

What is MAWA? You!



MAWA's Town Hall meeting, July 2009

The year 2009 marks the 25th anniversary of MAWA, an artist-run organization devoted to supporting the intellectual and creative development of women in the visual arts. Throughout the years we have been creative and smart, and have worked like the dickens to make things happen on scant resources. Kind of like our members! Since our humble beginnings as a subcommittee of Plug In, we have mentored hundreds of women through a variety of one-on-one peer-based professional development programs. In an effort to serve artists at all levels of their careers, we have also hosted workshops, artist lectures, visiting artists, symposia, and the list goes on and on....

The past year alone has been full-to-bursting! MAWA and numerous Winnipeg arts organizations assisted the Wendy Wersch Committee (a fabulous rogue MAWA off-shoot!) to bring internationally acclaimed theorist and writer Lucy Lippard to Winnipeg. Nationally renowned photo-based artist Rosalie Favell led MAWA's Mentor-in-Residence Program. We launched new programs like Artist Bootcamp, Stitch 'n Bitch and Art Talk, which are continuing. And our first Rural and Remote mentorship program got off the ground in South Western Manitoba. We began celebrating our 25th anniversary in March at our cupcake birthday bash and art auction, at which you

helped MAWA raise an unprecedented \$24,000. And most recently, this summer, MAWA held a series of activities entitled "MAWA Into The Future": an open Town Hall meeting and think tanks, followed by our first-ever comprehensive e-survey of the membership.

We are most grateful to longtime MAWA staffer Stacey Abramson, who came back to coordinate "MAWA Into The Future". We also thank all of you who participated. MAWA exists for its members. All of your feedback is being carefully considered, so that we can mindfully plan MAWA's future together in ways that are relevant and useful to you. If you have any more ideas, please, please, please do not hesitate to call or email TED (Team Executive Director). We are revisiting and reevaluating structures, programs and goals. There is commitment on behalf of the board and staff to continue to make considered, constructive changes: to look forward and carefully consider what we do and how we can do it better.

But wait! The birthday events aren't finished yet! We can think of no better way to celebrate our first quarter century than mentorship. MAWA has identified the lack of training opportunities for curators in the province, and is addressing this need with an exciting curatorial mentorship with Sigrid Dahle (see p. 4). Diane Whitehouse is going to treat us to a First Friday talk about the early days of MAWA, and her struggles balancing motherhood and a thriving art practice (see p. 3). You also won't want to miss MAWA's Bollywood Party (see p. 11).

You may notice that this newsletter contains something new: critical writing (see p. 5). This will be an ongoing part of the newsletter, providing opportunities for writers, and acting as a forum for art ideas, critique and issues. And for those of you whose MAWA T-shirts are thread-bare, fear not. Watch for a new design of MAWA Ts, just in time for Christmas.

MAWA looks back on our achievements of the past 25 years and the many ways we have contributed to visual arts in Canada, and we mindfully plan for the next dynamic, inspiring 25 years. We want to continue to innovate, to be responsive to community needs, and to provide professional development for women in the visual arts. With your help, we will celebrate our past and look to our future.

Shawna Dempsey, Lorri Millan and Dana Kletke
Team Executive Director, 949-9490

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Cathy Mattes: Where're We Goin'?

Past, Present and Future Trends in Aboriginal Curatorial Practice

Friday September 18, 2009, noon at MAWA

In recent years, Aboriginal curatorial practice has grown and shifted drastically. Many artists are curating as part of their artistic practice, there are more Aboriginal curators working at large public galleries, and the four year old Aboriginal Curatorial Collective and it's growing membership is making a huge mark. This talk will examine shifts, successes, challenges, and problems that are occurring for Aboriginal curators. An investigation of current trends, past practice, and future possibilities will take place.

Cathy Mattes is a curator and writer who focuses on Aboriginal issues and art. Examples are: *Rockstars & Wannabes* (2007, Urban Shaman Gallery & Video Pool Inc.), *Transcendence – KC Adams* (2006, Art Gallery of Southwestern Manitoba), and *The Best Man – Riel Benn* (2004, Art Gallery of Southwestern Manitoba). Mattes has contributed writings to *Canadian Dimension*, *National Museum of the American Indian*, *Gallery 101*, and *Border Crossings*. Mattes was the Aboriginal Curator-in-Residence at the *Winnipeg Art Gallery*, 1999-2000, and the curator at the *Art Gallery of Southwestern Manitoba*, 2003-2005. She now freelances while teaching art history at *Brandon University*.

KC Adams, *Token Indian: Cathy* (writer, curator), from the *Cyborg Hybrid* series, digital print, 2006



Elvira Finnigan: Making Sense of Time

Saturday October 10, 2009, 2 pm at MAWA

Elvira Finnigan's talk will explore "time" as an overarching theme in all of her video, installation and web-based work: time as experienced by the body, time forgotten or remembered, time measured and recorded. She will focus on *Saltwatch* – a body of work spanning eight years in which she has experimented with the process of the crystallization of salt brine in installations, performances, photos, photograms, objects, web based exhibitions and most recently a series of seven video animations entitled *Saltwatch: Timelapse*.

