



Happy Anniversary, MAWA



Plug In/MAWA Summer Institute faculty Deirdre Logue (centre) and Allyson Mitchell (second from left) and participants at one of many seminars at MAWA, July 2014

Bev Pike, a relentlessly feminist artist, moved to Winnipeg in 1986 inspired by MAWA. As we mark our 30th anniversary, we turned to Bev to reflect upon the past 30 years and the challenges we continue to face.

Dreams for Today's Feminist Artist

MAWA's very existence, and its mature strength, is crucial to the health of Canadian art. Since 1984, MAWA has offered concrete practical programs to promote the cultural value of women's art. These initiatives increased dialogue between women artists, advocated for women and raised awareness about institutional misogyny, including (but certainly not limited to) gender-biased curatorship, sexual predation and patriarchal genius-building.¹

Sadly, pernicious impediments prevail for women artists, despite centuries of feminist waves. Extra effort still is required to produce, exhibit, curate and critique work. It still falls on us to combat the systemic sexism impeding our artistic survival.

On top of that, women often feel we must save the world while we save ourselves. This is a trick of gender-neutral politics. It erases analysis of inequality. There is a larger reason why we receive the following messages: "Men have troubles, just as serious as women's" and "Women must include all other disenfranchised groups, including [surprise] men, into our limited opportunities." This distracts women artists from pressing for remediation of our clear and present injustice.

We have long heard the manipulations put forth by dominant taste-makers: "Historically, women never made or exhibited or wrote much about art", "Galleries can't discriminate in favour of women", "Women artists just aren't as virtuosic" and "Some women do get in some shows."

Should we be grateful for women's work being included in any show, whatever the context? Last winter, the Winnipeg Art Gallery featured many women artists in an exhibition about violence against women. Previously, it featured nearly a hundred male artists in a prestigious show of *masterpieces*. Women artists fumed, "Does this come from a culture that supports women as victims instead of art heroines?"

Let's change this dynamic. Wouldn't it be wonderful to see women's art in half of all exhibitions? To have access to feminist art criticism and analysis in the art press? To see women's art sold for the same price as men's? To see women's art make up half of all permanent collections?² To benefit from an art history that includes all of our foremothers? To have equal representation of professors at schools of art and in directorships of major art institutions? To see reflection of our half of the population in all our true diversity?

How do we make our dreams come true? How do we get acknowledgement of all the violations of women artists' human rights, followed by apologies, then by restitution? I want to hear from art curators and critics that they regret extolling art by young white and old dead men. That they are sorry they often ignore anything made by women old enough to be a mother or grandmother. That they realize that art can, and should, reflect a variety of human pre-occupations. I want to hear from art gallery directors that they bemoan their institutions' tiny collections of women's art (that women themselves donated out of exasperation!). That they are sorry they guilt-trip women into refunding artist fees. I want to hear from arts councils that they have stopped letting women jurors be discredited and put feminists on all juries. That they will now require galleries to treat women artists as equal to all others.

Good news...there are models for apology, for redress and for ending bigotry. So far, however, they aren't inclusive of women.³ We need sensitivity from others to successfully complete our struggle for justice, voice and historical memory.

Until then, let us continue to support each other so that no woman artist feels that she is alone, be it for the next 30 years or throughout time immemorial.

¹ See: *Status Quo? The unfinished business of feminism in Canada* (2012), the films *Women Art Revolution* (2010) and *Who Does She Think She Is?* (2008), *Who Counts and Who's Counting?* (Linda Abrahams, 1994), *The Status of Canadian Women in the Arts* (1994), writings by Australian feminist scholar Dale Spender, the [Alison] Bechdel Test and MAWA's archives.

² 2009 unofficial statistics for the Winnipeg Art Gallery's collection: ~25,000 artworks (~5,000 by women). This ratio is normal for major public art collections. At the National Gallery of Canada women are less than 10%.

³ Fehr, Nicole Enns (2010). Locating Canada's Truth and Reconciliation Commission in Global Trends. Maisel, Peggy (2011). Have Truth and Reconciliation Commissions Helped Remediate Human Rights Violations Against Women? A Feminist Analysis of the Past and Formula for the Future. Kashyap, Rina (2009). Narrative and truth: a feminist critique of the South African Truth and Reconciliation Commission. *Contemporary Justice Review*. 12(4):449-467. Eubank, Morgan Lea (2013). Significance is Bliss: A Global Feminist Analysis of the Liberian Truth and Reconciliation Commission and its Privileging of Americo-Liberian over Indigenous Liberian Women's Voice.



Milica Tomić, *One day, instead of one night, a burst of machine-gun fire will flash, if light cannot come otherwise*, public intervention, 2009

Milica Tomić

Artist talk at Video Pool: late October 2014...watch for information on www.mawa.ca

Performance: details TBA

Presented in partnership with Video Pool

Milica Tomić's performances typically explore the politics of memory. In her native Belgrade, these live works have explored famous sites where Yugoslav anti-fascists battled the German army —sites which today are all but forgotten. While in Winnipeg she will also examine place and the meaning it holds, related to a different politics of memory.

Milica Tomić was born in Belgrade, Yugoslavia. She is a conceptual artist exploring different fields, genres and methods of artistic practice. Her work centres on issues related to political and economical violence, trauma and social amnesia with particular attention to the "short circuit" between intimacy and politics. As a response to the commitment to social change and the new forms of collectivity it engenders, Tomić has made a marked shift from individual to collective artistic practice. Today, she is a founding member of the new

Yugoslav art/theory group "Grupa Spomenik" (Monument Group) (2002), and is one of the founders of the Working Group – Four Faces of Omarska (2010).

Tomić has participated in international exhibitions such as the 24th Sao Paulo Biennale (1998), 49th Venice Biennale (2001), 50th Venice Biennale (2003), 8th Istanbul Biennial (2003), *Populism*, National Museum of Art, Oslo/Stedelijk Museum, Amsterdam/Frankfurter Kunstverein (2005), 15th Sydney Biennale (2006), *Manufacturing Today/Trondheim Biennale* (2010), 10th Sharjah Biennial (2011) and *Odessa, Biennial* (2013). Her work has been exhibited internationally in venues as wide-ranging as the Museum voor Moderne Kunst, Arnhem, Holland, the State Museum of Contemporary Art, Thessaloniki, Greece and the Brooklyn Museum of Art, New York, USA.

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Symposium Kick-Off!

On Knowing When To Shut Up and Listen

An intergenerational lecture by Stephanie Poruchnyk-Butler and Sigrid Dahle

Friday, October 3, 2014, noon-1pm at MAWA

Supported by the Caroline Dukes Fund at the Winnipeg Foundation



#feminism, state-sponsored gender oppression, selfies, trisha paytas, zine culture, DIY, riot grrrl, keeping up with the Kardashians, surviving class warfare, what girls really don't want, tumblr culture, running as fast as you can, white privilege, high school gym class, ***Flawless and on knowing when to shut up and listen—in 45 minutes or less.

Stephanie Poruchnyk-Butler is a printmaker, writer and zinester princess from Winnipeg. She is the creator of many local zines including *Glitter Zine*, *Trash Divas* and *2kdreams*. Poruchnyk-Butler is a founding member of Winnipeg's own feminist arts collective, Sappho Zine Collective, and is excited about encouraging people to make art and share their work.

Sigrid Dahle, a recent graduate of the University of Manitoba MFA program, is a Winnipeg-based artist-curator and art writer. She has been thinking, conversing, reading, writing, researching, mentoring, speaking, listening, teaching, learning and making exhibitions for over 25 years. Currently Dahle is developing a multi-component project for the Manitoba Craft Council that interprets ceramics as a discourse. She clearly remembers a time before MAWA was born.

