



Artist run culture in action! The opening of *Survivability*, a showcase of work by the 2011/2012 Foundation Mentorship Program participants, curated with Milena Placentile, October 2012

Artist-Run Culture

MAWA is Artist Run

This fall, the artist-run centres of Winnipeg launched a public awareness campaign, “Winnipeg is Artist Run”. It is designed to celebrate the achievements of artist-run culture, and educate the public regarding the role and importance of artist-run centres. Soon you’ll see signage with this catchy slogan. But what exactly are these entities, artist-run centres (ARCs)? Where did they come from and what exactly do they do?

Artist-run centres were part of a movement that began in the 1960s that now encompasses a network of over 100 national organizations that attract an annual audience of over 2.4 million people. What these exhibition, production, dissemination and education centres have in common is that they were founded by artists, are governed by artists, and exist to support artistic development. Self-determination (by artists) is core to the definition and operating principles of all ARCs.

From the beginning, artist-run centres have been mindful of difference, and work towards the inclusion of women, Aboriginal peoples, and Canadians of diverse ethnic backgrounds. Some are geared to specific media. All provide support and opportunities to emerging artists, who might not have access to larger museums or the art market. Most of all, artist-run centres are defined by a commitment to experimentation and risk-taking, and to challenging the definitions and parameters of what exactly art is.

That said, the burden of a 40-year history as a movement can also lead to a degree of complacency—a stuck-in-the-mud, gut-level response of “that’s just the way we do things”—that can make even artist-run centres resistant to new ideas, growth, reinvention, transformation or change. In response to this possibility, a conference was recently held in Vancouver, entitled “Institutions by

Artists”, attended by MAWA staff Dana Kletke and Lisa Wood.

The symposium asked valuable questions, such as what happens when sites for activism and experimentation become institutions? Does power become entrenched? Exclusionary? Over time, have ARCs begun to serve themselves and not their communities? Are they still relevant? Necessary?

These are questions the board and staff of MAWA frequently ask ourselves, with respect to our own activities. After 28 years, is there still a need for MAWA? Are we serving the needs of women artists today? Are we an essential part of the local and national ecosystem?

Community involvement would indicate a resounding “yes”! Over the past two years, participation in MAWA programs and attendance at MAWA events has more than doubled (from 1296 people in 2009/10 to 2616 in 2011/12). Revenue from paid memberships are at the highest level in our history. We have launched successful new programs (Artists in Residence, New Canadian Crafternoon Workshops, Foreign Visiting Curator Studio Visits) and have more coming in the New Year (check out Claudine Mazjel’s class on Feminist Art, advertised on page 4!). MAWA continues to provide a model and support for new mentorship programs across the country, most recently for Le Labo, a francophone media arts centre in Toronto.

Of course that doesn’t mean there isn’t room for improvement. If you have any ideas or criticisms, we would love to hear them. It is essential that MAWA remain nimble and responsive, and that we be willing to take chances. It is core to our origin as an artist-run centre and core to our survival.

— Shawna Dempsey, Co-Executive Director



Contemporary Utopian/Dystopian Fantasies with Juliacks

Friday, December 7, 2012, noon-1 pm at MAWA
Presented in partnership with Atomic Centre

As democratic and political turmoil unfolds in the wake of global recession, new-century visions of utopia and apocalypse come to the fore in pop and sub cultures. This talk will present examples of these

catapulting and colliding dreams in our society, and will investigate idealistic desires ranging from Plato's *Republic* to tomorrow's Mayan Calendar.

Juliacks tells stories. Her comics have been published in magazines and anthologies such as *The Graphic Canon* (New York), *Encyclopedia Destructica* (Pittsburgh), *Article* (San Francisco), *Windy Corner* (Portland), *Unicorn Mountain* (Pittsburgh) and *Kutikuti* in Finland. Since 2007 she has been making performances related to her comic book "Swell" in Australia, the USA, Finland, Canada and Sweden. Juliacks has embarked on a global film and performance art project, *Architecture of an Atom*, with screenings, performances and exhibitions related to it in Sweden, Rome, Denmark and Finland. Juliacks resides in France.



Juliacks, *Swell*, performance, Women Centre Stage, 2012



Beyond Words: Trauma, and Art with Elvira Finnigan

Friday, January 4, 2013,
noon-1 pm at MAWA
Presented in partnership
with Centre culturel
franco-manitobain

When trauma occurs, either on a personal or collective level, beliefs are overturned, grief overwhelms, words fail and memories are suppressed. It is often artists who are able to give a voice to these experiences. Elvira Finnigan, who is acquainted with trauma, will present works by artists who have experienced traumatic events in their lives and have explored them in their art practices. She will speak to the genesis of her own recent works, *Saltwatch Experiments*, and specifically to her exhibition, *Saltwatch: Aftermath*, occurring at the Centre culturel franco-manitobain from December 13, 2012 to February 2, 2013.

Elvira Finnigan is a Winnipeg based multi-media artist who works with salt brine in performance, installations, time-lapse animation, photo images and videos. Her work explores hospitality, preservation and entropy.



Louise Bourgeois, *Maman*, bronze, stainless steel, and marble, 1999, cast 2003

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Minhwa: History of an Oppositional Artform

with Yeonok Sul
Friday, February 1, 2013,
noon-1 pm at MAWA

Korean folk painting, Minhwa, evolved as a counter-cultural form, distinct and separate from royal Korean art. Sul will discuss the emergence of Minhwa as a response to the hierarchical and fragmented society during the Yi dynasty in the 18th century. The artists who created Minhwa were common people, who copied motifs from the royal paintings in a particularly simple and straightforward style, thereby creating a response (and perhaps critique) to the society's elite.

Yeonok Sul graduated from the Department of Fine Arts at the Ewha University in Seoul, South Korea. Her primary media are acrylic and oil painting, in which she depicts the stories of people and their everyday routines. Sul started studying and practicing the ancient tradition of Minhwa folk painting in 2010. She currently lives in Calgary.