Elvira Finnigan is a Winnipeg based multi-media artist who has exhibited in solo and group exhibitions in Canada, Japan and the USA. She has extensive experience in art education, and has organized and curated exhibitions of artists' and children's work in Botswana, Winnipeg and Pittsburgh. She has participated in various large-scale public art events, and has served on the boards of many arts organizations. In 2004, she participated in MAWA's Mentor-in-Residence Program, mentored by Rebecca Belmore.



Elvira Finnigan, *Saltwatch Experiments: Pleiades* (detail, pennies), 2006

Saltwatch: Time Lapse Series, a web-based project, is the second phase of *Saltwatch Experiments* by Elvira Finnigan begun in 2006. Visit <http://saltwatch.ca>

Diane Whitehouse: Juggling Many Hats (The Reality of Women in Visual Arts)

Friday October 2, 2009, noon at MAWA

Diane Whitehouse will talk about the early years of MAWA: the friendships and collective sharing that were key to the successful development of the organization; the role of teaching and how it played into her understanding of mentoring; the importance of maintaining her art practice both personally and professionally; and her experience of raising two children while working and volunteering as a cultural organizer.

Diane Whitehouse studied fine arts (painting) at Birmingham College of Art and Bergen Kunsthåndverkskole, Bergen, Norway. After immigrating to Canada in the sixties she taught at the University of Alberta and University of Manitoba School of Art. Diane has exhibited nationally and internationally. She has served on many boards, including the Canada Council, Plug In I.C.A. and The Winnipeg Art Gallery, and is a founding member of MAWA.

crys cole: Women in Audio Art

Friday November 6, 2009, noon at MAWA

crys cole will examine an often-overlooked artform, audio art. What is it? What is its history? What is its relationship to music and visual art?. This will be a great opportunity to better understand a new, often-marginalized medium. Sound samples will be played to "illustrate" the talk, with an emphasis on women audio artists.

crys cole is a sound artist who both performs and curates. Her personal approach to sound emphasizes subtlety and discretion, guided by a fascination with microsonics that test the limits of audibility and intentionality. She has worked and performed with artists from various disciplines around the world and has presented her work in Canada, France, Germany and Belgium. She is currently the Artistic Director of *send + receive*, one of Canada's only audio art festivals.



Wanda Koop: The Big Picture

Friday December 4, 2009
noon at MAWA

Wanda Koop has lived and worked as an artist in Winnipeg for 40 years. She will discuss her history, practice and survival skills. She will also talk about her role as a community activist with a focus on the founding of Art City, a free inner city drop in art centre which is now in its 11th year of operation.

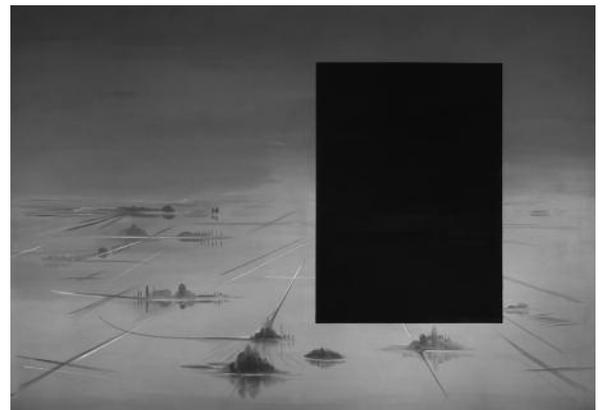
Wanda Koop's painting career spans three decades and includes over 50 solo exhibitions. Her works are in numerous private and museum collections. The National Gallery of Canada together with the Winnipeg Art Gallery is preparing an upcoming solo exhibition of Koop's work. She is a Member of the Order of Canada, and founder of Winnipeg's Art City.



One of MAWA's founding foremothers, Diane Whitehouse.



crys cole live at Kunst Praxis Staab, Cologne. Photo: Bernd Wendt



Wanda Koop, Green Zone: Untitled (flood - black rectangle), acrylic on canvas, 112x157 inches, 2006

Curatorial Mentorship with Sigrid Dahle

January 1, 2010 – July 1, 2011, followed by exhibition



Curation in-progress. Photo: Sigrid Dahle

MAWA is celebrating our 25th anniversary with a unique, 18-month mentorship program for women dedicated to curatorial practice. With the Manitoba Arts Council's support, two emerging or mid-career curators will work under the mentorship of senior, independent curator, Sigrid Dahle.

Mentor and mentees will meet regularly to explore the theory, practice and ethics of curating, art work commissioning, catalogue production, audience engagement and project fundraising. They will research and discuss how artists and other contemporary cultural producers interpret, symbolize, theorize, perform and negotiate the conundrums of 21st century life. They will consider MAWA's unique role, history and contribution in this regard. Then, under the guidance of Dahle, the two selected curators will conceptualize, entitle, develop and present a curatorial project which includes the commissioning and public presentation of new art work in honor of MAWA's 25th anniversary.

