

MONEY FOR WOMEN/BARBARA DEMING MEMORIAL FUND, INC.
GRANTS AWARDED
JULY 2018 VISUAL ARTS & FICTION / MIXED GENRE



Barbara Deming (1917-1984) was a feminist, lesbian, poet, writer, and nonviolent activist in the civil rights, anti-war and women's movements. She founded the Money for Women Fund in 1975 and said, "In my life I've been helped as a writer to do my work. I think it's fair that I try to help others." Now a memorial fund, and also sustained by the late writer and artist Mary Meigs and generous contributions from donors and former grantees, the fund gives encouragement and small grants to individual feminists in the arts (writers and visual artists). Our address is PO Box 717 Bearsville, NY 12409. www.demingfund.org.

Submission periods and deadlines for applications occur once a year: January 1- 31, 2019 for poetry and nonfiction, and January 1 - 31, 2020 for visual art, fiction and mixed-genre. Judges in 2018 for Fiction and Mixed Genre were: Lucy Jane Bledsoe, Maureen Brady, Natalie Diaz, Barbara Johnson, Roz Kuehn, Glenda Pleasants and Mina Samuels. For Visual Arts: Elizabeth Broad, Reidunn Fraas, Clarity Haynes, Martha Hughes, Roz Kuehn, Harriet Livathinos, Shelley Niro. Grants totaling \$20,000 were awarded to 15 women.

B. Boyer-White _____ **FICTION**
(Los Angeles, CA)

Boyer-White's work-in-progress follows Cass Brinck, a young, queer "cowpuncher" coming of age in rural Montana at the turn of the 21st century. Raised among rootless cowboys scraping by job to job ... But crashing penniless into her first years of adulthood, she finds herself barred from this world of "man's work" by hard-guarded boundaries around gender—and desire.

Untitled Work-in-Progress

Soon she'd need to turn on a lamp or else sit there in the dark. She didn't feel like she could take the liberty with the lamps, someone else's electricity and fancy furnishings that cost as much as her whole life in a piece. ... Suddenly, her worth felt attached not to whether she could get this job, but to whether she had a right to flip a switch.

He wasn't coming. He had forgotten, didn't care. Or he'd changed his mind.

She jumped up quick and strode out the front door, bags slapping her back. ... Animals she hadn't ever been meant to work bleated and whinnied from the buildings and pens she passed.

She'd walk all night and more. She'd walk to the edge of this fucking state and leave it behind her, good for nothing. Not look back, ever. Walk to the Grand Canyon to see what all the fuss was about. She could do it. The Army had given her that: marching legs.

Award covers uninterrupted time to complete her first novel.

Josepha Gutelius _____ **ART**
(Saugerties, NY)

In her series The Silence of Nowhere, Gutelius captures, in various interior/exterior settings, in both figure and landscape, a feeling of place/displacement, an unsettling off-balance, a sense of fleeting time, of urgency and disquiet, which reflect her feelings of where she stands today as a woman -- an inward stance.

The Silence of Nowhere



"The Silence of Nowhere" (Omit Some Thin) 30 x 23 in. Pastel on canvas, 2017

Award covers supplies and expenses to expand the project.

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Amber Caron _____ **FICTION**
(Logan, UT)

The short stories in Caron's collection, Lost Person Behavior, explore the various ways people get lost, and how they find their way back. In The Handler the sense of being lost is existential. Leslie, the protagonist, moves to rural New Hampshire in darkest winter to train fifty sled dogs, but the isolation, monotony of daily chores, and the people she meets on the farm, including the young deaf girl, Jill, force her to reckon with her past in unexpected ways.

The Handler

Jill smiled, tucked her book in her coat. They walked together across the field, beyond the doghouses and the food shed. The morning wind had settled, but clouds were coming in from the south.

Two crows were fighting in the pines. Somewhere a woodpecker was pounding on a tree trunk. Just before they entered the woods, Leslie heard a door slam, its echo holding for a moment in the valley before lifting into the gray sky. She turned. Jill followed Leslie's eyes. They watched Brent get into the truck holding an armful of yellow ribbons and fake sunflowers and disappear down the driveway.

Jill was scribbling something in her notebook. She handed it to Leslie. *Let's run his team. Out to the aspen.* Leslie shook her head. She pointed toward the driveway. Jill wrote again: *Changes all the ribbons at the crash sites! Gone all day.*

When Leslie pointed to the dogs, Jill wrote, *I'll help.*

When Leslie pointed to the sky, Jill wrote, *Tonight. No weather till tonight!*

Finally, Leslie took the pad and pen and wrote her own message: *I'll get fired.* Jill took the pen from her hand, scribbled something and handed it back.