Artist unknown, *Morando* (morand is the name of this flower which symbolizes wealth and royalty)



Frida Kahlo with Eva Gleason Friday, March 1, 2013, noon-1 pm at MAWA

Eva Gleason will discuss Frida Kahlo's biography and interpretations of her work, as well as her relationship with the Mexican natural environment, global politics, physical and emotional pain, and Diego Rivera. Kahlo's house, now "La casa azul" museum, gives us important insights into her life, her modes of self-expression, her feminism and her ideas.

Eva Gleason is a photographer, journalist and art historian who studied in Mexico City and at the Louvre Museum, Paris. She worked with the biggest private collection of Frida Kahlo's work at the Museum Muros in Cuernavaca, Morelos, Mexico.

Gleason has participated in the publication of several books, has written for magazines, newspapers and online sources, and has produced for radio and Mexican television.



Frida Kahlo, *The Two Fridas*, oil on canvas, 68" x 68". 1936

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Feminist Art: a four-part course with Claudine Majzels

Wednesdays, January 23 and 30, and February 6 and 13, 2013, 7-8:30 pm at MAWA
 Cost: \$75 for MAWA members
 Registration deadline January 18, 2013 at 4 pm
 All genders welcome; places are limited

MAWA is pleased to present its first graduate-level course on feminist art, taught by professor Claudine Majzels. Each week Majzels will present the works of artists, historical and contemporary, which provoke questions such as: What has been the role of women in the production of art? Can forgotten women artists be rediscovered? How does the visual representation of women reflect (and construct) the position of women in society? How is art history as a discipline transformed by feminist theory? Has feminist art been co-opted into the old structures of patriarchy?

Reading materials will be provided in advance of each of the four sessions. Discussion will be inspired by these texts and the images presented each week by Majzels. This will be an active seminar course requiring engaged participation, argument, debate and laughter.

To register, email programs@mawa.ca with "Feminist" in the subject line. Registration fees can be paid on-line or by cheque in advance at MAWA. Places are limited.

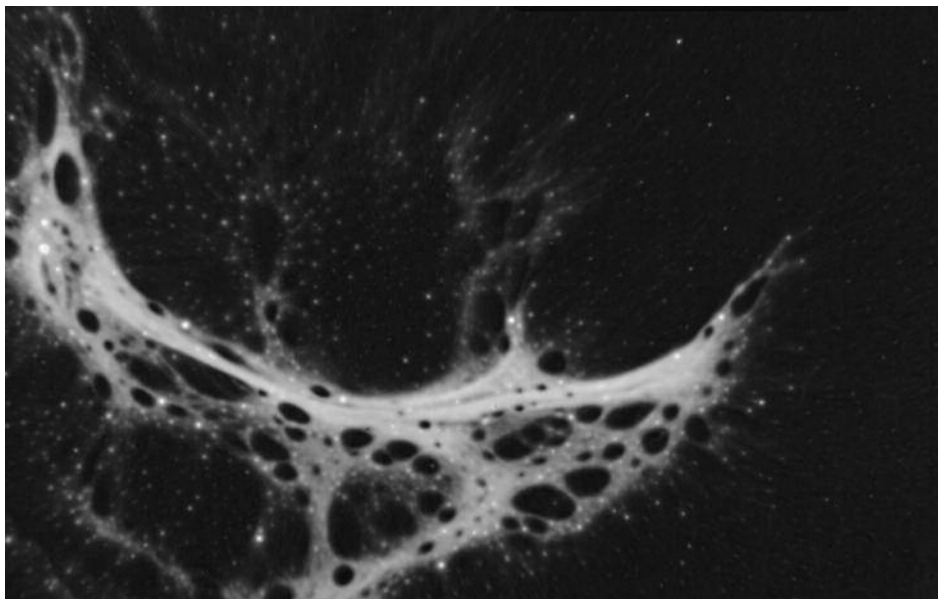


Claudine Majzels with a painting by Caroline Dukes. Photo by Bruce Hanks

Claudine Majzels (Ph.D.) teaches Art History at the University of Winnipeg where she has created new courses on feminist art, Aboriginal arts and craft, and a seminar on "The Body in the Visual Arts" as part of the new MA program in Cultural Studies: Curatorial Practices at the U of W. Her publications include studies of 17th century Dutch Mennonite women artists and Winnipeg artist Caroline Dukes.

Marina Roy *Queuejumping*

Thursday, January 31, 2013, 7:30-8:30 pm
 Red River College, 160 Princess St., main floor Roblin Centre, CGA Manitoba Room (P107)
 Presented in partnership with Platform Centre for Digital + Photographic Arts



Marina Roy, *Che Vuoi*, video still, 2010

Marina Roy will be discussing her art practice, cross-disciplinary in scope, which investigates the intersection between materials, language, history and ideology. Her work addresses the desire for a post-humanist perspective, counter to the dictates of anthropocentric hubris and biopolitical control. She believes that materials and objects themselves have multiple potential agency, and art can act as a bridge between culture and nature, ethics and drive.

Roy has exhibited locally, nationally and internationally. In 2001 she published *sign after the x* (Artspeak/Arsenal Pulp), a book that revolves around the letter X and its multiple meanings. She is currently working on the next book, titled *Queuejumping*. In 2010 she was recipient of the VIVA art award, British Columbia's largest visual art award for mid-career artists. She is Associate Professor of Visual Art at the University of British Columbia.

All Bootcamps are free for MAWA and ACI members; \$10 for non-members; open to all

No need to register... just show up at MAWA!

Presented in partnership with Arts and Cultural Industries Association of Manitoba



Visual Presentation: Framing, Installing, Labeling

with Milena Placentile

Wednesday, January 16, 2013, 7-9 pm

How should you hang your artwork? Magnets? Staples? When should you frame your work and when not? Then should you provide a label or artist statement, or "let the work speak for itself"? In this Bootcamp, Milena Placentile explores ways in which you can make your already great work look even better, and how installation can reinforce ideas or formal content.

Milena Placentile is a curator, writer and researcher who has worked throughout North America and Europe. Years of working with artists, installing their artworks in a variety of settings (galleries and community spaces), has helped her build a diverse skill-set when it comes to effectively presenting art. She is a former guest researcher at Konstfack University College of Art, Craft and Design in Stockholm, and now runs Atomic Centre in Winnipeg.



