



Young Radical Artists at MAWA (the future!), group meeting, April 2017

## *Desire Change: Contemporary Feminist Art in Canada*

To commemorate MAWA's 30th anniversary in 2014, MAWA decided to undertake a ground-breaking project: to produce the first book about art and feminism in Canada. There have been excellent discipline-specific texts, particularly about Canadian feminist performance art, but no over-arching textbook about the vast range of feminist visual arts practices. MAWA took it upon itself to fill this shocking absence and make sure that the history of feminist art in this country is preserved and given the critical reflection that it is due ... and now, after many years of fundraising and labour, the book is done!

In 2013, the Winnipeg Foundation supported MAWA to hire Managing Editor Nicole Burisch, who solicited editorial proposals from scholars, writers and artists across North America. MAWA received 33 dazzling proposals for what exactly a book about Canadian art and feminism could look like. We selected the thoughtful proposal by itinerant academic Heather Davis, who sought to explore the dynamic between our desires (what we want bodily and politically) and change, and proposed organizing the manuscript into three sections: sex, gender and feminism; colonial patriarchy and matriarchal decolonization; and a feminist critique of institutions and speculative alternatives.

The result is a stunning volume that MAWA has produced in partnership with McGill-Queen's University Press: 328 pages that celebrate the art of feminists in our nation. The book features 14 essays focusing on regional histories, activist art, community engage-

ment, Indigenous feminisms and the political role of the female body. There is also a historical timeline from 1963-2015. The manuscript was submitted to the academic peer review process to ensure the highest standards of accuracy and conceptual rigour.

MAWA is proud to have paid writers' fees. This is not customary in the academic world, but we felt it was essential and reflects our commitment to: a) paying women for their labour and b) ensuring a wide range of voices, including those outside of the academy. By paying professional fees, the project has supported feminist artists, art educators, theorists and critics by providing a paid platform for enquiry and research. MAWA has also offered image fees to the artists represented. Again, women artists must be paid!

This project is so important to us because it furthers MAWA's core goal: equality for women artists. Because this book will be of national importance and use, it will be a legacy that will live into the future.

Please help us celebrate *Desire Change: Contemporary Feminist Art in Canada* by attending the launch party on Friday, September 1 from 6-10pm at MAWA. Books will be available for the reduced price of \$45 (list price is \$49.95).

September 1 will also be the opening night of our members' showcase, *Feminist Futures* (see page 4 for details). Let's celebrate our history while actively imagining (and working toward) what we hope is to come.

—Co-EDs Shawna Dempsey and Dana Kletke

# Designing Art: When Principles of Design Form the Aesthetics of Art

with Julie Gendron

Friday, June 2, 2017, noon-1pm at MAWA



Julie Gendron

Design elements such as line, colour, value and space are all basic considerations when we create artworks, giving way to why the Golden Ratio works. However, as artwork becomes more technologically based, principles such as mimicry, affordance, iteration and constraint should also be considered. Julie Gendron will introduce these elements, with examples, as they pertain to the creation of artwork.

Julie Gendron ([desiringproductions.com](http://desiringproductions.com)) is a multi-disciplinary artist and digital consultant. Her artwork is heavily influenced by sound art, environmental abstraction, participation and unpredictability.

She completed her graduate work at Concordia University in the Department of Art, Design and Technology, specializing in Participatory Design. She has received awards and recognition from the Japan Media Art Festival, Canariasmediafest (Spain), the Centre interuniversitaire des arts mediatiques, the Dora and Avi Morrow Award for Excellence in Visual Arts, the Canada Council for the Arts, the BC Arts Council, Creative BC and BC Film. She has shared her work at various conferences and exhibitions in Canada, Iceland, Sweden, Spain, Japan, Australia and the US.



Both images on this page: *don't, stop*, Julie Gendron + Emma Hendrix, mixed media, 2007

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## Resilience



Rebecca Belmore, *Fringe*, 2008

MAWA has some REALLY exciting news!!! MAWA has recently obtained funding to exhibit the artworks of 50 contemporary Indigenous women in a cross-country billboard project entitled *Resilience*, curated by Lee-Ann Martin. In inner cities and on highways—sites from which too many women have disappeared—the presence of Indigenous women will be visible and celebrated through art. MAWA is working closely with our partner Pattison Outdoor Advertising to make it possible.

The project is scheduled to be launched in early summer 2018 and will be accompanied by a website to help you find the billboards. We imagine families taking to the highways on the proverbial family road trip and a little girl looking out through a rain-streaked window and seeing ... Rebecca Belmore!

We conceived of this project for a variety of reasons. It is a rebuke to the history of how the Canadian government has treated Indigenous women. It is a response to staggering levels of sexual violence against Indigenous women. And it is a response to the Call to Action #79 of the Truth and Reconciliation Commission Report: integration of “Indigenous history, heritage values, and memory practices into Canada’s national heritage and history” by supporting collaborations among Indigenous peoples and the arts community. This project is a creative act of reconciliation.

