



A happy crowd at First Friday lecture

It has been a year since our “MAWA into the Future” outreach program. The town hall, focus groups and survey (all fantastically coordinated by Stacy Abramson) generated useful critique and constructive suggestions. We have had a chance to put into practice many of the ideas you generously contributed. For example, you asked for short-term, skill-based workshops; Janet Carroll taught “Bookmaking for Artists” in May, and Leslie Supnet’s “Animation for Beginners” workshop, originally scheduled for June, is going ahead in September. You said you wanted to hear Diana Thorneycroft speak; she co-presented July’s First Friday on Artist Copyright. And you said you liked shorter-term mentorships; Diane Whitehouse taught a mini-mentorship last winter, and Lisa Wood is teaching a mini-mentorship this fall.

As well as helping the team at MAWA plan programming that is responsive to your needs, “MAWA into the Future” told us things we didn’t know about you, the MAWA community. It also revealed that there are things that the MAWA community does not know about the organization. So here, in the spirit of on-going learning, are a few interesting facts about Mentoring Artists for Women’s Art and the people it serves.

Did you know? Fascinating facts about MAWA!

- MAWA leases our administrative and programming space for the very reasonable sum of \$903/month. The move to Main Street, shepherded by former Executive Director Vera Lemecha, allowed us to expand programming and the resource centre. As part of that move, MAWA also had the foresight to rent an apartment to be used for visiting artists, out-of-town MAWA members, and rentals to the wider arts community. This cost of \$695/month is covered by savings to MAWA (not having to put our visiting artists in hotels!) and rental income.
- Programming decisions are made by Co-Executive Directors Shawna Dempsey and Dana Kletke, with the input and collaboration of the Administrative and Programming Coordinator Lisa Wood and the Programming Committee. The Programming Committee is made up of Board members (Gwen Armstrong) and artists in the community (Colette Balcaen, Kendra Ballingall, Roewan Crowe, Leah Decter and Louise Duguay). It meets quarterly.
- In the last year, MAWA dedicated \$3,573 to Board and Staff Professional Development. With the assistance of the Manitoba Arts Council and The Winnipeg Foundation, we attended

courses and workshops including Board Governance, Project Management, Volunteer management, and Written and Oral Communication.

- MAWA has a resource centre of over 700 books and 300 periodicals. As a MAWA member, you can cruise the collection on-line (see the link on our website) and come in and sign out books.
- MAWA is deficit free and even posted a small surplus this year!
- In 2009-10, 431 artists participated in our programs (attended talks, enrolled in workshops, and were mentees), 370 people volunteered for MAWA and approximately 640 people attended our three fundraisers.

Even more fascinating... here’s some facts about you! A total of 189 people responded to our “MAWA into the Future” e-survey, a good-sized sampling of our membership and the community we serve. This taught us many valuable things:

You are diverse!

- 93.8% identify as female, 4.3% identify as male and 1.9% identify as gender fluid
- 9.2% identify as being part of a visible minority
- 5% identify as Aboriginal
- 10% identify as queer

You are everywhere!

- 82.6% live in Winnipeg and the surrounding area, 12.1% live in rural Manitoba, 4% live outside of Manitoba and 1.3% live outside of Canada

You are a multi-generational community!

- 9.9% are under 25 years of age, 26.1% are between 26 and 35, 17.4% are between 36 and 45, 25.5% are between 46 and 55, and 21.1% are 56 and over
- 65.7% are emerging artists, and 34.3% are mid-career or senior artists

Like cultural workers across Canada, you need access to arts funding, and no-cost or low-cost arts programming.

- 28.7% earn under \$15,000/year from all sources, 15.4% earn between \$15,000 and \$20,000, and 22.4% earn between \$20,000 and \$30,000.

You are both gender exclusive AND gender inclusive!

- 91.3% said it is essential that MAWA’s mentorship programs continue to be for women only, in recognition of on-going gender discrimination and cultural differences between genders. However, 95.4% also said it is important that programs other than mentorship be open to people of all genders.

Most of all, what brings you to MAWA is that you are committed to the production and dissemination of visual arts.

- Most respondents work in more than one discipline. As part of your practices, 57.5% work in paint, 45.8% draw, 36.6% use photo-based techniques, 28.1% work in film or video, 25.5% create installation, 24.8% are craft-based. A further 10.5% also include curation in your practice.

It is important that MAWA continue to serve its members. Even though the “MAWA into the Future” initiative has come and gone, we still need to hear from you. The MAWA website will soon feature a suggestion box, where you can leave any queries, concerns or ideas. For those of you who prefer to put pen to paper, there is also a suggestion book at the front desk at MAWA. Of course you can also call us anytime at 949-9490, or share your thoughts with a Board or Committee Member. We would love to hear from you.

– Shawna Dempsey and Dana Kletke, Co-Executive Directors

Mentorship 101 with Shawna Dempsey

Saturday, September 11, 2010, 1-4pm at MAWA



Shawna Dempsey

MAWA has been a pioneer in the field of arts mentorship for the past 26 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. Places are limited.

Mini-Mentorship in Paint with Lisa Wood

Tuesdays, October 12, 19, 26, 2010, 7-9:30 pm at MAWA
\$30 for MAWA members

Lisa Wood will lead a three session, three-week mini-mentorship for women focused on painting. 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 talk about issues specific to paint and to expand your community.

To apply for the mini-mentorship, 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

Applications are due at MAWA by Tuesday, October 5. Please submit by e-mail to: programs@mawa.ca. Put "Mini-Mentorship" in the subject heading. Places are limited.

Lisa Wood is a Winnipeg-based artist who focuses on representational painting and drawing. She received her Master of Fine Arts degree in painting from Yale University in 2005. Lisa has been the recipient of many awards and scholarships, and has exhibited locally, nationally and internationally. For the last three years she has taught painting and drawing at the University of Manitoba.