Wills, Estates and Art

with Johanna C.C. Caithness

Thursday, February 7, 2013, 7-9 pm

Sponsored by Fillmore Riley LLP, Barristers, Solicitors and Trade Mark Agents

What is the value of your artwork when you die? Can your heirs sell it? What are the tax implications? Or is it best to give it all away beforehand? How does one do that? Lawyer Johanna Caithness will discuss issues associated with art and artmaking which often arise upon death, the

importance of wills and estate planning, and how to help make things simpler for those who are left behind.

Johanna C.C. Caithness is an associate with Fillmore Riley LLP and practices primarily in the areas of taxation, wills and estate planning, and commercial law.



Photographing Works of Art

with Janet Dwyer

Wednesday, February 20, 2013, 7-9:30 pm

This workshop will help participants take better digital photographs of their works of art, both 3D and 2D. Topics that will be covered will include light source options, backgrounds, contrast (levels), histograms, image sizing and fine tuning digital images. Dwyer will also discuss how to control quality and direction of natural and artificial light, exposure and color balance. She will address participants' specific questions and issues, and present ideas for basic lighting sets that one can construct at home. Note: this Bootcamp will be more theory-based than hands-on, and will provide essential, practical, how-to information.

Janet Dwyer's career as a fine art photographer and instructor

spans three decades. In addition to shooting for many renowned artists and numerous galleries, her clients include the Royal BC Museum and the Art Gallery of Greater Victoria. Since 1978, she has taught photography workshops and instructed at colleges and universities across Canada including: Western Academy of Photography; New Brunswick College of Craft and Design; Pearson College; Kootenay School of the Arts; Alberta College of Art; Humber College; Conestoga College; and Nova Scotia College of Art & Design. Widely respected for her expertise in photographing works of art, Janet is the contributing author on this subject in Robin Hopper's book *Stayin Alive*, a survival guide for artists. She lives on Salt Spring Island, British Columbia. www.janetdwyer.com

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Monthly Crafternoons are back!

This series of workshops in traditional, international craft practices features instruction by women artists from around the world who are new to Canada. Crafternoons are held at MAWA the second Saturday of each month and are free and open to everyone, of all genders, ages and skill levels. Plus, materials, childcare and snacks will be provided free of charge!

No need to register... just show up! However, because these techniques take time, we ask that you plan on attending for the duration (1-4 pm).

MAWA thanks the funders who have made this program possible: The Winnipeg Foundation, Assiniboine Credit Union and the University of Manitoba Department of Women's and Gender Studies.

Family Holiday Crafternoon! Stay tuned for details

Saturday, December 8, 2012, 1-4 pm at MAWA

Join us for a cross-cultural afternoon of craft making and snacks, featuring different December holiday traditions from around the world!



Katchhi Bharat (Gujarati mirror embroidery)

with Nisha Desai

Saturday, January 12, 2013, 1-4 pm at MAWA

Sponsored by Booke & Partners Chartered Accountants

MAWA will introduce another of India's wealth of craft traditions and fabric art forms. Nisha Desai will teach the technique of embroidering small mirrors onto fabric and how to combine it with diverse stitches in order to make animal and flower designs. Nisha Desai will also be bringing homemade Gujarati snacks, to situate this needle-tradition in a delicious cultural context!

Originally from Ahmedabad, the capital of the province of Gujarat, India, Desai came to Winnipeg with her husband, son and daughter, in April 2012. Trained as a medical laboratory technician, she is now looking to have her credentials recognized, in order to enter the Canadian job market. Nisha was taught embroidery by the other female members of her family when she was a little girl.



Some of Nisha Derai's embroidery



Persian Calligraphy

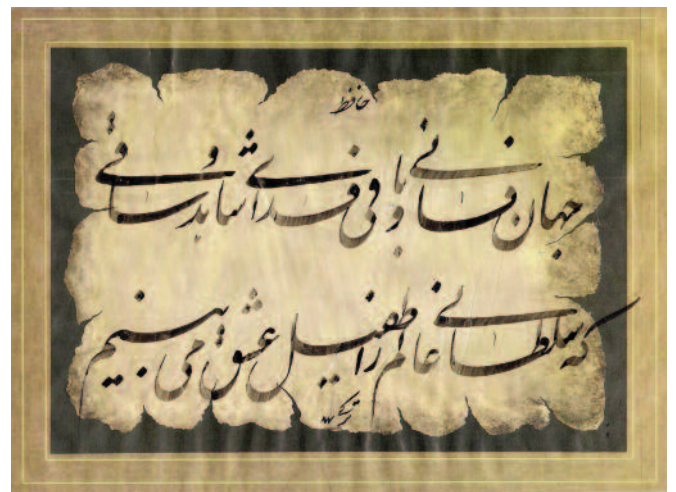
with Shabnam Shahfar

Saturday February 9, 2013,

1-4 pm at MAWA

The February Crafternoon will feature one of Iran's many unique art forms, calligraphy. Shahfar will teach the process of transforming Persian poetry into beautiful pieces of art by learning to shape the Persian letters. The technique involves using ink with wooden pens, which are carved to give the distinct effect of calligraphy.

Since she first learned to write, Shahfar has been practicing and studying calligraphy in her home country of Iran, as well as other traditional Iranian crafts, such as miniature painting and pottery. She came to Winnipeg in September 2005 with her husband, and is currently working as a software developer.



An example of Persian calligraphy

Craftstravaganza in celebration of International Women's Month

With four craftswomen TBA

Saturday, March 9, 2013, noon-4 pm at MAWA

A light lunch will be served.

Minhwa

With Yeonok Sul

Saturday, February 2 and Sunday, February 3, 2013, 1-4:30 pm at MAWA

Cost: \$30; some bursaries available; all materials included

Registration deadline: Friday, January 25, 2013 at 4 pm. All are welcome; places are limited

The workshop will introduce participants to the various steps in creating Minhwa painting. This includes instruction in crafting the motifs and applying colors on Hanji, handmade Korean paper.

