



The MAWA Foundation Mentorship Program 2015-16 gets oriented! September 2015

Where Are the Women?

The Spring 2013 issue of *Canadian Art Review* includes a paper by scholars Joyce Ziemans and Amy C. Wallace titled “Where Are the Women? Updating the Account!” It asks hard questions regarding the advancements made by women in the sector, particularly in the “upper echelons” of the visual arts world. For example, the authors note that from 2007 to 2010 the National Gallery of Canada (NGC) acquired almost twice as many works by contemporary male artists as contemporary female artists. The authors go on to say, “In the ecology of the art world, it is the NGC’s and the other major public galleries that, through their collections, exhibitions and documentation are the builders of a collection that ... in time will inevitably stand as a reflection of the past. Whose history, then, is recorded?”

We were reminded of these words recently when *The Globe and Mail* published a glowing article about filmmakers in Winnipeg (yay!) but neglected to mention a single woman (boo!). Fortunately, MAWA Board Member Jen Smith caught this appalling omission and sent an articulate letter to the editor in response. She cited many local women filmmakers, including Heidi Phillips who has made a decades-long, nationally recognized contribution to experimental celluloid, and has garnered many awards, prizes and honours as a result. But one could say the damage caused by the article was done: time and time again, women are absent from the official record.

This is one of the reasons MAWA maintains a resource centre dedicated to publications regarding women’s art and women artists. It is available to the community for on-site research and to MAWA members as a lending library. All of our holdings are searchable at mawa.ca/about/resource-library. Interested in a particular artist? Look her up on our site and see what publications we have.

Another way in which MAWA preserves women’s visual art legacy is by archiving our own activities and those of the many artists MAWA employs and serves. This point was driven home recently when newly minted PhD Johanna Plant sent us her dissertation, which includes a hefty chapter on MAWA’s archive project. In the chapter, she discusses MAWA’s work: “Through their donation [to the Archives of Manitoba], MAWA is carrying out an act of resistance by pre-determining the shape of knowledge.... Rather than relinquishing power by giving up ownership of its records, MAWA has taken steps

to encourage the creation of histories inclusive of women and their work within artistic ecosystems.... The donation has the added benefit of allowing the records to participate in the traditions of verification and legitimation.... Future exclusions of women’s art and work in local and regional art historical narratives can only be understood as intentional.”

Now that is a sobering thought! What is to be done to prevent these omissions of women’s place in the visual art canon, intentional or otherwise?

Feminist historians such as Griselda Pollock have long struggled with the problem of how to include women in art history without replicating a hierarchical, classist, racist, market-driven and academically sanctioned model. In other words, how do we recognize the great works of women artists that surround us without creating a parallel system of exclusion based on a pre-existing system of power?

Here at MAWA, our approach to these complex questions is based on an intersectional, practical and proactive approach. What do the diverse women artists in our community *need*? As many of you know, we have embarked on an ambitious project to publish the first ever (!) book about feminist visual art in Canada. The volume is titled *Desire/Change* and is edited by Heather Davis. It includes 14 chapters exploring contemporary feminist practices and a timeline outlining major benchmarks in Canadian feminist art history. It is a document of what women artists have made. It is a reflection on why they have made it. It is an exploration of the many ideas feminist art has contained. It is a celebration of those who have created and continue to create in ways that have changed the world that we live in. We hope that, upon its release in 2016, it will serve as a starting point from which to examine our past and imagine our future. If you would like to financially support the creation of *Desire/Change*, please contact us. MAWA continues to ensure that women’s art is not forgotten, through our resource centre, our archive and now this book.

MAWA exists for many reasons, including educational programming, community-building and advocacy. And MAWA also exists as a tangible, irrefutable response to the question: “Where are the women?”

—Shawna Dempsey and Dana Kletke

Art, Body and Logic

by Simone Mahrenholz

Friday, December 4, 2015, noon-1pm at MAWA



How did a female philosopher revolutionize the philosophy of the arts? Susanne K. Langer (1895-1985) was the first woman to establish a career as a university philosopher and the first woman to write a book on logics. This talk will examine what Langer introduced into philosophy—ideas that enabled her and later philosophers to articulate how art forms refer to reality or truth, particularly abstract ones like non-representational painting or music—and will raise the question, is there a female approach to the arts in philosophy? Or is that a derogatory cliché? Mahrenholz will explore whether and how women paved the way for topics like the body, expression, embodying, affects and a certain different logic within the arts and philosophy—an “analogical” or “analog” logic.

Simone Mahrenholz is an Associate Professor at the Department of Philosophy at the University of Manitoba. Her main philosophical interests deal with questions such as: how do the arts convey knowledge, truth, revelation and cognition (Erkenntnis), and vice versa, what role do “aesthetic” deliberations play in the natural sciences? Her most recent book (in German) is a study on the concept of creativity.



