



Artist Wanda Koop and First Friday audience at MAWA, Dec. 2009

Often the economic reality of individual artists is absent from discussion of our “sector”, a more than forty-six billion dollar cultural industry (2007). Perhaps part of the reason is that artists don’t fit neatly into systems or bureaucracies. It is often our intent to dismantle, disrupt, or deconstruct any semblance of order. Artists are untidy. We interrupt or intercept the smooth, unquestioned flow of experiences, of acceptable meanings, of “beauty” and of capital that are necessary for the systems of education, collecting and marketing.

But our disruptive tendencies are no excuse for the national shame that has doomed artists to a life below the poverty line. In fact it is nearly impossible to live as a full-time visual artist in this country unless one has the good fortune of international sales. One simply cannot survive on artist fees and grants alone. Small incomes, erratic incomes, lack of basic security such as employment insurance, maternity benefits, training funds, medical plans or pensions: we as a community continue to accept and condone—to perpetuate—that this is acceptable if one chooses to be an artist. As well as being

inhumane, this is in direct conflict with all our lip service to diversity. If we truly want diverse producers from diverse cultural backgrounds, diverse economic backgrounds, and with diverse points of view, the profession of being an artist must be made financially viable, as opposed to financially suicidal.

These are some of the issues that make CARFAC (Canadian Artists Representation) so vital. CARFAC was founded in 1968 by visual artists, tired of being told “exposure” was significant payment for exhibition. One of the flashpoint issues was with the National Gallery of Canada, who was selling greeting cards bearing reproductions of artworks without compensating artists for use. Ironically, the National Gallery is once again at odds with artists’ rights, in its refusal to negotiate minimum standards for artists’ fees. The Canadian Art Museum Directors’ Association (CAMDO) and the Canadian Museum Association (CMA) have agreed that public galleries in Canada will pay CARFAC minimum exhibition fees. Artist-run centres such as MAWA also comply. Disgracefully, the National Gallery, with an annual budget \$63.6 million, refuses to commit to do so. To add insult to injury, CARFAC estimates that only 1-2% of this flagship institution’s \$63.6 million goes towards paying artist fees each year.

Artists subsidize the creation of “product” to a degree unimaginable in any other sector. Organizations who have the ability to pay artists cannot forget our *raison d’etre*. No matter how untidy artists and what we make may be, and no matter how awkwardly artists fit into systems, truly the only thing essential to galleries, to production centres, to arts service organizations and, yes, to MAWA is artists.

Team Executive Directors
Shawna Dempsey and Dana Kletke

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To familiarize yourself with your rights as to payment, please consult the CARFAC website, <http://www.carfac.ca/membership/fees/>

Call for Submissions Year-long Mentorship Program, September 2010-September 2011

Deadline: April 30, 2010

The Foundation Mentorship Program is a year-long program in which senior artists share their experience with developing artists. It is designed to help women in the visual arts develop skills and define their decision-making philosophies, and to provide access to the information, resources and support they need to realize their goals. In addition to a one-on-one relationship with a mentor, the program provides a peer group for the mentees through group meetings.

Mentors meet with their mentees individually for 5 hours per month, and the entire group meets for 3 hours monthly for critiques, discussion, gallery visits and other activities.

Applicants are selected based on:

- the quality and potential of the work submitted,
- the emerging artist's willingness to dedicate time to the program,
- the mentor's ability to work with the emerging artist, because of mutuality of practice or conceptual framework.

Successful applicants will be charged a \$300 fee for the program. There is no fee to apply, although you must be a MAWA member. Students are not eligible.

For Application Guidelines please refer our website, mawa.ca, or contact Tracy Marshall, Program Coordinator, at 949-9490 or programs@mawa.ca.

The Mentors



Pauline Braun

Pauline Braun is a printmaker and a mixed media artist whose work is influenced by her environment and life experience. Abstraction has offered Pauline an endless challenge, allowing her to be improvisational and inventive. She is always interested in pushing the boundaries of traditional methods. Pauline's work has been featured in solo exhibitions at the Estevan Art Gallery & Museum, Estevan, Saskatchewan; the Portage and

District Arts Centre, Portage la Prairie, Manitoba; the Leaf Rapids National Exhibition Centre, Leaf Rapids, Manitoba; and the Heritage North Museum in Thompson, Manitoba. Selected group shows include Winnipeg exhibitions, "Quadrangle" and "Bound", both at the Martha Street Studio; and "Journeys", at the Mennonite Heritage

Centre Gallery. Her work was also seen in "North South Emergence", a touring exhibition for the Manitoba Arts Network.

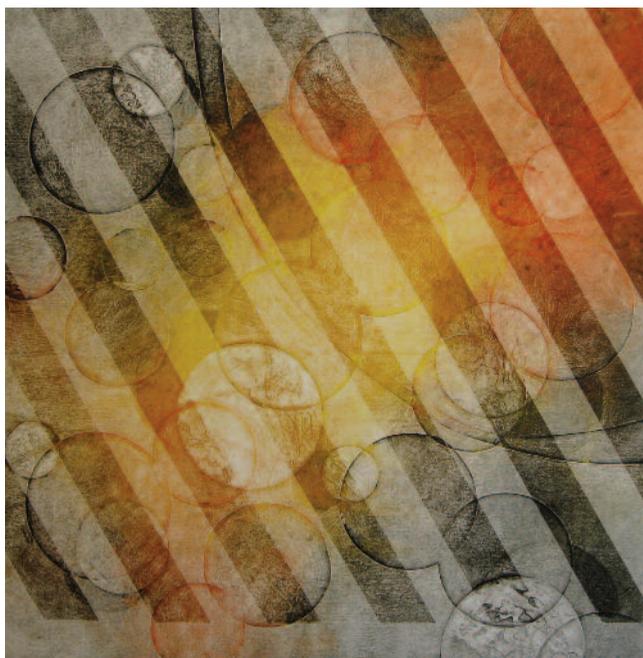


Sarah Crawley. Photo: Jenny Loewen

Sarah Crawley's art practice explores aspects of memory, identity and communication. She is interested in how memory impacts identity and the non-verbal ways that identity is communicated.