We are thrilled that *Resilience* is being put together by Lee-Ann Martin, one of the most senior contemporary Indigenous Curators in the Country. She is the former Curator of Contemporary Canadian Aboriginal Art at the Canadian Museum of History in Gatineau, Quebec and the former Head Curator of the MacKenzie Art Gallery in Regina,

Saskatchewan. A small selection of Martin’s curatorial projects include *Close Encounters: The Next 500 Years*, Plug In Institute of Contemporary Art in Winnipeg, Manitoba (2011) and touring exhibitions *The Powwow: An Art History*, MacKenzie Art Gallery (2000) and *INDIGENA: Perspectives of Indigenous Peoples on 500 Years*, Canadian Museum of Civilization (1992).

MAWA couldn’t be doing a project of this scale without the support of the Canada Council for the Arts. MAWA received one of the 150 New Chapter Awards granted this spring, out of 1,700 applicants. We are deeply honoured and we can’t wait to see the artists’ images on really, really big platforms all over the nation!



Dana Claxton, *Baby Girlz Gotta Mustang*, 2008

## 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](mailto:dempsey@mawa.ca). No artist fees will be paid for this opportunity.

## Summer Hours

Although MAWA will be hosting our artists in residence, we won’t be keeping regular office hours this summer. This means that between July 1 and August 23, we suggest that you phone before dropping by or, better yet, make an appointment. Flexible hours will allow us to take vacations and plan for the flurry of activities in the fall. That said, the MAWA staff is still here for you. If you have any questions, concerns or ideas, please call us. And have a great summer!

## Activism

If you care about the arts and culture in Manitoba (and we know you do), please go to [gov.mb.ca/imagincreative/](http://gov.mb.ca/imagincreative/), read the discussion paper that the Province has published and let the Minister know how much you value the arts and why. After being flatlined for years, the Manitoba Arts Council was recently cut by \$200,000—a worrying trend. We need a vibrant arms-length arts council to sustain this vibrant, creative culture. Make your voice heard by June 30, 2017!

## Feminist Futures: Call to Artists!

Opening party: Friday, September 1, 2017, 6-10pm at MAWA

Closing party: Saturday, September 30, 8-11pm (Nuit Blanche) at MAWA

Submission information deadline: Wednesday, August 16 at 4 pm (email [info@mawa.ca](mailto:info@mawa.ca))

Artwork drop off: Friday-Saturday, August 25-26, noon-4pm at MAWA



MAWA's last members' showcase, *Works on Paper*, September 2016

This September, MAWA will host a members' showcase and sale, *Feminist Futures*, featuring one artwork by MAWA members who wish to participate. The intention is to fill the north wall of our programming space. *Feminist Futures* will open on the First Friday in September and grace MAWA's wall until La Nuit Blanche at the end of the month. It will provide an opportunity for members to show their work, including works-in-progress and sketches, and to sell their work at a price of their choice with all proceeds going to the artist. Each member is invited to submit one piece in any media on the theme of an imagined feminist future. Please note there is limited space for larger works. The maximum finished dimensions we can accom-

modate are 3 x 4 feet. Work can be submitted framed or unframed. Please email [info@mawa.ca](mailto:info@mawa.ca) by August 16 at 4pm with information regarding your submission, including:

- your name
- title of the work
- media
- size
- year of production
- selling price if applicable

After you have sent your information, artwork can be dropped off at MAWA on August 25 and 26, noon to 4pm.

## Fond Farewell

Changes abound! MAWA extends our thanks and congratulations to MAWA Program Coordinator Sylvia Dreaver, who is leaving her position at MAWA to pursue her Masters of Cultural Studies, Curatorial Practices Program at the University of Winnipeg. But we're not losing her entirely! We are so pleased that she will continue to lead the 2016/17 Foundation Mentorship Program until its conclusion in the fall, and the Indigenous Feminisms Group at MAWA that she initiated.

Outreach Coordinator Hazel Venzon is leaving MAWA to produce a television series. Hazel Venzon headed up the past year's Cross-Cultural Craft Program and did a marvelous job. As well as working full-time in an extremely demanding industry, she is now renovating an income property and developing a Fringe play titled *The Places We Go: A Live Graphic Novel*—watch for it in July.

In the past two years, everyone at MAWA has been assisted by Student Programming Intern Natalie Nathan, funded by the Department of Women's and Gender Studies at University of Manitoba. She worked with the Cross-Cultural Beading Group, assisted with Over the Top data entry, did child minding ... she dove into MAWA with



Former staff (left to right) Hazel Venzon, Natalie Nathan and Sylvia Dreaver: three powerful women!

both feet! Although her contract is ending she loves buying art, so hopefully we will see her at Over the Top in years to come.

Each of these women has contributed her ideas, passion and labour to MAWA, and we are grateful.