Susanne K. Langer

Holiday Party

Friday, December 4, 2015, 1-3pm at MAWA

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

Let me talk to you man to man

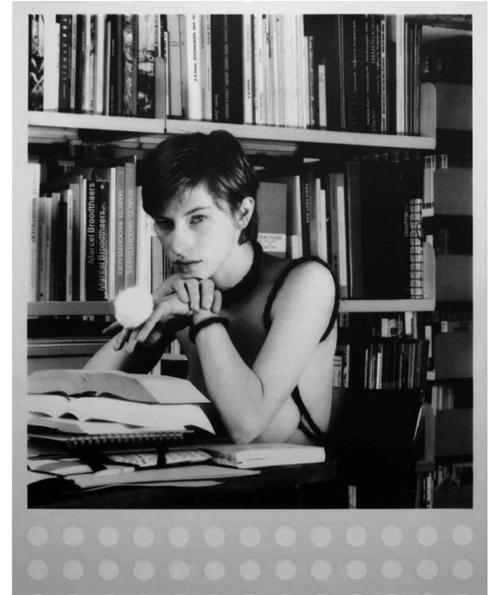
by Erica Mendritzki

Friday, February 5, 2016, noon-1pm at MAWA



To engage with the history of ideas or the history of art, as a woman, is to jump into a century-spanning conversation where the topics of discussion and the rules of engagement have long ago been set by men. In this lecture, Erica Mendritzki will explore how artists like Rosemarie Trockel, Louise Lawler and Ana Mendieta have subverted, admired, parodied and taken revenge on the patriarchal canon.

Erica Mendritzki is an artist living in Winnipeg. She has a BFA from Concordia University and an MFA from the University of Guelph. She teaches art at the University of Manitoba and is a regular contributor to *Border Crossings* magazine. Recent exhibitions include *SNOWED IN & FELT UP* at the Estevan Art Gallery in Saskatchewan and *Protection Spells* at HPI Window in Toronto. Her work is represented by Actual Contemporary.



Rosemarie Trockel, *Bibliothek Babylon*, mixed media, 1997

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Theory and Beer

at The Royal Canadian Legion, 227 McDermot Ave.

It is fun! It is theoretical! And you don't have to drink beer ... the point is the conversation! MAWA presents informal critical discussion led by guest facilitators. Theory and Beer convenes on Thursday evenings, once a month. Each meeting has a text-based focus, with weblinks to readings provided in advance (go to mawa.ca to click on the links). Do the readings beforehand or come to the Legion at 6:00 pm and pick up photocopies of the text(s). The more familiar you are with the readings, the more the conversation will "cook"! The Legion is a cozy, unpretentious, wheelchair-accessible venue. Sandwiches and all kinds of beverages are available for purchase, although there are no vegetarian options.

The "Other" in Art Education

with Cheryl Zubrack

Thursday, January 28, 2016, 6:30-8pm



How do we create a safe space for LGBTTTQI* students in the art room? How do we ensure they have a voice and are heard with openness and respect? What does inclusiveness look like/ sound like/feel like in a creative learning environment? What are the challenges that constrain us in the educational system? How might art educators nurture openness within this system? Using Olivia

Gude's article: "There's Something Queer About This Class" as a departure point, artists and teachers alike will share experiences and offer input in this exchange of awareness. Feel free to bring examples of artwork/artists to enrich the conversation.

Cheryl Zubrack is an educator, artist, kayaker, passionate learner, mother of an amazing *!

Reading: Olivia Gude, "There's Something Queer About This Class" www.academia.edu/848189/Theres_something_queer_about_this_class (read on screen or download this article free of charge by clicking through the steps OR go to mawa.ca to access a pdf)

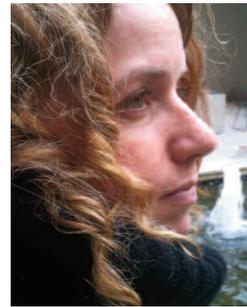


Theory and Beer in action, led by Corrie Peters, October 2015

Art and Food

with Christine Kirouac

Thursday, February 25, 2016, 6:30-8pm



In her text "Eating Your Words," Yael Raviv examines the slippage between food as artistic medium and food as culinary medium, through artists who use food in performance. In contemporary culture, food, art and consumption have a conceptual and material relationship that merit debate and conversation.

Originally from Winnipeg, Kirouac is back from a seven-year stint in the US as an exhibiting artist, professor and art fair director/curator. Her projects and installations have been shown in Europe, the US, Canada and the Middle East, and span a wide range of media. Kirouac uses personal revelation and social observation to explore the "performance" of identity and belonging through lenses of cliché, storytelling, mimicry and popular culture. Her 25-year career has been recognized and supported by numerous, diverse grants.

Reading: Yael Raviv, "Eating Your Words: Talking About Food in Performance" <http://nyu.academia.edu/yaelraviv/Papers>

Go to mawa.ca to find links to the texts and/or PDFs

you didn't tell me, so i thought it was okay

Foundation Mentorship Program (FMP) 2014-15 Showcase

Opening: Friday, December 11, 2015, 6pm. [aceartinc.](http://aceartinc.com), 290 McDermot Ave.

Continues until December 30, 2015

Featuring the work of Alison Davis, Wendy Seversen, Katrina Stock and Shimby Zegeye.



Shimby Zegeye, *diasporic study no. 3, that time Meselu tattooed my gums*

Bandolier Bags

with Joanne Soldier

Saturdays, November 28, and December 5 and 12, 2015, 1-4pm at MAWA

\$50 (includes materials); places are limited

Registration and payment deadline: Friday, November 27 at 4pm

The beaded bandolier bag is distinctive to North American Indigenous communities in the Great Lakes and Plains regions. These unique bags, traditionally made by women, played a highly ceremonial role. Joanne Soldier will explain this significance and take you through the many steps in making a bandolier bag with beaded floral designs. A special, behind-the-scenes visit to the Manitoba Museum to see their collection of antique bandolier bags and beadworks is included in this workshop. Learn about this form, its history, its cultural role and its fabrication.