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 and is an active member of the visual art community in Winnipeg where she has worked as an arts administrator, teacher and technician, has volunteered on several boards and is currently involved in a community art project through Winnipeg Arts Council's WITH ART program.



Pauline Braun, *Variation III - Rebound*, collagraph, 2009



Sarah Crawley, *Untitled*, 2008



Elvira Finnigan

Elvira Finnigan is a multi-media artist who currently works with salt brine and light. Her work is experimental in nature. It embraces science, alchemy and allegory. *Saltwatch Experiments* take the form of objects, installations, web-based exhibitions, time-lapse video animations and digital prints. She has also produced a body of short single channel videos that explore the stages of life and the passage of time. Her work has been exhibited in

Canada, the US and Japan. Elvira had a first career as an art educator in public schools, teacher training institutes and museums, in Canada, Botswana, Africa, Dominica and the USA. She firmly believes in the power of art to transform the life of individuals and society and the role of artists in facilitating the process. She is also involved on boards and committees of several Winnipeg arts organizations.



Jenny Western. Photo: Scott Stephens

Jenny Western is a curator, writer and educator. She holds an undergraduate degree in History from the University of Winnipeg and a Masters in Art History and Curatorial Practice from York University in Toronto. While completing her graduate studies, she accepted a position at the Art Gallery of Southwestern Manitoba in Brandon where she was

Curator of Contemporary/Aboriginal Art from 2005-07. Jenny has curated exhibitions for Urban Shaman, acertainc. and the Label Gallery in Winnipeg, and has worked as a Curatorial Assistant at the Winnipeg Art Gallery. Most recently she has served as a Sessional Instructor in Art History and Art Collections Coordinator for the University of Manitoba and Adjunct Curator for the Art Gallery of Southwestern Manitoba. Of mixed European, Stockbridge-Munsee, Brothertown and Oneida ancestry, Jenny is honoured to be the 2009/10 Aboriginal Curator-in-Residence at Plug In ICA and Urban Shaman.



Elvira Finnigan, *Saltwatch Sequence: Food*, digital print, 42"x14", 2009



Native/American Apparel, with KC Adams and Lita Fontaine curated by Jenny Western. Photo: Jennifer Bisch



Mary Ann Steggle: How The Renaissance Torpedoed Women's Art

Friday March 5
noon-1 pm
at MAWA

As intelligent women, as artists and as feminists, we might agree that feminism as we know it today was born out of the Humanist movement of the Renaissance. Ironically, it was the establishment of the category "fine art" during that same period and with the same group of learned individuals who supported the Humanist movement that has been so vigorous to exclude women and their art. This talk explores the historical and contemporary position of women artists.

Mary Ann Steggle received her Ph.D. in Art History from the University of Leicester in 1993. She taught at Bishop's University (where she received the Chancellor's Award for Teaching Excellence) and at Acadia University before returning to Manitoba. In 2006 she was awarded the Olive Beatrice Stanton Award for Teaching Excellence at the University of Manitoba. Her writing has appeared in *History Today*, *Marg*, *The Sculpture Journal*, *The New Zealand Asian Studies Journal*, *Chowkidar* and *Kalkspatz*. Dr. Steggle has lectured throughout North America, Asia, the United Kingdom and Germany. She was one of the founders of the Manitoba Crafts Council and a participating ceramic artist in the Manitoba Arts Council's Artist in the Schools program for eleven years.



crys cole: Women in Audio Art

Friday April 9
noon-1 pm
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, Italy, Germany and Belgium. She is currently the Artistic Director of *send + receive*, one of Canada's only audio art festivals.

Note: this talk has been rescheduled from November 2009.



Helen Delacretaz: What Gets Collected?

Friday May 7
noon-1 pm
at MAWA

Curators are tasked with the daunting responsibility of building collections to be held in the public trust. What sorts of considerations are taken under advisement when selecting works for purchase or accepting works offered by donation? Using The Winnipeg Art Gallery's studio craft collection as a base example, Helen Delacretaz will expand upon the hows and whys of collecting at public museums and art galleries.

Helen Delacretaz is the Chief Curator at the Winnipeg Art Gallery. She joined the Gallery in 1998 and has held positions in both the Education and Curatorial departments. Her areas of curatorial responsibility are decorative arts, contemporary studio craft, and non-Canadian art. She is Adjunct Professor, University of Winnipeg, where she teaches Islamic Art and Architecture and non-Christian Religions and Art.

Followed by a special presentation honouring Marian Yeo

Please join us following the Friday May 7 First Friday for a special presentation and reception in honour of Marian Yeo. Marian curated the first exhibition of Manitoba women's art, entitled "Women As Viewer", at The Winnipeg Art Gallery in 1975, and was Director of the Festival of Life and Learning on Feminism at the University of Manitoba in 1978.

Critical Reading Group Gendered Space – Part Two, with Joanne Bristol

Saturdays May 8, 22, and June 5, 2010, 2-4 pm at MAWA
\$20 (includes photocopied materials); open to all

If you missed Part One, no worries! Please join in for Part Two! Continuing on from MAWA's Critical Reading Group held in the fall of 2009, this reading group will explore relationships between spatial culture and gender.

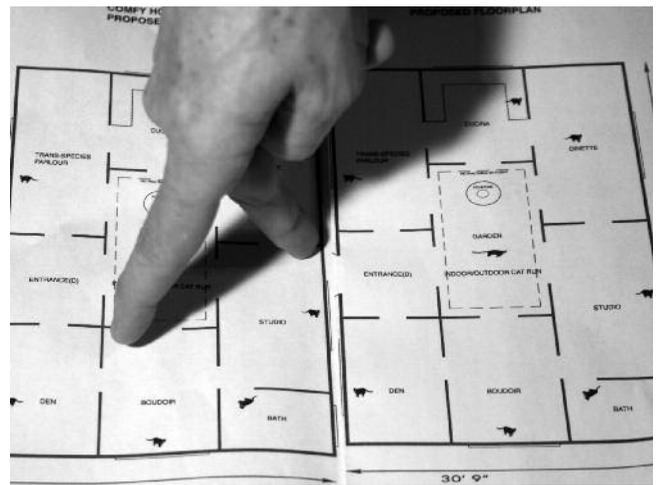
Joanne Bristol will begin the discussion by asking participants to read selected texts (TBA) for the first meeting. From that starting point, the group will decide collectively which paths to follow. Possible directions include speculating about the ways in which material, symbolic, social and political spatial practices relate to our lives and our creative work. Readings will consist of photocopied texts from a range of disciplinary perspectives, sourced from the following anthologies:

Diana Agrest, Patricia Conway and Leslie Kanés Weisman (eds). *The Sex of Architecture*. New York: Abrams, 1996.