Artists in Residence!

Artists and Archives

by Marte Kiessling

Friday, November 7, 2014, noon-1pm at MAWA, presented in partnership with aceartinc.

Marte Kiessling has been building a hand-drawn archive of everything she owns since 2012. With the working title *Archive: Lost and Found – All My Things*, this body of work is re-modified constantly, and forms the base for a series of videos and installations. Kiessling will be illustrating her talk with images from her practice, and artist-archives that have influenced and inspired it, conceptually and formally.

Berlin-based artist Marte Kiessling studied at the Academy of Fine Arts in Hamburg and Reykjavik. She has participated in exhibitions throughout the world, including in Germany, France, Macedonia, Japan, Korea, Austria, Norway, Finland, Iceland and the US. She is a member of the international artist groups Global Alien and Camera-cartell and curates internationally. While in Winnipeg, she will be researching systems of archives and their various presentations. She will be in residence at MAWA November 4-28, 2014.

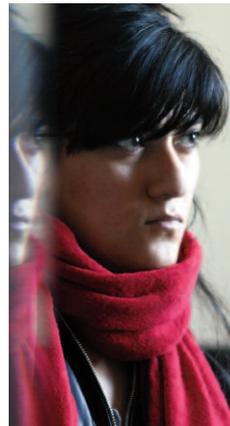


Marte Kiessling, *Requiem for a Movie*, video installation, 2013

Emotional Mapping

by Nisrine Boukhari

Friday, December 5, 2014, noon-1pm at MAWA followed by a holiday party!



Since leaving Damascus, Syria, in September 2012, Nisrine Boukhari has written daily notes to the city she left. These text fragments position her in relation to her former home. Together, they form a personal case study of the city in conflict, a psycho-geographic map of a city from the perspective of exile. She will discuss her work and that of other Syrian artists.

Nisrine Boukhari is a mixed media and installation artist based in Vienna. In her work, she uses psychogeography (the laws and specific effects of the geographical environment on the emotions and behaviour of individuals) to explore our relationship to inner and domestic spaces.

Principles of colour and light therapy often underline the interactive nature of her installations. She studied sculpture at the University in Damascus and finished her MA in social design at the Angewandte Kunst (University of Applied Arts, Vienna). She has participated in residencies in London and New York City, and has exhibited internationally. In 2009 she received an honorable mention award at the Asian Art Biennale (Bangladesh). While in residence at MAWA, December 2-30, 2014, Boukhari will continue to work with notions of displacement and "wanderism," a state of mind that is not about being lost but creating a new road with no beginning or end.

Mentoring Artists for Women's Art (MAWA) and Manitoba Artist-Run Centres Coalition (MARCC) present:

Who Counts?

A Feminist Art Throwdown

A symposium about art, feminism and artist-run culture

Friday, October 3 – Sunday, October 5, 2014

No need to register ... just show up! Everyone is welcome!

SCHEDULE AT A GLANCE:

FRIDAY, OCTOBER 3

noon-1pm at MAWA

On Knowing When to Shut Up and Listen, an intergenerational First Friday lecture about the future of feminist art by Stephanie Poruchnyk-Butler and Sigrid Dahle. See p. 2 for details.

7-10pm

All Winnipeg galleries open and exhibiting Manitoba and Indigenous women's artwork in recognition of MAWA's 30th birthday and contribution to the community. Join MAWA for the closing reception for our members' showcase, *The Power of 30*, coordinated by curator Jennifer Smith. Jump on the free party bus that will roam between exhibitions leaving MAWA every hour on the hour, 7-10pm.

SATURDAY, OCTOBER 4

noon-5pm

All Winnipeg galleries open and exhibiting Manitoba and Indigenous women's artwork.

3-5pm

What Is Feminist Art? — panelists duke it out, presenting examples of artworks they believe are feminist, artworks they believe are not, and why. Featuring down-and-dirty Sharlene Bamboat (Toronto), keepin'-it-Riel Cathy Mattes (Brandon) and lay-it-on-the-line Joan Borsa (Saskatoon), refereed by Dominique Rey (Winnipeg). The Garrick Theatre, 330 Garry St. Free!

8-10pm

Is Art Gendered? — an Oxford-style debate pitting two teams of opinionated art divas: Amy Fung (Vancouver), Seema Goel (Winnipeg), Kristin Nelson (Winnipeg) and Praba Pilar (Winnipeg), refereed by Diana Thorneycroft (Winnipeg). The Garrick Theatre. Free!

10pm-2am

The Throwdown Hoedown! Winnipeg arts administrators go head-to-head, DJ-ing all-women's dance music assisted by DJ Mawa Cutsworth. The Marlborough Hotel, 331 Smith St. \$10.

SUNDAY, OCTOBER 5

2-3pm

The Wendy Wersch Memorial Lecture: *Possibility: Art, Community and Changing the World* by Sheila Spence at the University of Manitoba School of Art's new ARTlab. Free!

3-5pm

Closing reception for *They Made a Day Be a Day Here* curated by Amy Fung at the University of Manitoba School of Art Gallery.

This symposium is supported by ARCA, Artist Run Centres Association of Canada.

CONFERENCE PARTICIPANTS:

Lectures, debates and exhibitions will bring together feminists, artists and representatives from artist-run centres across Canada to discuss feminist art in Canada now. There are so many things we need to talk about! Has gender equality in the visual arts been achieved? Why not? How have images by women evolved? Images of women? Is the male gaze still omnipresent? Is there a corresponding female gaze? What is the impact on art of a shifting object/subject position? 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? And more!



SHARLENE BAMBOAT



JOAN BORSA

Sharlene Bamboat

is a multi-disciplinary artist. She often works collaboratively with artists and academics, including Alexis Mitchell with whom she forms Bambitchell. She currently sits on the Pleasure Dome Experimental Film & Video programming collective and is the Artistic Director of SAVAC (South Asian Visual Arts Centre) in Toronto.

Joan Borsa

is an independent curator, art critic and Associate Professor at the Department of Art and Art History and the Women's and Gender Studies Program, University of Saskatchewan.



AMY FUNG



SEEMA GOEL



PRABA PILAR



DOMINIQUE REY

Amy Fung

is a writer and curator currently based in Vancouver. She is known for her blog *Prairie Artsters* (2007-2012) and her contributions to publications such as *Canadian Art*, *Fuse* and *Blackflash*. Her most recent curatorial project, *They Made A Day Be A Day Here*, has been touring for the past two years.

Seema Goel

focuses on human-animal, human-place and human-human relationships, with particular emphasis on our abilities to engage with, change and manipulate these things. Using an eclectic range of materials, she draws from her dual background in the arts and sciences.

Praba Pilar

is a Colombian multi-disciplinary artist exploring the intersections of art and emerging technologies through performances, installations, street theatre, writing, websites and digital art. Her wildly diverse work has been presented internationally at museums, galleries, universities, festivals, public streets and radio airwaves.

Dominique Rey

is a multidisciplinary artist whose work appears in numerous collections, including the National Gallery of Canada. She has been exhibited across Canada and internationally, and was recently featured in the Scotiabank CONTACT Photography Festival at the Museum of Contemporary Canadian Art. Photo by Cory Aronec



CATHY MATTES



KRISTIN NELSON



SHEILA SPENCE



DIANA THORNEYCROFT

Cathy Mattes

is an all-round art maven. In her curatorial and writing practice she focuses on Aboriginal issues and art. She is now Assistant Professor in the Visual and Aboriginal Arts Department, Brandon University.

