



MAWA Clothing Grab die-hards, lined up around the corner in the rain, May 2013

The Year Ahead

## Happy Birthday

It's hard to believe, but next year MAWA is turning the big three-oh. Forget "Twenty-nine forever." We're proud of our first metaphoric grey hairs and eager to embrace the future. Good-bye to the adventuresome 20s and hello to the adventuresome 30s!

Could there be a more fitting way to get the party started than with candles on our cupcakes? In honour of three decades of mentorship and peer-education, MAWA's Over The Top Art Auction will kick off the anniversary festivities with birthday cake and balloons. We know we've grown too big to fit everything into our 611 Main Street space, so are busily searching for alternatives. Over The Top is ALWAYS over the top, but this year it will be more festive and sugary than ever. We're planning to hold this annual event on Sunday, March 16. If we're lucky, we'll get some spring-like weather. In the past we've auctioned off amazing artworks during blizzards and rainstorms, but nothing has curbed your enthusiasm. For this and so much more, we are grateful. We can think of no one else we'd rather spend our birthday with than our members, our community and our supporters.

But that's not all! MAWA began its life as the "Women's Committee" of Plug In, and in honour of this history, MAWA and Plug In ICA are partnering to present a Summer Institute on feminism, July 2-27, 2014. Fibre artist Allyson Mitchell and video artist Deirdre Logue, co-directors of FAG (Feminist Art Gallery, Toronto) will be the core faculty of this exciting inquiry into feminist artmaking. See page 11 to learn more about how to apply for what will no doubt be a fascinating think-tank/playhouse of feminist art fun.

Then in the fall of 2014, almost every arts centre in Winnipeg will be presenting the works of Manitoba women artists in honour of MAWA's birthday. Mary Reid at ARTLab (U of M) is curating a group show that references MAWA's history and the complex web of mentorship relationships. Manitoba Printmakers Association will be hosting an exhibition by MAWA co-founder Sheila Butler. La Maison des artistes will be featuring recent MAWA mentee Yvette Cenerini. Et cetera, et cetera! MAWA hopes to publish a brochure and map outlining all of these exhibitions, and maybe even rent a shuttle bus

to ferry us between openings on September 5 and 11, 2014.

Next fall there will also be a members' showcase up at MAWA, coordinated by curator Milena Placentile. Every MAWA member will be invited to submit a single artwork within certain size parameters. We plan to hang salon-style, on the north wall, from floor to ceiling. This unjuried "community portrait" will be a visual celebration of who we are, collectively and as individuals. Details on this project will be forthcoming in spring, 2014.

The final piece of our 30th anniversary could take different shapes. MAWA is currently seeking funding to produce a 200-300 page illustrated book regarding art and feminism in Canada. If we are able to secure resources, we will send out a call and solicit proposals from prospective editors who will suggest organizing principles, themes and potential writers. Alternately, with the support of MARCC (Manitoba Artist Run Centres Coalition) we are interested in producing a national conference on art and feminism, September 19-21, 2014. There are many questions that could be explored by either the book or conference. How does the visual representation of women reflect (and construct) the position of women in society? Has feminist art been co-opted into old structures of race and class hierarchies? How have different cultural perspectives shifted first-world, white feminism and artmaking generally? What is the relationship between neo-liberalism, feminism and the art object? Has the male gaze shifted? What of the female gaze? The list goes on and on! A book about art and feminism in Canada would be a lasting legacy of MAWA, and could be used by artists and students for years to come. Let's hope we can make it happen. Cross your fingers on our behalf! And a conference on this topic would be a much-needed opportunity to discuss the many issues that impact over half the artists in this country: women.

We have so much to celebrate and so much to do. We look forward to spending 2014 with you: eating cake, engaging with artworks and asking questions. Here's to continuing to come together at MAWA for fellowship, learning and debate in the decades to come.

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## Légers tremblements/Slight Tremors

by Barbara Claus

Opening: Thursday, September 12, 5-8 pm

Centre culturel franco-manitobain,

340 Provencher Boulevard

Gallery hours: 9 am – 8 pm daily

Co-presented with Centre culturel franco-manitobain

From September 7-12, artist Barbara Claus will be working *in situ* at the CCFM to create an immersive environment of mixed media. Drawings, video and text will comprise an installation that will create a space of reflection, thought, sensation, reaction and remembrance—a space where links are created. For more information about Barbara Claus, please see page three.

## The Cyclotrope Circus

by Jacquelyn Hébert, Megan Turnbull  
and Nathalie Coulson

*La Nuit Blanche*, Saturday, September 28, 7-9 pm at MAWA

*The Cyclotrope Circus* is a kinetic sculpture based on the idea of a zoetrope, an old cinematic apparatus that creates the illusion of motion from a sequence of static images. Inspired by Eadweard Muybridge's photographic experiments of the 19th century, *The Cyclotrope* examines everyday gestures and movements.

*The Cyclotrope Circus* was created by Montreal-based artistic collaborators Jacquelyn Hébert and Megan Turnbull and Winnipegger Nathalie Coulson, who used their combined experiences in environmental design, sculpture, bicycle mechanics, photography and motion pictures to create the work. Their goal is to promote an engagement with bicycle culture, play, drawing, photography and cinema history.

## Dying Slowly Inside Out

by Annesofie Sandal

Saturday, September 28 – Friday, October 25, 2013

Opening: *La Nuit Blanche*

Saturday, September 28, noon-11 pm

aceartinc., 290 McDermot Ave.

Gallery hours: Tuesdays-Saturdays, noon-5 pm

Co-presented with aceartinc.