Gregory Caicco, ed. *Architecture, Ethics and the Personhood of Place*. Lebanon, NH: University Press of New England, 2007.

Jane Rendell, Barbara Penner and Iain Borden (eds). *Gender, Space, Architecture: An Interdisciplinary Introduction*. London: Routledge, 1999.

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 2010, she will begin a practice-based PhD at the



Joanne Bristol, performance still from *Association for Imaginary Architecture*, 2009

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.

To register contact Tracy Marshall at 949-9490 or programs@mawa.ca. Put CRG in the subject line. Registration deadline: April 29, 2010.

Studio Visits with Susy Oliveira

Platform Centre for Photographic and Digital Arts and MAWA are co-hosting visiting artist Susy Oliveira. Studio visits are available to MAWA members free of charge, on a first-come-first-serve basis, on the evening of Wednesday March 10. Call Tracy at 949-9490 to book yours!

Susy Oliveira's practice fuses photography, sculpture, poetry, and architecture in order to create moments of suspended belief and face questions regarding loneliness, beauty and the environments in which we find ourselves. Based in Toronto, Oliveira received an MFA from the University of Waterloo in 2006 and is also a graduate from the Ontario College of Art and Design. Oliveira will be in Winnipeg to work with Platform Centre for Photographic and Digital Arts on the presentation of her new series, *Your face, like a lone nocturnal garden in Worlds where Suns spin round!* opening Friday March 12 at 7pm, with an artist talk Saturday March 13 at 3pm. For more information, visit www.platformgallery.org \ susyoliveira.ca.



Susy Oliveira, *The sun also shines on a pile of twigs*, 2009



Janet Carroll

Bookmaking for Artists with Janet Carroll

Thursdays
 May 6, 13 and 20, 2010,
 from 7-9:30 pm
 at MAWA
 \$30 for MAWA members

Janet Carroll will lead a three-session, three week mini-mentorship for women focused on the history of the book and various production techniques. Artists interested in making book

works can draw inspiration from the past, and also from present-day book structures from around the world. Participants will have the opportunity to view pieces from Janet's collection of historic and contemporary exhibition works, and examine the many innovative adaptations from older book forms. Basic bookbinding techniques will be taught, resulting in the production of a few small models that can be used to develop further bookmaking projects. Lists of relevant books and websites will be distributed. Please bring an exacto knife and bone folder, if possible.

Janet Carroll began paper marbling in 1977 and bookbinding in the 1990s. She has participated in exhibitions across Canada and Japan sponsored by the Canadian Bookbinder and Book Artists Guild. She has also shown her work in Finland, Ireland and the USA. Carroll was Bookbinder-in-Residence at the Minnesota Centre for Book Arts in 2000. She currently teaches in Winnipeg through the Learning Through The Arts Program in Manitoba Schools.

Register by e-mail before Friday April 30 to programs@mawa.ca. Put "Book Workshop" in the subject heading. Places are limited.



A sampling of Janet Carroll's bookworks.



Building Your Own Website Using Online Resources with Pamela Habing

May 11, 2010, 7-9:30 pm
 at MAWA
 Free to MAWA Members!
 Non-members \$10

Have you found yourself longing for a website to showcase your artistic work but just didn't know where to start? Or thought it

would cost you heaps of money? The web will seem a lot less daunting after this informative workshop that will help point you in the right direction by taking the mystery out of website creation. Exploring various free and paid online resources, the instructor will walk participants through the basics of creating their own website. As an added bonus, you'll learn what the terms "domain names", "web hosting", "server space", "CMS", and "FTP" actually mean!

If you have a laptop, please bring it along. If not, no problem! There will be plenty of useful information to take home and apply to building your own site.

Pamela Habing graduated from the Digital Multimedia Technology Program at Red River College in June 2004, the recipient of the Gold Medal Award for Academic Achievement. Since then she has been operating a part time freelance business, assisting many local artists and arts groups in showcasing their work online, including MAWA. A lifelong learner herself, she enjoys sharing her knowledge with others.

No need to register, just show up.

“Crafting” into Art: Why do we want in?

by Daniela Smith-Fernandez



When positioned as “art”, functional objects lose their context. Clothing by Daniela Smith-Fernandez. Photo by Leif Norman

It has only been since art came to mean something hallowed that people began to argue where to draw the line between art and craft. Recently, there has been a push to have traditional craft mediums such as textiles included within the parameters of fine art; the shift to include “crafts” within the historical art canon and the modern art world is often framed as a progressive one. Inclusion can mean that there are more opportunities to see work made by women and non-Westerners, remedying some of the gaps in the notoriously Eurocentric realm of art history. Respect and access to support is also implicit. Potentially, craft artists can now complete an MFA, exhibit in galleries, apply for grants and command fair prices for work. It can also mean that artists who have been through copious amounts of training and have become highly technically skilled will not have their work dismissed on the basis of the medium they use.

However, as the subject of crafts has come into the foreground of artistic discourse, the question is what happens when you take “crafts” into an art context?

When admiring the beauty of quilts, coats etc., it is important to remember these are primarily functional objects; mittens can be beautiful but if they do not keep hands warm they will not be useful. Craftspeople have incorporated creativity in the process of making something that people need to have anyways, but the skills used are ones developed out of necessity. So when those mittens, designed to be warm, are transferred into an art gallery where they are judged purely on aesthetics, something fundamental gets lost. It is like putting a sculpture that incorporates a fountain into a book on water distribution systems and then determining that the sculptor was an inefficient well builder.

Get Your Craft On!