Lisa Wood, *Twin Reflection Self Portrait 3*, oil on canvas, 4' x 5', 2009

inside

2	Workshops	7	Critical Writing	12	What You Missed
4	Artist Lectures	8	Comings and Goings	14	Members' News
5	First Fridays	9	Tribute to Marian Yeo	16	Heads Up Calendar
6	Critical Reading, Stich 'n Bitch and WAM! Wall	10	Events and News		

Animation for Beginners with Leslie Supnet

Tues., Wed., and Thurs. September 28, 29, and 30, 2010,
7-9 pm at MAWA \$30 for MAWA members

Leslie Supnet's animation workshop at MAWA is an introduction to the world of animation under the camera. Participants will go through the basics of creating an animation with paper cut-outs, paint and plasticine, with an emphasis on keeping things lo-budget and fun. Relevant films will be screened to provide examples and context.

Leslie Supnet is an interdisciplinary artist from Winnipeg. Her drawing and animated work centers around collective emotion, giving voice to common trials and struggles, while remaining deeply personal and connected to her own experience. Her animations have screened internationally at festivals such as Images, Toronto Reel Asian International Film Festival, and this year at the International Film Festival Rotterdam. www.sundaestories.com

To register, email programs@mawa.ca by Friday, September 24 at 4 pm, and put "animation workshop" in the subject heading. Spaces are limited. (Note: this workshop was originally scheduled in June 2010.)



Leslie Supnet, *Fair Trade*, animation, 4:31, 2009

Writing for Visual Artists: Out of Your Head and onto the Page with Kari Hasselriis

Mon., Tues. and Wed. November 8, 9 and 10, 2010, 7-9 pm at MAWA
Free for MAWA members; \$30 for non-members

Kari Hasselriis talks us through the many tricks (and potential pit-falls) of written communication. This three-evening workshop covers grammar basics, discusses how to compose effective e-mails, gives you tips on how to not overwrite and instructs on how to create parallel structure and active voice. Learn correct comma usage! Break free of tired grammar myths! Befriend the semi-colon! All this – and more – to help you hone your skills on writing grants, artist statements and day-to-day communications to better articulate your ideas.

Kari Hasselriis is a freelance grammar nerd. She has taught in Czech Republic, California, and Russia. She now teaches around Manitoba in the public and private sector. She likes breaking grammar myths and mentoring on style and structure. In her free time she knits and dotes on her horses.



Kari Hasselriis. Photo by Ryan Fennessy

Self-Defense for Women with Kim Marshall and Sharon Alward

Sunday, November 21, 2010, 1-4 pm at MAWA
\$10 for MAWA members

Both the theoretical and practical aspects of personal security and self-defense will be covered including: physical and psychological reactions to stress (flight or fight syndrome), personal security awareness tactics to enhance overall personal security and basic self-defensive techniques (stances, body shifting, dynamics of blocking, as well as striking, control tactics and escape).

Kim Marshall has been involved in martial arts for more than 34 years and holds a Yondan, 4th degree black belt in the International Meibukan Goju-ryu Karate-do Association (IMGKA). As well as traditional Goju-ryu karate-do, his studies have included Judo, pressure point tactics, unarmed combat and disarming.

Sharon Alward currently holds a Sandan, 3rd degree black belt in the International Meibukan Goju Karate Association. Sharon has a previous martial arts background in Tae Kwon Do. She is also a student of Muso Jikiden Eishin-ryu Iaido, the Japanese martial art of swordsmanship, which emphasizes drawing and cutting with the samurai sword. Sharon is a Professor of Fine Arts at the University of Manitoba with 25 years of teaching experience, and is a nationally recognized video and performance artist.

To register, email programs@mawa.ca by Thursday, November 17 at 4 pm, and put "self defense" in the subject heading. Spaces are limited.



Kim Marshall

Jamelie Hassan: Word

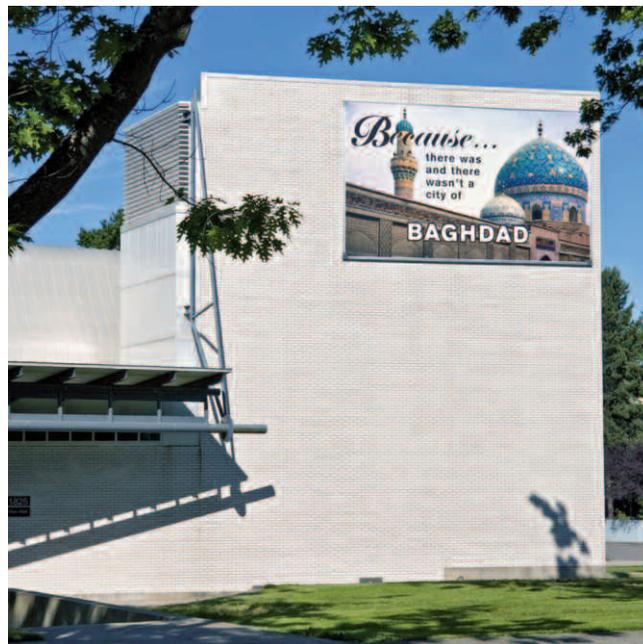
Saturday, September 25, 2010, 2 pm at MAWA



Jamelie Hassan along the Corniche, Beirut, Lebanon. Photo by Salah D. Hassan

Jamelie Hassan reflects on her 30-year practice and recurring themes of text and language in her work.

Based in her hometown of London, Ontario, Jamelie Hassan is a visual artist and is also active as a lecturer, writer and independent curator. Her commissioned works involve highly diverse public sites including ceramic murals at the Ottawa Courthouse and Land Registry and the London Regional Cancer Clinic, as well as a poster for the Winter Olympic Games in Calgary. She was selected to work with consultants and architects to develop public art on Spadina Avenue in Toronto amidst its integration of Light Rapid Transit, and she participated in workshops to develop programs for the new Museum of World Culture at the University of Goteborg, Sweden. She was awarded the Governor General's Award in Visual and Media



Jamelie Hassan, *Because...there was and there wasn't a city of Baghdad*, ongoing billboard installation 1991- 2005, view at Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, B.C.