Traditionally, Minhwas show figures from folk mythology and legends, symbols of happiness, wealth and health, and scenes of everyday life. The most common figures are animals that represent various folktales, such as the tiger and magpie. Minhwas are known for their simple lines and vibrant colors. They developed out of the tradition of Korean court painting, and are a populist version of the elitist artform.

All participants are encouraged to attend Sul's lecture on Minhwa on Friday, February 1, noon-1 pm at MAWA (see p. 3 of this newsletter). However, if you are unable to make the First Friday lecture, some background regarding the history of the artform will be provided as part of the workshop.

To register, email programs@mawa.ca with "Minhwa" in the subject line. Registration fees can be paid on-line or by cheque in advance at MAWA.

Yeonok Sul graduated from the Department of Fine Arts at the Ewha University in Seoul, South Korea. She started studying and practicing the ancient tradition of Minhwa in 2010. She also has a contemporary painting practice, and works in oil and acrylic. She is currently based in Calgary.



Yeonok Sul, *Tiger and Rabbit*(detail). There is a phrase in a Korean proverb that says, "Once upon a time a tiger smokes tobacco". This metaphor means: a very long time ago.

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Saltwatch:Aftermath

by Elvira Finnigan

Thursday, December 13, 2012, to Saturday, February 2, 2013

Opening: Thursday, December 13, 5-8 pm

Centre culturel franco-manitobain, 340 Provencher Boulevard



Elvira Finnigan, *Tea Party's Over!*, installation detail, 2011. Finnigan's installation, a table with dishes and leftovers of a party filled with clear liquid salt brine

Saltwatch:Aftermath, is an installation based on the remains of a dinner party. The dinner will be hosted and performed prior to the opening of the exhibition by the informal organization, the “collectif post neo-realistes”, a group of poets, prose writers and playwrights, who have been a voice of the Franco Manitoban literature for several decades.

Visitors to the opening on December 13 will be met with a video of the event and a long table where the plates, glasses, left over food and fragments of literary works read throughout the dinner have been left on the table, all filled or coated with salt brine. As the exhibition progresses, the brine evaporates and salt crystals form. The brine creeps out of the containers and onto the surface of the table creating a map-like pattern on the table, a kind of “automatic mapping”.

There are many levels to the work with salt brine that keep Finnigan engaged. Some are scientific, but mostly it is poetic, the relationship of salt to ancient stories, customs and beliefs and to life itself. There is also a question of beauty. The work at some stages of evaporation can be somewhat repugnant. The coffee festers in the

salt brine mix, the food is discoloured and unappetizing. Later, when all the water has evaporated and all the crystals have formed, it appears almost pristine and beautiful not unlike the ground covered with snow.

At the heart of *Saltwatch:Aftermath* is an exploration of hospitality, preservation and entropy. This work focuses on the desire to preserve not only the remains of a dinner with the salt brine, but fragments of Franco Manitoban literature as well.

The final work will be the result of a complex process. The food, the actions of the participants during the dinner, the setting that has been established, and the capriciousness of the salt brine itself, will create the outcome. In the end the final work, a result of specific time and place, will be dismantled and cannot be repeated.

An opening reception will be held on Thursday, December 13, 5-8 pm. Guests are invited to see the progress of the crystallization at the CCFM New Year's Open House on Thursday, January 10, 5-7 pm. A final viewing will be held on the last Saturday of the exhibition, February 2, 2-4 pm.

Rural Mentorship Program 2012-2013 Showcase

New Iceland Heritage Museum, March 2-30, 2013, Gimli

Opening March 2, 2013, 7 pm

MAWA has once again partnered with Manitoba Arts Network to provide a visual arts mentorship in the Interlake Region. Since September, mentors Diane Whitehouse and Linda Fairfield have been working with Wanda Kopec, Audrey Lute, Michael Cherlet and Rosemary Dzus.

The four Interlake artists will be having a showcase of the work that was made during their six-month mentorship. Please join them in celebrating the culmination of the program in Gimli this March. It will be well worth the road trip!

Fighting Words: New Works from Women Filmmakers

at WFG Cinematheque, 100 Arthur St.

Admission per screening \$8 or \$6 for MAWA members with membership card

Co-presented by MAWA and the WFG Cinematheque, with support from the Academy of Motion Picture Arts and Sciences

!Women Art Revolution

2010, 83 min., by Lynn Hershman-Leeson

Thursday, December 6, 2012, 7 pm

Introduced By Claudine Majzels

Back by popular demand! An entertaining and revelatory “secret history” of Feminist Art, *!Women Art Revolution* deftly illuminates this under-explored movement through conversations, archival footage and works of visionary artists, historians, curators and critics. WAR features Miranda July, The Guerrilla Girls, Yvonne Rainer, Judy Chicago, Marina Abramovic, Yoko Ono, B. Ruby Rich, Carolee Schneemann, Marcia Tucker and other groundbreaking figures. Spend the 23rd anniversary of the Montréal massacre being inspired to create positive change!

Vision

2009, 110 min., by Margarethe Von Trotta

Wednesday, December 12, 2012, 7 pm

Vision is the moving true story of famed 12th-century nun Hildegard von Bingen, one of the most important, inspirational and visionary female leaders of the Medieval Age.

The Ballad of Genesis and Lady Jaye

2010, 72 min., by Marie Losier

with *Le Dernier Soir*, 2001, 5:48 min., by Kayla Jeanson

Thursday, January 17, 2013, 7 pm

British artist Genesis P-Orridge has been one of the most innovative and influential figures in music and fine art for the last 30 years. A link between the pre-and post-punk eras, he is the founder of the legendary groups COUM Transmissions (1969-1976), Throbbing Gristle (1975-1981), and Psychic TV (1981 to present) In 2000, Genesis began a series of sex reassignment surgeries in order to more closely resemble his love, Lady Jaye (nee Jacqueline Breyer), who remained his wife and artistic partner for 15 years until her death.