As well as MAWA's monthly Stitch 'n Bitch (the first Saturday of each month here at 611 Main St.), MAWA is co-sponsoring “Drop The Needle”, a monthly party series that combines handmade DIY crafting with music curated by guest DJs. Artist Kerri-Lynn Reeves and DJ Mama Cutsworth (a.k.a. Sarah Michaelson) developed the idea so that music fans and craft enthusiasts alike could create together in the cozy environment of the Lo Pub. Each month,

If deconstructing the elitist hierarchies inherent in the way we view art could be accomplished simply by the inclusion of functional objects, then the art-versus-craft debate would not be an issue. However, I am deeply skeptical as to how positive an impact the acceptance of craft-as-art will be, as long as the conditions craft is made in continues to be at best, devalued, and at worst, misunderstood. This is especially problematic in the case of work from non-Western cultures where often sacred or ritual pieces are re-labeled “art” instead of being understood as valuable within a different context. This mistranslation amounts to co-option, not respectful inclusion.

Further, what happens to craft mediums when they join the art world? When it starts to matter who signed their name on the back of a quilt, it loses its value as a bed warmer. Traditionally, craft has been an area where contested aspects of art, such as the cult of the individual genius, do not apply. I worry what will happen if we lose that. What will happen to the spirit of collaboration, the appreciation for functionality, the non-elitist standpoint? Craft is inherently accessible; one does not need cultural capital to “understand” a coat the way one does a Renaissance painting.

Ideally, as the art-versus-craft debate continues, the relationship between the two will be re-framed as an exchange, where each tradition has something to contribute from its own rich history. Ultimately the question about what constitutes art is less about categorization than about whether something is worthy of respect. Now the issue is to re-examine underlying assumptions within the debate, and to ask why traditional forms need to be considered art to be appreciated, instead of being understood on their own terms.

attendees are invited to take part in a crafting workshop led by expert artisans, followed by a night of working on their own projects-in-progress to a hip soundtrack. Inevitably, the night ends in door prizes and dancing.

Sunday March 28 – origami basics

Sunday April 18 – felting

The LoPub, 330 Kennedy Street at Ellice Ave. 7-10pm. \$5 admission. 7

Over The Top Art Auction and Cupcake Party!

Sunday March 21, 2010, 2-5 pm, at MAWA
\$10 admission

It's back! The art event of the year! Come celebrate MAWA with cupcakes and artworks. Munch as many cupcakes as you can handle, quaff a beverage, buy tickets on MAWA's fabulous raffle baskets, and bid on work by approximately 100 of the country's hottest artists. Crazy, sugary fun!

And if you'd like to donate work, we'd be thrilled! You don't have to be a MAWA member. We welcome all genders. We gratefully accept work in a range of media including drawing, painting, photography, collage, textiles, sculpture and more.

Please go to mawadolls@gmail.com and let us know you will be contributing. Then fill out an artist contract available at our website and drop it off with your work to 611 Main St. We accept donations from Tuesday March 9 to Wednesday March 17.

Regular business hours: Tuesday to Friday 10am - 4pm

Last day to drop off work: Wednesday March 17, extended hours 10am - 8pm

Contributing artists all receive a free ticket to the event, a tax receipt equal to the amount paid for your artwork, and our eternal thanks! All proceeds go towards Mentoring Artists for Women's Art.

Thanks so much! We look forward to seeing you all on March 21!



Clothing Swap!

Friday April 16, 2010, 7-9 pm at MAWA
\$10 admission

Spring is coming, honest! And with it a need to clean out your closets and buy a new wardrobe! Thankfully, MAWA can help on both fronts with our first ever clothing swap. 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.

Please drop off donations of WOMEN'S CLOTHING ONLY

from Tuesday April 13-Friday April 16, between 10am-4pm. 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.

Camera Obscura

Sarah Anne Johnson will be transforming MAWA's space into a pinhole camera. Come check out this photographic experiment, produced through [aceartinc](http://aceartinc.com) with the support of Manitoba Lotteries and MAC, at MAWA, 611 Main Street, Tuesday-Friday April 20-23, 10am-4pm.



MAWA Celebrates International Women's Day with Stitch 'n Bitch

Saturday March 6, 2010, noon-4 pm at MAWA

Free! All genders welcome! Snacks will be served!



Jennie O, Mr. Ketchup Chips Musical Mobile

Our much anticipated 2nd Annual IWD S'nB event! Four master craftswomen will be on hand between noon and 4pm to share their skills in wool dyeing, crochet, bookmaking and doll making. Come early and stay late! Enjoy good food, good company and some good-old-fashioned fun making art with friends. This event is co-sponsored by The Manitoba Crafts Council, The Institute for Women's and Gender Studies at the University of Winnipeg, The Manitoba Crafts Museum and Library and The Edge Gallery.

Match Box Books with Nicole Coulson. Beginning with a small painted match box as the "cover", create its content with bits of painted, drawn or collaged paper, in book form or not. Embellish its exterior, give it personality and broaden the definition of "book". With a background in photography, calligraphy and bookbinding, Nicole's work has shown in group exhibitions at the Centre culturel franco-manitobain, La Maison des artistes and the Mennonite Heritage Gallery, as well as in several books and publications.

Crochet with Lynne Schulz. Learn crochet basics by creating medallions and granny squares. The stitches are simple and multiples can be made, to piece together into vests, scarves, capes, bags and more! Lynne Schulz enjoys working with her hands, whether it is gathering and growing her own seeds or hand spinning yarns for her fibre work. She is also a printmaker who has focused on the male nude in her prints and drawings. Currently she works as a welder in a fabrication/job-shop and crochets during her lunch hours.

Fibre Dyeing with Kelly Ruth. Kelly will give an overview of two dye techniques commonly used in dyeing wools for knitting, and cotton for quilting and batik. She will demonstrate the use of fibre reactive dyes and acid dyes, while emphasizing how to safely use the dyes in less than ideal workspaces. If you wish, bring small amounts of cotton or wool to dye for a project you are working on. Kelly Ruth is an emerging artist having spent a decade employed as the dyer/painter for the Royal Winnipeg Ballet's wardrobe department. By working alongside many world-class artists during this period, she has learned much of what she has applied to her career as a painter. In the last three years she has exhibited in Miami, Florida,

and in Winnipeg at cre8ery, The Piano Nobile Gallery and the Gas Station Theatre.