*Dying Slowly Inside Out* is a sculptural exhibition about the fine line between exploration and exploitation in terms of humans, land and nature. It was inspired by two different sources: the Manitoba Museum's Nonsuch (a replica of the first Hudson Bay Company sailing ship that entered Hudson Bay in 1668 to begin fur trading in the New World) and the logo of Winnipeg's Scandinavian Cultural Centre (depicting a Viking ship, a deeply romanticized symbol of the Scandinavian ancestors). Sandal merges these man-made vessels into one

## Foundation Mentorship Program Year-End Showcase

Friday, October 25 – Saturday, November 9, 2013

Opening: Friday, October 25, 2013, 7-10 pm

aceartinc., 290 McDermot Ave.

Gallery hours: Tuesdays-Saturdays, noon-5 pm

Co-presented with aceartinc.



Barbara Claus, *Râle* from *Blackboard Series* (ongoing), digital print on paper, 80 cm x 160 cm, 2010



*The Cyclotrope Circus* at the Winnipeg Folk Festival

force of nature in the form of a whale. The exhibition is an attempt to show the ways in which history influences the individual and the collective, depending on how, when and where it is told. Throughout centuries the perception of whales has changed from being monsters of the sea to symbols of timelessness. To this day the whale is a mythical figure associated with something larger than life and history, that points beyond humankind and into the unknown future.

Annesofie Sandal holds a MFA from The Royal Danish Academy of Fine Art. She has exhibited in a number of group and solo shows. *Dying Slowly Inside Out* will be the first display of her work in Canada. Earlier this year she was selected for the ISCP artist residency in New York by the Danish International Arts Agency. Last September she visited Winnipeg as artist in residence with MAWA. In addition to her own practice she is also a member of the collaborative exhibition group, Island Life.

Please join us in celebrating the works of the 2012-2013 Foundation Mentorship Program graduates Sasha Amaya, Janessa Brunet, Amanda Damsma, Elise Dawson, Sarah Hodges-Kollisnyk, Megan Kraus, Gerry Oliver and Natasha Peterson. These eight artists have had a fabulous year working under the mentorship of Aganetha Dyck, Val Klassen, Suzie Smith and Lisa Stinner-Kun, assisted by Danishka Esterhazy.



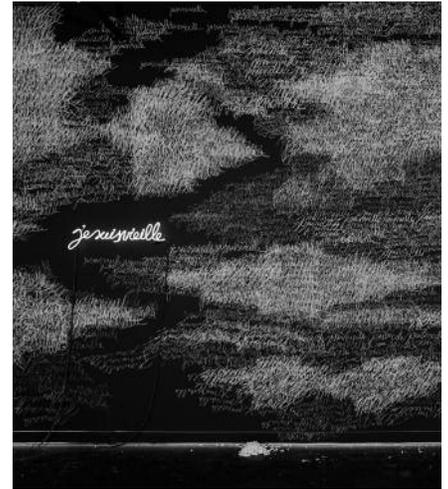
## “Important things are never done quickly”

by Barbara Claus

Friday, September 6, 2013, noon-1 pm at MAWA  
Presented in partnership with  
Centre culturel franco-manitobain

Barbara Claus will illustrate how art can create spaces of silence, reflect upon the role of the sacred and insert slowness into a world that is increasingly fast-paced. Her talk will examine memory, death, ritual, transience and permanence in the work of various artists. Rituals and mourning periods interrupt the tendency toward speed that has intruded into every aspect of life. “Important things are never done quickly” (Henry Bauchau).

For over twenty years, Barbara Claus has created site-specific installations. She began her artistic practice in Brussels, Belgium, and now lives in Quebec. She has exhibited in over forty solo and group shows in Canada, South America and Europe, and has participated in numerous national and international artist residencies. She writes, “I am ephemeral, I am slow and I am old.”



Barbara Claus, *Je suis vieille*, installation, 2012.  
Photo by Guy L'Heureux.



## On the nature of aesthetic categories

by Jaya Beange

Friday, October 4, 2013, noon-1 pm at MAWA

This talk explores the shift in aesthetic categories over time, as they reflect a change in society’s yearning. The aesthetic experiences we describe affirm our search for a pre-linguistic mode of expression. Whether beautiful, sublime, grotesque, kitsch, or something in between, art awakens us to a new understanding of the world by helping us to discover the subtleties of what has been there all along. Beange will draw upon the works of philosophers and illustrate her lecture with examples of contemporary art.

Beange is interested in the relationship between ethics and aesthetics, in how a shared appreciation of art in its many forms can serve as a foundation for community. Her background includes studies at the University of Winnipeg, the Catholic University of Leuven and McGill University, where she has earned degrees in math, philosophy and architecture.



Jaya Beange, *Wabi Sabi Stones*, photograph, 2008 print on polypropylene, 2010



## Patetchouanen’s Daughter: Time Travel, Art and Women’s History

by Sherry Farrell Racette

Friday, November 1, 2013, noon-1 pm at MAWA

Pierre-Antoine Patetchouanen was among dozens of First Nations children taken to France in the 17th century. Of him, we know a little; of the girls almost nothing. Sherry Farrell Racette examines artmaking as a form of time travel that fills absences and gaps. Recently her practice has included creating objects for imaginary narratives, and disrupting the racial and gendered hierarchies of the archive, the museum and documented history.

Sherry Farrell Racette (Timiskaming First Nation/Irish) is an interdisciplinary scholar with an active arts and curatorial practice, currently teaching at the University of Manitoba. Her primary interests are women’s history, narration and the power of objects. She is an unapologetic history nerd and believes that beadwork can change the world.



Sherry Farrell Racette, *Gemisenzinaanig: Our Elder Sisters*, 2010, egg tempera on deer hide parchment

**And coming in December...**

## The Persistence of Memory

by Jaime Black

Friday, December 6, 2013, noon-1 pm at MAWA

On the anniversary of the Montreal massacre, Jaime Black will discuss artists who have amplified the voices of the suffering, the marginalized and the silenced—artists who have cried out for those who can no longer speak for themselves.