Bad Girl

2001, 100 min., by Marielle Nitoslawska

Thursday, February 21, 2013, 7 pm

Bad Girl investigates alternative visions of female desire. It features explicit depictions of women’s sexuality by pioneer performance artist Carolee Schneemann, pro-orgasm activist and artist Annie Sprinke, porn star and producer Candida Royalle, filmmaker Catherine Brellat and the Scandinavian Puzzy Power Collective, who make hard-core erotic films for women with Lars von Trier’s company, Zentropé.

The Adventures of Prince Achmed

1926, 65 min., by Lotte Reinger

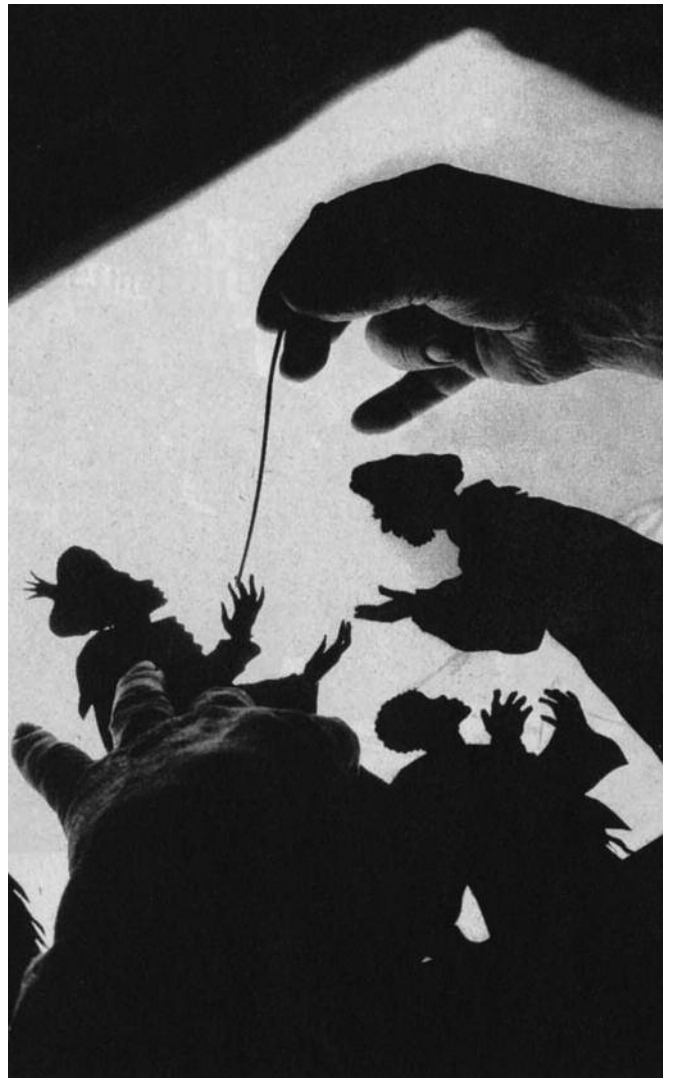
w/ new live score performed by

Julia Ryckman and friends

Thursday, February 28, 2013, 7 pm

This enchanting film by pioneer German animator Lotte Reinger still stands as one of the great classics of animation — beautiful, mesmerizing and utterly seductive. The film will now be re-invented through a new musical interpretation by Winnipeg musician Julia Ryckman and friends. Taken from *The Arabian Nights*, the film tells the story of a wicked sorcerer who tricks Prince Achmed into mounting a magical flying horse and sends the rider off on a flight to his death. But the prince foils the magician’s plan, and soars headlong into a series of wondrous adventures.

Julia Ryckman is a classically trained opera singer and piano player and is presently front-woman of post-punk rockers This Hisses, solo project Slattern, and experimental duo Triunfo Do Gato.



Reinger animating *The Adventures of Prince Achmed*

Jazz 'Matazz Thanks

On Thursday, November 15, MAWA was transformed into the 1920s. Our Jazz 'Matazz fall supper raised over \$2000, every penny of which will be matched one-to-one by The Winnipeg Foundation and then deposited into MAWA's Legacy Fund. Plus it was SOOOO fun! The outstanding food was unforgettable.

Huge thank you to the fabulous chefs:

Kelli Adams, Erna Andersen, Jaime Black, Pauline Braun, Julie Burgess, Brigitte Dawson, Shawna Dempsey, Rosemary Dzus, Rochelle Ehinger, Heidi Eigenkind, Elvira Finnigan, Doreen Girard, Sarah Hodges-Kollisnyk, Dana Kletke, Nora Kobrinski, Clara Kusumoto, Annette Lowe, Kelsey Middleton, Terry Middleton, Ursula Neufeld, Shelly Nikkel, Cheryl Orr-Hood, Tracy Peters, Cecilia Rey, Kelly Ruth, Gurpreet Sehra, Reva Stone, Tammy Sutherland, Aija Svenne, Becca Taylor, Emily Taylor, Anna Weibe, Barb Wood and Lisa Wood.

Artist Mothers at MAWA

Artist Mothers meet informally at MAWA once a month to share food, experience and artmaking. Upcoming meetings will be on:

Wednesday, December 5, 2012

Wednesday, January 9, 2013

Monday, February 4, 2013 and

Wednesday, March 6, 2013

Meetings are from 6:30-9 pm at MAWA. For more information, contact Sandra Brown at sfbrown@mts.net.

The Artist Mothers are currently working towards a showcase of their work in the MAWA space in the spring of 2013.

Congratulations

Congratulations to Amanda Damsma, recipient of this year's Akimbo Scholarship, awarded to a participant in the Foundation Mentorship Program. Amanda recently moved to Winnipeg, after completing her MFA at the University of Regina. She is a printmaker.

Holiday Party

Friday, December 7, 2012, 1-3 pm at MAWA

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

Equally heartfelt thanks to the flapper volunteers:

Sharon Alward, Erna Andersen, Sherry Aubin, Elise Dawson, Elvira Finnigan, Victoria Nikkel, Cheryl Orr-Hood (queen of the fall supper!), Kelly Ruth, Gurpreet Sehra, Erin Josephson-Laidlaw, Sophie Dumontier, Becca Taylor, Ricardo Lawrence, and Tracy Woodward.



