



Over the Top opened on Friday, March 13 and culminated on Sunday, March 15. During the three days, 512 art lovers visited MAWA to admire and to bid!

At MAWA, Artists Are First and Foremost

A couple of days before our annual *Over the Top* Art Auction, there was a feisty debate on Instagram regarding MAWA's fundraiser. Local art dealer Lisa Kehler started it off, charging that MAWA "devalues the [art]work." Shaun Mayberry weighed in to agree, calling *Over the Top* our "cheap-ass fundraiser". MAWA knows that the commercial art market is an important part of a healthy arts ecosystem. It benefits many of our members! Therefore, we would like to address these concerns, and hopefully lead to a more nuanced understanding of the value and interconnectedness of not-for-profit art education AND the for-profit artworld.

First and foremost, MAWA is artists. All four of MAWA's core staff work part-time, and the rest of our energies go into being practicing artists. Most of our board members are also artists. In fact, the only reason MAWA exists is to support artists! We do this primarily through funding from arts councils, for which we are extremely grateful. However, arts council funding only comprises 50% of our budget.

MAWA fundraises in order to provide more low- and no-cost programming and to hire more artists to deliver it. In the past year we hired 64 women artists, at or above CAREFAC rates, of whom 13 are Indigenous, 5 are new Canadians and 6 are of other visible minority backgrounds. Of the artists hired, 60 are Canadian and 4 live and work in other countries. Of the Canadian artists, 49 are from Winnipeg, 4 live in rural Manitoba and 7 are from Canadian provinces outside of Manitoba. As you can see from this list, MAWA is committed to not only hiring artists, but hiring a diversity of artists to provide a diversity of perspectives.

How is all of this possible? MAWA has had the support of many foundations over the years, including the Winnipeg Foundation, the SE and WH Loewen Foundation, the Thomas Sill Foundation and the RBC Foundation. Corporate sponsors such as Assiniboine Credit Union, Chris Krawchenko Maximum Realty and For Eyes Optical also make significant contributions. But most of all, MAWA is able to function because of generous community members—you—who purchase MAWA memberships, attend the Fall Supper, make financial gifts and donate work to our annual art auction. You contribute a remarkable 20% of

MAWA's annual budget!

MAWA provides services that artists value. Many people say that they contribute to the art auction as a way of "giving back" to the organization that has impacted their lives and artistic practices. All of the money raised at *Over the Top* is used to fund programming designed to help artists to achieve their self-defined goals. These may include commercial representation, fearless experimentation, maintaining a work-life balance, etc. An artist's goals will change throughout their career, and MAWA is here to help at all stages of an artist's development.

The *Over the Top* Art Auction accepts art donations from everyone, from the most emerging to the most established artists. There is no hierarchy, no curatorial process. All of the artworks hang together on our walls, equally: a portrait of a community. Because it is an auction, the "value" of the work is determined by the tastes and inclinations of the bidders in the room. Each year some of the works sell below market value and some above. For some artists it is their first sale, and establishes a market value for future sales. Secondary sales also result: disappointed buyers who have lost on a bidding war make enquiries through MAWA and then purchase work directly from the artists. This year one artist's work auctioned for \$620 above market value. After the auction, another buyer bought the same print from the artist at the same price. When things like this happen, it helps offset our dismay that some excellent pieces do not sell at all.

Artists are asked to select a fair starting bid for their works, a choice we leave up to them. We also understand there are many reasons why artists may choose not to donate to the auction, and we support those decisions.

If you have any suggestions for us in terms of how to improve our fundraisers, please do not hesitate to let us know. Certainly we are stronger when we work together.

In conclusion: thank you! MAWA is grateful for the gifts we have received and look forward to continuing to provide excellent programming that serves our community.

—Shawna Dempsey and Dana Kletke



Constructing Sigmund Freud's Cabinet: An Architecture of the Psyche

by Natalija Subotincic
Friday, June 5, 2015
noon-1 pm at MAWA

Natalija Subotincic writes, "For seven years she collected the bones of everything she ate, began reading Sigmund Freud, and eventually constructed a dining table. This talk will explore how her obsessions have merged with his, around that table, framed by the interpretation of a shrine to the women in his life that she discovered in his study. It will conclude with a short filmic speculation on the psychological constructions she has unearthed from within his founding spaces of Psychoanalysis." In this performative lecture, Subotincic will examine the symbolism of material culture and the subconscious power of image for a fem-

inist reading of the daily work environment of "the Father of Psychoanalysis."