As well, in collaboration with MAWA, the mentees will fundraise for the curatorial project and will negotiate exhibition venues. Though some of the project may be situated at MAWA, other venues such as public spaces, magazine pages, virtual sites, performance theatres, broadcast networks, etc. will be considered. MAWA anticipates that the project will be presented in 2011, and will be accompanied by a catalogue featuring essays by the curators, curatorial mentor and possibly others. Rather than simply reviewing MAWA's past, this curatorial anniversary project will interpret the complex social, political, economic and cultural conditions in which today's women artists live, work, dream, struggle and play.

In recognition of the scale of this project, each mentee will be paid \$1500.

MAWA has chosen Sigrid Dahle to mentor this project because of her vast experience as an independent curator and art writer. Over the past 20 years, Dahle has developed provocative exhibitions that have been mounted in venues ranging from The Winnipeg Art Gallery, the Dunlop Art Gallery (Regina), the Mendel Art Gallery (Saskatoon), Gallery 1C03 (University of Winnipeg), Gallery 1.1.1. (University of Manitoba), Ace Art Inc., Video Pool Media Arts Centre, and Mentoring Artists for Women's Art. Her art reviews and theoretical writing appears regularly in magazines and periodicals locally, nationally and internationally.

**APPLICATION DEADLINE:
Friday November 6, 2009 at 4 PM**

To apply, please submit:

- a cover letter explaining why you are interested in the program
- a c.v.
- samples of your critical writing and/or documentation of your curatorial work
- any other support material you feel is relevant to your application

Please do not staple.

All applicants must be members of MAWA.

Sights of Summer: The Female Form, Diversified

By Noni Brynjolson

Summer descends, the little dresses and shorts come out, and thousands of Winnipeg bodies of all shapes, sizes and colours are exposed, at long last, to the sunlight. The unbundled season: bikinis on beaches, cut-off shorts, the miniskirt—all exposing beautiful flesh to the public eye. It seemed a fitting time for two exhibitions, one at The Winnipeg Art Gallery and one at Plug In Institute of Contemporary Art, to uncover, confront and reflect upon the female form and how it has recently been given shape by artists. Both exhibitions explored the tensions between celebration and exploitation of bodies, nudity and sex—issues that have surrounded third-wave feminist discussions. Should a line be drawn, and if so, where?

In Allyson Mitchell's *Ladies Sasquatch* at the WAG, the girly monsters aren't exactly nude; instead, they're covered in fun fur and other kitschy domestic "feminine" materials. They have distinct personas, featuring what Mitchell describes as classic lesbian haircuts. The ladies flaunt their pink, furry pubes with abandon, creating a vision of female sexuality inspired by Mitchell's own radical feminist attitude that she calls Deep Lez: "Deep Lez seeks to map out the connections between the second-position feminisms that sustained radical lesbian politics and the current third-wave feminisms that take apart the foundation on which those politics were built."

Pandora's Box also centres on third-wave feminist issues. The works deconstruct various social and cultural mythologies, revealing a slew of conflicting poses. In *Ghada Amer's French Kiss*, one has to look closely to see stitched figures with interlocking tongues. Loose threads dangle over the painted abstract expressionist surface, a witty play on gendered mediums. Amer also references the literal veiling of female sexuality within oppressive religious systems (Islam, in her case). In Chitra Ganesh's *Inside Pandora #2* a large doe-eyed nude smokes a hookah connected to her vagina. Ganesh's work combines classic Hindu aesthetics with references to Bollywood and pornography. It is also a reminder of nineteenth century paintings mythologizing the Orient, such as Eugène Delacroix's *Women of*

Algiers, which depicts hookah-smoking women lounging lasciviously in a brothel. Women have been constructed as Other throughout history, and only recently have cultural stories and myths been taken apart to reveal sexual and racial biases.

Third-wave feminism continues to be fraught with tension. Pop culture figures such as Lady GaGa only make matters more confusing: she has discussed her bisexuality, professed an interest in Andy Warhol and performance art, and states that she "wants the imagery [of her performances] to be so strong that fans will want to eat and taste and lick every part of us." While this sounds tantalizing, her message of female empowerment through sexuality is still packaged into airbrushed, plasticized and expensive looking images, and therefore subdued. Images featuring diverse bodies and sexualities are less visible, more intimate, and go deeper into the dark, wet space of female desire. Mitchell's *Sasquatches* conjure up an entrancing spectacle of untamed female passion. Entering their circle, it is hard to deny feelings of power and female solidarity. *Pandora's Box* presents the idea that "women's sexuality might be about and for women." The issue of exploitation lingers in these works, yet it is less thick than what oozes out of Lady GaGa.

So where does this leave all of us feminist ladies, who feel torn between displaying our bodies to the world, and keeping them out of sight? The summer is always a reminder that the problem of the gaze still exists; we are still likely to be ogled proportionally to the amount of skin we show. Should we reveal our lovely parts or cover them up with flowing skirts and collared shirts? The venerable Helen Cixous states, "By writing the self, woman will return to the body which has been confiscated from her, which has been turned into the uncanny stranger on display... Censor the body and you censor breath and speech at the same time. Write yourself. Your body must be heard. Only then will the immense resources of the unconscious be heard." I say, keep the little dresses, tank tops, and minis, but don't be afraid to let your inner Sasquatch show.