# Jazz 'Matazz Fall Supper

Thursday, November 7, 2013, 6:30-9 pm at MAWA

Tickets: \$30

All proceeds will go to MAWA programming

It's back ... the costumed and culinary event of the year! Get your "Great Gatsby" on and be transported to the time of flappers and the Charleston. Dress up, kick back and share in a delicious meal featuring the signature dishes of MAWA's stellar chefs. Enjoy all you can eat, including starters, mains, veggie options, desserts and beverages. Once again the event will feature fortune-telling, dance lessons, silent films and remixed tunes. Dust off those headbands! Dig out the feathers and fringe! Spiff up, chow down and support MAWA.

Make tracks to MAWA to buy your tickets or purchase them from any board member. This event always sells out, so act fast. See you on November 7!



This could be you!



Channel the flapper within! Where else but MAWA can you look so fabulous at a fall supper?

## Clothing Grab Success

Once again, the MAWA Clothing Grab was a fun and fashionable success! Eager shoppers lined up south on Main Street and around the corner, onto the Disraeli off-ramp, for over a half an hour in the rain. When the doors opened at 7 pm, they were not disappointed. MAWA and the Edge next door were filled to bursting with gently-used women's and children's clothing and accessories, and the funky and fabulous DJ Mama Cutsworth kept us all smiling and bopping while we "shopped."

The annual MAWA Clothing Grab is a "win-win-win" event: our supporters have the opportunity to clean out their closets; event attendees receive affordable new duds; and all the leftovers go to a good cause, The North End Women's Centre Op Shop. This event helps MAWA connect with our geographical neighbours here on North Main and is, for some, their first introduction to our centre. What a nice way to say, "Welcome!"

This year MAWA raised almost \$1,000 that will be matched dollar-for-dollar by The Winnipeg Foundation and will be deposited into our Legacy Fund to help build long-term financial security.

Thanks so much to everyone who made it possible, particularly the Clothing Grab organizing committee made up of Noni Brynjolson, Lorcica Matheson and Kelly Ruth, MAWA's staff organizer Gurpreet Sehra, poster designer Nancy Nguyen, all the clothing donors (especially the kind woman who brought a load all the way from Thompson!), and all of the volunteers who made this fantastic event possible.



MAWA member Aliza Amihude (left) with some great Clothing Grab finds!



A few of the volunteers who worked so hard, sorting TONS of clothing, May 2013

All MAWA Bootcamps are presented in partnership with Arts and Cultural Industries Association of Manitoba (ACI)

## Grant Writing Intensive: Intermediate Level

with Diana Thorneycroft

Saturday, September 7, 2013, 10 am - 4 pm at MAWA (bring a lunch!)

\$25 for MAWA and ACI members, \$30 for non-members; places are limited

To apply, please submit a 200-400 word artist statement

Registration and payment deadline: Wednesday, September 4 at 4 pm



Photo by Karen Sharma

In order to write a grant, you need to have a proposed project. Learn how to better express what you want to do and why! All workshop participants should already be in the process of writing an application. Please bring a rough draft to the workshop. These will be used as real-world examples in the workshop, as will the artist statement you provide to MAWA in advance. This Bootcamp will be a mixture of lecture, discussion, exercises and feedback. Bring your questions and get prepared for the fall grant

deadlines! Topics that will be covered include artist CVs, budgets and choosing support material, as well as different application forms,

their guidelines, criteria and deadlines. However, how to best describe your art practice and goals will be the focus of this intensive.

Diana Thorneycroft has exhibited various bodies of work across Canada, the US and Europe, as well as in Moscow, Tokyo and Sydney. She is the recipient of numerous awards including an Assistance to Visual Arts Long-term Grant from the Canada Council, several Senior Arts Grants from the Manitoba Arts Council and a Fleck Fellowship from the Banff Centre for the Arts. Thorneycroft is currently completing a series of photographs called *Canadians and Americans (Best Friends Forever... it's Complicated)*. In the fall of 2013 this work will be shown at the Michael Gibson Gallery in London, Ontario. She taught at the University of Manitoba's School of Art as a sessional instructor from 1984-2010.

To register for the workshop, contact [programs@mawa.ca](mailto:programs@mawa.ca) and put "grant writing" in the subject line and include your artist statement in the body of the email.



## Dealing with Dealers

with Lisa Stinner-Kun

Wednesday, October 16, 2013, 7-9 pm at MAWA

Free for MAWA and ACI members, \$10 for non-members

No need to register, just show up

Are you curious to learn more about the commercial art gallery business? Wondering who exactly a dealer is and what they do? Have you had confusing experiences working with art dealers

and gallery owners? By examining the personal experiences of many different visual artists working in the art world, Lisa Stinner-Kun will present and discuss with you some of the many possibilities and challenges of dealing with dealers.

Since graduating from the School of the Art Institute of Chicago with a MFA in Photography, Lisa Stinner-Kun has shown her photographic work locally, nationally and internationally. In her work, Stinner-Kun searches for photographic contradictions found within the built environment. Her work has been featured in art publications such as *Border Crossings* magazine and published in juried collections such as *Carte Blanche* and *Flash Forward*. Stinner teaches at Manitoba Printmakers' Association.

[www.lisastinnerkun.com](http://www.lisastinnerkun.com)



## Sell Your Craft-Based Work Online

with Ruth Smith

Tuesday, October 29, 7-9:30 pm

Free for MAWA and ACI members, \$10 for non-members

No need to register, just show up

Do you create an awesome craft that needs a broader market? Looking for an online venue that keeps you creating without the hassle of finding quality craft sales or stores? This workshop will

walk you through the basic steps of launching online by showing you how to set up and grow a successful shop on a popular DIY sales platform. Bring your questions and join in the discussion as tips and tricks for selling your crafts online are shared. Come and learn how sel-

ling your craft-based work online can open up opportunities for you!