Originating from Swan Lake First Nation in South Central Manitoba, Joanne Soldier's tribal affiliation is Woodland/Plains Ojibway. She now lives in Winnipeg with her partner and their 7 year-old daughter. She was awarded the Aboriginal Arts Creative Development Grant through Manitoba Arts Council in 2012, which enabled her to focus on her passion for fully beaded bandolier bags made by the Ojibway people from the 1700s to the early 1900s. Soldier researched the making of bandolier bags at the Mille Lacs Indian Museum and the Minnesota Historical Society, which have bags in their collections that are 200-300 years old. During this research, one thing that stood out for her was that the beads used were much smaller than contemporary beads, which made the bags even more striking. Soldier is continually researching and refining her art in floral beadwork, and she has a photograph collection of more than 6,000 images of beading. She also does commissioned work as a way to hone her craft.



Bandolier Bag by Joanne Soldier

Crafternoons

Saturday, January 9, 2016, 1-4pm at Neechi Commons, 865 Main St.

Saturday, February 13, 2016, 1-4pm at MAWA

Details TBA

Free, monthly Crafternoons are back, featuring instruction by Indigenous, New Canadian and Settler women artists. Each workshop will provide a cultural context to help you understand how and why the craft developed. Traditional practices have had origins both spiritual and material, and many have histories that are thousands of years old. Everyone, of all ages and skill levels, are welcome. Plus,

materials, childminding and snacks are provided free of charge! Because these techniques take time, we ask that you plan on attending for the duration (1-4pm).

Check MAWA's website for details! Moose hair tufting and Maasai beading are just two of the possibilities we are exploring....

Cross-Cultural Beading Group

Mondays, twice a month, 7-9pm at MAWA

November 30

December 14

January 11

January 25

February 8

February 22

No need to register, just come! Free!

MAWA's cross-cultural beading group is back! The beading group meets twice a month to informally work on their own projects together. Everyone—of all backgrounds, ages and genders—is invited to share their skills, to learn and to work independently in a convivial atmosphere. No experience necessary. Novices and experienced beadworkers alike are welcome. Some free materials are provided (beads, thread, cloth and leather) or you can bring your own.



If you're the type of person who needs a beading goal, here's a heads up ... in November and December this year, MAWA will be offering a three-part bandolier bag-making workshop (see description above). So come to the beading group to work on your bandolier bag or any other projects you have on the go!

All Artist Bootcamps are presented in partnership with Arts and Cultural Industries Association of Manitoba

Preparing Your Tax Return



with **Karyn Glass**
Wednesday, January 20, 2016
7-9pm at MAWA
\$10 for members of MAWA or ACI
\$20 for non-members
No need to register, just show up!
Sponsored by Booke and Partners
Chartered Accountants

Here's something we all hate but all need: information about taxation. Come and learn the ins and outs of expense ded-

uction and revenue reporting from a Chartered Accountant. What can artists legally claim as production expenses? What are the pitfalls to watch out for? What about those of us who make some money from art and some through other means? Taxes are never fun, but this workshop makes them less mysterious.

Don't miss this opportunity to ask an expert all of your questions and begin to take the fear factor out of taxation!

Karyn Glass is a graduate of the University of Manitoba Faculty of Commerce. She received her Chartered Accountant designation in 1986 and has provided accounting, audit and business advisory services for almost three decades.

Grant Writing



Photo by Marcel Beltran

with **Cecilia Araneda**
Saturday, January 30, 2016, 10am – 4pm
at ACI, 245 McDermot Ave.
\$30 for members of MAWA or ACI
\$55 for non-members
To register and pay, contact:
admin@creativemanitoba.ca
or call 204-927-2787
Spaces are limited

In this dynamic, participatory workshop, you will learn how to write a grant for your individual art practice, including all the needed components such as: budgets, CVs, artist statements and project proposals. There will be important discussion about how to select appropriate support materials and general considerations about how to best introduce and present your idea and yourself as an

artist to a panel of unknown assessors. As this workshop aims to be as relevant as possible, please come prepared to share and discuss a sample project idea, as well as to provide a general introduction on your art practice to the entire group. Many of the elements needed for grant writing are the same as those needed to respond to calls for submission, and as a result this workshop will also assist in other areas where written submissions are required. Get yourself organized and promote your practice with a professional grant writer.

Cecilia Araneda has been working as a filmmaker, media art curator and arts administrator for close to two decades. During this time she has received multiple grants for her individual art practice, collective projects and organizations. Araneda has also frequently been on the other side of the table, sitting on assessment panels. She is a founder of the WNDX Festival of Moving Image and has served as the Executive Director of the Winnipeg Film Group since 2006. www.ceciliaaraneda.ca

How Arts Council Juries Work



with **Diana Thorneycroft**
Thursday, February 18, 2016
7-9:30pm at MAWA
\$10 for members of MAWA or ACI
\$20 for non-members
No need to register, just show up!

What happens once you submit a grant? Be mystified no longer! Understand the process of arts council funding. Diana Thorneycroft will lead a discussion on the way an arts council jury works, including

the selection of the jury members and the dynamics that play out during the decision-making process. In the last part of the evening, you will participate in a mock jury yourself, revealing the joys and challenges that are integral to the granting system.

Diana Thorneycroft is a Winnipeg artist who has exhibited various bodies of work across Canada, the US and Europe, as well as in Moscow, Tokyo and Sydney. Thorneycroft was employed as a sessional instructor at the University of Manitoba's School of Art from 1984 to 2010. Her work can be found in numerous public and corporate collections.