Ladies Sasquatch was exhibited at the Winnipeg Art Gallery from May 30 to August 16, 2009. *Pandora's Box* was exhibited at Plug In Institute of Contemporary Art from June 6 to July 18, 2009.

Noni Brynjolson is a Winnipeg writer and curator. In September, she will continue her studies of art, feminist theory and popular culture at Concordia University in Montreal.

NOTES

Allyson Mitchell, "Deep Lez I Statement," *Allyson Mitchell: Ladies Sasquatch* (exhibition catalogue, Hamilton: McMaster Museum of Art, 2009).

"Lady GaGa Brings Her Artistic Vision Of Pop Music To New Album — And A New Kids Song," MTV.com, http://www.mtv.com/news/articles/1589013/20080609/id_0.jhtml. Amanda Cachia, *Pandora's Box* (Regina: Dunlop Art Gallery, 2008): 13

Helene Cixous, "The Laugh of the Medusa," in *Feminisms: An Anthology of Literary Theory and Criticism*, edited by Robyn R. Warhol and Diane Price Herndl (New Brunswick: Rutgers University Press, 1997).

Mentorship 101 with Shawna Dempsey

Saturday September 12, 2009, 1-4pm at MAWA

MAWA has been a pioneer in the field of arts mentorship for the past 25 years. In this 3-hour workshop, we will explore the ins and outs of arts mentorship: what is mentorship; what makes an effective mentorship program; sample structures; how to select good mentors; how to make effective pairings with trainees; ingredients of a productive mentorship; pitfalls and how to avoid them; managing expectations (realistic and unrealistic); negotiating conflict and closure. Led by experienced mentor and MAWA Co-ED Shawna Dempsey, this workshop is an excellent how-to for anyone considering setting up a mentorship program, anyone who will be mentoring, or anyone who works in peer-based arts education.

Cost: \$50. Please e-mail programs@mawa.ca by Thursday September 10 if you will be attending. Put "Mentorship 101" in the subject heading. Places are limited.

Shawna Dempsey at Bootcamp, MAWA, February 2009



Art Talk with Sarah Crawley

Thursdays November 12, 19 and 26, 2009
from 7-9:30 pm at MAWA

Sarah Crawley will lead a three session, three week mini-mentorship for women focused on talking about art. Each participant will have an opportunity to show their work and receive feedback, as well as participate in discussion about other artists' work and art issues. This is an excellent opportunity to practice speaking about your work, to receive constructive criticism, to develop your art-talk skills and to expand your community.

Sarah Crawley's art practice explores aspects of memory, identity and communication. By using multiple photographic processes, she creates images that are based in reality but not bound by it, and that make the photographic technologies she employs visible in the work.

Crawley's works have been presented across Canada in solo and group exhibitions and she has begun to exhibit internationally. Crawley enjoys sharing her passion for photography through teaching workshops and delivering artist lectures, and is an active member of the visual art community in Winnipeg.

To apply for Art Talk, please submit:

- a paragraph about your artistic practice (a description of what you make and the ideas that drive your work)
- a line or two about why you want to participate in this program
- 5 jpg images of your artwork

Cost: \$30 for MAWA members.

Applications due at MAWA by Tuesday October 13. Please submit by e-mail to: programs@mawa.ca. Put "Art Talk" in the subject heading. Places are limited.



Sarah Crawley



Sarah Crawley, *Untitled*, 2007

Artist Bootcamp . . . it's back!

Sharpen up your professional skills! Lots of things you wanted to know but were afraid to ask!

How to create an exhibition proposal, with Mary Reid

Wednesday, October 7, 2009, 7-9pm at MAWA

Mary Reid is the Contemporary Curator at The Winnipeg Art Gallery.

How to stretch a canvas, with Jen Moyes

Wednesday, November 4, 2009, 7-9pm at aceartinc.

290 McDermot, 2nd floor

Each participant will stretch their own 18" x 24" canvas.

Jen Moyes is a painter and arts administrator at aceartinc.

No need to register, just show up. FREE to MAWA Members!

Non-members \$10/session

(Note: MAWA membership is \$30, \$15 for students and underemployed)



Critical Reading Group: Gendered Space, with Joanne Bristol

Sundays Sept. 27, Oct. 11 and Oct. 25, 2-4pm at MAWA



Joanne Bristol and Sabre in rehearsal for the performative lecture, *Performance Spaces for Domestic Animals*, 2005

This reading group will explore relationships between spatial culture and gender. Joanne Bristol will begin the discussion by asking participants to read selected texts for the first meeting (see list below). From that starting point, the group will decide collectively which paths to follow. Possible directions include speculating about the

ways in which material, symbolic, social and political spatial practices relate to our lives and our creative work. Readings will consist of photocopied texts from a range of disciplinary perspectives. For the first meeting, we will discuss:

Jane Rendell, "Introduction: Gender, Space", in Rendell, Penner and Borden (eds.), *Gender, Space, Architecture: an Interdisciplinary Introduction*. London: Routledge, 1999.

Elizabeth Wilson, "Into the Labyrinth", in *The Sphinx in the City: Urban Life, The Control of Disorder, and Women*. Berkeley and Los Angeles: University of California Press, 2002.