Ruth Smith was born into a maker family and has been creating crafts since macramé was first in. The chief creative force behind Periwinkle Designs, she has been an online seller since 2008 on multiple platforms with close to 500 sales. Smith is also the captain of a local online street team and has been supporting local online sellers by organizing team events since 2009. A professional project manager by day and craft maven by night, Smith balances the demands of running a small business and raising a family.



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 mentorship 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. It will be valuable 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 29 years.

Liz Coffman has been an arts educator in Manitoba for over 30 years in the Department of Education, the Winnipeg Art Gallery and the U of M Faculty of Education. Her passion is dramatic play. With children she has sailed with Jacques Cartier, been an animal in the rainforest, escaped from a dungeon and lived a thousand lives. Coffman served on the Manitoba Arts Council board and is presently a board member of the Alliance for Arts Education in Manitoba. She has also

## Essentials of Mentorship

with Liz Coffman and Lisa Wood

Saturday, September 21, 2013, 1-4pm at MAWA

\$50; open to all

Registration and payment deadline:

Wednesday, September 18, 2013, at 4 pm

directed theatre and toured the province for many years with the Nellie McClung Theatre.

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 and Digital Arts and sessional instructor at the University of Manitoba School of Art, as well as being mentored and mentoring in MAWA programs. Wood recently worked with queer youth in a Winnipeg Arts Council "WITH ART" project, and exhibits her painting and prints nationally and internationally, at venues including Julie Saul Gallery (NYC) and Plug In ICA. In May, she presented a paper about visual arts mentorship at the national CARFAC conference.

Please register and pay online at:

<http://mawa.ca/mentorship/mentor-resources/> or email [programs@mawa.ca](mailto:programs@mawa.ca) by Wednesday, September 18 at 4 pm to reserve your spot. Put "Essentials of Mentorship" in the subject heading. Places are limited.

## Mini Mentorship

Creating a photographic body of work  
with Elaine Stocki

Wednesdays, November 13, 20 and 27, 2013,

7-9:30 pm at MAWA

Free to apply; \$45 enrollment fee; for members only

Application deadline: Friday, November 1, 2013, at 4 pm



Elaine Stocki, *Jeff*, (detail), C-Print, 26" x 26", 2010.

Bodies of work, united by theme or form, represent your practice much more strongly than a hodge-podge of "one offs." Through lectures and critiques, Elaine Stocki will lead a three-session, three-week mini-mentorship for women artists on developing skills to assemble strong groups of images. Iconic bodies of photographic work by contemporary and historic artists will be presented for analysis. Conceptual and formal frameworks for grouping works and the importance of choices/editing will be discussed. Participants will have the opportunity to show work and receive critical feedback, with the goal being to help you develop a cohesive series of photo-based work.

Elaine Stocki is a Winnipeg-based artist who photographs and paints. She has lectured in New York, California and Winnipeg and has exhibited nationally and internationally. Her first monograph was printed in 2011 by TBW books.

### To apply for a Mini-Mentorship:

Please email us with:

- a one-paragraph description of what you make and the ideas that drive your work
- a line or two about why you want to participate in this program
- five jpg images of your artwork, no larger than 72dpi at 1024 X 768 pixels (please do not embed in a program such as PowerPoint)

Email applications to [programs@mawa.ca](mailto:programs@mawa.ca) and put "Mini-Mentorship" in the subject heading. Or you can drop off a hard copy with images on CD to MAWA at 611 Main Street.

You must be a MAWA member to apply. If you are not already a member, please also submit a membership form and payment, or become a member on-line. MAWA membership costs \$15 for underwaged persons and \$30 for others.

## Vanessa Roy

in residence August 20 - September 20, 2013

Artist Talk Wednesday, September 18, 2013, 7 pm at MAWA

Hosted with the support of The Winnipeg Foundation *Triple A Fund* and *aceartinc.*

Vanessa Roy's practice consists of the photography of reclaimed textiles. Whether presented as an empty vessel or a more abstract form, the material creates a strong presence without a real presence, constructing an altered reality that evokes the hidden or the uncanny. In doing so, she explores the themes of absence and the strange and the mysterious, while creating fabricated and fragmented narratives. She is from Scotland, holds an MA in Photography from the University of Brighton and has exhibited extensively in the UK. [www.vroyphotography.com](http://www.vroyphotography.com)

Vanessa will be completing a project based on Victorian studio photography of "the invisible mother" (infants photographed in the arms of their mothers draped in black, so as to render the mothers invisible). She will be working at Manitoba Printmakers Association and Platform Centre for Digital + Photographic Arts.



## Barb Flemington

in residence September 24-30, 2013

Hosted with the support of The Winnipeg Foundation *Triple A Fund*

Barb Flemington is excited by the animation of marginal or overlooked spaces. Most recently she completed a site-specific project at Brandon University Library, and will have a solo exhibition at the Art Gallery of Southwestern Manitoba in the spring of 2014. She was a founding member of the Coterie of Malcontents and lives rurally in Western Manitoba.

Barb works with found objects, archives and histories of place. While at MAWA, she will be working on translating her process into the public realm. She will be installing on MAWA's WAM! Wall.



## Artists in Residence 2014

MAWA recently adjudicated applications for the 2014 residencies. Our Summer Intern, Lwam Eyassu, processed thirty-nine applications from artists from 19 different countries. A jury made up of Lindsey Bond and Sarah Crawley selected Belinda Griffiths from Auckland, New Zealand, Katherine Boyer from Regina, Saskatchewan, Marte Kiessling from Berlin, Germany, and Nisrine Boukhari

from Vienna, Austria.

In 2014, MAWA's apartment will also be home to Toronto-based artists Allyson Mitchell and Deirdre Logue. MAWA is partnering with Plug In ICA on a Summer Institute devoted to feminism in July, 2014, and Mitchell and Logue will be core faculty. See page 11 for details.