Arts in 2001, the Chalmers Art Fellowship in 2006 and a long term grant from the Canada Council for the Arts in 2008. She also received the "Canada 125" Medal for outstanding community service in 1993. *Jamelie Hassan: At The Far Edge of Words*, a survey exhibition, will be on exhibit at the University of Lethbridge Art Gallery, Sept. 17-Oct. 22, 2010.

Sandee Moore: "The tell-all confession of my love affair with gift theory"

Saturday, November 27, 2010, 2 pm at MAWA



Sandee Moore

Sandee Moore will tell a story about her desire for rewarding relationships with people and things, her desire to communicate with and understand other people, her desire to balance the distribution of power within relationships. She will discuss anthropologist Marcel Mauss' study of the gift and its social function—to bring people closer through the bonds of debt—and how giving applies to her practice.

Sandee Moore proposes to animate social relationships through personal exchange via artwork in media such as performance, video, installation and interactive electronic sculpture. Since graduating from the MFA program at the University of Regina in 2003, Moore has screened and exhibited across Canada at venues including The



Sandee Moore, *Silver Lining*, installation, 2009

Edmonton Art Gallery (now The Art Gallery of Alberta), The Winnipeg Art Gallery, Images Film and Video Festival, The Blackwood Gallery, The Dalhousie Art Gallery and The Mendel Art Gallery. Her practice has also taken her to Japan, where she was the 2004 Mukojima/Rice+artist-in-residence. In 2006, she was commissioned to create a video for The Winnipeg Art Gallery, stills of which were featured in the art pages of issue 100 of *Border Crossings* magazine. In the past year, her work has been exhibited at The Gendai Gallery (Toronto), PLATFORM Centre for Photographic and Digital Art (Winnipeg) and The 2010 Cultural Olympiad (Vancouver). She recently stepped down after four years as Director of Video Pool Media Arts Centre in Winnipeg.

Global Activist Art and Actions: with Deborah Kelly

Friday, October 1, 2010, noon-1 pm at MAWA

Kelly will draw upon her international experience and research to examine different strategies that have been successfully employed by contemporary artists for social change, and will cite some utter disasters, too. She will also reference her own diverse and effective practice in public engagement.

Deborah Kelly is a Sydney-based artist whose works have been shown in streets, skies and galleries around Australia, in the Singapore and Venice Biennales, and elsewhere. She is a founding member of boat-people.org, who have been making public work around race, nation, borders and history since 2001. Her Museum of Contemporary Art-commissioned project regarding religiosity in public life included gigantic projections onto clouds over Sydney and Singapore (see: bewareofthegod.com). The memorial she instigated for the 20th anniversary of the Tiananmen Square massacre was performed in 20 cities on June 4, 2009.



Deborah Kelly, *Beware of the God*, projection, 2005 (detail). Photo by Alex Kerhaw

Try Again. Fail Again. Fail Better. with Sigrid Dahle

Friday, November 5, 2010, noon-1 pm at MAWA

D.W. Winnicott (1896-1971) was a British pediatrician and psycho-analyst who wrote profound, enigmatic texts about infant emotional development, mothering, play, creative living and cultural practice. Dahle will facilitate a critical discussion on relational art practices (which includes curating), using his concepts of “the good enough mother” and the value of “maternal failure” as points of departure.

Sigrid Dahle is a Winnipeg-based curator and art writer whose projects include *casualty*, *The Gothic Unconscious*, *Dust*, *To Conjure*, *Abattoirs by Artists* and the *i & i (intimacy and intellection)* series. She is currently working on a curatorial investigation for MAWA with co-conspirators Kendra Ballingall and Joanne Bristol. As well, she is completing a curatorial project in the form of a bookwork entitled “there’s something I want to show you...”



Sigrid Dahle at MAWA, June 2010

Feminist Pedagogy and Art Education? Lessons from Real Life! with Amy Karlinsky

Friday, December 3, 2010, noon-1 pm at MAWA

Finding the female voice, making space, celebrating the female body, creating independent thinkers, rewriting ritual... reflecting on and asserting needs are aspects of feminist pedagogy. Join art educator Amy Karlinsky as she discusses strategies and looks at projects undertaken with female students and female artists at a university, the public school system, a cultural art centre, an adult women’s group and a woman’s shelter.

Amy Karlinsky is a proud graduate of Argyle School. She is a writer, curator and teacher with experience in galleries and museums in New York State, Manitoba, Ontario, British Columbia and Nunavut. Karlinsky has taught in rural, northern, public and private schools, including Winnipeg’s Inner City, as well as universities including Capilano College and the University of Manitoba, where she was a Visiting Fellow at St. John’s College and an Adjunct Professor in Native Studies. Her art criticism has appeared in *Border Crossings*, *Canadian Art*, the *Winnipeg Free Press* and more.



Amy Karlinsky

Critical Reading Group: Interface Matters with Reva Stone

Saturdays, Oct. 9, Oct. 23 and Nov. 13, 2-4 pm at MAWA



Reva Stone

We are living in a time when convergent networks are becoming the dominant organizational paradigm. Networked relations between people, between machines, and between machines and people are a global phenomenon. These networks are altering culture, technology, ideas about what is public and what is private; ideas about space, body, consciousness and identity. In this reading group we will explore some of the ideologies that are encompassed in our emerging network culture. To reflect on these issues, we will examine a variety of articles and relevant art works.

Reva Stone's work is informed by a broad theoretical context that includes the post human and the cyborg, theories of embodiment and its relationship to human consciousness, artificial intelligence, evolutionary biology, artificial life and most recently

network theory. Her focus has expanded from an analysis of the nature and limits of being human to involve an inquiry into the potential and limits of intelligent machines and an investigation into the underlying social, technological and cultural narratives that are being played out around these issues. Reva's installations have been exhibited extensively across Canada and internationally. In 2002, her robotic work, *Carnevale 3.0* received honourable mention from *Life 5.0*, *Art & Artificial Life International Competition*, Fundación Telefónica, Madrid, Spain. In November 2009, she presented a paper that addressed her work in the context of collaborations in art and science at *Super Human: Revolution of the Species Symposium* in Melbourne, Australia.



