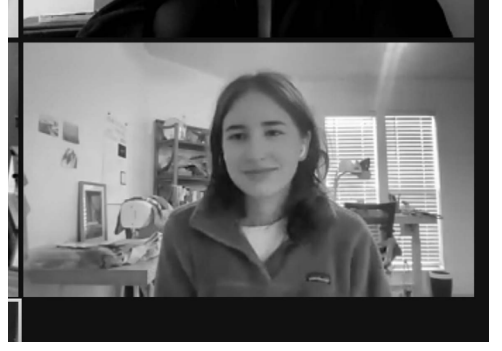
3 We often refer to the online world as different from real life. Which element of the Womanhood residency was the most 'real', in your experience?

The connections I had with other participants across the internet felt the most real. These connections led to lots of thoughts and notes and material explorations in my studio, which were also very real. What I appreciated most about the residency was its dual interdependent and independent nature: the conversations I had with fellow residents during meetings spurred the work I did alone in my own time, which in turn informed what I brought to the meetings each week. This setup provided for a generative feedback loop. And lastly, the body of work I started in the residency is very real, too.

To learn more about Hannah visit:

<https://www.hannahrotwein.com>
@rotweinh

Cane weaving, cardboard, lace, wood glue, archival print, lamp, paper pulp



JOSINE VISSERS

Artist | Based in Breda, Netherlands



Textile book

1 This residency was only named after we had selected the participants. Has working under the umbrella 'Womanhood' shifted the focus of your work? In hindsight, would a different title have been better for this group of projects?

For me, the change of title had no impact. I used the initial title as a working title, to explore a specific aspect of womanhood. I took quite some liberties with the opening brief, so I think the new title better reflected my initial proposal.

2 What would you like to thank your fellow Womanhood residents for? It can be as practical or impractical, huge or tiny, as you like.

I want to thank the fellow residents for the sense of community, the active participation and the real genuine interest in each other's work and process..

3 We often refer to the online world as different from real life. Which element of the Womanhood residency was the most 'real', in your experience?

For me the Open Studios were the most 'real'. Despite the distance we were working side by side and helping each other by bouncing ideas of each other.

To learn more about Josine visit:

<https://www.josinevissers.com>
[@josinevissers](https://twitter.com/josinevissers)





Acknowledgements

A special mention is due to Odette Brady, the woman behind the Cel del Nord residencies. A rare gem, Odette lays a hidden warp upon which the tapestry of artists' interactions are woven. She does so with expert ease so that her presence guides and encourages people to open, to exchange and collaborate in fruitful ways. Odette is a visionary, and the work here is a testament to her values, chief among them is working together, separately. We also would like to acknowledge all women past, present, and future that lend courage, insight, and inspiration into the ever expanding understanding of womanhood.