A jazzy full-house at MAWA's Fall Supper, November 2012



Amanda Damsma, at the Foundation Mentorship Program potluck, September 2012



Holiday revellers at MAWA's 2011 festive par-tay!



EQ3 has recently sponsored MAWA by refurbishing our loft-style apartment above our main space at 611 Main St. The apartment is where our artists in residence and visiting artists stay, from a few nights to over a month at a time. We also rent it to other arts organizations at an affordable rate for their visiting artists and guests. It is a true community asset that, thanks to the generosity of EQ3, is now much more beautiful! Better yet, the dollar value of this sponsorship was matched by artsVest, Business for the Arts through the Winnipeg Arts Council, supported by the Winnipeg Foundation and Canadian Heritage. Win! Win! Win!

MAWA recently spoke with Tara DeFehr-Tielmann, Public Relations at EQ3, who worked with MAWA Co-ED Dana Kletke to arrange this sponsorship. Tara says:

The local, national and international artist/guests who stay at MAWA deserve an inspiring environment. The apartment was already spacious and inviting, but just needed a little updating. EQ3 is happy to have given the furniture a facelift, and are happy to make the experience of these guests to Winnipeg a warm one! We believe that art has the power to bring people together in community.

MAWA asked Tara about EQ3's philosophy of giving. Tara says:

EQ3 supports the arts because of its power to express and build culture. At EQ3 we celebrate beauty and expression! Through corporate philanthropy we create engagement for all EQ3 stakeholders with a cause. And we don't just contribute locally, but nationally and internationally as

well. The Generation Art project, in partnership with the Michaëlle Jean Foundation, is an example of EQ3 engaging with a national program supporting the arts that is used as a tool to drive social change.

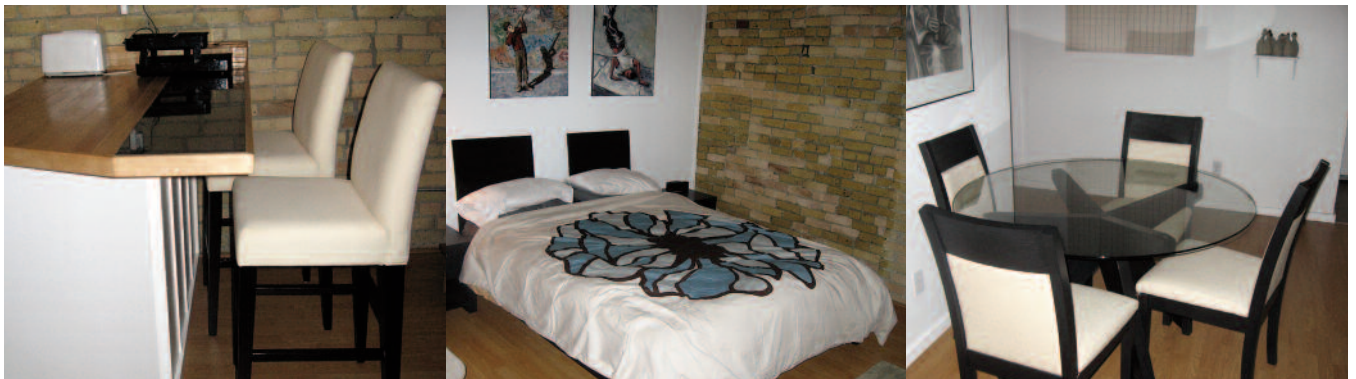
Like MAWA, EQ3 is a national organization that is based in Manitoba. MAWA knows why we are here (you, our fabulous members) but wondered why EQ3 has chosen to be Winnipeg-based. Tara says:

Manitoba has a strong light manufacturing culture that was established by immigrants a century ago. This gives us access to skilled manufacturing personnel. We also have fantastic access to talented people who were educated by the universities and colleges in town in various disciplines. In particular, we maintain a close working relationship with various faculties of the University of Manitoba and Red River College from where we hire the top graduates on a regular basis. Manitoba, for its size of population, has thriving arts and design communities whose innovation represents an essential impetus in the value creation of EQ3.

In closing Tara says:

Watch for our new product line, which is based on artworks chosen from a national competition. The selected pieces have been applied to bean bags, note books, pillows and post cards to name a few!

Thanks tons, Tara! It has been a pleasure to work with you and EQ3! Sometime in the new year we will have an "apartment party" to show off the new furniture. Stay tuned for details!



Some of the fabulous new furniture in MAWA's apartment!

Holding Pattern: Practicing Artists and Arts Administration

by cam bush

There's a tragicomic irony that seems to govern the lives of arts administrators: it's almost invariably at the end of a particularly grueling workday that some well-intentioned person will intone about "how cool your job must be, how rewarding it sounds, and how lucky you are to have it!" On good days, at least two-out-of-three of those sentiments manage to feel true—and to be sure there's a tremendous privilege and responsibility in being entrusted to work in the service of one's peers. But on bad days, it is all one can do to sublimate waking nightmares of being smothered to death under an errant stack of paperwork.

So, it's probably in everyone's best interests if we try to shake off the stubbornly persistent notion that there's an innate prestige and glamour attached to this kind of work (I'd estimate the ratio of 'successfully pulled-off projects' to 'dinners consumed at the office desk' to be about 1:8, if anyone's counting). The challenges of arts administration—long hours, papercuts, marginal pay, Excel Spreadsheet-induced macular degeneration—are known to anyone who's worked in the field, but less discussed are the effects this kind of work can have on the psyche and professional practice of administrators who are also artists. There are three primary ways I've seen them manifest in both my personal practice and among those of many of my artist/administrator peers.

1. *The Shoemaker's Children Paradigm*

The duties of admin jobs often require wild vacillation between the creative and the banal, wherein an afternoon's work might encompass bookkeeping, design, promotion, custodial duties, grant writing, member services, bartending, advocacy, fundraising and whatever else happens to rear its head. This kind of multitasking is by no means unique to arts admin, but it can result in a kind of emotional depletion that leaves little in reserve for creative output. The notion persists that working admin 'in one's field' must provide



an endless font of inspiration to inform one's artistic practice, but if the last thing a short-order cook wants to do at the end of a long day is make herself dinner, it doesn't take a giant leap of imagination to consider what the impact of administering other people's art might be on an artist/administrator.