Award funds living expenses to provide dedicated time to complete this short story collection.

Patricia Maciesz _____ **MIXED GENRE**
(Oakland, CA)

Maciesz's mixed genre project asks: "What would it be like if the US valued child care? As per the artist: "Since money is the main way we attribute value in this country, I have kept track of every hour of my new son's life in a series of hieroglyph-type markings and created invoices addressed to the patriarchy. I include emotional labor, opportunity cost, and invisible "women's work" like house work and meal planning in my invoices. I show the relentless 24/7 schedule and sleepless nights of caring for a baby. And since the patriarchy is outdated, I've been sending them via fax. So far I've sent over 200 faxes – every member of the Senate got one. Until there is universal child care, I will be sending these bills to the patriarchy, and I will hope for a future where mothers, parents and full-time caregivers are seen and fairly paid."

Bill the Patriarchy

DESCRIPTION	UNIT PRICE	QUANTITY
• Childcare	\$12.25	112
• Housekeeping - meal prep - cleaning	\$12.25	20
• Life admin	\$12.25	30
• Emotional labor	\$00.00	12
• Opportunity Cost of staying at home	\$00.00	00
SUBTOTAL:		174 hours
TOTAL:		\$ 2,131.50
AMOUNT DUE:		\$ 0,000.00
NOTE: all services provided free of charge as per "WOMENS WORK"		
NET: 30		

Bill the Patriarchy, notebook detail

Award supports the purchase of materials in preparation for a public exhibition.

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Alda Dobbs _____ **FICTION**
(Montgomery, TX)

Dobb's historical fiction seeks to raise awareness of the lives and roles of women during the Mexican revolution. As a young Mexican immigrant, she was discouraged by her teachers from pursuing a career in writing under the logic that her English would never be on a par with Americans. She has since served in the US Air Force, received degrees in physics and engineering and worked as a forensics engineer. She is now pursuing her dream of writing.

Barefoot Dreams of Petra Luna

The Aztecs, our ancestors, saw smoking stars as an omen announcing the death of a king. We had no kings, only a man who had been president since before Papa was born, and had he died, I doubted anybody would have missed him. These days, a smoking star meant something different. It meant war and famine. Yet, others believed the star would come crashing down upon us, burning our homes and everything in sight. I didn't believe any of it.

Plenty of unwelcomed visitors came to our hut despite calmed fires. Tiny babies sneezed all the time. Who could possibly talk bad about them? And I couldn't remember how many metates I had broken in my life, but still, we were all kicking.

I was only nine years old, about to go to school, and learn to read. I did not plan on dying that night or anytime soon.

Little did I know that my life would slowly turn into a nightmare.

Still in my heart I believed that the smoking star wasn't to blame for killing my dreams or for taking loved ones away, or for bringing a war to my doorstep—a war so horrific and frightening it reminded me of stories about the conquest of our people. Except this time our enemy didn't come from a far away land. Our enemy lived among us.

Award underwrites cost of two research trips.

Charla Elizabeth _____ **ART**
(Burbank, CA)

Elizabeth plans to create a six-piece sculpture collection, entitled Beyond Him, highlighting feminine energy – soft, open, dark, magnetic, receptive, and connected. Elizabeth's intention is to bring these principles to the fore in an effort to honor them and to bring balance to an off-balance gender equation. Each piece is inspired by a natural object – a crystal, a tree, the moon, the magnetosphere, the North Star, and roots.

Beyond Him



"Affinity" Steel and aluminum wire, 108" x 24" x 24" 2017

Award provides expenses to complete the final 3 sculptures of the collection.

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Lyndsey Ellis _____ **FICTION**
(Florissant, MO)

As per Ellis: Bone Broth is my head-nod to suburban Black female experiences in the Midwest. This novel largely examines African-American women who've inherited complex emotional legacies resulting from St. Louis's paradoxical social structure. Women juggling the joys of upward mobility with self-stigma, intersectional discrimination, and societal expectations. Females who, despite their perceived good social and financial standing, often feel irrelevant, invisible, and powerless.

Bone Broth

“Anyway,” Rita continues, “I hope you have a better check-in speech prepared next time.”

“There won't be a next time,” I say, dumping bacon from a skillet onto a plate. “I'm not going back. I told you that and I mean it.”