Reva Stone, *Carnevale 3.0*, 2000-2002.
Photo by Ernest Mayer

We're changing up Stitch 'n Bitch

MAWA is taking a brief and temporary break from Stitch 'n Bitch as we revision the program. In the meantime, we'd love to hear your ideas for skills-based craft workshops.

Do you have a skill to share? Send us a proposal! Stitch'n Bitch is four hours long and held on Saturdays. You could show examples of your craft form, explain its history, cite contemporary applications, and then lead us all in a how-to. To submit your S'nB idea, please send a brief description along with a short bio about you to Shawna at dempsey_millan@mawa.ca. All media welcome. S'nB leaders are paid \$300.



MAWA went to the Folk Fest! Champion Stitch' n Bitchers Tracy Woodward and Kristin Nelson taught the secrets of knitting and pearling at Camp Knit. Photo by Lisa Waldner

Put your work on the bump!

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.

There will be no WAM! Wall in September, to create space for the Foundation Mentorship Program graduation showcase. But the "bump" is back in business starting in October.

Upcoming WAM! Walls:

October: Manitoba Crafts Museum and Library

November: Brandy Lynn Moslowski

December: Brenna George



Cam Forbes, Hannah Godfrey and Leah Decter admire Bronwyn Thorndycraft's painting, *12,352 feet under*, 2009

A Golden Age of Harridanism

by Bev Pike

Baroque aesthetics appear during periods of radical cultural and socioeconomic transformations like the one we are in now.

This art movement began in Europe in the 17th century because male authorities were threatened by democratic movements. They needed to bedazzle their constituencies. Luxurious architecture hosted wild new entertainment such as opera, elaborate contrapuntal chamber music and ballet. These visceral communal experiences amalgamated many diverse elements to create gigantic, dramatic marvels.

In subsequent eras, the Victorian neo-baroque revival tried to anaesthetise the displacement of the body as a working agent during industrialisation. Still later, in the Depression era, monumental musicals distracted from world-wide misery. Today, as the main historical antidote to popular discontent, Baroque continues to provide mesmerising extravaganzas.

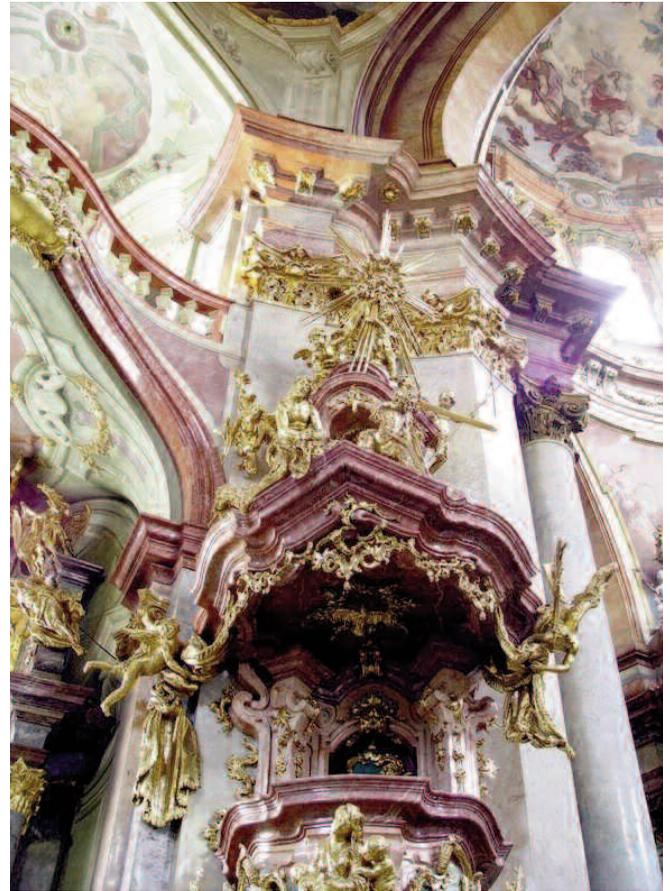
However, there was a subversive element to Baroque art. Unbeknownst to the nobility that commissioned showpieces like the Palais de Versailles, within these artifices artisans embedded their own imagery. At the same time as early invaders in South America over-built to quell dissent, indigenous carpenters created their own spiritual chambers underneath the new Spanish churches. This hybridisation is how Baroque became comprised of unusual juxtapositions.

Outrageous underground work is familiar to feminists. Think of our re-positioning of cartoons ridiculing Suffragettes, our flips of femi-nazi jokes, our re-takes on movies with the psychotic maiden aunt, and our send-ups of distortions of the female. As patriarchal infighting spawns new initiatives that mutate and mask themselves, women's dissidence becomes more vigilant and creative.

The aesthetic pillars that underpin established order—that is to say rigorous purity and balanced good taste (colonial Classicism, monolithic Modernism)—have been unreliable friends to feminist art. This is because patriarchy prefers to associate what is different with what is uncontrollable and deviant, rather than with what is rebellious. Autocrats slander the bizarre and the proud together. Institutions repel contamination. Governments get agitated at the introduction of visual and political infections. Organised religion shores up traditional conservative earnestness. Mega-corporations become bilious from the vertiginous discomfort produced by emancipatory movements, swirling with equity demands. All those who benefit from the status quo look at feminism and see power spiralling down the drain.

To parody authoritarianism, activists have embodied baroque virtues. We imagine travesty, lampoon hypocrisy, create caricatures of hegemony, spoof autocracy, mock religiosity and pervert misogyny. Feminists employ elements of extravagance, impetuousness, virtuosity, thoughts abnormal and things bizarre. Dramatic devices can be vulgar, chaotic and exuberant. Baroque activism incorporates madness of vision, intertextuality and trompe l'oeil effects. Audiences can be swept away by carnivalesque excess, performativity and eccentric exoticism. Then as now, multi-media, multi-purpose art forms can contradict prescriptions for identity, for gender and even for space, time and reality itself.