Georges Perec, "The Apartment", in *Species of Spaces and Other Pieces*, trans. John Sturrock. London: Penguin, 1998.

Note: Though readings will be available as photocopies, a number of them are from one collection of essays: Jane Rendell, Barbara Penner and Iain Borden (eds.), *Gender, Space, Architecture: an Interdisciplinary Introduction*. London: Routledge, 1999. Purchasing this book is not required, but could provide a potential "blueprint" for the direction the discussions could take. It is available for purchase online at amazon.ca and mcnallyrobinson.com.

Joanne Bristol is an artist and writer who has presented installations, performances and single-channel videos across North America for the past fifteen years. Current projects include *bentaerial.net*, a work for the web about technology, obsolescence and invention, and the *Institute for Feline & Human Interaction (IFHI)*, a matrix for ongoing projects in inter-species communication and cohabitation. In the fall of 2009, she will begin a practice-based PhD at the Bartlett School of Architecture in London. Her proposed thesis, titled "Performance Spaces for Domestic Animals", combines research in spatial culture with the emergent field of animal studies.

Costs: \$20 (includes photocopied materials)

To register contact Tracy Marshall at 949-9490 or programs@mawa.ca. Please put "CRG" in the subject line.

Registration deadline: Tuesday September 22, 2009



Multi-tasking Cathy Mattes: mom, curator and princess!

Cathy Mattes

Independent art writer and curator Cathy Mattes will be conducting studio visits with MAWA members free of charge, on a first-come-first-serve basis, on Sat. Sept. 19 and Sun. Sept. 20. Cathy is nationally known for her curation of Aboriginal artists and media works. She is also down-to-earth and generous with her experience! Don't miss this opportunity to show your work to an acclaimed, active curator and get feedback. (For more information about Cathy Mattes, see p. 2 of this newsletter). Call Tracy at 949-9490 to book your visit.

Stephanie Aitken

Platform Centre for Photographic and Digital Arts and MAWA are co-hosting visiting artist Stephanie Aitken. Studio visits are available to MAWA members free of charge, on a first-come-first-serve basis, on Sat. Nov. 7. Call Tracy at 949-9490 to book yours!



Stephanie Aitken is a painter working primarily in oil. Stephanie's current project, involving mountain iconography, has been presented most recently in solo exhibitions at The Helen Pitt Gallery ARC in Vancouver and at Eye Level Gallery in Halifax. Stephanie currently teaches painting and drawing at both the University of British Columbia and Emily Carr Institute in Vancouver. She is in Winnipeg for the exhibition *Added Value*, which explores the relationship between photography and painting, guest-curated by Lisa Wood for Platform.

Stephanie Aitken, *Puer*, oil on photograph, 9" x 11", 2005

Help with Grants

Having someone read over your grant application can be invaluable. MAWA often gets calls asking us if we perform this service. Unfortunately, the staff simply doesn't have time. However, there are many skilled grantwriters out there. MAWA is developing a database of people who can help in this area. If you are a crackerjack grant writer and would like to join this list, please call us at 949-9490. If you are looking for help with your grant, note the going rate is about \$30/hour.

Annual General Meeting

TENTATIVELY SCHEDULED FOR

TUES. NOV. 17, 2009, 7 PM

Our 25th anniversary AGM will be held in November. Don't miss the opportunity to raise a finger (our consensus voting method) and a glass to all that MAWA has accomplished! Stay tuned for details and date confirmation.

Thinking of Buying or Selling?
 Call Chris Krawchenko,
 your 'Alternative' Realtor!
 777-9999



"THE GREATEST POSSIBLE"
 Serving Winnipeg's alternative and arts
 communities for over 17 years.



Foundation and Rural & Remote Mentorship groups at Manitoba Printmakers Association, April 2009

Rural and Remote Mentorship Showcase

Sunday September 27, 2009, 2 pm at MAWA

Come and celebrate the accomplishments of **Susana Danyliuk, Annette Henderson, Rose Negrych, and Eleanore Johnson** who were mentored by **Pauline Braun** and **Jazz de Montigny** in our six-month pilot Rural and Remote Mentorship program. This showcase will feature two works by each woman and will run until October 6, 2009.

MAWA sends a special thank you to **Jean Armstrong** at the Portage and District Art Centre in Portage la Prairie for hosting our Rural and Remote Program meetings. Please join us Sunday, September 27, 2009, 2 pm at MAWA to celebrate!

Foundation Mentorship Program Showcase

Friday October 9, 2009, 7 pm at MAWA

The 2008/2009 Foundation Mentorship Program concludes with a showcase featuring a video testimonial from each mentee about what they gained from the program as well as books that they made to commemorate their mentorship year. New bookworks by **Jacquelyne Hebert, Jeanette Johns, Nora Kobrinsky, Whitney Light, Margerit Roger, Becky Theissen, Eryn Thorey Mackenzie, and Niki Trosky** will be on display until October 20, 2009. These artists were mentored by **KC Adams, Bonnie Marin, Mary Reid, Dominique Rey and Lisa Wood**. Please join us in congratulating everyone who took part in the past year's FMP on the evening of Friday, October 9th!