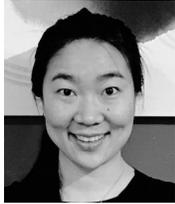
## MAWA Artists in Residence 2017

### Cui Jin-Zhe (Saskatoon, Saskatchewan)

in residence at MAWA June 1-29, 2017

Artist Talk Thursday, June 8, 7pm at MAWA

Artist Social Engagement Project, *100 Immortals (Seven Days of Contemplative Creative Practice)*, June 10-16, each evening 6-9pm at MAWA, free



In June, Cui Jin-Zhe will be examining individual and community self-realization and “awareness of the truth of awakening within.” She will also be engaging with diverse communities, public spaces and artistic venues in Winnipeg through her ongoing project, *100 Immortals*. Most of Cui’s projects involve drawings, drawing-based installations and social engagement projects. Her intention is to infuse everyday life with awakenings and creativity and reflect her spiritual practice through daily ritual. To take part in the artist’s social engagement project call 204-949-9490 to register. Cui will lead each participant in exploring meditation, embodiment, deep writing and conscious drawing. Ideally, come for all seven days; alternately, come for part of the week.



Cui Jin-Zhe, *Freedom Immortal and Glorious Immortal*, excerpt from *100 Immortals*, original ink, brush and pen drawings on long scroll rice paper, 11 in x 60 ft, 2014-2015

### Josefina Posch (Gothenburg, Sweden)

in residence at MAWA July 1-31, 2017

Artist Talk Wednesday, July 12, 7pm at MAWA

Presented in partnership with ArtCenter/South Florida



While in residence, Posch will work on a sculptural project that investigates the biological forces behind aging and the pathogens and bacteria behind illness, contrasting these with the strength of our body to protect and defend itself. She is interested in how illness, disease outbreaks and aging are depicted in mass media, the arts, politics and the private, social sphere. Josefina Posch’s practice exists on the borderline between sculpture, new media and socially engaged work, focusing on the point where technology, biology, cloning, stereotypes, ideas, fiction and dark humor meet. Posch is an adjunct lecturer at Valand Academy, University of Gothenburg. She is particularly interested in meeting other women working in sculpture and has founded Snowball Cultural Productions, an organization dedicated to the study and support of women sculptors. [snowballproductions.com](http://snowballproductions.com)



Josefina Posch, *Sensation of Phrases - Glidings*, mixed media installation, 2014

### Megan Pickering (London, England)

in residence at MAWA August 1-31, 2017

Artist Talk Thursday, August 17, 7pm at MAWA



Integral to Megan Pickering’s practice is building relationships with other art collectives and socially engaged organizations. While at MAWA, she will be exploring local zine communities, networks and archives, with a focus on expressions of gender, queer and class histories. Megan Pickering is interested in activism, family histories and showing unrepresented and often silenced stories. One aspect of her practice is zine-making, which allows her to explore personal politics in awkwardly honest ways. Zines she has produced include *Silenced Feminisms*, which contains the research she undertook with the Feminist Library’s Spare Rib archive, and *BULLIED*, a group project collecting stories of childhood bullying, with a specific focus on mental health and LGBT voices.



Megan Pickering, *Family Heirlooms*, 2017



## National and International Artist in Residence at MAWA

**Deadline: Friday, August 4, 2017 at 4pm (for residencies in spring and summer 2018)**

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

The MAWA apartment is 24'10" by 28'4" (approximately 700 sq. ft.), with four large openable windows, adjustable blinds, a TV and DVD player, and an exposed brick wall. The MAWA apartment is fully furnished and includes a kitchen, a dining area, a bathroom with shower, a queen-sized bed, a double futon/couch and a designated parking space. All linens and cooking utensils are provided. The apartment is located on the second floor of 611 Main Street in downtown Winnipeg. It is a walk-up and is not wheelchair accessible. Artists' family members are welcome.

MAWA's apartment is a clean space that is not conducive to painting and many forms of sculpture. However, we can introduce you to other Winnipeg art centres that may be able to help you gain access to the facilities you need.

While at MAWA, we ask that you present your work to our members in a form of your choice (screening, talk, performance, showcase of work-in-progress, etc.). You will be paid a \$300 fee for the presentation.

MAWA will provide a letter of invitation to successful appli-

cants but is unable to provide or help artists secure travel and/or production funding.

Artists at all stages of their careers are encouraged to apply. Equal consideration will be given to emerging and established artists. The MAWA residency program is intended to increase dialogue between our geographical community—Winnipeg—and the art world beyond; to create networking opportunities for women artists; and to provide an oasis in which women artists can do whatever they need to do in order to move their practices forward.

Apply by email to [programs@mawa.ca](mailto:programs@mawa.ca) with the subject heading "residency". Applications should be a single pdf containing the following elements:

- a cover letter saying why you would like time in the MAWA apartment and what you will be working on (goals, rationale)
- first choice of preferred dates; second choice of preferred dates (including start and end dates) between May 1-August 30, 2018
- an artist's c.v.
- up to 20 embedded images or links to up to 2 videos

If you have any questions, contact 204-949-9490 or [programs@mawa.ca](mailto:programs@mawa.ca).