Jurors Sarah Crawley and Lindsey Bond with MAWA Program and Administrative Coordinator Lisa Wood and Summer Intern Lwam Eyassu (left to right), July 2013

## Foundation Mentorship Program 2013-2014

MAWA is pleased to welcome the participants in the upcoming year's Foundation Mentorship Program. Monica Mercedes Martinez and Mandy Malazdrewich will be mentored by Rebecca Belmore, Devon Kerslake and Helga Jakobson will be mentored by Eleanor Bond, and Charlene Brown and Jen Loewen will be mentored by Ewa Tarsia. Two mentees, Alexi Kinloch and Shonnah Heinrichs, were selected by the Arts and Disability Network of Manitoba and will be joining the 2013-2014 program mentored by Kristin Nelson, thanks to special funding from the Manitoba Arts Council.



The first meeting of the 2013/14 mentors, June 2013

## Rural Mentorship Program 2013-2014



MAWA is partnering with Manitoba Arts Network (MAN) on a mentorship serving the needs of artists in northern Manitoba. Thanks to special funding from the Manitoba Arts Council, mentor Pauline Braun will be working with eight northern artists of all genders, in a program based in Flin Flon from October 2013 - March 2014.

Pauline is a true northerner. As she says, "I moved with my family to Clearwater Lake when I was five years old and

spent my first seven years of school in The Pas, bussing in every day from the lake. My family then moved to Cranberry Portage, halfway between The Pas and Flin Flon. I had to leave Cranberry Portage for high school so the obvious choice was to live in Thompson with my sister and her family while taking grades 11 and 12. After training as a Medical Laboratory Technologist, I worked in both the Company Hospital and General Hospital in Flin Flon and eventually ended up at the hospital in Thompson for the remainder of my lab career." Pauline lived in Thompson for about 30 years before moving to Winnipeg in 2003. She is well aware of the obstacles, challenges and opportunities that come with being an artist in our province's north, and eagerly looks forward to going back to her northern roots.

## Annual General Meeting

Thursday, October 24, 2013, 7 pm at MAWA

MAWA will hold our Annual General Meeting for the fiscal year, May 1, 2012 to April 30, 2013, on Thursday, Oct. 24 at 7 pm. We'd love it if you could attend. This is a great opportunity to understand how things happen at MAWA and why. It is also a chance to ask questions. The function of an AGM is to provide organizational transparency and accountability to you, the community, so you can be sure we are honouring the mandate of MAWA, providing appropriate programming and services, and responsibly managing the funding with which we are entrusted.

The AGM will also be a chance for the Board and Staff at MAWA to tell you about all the exciting things we have been able to accomplish with your support. Be dazzled by the numbers of people who attended MAWA programming! Marvel at the many, creative ways we raise money! Gape, open-mouthed, at the list of programming



MAWA members voting by consensus at last year's AGM, October 2012

carried out in the past year! And again, ask us questions about ANYTHING. We value your participation and input.

As if this wasn't enough, we will also be giving tours of our beautiful residency live/work apartment after the AGM. You might not want to leave!

So join us for an evening of thrills and chills (or at least chilled beverages) as we celebrate another amazing year.

## MAWA's WAM! Wall: Student Opportunity!

MAWA's WAM! Wall is 45"-wide "bump" of the north wall of our 611 Main Street programming space. From November 2013 - June 2014, this space will showcase the works of MAWA members who are students at the University of Manitoba's School of Art. Each month the wall will feature a different artwork by a different artist, in any media. If you are a student at U of M and you would like to exhibit, please email Shawna at [dempsey\\_millan@mawa.ca](mailto:dempsey_millan@mawa.ca).



June's WAM! Wall: Pearl Bainbridge-Edwards van Muijen, *Egypt* (detail), acrylic on canvas

## Call to Volunteers

MAWA is seeking volunteers to contribute a decadent dish to our Jazz 'Matazz Fall Supper. Do you make something better than anyone? Would you be willing to share a pot or a pan dish (approximately the size of 12 side servings)?

If so, we ask that you call or email Lisa to register your gift (204-949-9490 or programs@mawa.ca). Then drop it off at MAWA on November 7 along with warming instructions, if any.

MAWA has access to a stove in our apartment and a microwave in the main space. Better yet, deliver your dish in a hotpot, on an electric warming tray or close to 7 pm. Please provide an ingredient list, so folks can identify vegetarian dishes and dishes containing allergens.

We will be forever grateful. And your name will be entered into a draw for a special donor prize!



## Crafternoon

Saturday, November 16, 2013, 1-4 pm at MAWA  
instructor TBA

Presented in partnership with Neechi Commons

MAWA Crafternoons are free, fun, informal workshops in craft-based techniques, held on Saturday afternoons. This year, they will be led alternately by New Canadian and Indigenous North American women artisans. MAWA will also be offering a couple of longer, skill-based workshops in traditional craft practices. Some of these workshops will be held at MAWA and some at the “home” of our partner, Neechi Commons, at 865 Main Street. Stay tuned for further details, including information about our annual Family Holiday Crafternoon, December 14, 2013, from 1-4 pm. Get ready to get your craft on!



Yeonuk Sul teaching Minhwa, traditional Korean folk painting, at MAWA, February 2013

## Save The Date: Annual Holiday Party

Friday, December 6, 2013, 1-3 pm at MAWA

Immediately following December's First Friday lecture by Jaime Black, MAWA will be hosting a holiday party. Come and enjoy the food and festivities. Everyone is welcome! Bring a friend and help the MAWA community grow.

## Congratulations

MAWA congratulates Manitoba Craft Council Board Chair and MAWA member Alison Norberg, who received the Winnipeg Arts Council “Outstanding Volunteer” Award at the Mayor's Luncheon for the Arts in June. She was nominated for her commitment to “world craft domination” (her words)! MAWA also congratulates MAWA volunteer Tracy Peters, who was nominated in the same category in recognition for all of the work she has put into building MAWA's Over The Top fundraiser. We are lucky to be surrounded by so many committed, generous and smart women.