Kristin Nelson

has exhibited her work from Montreal to Vancouver, from Winnipeg to Oaxaca, México. Her work is represented by Actual in Winnipeg. She recently completed her MFA at Concordia University and is active in MAWA (as a mentor), Manitoba Printmakers Association and the Arts and Disability Network of Manitoba.

Sheila Spence

has exhibited her photographs nationally and internationally. As an activist, she has conspired overtly and covertly to foster dialogue and change on feminist and queer issues. And as an arts manager/administrator, Spence directed the rebirth of Manitoba Printmakers Association's Martha Street Studio and has recently been appointed Co-ED of Plug In ICA.

Diana Thorneycroft

Known for making art that hovers on the edge of public acceptance, Diana Thorneycroft has pursued subject matter that often challenges her audience. Her most recent series of altered plastic toy horses will be shown in Winnipeg this fall at Gurevich Fine Art, in a two-person exhibition entitled *Hogs and Horses*.

Essentials of Mentorship

with Liz Coffman and Sarah Crawley

Saturday, September 13, 2014, 1-4pm at MAWA

\$50; open to all. Registration and payment deadline: 4pm, Thursday, September 4, 2014

This three-hour workshop will explore the dynamic of the mentor/mentee relationship. The afternoon will be active and fun, as attendees participate through 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.



Liz Coffman has been an arts educator in Manitoba for over three decades. She has worked 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 rain forest, 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 directed theatre and toured the province for many years with the Nellie McClung Theatre.



Artist and arts administrator Sarah Crawley coordinated MAWA's Foundation Mentorship Program for seven years. She was also a mentee in the program in 1989 and mentored in 2010/2011. Crawley has taught in the community at a variety of organizations including Platform: Centre for Photographic and Digital Arts, acartinc., Art City, Crossing Communities Art Project, The Winnipeg Art Gallery, Arts and Cultural Industries Association of Manitoba and the Environmental Design Department at the U of M Faculty of Architecture. She is currently the Community Program Coordinator at Martha Street Studio. Crawley has exhibited across Canada in solo and group shows as well as internationally. Her most recent exhibition took place this spring at The ODD Gallery in Dawson City, Yukon.

Please register and pay online at <http://mawa.ca/mentorship/mentor-resources/> or email programs@mawa.ca by 4pm, Thursday, September 4 to reserve your spot. Put "Essentials of Mentorship" in the subject heading. Places are limited.

Artist Bootcamp: Artist Residencies

with Freya Olafson

Thursday, November 13, 2014, 7-9:30pm at MAWA

presented in partnership with Arts and Cultural Industries Association of Manitoba (ACI)

\$10 for MAWA and ACI members, \$20 for non-members. No need to register, just show up

Artist residencies offer the opportunity for exchange, focused work and relationship building with international peers in an informal manner that is particularly unique. This workshop provides information on different residency models, how to structure your time, tips on applying for and finding suitable residencies for your practice as well as securing funding to make them happen.

Freya Björg Olafson, MFA, is an intermedia artist who works with video, audio, painting and performance. She has benefitted from many residencies, using them to develop her work. Most recently, Olafson has been in residence at EMPAC – Experimental Media & Performing Arts Center (Troy, New York), Atlantic Center for the Arts (Florida), SÍM- Icelandic Association for Visual Artists (Iceland), Medea Electronique (Greece) and Studio 303 (Montréal). www.freyaolafson.com



Freya Olafson, AVATAR, performance, 2010. Photo by Hugh Conacher

Crafternoon

Saturday, November 8, 2014, 1-4pm at MAWA

instructor TBA

Free! No need to register, just show up

Presented in partnership with Neechi Commons

MAWA Crafternoons are free, fun, informal workshops in craft-based techniques, held on Saturday afternoons. They will be led alternately by New Canadian and Indigenous women artisans. Some of these workshops will be held at MAWA and some at the "home" of our partner, Neechi Commons, at 865 Main Street. But the November Crafternoon will be right here at 611 Main St. Stay tuned for further details and get ready to get your craft on!



Sophie Lavoie, *Summer Shadows* (detail), 2012

Members' Showcase: *The Power of 30*

September 5 – October 4, 2014, at MAWA
 Opening: Friday, September 5, 2014, 5-8pm
 Closing party: Friday, October 3, 2014, 7-9pm
 Artwork drop off: August 21, 22 & 23,
 noon-4pm at MAWA

This fall, MAWA is hosting a Members' Showcase, *The Power of 30*. The north wall of our programming space will be filled, virtually floor to ceiling, with the vast range of work being produced by you, our members. This celebration of creativity is being coordinated by independent curator and Video Pool Distribution Coordinator Jennifer Smith. Her curatorial practice focuses on contemporary craft, and she has worked on exhibitions for the Manitoba Crafts Museum and Library, the Manitoba Craft Council and many independent projects.

The MAWA Members' Showcase will be part of the MAWA 30th anniversary exhibitions (for which there will be coordinated openings in September, shuttle buses and a brochure!) and the MAWA/MARCC Symposium on Feminism and Art, October 3-5 (see page 4 for more details). We look forward to celebrating 30 great years at MAWA the best way we know how: through art!

Little Deaths

Foundation Mentorship Program (FMP)
 2013-14 Showcase
 Opening: Friday, December 5, 2014, 7pm
 at **aceartinc.**, 290 McDermot Ave.
 Continues until January 16, 2015

//memory//mortality//transformation//reiteration//remediation//
 transience//degeneration//loss//

Featuring the work of Charlene Brown, Shonnah Heinrichs, Helga Jakobson, Devon Kerslake, Alexis Kinloch, Jen Loewen, Mandy Malazdrewich and Monica Mercedes Martinez.



FMP mentees and mentors 2013-14, September 2013



Space aliens or contemporary artists? Where else but at a MAWA dinner can you look so fabulous?

MAWA "Into The Future" Fundraising Dinner

Monday, November 10, 2014
 at Waves Restaurant (formerly the LoPub), 330 Kennedy at Ellice
 Dinner: 7-9pm
 Dancing and skills auction: 9pm-midnight
 Dinner tickets: \$30 / Dance tickets: \$10
 All proceeds to MAWA programming and the MAWA Legacy Fund

It's back ... the costumed and culinary event of the year! Get your space suit on and be transported into the future. Star Wars? Barbarella? Planet of the Apes? Pick your reference! Dress up, and share in fabulous conversation and a delicious Indian buffet. Enjoy all you can eat, including starters, mains, veggie options and desserts.

Or come a little later for a futuristic dance party and skills

auction. Bid on things you didn't even know you needed! Headstone engraving by Dana Kletke? That's just one of the amazing services on offer! You'll be amazed by the skills of MAWA supporters that you can purchase. Beam yourself up to MAWA to buy tickets or purchase them from any board member. Act fast! Bring your friends! It all supports MAWA ... into the future (cue spacey music!)

Cross-Cultural Beading Group

Mondays, every two weeks, 7-9 pm at MAWA

October 6 and 20, November 3 and 17, 2014

No need to register, just come! Free!

New! This fall MAWA will launch a cross-cultural beading group at which participants can informally work on their own projects together. The beading group will meet every two weeks, October – February. Occasionally, during the course of this program, we will invite a “guest beader” to share her specific traditions. For example, a Kenyan beader might be on hand at one session, an Anishinabe beader at another, and a Sudanese beader at another, etc. But they will not be structured workshops. *Everyone* is invited to share their skills and to work independently. Some free materials will be provided

(beads, thread, cloth and leather) or you can bring your own.

And if you're the type of person who needs a beading goal, here's a heads up ... Gloria Beckman will be back this winter, teaching a day-long gauntlet-making workshop. Just in time to help you create something that will warm those cold fingers! So come to the beading groups to work on your beading in preparation for this workshop. Watch the website and your “Coming up at MAWA” emails for workshop details.