Doll Making with Jennie O. Make your own doll-icious lady, gent or creature! Many of Jennie O's earlier endeavours were "below the radar". She worked and exhibited in makeshift studios and self-published *Latchkey*, an all-girl art zine. Jennie's affinity for community and art led her to Art City, where she was the Studio Director for over four years. Best known for her dolls, Jennie also paints, draws and creates sculptures from found materials. She has exhibited her work nationally and internationally in many venues, including group shows at the Museum of Contemporary Art in Toronto and The Winnipeg Art Gallery.

And that's not all.... Needles fly through the air, stringy bits lie on the floor, and patterns and skills are shared as uproarious laughter fills the air at MAWA the first Saturday of every month between noon and 4 pm. Please join us for these upcoming Stitch 'n Bitch events:

Pysanka Workshop!

Saturday April 3, 2010, noon-4pm at MAWA

Bohdana Bashuk from the Ukrainian Museum will be at MAWA on April 3 to teach us how to make traditional Ukrainian Easter Eggs called Pysanka. Please bring a small container to take home your egg. Places are limited. Call Tracy at 949-9490 to register.

Make your own Magnificent Monster!

Saturday May 1, 2010, noon-4pm at MAWA:

Sew a little fiend with a friend... bring your Mom, Mentor or Munchkin.



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Mia Feuer

MAWA recently caught up with one of the graduates of the Foundation Mentorship Program, Mia Feuer.

MAWA: *What have you been up to since you finished the Foundation Mentorship Program in 2007?*

Mia: Since my MAWA mentorship, I received travel and research grants from Winnipeg Arts Council and Manitoba Arts Council and travelled to the West Bank, Palestine. There, I lived in cities and rural villages where I facilitated sculptural workshops on the street with Palestinian children. I also was witness to much violence between the Israeli Occupational and Defense Forces and the Palestinian people—including raids, gassings, shootings and arrests. I monitored check-points, partook in demonstrations and most importantly fostered relationships with Palestinian people. This experience has had a profound effect on my work.

Upon returning from Palestine, I had three weeks to pack up my life and move to Richmond, Virginia where I was accepted into the Sculpture + Extended Media graduate program at Virginia Commonwealth University. In March 2009, I had my first American solo exhibition at FLUXspace in Philadelphia. It was entitled *Displacement*, and received a review and photo in the September 2009 issue of *Art in America*.

In May 2009, I received my MFA and was immediately offered an adjunct position at American University in Washington, DC teaching a summer sculpture course. In July I showed my work at the Kim Foster Gallery in Chelsea, New York. My work sold and I installed a massive piece in the private collection of Fred Dorfman, of Fred Dorfman Projects Gallery, in his home in the Hamptons, NY. In August I headed to Burlington Vermont where I was invited to participate in a 2-month artist residency called The Seven Below Artist Initiative. Following this residency I was the recipient of a 2-month full fellowship at Vermont Studio Center. In December I moved back to Washington DC where I currently teach sculpture at American University and George Mason University. Last month I was commissioned by Fred Dorfman Projects in New York to create and exhibit eight smaller works, and because of this I am now in the process of finalizing two major commissions in private collections in New York/Philadelphia and Aspen. I recently received a grant from the Canada Council for the Arts, am an alternate for the Lower East Side Rotating Studio Program in New York and am a selected fellow at the Bemis Center For Contemporary Art in Omaha, Nebraska in the spring of 2011.

MAWA: *Wow! Busy! What ideas are driving your current sculptural work?*

Mia: In my new work I am attempting to create metaphorical landscapes depicting places and images known as epicenters for conflict and discord, as well as other sites that have made an impact on me because of subtle implied distress within the confines of an otherwise serene locale. Witnessing moments of crisis or dissonance has inspired my recent work. I attempt to negotiate the beauty within a disaster, and search for poetry in moments of terror.

MAWA: *We see you have three solo shows coming up in 2010! Way to go! Where are they? What will you be exhibiting?*

Mia: I have three shows coming up. On March 5th, 2010, I will be showing a new piece entitled *Suspended Landscape* at Transformer Gallery in Washington, DC. This will be a massive installation that will consume the entire gallery and will consist of a tangled styrofoam structure and a mess of fluorescent aircraft cable. On April 16th, I

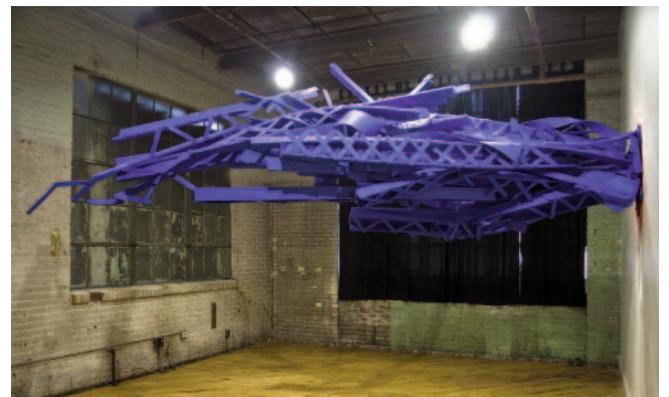


Mia in the studio

have another solo exhibition at the Arlington Arts Center. This is another big installation that references my time spent living in the “nation’s capitol” (Washington, DC), sitting in terrible, tunneled traffic jams while CSPAN broadcast the demise of the American automotive industry. While I sat there, in my car for what felt like hours, I couldn’t help but notice the beautiful red glow from all the break lights dancing on the tiles of the tunnels. So for this piece, I will be recreating the essence of this experience. On May 7th, at the Firehouse Gallery in Burlington, Vermont, I will have another solo exhibition entitled *Dissonance/Resonance*. This show explores my time spent living in the Palestinian Occupied Territory and my search of a deeper understanding of the Israeli and Palestinian conflict. It will consist of two massive sculptural installations including *Bridge of Dissonance* and *Turnstiles (Entering and Exiting Bethlehem)*, a neon and text-based piece, and a video.

