



MAWA Program Coordinator Lisa Wood (left), Manitoba Craft Council Programme Coordinator Tammy Sutherland (centre) and Manitoba Craft Council Board Chair Alison Norberg (right) plan future partnerships (and world craft domination)

Some of you may have been wondering, “What’s happening to MAWA’s Saturday afternoon Stitch ’n Bitch gatherings? Has MAWA turned her back on craft?” Not at all! In fact monthly crafternoons will be back with a vengeance in March and April, and will start up again in October. We haven’t been anti-craft or craft-neglectful, we’ve simply been looking at ways to make informal, peer-based craft sessions more interesting to you, our members, and the larger art community.

The impetus for change came from a Programming Committee meeting, at which a community member asked, “Who is not being served at MAWA?” Discussion led us to new immigrants to Canada, many of whom come from cultures in which women are the master craftspeople, and most of whom are isolated from the professional visual arts community in Winnipeg. So we’ve developed a New Canadian artisan craft-based series of workshops to redress this gap.

MAWA recognizes that women artists come to Winnipeg from different parts of the globe, and bring distinct cultural artforms with them. We also realized that our local visual arts community could be greatly enriched by hands-on exposure to these media. Want to incorporate traditional Afghan embroidery into your painting practice or African beading techniques into your sculptures? This is the workshop series for you!

At the same time, the hiring of senior immigrant craftswomen is an ideal way to value skills, provide income and welcome newcomers to MAWA. MAWA strives to support women of all backgrounds in their professional art practices. It is our hope that important connections, networks and support systems can be forged and, ideally, lasting relationships built. As we’ve always known, a diverse community is a healthy community, enriched by different skills and points-of-view.

Craft has often been denigrated as less-than-art or simply put: mere “women’s work”. MAWA supports artists who work in all visual media, including craft. Many visual artists, particularly younger generations, have embraced age-old needlework and have incorporated it into their conceptual practices. The active D.I.Y. (Do It Yourself) communities, both in Winnipeg and internationally, have contributed to and informed mainstream visual arts production. At a time when rampant mass production might eliminate traditional crafts, we are witnessing a craft resurgence! Traditional techniques are being resurrected and appreciated as legitimate modes of visual expression.

In the past year alone, MAWA has commissioned an article by Daniele Smith-Fernandez for our newsletter about the hierarchical relationship between contemporary art and contemporary craft; offered a lecture by Dr. Mary Ann Steggles, professor of art history at the University of Manitoba, about how the professionalization of craft guilds excluded women during the Renaissance; hosted an artist talk by local artist Kristin Nelson who incorporates knitting into her artwork; co-sponsored Drop The Needle drop-in crafting session at the Lo Pub; installed Camp Knit with on-site instruction at the Winnipeg Folk Festival; hosted a mini-mentorship in fibre with Newfoundland artist Barb Hunt; and added a craft mentor to our Foundation Mentorship Program, in collaboration with Manitoba Craft Council.

Dialogue with respect to craft-based practices is extremely timely. With the New Canadian artisan craft-based series of workshops, we are broadening that conversation. See page 3 for details and upcoming events!

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Dorota Blumczynska (centre), Executive Director of Immigrant and Refugee Community Organization of Manitoba (IRCOM), with MAWA staffers Shawna (left) and Lisa (right).