Artist Mothers at MAWA

A drop-in group for artists who are mothers, and mothers who are artists. Each meeting involves group critique of participants' work and a focussed discussion or activity. All artist-mothers welcome. Free!



Katheryn McKelvey, *Constellations of Understanding*, part of Artist Mothers at MAWA showcase, *Winter Mothering*, May 2014

Oh, the places you'll go!

Wednesday, September 10, 2014

6:30-9:30pm at MAWA

The accomplishment of creative goals can, far too often, be found at the very bottom of an artist mother's TO DO list. Finding time to evaluate the progress of your artistic career is challenging when there are so many other things to stay on top of! At this meeting, led by Artist Mother Yvette Cenerini, you'll have time to think about your dreams and how you're going to get there. Set long-term goals for the next 5+ years, identify necessary short-term goals, and create an action plan to meet deadlines, to stay committed and to set yourself up for success! Remember to bring some art you've been working on for constructive feedback.

Try, Try Again

Wednesday, October 1, 2014

6:30-9:30pm at MAWA

Is there an art project you started, got stuck on, and set aside for later? Or maybe one you've been slogging away at but it's not coming together? Last year this workshop was really helpful for many of us, so don't be shy: bring that piece you don't know what to do with and get some feedback. There will be time to work on the piece you brought (bring any materials you need if you plan to do this) or to practise reframing and reworking images through collage or erasure poetry.

Skin to Skin

Wednesday, November 5, 2014

6:30-9:30pm at MAWA

Back by popular demand, it's another Artist Mothers workshop with ceramics artist Charlene Brown. This time we'll explore the theme of touch, so important in the bonding between parents and children and in our emotional and physical health. This meeting will also be the kick-off for a month of making art every day. And don't forget to bring something you've been working on for feedback.

One-a-Day Bash

Wednesday, December 3, 2014

6:30-9:30pm at MAWA

The Artist Mothers spent the month of November with the goal of making one artwork a day. This is our chance to celebrate what we've accomplished. Bring the pieces you made in November—whether you managed to make one every day or not—for show and tell and helpful feedback.

Gender Counts: A statistical look at gender equity in Canadian art institutions

by Anne Dymond

Much has changed in the 30 years since MAWA was founded, not least attitudes towards issues around gender equity. In the 1980s, feminist art activism—perhaps typified best by the Guerrilla Girls—acknowledged the need for change, and often used numeric equity as one measure of accountability. Since then, many artists, curators, activists and feminists have suggested that we are past the point where mere metrics add to our increasingly sophisticated understanding of the complexity of genders and identities. But are we?

In 2011, with research assistants Jennifer VanderFluit, Tyler Stewart, Ashley Fulton and Kaitlynn Smart, I set out to determine the gender balance of contemporary exhibitions in public institutions from 2000-2010. My reasoning was that if we were indeed past the point of gender being a significant factor, the numbers would indicate it.

We collected data from more than 130 public museums, galleries and artist-run centres across Canada. To be included, institutions had to have at least 5 years of data available and have presented more than 10 contemporary solo shows in the period. We ended up with data that we considered reliable on 97 institutions and more than 4650 exhibitions. (One important proviso about our information-gathering is that it largely came from institutional websites which are subject to change.)

Our intention was not to strengthen gender binaries or re-inscribe biological determinism, so rather than basing artists' gender-identities on name-based assumptions, we looked to exhibition publicity or readily available internet information. Because binary gender categories are built into both English and French, the artist's proclaimed gender was generally easily discernible. We found only one exhibition by an artist who is not gender identified, and that was at an institution that did not, in the end, meet our minimums for inclusion.

Our study focused on exhibitions of contemporary art, which we defined as shows containing artworks produced by artists living at the time of the openings. The weight of historical gender roles is often taken as the primary explanation for ongoing gender inequity. But by 2000, the first year of our study, it had been at least 30 years since women had begun protesting for equity in the art world. Women were already 52% of the Canadian artist population, according to Statistics Canada's 1996 Census.¹ More recent estimates of the percentage of working female artists in Canada range from 53% by Hill Strategic Research to 56.9% by Michael Maranda in his excellent study *Waging Culture*. In Quebec, Guy Bellavance has concluded it is as high as 58% female.²

For statistical analysis, one needs to know the expected percentage of the population; without a definitive number, we decided to use 50%, even though it is likely that more than 50% of artists in Canada were female in the years 2000-2010.³

When we look at the numbers overall, it seems that Canadian arts institutions do reasonably well. Of the 4668 solo exhibitions we included in the study, 47.5% were by women artists. The majority of institutions in every category that we examined—public museums, artist-run centres, and university galleries—showed between 40 and 60% female artists in their solo contemporary shows (see Figure 1). However, if we consider the distribution more closely, the 10% on either side of 50% raises some interesting issues (see Figure 2). If both genders were exhibited equally, we would expect a normal distribution around 50%, but that is not the case. The data is skewed toward the lower half of the 40-60% range, which is to say that a lot more galleries show fewer women artists.

The percentage of institutions showing:

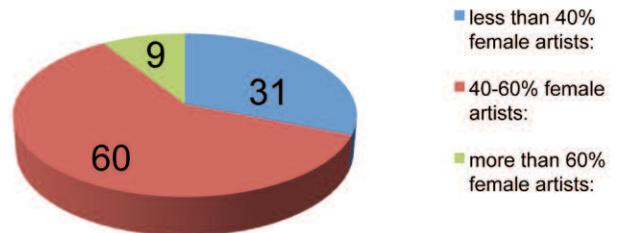


Figure 1

The issue of how to define equitable representation is worth considering. One might argue that exhibitions should represent the population or percentage of working artists, in which case the hinge point would be around 55% (estimate of the percentage of working artists who are female.) If we take 55% as the measure for equality, the picture would look significantly less equitable. As it is, the numbers around our chosen mid-point of 50% are statistically significant and represent important inequities; however, my more immediate concern is the institutions farther from the center.

A small number of institutions, 8%, exhibited more than 60% female artists in their solo shows. Yet more than four times as many institutions—34%—exhibited more than 60% male artists. There are a lot more institutions that showed many more male artists than institutions that showed many more female artists. And, as we will see below, these institutions are all too often our most prestigious ones.

1 Determining the percentage of artists that are female is somewhat complicated by the way Statistics Canada collects information. The most obvious employment category is "Painters, sculptors and other visual artists;" however, depending on how participants categorize themselves, they may be listed elsewhere, for example as an educator if they are employed at a college of university.

2 For an excellent analysis of the complexities analyzing contemporary artists, see Michael Maranda, *Waging Culture: A Report on the socio-economic status of Canadian visual artists* (Toronto: Art Gallery of York University, 2009), 1-4; gender is considered on p. 11, where the report notes that professional female artists have significantly more education, although attain fewer benchmarks, p. 49. Guy Bellavance, "The Visual Arts in Canada: A Synthesis and Critical Analysis of Recent Research," transl.

3 Donald McGrath, (Montreal: INRS, 2011), p. 85, states that the population of artists was mostly male (66%) in the 1970s, but "by the mid-2000s it was mostly female (56%)," although the report does not directly address the issue, it inadvertently points out the paucity of work on gender.

This numbers can also be used to indicate something about seniority, since people also often propose that any numeric differences are due to women being less senior; this doesn't appear to be the case; see the CAUT Equity Review, category "Visual and Performing Arts and Communications Technologies", which lists female faculty (a significant marker of success and seniority) at 62.8% in 1992 to 67.7% in 2003; and see my forthcoming book *Counting Gender: Diversity and Contemporary Art in Canada* (forthcoming, 2015), for a more nuanced discussion of the project's assumptions. See also the important article by Joyce Zemans and Amy C. Wallace, "Where Are The Women? Updating the Account," *RACAR* 38, no.1 (2013): 10-12.