MAWA: *Do you have any advice for emerging Winnipeg artists?*

Mia: I don’t know if I am in a position to give advice. I still cannot believe any of these things are actually happening. I guess I would encourage everyone to apply to everything they can! Apply for every grant, to every residency and to as many graduate programs as you can afford (if you are choosing to go that route). My graduate school and residency experiences included making connections within the art world and gaining a new-found confidence in my work and my studio practice... invaluable!



Mia Feuer, *Collapse*, sculpture cantilevered off the wall of gallery, FLUXspace, Philadelphia, PA, approx. 16' x 5' x 7', styrofoam, steel, enamel paint, 2009

Staff Changes

Lorri Millan, one-third of our Team Executive Director, is leaving MAWA in February to join her partner, Nadin Gilroy, who is pursuing studies in medicine at McMaster University in Ontario. Upon Lorri's departure, Shawna Dempsey and Dana Kletke will equally share the Team Executive Director position.

All of us here will miss Lorri so much: her intellect, her incisive decision-making skills, her warmth and her good humour. We will also miss her short side-kick, Xavier Gilroy-Millan, who refers to himself as "Chairman of the Board" (giving Gwen Armstrong a run for her money)!



With one-third of "TED" leaving, are we now merely "ED"?

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:

March: Hannah Godfrey (stories every Wednesday in March at 12:30)

April: Susan Gibson (artist talk April 30, 12:00)

May: Bronwyn Thorndycraft



Connie Chappel, *Draw Back The Veil*, mixed media, 1994

What Our Donors Are Saying

Throughout its 26-year history, MAWA has worked to support women artists and build a healthy arts community. Of course artists' needs and issues are continually changing, so it is important for us to keep up to date with our membership. Thankfully, you are generous not only with your donations of time and money, but with your feedback, good ideas and thoughtful criticism. And every once in awhile we get a letter like this one, a testimonial that sets our hearts aflutter and affirms everything we have been working for.

Here's what our donors are saying:

To: Team Executive Directors

As a member of MAWA currently residing in Calgary, I thought I would take this opportunity to write to you, sending my note along with my donation.

I am continually impressed with MAWA as an arts organization. I've lived in four provinces in this country so far and to my knowledge MAWA represents one of the most comprehensive, innovative programs in the country. I take great pleasure in sharing your newsletter with my fellow artist and citing MAWA as THE example of how to support artists if you seriously want to contribute towards their ongoing development.

Congratulations on your accomplishments working as a team. You should know that your organization is the envy of many artists across the country.

Keep up the good work!!

Thanks Dale, for your kind words and your donation. We want you to know that we couldn't do it without you.

Thank you to all of our recent donors for your support! Your commitment to building community through mentorship is exceptional.

Deborah Challis	Nancy Hall	Eileen Sommerman
Connie Chappel	Pat Hardy	Laurie Potovsky-Beachell
Karen Cornelius	Shawn Jordan	Reva Stone
Dena Decter	Gail Kletke	Martha Townsend
Agatha Doerksen	Gerry Little	Richard Walls
Aganetha Dyck	Ann Loewen	Meeka Walsh
Heidi Eigenkind	Kati Nagy	Wayfinding Inc.
Gayle Freed	Mireille Perron	
Carolyn Gray		

And the University of Winnipeg Art History Students Association

And to those who believe in MAWA's future by their recent gifts to our Legacy Fund, Thank you!

Colette Balcaen	Shawna Dempsey	Arwen Helene
Ellen Karlinsky	Cheryl Orr-Hood	Terry Vattr

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



Mireille Perron, *Atelier of the Near Future*, mixed media, 60 x 40 x 16 cm, 2009

The Laboratory of Feminist Pataphysics (LFP) will proudly present its latest *Prototypes for Ateliers of the Near Future* at Stride Gallery in Calgary from April 16 to May 28, 2010. LFP's founder Mireille Perron created a series of 13 small-scale models of *Ateliers of the Near Future*. She invited 13 emerging artists to propose work in response to the imagined facilities.

WIAprojects and Fleishman Gallery in Toronto are planning a conference to address feminist cultural practice in the postmodern, scheduled for November 2010. A preliminary roundtable will be held at CWSE, OISE in April 2010 with members from groups such as WARC, Fleishman Gallery and WIAprojects, organized by Pam Patterson. For more information write ppatterson@oise.utoronto.ca.

Pam Paterson and Leena Raudvee (also known as Artifacts) are performing *Homage to Margaret*, International Women's Day, March 8, for the Centre for Women's Studies in Education, Toronto.

Lesbian Rangers Shawna Dempsey and Lorri Millan will be conducting a tour-of-duty (performance of Lesbian National Parks and Services), May 24-30, 2010 Kunst und Theorieprojekte in Frankfurt am Main, Germany.

Kim Polton will donate \$1 from the sale of her handmade Christmas ornaments to her local Christmas Hamper fund and issues a challenge to all creative folks to do this for the hampers in their areas. When not thinking ahead for ways to make life better for Manitobans, she is busy creating props and sets for the Niverville Arts and Culture Group.

Bronwyn Thorndycraft is displaying a painting titled *Outskirts of Mars* at Punch gallery at the Forks. She will also be showing *Rooftops* at Cre8ery's auxiliary gallery Feb-May, and currently has a painting *In The Atmosphere* at Wayne Arthur Gallery. Her work has been selected to be in *New Art International Magazine*, 2010 edition. Her work is also displayed at Eye Candy in the Exchange.



Bronwyn Thorndycraft, *In the Atmosphere*, acrylic, 20"x16", 2009



Sandy Glass, *Bon Appetit*, 24x36, acrylic

Sandy Glass spends her winter in Victoria, B.C., where she works at an open studio at The Vancouver Island School of Art. She has recently been commissioned to create new work in acrylic.