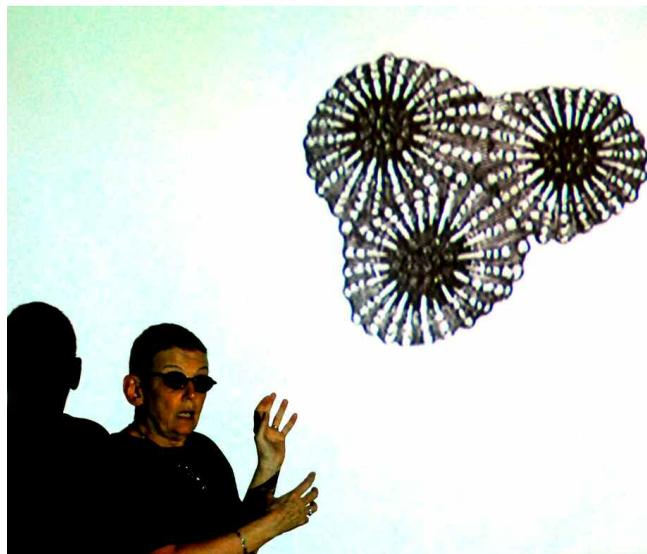
Artmaking in the Shadow of Freud

WITH JEANNE RANDOLPH

Friday, March 4, 2011, noon-1 pm at MAWA

Psychiatrist and performance artist Jeanne Randolph will present a lecture on the impact of Freud's work on feminist artmaking. This performative presentation, combining seemingly random images, will use Freudian techniques of free-association to explore the topic.

Jeanne Randolph is one of Canada's foremost cultural theorists, and has written, published and lectured for over thirty years. She is the author of four books, all published by YYZ Books, Toronto: *Psychoanalysis and Synchronized Swimming* (1993); *Symbolization and Its Discontents* (1997), *Why Stoics Box* (2003), and *The Ethics of Luxury* (2008). She has contributed texts to numerous monographs and exhibition catalogues for artists including Fastwurms, Vera Frenkel, Robin Collyer, Elizabeth MacKenzie, Bernie Miller and Ian Carr-Harris. Randolph is the first and only writer in Canada to develop an Object Relations psychoanalytic theory as a medium for cultural criticism.



Jeanne Randolph in performance

The Autobiography of a Feminist Artist: A Resisting Subject

WITH ROEWAN CROWE

Friday, April 1, 2011, noon-1 pm at MAWA



Roewan Crowe, *digShift*, video installation, 2007

Drawing from the practices of feminist artists who have consciously engaged with artistic and cultural performances of the self, and from feminist theories of autobiography, performance and affect, Roewan Crowe will explore the ideas of autobiography and the feminist artist as a resisting subject.

In her queer artistic practice, transdisciplinary artist Roewan Crowe irreverently crafts together video, text, theory, photography, performance and activism. Her latest work, *digShift*, a multichannel installation, delves into shifting layers of meaning at an abandoned gas station to imagine some sort of reclamation – personal, historical, and environmental – for this compelling and toxic landscape. Currently she is completing an experimental novel entitled, *Quivering Landscape*. She is an Assistant Professor and Co-Director at the Institute for Women's and Gender Studies at the University of Winnipeg.

Feminist Pedagogy and Art Education? Lessons from Real Life!

WITH AMY KARLINSKY

Friday, May 6, noon-1 pm at MAWA (rescheduled from December 2010)

This lecture is sponsored by the University of Winnipeg Institute for Women's and Gender Studies c/o the Margaret Laurence Endowment

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 women'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.



Clothed Amy Karlinsky Descending a Staircase

MAWA Celebrates International Women's Day with a Mega-Workshop! Craft Practices from around the World

Saturday, March 5, 2011, noon-4 pm at MAWA

Free! All genders welcome! All ages! A light lunch will be served!

Most materials will be provided. All you need to bring is plastic grocery bags, the more colourful the better!

At our much anticipated 3rd Annual IWD crafting event, four master craftswomen will be on hand between noon and 4pm to share their skills in embroidery, beading, crochet and more. Come early and stay late! Enjoy good food, good company and some good-old-fashioned fun, making art with friends. This event is supported by the Provincial Minister responsible for the Status of Women and Minister of Labour and Immigration, Jennifer Howard; the Manitoba Craft Council; Manitoba Crafts Museum and Library; The Edge Gallery; and Immigrant and Refugee Community Organization of Manitoba (IRCOM).

Geraf Embroidery with Zarghoona Ahmedzai. Zarghoona will teach a traditional Afghani technique that is often used to embellish traditional clothing. The embroidery forms a solid pattern of geometric colour. It is created by counting threads in the weave of the cloth, and applying small, even stitches. Zarghoona is originally from Kabul, Afghanistan, although she taught handicrafts to refugees in Pakistan for many years before coming to Canada seven months ago. As well as teaching geraf, she will show examples of other regional Afghani embroidery techniques. She will be assisted by her daughter, Nilab.