Percentage of galleries grouped by their percentage of female shows

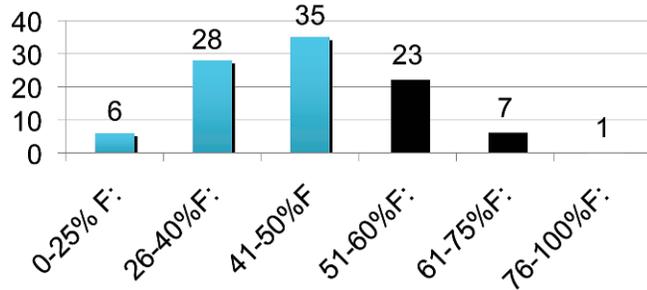


Figure 2

When we broke the data down by kind of institution—artist-run centres, university affiliated galleries, or non-profit public art museums and galleries—we found that the type of institution has a significant impact on the likelihood of gender equity in exhibition. Not surprisingly artist-run centres (ARCs) had the best record on gender equity in solo shows. The 24 ARCs we examined had an average of almost 55% female solo shows, which is roughly equal to our estimate of female artists. As a comparison of Figure 1 and 3 indicates, ARCs continue to play an essential role, exhibiting significantly less gender bias. None of the ARCs showed statistically significantly fewer females than males, and only one showed fewer than 40% female artists. Four of the ARCs included in the dataset exhibited significantly more female than male artists.

Given the demographics in contemporary university art programmes, we expected that university galleries might have results more in line with ARCs than with other public galleries. University

The percentage of ARCs showing:

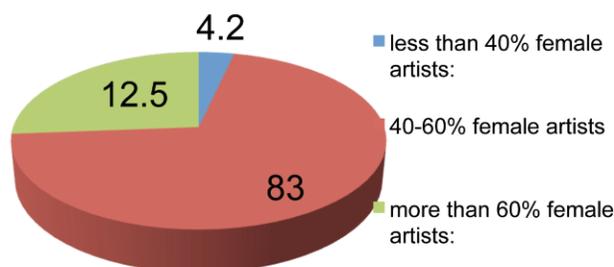


Figure 3

galleries, however, featured gender-representation similar to other public, non-ARC galleries. None of the university galleries studied showed significantly more females than males. Only one non-university public gallery exhibited more female than male artists: the Richmond Art Gallery. Moreover 18 of the public and university galleries studied exhibited statistically significantly fewer females, and many of these are our highest profile spaces (Figure 4). Nine of these showed less than 30% women in their contemporary solo shows; on the other end of the spectrum, no public galleries in the study showed fewer than 30% men. As Chart 3 indicates, some of our country's biggest players, including the National Gallery of Canada, the Vancouver Art Gallery, the Museum of Contemporary Canadian Art, the Musée d'art contemporain de Montréal, and locally, the Winnipeg Art Gallery and Plug In ICA exhibited far fewer female than male contemporary artists.⁴

While not a powerhouse for contemporary art, the Museum of Anthropology at the University of British Columbia is perhaps the most troubling. In the 11 year period studied, it presented 19 solo shows, only one by a female artist. Moreover, that exhibit was actually organized by UBC's Morris and Helen Belkin Art Gallery, and included a small component of the Belkin show within the MoA, so could arguably be excluded from the count. My initial assumption was that this was a material preference on the part of non-native curators masking a gender bias (a Western preference for large-scale carving over basket-weaving, highly gendered media in First Nations culture). However the MoA has had a solo show of the basket weaver William White, widely praised for his non-traditional media, considered transgressive of gender norms.

I have found that most people, myself included, immediately seek to explain the numbers in a myriad of ways that do not include gender bias. When I saw the VAG's results, my first thoughts were, "But they showed *Wack!*, and they have to contend with the Vancouver school – which has so many male stars." I excused and explained in equal measure. Some justify the percentage of female artists because of their relative seniority (the historical argument again). It has also frequently been suggested that because female and feminist artists are often critical of established paradigms and hierarchies, they are less likely to seek solo shows. I was sceptical of the stereotyping embedded in such assumptions, but it seemed worth investigating. I was pleasantly surprised when we assessed group shows of contemporary art from 2002–2010 at the VAG.⁵ In the VAG's group shows of contemporary art, the percentage of artists' gendered female (to use Griselda Pollock's pointedly awkward term) was much higher than the solo shows, at about 45%. Moreover, the VAG surely deserves kudos as the only Canadian venue for the 2008 exhibition *Wack! Art and the Feminist Revolution*. It was a milestone that evidenced a strong commitment not only to works of art by women, but to feminist art. Yet *Wack!*, including works by 120 women artists, is which statisticians consider an "outlier;" a point so distant from the others that it skews the data set. If we remove *Wack!* from consideration, the percentage of women in contemporary art group shows drops to only 13%, which is even less than the percentage female for solo shows. So, although the data is preliminary on this point, it is quite possible we will find that group shows are not significantly more equitable.

Another common assumption is that whatever the numbers, they must be improving. To assess this, we looked at the National Gallery's solo shows of contemporary art in the 1980s, 1990s, and 2000s (Figure 5). We found that the numbers did increase: while the 1980s had only 18% female solo shows, in the 1990s the percentage of