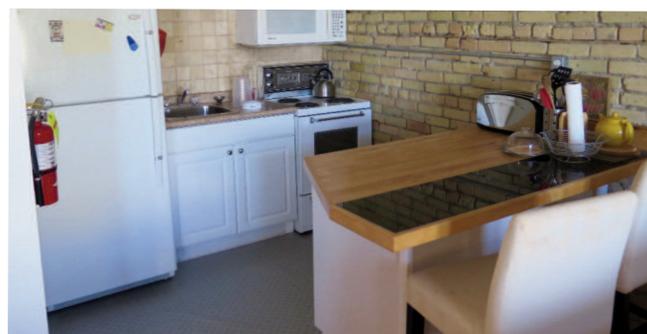
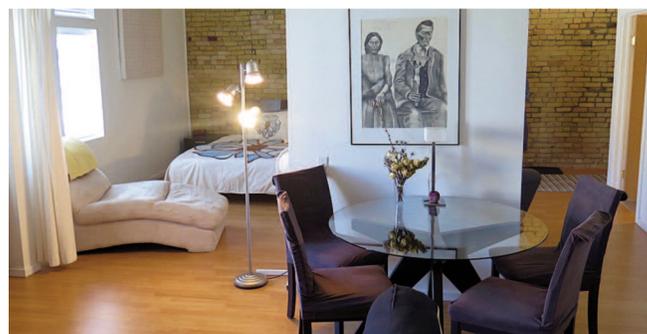
## Rural Artist Urban Retreat at MAWA

**Deadline: anytime (for residencies in 2017 and 2018)**

Are you a rural artist, living in Manitoba, Saskatchewan or Northwestern Ontario, who would benefit from a trip to Winnipeg to see an exhibition, attend a lecture or take part in a workshop? Need to do research in the big city or buy art supplies? If so, MAWA welcomes your application to our Urban Retreat!

MAWA is offering our urban, loft-style apartment at 611 Main Street in downtown Winnipeg to rural women-identified visual artists FREE OF CHARGE for stays of three nights to two weeks in duration. For a description of the apartment, please see above. Because there are two beds separated by a curtain, consider making the trip to town with an art buddy. Free parking is included, just steps from the apartment.

To apply, please send a letter to [programs@mawa.ca](mailto:programs@mawa.ca) explaining why you would like to stay at MAWA. Requests will be accommodated based on availability. Women artists at all stages of their careers are encouraged to apply—equal consideration will be given to emerging and established artists. We welcome rural artists and want to support your practices, so don't be shy! Come and stay with us!



## Anatomy for Artists

with Dr. Sari Hannila

Saturday, June 17, 2017, 1-5pm at the University of Manitoba Human Anatomy Lab

\$30, for MAWA members only

To register and pay, call 204-949-9490 by Thursday, June 15 at noon; space is limited

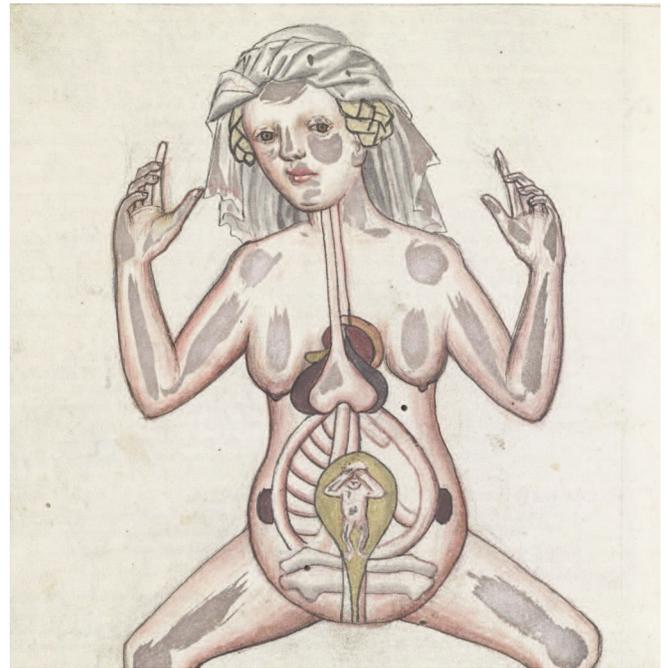
Made possible with the cooperation of the Department of Human Anatomy and Cell Science

This workshop offers a rare opportunity to draw genuine contemporary human specimens from the historical collection of the University of Manitoba Human Anatomy Lab. Dr. Sari Hannila will lead this in-depth investigation into the intricacies of the human body. Dr. Hannila will begin with a brief lecture outlining the human body donor program at the University of Manitoba, the history of anatomy, and its relationship to art. She will then lead participants to the lab itself where she will illustrate with specimens and share her experience with anatomical study. The first part of the workshop will focus on bones and the second part on the interior of the body (muscles and organs). There will be ample time for self-directed drawing.