Natalija Subotincic is a Professor of Architecture at the University of Manitoba. Her research and creative works explore relationships between the psyche and physical space, questioning how we construct, experience, and dwell within this territory. Her book, *Never Speak With Your Mouth Full*, conjoins her personal forays into collecting, an interpretation of *Sigmund Freud's Cabinet* and an expansion to the Museum of Jurassic Technology in California.



N. Subotincic, *Watching You From Across The Room*, mixed media photo-collage and acrylic on canvas, 38" x 50", 2012

No First Friday in July, August or September ... but lots of other programming! Come to an artist-in-residence talk instead!

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Artists in Residence 2015

Wendy Wischer (Utah, USA)

in residence at MAWA June 2-30, 2015

Artist Talk Thursday, June 25, 2015, 7 pm at MAWA

Presented in partnership with ArtCentre South Florida, Miami



During her residency, Wendy Wischer plans to continue her explorations of natural landscapes and urban centres coexisting in close proximity. This includes what is lost, what is gained and the need for preservation of the physical environmental spaces, the history of those environments and the mythologies associated with both. Wischer will be working in photography, video and sound, documenting sites and creating onsite performances and installations for the camera lens. She will also be creating tests for larger video installations.

Born in Wisconsin in 1971, Wendy Wischer currently lives and works in Salt Lake City. With an MFA from Florida State University and a BFA from the University of Wisconsin, Madison, she is the recipient of numerous grants including the Pollock-Krasner Grant, the Utah Arts & Museums Visual Art Fellowship, the South Florida Consortium and the Florida Individual Artist Fellowship. Wischer has exhibited extensively in the US and internationally in Spain, the Dominican Republic, Mexico, Italy and Israel. Her work is part of several public collections including the Perez Art Museum and a permanent outdoor installation in Miami Beach, the Boca Museum of Art and the Utah Division of Arts & Museums Collection. She was selected for the MAWA residency by former MAWA guest curators Ombretta Agró Andruff and Tami Katz-Freiman. wendywischer.com

lamathilde (Montréal)

in residence at MAWA July 2-31, 2015

Artist Talk Wednesday, July 29, 2015, 7 pm at MAWA

Presented in partnership with La Centrale Galerie Powerhouse, Montréal



During her residency, lamathilde will be developing a video about “how the Wonder Woman TV series undermined my young heteronormativity, and made me into the feminist, lesbian avenger in a white and capitalist society that I am today.” Her work reclaims feminist stories. She seeks subjective readings that can construct new models.

lamathilde is a video-sound-performance artist. Her work investigates language and identity through rhetoric, sexuality and gender using low-grade video, super 8, manipulated film footage

and stop-motion animation. Sound and humour are at the core of her practice. Her work has been shown in galleries and international festivals including FIFA (Montréal), Mix Festival (New York) and Instants Video (France). lamathilde.com

She has named herself lamathilde for a variety of reasons. By eliminating the customary capital letter at the beginning, she eliminates its signification as a name. By using a variation of her first name, she removes the traditional patriarchal lineage of naming. Adding the definite article determines the female gender, but also refers to a concept as a whole, not just one individual; lamathilde is singular and of the human species. Her name also references celebrity culture, whereby megabands are named “The...”

Jennifer Dysart (Toronto)

in residence at MAWA August 13-September 23, 2015

Artist Talk Thursday, September 17, 2015, 7 pm at MAWA

Presented in partnership with Urban Shaman Contemporary Aboriginal Art Gallery, Winnipeg



While she is in Winnipeg, Jennifer Dysart will be talking with people from the community of South Indian Lake about archival film footage that shows the community in 1969, prior to the flooding that destroyed the lake. In the original 16mm film, the community is reacting to the proposed hydro-electric project. Dysart will record reactions to the footage, and experiment with recording and layering of sound and image, shifting the line between

truth and fiction. She says, “When we use technology to represent truth, that mimics the way the brain is a tool that functions equally to remember and to forget.”

Jennifer Dysart produces work that blurs the boundaries between fact and fiction, reality and imagination. At heart she is an experimental filmmaker, and yet recent film works are more traditional documentary and/or more traditionally fiction. She is Cree and Scottish-American on her father’s side and German-Canadian on her mother’s side. She grew up traveling a lot, which led to a somewhat unconventional upbringing. Perhaps in response, her work reflects interests in history, tradition and her mixed cultural lineage.

Tiny Gallery: MAWA Members' Wall

The 45"-wide "bump" on the north wall of MAWA's 611 Main Street programming space is dedicated to showcasing work by a MAWA member each month in any 2D or 3D media. We also accept single channel videos that will be featured on our large format TV. If you are interested in exhibiting, please contact Shawna at dempsey_millan@mawa.ca. No artist fees will be paid for this opportunity.