NGC: Percentage of Female Solo Shows Contemporary Art by Decade

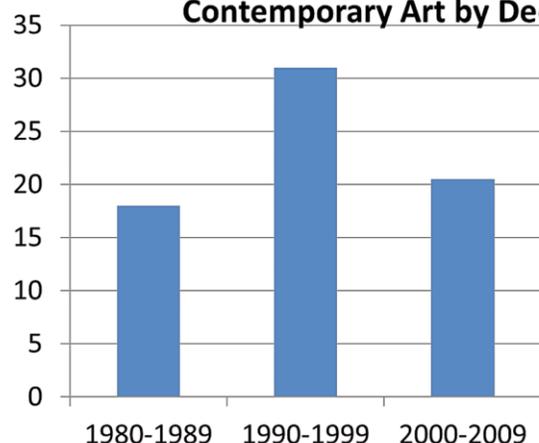


Figure 5

% of Solo Shows of Living Artists Gendered Female, 2000-2010

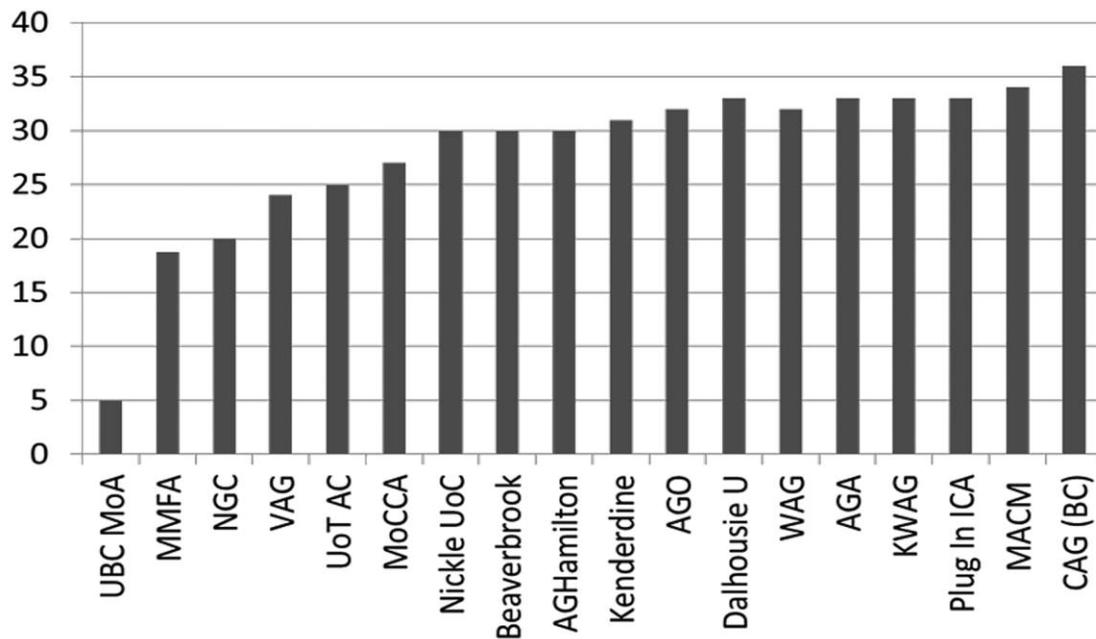


Figure 4 Using a one-sample chi-square test, all these galleries exhibited statistically significantly less than expected value of 50% female artists.

women artists in solo contemporary shows rose to 31%. Yet from 2000-2009, it fell back significantly to under 21%. Whatever our collective explanations, I believe such numbers merit further consideration, from the general public, the staff, board members, artists and academics.

Despite the broadness of the information captured, we can draw some conclusions from this statistical project. All of this information is analyzed in greater detail in my forthcoming book but, at a minimum, I believe these numbers show the following.

First, many Canadian arts institutions are doing reasonably well with respect to gender equity in their solo shows of contemporary art. Second, some are doing quite poorly.

Third, because some institutions do well in terms of gender equity, the fact that others do very poorly is even more troubling. The record regarding equality of the majority of institutions indicates that the exhibition of artworks by women is not an issue of quality, since many curators are finding excellent work to exhibit by artists gendered both female and male. This makes the persistent and even worsening inequities all the more troubling.

Fourth, gender is still a significant issue, and that assuming we have moved beyond it is not supported by the numbers. Moreover, gender is still framed in a binary model in our nation's larger institutions, since no artists in the study were not binary-gender identified.

Fifth, the results from UBC's Museum of Anthropology suggest what we know from other literatures: gender never stands alone as an issue. It is always intersectional and women of color are often multiply disadvantaged.⁶

Sixth, the numbers themselves, despite their shortcomings, demand closer scrutiny of the gender biases in many institutions. I would suggest that denying the validity of numeric equity as one measure of accountability contributes to the problem. Yes, we should nuance these numbers to see how ethnicity, sexual identities, class or other factors play out. We would be well advised to more closely at content and consider the tricky issues of what kinds of art are being shown. While mere numbers only tell a partial story, it is an important one.



Anne Dymond, Ph.D., is Associate Professor of Art History and Museum Studies at the University of Lethbridge. Her early research focused on the cultural politics of place in nineteenth-century France, however she increasingly focuses on contemporary Canadian art and museums.

4 On the NGC, see especially Zemans and Wallace.

5 For the group shows, we used the available web-site data from 2002-2010; the determination of when a show was substantially contemporary was somewhat more subjective than our definition of contemporary art, where we used the definite term that the artist was alive on the date of the opening. In this case, if the majority of artists were still living, we included it.

6 This is considered in more detail in my book, in analyses of ethnicity in institutions in Vancouver, Toronto, and at the National Gallery of Canada.



In the summer of 2014, fourteen artists came together from across North America to create and discuss, under the direction of Allyson Mitchell and Deirdre Logue, as part of the MAWA/Plug in Summer Institute. Equity in the visual arts was one of the recurring topics, as it applies to all people, and particularly women. While at the Summer Institute, Vancouver artist Lois Klassen created *on feminist surplus* (detail pictured), a multi-part project including digital inkjet prints, bookworks with found materials, and audience input. Klassen writes:

“on feminist surplus responds to the apparent reliance of con-temporary art institutions on

well-photographed women. The cut-out women have been freed from advertisements and brought together into a simulated feminist gathering. The work asks: is the predominance of young women in contemporary art a site of financialization by art institutions?”

Lois Klassen’s collaborative and interdisciplinary works combine materialist and social art concerns. Her art employs feminist strategies such as group embroidery (*Slofemists* with Lori Weidenhamer); she writes about the use of the local in global art contexts (forthcoming, *Phillip 20*); and she researches ethical frameworks in participatory art.

To PhD or not to PhD?

Does the process of getting one more piece of paper help or hinder an art practice?

by Barbara Meneley

There is no shortage of trepidation in the lives of most working artists. We are better educated than 75% of Canadians and in the lower 25% of income levels.¹ We seldom have benefits or pensions, and even the most accomplished and successful professional artists have no job security. So what's a working artist to do? On my good days I weigh the balance of a life lived happily against the difficult realities of my chosen profession, and the artist's life comes out ahead. On other days—well, usually in the middle of the night—I battle the ever-present specters of professional and economic disaster.

So in 2011, after a lot of consideration, mentorship and consultation, I decided to start a PhD. I had several reasons for starting down this path. I had completed an MFA in 2006, and while there was some teaching available to me with that degree, competition was tough, and I wanted to increase my employment capital. Doing a PhD also seemed like an opportunity to go further with some research and artmaking I had initiated in my MFA. Finally, I found a funded PhD program that I felt would support the work I wanted to do. Knowing that four years of arts funding would not be accessible to me any other way, I began my PhD.

Although much better established in Europe, research-creation practices are relatively new in Canada. Simply put, practice-based research incorporates visual, haptic and scholarly ways of knowing. This opens paths of inquiry and production that are not as readily accessible through text-based research. The Social Science and Humanities Research Council of Canada (SSHRC) defines research creation as “An approach to research that combines creative and academic research practices, and supports the development of knowledge and innovation through artistic expression, scholarly investigation, and experimentation.”² In other words, art and art practices are situated as potential contributors to research, rather than the subjects or objects of study.

Some artist researchers develop their doctoral work in studio or visual arts PhDs. I chose a Cultural Studies program that I felt would best support my needs. It offered funding support, the context of critical interdisciplinary scholarship and a faculty and supervisor I wanted to work with. However, I have found that there are some growing pains associated with research-creation practices, especially for doctoral students in Canadian interdisciplinary programs.

Even though the university I attend guarantees doctoral students basic annual funding, there are difficulties in accessing supplementary support. Despite SSHRC's recognition of research-creation, its assessors may not be familiar with—or supportive of—creative research. And as the demands on funding increase, assessors are more likely to award proposals that can be best understood through established academic forms. Similarly, because the processes of material research are not always well understood, it can be difficult to get support for the physical workspaces that are often necessary to the development of creative research. Again, it's much easier for the institution to support established forms of research practice, especially when space is in short supply.

However, there are opportunities associated with these challenges. Firstly, developing my work in an academic context has invited interesting conversations in and around the nature of art, art processes and creative research. This presents multiple opportunities for advocacy and education about art and creative processes, which is always a good thing. Even better, I have been able to participate in shaping my program through committee work. Secondly, perhaps because I've advocated, described and fought for it in a lot of ways over the past few years, my studio practice feels stronger and more grounded than ever. I have shown, sold or screened every piece I've

made so far in my PhD, and I am developing paths of inquiry and bodies of work that are rich and sustaining.