Plastic Bag Crochet with Erna Andersen. Learn crochet basics and recycle at the same time! Erna crafts beautiful bags and bowls out of old plastic shopping bags. The stitches are simple and fast to learn. And what could be better than making your own reusable grocery bag out of flimsy old ones? Erna moved to Winnipeg two-and-a-half years ago from Denmark. She now works with other newcomers at Immigrant and Refugee Community Organization of Manitoba (IRCOM).

Oromo Beading with Sifo Boramso. Sifo creates traditional, east African jewelry using age-old designs passed down to her by her grandmother. Headbands, earrings and bracelets are created using a simple hand-method (not a loom). This jewelry once adorned all Oromo women, although traditional beading designs are being lost. Oromia is now part of Ethiopia and is that country's largest state. Sifo immigrated to Canada two years ago and is very active at IRCOM, implementing childcare and literacy programs.

One more craftswoman TBA. Stay tuned!



Zaghoona and her embroidery (top), Erna and her crocheted plastic bags (middle), and Sifo and her beadwork (bottom)

And Keep Crafting! Embellish and Embroider... Making old clothes new again!

With Lweh Say

Saturday, April 2, 2011, 1-3 pm at MAWA

Free! All genders welcome! Embroidery materials will be provided, but please bring clothes you would like to decorate.

Needles will fly through the air, stringy bits will lie on the floor, and skills will be shared by Lweh Say. Lweh is a Karen (southern Burmese) embroiderer who uses cross stitch and a unique raised stitch to create traditional floral and geometric designs. Lweh studied embroidery as a schoolgirl, working on the most difficult of materials: silk. She has since passed her skills on to her daughter and now to women of MAWA.



The MAWA New Canadian Artisan Outreach Pilot Program has been funded by the Women's Endowment at the Jewish Foundation of Manitoba.

Cathy Busby: “A Stimulant, A Conversation”

Thursday, March 24, 2011, 7-8 pm at MAWA

Presented in partnership with PLATFORM centre for photographic + digital arts



Cathy Busby with her project *We Are Sorry*. Photo by Luther Alexander

Cathy Busby’s artwork is made up of installations and printed matter that are concerned with the way language influences attitudes and action. Since the 1990s, it has explored the ways emotions are mediated in culture. Discourse and textual analysis, as well as feminist perspectives related to social justice, inform her perspective. She will discuss her socially interactive and provocative practice.

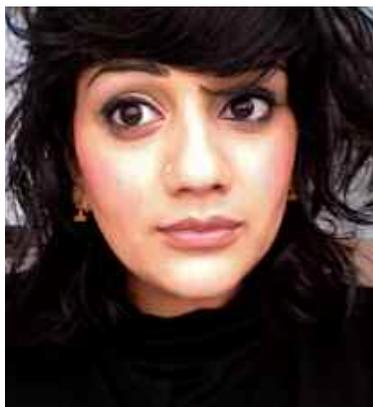
Cathy Busby has a PhD in Communication (Concordia University, Montreal, 1999) and was a Fulbright Scholar at New York University (1995-96). She has an MA in Media Studies (Concordia University, 1992) and a BFA (1984) from the Nova Scotia College of Art and Design, Halifax. Her work is represented in the collection of the City

of Ottawa, the Nova Scotia Art Bank, the Canada Council Art Bank and the National Gallery of Canada.

Be sure to check out Cathy’s current exhibition in Winnipeg, *EVERY LINE & EVERY OTHER LINE* at PLATFORM centre for photographic + digital arts, March 18 – May 7, 2011, opening on March 18 at 7 pm. Curated by J.J. Kegan McFadden, *EVERY LINE & EVERY OTHER LINE* brings together work in photography and video by Cathy Busby, Bruce LaBruce, Brendan Fernandes, Suzy Lake and Arthur Renwick in an attempt to consider what the face, and more precisely the mouth, reveals about colonization, revolution and gendered space.

Divya Mehra: “Painfully Indian”

Saturday, May 14, 2011, 2-3 pm at MAWA



Divya Mehra



Divya Mehra, *I am the American Dream (still just a Paki)*, 1987 Gold Jaguar billboard installation 1991- 2005, view at Morris and Helen Belkin Art Gallery, University of British Columbia, Vancouver, B.C.