The 22nd Arts West Artist Retreat, June 20-25, 2010, provides an opportunity for intense art development under the direction of qualified instructors, in a idyllic location at Riding Mountain Conference Centre, Clear Lake, MB. Courses offered include drawing (**Diana Thorneycroft**); printmaking (**Karen Cornelius**); watercolour (**Leona Brown**) and oil/acrylic painting (**David Garneau**). For information, contact **Gerry Oliver**, 204-834-2261 or email: gerry@spiritsands.ca.



Erika Lincoln's newest work, *Free Space Loss*

Erika Lincoln's newest work, *Free Space Loss*, premiered at the 23 Stuttgarter Filmwinter Festival for Expanded Media this January. In March 2010 *Free Space Loss* will be exhibited at Galerie B-312 in Montreal.

Bev Pike's *Ghost series*, that exhibited at Plug In Gallery in November 1984, has recently entered the collection of the McKenzie Art Gallery in Regina. These twenty-one drawings explored the meaning of artifacts left behind after Pike's mother died. Works from this series went on to show across Canada as part of the Ninth Dalhousie Drawing Exhibition, curated by Sheila Butler.

Aganetha Dyck will be participating in three upcoming exhibitions: *Screen 2010*, an online project; *Mapping* at the Buhler Gallery, St. Boniface Hospital, Winnipeg, opening, February 5; and *Exploded View* at The Ottawa Art Gallery, February 25 - May 9, 2010.



Colette Balcaen Crafty Ladies

Colette Balcaen spends her winter in Mesa, Arizona, where she attends a group twice a week called Crafty Ladies where they make quilts for the homeless.

Sandee Moore's exhibition *Empirical Investigations of Human Social Activity in Chewing Gum, Balloons and Broken Glass* continues until March 6th, 2010, at Gallery 803, 803 Erin St., Winnipeg.

A new collaborative *Saltwatch Experiment* by Elvira Finnigan and Paul Robles was launched on February 12. Watch the progress of *Robles Flock* at <http://saltwatch.ca/>.

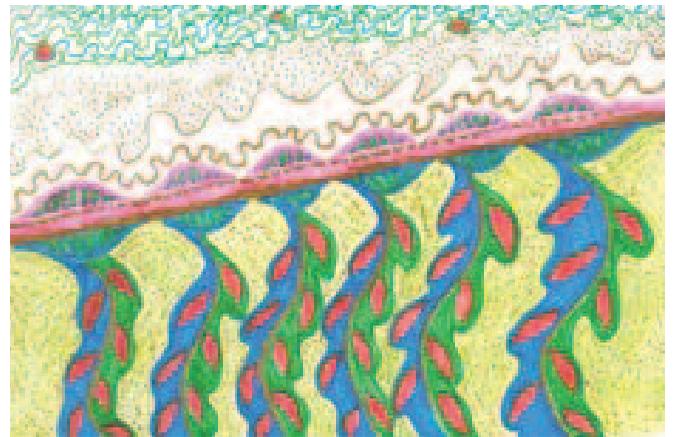
Jacquelyn Hébert, *exchange #1*, 2009



Carol James' workshop

Carol James, specialist in ceinture fléchée (aka fingerweaving) has taken her technique on the road. She has given workshops for the Winnipeg ManitoAhbee festival, in British Columbia for the Victoria Weavers Guild and Métis Association, at local Winnipeg grade schools, and in Korea at the Cheongju International Craft Biennale. You can see Carol at work during Festival du Voyageur in the Souvenir tent, right beside copies of her book *Fingerweaving Untangled*.

Carmen Hathaway was recently interviewed by the Odanak, Quebec, Abenaki newspaper W8banaki Pilaskiw, for their January, 2010 Olympic issue. The full page, feature article appears on page 7, as an E-zine at the following link: http://www.cbodanak.com/anglais/journal_anglais/newspaper_agl.htm



Susanne Sutherland, *Feel the Rhythm II*

In January 2010, Susanne Sutherland had an exhibit, *Celebrate: Big Ideas on Small Works*, at the Blankstein Art Gallery located on the 2nd floor of the Millenium Library, downtown Winnipeg. Her work is influenced by patterns from her surroundings. She constantly is discovering patterns made by rain, snow, wind, light and even rust.

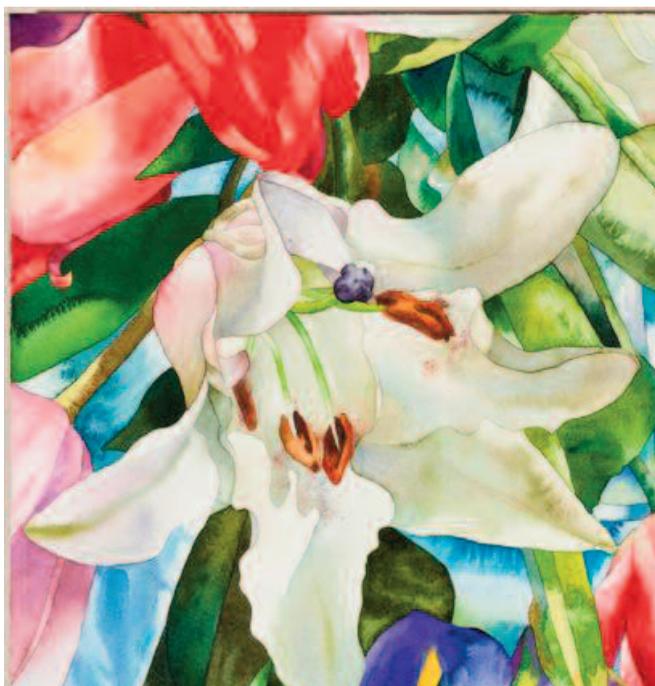
PAC (Pinhole Artist Collective) is a collective of artists interested in exploring the artistic medium of pinhole photography. In regular gatherings the collective engages in both constructive criticism and artistic creation. Growing out of the spirit of Worldwide Pinhole Camera Day and a DIY artistic philosophy, they are hands-on, resourceful, and playful. They use analogue and digital processes and

are, from time to time, nomadic with their pinhole practices. Their upcoming exhibition, *through the eye of a needle*, will be held at acartinc. Project Room, April 9 – May 1, 2010. It features the experimentations of Marian Butler, Sandra Campbell, Sarah Crawley, William Eakin, Lori Fontaine, Jacquelyn Hébert, Beth Johnson, Jen Loewen and Natasha Peterson.