Pricing Your Artwork



with **Alex Keim**
Wednesday, February 24, 2016
7-9:30pm at MAWA
\$10 for members of MAWA or ACI
\$20 for non-members
No need to register, just show up!

Art auctions, fundraisers, primary and secondary markets, commercial galleries and art fairs, not-for-profits and museums ... where do you fit in? How do you market your art without selling your soul? How much are you worth? This workshop

will look at how to price your work in today's topsy-turvy world. Join Alex Keim in an exploration of today's art market in a fun, hands-on Artist Bootcamp. It won't provide neat and tidy answers, but through a discussion of different models it will help you find marketing strategies that fit your practice.

Alex Keim is Director of Actual Contemporary, Winnipeg's largest commercial art gallery. Keim has helped create large foundation galleries in Canada and abroad, including the Esker Foundation in Calgary and Camac (Marnay Art Centre) in France. With over two decades of experience in arts administration, Keim challenges perceived views that the artist should work for nothing.

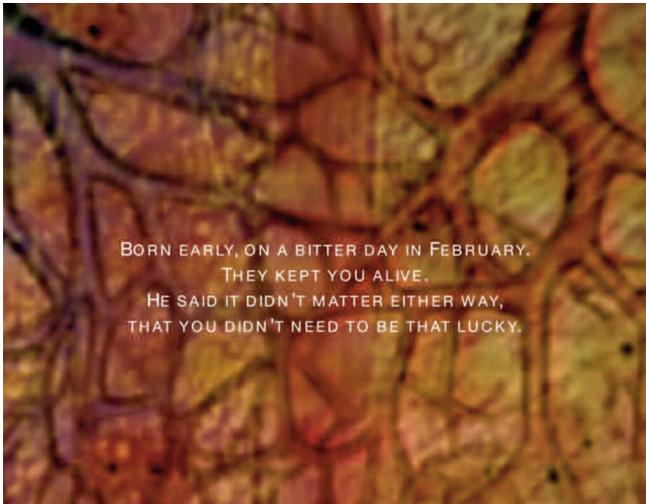
Artist Teachers Group

**Mondays, December 7, January 4 and February 1, 2016
6:30-9pm at MAWA
Free! All female-identified artist educators welcome**

Are you an artist and an educator who needs to make more time for your own creative practice? Feeling isolated as a teacher or instructor? Spending all of your energy facilitating other peoples' work? This is the group for you! Meet with others in your field monthly to crit each other's work, take creative workshops, exhibit and share peer support regarding what it means to be a teacher and an artist. No need to register ... just show up! Facilitated by Dawn Knight.



Some of the Artist Teachers Group, November 2015



Work by Crit Club member Michelle Wilson, *Ghost Heart*, still from video installation in-progress, 2015

Crit Club

**Mondays, January 18 and February 15, 6:30-9:30pm at MAWA
Free! Artists of all genders welcome**

Need feedback on your work? Want to discuss art and art issues with a group of peers? Feel like you are working in a vacuum or without community context? Join Lisa Wood for a 3-hour monthly discussion at which members will present their recent work for critique. Join our "MAWA Crit Club" facebook group to sign up for critiques and to talk with other members. Everyone is welcome to attend and participate in the dialogue.

Artist Mothers at MAWA Free! Open to all artist mothers

The Artist Mothers Group at MAWA extends an invitation to all artist mothers to come and meet other women who embrace both mothering and artistic production. This peer-based group usually meets on the first Wednesday of each month. Meetings are relaxed and informal. The group experiments with art materials, critiques each other's work, and shares snacks, concerns, ideas, inspiration, strategies and support for those who juggle the tricky life of art-making and mothering. And if you can't make the meetings, consider participating on our Facebook page, Artist Mothers at MAWA.

Winter Collage Party

Wednesday, December 2, 2015, 6:30-9pm at MAWA

Join us for a fun, festive gathering of collaging, conversation and wine! Bring some potluck snacks and any collage materials you'd like to work with, as well as an artwork you'd like to trade in our annual art exchange.

Guest Critique Evening

Wednesday, January 13, 2016, 6:30-9pm at MAWA

Is any of your work leaving you feeling stuck or confused? We'll be bringing in a guest artist who will give us some professional feedback on our work. Bring up to three pieces that you'd like professionally critiqued, as well as your questions and ideas about future work. This is a good opportunity to bring in experimental work, or any preliminary work for our spring show. Guest artist to be announced.



Collage by Melanie Dennis Unrau (detail)

Poetry and Lettering

Wednesday, February 3, 2016, 6:30-9pm at MAWA

Share in Jocelyn Chorney's love of letters and the written word in this fun mixed-media workshop. We will experiment with various poetry techniques and make 3-dimensional poems on building blocks. If you like, bring in old books, letters and items that inspire you.

MAWA's Over the Top Art Auction and Cupcake Party

Opening party and bidding: Friday, March 18, 2016, 6-9pm; free!

Bidding and tours: Saturday, March 19, 2016, 12-4pm; free!

Cupcake party! Bidding ends: Sunday, March 20, 2016, 2-5pm; \$10 advance tickets, \$12 at the door; first lot closes at 3pm



Once again MAWA is offering up the fantastic mix of art and mayhem! Where else can you find over 1,000 cupcakes, artworks from over 100 amazing artists, jaw-dropping raffle baskets and more? And what's even better? This fundraiser contributes over 10% of MAWA's annual budget. That's the entire Foundation Mentorship Program! So please get involved. We need you to help make it happen! There are so many ways you can participate: donate art, bake, volunteer... Want to learn more? Here are answers to frequently asked questions.