THE WENDY WERSCH MEMORIAL
LECTURE COMMITTEE PRESENTS

Claudine Majzels: Dance, Art and Women's Bodies

Sunday October 4, 2009, 2 pm
at Cinematheque, 100 Arthur Street

Dr. Claudine Majzels will discuss how images of women in dance and art history reveal changing cultural attitudes to women's bodies and women's lives.

Originally from Montreal, Claudine Majzels has a Ph.D. in Art History from the University of Pennsylvania and taught in Britain for many years before coming to Winnipeg. Claudine is an Associate Professor at the University of Winnipeg where she has created new courses on feminist art and dance history.

This lecture series is an annual event celebrating the memory of Winnipeg artist Wendy Wersch. Each lecture focuses on women in the visual arts as role models for innovative cultural investigation. The lecture series builds awareness of feminist art criticism, activism and practice.



Claudine Majzels, then and now



Sheila Spence, *Gerry*, 1985, silver print on paper, 50.5 x 40.4 cm, Collection of The Winnipeg Art Gallery; Gift of Minolta Canada Ltd. G-87-109

WAM! Wall

The WAM! Wall provides an opportunity for MAWA members to showcase their artistry. Each month the wall features an artwork on the 45"-wide "bump" of the north wall. All media are welcome. If there is something you would like to show, email Shawna at dempsey_millan@mawa.ca.

Upcoming WAM! Walls:

September: Pat Findlay

October: no WAM! Wall, but watch for a showcase of the Foundation Mentorship Program artists' bookworks, opening Friday Oct. 9

November: Sandra Campbell

December: Candace Propp



Resource Centre News

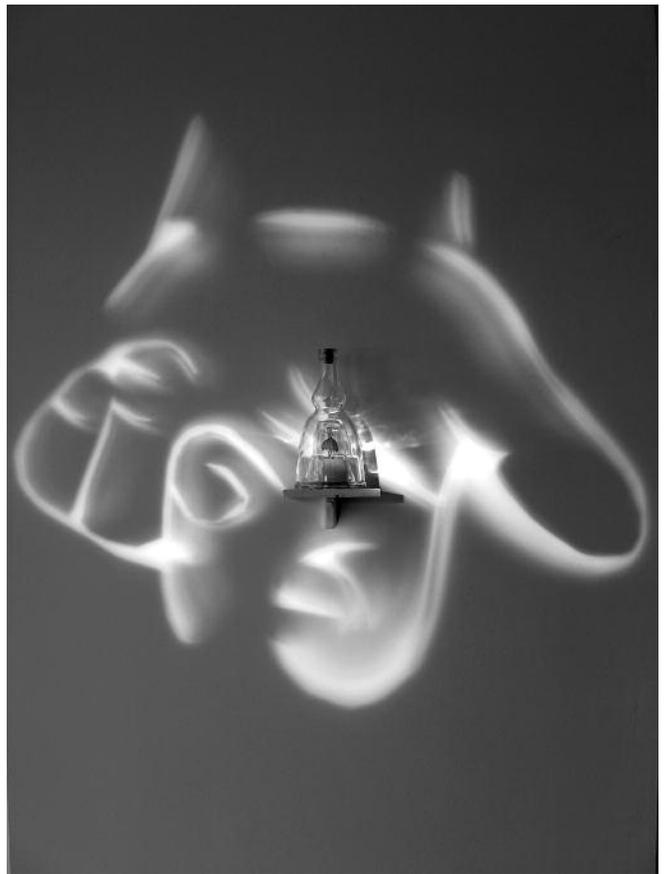
Interested in researching local or national women artists? Or perhaps brushing up on some feminist art theory? MAWA's Resource Centre awaits you! Check out our holdings online at: <http://opac.libraryworld.com/cgibin/opac.pl?command=signin&libraryname=mawa%20resource%20centre>.

Note that the Resource Centre uses the Library of Congress coding system – the shelves aren't organized the way a bookstore is. However, any subject can be entered into the web link listed above, and the search engine will tell you where to find the books you might want, arranged numerically. If you want to come by and access the Resource Centre at MAWA, it is best to call Tracy and make an appointment. That way we can set you up with a computer.

New acquisition!

Sheila Spence: Pictures of Me

Artist catalogue, curator Mary Reid, published by The Winnipeg Art Gallery, 2009. Gift of The Winnipeg Art Gallery.



Liz Garlicki, *Dramatic Enlightenment*, mixed media (found objects and light), 2009

NEW HOURS

MAWA is now open Tuesdays to Fridays, 10am-4pm, and the first Saturday of each month from noon-4pm.

Bollywood Party

What is it? Tons of fun! Infinite deliciousness! A fundraiser dedicated to MAWA's Legacy Fund, organized by Miss Divya Mehra! When is it? Late October! Stay tuned for more details, and get ready for curry, Bollywood style!



Critical Writing

Critical writing is going to be an on-going feature of the MAWA newsletter. If you have an idea for a piece about an art issue, concept or event, please submit a 50-word synopsis/proposal in writing to Shawna at dempsey_millan@mawa.ca. Note that because of space, not all proposals will be accepted. Also, because the newsletter is quarterly, these pieces should be more theoretical than topical. Each finished piece should be approximately 650 words in length. A writers' fee of \$200 will be paid for each published work.