2. *Sunshine, Lollipops and the Quiet Feeling of Having Become Somehow Existentially Unmoored*

When governments abdicate their responsibility for arts funding, organizations often find themselves coerced into an uneasy two-step with the private sector. The influx of corporate money is often attended by the slow creep of corporate values (as often as not synonymous with those of government), which manifests in ways that are both overt and insidious. Squeezed between the competing interests of artists (for whom one works), and the 'return on investment'-obsessed private/public sphere (who control the purse strings), administrators are often shoehorned into the unenviable position of playing mediator (or worse, power broker). To the former constituency, an administrator becomes the gatekeeper to a system that often works against artists' best interests; to the latter, a doublespeaking cheerleader perennially engaged in an esoteric argument for the validity of one's own existence. To all and sundry, they purvey a kind of cheery boosterism that, if internalized, can have an emotionally anaesthetizing effect that almost imperceptibly dulls one's faculties for critical thinking and emotional intelligence (two things without which an artistic practice becomes profoundly difficult to maintain). So please forgive your (otherwise) friendly neighbourhood arts administrator the occasional bout of gallows humour: it can be as life affirming as any poster of a kitten dangling from a tree branch.

3. *Friends and Other Strangers*

Counterintuitive though it may sound, working as an administrator in one's own discipline can result in feelings of isolation from one's peers. Even where programming committees and peer assessment models are exclusively employed as methods of adjudication and decision-making, there remains a perception that administrators influence (or indeed, ultimately determine) just who, exactly, gets what. In a community of our scale, this kind of constructed and largely fictitious hierarchy can really complicate peer relationships—and not simply because administrators are frequently on the receiving end of misdirected anger (or subject to its more demoralizing flipside, brown-nosing). When perceptions of power disparities exist, it can be challenging to maintain reciprocal relationships free from the kinds of tensions that arise when one party believes themselves to be subject to the will of another.

So why do artist/administrators do it? Financial need, a desire for flexibility, or a temperamental inability to function in the private sector can certainly be a part of it (there's also a far greater likelihood you'll never have to endure tales of a coworker's golf vacation, a privilege that shouldn't be underestimated). But it seems that most artist/administrators' motivations ultimately derive from a genuine desire to positively contribute in some way to their community. However altruistic the impulse, work ultimately remains work; art practice remains art practice; and private life something else entirely. These are distinctions that we'd all be well advised to remember.

cam bush is a (re)emerging artist who has worked in arts administration since graduating with a BFA in 2005. He is currently midway through a yearlong admin contract (in a discipline outside the visual arts), at the conclusion of which he is equally likely to be using his latte-making skills as his grant-writing ones.

Over The Top Art Auction and Cupcake Party!

Sunday, March 17, 2013, 2-5 pm

\$10 advance tickets; \$12 at the door

Don't miss the art event of the year! Loads of art and too much sugar! Want to get involved? There are so many ways you can participate: donating artwork, baking, volunteering.... Here are the answers to a few frequently asked questions.

I'M NOT A MEMBER OF MAWA. CAN I STILL DONATE ARTWORK?

Yes, MAWA gratefully welcomes donations from members and non-members alike.

WHAT KIND OF WORK DO YOU ACCEPT?

Artists are asked to donate one or two pieces of art in any media. If you want to donate artwork, email programs@mawa.ca. All proceeds go towards Mentoring Artists for Women's Art. Silent auction bidding starts at \$50.

CAN ONLY WOMEN PARTICIPATE?

No! We welcome all artists to participate in "Over the Top" by donating artwork and joining in the festivities! We regret we cannot accept children's work, but kids are more than welcome to munch on the cupcakes on the day of the auction.

WHERE AND WHEN CAN I DROP OFF MY WORK?

We accept submissions from Tuesday, February 26 to Friday, March 1 and on Tuesday, March 5 between 10 am and 4 pm. We will also be open and accepting donations on Wednesday, March 6 between 10 am and 8 pm. Note: MAWA is closed on Sundays, Mondays and most Saturdays. Please deliver your work by 8 pm on Wednesday March 6, or we may not be able to include your work in the auction. If none of these times work for you, contact MAWA's office at 204-949-9490.

DO I HAVE TO SUBMIT ANYTHING WITH MY WORK?

Please fill out a MAWA contract and submit it with your artwork. This allows us to keep track of your work, hang or install according to your instructions, and title accordingly. You can fill out a contract at MAWA when you drop off your submission, or you can download a contract online from the PDF linked to our website, www.mawa.ca/events/over-the-top-art-auction/. When you drop off your donation, we will give you a ticket to the event (ticket has no cash value).

WILL I RECEIVE A TAX RECEIPT?

Only those artists whose works are sold will receive a charitable tax receipt. Charitable tax receipts will be issued for the amount the work sells for on March 17.

I'D LIKE TO VOLUNTEER TO HELP WITH MAWA OVER THE TOP. WHO DO I CONTACT?

If you'd like to help with installation, or volunteer for a number of roles on the day of the event (from greeting at the door to selling rainbow auction tickets), please contact Lisa at 204-949-9490 or email programs@mawa.ca with subject line "Over the Top volunteer". If you are not able to volunteer, we are also asking our members to collect new retail items for raffle donations. A charitable tax receipt will be issued to the individuals or businesses for the retail value of the donation of products (not services). If you wish to help this way, please email programs@mawa.ca, with the subject line: "raffle donation". If you would like to make cupcakes, please email mawacupcakes@gmail.com.



Installers Lisa Wood and Louise Duguay get ready for the madness, OTT 2012

WHERE CAN I BUY TICKETS?