Summer Hours

Although MAWA will be hosting our artists in residence, we won't be keeping regular office hours this summer. This means that between July 1 and August 26, we suggest that you phone before dropping by or, better yet, make an appointment. Flexible hours will allow us to take vacations and plan for the flurry of activities in the fall. That said, the MAWA staff is still here for you. If you have any questions, concerns or ideas, please call us. And have a great summer!

Rural Art Mentorship Program (RAMP)

RAMP is a partnership with Manitoba Arts Network (MAN) and is designed to serve the needs of artists in rural and northern Manitoba. This year, the Rural Art Mentorship Program will be centred in the Parkland Region, led by mentor Chris Cooper. Cooper's work includes drawing and painting, but her primary media is sculpture created with clay, welded metals, found objects, wood and bronze that she casts in her studio. Recently she has been exploring public art and community art projects, and has completed public sculptures in rural southwestern Manitoba and in Carberry (as resident Artist in the Community). She has worked as the Art Educator at the Art Gallery of Southwestern Manitoba for the past six years, and has taught workshops for the AGSM, Art City and Red Deer College. Cooper has been exhibited locally and nationally, and her work is held in the Winnipeg Art Gallery collection. She divides her time between her studio in Carberry and her home in Brandon.

If you live in the Parkland area and are interested in applying, check out the MAN website: www.manitobaartsnetwork.ca/rural-art-mentorship.html

And more RAMP!

The participants of last year's Rural Arts Mentorship Program based at the Tiger Hills Art Association in Holland, Manitoba, under the leadership of mentor Barb Flemington, are pleased to announce they will



Lindsey Bond, from *Messages to: The Edmonton Remand Centre Newspaper*, photo installation in the Tiny Gallery, Feb. 2015



Chris Cooper at work on her bronze sculpture *Purifier*, 2005

be exhibiting their work at the Pembina Hills Art Gallery in Morden, September-November 2015. Details to follow.



Some of last year's RAMP team! From left to right: Tammy Hendrickx, Wanda Friesen, Barb Flemington, Bonnah Rachul, Robert Greenlay, Sharon Loeppky, Annette Henderson. Missing from photo: Lee Beaton and Vance Reed.



Heather Komus, *Absorb, Adapt*, 2015, in *Attitudes in Latitudes: The Northern Wild Explores the Tropics*. Photo by Silvia Ros

Exhibition in Miami

Attitudes in Latitudes: The Northern Wild Explores the Tropics took place at the ArtCentre South Florida, Miami, March 14 – April 26, 2015. This exhibition of Floridian and Manitoban artists grew out of curator Ombretta Agró Andruff's time at MAWA in the spring of 2013. Located in the heart of South Beach (one of the loci of the commercial art world), it featured Evin Collis, Aganetha & Richard Dyck, Erin Josephson-Laidlaw, Heather Komus, Dominique Rey and Diana Thorneycroft. Our artists did us proud!

La Centrale Residency

La Centrale Galerie Powerhouse asked MAWA to select a Manitoban artist to come to Montréal for a two-week residency in performance and socially engaged practices, July 13-24, 2015. We are happy to announce that Monica Mercedes Martinez will be presenting *I was here/J'étais ici*, a ceramics-based intervention exploring landscape, identity and human migration. Martinez's parents escaped the Chilean coup of the 1970s by coming to Canada. They were given the choice of settling in Saskatoon or Montréal, and chose the former. Martinez is interested in effects of such arbitrary choices, and the power of place to shape us.

Martinez will be mounting a three-part project designed to communicate with the public inside and outside of the gallery. She will leave hand-made clay tokens marked with *I was here/J'étais ici* in the gallery and the surrounding neighbourhood; she will make clay impressions of elements of the neighbourhood; and she will display traces and documents of these impressions in the gallery, and will ask the public to add their own stories of how the neighbourhood has made impressions on them.

La Centrale is a storefront in a busy shopping district. The street is not only the historical dividing line between French and English; it is a street along which many of the major immigrant communities that built Montréal grew and flourished. Congratulations Monica!

MAWA Artist Mothers Group

Wednesday, June 3, 2015

6:30-9:30 pm at Assiniboine Park

This month the MAWA Artist Mothers Group will meet at the English Garden at Assiniboine Park for a plein-air session. Bring your own materials and anything else you need to get in the mood. MAWA Artist Mothers Group is a drop-in group for artists who are mothers, and mothers who are artists. Each meeting involves a group critique of participants' work and a focussed discussion or activity. All artist-mothers welcome. And it is free!