All this talk about the damn elders' group makes me feverish. ... I fan dry the beads of sweat dribbling down my spine and hand Myrtle a piece of bacon, remembering when we turned on the air conditioning last month. No one turned it off for days. The heat index was up in the 100's, but I found Myrtle on her porch, wrapped tight as a newborn in a blanket, complaining about how the coldness in her house had stirred her arthritis. I paid half of her electricity bill with the donations left over from Wesley's funeral so she wouldn't spend her whole disability check.

“You did fine,” Rita says, rotating her curlers in the ceramic iron stove. “They're a good bunch once you get used to them.”

“I don't want to get used to them.”

Award underwrites research on St. Louis's social landscape and the role of Black women in light of civil rights activism.

Kelly Freedman _____ **ART**
(San Francisco, CA)

Using photography as the main medium in every image, intertwined with sculpture, paper cutouts, light painting and digital manipulation, Freedman creates surrealist images that represent the psychological impact of depression and mania, the results of bipolar disease, in which, there is a never ending cycle between the two extremes, a never ending mind continuum. Freedman's goal is to give an empowering voice to Asian-American women with mental illness who otherwise don't have their own outlet of expression.

The Mind Continuum



“Dimensions” Mixed media 30” x 40” 2017

Award covers expenses for printing.

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Megan Giddings _____ **FICTION**
(Bloomington, IN)

In The Observers, Giddings creates a mixture of seemingly disparate genres: body horror, surrealism, and an examination of the roles black women take as caregivers. Lena, the novel's main character, is a twenty-year-old college student who drops out to help take care of her family's debts. The only position she can find that will pay enough is as a test subject for government-run human experimentation. Giddings explores the questions: How much of oneself can a woman give to take care of her family? How far can a female body be pushed—in pain, in changes, in the boundaries of ownership—until it feels like it's no longer a body?

The Observers

“Lena closed her eyes for a moment. Reminded herself that her grandmom had cleaned houses, pulled the hair and gunk out of tubs and sinks, catered on the weekends, babysat, took on odd jobs. If the questions felt a little invasive, so what?

Your grandma gave you everything, you're the person in charge, now. She would remind you that minimum wage is only eight fifty, that you and Deziree need this money. Lena found the page that began with the word welcome in bold, underlined type.

... The forms explained after rigorous evaluations of her different kinds of health—psychological, physical, emotional—she may be invited to join a study.

... She could still leave now, but once she signed, all further interactions were private and covered by the attached non-disclosure agreement. Lena underlined with her finger the terms of the NDA: potential jail time, a minimum \$50,000 fine, and other actions that could be taken based on federal laws and rulings.

Lena tapped the pen against the paper.

Her mother had texted her earlier that morning to tell her the electricity had been shut off.

There was a pile of bills on the kitchen table for Lena to open, help Deziree to go through.

Award covers expenses to complete the manuscript.

Nia Imara _____ **ART**
(Cambridge, MA)

Imara founded Generation of Oakland as a volunteer - based effort, recording interviews and photographing longtime residents of Oakland, California. Many of the participants live in communities dealing with displacement due to the high cost of living including teachers, business owners, students, community activists fighting domestic abuse, and children. The paintings in Imara's portrait series feature women primarily and puts a spotlight on how gentrification affects poor communities of color.

Generation of Oakland: The People's Portrait



“Existence. II” Oil on canvas 40” x 30” 2017

Award covers framing, as well as painting materials to complete the portrait series for a solo exhibition.

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Carol Larson _____ **ART**
(Petaluma, CA)

In her fiber art series, Defining Moments, Larson addresses childhood naiveté about male attention & civil rights, bullying, body image, self-esteem, white flight to the suburbs, campus rape, marriage, motherhood, work, aging; and the persistent impact childhood leg-shortening surgery has had on her physical and emotional health. Now in her 70s, she also looks at ageism, how aging women are treated in the workplace and the ongoing language of judgment, rejection, pay inequality and dismissal, aimed at women.

Defining Moments: Stitched Perspectives on Becoming a Woman



"The Homemaker" Fiber, 37" x 60" 2015

Award funds materials for the completion of the series.

Yvette Mayorga _____ **ART**
(Chicago, IL)

Informed by the politics of the border, the events that happen on it, and the transnational narratives that arise after crossing it, Mayorga tackles issues of race, identity, and gender using the visual tropes of celebration. "My work employs confection, industrial materials, and the American board game Candy Land as a conceptual framework to juxtapose the borderlands of the U.S. and Mexico. The spaces in the "Candy Lands" of my work relate to immigrant's Utopian visions of the American Dream. The monuments and installations, built from accumulated candy, frosting, and found objects exemplify the excess associated with the American Dream."