IS THERE A MINIMUM BID?

Yes! Artists will be able to set minimum bids on their work, at levels of \$50, \$100, \$250 or \$500. We want to ensure that artwork is auctioned for an appropriate value. Wondering how to set your opening bid? Ask yourself at what point would you rather have the piece back than see it go for less than a certain price? Still unsure? Consider attending Alex Keim's Artist Bootcamp workshop *Pricing Your Artwork* on Feb. 24. See page 5 for details!

WILL IT BE CROWDED?

Yes, but that just adds to the excitement! Because the event has grown so large and successful, it will be held in MAWA and at our neighbours to the north, the Edge Gallery and Clay Centre.

CAN I VIEW AND BID ON WORK IF I DON'T WANT TO GO TO THE CUPCAKE PARTY ON SUNDAY?

Yes! The Auction bidding begins on Friday, March 18 from 6-9pm. We're also open on Saturday, March 19 from 12-4pm. You will be able to buy advance raffle tickets and, if you win, we will call you. Or you can send a proxy to the event on Sunday on your behalf. Note: bids placed on Friday and Saturday are secured with a credit card. If you send a proxy, payment must be received on the day of the event.

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

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

WHAT KIND OF WORK DO YOU ACCEPT?

Artists are asked to donate one piece of art in any media.

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.

HOW CAN I DONATE?

If you want to donate artwork, please email programs@mawa.ca.

WHERE AND WHEN CAN I DROP OFF MY WORK?

We accept submissions from 10am to 6pm:

Wednesday, March 2

Thursday, March 3

Friday, March 4

Wednesday, March 9

Thursday, March 10

Friday, March 11

We will also be open and accepting artwork donations after regular hours, from 6-8pm, on Wednesday, March 9. If we do not receive your artwork by March 11, 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 from our website, www.mawa.ca/events/over-the-top-art-auction/. When you drop off your donation, we will give you a free ticket to the event (ticket has no cash value).

WILL I RECEIVE A TAX RECEIPT?

Yes! 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 at the auction.

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

Please call 204-949-9490 or email programs@mawa.ca with subject line "Over the Top volunteer." Volunteers will receive one free ticket, enabling you to bid on artwork (new!).

WHAT ELSE CAN I DO?

We are also asking our members to collect new retail items for our raffle baskets. 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 in this way, please email programs@mawa.ca, with the subject line "raffle donation." Each year we also need our MAWA bakers to contribute 80 dozen sugar-bombs! If you would like to make cupcakes, please email mawacupcakes@gmail.com.

WHERE CAN I BUY TICKETS?

Advance tickets are \$10 each and can be purchased on-line at mawa.ca. Or visit us at MAWA, 611 Main Street, during our regular office hours, Wednesday to Friday, 10am-4pm, with cash, debit, credit card or cheque. You can also purchase tickets from a MAWA board member prior to the event. A limited number of tickets will be available at the door for \$12. Note: the number of tickets is finite, so act fast to avoid disappointment! Tickets provide entry to Over the Top on Sunday, March 20, and all the cupcakes you can eat. Attending the bidding kick-off on the evening on Friday, March 18 or on Saturday, March 19 is free, but you will need a ticket to bid on artwork(s).

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. In the past, they have included things like massages, Folk Fest tickets, handcrafted items and more!



Kelly Ruth's *Natural Dyeing* workshop gets down and dirty, October 2015



The Cross-Cultural Beading Group starts up again at MAWA, September 2015



MAWA's hard-working Board posing with *Had Cetus Not Held Her Breath*, a sculpture by graduating FMP mentee Laura Magnusson, August 2015



Limpe Fuchs (Germany) presenting her artist talk and musical demonstration, in partnership with send+receive: a festival of sound, October 2015



Becca Taylor, relaxing after her First Friday lecture, *The Art of Beading*, October 2015



Jennifer Dysart (Hamilton) delivering her artist talk (with a broken leg!) at MAWA, September 2015



Participants brainstorming at the *Mentorship Essentials* workshop, led by Lisa Wood (far right) and Shawna Dempsey, September 2015



MAWA Artist Mothers Group meeting, September 2015



The first ever meeting of MAWA's new Artist Teachers Group, September 2015!



Coral Maloney (centre, in polka dots) leading a Theory & Beer on queer theory, "othering" and the vexing questions posed by "November", September 2015



Crazy and delicious fun, November 2015

Twisted Fairy Tales Fall Supper Thanks!

On Tuesday, November 10, 2015, MAWA transformed Pampanga's Banquet Hall into a nightmare from Disney (in a good way!). The magical, the bizarre and the beautiful ate, sang, danced and bid on a bevy of skills being auctioned. The Fall Supper raised over \$3,400 (net). Plus it was so much fun!

HUGE thanks to skills donors: Francesca Carella Arfinengo, Noor Bhangu, Lindsey Bond, Yvette Cenerini, Shawna Dempsey, Robin Eriksson, Elvira Finnigan, Angela Forget, Gabrielle Funk, Naomi Gerrard, Mariana Muñoz and Martha Street Studio.

Very special thanks to Committee Captain Naomi Gerrard, Skills Auction Wrangler Noor Bhangu, DJ Ruthless (Kelly Ruth), Karaoke Queen Dawn Knight, Karaoke assistant Colleen Leduc, Cake Baker Angela Forget and all of the volunteers. We couldn't have done it without you.