If You Love MAWA...

Many of you participated in "MAWA Into The Future" this summer, and gave us valuable feedback about what we've been doing right and what could be improved. Some fantastic MAWA testimonials resulted. When we are fundraising here at MAWA, it helps to have quotes from our members about "what MAWA means to you". If you could take a few minutes and write us about the impact of MAWA programming on you and your art practice, we would SO appreciate it. Please e TED at dempsey_millan@mawa.ca.

Prairie Artsters.com is seeking visual arts writers

to provide critical feedback on the prairie art scene.
If you are interested in writing for Prairie Artsters,
contact Amy Fung at amyfung@fastmail.fm
for a copy of the Contributors' Guidelines.



What You Missed



First Friday with Victoria Elaine McIntosh, June 2009



Stitch 'n Bitch, June 2009



First Friday with Milena Placentile, June 2009



Suzie Smith post artist lecture, June 2009



First meeting of MAWA's first ever Rural & Remote Mentorship group, March 2009



Bethany and Marianna Bananna by Eleanore Johnson, coloured pencil

Works by Rural Mentorship Program Mentees and MAWA Members **Annette Henderson**, **Eleanore Johnson**, and **Rose Negrych** were part of the Manitoba Arts Network 7th Annual Rural and Northern Art Show which was on display on the 6th floor of The Bay Downtown Winnipeg during the month of July. Well done!

Congratulations to MAWA members **Erika MacPherson**, **Bev Pike**, **Sheila Spence** and **Diana Thorneycroft**, recipients of this year's Manitoba Arts Council Major Award. Congratulations, too, to all the Winnipeg Arts Council Mayor's Luncheon for The Arts award recipients, particularly MAWA supporters William H. and Shirley E. Loewen who were recognized as Art Champions, and **Diana Thorneycroft** who received the "Making a Mark" award!

Patricia Eschuk is looking for studio space available starting in September near Charleswood. She can be reached in the summer in Gimli at 642-4069 or Winnipeg from mid August on at 488-6656 or email at peschuk@shaw.ca. Thanks!

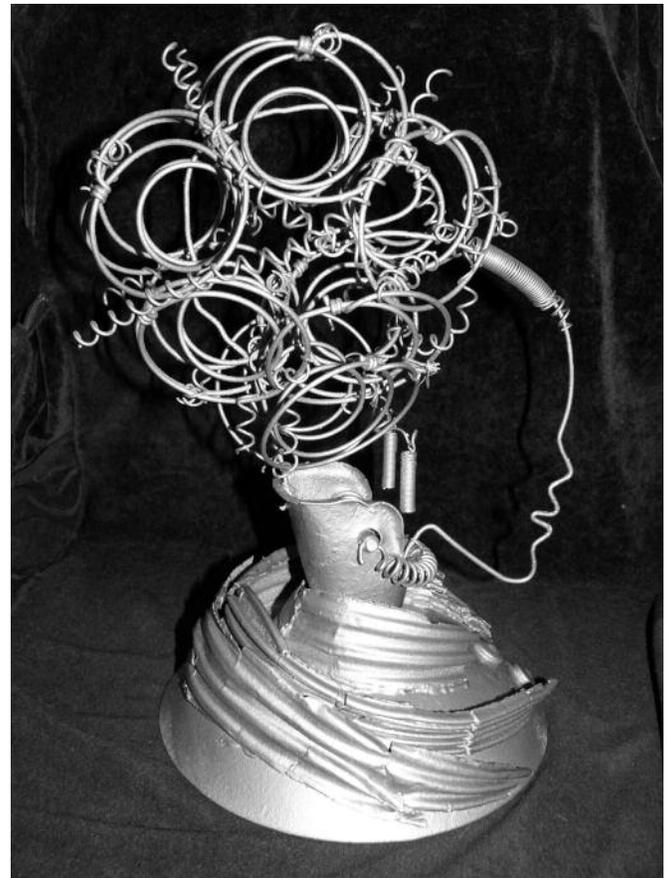
Studio 631 is a not-for-profit organization putting on programs for community residents of the Point Douglas, and downtown area. We are located in the main floor of the Red Road Lodge, at 631 Main Street. We're open to the public Tuesdays and Thursdays, from 1 – 9:00 pm. Many of the Studio participants are those transitioning from homelessness and addictions and are undergoing treatment programs. Others are simply folks looking for an outlet to create some beautiful art and meet like-minded people in an inspiring space! We are looking for donations of arts and crafts materials and tools. We appreciate all donations! They may be dropped off at the above times and location. Thank you!

In partnership with Video Pool, the Eritrean Community in Winnipeg, Manitoba Arts Council and Canada Council, **Karen Cornelius** is co-organizing a community project training emerging Eritrean Canadian youth in art video production. The program will continue throughout the following year. A number of emerging women artists are involved.