MAWA Pop-Up Exhibit at the Fringe

Once again, Manitoba Artist Run Centres Coalition is hosting artist-run pop-up exhibits at the Winnipeg Fringe Festival on Albert Street, July 16-27. For two days during this time, MAWA Artist Mothers Group's new show, *Frayed Edges*, will be featured. Watch your "Coming Up at MAWA" emails for details.

Dynamic Duos at Parlour

Bev Pike and Dena Decter,

August 7 – September 17, 2015

Parlour Coffee at 468 Main Street is hosting a series of mini-exhibits of former Foundation Mentorship Program mentors and their mentees. The first *Dynamic Duos: Women in Mentorship* exhibit will feature a pairing from 1989! The work of mentor Bev Pike will be shown with that of her former mentee, Dena Decter. Thanks to MAWA staffer Alexis Kinloch for spearheading this initiative and to our good neighbour Parlour Coffee for caring about and caffeinating the arts!



Dominique Rey and Madeleine in front of *Untitled #7 - Strangers to Ourselves*, 2014, in *Attitudes in Latitudes: The Northern Wild Explores the Tropics*. Photo by Silvia Ros

Artist Residency at MAWA

Deadline: Friday, June 26, 2015 at 4 pm for residencies in May-October, 2016

MAWA is offering our urban, loft-style apartment to women visual artists for residencies of 2-4 weeks in duration. Applicants can use this space and time for research, reflection, networking and/or production.

We will provide free accommodation and a \$300 honorarium. The MAWA apartment is fully furnished and includes a kitchen, a bathroom with shower, a double bed, a double futon/couch and a designated parking space. All linens and cooking utensils are provided. The apartment is located on the second floor of 611 Main Street in downtown Winnipeg. Please note, the apartment is a walk-up and is not wheelchair accessible.

MAWA's apartment is a clean space that is not conducive for painting and many forms of sculpture. However, we help you gain access to the facilities and resources you need in Winnipeg.

While at MAWA, we ask that you present your work to our members in a form of your choice (screening, talk, performance, showcase of work-in-progress, etc.).

Artists at all stages of their careers are encouraged to apply. Equal consideration will be given to emerging and established artists.

Applications must be received by email by Friday, June 26 at 4 pm. Please include:

- a single PDF document containing:
 - a cover letter saying why you would like time in the MAWA apartment (goals, rationale)
 - your first and second choice of preferred dates (including start and end dates between May 1 and October 31, 2016)
 - an artist's C.V.
 - up to two videos as a web link
- up to 20 images as JPGS, 72 dpi at 1024 X 768 pixels (please do not embed in a program such as PowerPoint)

The MAWA residency program is intended to increase dialogue between our geographical community—Winnipeg—and the art world beyond; to create networking opportunities for women artists; and to provide an oasis in which women artists can do whatever they need to do in order to move their practices forward.



Artist in residence Nisrine Boukhari from Damascus, Syria, hard at work in the MAWA apartment, April 2015

MAWA Congratulates Reva Stone Winner of the 2015 Governor General's Award in Media Arts



Reva Stone mentoring at MAWA, April 2015

MAWA was pleased to nominate Reva Stone for the 2015 Governor General's Award in New Media. For over two decades, Stone has been breaking new technological and conceptual territory, examining the complex relationships between humans and our technical inventions, and what it means to be human in these times of rapid change. She has also influenced and supported the many, many artists she has mentored through MAWA and Video Pool.

As one of the first women in Canada to become involved in new media arts, Stone has produced an extensive body of ambitious large-scale projects, consistently taking risks and challenging the limits of technology. She develops her ideas through rigorous research and by communicating with other artists, academics, medical doctors, computer technologists and scientists.

Reva Stone challenges herself and the viewer to examine the underlying challenges to humans interacting with new technologies. She examines gender stereotypes of gaming and toys, and explores the impact of computers on the play life of children. In her interactive piece *Legacy* (1990-92) she asks, "Have we become a culture whose information and ideas are given forms solely by electronic images? Have we created a new form of representation that irreversibly impacts upon our definitions of reality and identity?" In *sentientBody* (1998), she works with the presence and rhythms of the human body and mimics the random nature of memory. A stainless steel bed-sized container, filled with slowly circulating water, becomes a screen onto which the viewer's image is projected. Captured and projected multiple times, the image deteriorates and fades until it disappears. Stone says, "My intent is to explore the shifts in the stability of our own increasingly technologized bodies by pointing to the body as a transformative site constantly in the process of becoming."