Volunteers

MAWA's programming is made possible by the help of volunteering members. Volunteers gain experience in a variety of areas, rub elbows with fellow MAWA members, build their résumé, support the organization and have a lot of fun while they're at it! Current volunteer opportunities include jobs related to Over the Top, Crafternoons, newsletter mailing and bingos. Contact Alexis at alexis@mawa.ca if you are able to help us out with any of these jobs! And if you want to become a volunteer, please consider becoming a member.



Colette Balcaen and her work in MAWA's Tiny Gallery, September 2015

Tiny Gallery: MAWA Members' Wall

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

Holiday Closure

Please note the office will be closed Saturday, December 19 to Tuesday, January 5, inclusive. See you back at MAWA on or after Wednesday, January 6, 2016.



Volunteer opportunities galore! See how much fun it is to stuff newsletters? August 2015

Donor Spotlight



Some of the members of the Wendy Wersch Memorial Lecture Committee with this year's speaker, Mary Reid (seated), celebrating another successful lecture, October 2015

The Wendy Wersch Memorial Committee was founded in 2001 to honour the life and work of artist Wendy Wersch. Since then it has presented 15 annual lectures, focusing on women artists, feminism and activism, in her memory.

Wendy Wersch was an engaged MAWA member who was passionate about the autonomy of women artists. She created fibre-based sculpture, installation, performance and bookworks, as well as photo-based projects. She was able to return to her artistic process later in life, when her children were teenagers, completing her BFA at the University of Manitoba School of Art in 1993. In 1996, she was included in the Winnipeg Art Gallery exhibition *A Dress* and her first solo exhibition, *Emergence*, took place at *acartinc*.

The founding committee of Marlene Campbell, Dena Decter, Shawna Dempsey, Heidi Eigenkind, Sonia Grabowski and Bev Pike wanted to be sure that the legacy of women artists—and specifically their friend and colleague Wendy—was not forgotten. They sent out fundraising letters, held garage sales and created a highly successful

deck of artist-image playing cards (still available for sale at MAWA for \$10!). Along the way, they were joined by Roewan Crowe, Elvira Finnigan and Alexis Kinloch, and together they have raised over \$50,000. This money is held at The Winnipeg Foundation, where it has been nurtured and supported by Cathy Auld. Interest from this fund will allow the annual lectures to continue in perpetuity.

MAWA would like to thank all of the committee members and donors who have worked so hard to build this fund, and The Winnipeg Foundation, without whom it would not have been possible. The Wendy Wersch Memorial Lecture Committee is an example of a few people coming together to make something special happen at MAWA. Thanks to their vision and their efforts, a sustainable program has been created.

Interested in long-range programming at MAWA? Want to help ensure that MAWA's work continues? Consider making a donation to the Wendy Wersch Memorial Lecture Fund or the MAWA Legacy Fund at The Winnipeg Foundation. By working together, so much is possible.

MAWA, Membership and You

MAWA is so grateful for your membership. Membership forms an important revenue stream, enabling all sorts of MAWA programming. Last year membership garnered \$7,500! That's the cost of every First Friday, Artist Bootcamp and Mini-Mentorship combined! Your membership is also a concrete reflection of your commitment and engagement. MAWA is an artist-run centre. Without your involvement, there IS no MAWA.

And what does membership give you? When you become a member, you receive a weekly email letting you know what is coming up at MAWA, you receive our newsletter (either in paper or electronic form), you have access to special opportunities (such as application to the Foundation Mentorship Program and the ArtCentre South

Florida residency) and you get reduced admission to Artist Bootcamp Workshops. And you receive 15% off at Mitchell Fabrics! You also become a MAWA stakeholder, able to vote at our Annual General Meeting.

If you aren't receiving the MAWA emails or newsletter, perhaps your membership has lapsed. We send out friendly reminders by email and snail mail, asking you to renew, but sometimes these get lost in the shuffle of busy lives. Have any questions about your membership status? Give Alexis a call at 204-949-9490.

There are so many reasons to become a member! So please consider joining or renewing today. It is easy at mawa.ca. Together, we make a lot happen!

Two Vaginas on Display

by Mary Joyce



Two vaginas on display.

One, Cindy Gladue's: like her, young, Cree, from Alberta. The other, David Altmejd's: an art object made by a young, male, Canadian star artist. The timing of their conjunction: spring 2015.

In March of 2015, truck driver Brad Barton faced trial by jury for the death of Cindy Gladue. Warnings as to "disturbing content" prefaced the media reports of the trial. For the first time in Canadian history, preserved body tissue, Gladue's severed vagina, was presented in court. It was handled by pathologists for the prosecution, using an opaque screen and an overhead projector to display her 11 cm wound, the cause of her death. The perpetrator claimed the victim had consented to "rough sex"; she "bled out" in his bathtub while he slept. Since a cut presumed intent and a tear did not, the jury, concluding it saw a tear, acquitted the perpetrator. From this judgement, it seems the law allows a person to consent to their own death and that this "consent" lifts legal and moral responsibility for murder off the killer.

The vagina produced by David Altmejd and portrayed on the cover of Winnipeg's spring *Border Crossings* is a portion of vulva made of pink resin, polystyrene, foam epoxy, paint, hair, beads and quartz crystals. This vulva occupies the concave interior of a sculpted human head with the front sliced off, the ears and hair emerging out of thick white fatty scalp tissue on the exterior of the form. The clitoris is positioned at the top of the skull, the raspberry anus at the base, just above the narrowing channel of the neck. A vagina, betoothed with quartz crystals, referencing male fear of female organs, occupies the centre. This detail, minus the container of human skull, is pictured on the *Border Crossings* cover, accompanied by the statement "we are monsters." It is not known whether the artist approved of this choice. Where does the responsibility for this confluence of cropped image and text lie?