Moving into the fourth and final year of my PhD, I look around and wonder what's next. A tenure-track position at a major metropolitan university? As it turns out, not even in my dreams. People on academic hiring committees report being overwhelmed with qualified, and beyond qualified, applicants for every position. It's just an educated guess, but maybe there's no firm place in academia for a middle-aged female creative researcher with public political views. Have I blundered into yet another marginalized profession? Maybe I should look into other options. Keypunch operating? Beekeeping? Perhaps another PhD?

In the end, this reminds me of a story friends tell about being stuck on a mountain at night while high on acid. In complete darkness, with no sense of whether they might plunge to their deaths with each next step, they adopted what they called “the rock and crawl method.” In the dark, on their hands and knees, they would throw a rock a few feet in front of themselves. Depending on how they heard the rock land, they could tell if it would be safe to crawl those few feet forward. This resonates for me as a working artist. I can sense the ground just in front of me and so far, doing a PhD has been my next best step.

Barbara Meneley is an intermedia artist and PhD candidate (ABD) in Cultural Studies at Queen's University. She teaches at University of Regina and First Nations University of Canada, and makes site responsive work that engages with the landscapes and foundations of contemporary culture. www.barbarameneley.com

1 Hill Strategies, “A Statistical Profile of Artists in Canada” (based on the 2001 Census). Accessed July 5, 2014. <http://www.hillstrategies.com/content/statistical-profile-artists-canada-based-2001-census>

2 <http://www.sshrc-crsh.gc.ca/funding-financement/programmes-programmes/definitions-eng.aspx#a22>



Barbara Meneley

Foundation Mentorship Program 2014-15

MAWA is pleased to welcome the participants in the upcoming year's Foundation Mentorship Program. Divya Mehra will be working with Shimby Zegeye and Laura Magnusson, Reva Stone will be working with Alison Davis and Cecilia Basic, Daina Warren will be working with Wendy Seversen and Katrina Stock, and Melanie Rocan will be working with Élise Saurette and Lisa Bédard, thanks to a partnership with Centre culturel franco-manitobain and special funding from the Manitoba Arts Council.



The first meeting of the 2014-15 mentors, May 2014

Rural Mentorship Program 2014-2015



MAWA is partnering with Manitoba Arts Network (MAN) on a mentorship serving the needs of artists in western Manitoba. Thanks to special funding from the Manitoba Arts Council, mentor Barb Flemington will be working with eight rural artists of all genders, in a program based at the Tiger Hills Art Association in Holland, Manitoba, from October 2014 – March 2015.

Barb is a rural artist herself, living just south of Brandon. She works in mixed media and installation, and has exhibited locally, nationally and internationally, most recently in a solo show at the Art Gallery of Southwestern Manitoba. She has been an art educator at the Art Gallery of Southwestern Manitoba, an instructor at Brandon University and a Mentor for MAWA in the Foundation Mentorship Program. Having lived in rural Manitoba, she has experienced the isolation rural artists can face and can share the strategies she has used to build and develop a professional art practice.

Annual General Meeting

Thursday, October 23, 2014, 7pm at MAWA



MAWA will hold our Annual General Meeting for the fiscal year May 1, 2013 to April 30, 2014 on Thursday, October 23 at 7pm. 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 number of people who attended MAWA programming! Marvel at the many creative ways we raise money! Gape, open-mouthed, at the list of programming 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 be playing the "MAWA Talks" videos for you. Created with the support of the Visual Arts Assistance Program at Manitoba Tourism, Culture, Sport, Heritage and Consumer Protection, these short web-videos provide useful information to any visual artist intent on professionalizing her practice. They are fun, short and snappy, and feature Elise Dawson, Shawna Dempsey, hannah_g, Barb Hunt and Diana Thorneycroft. Guaranteed, you'll learn something. Join us for this evening of "show and tell," as we celebrate another amazing year.

Donor Profile

In April, six volunteers from our local branch of RBC Royal Bank at Main St. and James Ave. came to MAWA and painted the walls a glorious, bright white. What a difference a coat of paint makes! Huge thanks to Manager Rui Wang and his team for rolling up their sleeves, getting out the paint rollers and sprucing up our space. We deeply appreciate your willingness to reach out to us, and to provide such a tangible service. And a big shout-out to MAWA Board and Space Committee member Clara Kusumoto-Haimés, who organized the painting party.

But that's not all! Because this group of individuals devoted their labour to MAWA, RBC Royal Bank "matched it" by donating \$1,000 to MAWA Programming! We will use this money to make a lot happen at MAWA: it will fund three First Fridays lectures in the year to come.

Over the past few years, the national RBC Foundation has also been an important donor to MAWA. They helped us to get our New Canadian Craft Program off the ground and to transition it into the Indigenous and International Craft Program. So hats off to the RBC for all of the good you do in the community and particularly for MAWA.



Clara Haimés-Kusumoto (second from right), Manager Rui Wang (centre) and the RBC painting team, April 2014



Revellers at last year's holiday fête, December 2013

Holiday Party

Friday, December 5, 2014, 1-3 pm at MAWA

Immediately following December's First Friday lecture by Artist in Residence Nisrine Boukhari, MAWA will be hosting a holiday party. Come and enjoy the food and festivities. And that's not all! The Ephemerals, an artmaking collective made up of Jenny Western, Jaimie Isaac and Niki Little, will be on hand to screenprint "This is what a feminist looks like" on any clothing you bring. Everyone is welcome! Bring a friend and help the MAWA community grow.



Mélanie Rocan, *Close Up* (detail), oil on canvas, 2014

MAWA Card

Thanks to the many MAWA members who generously submitted their images for consideration for the next MAWA greeting card. We use these cards to thank MAWA donors and instructors, and to promote the work of our members in the process. We are pleased to announce that a detail from Mélanie Rocan's painting *Close Up* will grace MAWA cards starting in 2015.



Jaime Black in performance at MAWA, December 2013

Congratulations

MAWA congratulates MAWA member and mentor Aganetha Dyck, who received the Winnipeg Arts Council "Making a Mark" Award at the Mayor's Luncheon for the Arts in June. MAWA member Jaime Black was also nominated, for the "On the Rise" Award. We are lucky to be surrounded by so many committed, creative and smart women.



Hollande Bezan and her work on the WAM! Wall, February 2014

MAWA's WAM! Wall

MAWA's WAM! Wall is 45"-wide "bump" of the north wall of our 611 Main Street programming space. From November 2014 – February 2015, this space is available to YOU to showcase one of your artworks in any media. If you are a MAWA member and would like to exhibit, please email Shawna at dempsey_millan@mawa.ca.



Viewers enjoying the work of Artist in Residence Belinda Griffiths, made and exhibited at MAWA, June 2014



Belinda Griffiths (New Zealand, centre) in discussion after her artist talk, June 2014



Courtney R. Thompson (right) in discussion before her First Friday Lecture, *Uneasy living: placemaking, myth and the curious legacy of Sarah Winchester*, May 2014



Tami Katz-Freiman (3rd from right) in conversation after her curatorial talk spills onto the street in front of MAWA, July 2014



Kaj Hasselriis teaching his *Tweet, Tweet Twitter* Artist Bootcamp, May 2014



Participants hard at work at Cheryl Orr-Hood's Encaustic Workshop, May 2014



MAWA Artist Mothers pop-up exhibition at the Winnipeg Fringe, *Mothering on the Fringe*, July 2014



Participants and guests at the Summer Institute, Plug In ICA, led by Deirdre Logue and Allyson Mitchell (head of table), July 2014. Photo by Erika Defreitas



Brenna George co-presenting the First Friday lecture, *The Mother in Women's Art*, next to her artwork exhibited at MAWA as part of *Winter Mothering*, May 2014



Amy Fung (Vancouver, second from right) leading her Artist Bootcamp, *You Are Not Alone: Writing About Art*, June 2014