In *Carnevale 3.0* (2000-02), she examines the way in which the human mind functions—remembering, forgetting and discarding memories. Video images are collected by a life-sized aluminum cutout of a young girl holding a camera moving through the gallery on a robotic platform. The robot "recognizes" the visitors by their body heat. Images of the viewer are projected at various locations in the space and then discarded. Stone explains, "As a mediator of experience, this robotic entity has the ability to manifest human behavior by generating responsive movements, processing information,

and accessing long term or short term memory. Recollection, physicality and sentience become mutable entities." For *Carnevale 3.0* she received an honourable mention in Life 5.0, Art & Artificial Life International Competition at Fundación Telefónica, Madrid, Spain.

Stone's recent work investigates the ability of technology to mimic the formation and production of protein molecules, the basic units of living cells that direct all biological processes. In her large-scale interactive projection *Imaginal Expression* (2004-05), Stone explains, "I [...] explore issues surrounding technology's reconfiguration of the human body. The imagery is derived from technological representations of protein...responsible for alterations in the genetic makeup of all organisms. I use these molecular components to provide a visual metaphor through which I can express my questions and concerns about an expanding scientific field that has the potential to change the very nature of what it means to be human."

In 2012 Stone began a new body of work, altering and repurposing obsolete devices, such as vintage radios, a Morse code instructograph, a medical pipette manufacturing device and an electroshock therapy machine. These devices significantly contributed to reengineering the conditions of everyday life and even anticipated changes associated with digital technologies. In order to comment upon the social, cultural and technological changes that have taken place since they were originally created, these analog devices are now equipped with small, embedded computer boards, HD computer screens, lights, sensors, custom software and robotic systems that replace their older analog systems. Stone has integrated graphics, animation, found video, sound, databases and computer navigation with textual discourses to open up spaces for exploring our technocultural heritage and our changing forms of literacy and learning. She elaborates, "By combining methods and genres of the past with those of the digital present, I am investigating transformations not only of the tools that we use but also how these transformations have impacted upon how we conceptualize ideas and thoughts. Each device becomes a repository of knowledge that includes both a history of the past and an imagined future."

Reva Stone's multi-media installations are beautiful, menacing, technologically complex and intellectually stimulating. As art historian Oliver Botar states, "Her work is characterized by a subtle and refined sensibility, ensuring that whatever high-tech solution she develops to configure an artwork, it is conceptually and aesthetically appropriate. This sophistication raises her work to a level of national and international importance."

In addition to her artistic practice, she has been active as a curator, editor, presenter and writer for video and new media work. Among her notable achievements in these areas are, *The Multiple and Mutable Subject* Symposium in Winnipeg in 1999 organized by Stone (together with Vera Lemecha) followed by the book of the same name edited by Stone and Lemecha, published in 2001. She has also been a presenter and participant at new media conferences including the *Super Human: Revolution of the Species*, ANTA conference (2009) at the Royal Melbourne Institute of Technology (RMIT) in Melbourne, Australia.

Along with her pioneering work in media arts, Reva Stone has volunteered time as a board member for MAWA, Video Pool and Plug In ICA.

You amaze and inspire us, Reva! We thank and congratulate you, for all you have accomplished and contributed.

—adapted from the letter recommending Reva Stone
by Elvira Finnigan

Over the Top: a sweet success!

Huge and heartfelt thanks to the hundreds of artists, donors, sponsors, bakers, buyers and volunteers who made this year's Over the Top Art Auction and Cupcake Party a sweet success. This year the event grossed \$35,344—netting over \$32,700 that will be used directly for

MAWA programming. We are so grateful for your commitment to MAWA. It makes this over-the-top fundraiser possible. Together, we accomplish a lot ... building community and creating valuable resources for visual artists.

Thank you to everyone who donated artwork:

Anonymous
Shelly Anthis
Carolina Araneda
Cecilia Araneda
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Bad Utopia: NGTVSPC 2011-2013

by NGTVSPC Collective, 2015

2011

Dear xxxx,

Hi buddy, xxxxx and I broke up. I am maybe someone's mistress? I joined a coven of witches (just kidding, I joined a "curatorial collective" at a gallery called negative space and we all wear black).

2012

Dear xxxx,

I think in this space/opportunity, I have to flex weirdness. I have a platform for weirdness and am supported for weirdness, but I feel like I'm just wasting it sometimes.