In her practice, Mehra explores cultural appropriation, displacement and hybridization. She will talk about how these issues play out in her work, as well as her use of humour as an ongoing strategy.

Divya Mehra is a multimedia artist who recently earned her MFA from Columbia University, New York. Her work has been included in a number of exhibitions and screenings across North America and overseas, most notably at the Queens Museum of Art

and Hendershot Gallery (New York, U.S.A.), the Beijing 798 Biennale (Beijing, China), Plug In ICA and PLATFORM: center for photographic + digital arts (Winnipeg, Canada), Images Festival and A Space (Toronto, Canada), Groupe Intervention Video (Montreal, Canada), and Gallery OED (Cochin, India). Mehra currently divides her time between Winnipeg and New York.

Mini-Mentorship in Paint with Lisa Wood

Saturday, May 14 and Sunday, May 15, 10 am – 5 pm
at Art Gallery of Southwestern Manitoba, Brandon
\$30 for MAWA members

Lisa Wood will lead a two-day mini-mentorship for women which will focus on painting. The mini-mentorship will feature critical readings, slide presentations of other artists' works, and group critique of participants' paintings.

Each artist 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.

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, most recently at the Art Gallery of Southwestern Manitoba in the fall of 2010. For the last three years she has taught painting and drawing at the University of Manitoba. She is currently the Programming and Administrative Coordinator at MAWA.



Lisa Wood, *Twin Reflection Self Portrait 3*, oil on canvas, 4' x 5', 2009. Art Gallery of Southwestern Manitoba, October 2010. Photo by Brendon Ehinger

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

If you are not already a member, please submit a MAWA membership form and payment. In order to apply, you must be a MAWA member. Cost of the program is \$30. Applications are due at MAWA by Tuesday, April 26 by 4:00 pm. Please submit by e-mail to: programs@mawa.ca. Put "Mini-Mentorship" in the subject heading. Places are limited.



Eastern Manitoba Rural Art Mentorship Project

Presented by the Manitoba Arts Network, co-sponsored by MAWA, May 2011 - Sept. 2011

If you are an artist or an aspiring artist in the eastern region of Manitoba who is working in any media, such as photography, sculpture, found objects, painting, video, sound or printmaking, then this project is for you!

The Eastern Manitoba Rural Art Mentorship Project is a five-month project in which two professional Winnipeg artists will mentor and share their experiences with rural artists.

For this project, two artist/mentors will work with a small group of artist participants. The mentors will meet with the participants as a group and individually for one weekend per month for discussion, feedback, professional advice and other activities. You will learn how to write an "artists statement". You will explore the idea of producing "a body of work". You will learn to document your work. You will learn how to write arts grant applications. You will learn how to apply to galleries for exhibitions.

To apply for the project, please submit a letter about your artistic background, a description of what you make and the ideas

that drive your work, why you want to be in the project, and up to 10 jpg images of your artwork on CD or by email or up to ten photographs or a maximum of 2 DVD videos. Applications are due at Manitoba Arts Network by Friday, April 8, 2011. Please submit by e-mail to visualarts@mbartsnet.ca and put "Mentorship" in the subject heading, or by snail mail to 203-100 Arthur St. Winnipeg MB R3B 1H3. There is no fee to apply. Successful applicants will be charged a \$100 fee for the project. Any travel required will be at the participant's own expense. Men and women may apply. Students are not eligible. Places are limited. Participants will be selected based on the quality and potential of the work submitted, and the applicants willingness to dedicate time to the project.

For more information, please contact Manitoba Arts Network Visual Arts Project Coordinator, Tim Schouten, at 943- 0036 or toll free at 1-866-919-2787 or by email at visualarts@mbartsnet.ca.

Manitoba Craft Council presents

Hovercraft: Navigating the shoreline of art and craft

Curated by Jenny Western and Kerri-Lynn Reeves

Opening Thursday, March 10, 7 pm, Portage and District Arts Centre,
11 2nd St. NE, Portage la Prairie.