Included in the laboratory are cadavers, preserved human specimens and medical models. The space is vast, so you can choose what to experience and what to draw. If you prefer to work exclusively with medical models (plastic and plaster) and/or bones, that is possible. Participants who want to move on to the study of muscles and organs will do so in an adjoining area. Please consider your own sensitivities, and know that you will be free to choose what to experience and when to take breaks.

Each participant must bring their own drawing or painting supplies and a hard-backed sketch book/tablet. Safety regulations require that participants cover their legs (pants or long skirt), wear closed-toe shoes and tie back long hair. Air quality is checked frequently due to the presence of chemical odours and falls well within safe levels; however, it is recommended that pregnant and breast-feeding women not participate. Note that photography is strictly forbidden. The Department of Human Anatomy and Cell Science is profoundly respectful of the individuals who have donated their bodies to scientific study.

Dr. Sari Hannila completed her PhD in the Department of Anatomy and Cell Biology at Queen's University and worked as a postdoctoral fellow in the laboratory of Dr. Marie Filbin at Hunter College in New York City. Her research focuses on the neurobiology



Medical illustration, 1450

of axonal regeneration in the central nervous system, with the goal of developing new treatments for spinal cord injury. She also studies the role of a protein called secretory leukocyte protease inhibitor in neurodegenerative diseases such as Alzheimer's disease. Dr. Hannila initiated the Neurocraft project with the Manitoba Craft Council.

Note to participants: meet at Starbucks near the Brodie Centre entrance, 727 McDermot Ave. Metered parking is available on the street and at HSC.

## Essentials of Mentorship

with Shawna Dempsey

Saturday, September 9, 2017, 1-4 pm at MAWA

\$50

Registration and payment deadline: Friday, September 8 at 4pm

This three-hour workshop will explore the dynamic of the mentor/mentee relationship. The afternoon will be active and fun, as attendees participate in a variety of activities designed to highlight their own experiences, strengths, skills and gifts, as well as some of the challenges in establishing a mutual mentorship vision. Topics discussed will include: defining structure, boundaries and expectations; avoiding pitfalls and negotiating conflict; and creating closure. The workshop will also explore learning models, and will offer a variety of approaches and practical advice. It is an excellent how-to for anyone considering setting up a mentorship program, anyone who will be mentoring, or anyone who works in peer-based arts education. It is based on MAWA's experience as a pioneer in the field of arts mentorship for the past 33 years.

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



Past participants Seema Goel (right) and Praba Pilar (left) contemplate the many ways to mentor, September 2015

# HUGE Over the Top Thanks!



A happy frenzy of art appreciation

Heartfelt thanks to the hundreds of artists, donors, sponsors, bakers, buyers and volunteers who made this year's Over the Top Art Auction and Cupcake Party a sugar-and-art-fueled success. The event grossed \$38,313, netting over \$35,500 that will be used entirely for

MAWA programming. We are so grateful for your commitment to MAWA. You make this over-the-top fundraiser possible. THANK YOU!

All photos by Lindsey Bond

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 The Edge Clay Centre  
 The Shoe Doctor  
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 Winnipeg Art Gallery  
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 Cinematheque  
 Winnipeg Folk Festival  
 Wolseley Wool  
 Yoga Public  
 Yvette Cenerini



Carol Budnick, volunteer cupcake pusher!



Cupcake munchers enjoying the art



Raffle joy announced by Chrissy Troy (left), celebrity host extraordinaire



Bidding high and bidding often

## You Make It Possible

Thank you to all of the Over the Top volunteers this year. You made the event run smooth as silk! Hats off to: Francesca Carella Arfinengo, Gwen Armstrong, Geneva Armstrong, Ian August, Queti Azurin, Noor Bhangu, Lindsey Bond, Carol Budnick, Clara Buelow, Yvette Cenerini, Connie Chappel, Genevieve Collins, Lily Despic, Louise Duguay, Angela Forget, Shosana Funk, Gabrielle Funk, Liz Garlicki, Christina Hajjar, Kaj Hasselriis, Glen Johnson, Lindsay Joy, Alexis Kinloch, Dawn Knight, Megan Krause, Daniel Lavoie, Colleen Leduc, Niki Little, Jen Loewen, Annette Lowe, Mandy Malazdrewich, Loricia Matheson, Sean McLachlan, Mariana Muñoz Gomez, Natalie Nathan, Alison Norberg, Keith Oliver, Tracy Peters, Johanna Poortenaar, Ann Rivera, Kelly Ruth, Rachel Schappert, Gurpreet Sehra, Jenel Shaw, Liz Shearer, Jen Smith, Chrissy Troy, Karen Wardle, Tricia Wasney, Mary Agnes Welch and Alanna Yuen.

MAWA has over 450 volunteers each year, including the board of directors who set policy and do a tremendous amount of behind-the-scenes labour. Other volunteers perform essential, valuable tasks ranging from stuffing envelopes to painting the walls to generously donating to the annual Fall Super Skills Auction.