One of MAWA's amazing volunteers, Tracy Peters (left), with visiting foreign curator Ombretta Agrò Andruff, May 2013

## Imitative Tendencies... the wrong side of trending

by Jaimie Isaac

*Jaimie is an Indigenous/mixed European curator, writer, artist, art administrator and grad student at UBCO. She currently resides in Winnipeg with her family and always has an updated passport.*



Photo by Neil Krug

Johnny Depp's role as Tonto in this summer's (flop) blockbuster *The Lone Ranger* created a topical stir among social networking spaces on the ideas of cultural appropriation<sup>1</sup> and misrepresentation of Indigenous cultures. Disagreements arose when people questioned the harm of such a representation, defending Depp's role of Tonto as honouring and unthreatening, while others were offended and pointed to the causality of Indigenous stereotypes.

Misrepresentation of Indigenous culture started from the time of European arrival within the political, cultural, social and economic determinations of colonialism and imperialism. Misrepresentation has taken form in the appropriation and misuse of Indigenous ideology, iconography and the traditions practiced by various nationhoods. The roots of Indigenous misrepresentation are deeply systemic in our cultural narrative, evident within social, political, religious and economic domains. Racist Indigenous misrepresentations are actively pervasive within sports mascots, fashion, Hollywood movies, Halloween costumes and large companies and organizations, and historically within literature, scholarship, museums and the art world.

Lately there are all too many examples of cultural appropriation in the entertainment industry. Victoria Secret's 2013 spring runway featured a model parading in a headdress, turquoise jewelry and underwear. Indeed, in recent years, the fashion industry has targeted Indigenous cultural aesthetics to haute couture catwalks, fashion spreads and malls. Retail establishments like Urban Outfitters peddled the "Navajo line" with items called Navajo Print Fabric Wrapped

Flask, Peace Treaty Feather Necklace and the Navajo Hipster Panty. Celebrities like Outcast and Ke\$ha have donned head dresses which have contributed to the Indigenous-inspired mania manifested in youth culture and hipsters who embody a justification to culturally cross-dress. Oblivious (non-Indigenous) people wearing head dresses and painted faces are fetishizing and objectifying, and they reduce Indigenous culture to novel stereotypes.

Another recent example is the pop band No Doubt's video *Looking Hot*, which shows band members dressed up as Indians and cowboys. The video features Gwen Stefani, carrying an eagle staff, wearing a headdress and tight white leather fringe pants. The beginning of the video shows her wrists bound with rope while being apprehended by two cowboys. Clichéd images litter the video: bareback horse riding, tipi dwellings with wolves and smoke signals. These are sequenced together with cowboys drinking and incarcerating Gwen's "Indian" tomahawk-wielding cohort. Subsequently, the video was pulled and the band issued an apology.

These trends raise important questions about our society. What can be assumed from these displays of racial mimicry and frivolity? How can society interpret these cultural signifiers? Items like headdresses and eagle staffs are important to many Indigenous groups and are intended for sacred, respected and celebratory purposes like pow wows, ceremonies or special cultural events. What is the possible impact of such a music video, representing women in a sexualized objectified manner wearing Indigenous motifs, when sexual assault, addictions and incarceration are current realities in Indigenous communities generated by centuries of colonial oppression? Conversely, these very issues are the stories mainstream media love to focus on in sensationalizing the "Indian problem." These misrepresentations are harmful and maintain the legacy of racism and cultural genocide.

In the realm of visual culture, consider the histology of European appropriation of Indigenous Peoples' property. The world's most celebrated museum and gallery collections are full of looted artifacts, objects and human remains, appropriated from Indigenous peoples from across the globe. Modernist paradigms dominated museums and galleries which privileged a Western lens and perceived superiority that contributed to hegemonic modes of representations of the "Other" and demeaning discourse around primitivism.

The history of ethnographic collections in museums and the social science of anthropology legitimized the right to collect, classify, organize and arrange cultural objects for purposes of enlightenment. Anthropology and ethnographic disciplines tended to enforce the "ethnographic gaze"; they collected, codified and represented the "exotic" and "primitive" from a scientific perspective rather than a faith or experience-based understanding. The ethnographic gaze entitled one culture to look at another with superiority. These methods contributed to representations of cultures in museums and textbooks as romantically static anachronistic stereotypes. Indigenous scholar Linda Smith suggests that the methodologies and productions of knowledge within these disciplines were about asserting colonial power and domination, "imperialism and colonialism are the specific formations through which the West came to 'see,' to 'name' and to 'know' Indigenous communities."<sup>2</sup>

Over a century ago, Edward Curtis, the self-entitled ethnographer, created *The North American Indian* with which he framed a racially unified image of the "untutored savage," ignoring at every opportunity to present diversity or complexity within Indian cultures. Curtis constructed a nostalgic tribute to the composite stereotype of "Indianness"—his manifestations are still dominating popular images of the "Indian" to this day. The recent examples in popular culture conjure colonial ethno/anthro-salvage methods that have perpetuated constructs of a unified tribal pan Indianism stereotype that at once diminishes and trivializes cultural distinctions. As Lucy Lippard explains, "overemphasis on static or original identity and 'notions' of

‘authenticity’ imposed from the outside can lead to stereotypes and false representations that freeze non-Western cultures...”<sup>3</sup>