That is how Baroque creates a mental labyrinth of inner and outer, before and behind, real and imaginary, posed and impromptu, captured and unfettered, present and past. In activist art, the posing of these conundrums contests dominant ideologies. Burlesque tactics help to expose propagandistic mazes. Baroque can manufacture distortions effective in questioning mind-numbing and exhibitionistic self-reflexivity.



Église Saint-Nicolas de Malá Strana, Prague

Then as now, Baroque remains a tool of colonization. Idea control is embedded in such pastimes as video games (aesthetized forms of military muscle), theme parks and picture palaces. Therefore, beware the Spectropolis: the mise-en-scène in the urban setting. Be suspicious. Then as now, beware those who parrot Baroque simply to destabilise through over-stimulation. Research their agenda. Then as now, beware the man bedecked as a frothy female grotesque. Ask yourself, "Did or does any of this further measurable power-sharing with women?"

So when you see 3D blockbusters, Olympic games, G8 summits, gigantic fanciful architecture, touring blockbusters, reality shows and rock concerts, look behind these curtains for nation-state building. Someone wants to merge us together within one experience of beholding. Someone wants our co-operation, our investments of time, money and our very thoughts.

However, just like the cheeky satirists who flourished in response to the first Baroque era, feminist activists have very same tools... especially the element of surprise.

Link on contemporary baroque:

http://web.mit.edu/transition/subs/neo_intro.html

Link on the need for feminist activism:

<http://agony-aunts.blogspot.com/>

Bev Pike is a Winnipeg polymath whose work encompasses Baroque painting, feminist satire and artist-books.

Interested in doing some critical writing for the newsletter and our website? Contact Shawna at dempsey_millan@mawa.ca.

Good-bye, Tracy, and Thank You!

It is with mixed emotions that we say good-bye to our amazing Programming Coordinator, Tracy Woodward. Tracy began work at MAWA in February 2008 and has experienced and stuck with MAWA through many changes. No matter how busy things got, she always greeted challenges with her big smile and can-do attitude. She has really been the heart of MAWA – its welcoming face. We all love Tracy.

The fabulous Ms. Woodward (she is reclaiming her maiden name) has begun her degree in art education at the University of Winnipeg, so she isn't going far. But still, we will all miss her terribly.

Thanks, Tracy, for everything: for making MAWA such a happy place these last two years, for always looking for ways to make it even better, and for being a friend to everyone who walked through our door.
 – *xox*, MAWA



The ever-excited Tracy Woodward gets down during April's Clothing Swap At MAWA. Photo by Melly Oz

MAWA Welcomes our New Program and Administrative Coordinator, Lisa Wood

Lisa Wood is no stranger to MAWA. She was a mentee in our high school program many years ago, a mentee in the Foundation Mentorship Program, a mentor in the Foundation Mentorship Program, and a member of MAWA's Board. This fall, she's teaching a mini-mentorship in paint (see page 4). But perhaps most excitingly of all, at the end of August she will be joining the MAWA staff, making

programming and membership services happen!

For those of you who haven't yet met her, please come by and say hello. MAWA reopens on Tuesday, August 31, and Lisa will be here!



Lisa Wood. Photo by Brendon Ehinger



Alana Odokeychuk, Bev Pike and Alexis Kinloch hard at work, July 2010

Archive Project

Summer student Alexis Kinloch and super volunteers Alana Odokeychuk and Laura Smith have spent the summer working with master archivist Bev Pike to whip our basement in order. Thanks to their labour, we have been able to organize what is essentially the history of women's artistic production in Manitoba since 1984. Soon

it will be ready to submit to the Provincial Archives, where it will be accessible to all.

Alexis is also going to stay with us one day a week throughout the upcoming year, assisting us with membership administration and database maintenance. Thanks to her wizardry, you'll be getting useful things like membership renewal reminders.



Shawna Dempsey, Marian Yeo and Dana Kletke

Marian Yeo: A Tribute

In 1975, Marian Yeo and Sharron Zenith Corne decided to organize the first international exhibition of women artists to be held at The Winnipeg Art Gallery. It was International Women's Year, during which our three levels of government had committed funds to increase the participation of women in all areas of society. Marian and Sharon's show was actually a protest against the WAG's Women's Committee exhibit, which had received International Women's Year funding. The volunteer WAG Women's Committee's exhibition concept was to exhibit men's work depicting women. In short, an exhibition of work by male artists. Again. Featuring artworks of women-as-object. Again.

Entitled "Women as Viewer", it was the first "women's art" exhibit that the WAG had mounted. At the time very few galleries, large or small, exhibited women's work, and then only if it fit into the trends of the male-dominated mainstream. Marian and Sharron's exhibition used feminist content as a stated requisite.

The Winnipeg Art Gallery gave Sharron and Marian two large galleries for their alternative exhibition, and four months lead-time. They felt that they were being set up for failure by the institution. Women artists were not visible. Pulling together an exhibition of that scale at that time required tremendous research as well as organization. However, the duo rose to the challenge, proving once again the old adage that "women have to work twice as hard to be considered half as worthy." The exhibition received overwhelming media attention, and many people who had never before set foot into the gallery attended the WAG.

In 1978, Marian organized the *Festival of Feminism* at the University of Manitoba. Germaine Greer, Henry Morgentaler and Barbara Ehrenreich were but a few of the panelists who presented at this historic gathering, held in Winnipeg.

Marian's new visibility meant that she became a bit of a public personae—THE feminist. This prominence led her to sit on various

Boards, including, somewhat oddly, the board of the Winnipeg Convention Centre. When asked why she would work with such an institution, Marian, a true Winnipegger, replied that the free parking it gave her was too seductive to give up.

Marian later joined and continues to sit on the Editorial Collective of *Canadian Dimension*, a left-wing political journal. Over the years she has written many articles for CD on feminism and politics, even when feminism was not a particularly popular subject. Using any platform available to her, she has been unflagging in her commitment to equality for women, and particularly within the arts.