Bus trip co-sponsored by MAWA, aceartinc and Manitoba Crafts Museum and Library

Featuring the works of Takashi Iwasaki, Jeanette Johns, Heather Komus, Chantel Mierau, Kristin Nelson, Jennie O'Keefe and Suzie Smith, this exhibition will be shown at Portage and District Arts Centre March 3 – April 30, 2011, aceartinc August 5 – 26, 2011, and Art Gallery of Southwestern Manitoba February 2 – March 31, 2012.

Interested in coming to the grand opening on Thursday March 10 at 7 pm? Come to MAWA to buy a bus ticket to take you to the event! We're attending en masse. For more information, call us at 949-9490. Or check out www.manitobacraft.ca for details. For an additional fee, a boxed supper will also be available.



Chantel Mierau, *Oma, Knit Memories*, 2009

New! Artist Residency At MAWA

Two deadlines: April 29, 2011, for residencies in 2011; and October 28, 2011, for residencies in 2012



University of Winnipeg's Writer in Residence Ivan E. Coyote is staying at the MAWA apartment for 4 months this winter. Ivan says, "This space was thoughtfully designed for artists by artists. It has everything I need."



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

We will provide free accommodation and a \$300 honorarium. The MAWA apartment is fully furnished and includes a kitchen, a bathroom with shower, a double bed, a double futon/couch, and a designated parking space. All linens and cooking utensils are provided. The apartment is located on the second floor of 611 Main Street in downtown Winnipeg. It is a walk-up and is not wheelchair accessible.

MAWA's apartment is a clean space that is not conducive for painting and many forms of sculpture. However, we will work with you and other Winnipeg art centres to help you gain access to the facilities and resources you need. These could include a rough studio, printmaking, video and darkroom facilities, or introductions to likeminded artists and curators.

While at MAWA, we ask that you present your work to our members in a form of your choice (screening, talk, performance, showcase of work-in-progress, etc.).

Artists at all stages of their careers are encouraged to apply. Equal consideration will be given to emerging and established artists. Rural Manitoba artists are especially encouraged. Imagine an urban retreat!

Applications must be received by April 29 and October 28 at 4:00 pm, and should include:

- a cover letter saying why you would like time in the MAWA apartment (goals, rationale)
- a detailed description of what you will need while you are here (access to other facilities or equipment requested)
- first choice of preferred dates; second choice of preferred

dates (including start and end dates)

- an artist's c.v.
- up to 20 images on CD or two videos on DVD
- a stamped, self-addressed envelope for the return of your materials

In conceiving of this residency program, MAWA hopes to increase dialogue between our geographical community—Winnipeg—and the art world beyond; to create networking opportunities for women artists; and to provide an oasis in which women artists can do whatever they need to do in order to move their practices forward.

Please send applications to: Residency Program, MAWA, 611 Main St., Winnipeg, Manitoba R3B 1E1. If you have any questions, contact Lisa at 949-9490 or programs@mawa.ca

Artist Bootcamp Proposals and Suggestions?

Since February 2009, MAWA has offered Artist Bootcamp workshops on professional development topics ranging from how to write a grant to how to stretch a canvas. If you have skills you would like to share or future Artist Bootcamps you would like to attend, please send an email to Shawna at dempsey_millan@mawa.ca with your proposal or suggestion. All Bootcamp leaders are paid \$300 to teach a 2½ hour workshop.



January's WAM! Wall, Faye Hall's *Bliss in the Woods*, 2010

Put your work on MAWA's WAM! Wall

The WAM! Wall provides an opportunity for MAWA members to showcase their artistry. Each month the wall features 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: no WAM! Wall to leave room for Over The Top madness

April: Sophie Lavoie

May: Aikatarina Zegeye-Gebrehiwot

Over The Top Art Auction and Day of 1000 Cupcakes!

Sunday, March 20, 2011, 2-5 pm, at MAWA. \$10 admission



Over The Top 2010 was a blast. Help make 2011 even better!

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 including Melanie Rocan, Krisjanis Kaktins-Gorsline, Wanda Koop, Paul Robles, Diana Thorneycroft, Dominique Rey, Bill Eakin, Michael Dumontier, Shirley Brown and many, many more. You might also discover an emerging artist who will be the next art star to come out of Winnipeg!