If you would like to become more involved, MAWA is currently seeking applications for committee and board members. If you are interested in serving on the space maintenance committee, the governance committee, the fundraising committees (Over the Top and Fall Supper Fundraiser), the award nomination committee, the board succession committee or the board itself, please send a letter stating the reasons for your interest and your relevant experience to [dempsey@mawa.ca](mailto:dempsey@mawa.ca). Any questions about the commitment level and types of work involved? Call Shawna at 204-949-9490.



The cash-out crew in action: (left to right) crew captain Kelly Ruth, Gabrielle Funk, Mariana Muñoz Gomez, Natalie Nathan and Gwen Armstrong. Photo by Lindsey Bond



A few of the stylish OTT art runners: (left to right) Geneva Armstrong, Niki Little, Christina Hajjar and Rachel Schappert. Photo by Lindsey Bond



Friday night's OTT opening party got us in the groove thanks to DJs (left to right) Clara Buelow, Liz Shearer and Genevieve Collins, who was also this year's cupcake captain



Art Marshal Loricia Matheson lays down the law



Art wrappers Lindsay Joy (left), Angela Forget (background left), Queti Azurin (background right) and crew captain Tricia Wasney (right). Photo by Lindsey Bond



The hanging crew, led by crew captain Louise Duguay (bottom left), takes a well-deserved lunch break. They are (clockwise from Louise) Daniel Lavoie, Sylvia Dreaver, Johanna Poortenaar, Glen Johnson, Ian August, Dana Kletke, Annette Lowe and Shawna Dempsey. Keith Oliver missed the photo; he was off hanging an artwork!

# It's a Man's (Built) World: Finding Women Architects in Manitoba's History

By Marieke Gruwel

Many of the conventions in architecture and urban planning have been informed by the male experience. This should not come as a surprise, as it is no secret that architecture has been, and continues to be, a male-dominated profession. Presently, women only make up approximately twenty percent of registered architects in the country, despite constituting over half the graduates of architectural master's programmes.<sup>i</sup>

When I started researching modernist architecture in Manitoba, I was not expecting to find any documentation of women's contributions to the field and, at first, I did not. However, as I dug deeper names, including Elizabeth Pilcher, Joan Harland, Elizabeth Lord, Patricia Kettner, Evelyn Blankstein and Eleanor Brown, rose to the surface. I asked myself, "Was Manitoba an exception?"

Some research indicates that it was. The University of Manitoba had the highest number of women graduates in Canada who went on to become registered architects between 1920 and 1960. This could be attributed to the fact that the School of Architecture had at least four women on faculty during the 1940s and 1950s.<sup>ii</sup> Women were able to assert themselves in the architectural communities that were responsible for designing the city. For example, when Elizabeth Pilcher, an architect and city planner from Sydney, Australia, was unable to find work in her hometown, she was successful in finding employment in Winnipeg with the firm Green Blankstein Russell (GBR). Backed with an education from the University of Sydney, Harvard University and the Edinburgh College of Art, Pilcher came to Winnipeg in December 1958 to become the chief of GBR's planning department, possibly the first woman to hold such a position in a private architecture firm in Canada.<sup>iii</sup>

However, the data contradicts itself and clearly demonstrates that women did not have an easy time entering the architectural profession. Many women who studied architecture in the twentieth-century never went on to become registered architects, an issue that prevails today. While GBR hired several women to work at their private architectural practice, other Winnipeg-based firms active in the modernist era did not.

In 1971, famed modernist architect Marcel Breuer made the comment, "How much is tradition and how much is biology, I don't know, but so far we just don't have great women architects." *The Tribune* reported Breuer's statement and approached four architectural firms in Winnipeg for comment regarding women architects.<sup>iv</sup> Members from all four firms stated that they had not hired women because there were so few women graduates in architecture. However, as these interviews went on it became clear that it was not the lack of women graduates that posed the problem, but rather the blatant sexism that existed (and still exists) within the profession. Handling large sums of money, motherhood and frequenting construction sites were all identified as issues that would affect a woman's ability to be a great architect.

Joan Harland experienced this sexism following her graduation in 1938. Harland attended the University of Manitoba's School of



Elizabeth Pilcher (right) working at Green Blankstein Russell  
Photo Winnipeg Architecture Foundation

Architecture after finding out that McGill University did not admit women. Despite having won the Gold Medal in her class, Harland was told in an interview that her education prepared her well to become a secretary, not an architect.<sup>v</sup> This was not a unique experience, as it was common for women to be discouraged from the profession before they even attempted to enter it.<sup>vi</sup>

Harland did go on to find great success, but not as an architect. She became the first instructor in interior decorating at the University of Manitoba and ultimately became the founder and head of the university's Department of Interior Decorating. Another woman who paved the way for women in the design field was Elizabeth Lord, Manitoba's first registered woman architect. Following her graduation in 1939, Lord spent nine months visiting private architectural firms in the city<sup>vii</sup> before securing a job at North American Lumber Co.<sup>viii</sup> She later held a position at the prominent architectural firm Moody Moore before starting her own practice. Designing homes, schools and commercial buildings, Lord was the only woman in Winnipeg running her own architectural practice in the 1970s.<sup>ix</sup> Lord described her time in the field as a "long hard pull," admitting that while she had been successful in setting a "landmark" for women in architecture, she had not been successful financially.<sup>x</sup>