2015

We recently discussed the collective process via skype and agreed that some people seem to conflate the word collective with the concept of egalitarianism. I wonder if that misunderstanding is due to the belief that collectives organize with conversations, not commands. In our case, there were many conversations that illuminated—and continue to illuminate—that speaking is difficult and communication is even harder. We were sort of without a unanimous agreement on a singular vision, and it follows that there is no succinct summary or reliable narrator. I mean, ludicrously, that when we talk about it we sound very negative. But it was a rigorous exercise to navigate between the desire to self-express and the consequential terror and anxiety from doing so.

NGTVSPC formed out of necessity in the summer of 2011, as a collectively run venue, studio space and gallery at 253 Princess Street, Winnipeg (formerly Buffalo Farm Equipment). Between 2011-2013 Negative Space curated, hosted and made exhibitions and events such as *Sidings 1: When I Hear The Word Culture I Call The Police, Not Enough Fest, Dah Dit Dah, Dioramarama*, and various solo and group exhibitions. The space was funded by studio rentals, music shows and volunteer labour.

How can we think about Negative Space now that it no longer exists? *As a feminist collective in the history of feminist collectives that can*

relate to "The Tyranny of Structurelessness" (1972) by Jo Freeman aka Joreen.

As a DIY punk space in the history of DIY punk spaces in Winnipeg, Canada, and internationally.

As some young, white people renting a space in the Exchange District.

My great-grandfather and my grandfather and my uncle and my dad all worked for the Canadian Pacific Railway. My dad remembers going to Chinatown on Saturdays as a kid in the 1950s. My grandpa would borrow a projector from work and show films at a church on Pacific Avenue, which you can see from the parking lot of NGTVSPC. I wonder if it was his idea or if he was on official CPR business to atone for the great violence done to the 17,000 Chinese workers who built the railway—the railway that was needed in 1885 to bring soldiers across the prairies to end the Northwest Rebellion. My uncle would later become a farmer and visit 253 Princess Street when it was Buffalo Farm Equipment. When I told him that we were making an art space there he said, "Ah-huh, I think that's called gentrification."

As an artist-run centre in Winnipeg.

As another building that was not universally physically accessible.

As a group of artists who endeavoured to make conceptual art together? LOL!

As a group of feminists, women, and queer and gender non-binary people who wanted to signal that we were a place where other people like us would want to hang out...but without wanting to claim to be a safe space or a safer space.

As a place that attempted to put into action alternative modes of economics and production as forms of anti-capitalism.

Meetings, cleaning, painting, fixing, installing, bartending, taking





The inner workings of NGTVSPC

down, Rachel Whiteread's cast absences, emailing, gallery sitting, gossip, exhaustion, waiting until people leave, cleaning, listening, conflict, picking up cigarette butts, texting, running cable, watching, pride, checking sound, recording, emotions, complaining, cleaning, organizing, scheduling, dance parties, paying out of pocket, going into debt, tears, outfits, work/avoidance, ideas, biting one's tongue, hysterical laughter, wondering why it seemed like a good idea.

The space came to dominate the idea. Each member of NGTVSPC will have a different reason why the group came together, a different rationale for its existence, for their involvement and what our common goals were. Some of this is true; some of this is wishful thinking or

creative remembering. There are many failures of NGTVSPC and many projects that will remain scratched on bar napkins never to be realized. The space operated with no funding, run by people who all held day jobs, scrambling to pay their own rent and/or debt. Labour and time and paying the bills won out over curating, skill sharing, workshops, study groups and all the thousands of other things we planned.

Collectivity is messy: a ridiculous, generative task. The idea for the name came from talking about photo negatives found after the loss of one of our grandmothers. And, over the two years the space was open, it functioned much like the photographic process: an attempt to retrieve something, pulling information out of a hazy contour in the dark. We are all burdened or uplifted by our respective traumas, egos, privileges and competitiveness. In capitalism, we come to the collective with the cartoon image of the commune, the supposed naïveté of the communitarian. Women join covens. Queers have clutches. NGTVSPC was in some ways a clutchy, cliquy coven, which was why we showed up every day to do it. Our reluctance to define its history speaks to the care we have learned to take when we're asked anything as a collective.

POSITIVITY: Thank you to the volunteers. Thank you to the collective in all its incarnations.

SOMETHING TO DO WITH how parsing out the valuable, communicable, not-fucked-up ideas about art is painful.

SOMETHING ABOUT THE DESIRE TO DO SOMETHING AND THE THING ITSELF.