Advance tickets are \$10 each and can be purchased at MAWA, 611 Main Street, during our regular office hours: Tuesday to Friday 10 am – 4 pm. A limited number of tickets will be available at the door for \$12. You must pay for your ticket(s) with cash or cheque. You can also purchase tickets from a MAWA board member. Note, the number of tickets is finite, so act fast to avoid disappointment! Tickets provide entry to the MAWA "Over the Top" fundraiser. You need a ticket to attend the event and bid on artwork(s). Your ticket also gets you hot coffee and plenty of cupcakes.

I'M OUT OF TOWN OR HATE CROWDS! CAN I MAKE AN ADVANCE BID?

Yes! The Over The Top Art Auction will be open for preview and advance bids on Friday, March 15 from 4-9 pm and on Saturday, March 16 from 10 am-4 pm. Bid early and bid high to avoid disappointment! Note, advance bids are secured with a credit card.

WHAT ELSE CAN I PURCHASE AT THE AUCTION?

We'll have a raffle with items and gift certificates donated by generous local businesses and friends.

MAWA will have a Visa/debit machine available on the day of the event.

Hope to see you there!



Saskatoon Artist in Residence Megan Morman poses with her fuseable bead self-portrait and MAWA Co-ED Dana Kletke, August 2012



MAWA Co-ED Shawna Dempsey (right) leading the Mentorship 101 workshop, September 2012



Visiting German Curator Dr. Sabine Maria Schmidt (centre) in conversation following her lecture, October 2012



Visiting French/Japanese artist Tomoko Sauvage illustrating water bowl music to some of MAWA's younger participants, October 2012



Part of the 2011/12 Foundation Mentorship Program's installation for La Nuit Blanche, September 2012. Photo by Timothy Raffey



Heather Bishop (standing) teaching "The Creative Business Approach", October 2012



Danish Artist in Residence Annesofie Sandal (left) with First Friday lecturer Dana Claxton (right), visiting from Vancouver, October 2012



Some of the participants in the mold-making workshop taught by Adele van Gend, September 2012



611 Main Street, Winnipeg, Manitoba, Canada R3B 1E1
 (204) 949-9490 info@mawa.ca www.mawa.ca
 Tuesday-Friday, 10am-4pm and some Saturdays

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DESIGN Susan Chafe
 MAWA and its projects are generously funded by Manitoba Arts Council, Canada Council for the Arts, Canadian Heritage, The WH & SE Loewen Foundation, Winnipeg Arts Council, The Winnipeg Foundation, Assiniboine Credit Union, donors and members.












DECEMBER

Wed., Dec. 5
6:30-9 pm **Artist Mothers at MAWA**
Informal artmaking drop-in

Thurs., Dec. 6
7 pm **Screening**
!Women Art Revolution (at Cinematheque)

Fri., Dec. 7
noon-1 pm **First Friday lecture**
Juliacks: *Contemporary Utopian/
Dystopian Fantasies*

Fri., Dec. 7
1-3 pm **Holiday Party**

Sat., Dec. 8
1-4 pm **Family Holiday Crafternoon**
3 crafts TBA

Wed., Dec. 12
7 pm **Screening**
Vision (at Cinematheque)

Thurs., Dec. 13
5-8 pm **Exhibition Opening**
Elvira Finnigan: *Saltwatch:Aftermath*
(at CCFM)

Dec. 15 –
Jan. 2 incl. MAWA closed for holidays

JANUARY

Fri., Jan. 4
noon-1 pm **First Friday lecture**
Elvira Finnigan:
Beyond Words: Trauma and Art

Wed., Jan. 9
6:30-9 pm **Artist Mothers at MAWA**
Informal artmaking drop-in

Sat., Jan. 12
1-4 pm **Crafternoon**
Nisha Desai: Katchhi Bharat
(Gujarati mirror embroidery)

Wed., Jan. 16
7-9 pm **Artist Bootcamp**
Milena Placentile: Visual Presentation

Thurs., Jan. 17
7 pm **Screening**
Ballad of Genesis & Lady Jaye
(at Cinematheque)

Weds., Jan. 23 & 30
and Feb. 6 & 13
7-8:30 pm **Master Class**
Claudine Majzels: Feminist Art

Thurs., Jan. 31
7:30 pm **Visiting Artist Talk**
Marina Roy (Vancouver): *Queuejumping*
(at Red River College, downtown)

FEBRUARY

Fri., Feb. 1
noon-1 pm **First Friday Lecture**
Yeonok Sul: *Minhwa: History of an
Oppositional Artform*

Sat., Feb. 2 & Sun.,
Feb. 3, 1-4:30 pm **Painting Workshop**
Yeonok Sul (Calgary): Minhwa technique

Mon., Feb. 4
6:30-9 pm **Artist Mothers at MAWA**
Informal artmaking drop-in

Thurs., Feb. 7
7-9 pm **Artist Bootcamp**
Johanna C.C. Caithness: Wills, Estates and Art

Sat., Feb. 9
1-4 pm **Crafternoon**
Shabnam Shahfar: Persian Calligraphy

Wed., Feb. 20
7-9:30 pm **Artist Bootcamp**
Janet Dwyer (Vancouver):
Photographing Works of Art

Thurs., Feb. 21
7 pm **Screening**
Bad Girl (at Cinematheque)

Thurs., Feb. 28
7 pm **Screening**
Adventures of Prince Achmed
(at Cinematheque)

MARCH

Fri., March 1
noon-1 pm **First Friday lecture**
Eva Gleason: *Frida Kahlo*

Sat., March 2
7 pm **Showcase Opening**
Rural Mentorship Program Participants
(at New Iceland Heritage Museum)

Wed., March 6
6:30-9 pm **Artist Mothers at MAWA**
Informal artmaking drop-in

Sat., March 9
noon-4 pm **Craftstravaganza**
Workshop featuring four crafts from
around the world

Fri., March 15
4-9 pm **Over The Top preview!**

Sat., March 16
10 am-4 pm **Over The Top preview!**

Sun., March 17
2-5 pm **Over The Top Art Auction
& Cupcake Party!**

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

Anonymous	Janet Despic	Arwen Helene	Clare Lawlor	Patti and Mark Taylor
Sharon Alward	Anne Fallis	Shawn Jordan	Alison Norberg	Iris Yudai
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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.