While Manitoba may not be an exception, it is clear that some women were able to circumvent the obstacles they faced to make a mark on Winnipeg's built environment. These women ought to be acknowledged for their accomplishments and written into histories. However, it is important to remember that their contributions are still framed by, and exist within, conventions set by male experiences. In order to move forward in the field, we must understand how the environments that we inhabit were created, and the gendered nature of the professions that created them. If Karen Franck is correct in saying "we construct what we know," then how can we construct environments that are accessible, inclusive and safe when they are so often designed by those with privileged experiences?

Marieke Gruwel is an art and architectural researcher based in Winnipeg, Manitoba

[i] Alex Bozickovic, "Success by design," *The Globe and Mail*, January 20, 2017, <http://www.theglobeandmail.com/life/home-and-garden/architecture/female-architects-at-the-top-of-their-game-on-the-challenges-and-future-of-the-profession/article33663171/>

[ii] Annmarie Adams and Peta Tancred, *Designing Women: Gender and the Architectural Profession* (Toronto: University of Toronto Press, 2000), 18.

[iii] "Australian architect sees scope for planning," *Winnipeg Free Press*, January 1, 1950.

[iv] "No great women architects so far says Marcel Breuer," *The Tribune*, April 16, 1971.

[v] "Joan Harland," *Winnipeg Architecture Foundation*, <http://www.winnipegarchitecture.ca/joan-harland/>

[vi] Susan Janz, "Own practice long, hard pull local woman architect feels," *The Tribune*, April 16, 1971.

[vii] Marjorie Gillies, "Where did all the bright young woman go?," *The Tribune*, November 8, 1967

[viii] "Elizabeth Lord," *Winnipeg Architecture Foundation*, <http://www.winnipegarchitecture.ca/elizabeth-lord/>

[ix] Susan Janz, "Own practice long, hard pull local woman architect feels," *The Tribune*, April 16, 1971.

[x] Ibid.



CONSTELACIONES artist collective, (left to right) Monica Mercedes Martinez, Christina Hajjar, Roewan Crowe and Helene Vosters, delivering a performative First Friday lecture, March 2017



Tanya Greens (standing in stripes) teaching the art of *Ojos De Dios* or Mexican Mandalas, Crafternoon February 2017



Another packed Craftstravaganza featuring instruction in *Montana Bereginja* Ukrainian Dolls (taught by Olena Sanina, standing background) and Chinese Knots (taught by Maryanne Venzon, right), March 2017



Guest beader Helen Mcleod (standing background left) teaching the Peyote Stitch, April 2017



First meeting of the Indigenous Feminisms group at MAWA, April 2017



Theory and Beer, led by Lindsey Bond (second from left), wrestled with Settler family photographs and their colonizing narratives, April 2017



Guest beader Adelola Abioye (standing and reaching) teaching Abuja Nigerian beading



Twenty-five Theory and Beer participants engaged with Sara Ahmed's *Feminist Killjoys*, led by Serenity Joo (centre), February 2017



MAWA beaders won't quit! They are going to keep beading into the summer, despite holding a "year-end" potluck, April 2017

## Artist Teachers Group

Monday, June 5, 2017, 6:30-9pm at MAWA

July and August TBA

Facilitated by Dawn Knight

Free for MAWA and MAEE members! All woman-identified and non-binary artist educators welcome

Are you an artist and educator who spends all of your energy facilitating other peoples' work? Have you started to lose your own practice? Are you willing to commit to professional and creative growth? Meet with other women and non-binary visual artists who work in education to develop your skills as an artist. Monthly meetings focus on critiques of each other's work, professional practice workshops led by working artists, exhibition preparation, and meaningful peer support regarding what it means to be a teacher AND an artist. Check out our website at [mawaartistteachers.weebly.com/](http://mawaartistteachers.weebly.com/)



Artists Teachers Group at work at MAWA, January 2016

## Artist Mothers at MAWA

*Chrysanthemums*

Wednesday, June 7, 2017, 6:30-9pm, English Garden at Assiniboine Park

Facilitated by Sandra Brown and Brenna George

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. In June the group will meet at the English Garden at Assiniboine Park for an annual *en plein air* session. Bring your own materials and anything else you need to get in the mood. This is an opportunity to enjoy the outdoors, chat, eat snacks and make art. If it is raining, Artist Mothers will meet in the duck pond shelter beside the English Garden. Can't make it? Please consider participating in the Artist Mothers at MAWA Facebook page, Artist Mothers at MAWA.



Focussed beading, April 2016

## Cross-Cultural Beading Group

Mondays, June 19 and July 10, 2017, 6:30-8:30pm at MAWA

Facilitated by Suzanne Stobbe

Free! No need to register, just come!