And if you'd like to donate work, we'd be thrilled! You don't have to be a MAWA member and we welcome all genders. We gratefully accept work in a range of media including drawing, painting, photography, collage, textiles, sculpture and more. Please email mawaoverthetop@gmail.com and let us know you will be contributing. Then fill out an artist contract (available on our

website) and drop it off with your work at 611 Main St. We accept donations from Tuesday, March 8 to Friday, March 11 between 10 am and 4 pm; Tuesday, March 15 between 10 am and 4 pm; and Wednesday, March 16 between 10 am and 8 pm. Contributing artists 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.

If you are a cupcake baker, please consider making a dozen or two. MAWA and hungry auction attendees will love you for it. Let us know your intentions at mawacupcakes@gmail.com. There will be a raffle prize for the cupcake donors, to thank you for your yummy donations.

Thanks so much! We look forward to seeing you all at the Day of 1000 cupcakes and oodles of excellent art on March 20.

Clothing Swap!

Friday, April 15, 2011, 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 third mega 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 5 to Wednesday, April 13. MAWA is open Tuesday-Friday 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.



Volunteer Aurélie Forson and Co-ED Shawna Dempsey flank a happy shopper. All you can carry for \$10!

Call for Submissions Year-long Mentorship Program, Sept. 2011- Sept. 2012

Application deadline: Friday, April 29, 2011, at 4:00 pm

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, and 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 to our website, mawa.ca, or contact Lisa Wood, Program and Administrative Coordinator, at 949-9490 or programs@mawa.ca.

How have the mentors been selected?

MAWA mentors are connected to the larger art world, locally, nationally and internationally. They have achieved a high level of respect for their artistic production, locally, nationally and internationally. They are capable. They want to share information and skills. They have experience with sharing their knowledge. They communicate effectively. They are committed to building community.

In order to provide the highest quality of mentorship, MAWA chooses mentors considering the following criteria.

* A MAWA mentor has a demonstrated, sustained commitment to a professional practice in the visual arts that may include artistic production, curation, theory, community animation or activism.

* She has contributed to visual arts discourse, her community and self-empowerment for other women in the visual arts.

* She is a positive role model for emerging artists because of the recognition she has received, such as:

- having been awarded local, provincial and national arts council funding
- having been exhibited in curated group or solo shows locally, nationally and internationally
- having curated shows locally, nationally and internationally
- having had her art practice written about in art magazines and periodicals

* She is a positive role model for emerging artists because of the activities she engages in, such as:

- working as a volunteer in the arts community
- generously sharing practical skills, information and contacts

Each year MAWA staff, with input from the Programming Committee, select 4 mentors for its core Foundation Mentorship Program. These senior women arts practitioners are selected with an eye to diversity. They represent a range of artistic practices, media, techniques, concerns and conceptual frameworks. Every effort is made to be inclusive of diverse ethno-cultural backgrounds. If possible, mentors of different ages are selected, to provide the group with different generational perspectives. A mix of first-time mentors and returning mentors is selected. This creates an opportunity for experienced mentors to provide guidance to first-time mentors. Because of its key place in MAWA programming, selection of Foundation Mentorship Program mentors is ratified by the Board of Directors.

The 2011 / 2012 Mentors

Amber-Dawn Bear Robe, Blackfoot from Siksika Nation, Alberta, is currently completing her second MA in Art History from the University of Arizona with a focus on contemporary Native North American arts and photography. Amber-Dawn recently moved to Winnipeg to work as the new Director/Curator of Urban Shaman: Contemporary Aboriginal Art. She completed a MA in American

Indian Studies from the University of Arizona, a Bachelor of Fine Arts degree from the Alberta College of Art and Design and has interned at museums such as The Tucson Museum of Art, The University of British Columbia's Museum of Anthropology and The Glenbow Museum. She is an active art writer.





Mélanie Rocan works in paint. She graduated from the University of Manitoba in 2003 and completed her Masters of Fine Arts at Concordia University, Montreal, in 2008. Since 2003, her work has been included in many exhibitions across Canada, including the Museum of Contemporary Canadian Art, Toronto; the Winnipeg Art Gallery and Plug-In Institute of Contemporary Art, Winnipeg; as well as an RBC painting competition exhibition that traveled to galleries across Canada including the Power Plant, Toronto; the Musée d'art contemporain, Montréal; and the Contemporary Art Gallery, Vancouver. Her work has been reviewed in *Bordercrossings* Magazine, *FASHION* Magazine and the *Globe and Mail*. She is the recipient of numerous awards and grants from the Canada Council, Manitoba and Winnipeg Arts Councils.