Throughout her long and fruitful life, Marian has contributed to many art journals in Canada and the United States, such as *Fuse Magazine*, *Canadian Women's Studies Journal* and *Rutgers University's Women's Art Journal*, to name but a few. Her writings have also been included in exhibition catalogues published by The Winnipeg Art Gallery and Gallery 1.1.1. at the University of Manitoba. Marian was featured in *The Faces of Feminism*, an exhibition with catalogue by photographer and writer Pamela Harris, produced by the Canadian Museum of Contemporary Photography.

Those of you of who have worked with Marian know that her Achilles heel has always been the inability to say "no". That has been to our collective benefit. For all of these reasons and many more, on May 6, 2010, MAWA recognized Marian Yeo as a founding foremother of women in the visual arts. At a ceremony held at 611 Main St., Marian was presented with a plaque designed by artist Nicole Coulson. It reads:

*Mentoring Artists for Women's Art thanks Marian Yeo,
for significant contribution to the history of feminist art in Canada.*

Thank you, Marian.

—Sharron Zenith Corne and Shawna Dempsey 9

Clothing Swap! With DJ Mama Cutsworth

Friday, October 15, 2010, 7-9 pm at MAWA
\$10 admission includes all you can carry!

MAWA's first clothing swap was so much fun, we are doing it again. Besides, fall is here and we need a wardrobe update. Fantastic fashions! Stupendous finds! Amazing mix-and-match potential! Who knows? You could leave looking like an artist you know. All for the low, low cost of \$10. We're even expanding into the Edge next door so there'll be more room to rummage.

Don't miss this opportunity to clean out your closets! Please drop off donations of WOMEN'S CLOTHING ONLY from Tuesday, October 12 to Friday, October 15, between 10 am-4 pm. Purses, shoes and accessories also welcome. All remaining articles will be donated to the North End Women's Centre. Proceeds to support MAWA's Legacy Fund.



MAWA staff and volunteers greet the throngs at MAWA's first, super-fun clothing swap in April. Photo by Melly Oz

Mothers' Group: For Women Who Refuse to Choose

The first Wednesday of every month, beginning October 6, 2010,
7-9 pm at MAWA (note: new date!) *free*

The acts and demands of child-rearing are exhausting and challenging. While caregiving, it can feel like we are not taken seriously as artists. Some women give up artmaking completely. Others refuse to choose.

In May 2009, MAWA co-sponsored the screening of *Who Does She Think She Is?* (2008), directed by Pamela Tanner Boll and Nancy Kennedy. This film addressed the plight of the artist mother and her unique struggles, and asked, "In a half-changed world, women often feel they need to choose: mothering or working? Your children's well-being or your own? Responsibility or self-expression?"

Starting in September, MAWA will host monthly group meetings for artist mothers who refuse to choose. This peer-based, self-generated group will meet on the first Wednesday of each month. Generally unstructured, the focus and activities will evolve and take a form decided upon by its members. Possible ideas could include monthly discussion topics, slide presentations, speakers (from the group or special guests that the group brings in), and general sharing of work, ideas and inspiration. You decide. Build your community and feel empowered in your decision to call yourself both an artist and a mother. All artist mothers, at any stage of child-rearing, are welcome and encouraged to attend.

Mentors on the Fly

MAWA has a roster of artists who are available on an hourly basis to help you with grant apps, critical feedback, or advice on a project. Rates are \$30/hour and \$50/two hours. If you are an experienced mentor who is interested in being included in this list, please email Shawna at dempsey_millan@mawa.ca for details. A limited number of Mentors on The Fly will be selected. And for those of you in need of some short-term mentoring, please call the office to be hooked up with your Mentor on the Fly!

Foundation Mentorship Program Year-End Showcase

Opens Thursday, September 9, 2010, 7 pm at MAWA,
and continues until Thurs. September 30, 2010

Come celebrate the works of Karen Asher, Sandra Brown, Ming Hon, Jamie Isaac, Niki Little, Manju Lodha, Dallas Ludwick, Coral Maloney, Farrah Okolita and Tracy Peters.

Annual General Meeting

Monday, November 1, 2010, 7 pm at MAWA

Bring your leftover Halloween candy to MAWA's sugar-fueled AGM! Featuring financial reports (no deficit!), programming reports, a summary of last summer's MAWA into the Future initiative, and an all-round celebration of the 2009/10 year. Also at the AGM, MAWA will be recognizing our stupendous community. Come and toast our successes, participate in discussion and fete our many long-serving volunteers. Beverages and snacks will be served.

Wendy Wersch Memorial Lecture Leah Fontaine: Spiritmending

Sunday, November 7, 2010, 2 pm
Cinematheque, 100 Arthur St.

Artist Leah Fontaine has undertaken a series of interviews with Manitoba Aboriginal women artists who use art to depict Aboriginal historical and personal trauma. This lecture will discuss and describe cultural injustices and their effects upon Aboriginal women, using an Aboriginal arts lens to interpret these experiences.

Artist Leah Fontaine connects her Dakota/Anishinaabe/French heritage to intuitively attain an Aboriginal worldview that is often displayed in her artistic and scholarly undertakings. In the past, Fontaine's artistic skills and abilities have been presented through theatrical, television, and visual presentations in design and art. Leah also conducts art workshops in various educational institutions in rural and urban Manitoba, promoting awareness about Aboriginal culture in elementary, high school and secondary educational curriculums.

The Wendy Wersch lecture is an annual event celebrating the memory of Winnipeg artist Wendy Wersch. The lectures promote women artists as role models and build awareness of feminist issues.



Leah Fontaine

New Foundation Mentorship Group

MAWA welcomes this year's new FMP group. Janet Shaw-Russell and Kelly-Jo Dorvault will be working with mentor Elvira Finnigan; Marilyn Schick and Heather Komus will be working with mentor Jenny Western; Clara Kusumoto and Jaime Drew will be working with mentor Sarah Crawley; Candace Propp and Wendy Sawatzky will be working with mentor Pauline Braun; and two yet-to-be-chosen Manitoba Crafts Council members will be working with guest mentor Gaetanne Sylvester.