A fundraiser for the new Manitoba Storytelling Guild will be held on March 20 at 7:30pm at Aqua Books, 274 Garry St. Admission \$10 at the door. Featuring Mary Louise Chown and 6 other storytellers, plus local musician Patrick Keenan. For more storytelling, tune into *Cabbages and Kings*, CKUW 95.9 FM, every Thursday 12:30–1:00pm.

Daphne Enns will be exhibiting new work in the national group show *Heroes* at Pendulum Gallery, Vancouver, March 7-27, 2010.

As part of her site specific WAM! Wall at MAWA in April, Susan P. Gibson will be giving an artist talk, April 30, 12:00 pm. Her work combines photographs, drawing, stitching, and pill containers with text, and metaphorically positions women artists as medicine.



Jill Brooks, *Lily-White*

Jill Brooks has been commissioned by Alberta Health to create twenty watercolours for the new state-of-the-art Lois Hole Hospital that will open in Edmonton in April 2010. Dr. Lois Hole was the province's lieutenant governor from 2000-2005 as well as a passionate writer on the subject of gardening before her death to cancer in 2005.

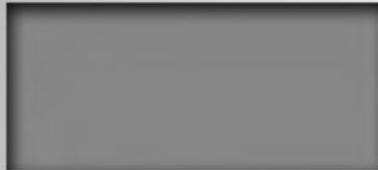
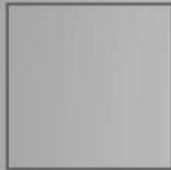
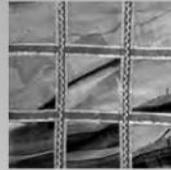
Melanie Rocan is exhibiting in a group show at the Stratford Gallery in Ontario, entitled *Drowning Ophelia*, from January 17 to April 4, 2010. Upcoming exhibitions include a solo exhibition at the Northern Galleries, at the Northern State University, in Aberdeen, South Dakota, fall 2010, as well as a painting survey exhibition organized by Ann MacDonald at the Doris McCarthy Gallery, at the University of Toronto in Scarborough in 2011. Check out the review of her solo-exhibition entitled *Transient State*, which was held in July 2009 at Paul Petro Contemporary Art Gallery in Toronto, in *Fashion Magazine*, Winter 2010.

Leah Decter's video *imprint* will be featured in a group exhibition entitled *Extra-Territoriality* as part of the Images Festival in Toronto

from April 3 – May 1. An expanded three-channel installation version of *imprint* will be exhibited at the Dunlop Art Gallery in Regina from March 27 - May 16.

Anne Fallis, Cheryl Orr-Hood & Gerry Oliver are co-organizing and participating in the first open studio tour for the Carberry area, June 12 & 13, 2010 called the Cypress Art Studio Tour. Contact Gerry Oliver at 204-834-2261 or gerry@spiritsands.ca

Proud supporter of the Aboriginal Women and Mentors (AWAM) Program



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MENTORING ARTISTS *For* WOMEN'S ART

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(204) 949-9490 info@mawa.ca www.mawa.ca
Tuesday-Friday, 10am-4pm and some Saturdays

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Shawna Dempsey (Co-Executive Director)
Tania Gauthier (Director of Philanthropy)
Tracy Marshall (Program Coordinator)
Alexis Kinloch (Student Intern)

DESIGN Susan Chafe

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





MAWA Bingo needs you!

In just a few short hours, you can help us raise a much-needed \$3000! Our bingo is scheduled for Tuesday March 2 at Club Regent. We'll need you from 8:45 until 11:45, transportation provided. To volunteer, please email Arwen Helene at ahelene@shaw.ca. Thank you, thank you, thank you!

MARCH

Tues. March 2, 8:45-11:45pm

MAWA Bingo

At Club Regent...volunteers needed!

Fri. March 5, noon-1pm

First Friday

Mary Ann Steggles: How The Renaissance Torpedoed Women's Art

Sat. March 6, noon-4pm

IWD Stitch 'n Bitch

Nicole Coulson: match-box books
Jennie O'Keefe: dolls
Kelly Ruth: dying techniques
Lynne Schultz: crochet

Wed. March 10, evening

Studio Visits Susy Oliveira

Sat. March 20, 10am-4pm

Over The Top Preview

Sun. March 21, 2-5pm

Over The Top Art Auction and Cupcake Party!

Sun. March 28, 7-10pm

Drop The Needle at LoPub

Origami Skillz

APRIL

Sat. April 3, noon-4pm

Stitch 'n Bitch

Bohdana Bashuk: Ukrainian Easter Eggs

Fri. April 9, noon-1pm

First Friday

crys cole: Women and Audio Art

Fri. April 16, 7-9pm

Clothing Swap!

Sun. April 18, 7-10pm

Drop The Needle at LoPub: Felting

Tues. April 20-

Camera Obscura

Fri. April 23, 10am-4pm

Pinhole camera by Sarah Anne Johnson

MAY

Sat. May 1, noon-4pm

Stitch 'n Bitch

Bring your mom, mentor or munchkin!

Thursdays May 6, 13, 20,
7-9:30pm

Workshop

Janet Carroll: Books for Artists

Fri. May 7, noon-1pm

First Friday

Helen Delacretaz: What Gets Collected?

Fri. May 7, 1-2pm

MAWA Honours Marian Yeo

Saturdays May 8, 22
and June 5, 2-4pm

Critical Reading Group

Joanne Bristol: Gendered Space Part Two

Tues. May 11, 7-9:30pm

Workshop Pamela Habing:
Building Your Own Website

JUNE

Fri. June 4, noon-1pm

First Friday

speaker TBA

Sat. June 5, noon-4

Stitch 'n Bitch

Tues., Wed., Thurs.

Workshop

June 8, 9, 10, 7-9pm

Leslie Supnet: Animation for Beginners

Have a question and aren't sure who to talk with at MAWA? We're all pretty friendly, so don't be shy! Dana and Shawna are the Co-Executive Directors, Tracy Coordinates all programming, and Tania is in charge of fundraising.