Why am I writing about this? I am female. We are female. Half the human beings in the world are female. We are not monsters.

These vaginas are of us and their separation from the wholeness of the female body hurts us.

No matter Altmejd's pretexts concerning medieval Christian and Jewish values, holes as portals, sister love, I cannot accept the horror transmitted by the implicit violence against the female in his work to, as he claims: "seduce and repulse" his audience. No matter *Border Crossings* magazine's motivation in publishing this provocative isolated detail on its cover; together with the text it dehumanizes women, naming us as "monsters." Likewise, profound violence and contempt for the victim lies in the state's choice to butcher Gladue's dead body and display that butchery within a legal system that has failed and still fails women.

In this context the question arises: what is the social responsibility of art organizations, magazines, curators and museums with respect to accepting, reinforcing and perpetuating a culture of violence against women? What is the social responsibility of the artist?

Can we hold art and artists accountable for the persistence of disembodied imagery as part of a continuum of violence, such as that visited upon Cindy Gladue in life and in death? With the power of what we make as artists and how we spread our work in the world, we could assert a vision of women unified with our bodies. The culture we live in says women are liberated now, yet violence against us persists and includes at least 1,200 missing and murdered. The necessity to demand and fight for a society in which safety for all is not a luxury becomes even clearer.

Can we envision a time when all become more deeply human, when the sanctity of life is respected and when the rights of all, by virtue of our humanity, are guaranteed? And can we help to bring this utopic vision to pass through our art?

Mary Joyce makes paintings, prints and installations, visible on her website maryjoyceart.com. She also writes and teaches about art, and is an activist and MAWA member in Edmonton.



A weekend with Ellen Mansfield and Deaf View/Image Art (De'VIA)

Presented in partnership with Manitoba Cultural Society of the Deaf
ASL and hearing interpretation provided

De'VIA Mosaic Workshop

Friday, January 15, 2016, 6:30-9:30pm at MAWA

Registration starts December 1, 2015

To register contact: mcsd.projectdirector@gmail.com

\$5 registration payable at the door

Members of the Deaf and hearing artistic community are invited to participate in this hands-on mosaic workshop using ceramics and glass. Explore this ancient art form, first developed in the 3rd century B.C. in Greece and now practiced around the globe. No previous skills are necessary. All materials will be provided. Learn about Deaf culture and make connections! Ellen Mansfield strongly believes in showing Deaf experiences through her artwork: she practices De'VIA (Deaf View/Image Art), a category of art created specifically for the Deaf. Her goal is to tell a story of Deaf culture, reflecting her experiences of Deafhood and how they have inspired and created her.

Artist Talk and Discussion of De'VIA

Making Connections with Deaf Artists

Saturday, January 16, 2016, 4-6pm at MAWA

ASL and hearing interpretation provided

Free!

Born Deaf, Ellen Mansfield went to public school in New Jersey where she had difficulty learning without sign language and interpreters. Despite this challenge, she went on to earn a BFA in illustration from the School of Visual Arts in New York City. When she moved to Maryland, where she was suddenly surrounded by Deaf culture and sign language, she recognized just how much her Deaf identity is part of her artwork. For the past twenty years she has worked in her Frederick, Maryland studio, creating paintings and handpainted tiles in a variety of aesthetic and technical styles including sculpted relief, carved plaster blocks, tile presses and mosaic. She also leads workshops in ceramics, drawing and painting for Deaf children, children of Deaf parents, and adults. Ellen Tile Stroke Studio facebook.

Deaf Arts Manitoba Performers

Saturday, January 16, 2016, 7:30-9:30 pm at ACI

245 McDermot Ave, 4th floor classroom

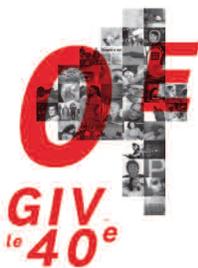
Free!

ASL and hearing interpretation provided



GIV 40th Anniversary Screening

Monday, February 15, 2016, 7pm at Video Pool, 3rd floor, 100 Arthur St.



Depuis / Since 1975

On the occasion of its 40th anniversary, Groupe Intervention Vidéo (GIV), Montréal, invites the public into its collection to explore the documentary, artistic and animated perspectives of its female-identified directors. This program reflects the changes of the past four decades in terms of broad social, technological and artistic transformations and the redefinition of our identities. Details TBA!

Groupe Intervention Vidéo (GIV) was founded in Montréal in 1975 within a context of social and cultural effervescence in Québec by a group of women and men who were independent producer-directors. In the 1980s, driven by feminism, GIV focused on the distribution of videos made by women. This mandate has remained current, and supports the practice of media arts in its various forms and expressions, both artistic and activist. The collection, currently composed of 1,300 titles in French, English, and several other languages, represents the work of 335 artists. GIV is one of a handful of centers worldwide that focuses on works created by women artists.



Nayda Collazo-Llorens, *Locus Rackets Hypnotic #8*, mixed media, 2014 (detail)

ArtCentre South Florida comes to MAWA! MAWA goes to Miami!

MAWA is pleased to announce that Nayda Collazo-Llorens has been selected to be the ArtCentre South Florida artist in residence at MAWA in August 2016.