Essentials of Mentorship

with Shawna Dempsey and Lisa Wood

Saturday, September 12, 2015, 1-4 pm at MAWA
\$50

Registration and payment deadline:
Friday, September 4, 4 pm

This three-hour workshop will explore the dynamic of the mentor/mentee relationship. The afternoon will be active and fun, as attendees participate in a variety of activities designed to highlight their own experiences, strengths, skills and gifts, as well as some of the challenges in establishing a mutual vision. Topics discussed will include: defining structure, boundaries and expectations; avoiding pitfalls and negotiating conflict; and creating closure. The workshop will also explore learning models, and will offer a variety of approaches and practical advice. This workshop is an excellent how-to for anyone considering setting up a mentorship program, anyone who will be mentoring, or anyone who works in peer-based arts education. It is based on MAWA's experience as a pioneer in the field of arts mentorship for the past 30 years.

Artist and MAWA Co-ED Shawna Dempsey has mentored many times for MAWA, Video Pool and Crossing Communities. She has also taught mentoring workshops for Visual Arts Ontario and CAREFAC Saskatchewan, among others.

Program and Administrative Coordinator Lisa Wood organizes all programs, including the Foundation Mentorship Program at MAWA. She draws upon her background as the Program Facilitator at Art City, director of PLATFORM centre for photographic+digital arts and sessional instructor at the University of Manitoba School of Art, as well as being mentored and mentoring in MAWA programs.

Wiki and Wine!

with Alexis Kinloch

Thursdays June 11 and July 9, 2015, 7-8:30 at MAWA
Free!

Theory and Beer is taking a break for the summer, but that doesn't mean that there isn't plenty to do at MAWA! Join us for Wikipedia editing, to help increase the presence of women in the visual arts in this on-line encyclopedia.

This series of workshops, follows our highly successful Art+Feminism Wiki-a-thon in March. But don't worry if you missed it. We will show you how Wiki editing is done. It is remarkably easy... and fun! **Bring your laptop** and we will provide a tutorial on how to post on Wikipedia to help get you started. No experience required!

Wikipedia has a limit on the number of accounts that can be created in a day at one IP address. Please register on Wikipedia prior to coming at:

en.wikipedia.org/w/index.php?title=Special:UserLogin/signup&returnto=Wikipedia%3AWhy_create_an_account%3F



What You Missed



The younger crowd craft up a storm at Craftstravaganza, March 2015.



Queti Azurin (in polka dots, right), decoupage instructor at Craftstravaganza, March 2015.



A full house for Alexis Kinloch (centre standing) and her First Friday lecture, *Dissecting the Female in Medical History*, March 2015.



Tetyana Demchuk (standing) teaching engraving at Craftstravaganza, March 2015.



Emily Taylor (right) demonstrating loom beading, Craftstravaganza, March 2015.



Natalia Lebedinskaia (left) delivering her First Friday lecture, *An Absent Body of Water*, February 2015.



Happy quill workers, taught by Shalana Yuzicappi (standing left in zigzag skirt), Craftstravaganza, March 2015.



More quill-working action! March 2015.



Theory and Beer discussion leaders x 3 at the Legion! From right to left Liz Garlicki, Courtney Thompson and Jennifer Smith at *Let's Go Crazy*, January 2015.



Tammy Sutherland leading the Applying for Exhibitions Bootcamp, February 2015.



Helga Schulte-Schroerer (standing) teaching Wet Felting in February 2015 ... so good that we asked her to do it again in April!



Feminist Wiki-a-thon-ers write art herstory at MAWA, International Women's Day, March 2015.

You Make It Possible

Volunteers make everything possible at MAWA. You work our bingos, you stuff our envelopes, you paint our walls, you help out at Crafternoons and you staff one of the most successful annual art fundraisers in Winnipeg, the Over the Top Art Auction and Cupcake Party.

Thank you to all of the Over the Top volunteers this year: Francesca Carella Arfinengo, Hassaan Ashraf, Abi Auld, Barb Bain, Noor Bhangu, Connie Bart Hamel, Yvette Cenerini, Connie Chappel, Genevieve Collins, Kari Cook, Nicole Coulson, Elise Dawson, Lily Despic, Tania Douglas, Louise Duguay, Richard Dyck, Robin Eriksson, Gabrielle Funk, Naomi Gerrard, Kaj Hasselriis, Natasha Havrilenko, Sarah Keller, Megan Krause, Alerry Lavitt, Daniel Lavoie, Jen Loewen, eryl mackenzie, Monica Mercedes Martinez, Kasandrah Matheson, Loricia Matheson, Shawn McGillivray, Katy McKelvey, Sean McLachlan, Ingrid McMillan, Tani Miki, Alison Norberg, Corrie Peters, Keith Oliver, Melly Ozubko, Cheryl Orr-Hood, Acey Rowe, Kelly Ruth, Gurpreet Sehra Dhanjal, Wendy Seversen, Jenel

Shaw, Jennifer Smith, Chrissy Troy, Andrea von Wichert, Karen Wardle, Tricia Wasney, Tracy Woodward, Jamie Wright and Collin Zipp.