Shawna Dempsey and **Lorri Millan** will be presenting *Unruly* at FemFest. Who is this spandex clad character? *Unruly* is a sessional women's studies prof by day, superhero by night. Busting bad guys! Righting wrongs! Thrills! Chills! Poetry! Watch her unravel feminist theory and vanquish crime, live before your very eyes. Performances will be held the evenings of Saturday September 26 and Tuesday September 29, 2009. This performance piece was originally commissioned by MAWA for the Art Building Community Symposium, curated by by **Roewan Crowe**. Featuring video created



Home, by Rose Negrych, acrylic on masonite



Spring Bride by Annette Henderson, found metal objects

with **Erika MacPherson**. For more information call FemFest at 586-2236.

Denise Préfontaine was awarded a Manitoba/New-Brunswick Creative Residency grant by the Manitoba Arts Council in support of her experimental sculpture project exploring the notion of the garden and imagining possible gardens. Thanks to the newly-created grant program, Denise was able to spend the month of June in Fredericton at the Charlotte Street Arts Centre experimenting with sculptural interventions in and about the grounds of the art centre, and culminating in the installation shown above, entitled "In My Dream Garden..."

The installation was conceived of as a participatory work as part of the Fredericton Visual Arts Festival, where artists and visitors to the art centre were invited to contribute to a work in progress by either writing or drawing their response to the statement "In My Dream Garden..."

Denise will be returning to Fredericton in early November for part two of her project, and will install an exhibition at the University of New Brunswick's Art Centre. Congratulations to Denise and to Emilie Lemay, also a MAWA member, and the other recipient of a Manitoba/New Brunswick Creative Residency grant for 2009.

Denise Préfontaine, detail of *In My Dream Garden....*, collaborative mixed media installation at the Charlotte Street Arts Centre, Fredericton, 2009



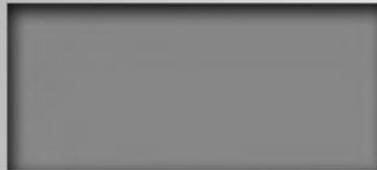
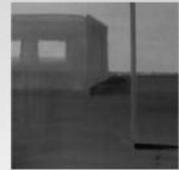
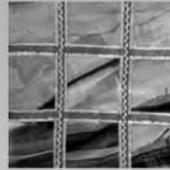
Shawna Dempsey in *Unruly*



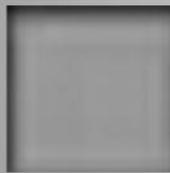
Dempsey and Millan unleash fun and havoc on Bay Street

Shawna Dempsey and Lorri Millan present *Wild Ride* at la Nuit Blanche, Toronto, Oct. 3, 2009, curated by Jim Drobnick and Jennifer Fisher. This all-night festival will feature an interactive installation by Dempsey and Millan in which the business of Bay Street will be replaced with a carnival midway. Clown heads will sit atop garbage cans. The smell of cotton candy and raucous music will fill the air. And a series of midway rides will reflect the whirling, scrambling, tilting exhilaration of the bull market and its less than thrilling collapse. Free to the public and staffed by recently downsized businesspeople, the rides invite audience members to kinaesthetically contemplate the ups and downs of the recent economic crisis. Out of the darkened financial district, screams will be heard!

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

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SEPTEMBER

Saturday September 12, 1-4pm

Friday September 18, noon

Sat.-Sun. Sept. 19-20

Tues. Sept. 22, 6-10pm

Sun. Sept. 27, 2pm

Sun. Sept. 27, 2-4pm

OCTOBER

Fri. Oct. 2, noon

Sat. Oct. 3, noon-4

Sun. Oct. 4, 2pm

Wed. Oct. 7, 7-9pm

Friday Oct. 9, 7-9pm

Sat. Oct. 10, 2pm

Sun. Oct. 11, 2-4pm

Sun. Oct. 25, 2-4pm

NOVEMBER

Wed. Nov. 4, 7-9pm

Fri. Nov. 6, noon

Fri. Nov. 6, 4pm

Sat. Nov. 7, noon-4

Sat. Nov. 7

Thursdays Nov. 12, 19, 26, 7-9:30 pm

Tues. Nov. 17, 7-9pm

DECEMBER

Fri. Dec. 4, noon

Sat. Dec. 5, noon-4

Workshop

Shawna Dempsey: Mentorship 101

Not-a-First Friday

Cathy Mattes: Aboriginal Curatorial Practice

Studio Visits

Cathy Mattes

MAWA-run Bingo

(please call Tracy to volunteer)

Opening Rural & Remote Showcase

Critical Reading Group

Joanne Bristol: Gendered Space

First Friday

Diane Whitehouse: Juggling Many Hats

Stitch 'n Bitch

Wendy Wersch Lecture

Claudine Majzels

Bootcamp

Mary Reid: Exhibition Proposals

Opening FMP Bookworks Showcase

Artist Lecture

Elvira Finnigan: Making Sense of Time

Critical Reading Group

Critical Reading Group

Bootcamp

Jen Moyes: Stretching Canvas

Note this workshop is at aceartinc.!

First Friday

crys cole: Women and Audio Art

Curatorial Mentorship deadline

Stitch 'n Bitch

Studio Visits

Stephanie Aitken

Art Talk with Sarah Crawley

AGM (to be confirmed)

First Friday

Wanda Koop: The Big Picture

Stitch 'n Bitch

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