The Beading Group refuses to stop! For June and July it will meet every three weeks at a new, earlier time. Everyone, of all backgrounds, ages and genders, is invited to share their skills, to learn and to work independently in a welcoming atmosphere. No experience necessary. Novice and experienced beaders alike are welcome. Some free materials are provided (beads, thread, cloth and leather) or you can bring your own.



Drawing is fun! April 2017

## Figure Drawing

Tuesday, June 20, 2017, 7-9:30pm at MAWA

Facilitated by Louise Duguay

\$10. All woman-identified artists welcome

Do you miss drawing live models? Want to practice drawing the human body but need the time and space? MAWA offers figure drawing with live models in an all-woman environment. No need to register, just show up. Doors open at 6:30pm to give you time to set up. The model begins at 7pm for quick gesture drawings followed by longer poses. Participants are asked to bring their own materials. Drawing boards are provided.

## Indigenous Feminisms

Thursday, June 22, 2017, 7-9pm at MAWA

Facilitated by Sylvia Dreaver

Free! All woman-identified Indigenous people welcome

Indigenous Feminisms endeavours to be a space for critical dialogue related to Indigenous feminism, traditional knowledge and how it connects to Indigenous artistic practices. Be a part of the ongoing conversation and help shape the direction of this dynamic new group. Activities could include analysis of readings, gallery-going, critique, collaborative art projects, interventions and activism and will be determined by the participants.

**Note: Crit Club is being reimagined as a new program, Tough Love (an opportunity to get feedback from guest curators and critics on a first-come, first-served, sign-up basis). Watch the fall newsletter for details!**



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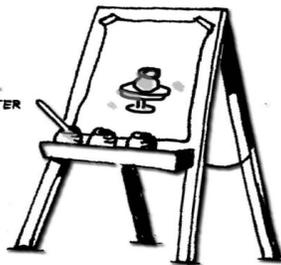
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## Free MAWA give-aways!



MAWA Co-ED Dana Kletke checking out this historic article about Wanda Koop ... come and get it!

MAWA is deaccessioning its collection of periodicals. No one is signing them out and we desperately need the space.

Are you interested in old copies of art magazines for research? Collaging? The pleasure of reading? If so, please come by the office and help yourself. They will be recycled on July 28, so act fast!

MAWA also has two hanging file cabinets. One has three large, horizontal drawers and the other has two. They both accommodate legal size files and are yours if you want them! Again, this is a limited time offer so please respond before July 28.

## mawa

MENTORING ARTISTS *For* WOMEN'S ART

611 Main Street, Winnipeg, Manitoba, Canada R3B 1E1

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

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MAWA and its projects are generously funded by Manitoba Arts Council, Canada Council for the Arts, The WH & SE Loewen Foundation, Winnipeg Arts Council, the Ethnocultural Community Support Program and the Aboriginal Cultural Initiatives Program at the Province of Manitoba, donors and members.





MAWA CO-ED Shawna Dempsey receiving a cheque from the RBC Foundation, delivered by staff from the RBC Main Street Branch, April 2017. This donation will enable MAWA to hire a fifth mentor for this year's Foundation Mentorship Program.

## JUNE

- Fri, June 2, noon-1pm **First Friday Lecture**  
Julie Gendron: *Designing Art*
- Mon, June 5, 6:30-9pm **Artist Teachers Group**
- Wed, June 7, 6:30-9pm **Artist Mothers at MAWA**  
*En plein air* at Assiniboine Park
- Thurs, June 8, 7-8pm **Artist in Residence Artist Talk**  
Cui Jin-Zhe (Saskatoon)
- Sat, June 10-Fri, June 16 each evening 6-9pm **100 Immortals**  
Cui Jin-Zhe creative/contemplative social engagement project
- Sat, June 17, 1-5pm **Anatomy for Artists**  
(at Health Sciences Centre)
- Mon, June 19 6:30-8:30pm **Cross-Cultural Beading Group**
- Tues, June 20, 7-9:30pm **Figure Drawing**
- Thurs, June 22, 7-9pm **Indigenous Feminisms Group**

## JULY

- Mon, July 10 6:30-8:30pm **Cross-Cultural Beading Group**
- Wed, July 12, 7-8pm **Artist in Residence Artist Talk**  
Josefina Posch (Stockholm, Sweden)

## AUGUST

- Fri, Aug 4, 4pm MAWA Artist in Residence applications due
- Wed, Aug 16, 4pm **Members' Showcase submission deadline**
- Thurs, Aug 17, 7-8pm **Artist in Residence Artist Talk**  
Megan Pickering (London, England)
- Fri-Sat, Aug 25-26 noon-4pm **Members' Showcase work drop-off**

## SEPTEMBER

- Fri, Sept 1, 6-10pm **Feminist Futures Members' Showcase opening and *Desire Change* book launch**
- Sat, Sept 9, 1-4pm **Mentorship Essentials Workshop**  
Shawna Dempsey

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

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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.

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