However, there are stories of people pushing back and responding to the cultural appropriation phenomena. Many contemporary artists have provided a critical examination of these social schemas and schisms in their work, and have responded to popular culture’s compulsion to caricaturize Indigenous iconography. Artists like Stephen Foster work to deconstruct notions of the “Other” and populist ethnographical images in his series, *Re-Mediating Curtis*. KC Adams’s work *Cyborg Hybrid* also challenges, subverts and defies stereotypes. The Ephemerals Collective, including myself, Niki Little and Jenny Western, address issues of cultural appropriation in our film *Maiden Indian* and continues to explore this topic in upcoming work. A music group, A Tribe Called Red, popularly known for the “Electric Pow Wow” beats ask their fans on Twitter to stop wearing red faces and headdresses to their shows. The Tall Tree Music Festival in Vancouver Island supported them by having a “no head dress” policy and confiscated them at the door. One of the DJ’s, Ian Campeau stated, “They wanted everyone there to feel safe, and feel wanted, and not ridiculed and cheapened. I really appreciated that.”<sup>4</sup>

Indigenous and non-Indigenous alike must together deconstruct and destabilize mythological subjugation and decolonize our mindsets. Admiring a culture as novel or kitsch while ignoring their political, social and economic situations embodies a disrespectful colonialist ideology. However innocent the origin, or wrongful the excuse of “cul-

tural appreciation,” people must challenge assumed and misinformed race-based beliefs and representations.

#### References:

Brown, Micheal F., 2004, *Introduction: Who Owns Native Culture*. Harvard University Press. Pp 4-5.

Lyman, R, 1982, *How the Indian Was Made*. Pantheon Books in association with the Smithsonian Institution, The University of Michigan. P. 62.

#### Notes:

1 There are varying definitions of cultural appropriation depending on the source. Overall, cultural appropriation is to take possession or mimic another culture’s identity (music, art, religion etc.) or material culture without permission and reuse it, represent it in a context that is reductive and/or diminutive.

2 Smith, Linda Tuhiwai. 1999, *Decolonizing Methodologies: Research and Indigenous Peoples*. London and New York: Zed Books. P. 60.

3 Lippard, Lucy R. 1990, “Mapping” in *Mixed Blessings: New Art in a Multicultural America*. Toronto: Random House. Pp 11-12.

4 <http://www.cbc.ca/manitoba/scene/music/2013/07/12/a-tribe-called-red-asks-fans-to-stopshowing-up-in-redface/index.html>, July 12, 2013

## Summer Institute 2014

July 2 to July 27, 2014

Plug In Institute of Contemporary Art  
Winnipeg, Manitoba

Deadline for applications: November 1, 2013

Plug In Institute of Contemporary Art, in partnership with Mentoring Artists for Women’s Art, is now accepting applications for the 2014 Summer Institute featuring Toronto-based artists Deirdre Logue and Allyson Mitchell as faculty.

The Summer Institute is an international post-graduate artist residency for professional artists working in all disciplines and media. The 2014 edition of Plug In ICA’s Summer Institute invites participants who wish to work independently or collaboratively, based upon their own interests and projects. There will also be opportunities to work in a collaborative peer-to-peer environment through group activities, planned during the session. A number of guest artists, curators and theorists will visit the Summer Institute for lectures and studio visits.

One of the questions posed by the Summer Institute 2014 will be how do feminists describe their work and how do we use feminist-informed language to describe politicized art? Through readings, critique and hands-on creation, participants will have the opportunity to consider a broad range of practices, language and strategies that could be called “feminist,” and that contribute to anti-oppression politics.

This critical discursive opportunity will take place in Plug In ICA’s new purpose-built facilities, with an adjoining workshop, art research library, gallery, bookshop and café. Plug In ICA is located at the perimeter of the University of Winnipeg campus, adjacent to the Winnipeg Art Gallery, and in the heart of an urban environment.

Deirdre Logue and Allyson Mitchell are artists and co-founders of FAG (Feminist Art Gallery). Operating out of the couple’s converted garage in Toronto, Logue and Mitchell have aligned development and artistic goals in order to operate FAG on its own terms. Their alternative funding system resists the reliance on government or corporate cash, favoring instead a network of feminist commun-



Allyson Mitchell (left) and Deirdre Logue (right) at the Craft Pride Procession, Vancouver, 2012

ity contributors. FAG’s micro-funding program, DAG, has supported a variety of art projects, among them Les Blues, a group dedicated to increasing the visibility and histories of queer people of colour. NAG, their angry letter writing campaign, took the Toronto International Film Festival to task for their racist and misogynist list of “100 essential filmmakers of all time.” Recent exhibitions include the presentation of art porn hybrid *Community Action Center* by AL Steiner and AK Burns and a focus on the UK based Cinenova collection as animated by eight local activists and artists.

FAG is committed to the cultivation of a new kind of sisterhood that isn’t based on gender and privilege and a new kind of brotherhood that isn’t based on rape and pillage. FAG is feminist in its resistance and in its attempts to reconcile “arts” participation in oppressive systems. FAG is feminist in its insistence on closing the gap between studio, gallery, art, activism, social and home. FAG is not fixed. FAG is not success. [www.facebook.com/FeministArtGallery](http://www.facebook.com/FeministArtGallery)

As well as operating this truly alternative arts space, Deirdre Logue is currently the Development Director at Vtape and Allyson Mitchell works as Associate Professor in the School of Gender, Sexuality and Women’s Studies at York University. Both have prolific international art practices.

See [www.allysonmitchell.com](http://www.allysonmitchell.com) and [www.deirdrelogue.com](http://www.deirdrelogue.com)

For more info and to apply for the Summer Institute 2014, please visit Plug In ICA’s website at:

[www.plugin.org/sumer-institute](http://www.plugin.org/sumer-institute).

The Wendy Wersch Memorial Lecture Committee presents

“We are all of us made by war...”\*

by Barb Hunt

Sunday, November 3, 2013, 2 pm

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Supported by the Wendy Wersch Fund

at The Winnipeg Foundation



Barb Hunt's art practice developed from an early interest in the construction of gender, dealing with issues such as violence against women, domesticity, cancer, work and family. After the death of her father, she focused on rituals of mourning as material communication with the dead. This led to her recent work about the devastation of war. She is currently re-examining ecofeminism as a way of investigating the links between women, nature and war. Barb will discuss and question the decisions she made, and the battles necessary to survive as a feminist woman artist and educator.