Hats off to all the MAWA volunteers (more than 400 each year!) who contribute so much to MAWA in so many ways, and especially to our board of directors who set policy, make key decisions and do so much of the behind-the-scenes labour that makes MAWA happen. If you would like to become more involved, MAWA is currently seeking applications for committee and board members. If you are interested in serving on the space maintenance committee, the governance committee, the fundraising committees (Over the Top and Fall Supper Fundraiser), the award nomination committee, the board succession committee or the board itself, please send a letter stating the reasons for your interest and your relevant experience to dempsey_millan@mawa.ca. Any questions about the commitment level and types of work involved? Call Shawna at 204-949-9490.



Celebrity host Chrissy Troy (right) with Board Chair Elise Dawson



Official Over the Top photographer Melly Oz (left) with Raffle Captain Shawn McGillivray



Hassaan Ashraf working the room with cupcakes



The amazing cash desk crew, (left to right) Natasha Havrilenko, Sean McLachlan, Gabrielle Funk, Genevieve Collins, Kelly Ruth and Tani Miki



David Churchill enters the chaos of the event, assisted by eryl mackenzie (left) and Lily Despic



Cupcake solicitor Cheryl Orr-Hood

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Wednesday-Friday, 10am-4pm and some Saturdays

Current Board of Directors

Francesca Carella Arfinengo (Secretary), Yvette Cenerini, Elise Dawson (Chair), Tania Douglas, Angela Forget (Treasurer), Naomi Gerrard, Lindsey Bond, Mariana Muñoz, Jennifer Smith, Robin Eriksson (Vice Chair); Honorary Board Mentors: Louise Duguay and Elvira Finnigan

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Dana Kletke (Co-Executive Director)
Shawna Dempsey (Co-Executive Director)
Lisa Wood (Program and Administrative Coordinator)
Alexis Kinloch (Admin Assistant)
Erna Andersen (Outreach Coordinator)
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MAWA and its projects are generously funded by Manitoba Arts Council, Canada Council for the Arts, Canadian Heritage, The WH & SE Loewen Foundation, Winnipeg Arts Council, The Winnipeg Foundation, Thomas Sill Foundation, Assiniboine Credit Union, RBC Foundation, Manitoba Community Services Council, donors and members.



The MAWA summer staff, from left to right, Dana Kletke (Co-Executive Director), Shawna Dempsey (Co-Executive Director), Lisa Wood (Program and Administrative Coordinator) and Alexis Kinloch (Administrative Assistant), April 2015

MAY

Wed, May 27
7-8pm **Artist in Residence Artist Talk**
Singithi Kandage (Toronto)

JUNE

Wed, June 3
6:30-9:30pm **MAWA Artist Mothers Group**
at English Garden

Fri, June 5
noon-1pm **First Friday Lecture**
Natalija Subotinic: *Architecture of the Psyche*

Thurs, June 11
7-8:30 **Wiki and Wine**

Thurs, June 25
7-8pm **Artist in Residence Artist Talk**
Wendy Wischer (Salt Lake City)

Fri, June 26
4pm **Artist in Residence 2016 deadline**

JULY

Thurs, July 9
7-8:30pm **Wiki and Wine**

July 15-26
Dates TBA **MAWA Artist Mothers Group Pop-Up Exhibit**
Frayed Edges at the Fringe Festival

Wed, July 29
7pm **Artist in Residence Artist Talk**
lamathilde (Montréal)

AUGUST

Aug 7-Sept 17 **Dynamic Duos: Bev Pike and Dena Decter**
at Parlour Coffee

SEPTEMBER

Sept 12
1-4pm **Essentials of Mentorship Workshop**
Shawna Dempsey and Lisa Wood

Sept 17
7-8pm **Artist in Residence Artist Talk**
Jennifer Dysart (Toronto)

THANK YOU TO ALL OF OUR RECENT DONORS. WE REALLY APPRECIATE YOUR SUPPORT

Colette Balcaen
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Mentoring Artists for Women's Art encourage et appuie le développement intellectuel et créatif des femmes impliquées dans les arts visuels en mettant à leur disposition un forum continu qui vise l'éducation et le dialogue critique.*