Partner Events

| | | |
|---------------------------------------|---------|--|
| Thurs, September 4 | 7pm | Artist Talk: Sheila Spence at Buhler Gallery |
| Fri, September 5 | 5pm | Opening Reception: <i>The Power of 30!</i> at MAWA |
| | 5pm | Opening Reception: <i>Sheila Butler...on a continuous roll (part I)</i> at Martha Street Studio |
| | 5:30pm | Screening: <i>a woman is not an island</i> at Cinematheque |
| | 7pm | Opening Reception: <i>SHED – Unusual Migration</i> at aceartinc. |
| | 7pm | Opening Reception: <i>In Celebration of Women's Art</i> at Gurevich Fine Art |
| | 7pm | Opening Reception: <i>Memory Keepers</i> at Urban Shaman |
| | 7pm | <i>Amik(waa)</i> at Gurevich Fine Art presented by Video Pool |
| | 7pm | Screening: <i>a woman is not an island</i> at Cinematheque |
| | 8pm | Artist Talks at Urban Shaman |
| Sat, September 6 | 1pm | Artist Talk: Caroline Monnet at Gurevich Fine Art |
| | 2pm | Artist Talk: Tracy Peters at aceartinc. |
| | 3pm | Artist Talk: Sheila Butler at aceartinc. |
| Thurs, September 11 | 4pm | Opening Reception: <i>TRAPPED</i> and <i>Canadians and Americans (best friends forever...it's complicated)</i> at Gallery 1C03 |
| | 6pm | Curator's Tour: <i>Endangered Species and Lateral Symmetry</i> with Natalia Lebedinskaia at Art Gallery of Southwestern Manitoba |
| | 7pm | Opening Reception: <i>Émouvoir</i> at La Maison des artistes |
| Fri, September 12 | 5pm | Opening Reception: From the series <i>Breaking Bread</i> at Parlour Coffee |
| | 7pm | Opening Reception: <i>Her Art Her Voice</i> at The Edge |
| | 7pm | Opening Reception: <i>Candid</i> at PLATFORM |
| | 8pm | Opening Reception: <i>Make – Soft</i> at RAW:Gallery |
| Sat, September 13 | 2pm | Panel Discussion: <i>Candid</i> at PLATFORM |
| | 4:30pm | Artist Talk at The Edge |
| Thurs, September 18 | 7pm | Opening Reception: <i>Endangered Species and Lateral Symmetry</i> at Art Gallery of Southwestern Manitoba |
| | 7pm | Screening: <i>Weeping and Gnashing of Teeth: Women's Animation</i> at Cinematheque |
| Fri, September 19 | 6pm | Artist Talk: Kristin Nelson at RAW:Gallery |
| Sat, September 20 | 4:30pm | Artist Talk at The Edge |
| Fri, September 26 | 12:30pm | Artist Talk: Willow Rector at Gallery 1C03 |
| Sat, September 27 | 4:30pm | Artist Talk at The Edge |
| | 7pm | Opening Reception: <i>Ruth Cuthand: Back Talk</i> and <i>Andrea Carlson: Eat-All</i> at Plug In ICA |
| | 8pm | Most Winnipeg galleries open for La Nuit Blanche |
| Mon, September 29 – Fri, October 3 | 4pm | Workshop: Great Dames with Wanda Koop and Diane Whitehouse at Art City |
| Fri, October 3 | 7pm | Closing Reception: <i>The Power of 30!</i> at MAWA |
| | 7pm | Most galleries open for First Friday ... hop on the MAWA bus! |
| Sat, October 4 | 4:30pm | Artist Talk at The Edge |
| Sun, October 5 | 2pm | Opening Reception and Artist Talk: <i>Survivability II</i> at Portage & District Arts Centre |
| | 3pm | Closing Reception: <i>They Made a Day Be a Day Here</i> at U of M School of Art Gallery |
| Sat, October 11 | 4:30pm | Artist Talk at The Edge |
| Sat, October 18 | 4:30pm | Artist Talk at The Edge |
| Sat, October 25 | 4:30pm | Artist Talk at The Edge |

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AUGUST

Thurs, August 21 **Artwork drop off**
 – Sat, August 23, *The Power of 30!*
 noon-4pm Members' Showcase

Sun, August 31 – **Showcase: Behind the Scenes:**
 Sun, November 9 *Mothering Children in Performance*
 Artist Mothers at MAWA at Piano Nobile Gallery

SEPTEMBER

Wed. September 3 **Artist Mothers at MAWA**
 6:30-9:30 *Oh, the places you'll go!*

Fri. September 5 **Showcase opening:**
 5-8pm Showcase opening: *The Power of 30!*
 MAWA Members' works, coordinated by
 Jennifer Smith

Sat, September 13 **Workshop: Essentials of Mentorship**
 1-4pm Liz Coffman and Sarah Crawley

Sat, September 27 *The Power of 30!*
 8-11pm La Nuit Blanche

OCTOBER

Wed, October 1 **Artist Mothers at MAWA**
 6:30-9:30pm *Try, Try Again*

Fri, October 3 **First Friday Lecture**
 noon-1pm Poruchnyk-Bulter and Dahle:
On Knowing When to Shut Up and Listen

Fri, October 3 **Showcase closing: The Power of 30!**
 7-10pm

Fri, October 3 MAWA bus between First Friday exhibitions!
 7-11pm

Sat, October 4 **Symposium Panel: What Is Feminist Art?**
 3-5pm Bamboat, Borsa, Mattes and Rey at
 Garrick Theatre

Sat, October 4 **Symposium Debate: Is Art Gendered?**
 8-10pm Fung, Goel, Nelson, Pilar and
 Thornycroft at Garrick Theatre

Sat, October 4 **Symposium Dance Party:**
 10pm-2am Throwdown Hoedown!
 at the Marlborough Hotel

Sun, October 5 **Wendy Wersch Memorial Lecture**
 2-3pm Sheila Spence: *Possibility: Art, Community
 and Changing the World* at the U of M ARTlab

Mon, October 6 **Beading Group**
 7-9pm

Thurs, October 23 **AGM**
 7-9pm

Mon, October 20 **Beading Group**
 7-9pm

October TBA **Visiting Artist**
 Milica Tomić at Video Pool

NOVEMBER

Mon, November 3 **Beading Group**
 7-9pm

Wed, November 5 **Artist Mothers at MAWA**
 6:30-9:30pm *Skin to Skin*

Fri, November 7 **First Friday Lecture**
 noon-1pm Marte Kiessling: *Artists and Archives*

Sat, November 8 **Crafternoon**
 1-4pm artist TBA

Mon, November 10 **Fundraising Dinner** at Waves
 7pm-midnight

Fri, November 7 **Artist Bootcamp**
 noon-1pm Freya Olafson: *Artist Residencies*

Mon, November 17 **Beading Group**
 7-9pm

DECEMBER

Wed, December 3 **Artist Mothers at MAWA**
 6:30-9:30pm *One-a-Day Bash*

Fri, December 5 **First Friday Lecture**
 noon-1pm Nisrine Boukhari: *Emotional Mapping*

Fri, December 5 **Holiday Party!**
 1-3pm

Fri, December 5 **Showcase opening:**
 7pm Foundation Mentorship Program
Little Deaths at aceartinc.

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

Association of Fundraising Professionals – Manitoba Chapter

Susan Close
 Pat Hardy
 Manju Lodha

Ingrid McMillan
 Tani Miki
 Alison Norberg

Susan Prentice
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 Terry Vatrt

*Mentoring Artists for Women's Art encourages and supports the intellectual and creative development of women in the visual arts
 by providing an ongoing forum for education and critical dialogue.*