Parking at MAWA

After providing years of free parking beside MAWA, Paula Mitchell has converted the lot to our north to paid parking. But there is still a lot of street parking in the area and excellent bus service that stops just steps from our door. We're also working on getting our own bike rack! Thanks to Paula for her support over the years!

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/cgi-bin/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 and make an appointment. That way we can set you up with a computer.

Website Revamp

MAWA's website is changing! It soon will include an on-line suggestion box. We are also closing down the Members' Gallery and replacing it with a page of Members' Links. If you have a website you would like linked to MAWA's page, please send your name and url to programs@mawa.ca.

ARTIST REQUIRES RECIPES FOR A 2011 ART PROJECT.

Recipes for cooking, baking, or any home-grown products used for medicine or cosmetics.

Recipes to include ingredients such as honey, nectar, pollen, flowers, wax, propolis or other apiary related products.

Recipes for **Honeybee Recipe Centre** may be emailed to

[<ahtenaga@shaw.ca>](mailto:ahtenaga@shaw.ca)

What You Missed



Diana Thorneycroft and Pauline Greenhill at First Friday, July 2010



Helen Delacretaz at First Friday, May 2010



Petroform field trip, June 2010. Photo by Connie Bart-Hammel



Sharon Olson is Stitchin' and Bitchin', July 2010



Kristin Nelson and Bo at Kristin's artist talk, June 2010



Tracy Woodward (Marshall) at Camp Knit, Folk Fest, July 2010



Candice Hopkins at First Friday, June 2010



Janet Carroll teaching Michelle Zubreck at the artist book workshop, May 2010



Bootcamp with Pam Habing, May 2010



Melissa Gruber, Ted Howorth and Carol Fournier Dick at the CARFAC info session, Aug. 2010



Visiting Artist Erika DeFreitas does a rubbing of MAWA's window, July 2010

In the summer of 2009 the Art Gallery of Alberta hosted a solo exhibition by Mary Joyce, entitled *Mary Joyce Speeding Subject*. It will be remounted by the Multicultural Heritage Centre of Stony Plain, Alberta, December 2010 to January 2011. The City of Edmonton has recently published two of her paintings as limited edition reproductions, for the new City Shop at Tix on the Square.

Brandy Lynn is a budding new fibre artist and writer captured in a whirlwind of passion for her art. Her vibrant series of fibre art landscapes is now showing at the Woodlands Gallery. Don't miss her MAWA exhibit of all new works on the WAM wall coming up this November!

Journey by Connie Bart-Hamel is a reflection on the Fifa World Cup in South Africa and other world events. This banner hung at the Acts of Peace Conference in Calgary, June 2010, curated by Ray Dirks.

Coming up at Cre8ery, October 13-26, 2010, is *Slow Movement: a cultural reversal*, an exhibition by Ingrid McMillan. These twenty-one oil paintings are an investigation into sustaining the human in humanity. Youth engaged against speedy Muybridge figures celebrate the survival of nature in the face of technological acceleration. Opening: Friday, October 15, 7:00-11:00pm. These works will also be shown at SAGA Gallery, Salmon Arm, BC, opening April 2011.



Ingrid McMillan, *Playing Cards II*, oil on gallery canvas, 40" x 40", 2010



Mary Joyce, *Five Persons and Two Birds in Wet Light*, mixed media on paper, 8.5"x10.5", 2009

An update from MAWA's Curatorial Mentorship Program:

Free Associates

Thanks to MAWA's Curatorial Mentorship Program, for the past six months the three of us – Joanne Bristol, Kendra Ballingall and Sigrid Dahle – have been exploring curating as a creative practice and medium. We've talked, read, written, debated, celebrated, questioned, reached impasses, experimented and gathered heaps of materials. We've looked at what other cultural producers have done (and repeated) and at what's been left unsaid and unseen in the name of curating. Inspired and informed by our intensive research process and by MAWA's ongoing commitment to art pedagogy through conversation, we've chosen to interpret curating (for the duration of our two-year-long project, anyway) as a series of playful, politically implicated gestures and enactments aimed at instigating conversations in critical and engaging contexts.

curatorial gesture #1: conceptualizing ourselves as a curatorial collective

Through the gesture of reconfiguring ourselves as a collective rather than a mentorship, we are reconsidering hierarchies. We believe this is critical to any investigation of curating, particularly in the context of a feminist, artist-run centre.

In July, we named ourselves **Free Associates**.

curatorial enactment #2: video

In *32 second library* a selection of books representing ideas that matter to us co-habit for a brief moment.

curatorial enactment #3: image/text/poster work

Created in solidarity with FemRev and the RebELLeS this work will present contributions from a range of self-identified women/genderqueer artists addressing how they inhabit the concept of the artist. The work will be distributed as an insert in the November 2010 issue of *Canadian Dimension* magazine, which is focusing on young feminism.

curatorial enactment #4: event/conversation series

This series of projects will unfold in the spring/summer of 2011, in collaboration with Galerie SAW Gallery in Ottawa, and in conjunction with the NAC *Prairie Scene* and the 2011 *Women's Worlds Conference*. We will develop a series of events and public conversations focusing on feminist art strategies for audience interface, alternative art economies and reconsiderations of regionalism in relation to nationalism within a global context.

curatorial enactment #5: *P121* installation

In October, we will present an installation/display for *P121*, the 'foyer window space' of Winnipeg's Platform centre for photographic and digital arts.

curatorial gesture/enactment #6 and counting: forthcoming potential projects tba.



Connie Bart-Hamel, *Journey*, canvas photo, hand color and acrylic paint with textile embellish, 2'x4', 2009

Need some help navigating this business of art?

ACI Manitoba is committed to developing the arts & cultural workforce in Manitoba. They provide training and resources to help you develop your business skills, market yourself and your work, and sustain yourself financially and creatively!