Barb Hunt received a Diploma in Studio Art from the University of Manitoba, and completed an MFA at Concordia University, Montreal. She has participated in residencies in Canada, Paris and Ireland, has presented her research at numerous conferences, and has exhibited in solo and group exhibitions across Canada and internationally. Hunt has also taught studio art at the University of Western Ontario, Queen's University and Memorial University of Newfoundland where she was the recipient of the President's Award for Outstanding Research.

\*from Doris Lessing, *Under My Skin*, Harper Collins, 1994.



Barb Hunt, *Core (Bone Dress)*, plasma-arc cut steel, 200 x 100 cm, 2000. Photo by Denis Farley

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- MAWA has a resource library of 100s of art catalogues that you can borrow! Check out our holdings on-line at <http://mawa.ca/thinking-residency/resource-library/>
- MAWA also has a small collection of artists books that you can look at, at 611 Main Street

# What You Missed



Barbara Meneley (centre, standing) delivering her artist in residence talk, June 2013



Diana Thorneycroft teaching Grantwriting Essentials Artist Bootcamp, June 2013



Discussion with Annie Lalande (fourth from left) after her First Friday lecture, *The Current Beneath the Surface*, June 2013



Helen Granger Young (centre) with her MAWA award, honouring her trailblazing achievements in the medium of monumental bronze sculpture and an art career that has spanned 75 years. Pictured with her family and former MAWA artist in residence Annesofie Sandal (in black dress), June 2013



Ming Hon delivering her artist talk, *Private Thoughts of a Private Dancer*, April 2013



Fay Jelly (seated centre) and Shirley Brown (standing) offering feedback at the Mini Mentorship in paint, April 2013



Miami-based Ombretta Agrò Andruff presenting her curatorial lecture, May 2013



Praba Pilar delivering her First Friday lecture, *Face-Off: Latina Artists in the Techno Sphere*, with the Artist Mothers at MAWA exhibition *Dailiness* in the background, May 2013



Members of the Sappho Zine Collective, preparing for their "PROM!" at MAWA, June 2013



Sharlene Bamboat delivering her artist in residence talk, July 2013



Sheila Butler (left) in conversation with Gallery 1C03 curator Jennifer Gibson, after her artist talk, *Working Towards a Retrospective*, May 2013



Steven Leyden Cochrane (seated centre) enjoying one of Kay Seng's workshops in Burmese backstrap weaving, April 2013

"Sooner or later everyone  
needs a little cloth..."

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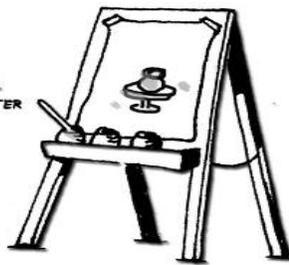
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**SEPTEMBER**

- Fri. Sept. 6      **First Friday Lecture**  
noon-1 pm      Barbara Claus:  
                          *“Important things are never done quickly”*
- Sat. Sept. 7      **Artist Bootcamp**  
10 am-4 pm     Diana Thorneycroft:  
                          Grantwriting Intensive (Intermediate)
- Thurs. Sept. 12   **Légers tremblements/Slight Tremors**  
5-8 pm            Exhibition by Barbara Claus, opening  
                          Centre culturel franco-manitobain,  
                          340 Provencher Blvd.
- Wed. Sept. 18     **Artist in Residence Artist Talk**  
7-8 pm            Vanessa Roy
- Sat. Sept. 21      **Workshop**  
1-4 pm            Lisa Wood and Liz Coffman:  
                          Essentials of Mentorship
- Sat. Sept. 28      **Dying Slowly Inside Out**  
noon-11 pm     Exhibition by Annesofie Sandal, opening  
                          aceartinc., 290 McDermot Ave.
- Sat. Sept. 28      **The Cyclo trope Circus**  
7-9 pm            Jacquelyn Hébert, Megan Turnbull and  
                          Nathalie Coulson

**OCTOBER**

- Fri. Oct. 4         **First Friday**  
noon-1 pm        Jaya Beange: *On the nature of aesthetic categories*
- Wed. Oct. 16      **Artist Bootcamp**  
7-9 pm            Lisa Stinner-Kun: Dealing with Dealers

- Thurs. Oct. 24     **Annual General Meeting**  
7-8:30 pm
- Fri. Oct. 25        **Foundation Mentorship Program**  
7-10 pm            showcase opening  
                          aceartinc., 290 McDermot Ave.
- Tues. Oct. 29      **Artist Bootcamp**  
7-9:30 pm        Ruth Smith: Sell Your Craft-Based Work Online

**NOVEMBER**

- Fri. Nov. 1         **First Friday**  
noon-1 pm        Sherry Farrell Racette: *Patetchouanen’s*  
                          *Daughter—Time Travel, Art and Women’s*  
                          *History*
- Sun. Nov. 3        **Wendy Wersch Lecture**  
2-3 pm            Barb Hunt: *“We are all of us made by war...”*
- Thurs. Nov. 7      **Jazz ’Matazz Fall Supper**  
6:30-9 pm
- Nov. 13, 20, 17   **Mini-Mentorship**  
7-9:30 pm        Elaine Stocki: Creating a photographic body  
                          of work
- Sat. Nov. 16       **Crafternoon, details TBA**  
1-4 pm

**DECEMBER**

- Fri. Dec. 6         **First Friday**  
noon-1 pm        Jaime Black: *The Persistence of Memory*
- Fri. Dec. 6         **Holiday Party**  
1-3 pm
- Sat. Dec. 14       **Family Holiday Crafternoon**  
1-4 pm



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