**Reinterpreting Religion:
 A Mexican American Critique of Catholicism**



**"Stilettoes, After I Made America Sweet Again"
 Plaster, cake toppers, textile, acrylic, 72" x 30" 2017**

Award covers materials necessary to build a site-specific installation.

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Jennifer Savran Kelly _____ **FICTION**
(Ithaca, NY)

Savran Kelly's writing explores gender, particularly as it relates to gender roles and identity, rape and sexual abuse, and other harmful power dynamics that often result in invisible consequences, such as eating disorders, depression, and anxiety. She seeks to challenge popular cultural ideas and practices that negatively impact women's health. I am drawn to themes of faith and obsession, examining the faith we place in the status quo. What do we do when widespread systems of belief come undone? Do we fold with them or rise from the debris changed in some way?

When the novel opens, Dawn, a gender-fluid bookbinder finds a handwritten postcard hidden in the binding of a German World War II-era book. With the help of Dawn's best friend Kwon, who speaks German, Dawn learns that it's a love letter, written by a girl whose parents were hiding a Jewish family in their cellar. It's addressed to the daughter of that family. As Dawn's personal struggles intensify, Dawn becomes increasingly interested in the mystery behind the postcard: who is the woman that wrote it, and what has become of her and the girl she loved?

Endpapers

With the feeling I was holding a ghost in my hands, I brought the postcard up to my face and inhaled the sickly sweet odor of horse glue. For a brief moment I thought I was going to cry. I knew I should bring it straight to the lab, show it to Marianne and encase it in Mylar, but as if it were a rare treasure like I used to find in the woods as a kid--a four-leaf clover or the feather of a blue jay--I didn't want to let it go. Carefully, I slipped it into the back pocket of my messenger bag.

Award covers a research trip to New York City to document the settings in her novel.

Jackie Skrzynski _____ **ART**
(Cornwall-on-Hudson, NY)

The Crone is an archetype of the older woman, the matriarch of her group. Shunning negative stereotypes, feminists are reclaiming this positive image of the aging woman to redefine post-menopausal roles. Although pressured to remain youthful-looking, older women who identify with the Crone choose instead to embrace their experience and perspective along with their changing bodies. My drawings represent my understanding of aging as part of a natural progression. Inspired by laugh lines or crow's feet, I create work that describes this connection ... using facial features, nerve cells, vines, trees and other suggested forms ... to create drawings that depict my experience of aging. In this way, I promote the concept of the Crone Matriarch as an empowering feminist ideal.

The Crone in the Woods



"Wring" Charcoal, conte and pencil 29"x27" 2017

Award covers materials and studio expenses to allow time for completion of the series.

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Melissa Thorne _____ **ART**
(Troy, NY)

“My paintings address domestic interiors, vernacular architecture and craft, and are concerned with expanding notions of class and feminine subjectivity ... these interests were manifested in discrete paintings referencing handmade textiles, instructional literature, and DIY architecture. Over the past decade my practice has expanded to include installation and site-specific wall paintings, often in dialogue with meticulously-crafted abstract paintings and paper constructions. Sometimes these works are installed in galleries and museums, and sometimes they are installed in less-traditional sites. The connecting thread through much of this work is its reliance on pattern as a cultural indicator of history and identity.

Apertures



“Perseids” Watercolor, ink and gouache on cut paper collage
17.5” x 15” 2017

Award funds materials and studio time to prepare for an exhibition.

Dear Supporter:

You have always been a friend to the Deming Money for Women Fund, the longest ongoing women artists' fund in the United States, so we turn to you again to ask, please remember us with a small donation, anything from \$5 - \$50 or more.

Annually, The Fund awards grants of \$500 to \$1,500 to up to 20 women developing as visual artists, fiction writers, nonfiction writers and poets. Vitaly important, the grants pay for everything from childcare to art supplies and support for unencumbered writing time. As well, the peer recognition boosts women's confidence at early stages in their careers.

“In my life I've been helped so that I was able to do my work. So I think it's fair to try to help others,” Barbara Deming said, when founding the fund.

The Fund has helped others “do their work” - for forty-two years. Former grantees include accomplished women artists and thinkers of our time: Edwidge Danticat, Andrea Dworkin, Jewelle Gomez, Harmony Hammond, Marie Myung-Ok Lee, Eileen Myles, Cheryl Strayed to name a few. Please help us add to this list by sending your donation to:

The Money for Women Fund
PO Box 717
Bearsville, NY 12409

or via PayPal on the “Donate” page at
www.demingfund.org

And, Thank you!