Visit their website today for information on their programs for independent artists!

www.creativemanitoba.ca



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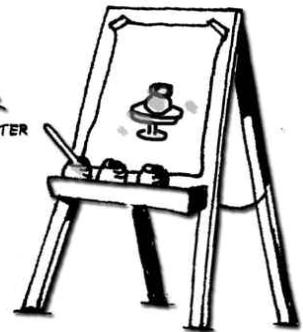
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Tuesday-Friday, 10am-4pm and some Saturdays

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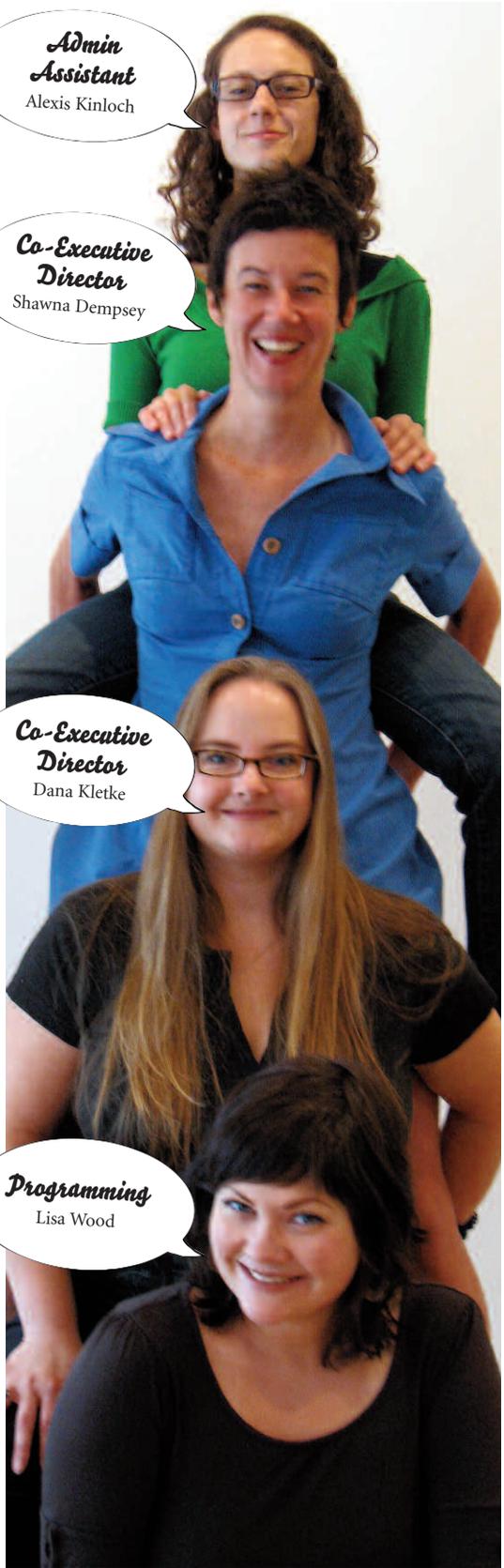
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Shawna Dempsey (Co-Executive Director)
Lisa Wood (Program and Administrative Coordinator)
Alexis Kinloch (Admin Assistant)

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



Heads Up!



Admin Assistant
Alexis Kinloch

Co-Executive Director
Shawna Dempsey

Co-Executive Director
Dana Kletke

Programming
Lisa Wood

SEPTEMBER

- Thurs. Sept. 9, 7-9 pm **Showcase Opening**
Foundation Mentorship Program
- Sat. Sept. 11, 1-4 pm **Workshop**
Shawna Dempsey: Mentorship 101
- Sat. Sept. 25, 2-3 pm **Visiting Artist Talk**
Jamelie Hassan
- Sat. Sept. 25, 7 pm-midnight **La Nuit Blanche**
Hosted by Foundation Mentorship participants
- Tues. Sept. 28-
Thurs. Sept. 30, 7-9 pm **Workshop**
Leslie Supnet: Animation for Beginners
- Thurs. Sept. 30 **Last day of Foundation Mentorship Program showcase**

OCTOBER

- Fri. Oct. 1, noon-1 pm **First Friday**
Deborah Kelly: Global Activist Art
- Wed. Oct. 6, 7-9 pm **Mothers' Group**
- Sat. Oct. 9, 2-4 pm **Critical Reading Group**
Reva Stone: Interface Matters
- Tues. Oct. 12, 19 and 26, 7-9:30 pm **Mini Mentorship**
Lisa Wood: Paint
- Tues. Oct. 12- Fri. 15, 10 am-4 pm **Clothing Swap drop-off**
- Fri. Oct. 15, 7-9 pm **Clothing Swap**
with DJ Mama Cutsworth
- Sat. Oct. 23, 2-4 pm **Critical Reading Group**
Reva Stone: Interface Matters

NOVEMBER

- Mon. Nov. 1, 7 pm **Annual General Meeting**
- Wed. Nov. 3, 7-9 pm **Mother's Group**
- Fri. Nov. 5, noon-1 pm **First Friday**
Sigrid Dahle: Try Again. Fail Again. Fail Better.
- Sun. Nov. 7, 2 pm **Wendy Wersch Memorial Lecture**
Leah Fontaine: Aboriginal Feminisms
- Mon. Nov. 8 –
Wed. Nov. 10, 7-9 pm **Workshop**
Kari Hasselriis: Writing for Visual Artists
- Sat. Nov. 13, 2-4 pm **Critical Reading Group**
Reva Stone: Interface Matters
- Sun. Nov. 21, 1-4 pm **Workshop**
Self Defense for Women
- Sat. Nov. 27, 2-3 pm **Artist Lecture**
Sandee Moore

DECEMBER

- Wed. Dec. 1, 7-9 pm **Mother's Group**
- Fri. Dec. 3, noon-1 pm **First Friday**
Amy Karlinsky: Feminist Pedagogy
- Thurs. Dec. 9, 5-7 pm **Holiday Party**

Thank you to all of our recent donors. We really appreciate your support!

Colette Balcaen
Deborah Challis
Sharron Zenith Corne
Helene Dyck

Pauline Greenhill
Pat Hardy
Nora Kobrinsky
Laurie Nordlund

Kelsey Middleton
Karen Schlichting
Reva Stone