Nayda Collazo-Llorens was born in San Juan, Puerto Rico, and currently lives in Kalamazoo, Michigan. Her interdisciplinary practice examines the way in which we perceive and process information, dealing with concepts of navigation, language and hyperconnectivity. Recent projects have been exhibited at LMAKprojects (New York), Bass Museum of Art (Miami Beach), Richmond Center for Visual Arts (Kalamazoo), the 3rd Poly/Graphic Triennial (San Juan, PR) and Museo Universitario del Chopo (Mexico City). Collazo-Llorens received an MFA from New York University and a BFA from Massachusetts College of Art. She was a Pollock-Krasner Foundation Fellow in 2012, and a Visiting Fellow at the Arcus Center for Social Justice Leadership in 2014.

The ArtCentre South Florida has accepted Tracy Peters to be the MAWA artist in residence in South Beach, Miami, in 2016.

Tracy Peters is a Winnipeg-based artist who uses photography, video and installation to respond to time, space, light and weather. Her photo-based installations investigate the metabolism of organic

and human-built environments and the ways that they overlap. Peters has recently participated in artist residencies, exhibitions and screenings across Canada and in Europe. She is interested in the emotional, physical and behavioural interactions between living things and the spaces they inhabit. A fascination with this exchange has led her to explore the ways that organic and human-built environments overlap. Through photography, video and installation, she investigates parallels between membranes of buildings, the human body and organic environments.

Thank you to everyone who applied for this opportunity and remember, the collaboration will be ongoing, so if you were unsuccessful please consider applying again next year.



Nayda Collazo-Llorens



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The MAWA staff (clockwise from upper left) Dana Kletke (Co-ED), Shawna Dempsey (Co-ED), Lisa Wood (Program and Administrative Coordinator), Alexis Kinloch (Admin Assistant), Erna Andersen (Outreach Coordinator), Natalie Nathan (Programming Intern), Debbie Girard (Bookkeeper) and Christina Hajjar (Practicum Student), in front of MAWA's Tiny Gallery and the painting *Clay Hills* by Karen Jonsson.

NOVEMBER

Sat, Nov 28, Dec 5 & 12, 1-4pm **Bandolier Bags Workshop**
Joanne Soldier

Mon, Nov 30, 7-9pm **Cross-Cultural Beading Group**

DECEMBER

Wed, Dec 2 6:30-9pm **MAWA Artist Mothers Group**
Winter Collage Party

Fri, Dec 4 noon-1pm **First Friday Lecture**
Simone Mahrenholz: *Art, Body and Logic*

Fri, Dec 4, 1-3pm **Holiday Party**

Mon, Dec 7, 6:30-9pm **Artist Teachers Group**

Fri, Dec. 11, 6pm **FMP Showcase opening at aceartinc.**
you didn't tell me, so i thought it was okay (exhibit continues until Dec. 30)

Mon, Dec 14, 7-9pm **Cross-Cultural Beading Group**

JANUARY

Mon, Jan 4, 6:30-9pm **Artist Teachers Group**

Sat, Jan 9, 1-4pm **Crafternoon** (details TBA)

Mon, Jan 11, 7-9pm **Cross-Cultural Beading Group**

Wed, Jan 13, 6:30-9pm **MAWA Artist Mothers Group**
Guest Critique Evening

Fri, Jan 15, 6:30-9:30pm **Mosaic Workshop**
Ellen Mansfield (Maryland)

Sat, Jan 16 4-6pm **Artist and Deaf Culture Talk**
Ellen Mansfield (Maryland)

Mon, Jan 18, 6:30-9:30pm **Crit Club**

Wed, Jan 20, 7-9pm **Artist Bootcamp**
Karyn Glass: *Preparing Your Tax Return*

Mon, Jan 25, 7-9pm **Cross-Cultural Beading Group**

Thurs, Jan 28 6:30-8pm **Theory and Beer**
Cheryl Zubrack: *The "Other" in Art Education*

Sat, Jan 30 10am-4pm **Artist Bootcamp**
Cecilia Araneda: *Grant Writing*

FEBRUARY

Mon, Feb 1, 6:30-9pm **Artist Teachers Group**

Wed, Feb 3 6:30-9pm **MAWA Artist Mothers Group**
Poetry and Lettering

Fri, Feb 5, noon-1pm **First Friday Lecture**
Erica Mendritzki: *Let me talk to you man to man*

Mon, Feb 8, 7-9pm **Cross-Cultural Beading Group**

Sat, Feb 13, 1-4pm **Crafternoon** (details TBA)

Mon, Feb 15, 7pm **GIV Anniversary Screening**

Mon, Feb 15 6:30-9:30pm **Crit Club**

Thurs, Feb 18 7-9:30pm **Artist Bootcamp**
Diana Thorneycroft: *How Arts Council Juries Work*

Mon, Feb 22, 7-9pm **Cross-Cultural Beading Group**

Wed, Feb 24 7-9:30pm **Artist Bootcamp**
Alex Keim: *Pricing Your Artwork*

Thurs, Feb 25 6:30-8pm **Theory and Beer**
Christine Kirouac: *Art and Food*

MARCH

Wed, March 2, 10am-6pm **Over the Top drop off begins**

*Save the date Sunday, March 20:
Over the Top Art Auction and Cupcake Party!*

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

Lilian Bonin, Sonia Grabowski, Claudine Majzels, Jen Smith, Iris Yudai and a special donation in memory of Jack Rempel. *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.*

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