Mélanie Rocan, *Red Dress*, 16" x 16", oil on canvas, 2009



Diana Thorneycroft has exhibited various bodies of photo-based, installation and drawing works across Canada, the United States and Europe, as well as in Moscow, Tokyo and Sydney. She is the recipient of numerous awards including an Assistance to Visual Arts Long-term Grant from the Canada Council. Her exhibition of photographed, miniature tableaux, *Group of Seven Awkward Moments*, is currently touring Canada and will be shown at the Canadian Cultural Centre in Paris in May 2011. By combining well-known Canadian landscape paintings with scenes of accidents, disasters and instances of poor judgment, this recent series satirizes the mythology and icons of Canadian culture.



Diana Thorneycroft, *A People's History (Night, Pine Island)*, 2008



Diane Whitehouse studied fine arts (painting) at Birmingham College of Art and Bergen Kunsthandverkskole, Bergen, Norway. After immigrating to Canada in the sixties she taught at the University of Alberta and the University of Manitoba School of Art. Diane has exhibited nationally and internationally, and was the subject of a solo, retrospective exhibition held at the Winnipeg Art Gallery in 1999. She has served on many boards, including the Canada Council and Plug In ICA, and was one of the founders of MAWA.



Diane Whitehouse, *The Clear Lake*, 6" x 8", oil on canvas, 2006

Archive Project

Thanks to summer intern Alexis Kinloch and volunteers Alanis Odokeychuk and Laura Smith, Phase One of MAWA's archive project is complete, and the Provincial Archives of Manitoba have accepted our print holdings. Now MAWA's history and the history of women's visual production in Manitoba will be available to students, historians and citizens in perpetuity. But that's not all! Under the continued leadership of professional archivist (and amazing painter) Bev Pike, Phase Two has begun. Assisted by University of Winnipeg student interns Caroline Farris and Laura Fontaine Haines, MAWA's collection of slides, photographs, audio recordings and videos are being migrated to current formats and organized for inclusion into the archive. Go, archive team, go!



Student archivists Caroline Farris and Laura Haines had never seen a Beta tape before! Pictured here in the increasingly less scary MAWA basement with project leader Bev Pike.

New Scent Guidelines at MAWA

MAWA supports the creation of a fragrance free environment so that chemical barriers will not prevent access to MAWA for people having chemical sensitivities. All staff, members and guests are asked to refrain from using, wearing, and bringing scented products and materials into MAWA's 611 Main St. space and to MAWA-sponsored events. Compliance with these guidelines is not mandatory, and relies on goodwill.

On Dec. 2, 2010 MAWA's Board recommended that MAWA raise awareness of chemical sensitivities with the following request:

Scented products can cause allergic reactions and respiratory distress. Staff and visitors are encouraged not to wear or use any scented products while at MAWA.

Bike Racks

Spring is coming and with it... bicycles! MAWA now has two permanently installed bike loops in front of our 611 Main St. space. No longer is there any need to lock to the tree or fence. Safe, efficient bike tethering is now available, so ride your bike to MAWA.



Our new bike loops await you!

Mitchell's Parking Lot

The parking lot next to MAWA is now reserved for monthly paid parkers during the week, but Paula Mitchell has generously said that MAWA members can park there free of charge on evenings and weekends. Thanks, Paula!

Curatorial Mentorship

MAWA's Curatorial Mentorship group, the collective *Free Associates* (Sigrid Dahle, Joanne Bristol and Kendra Ballingall), is representing our region at the Prairie Scene Festival of the Arts in Ottawa. The exhibition that Free Associates has curated, *take me to your leader* «lead me to your taker, will be located at SAW Gallery and will open the last week in April 2011 (exact date TBA). It will feature the works of Divya Mehra, Hope Peterson, Ming Hon and Jeanne Randolph. Congratulations, all!

Some Post-Ism Thoughts on Art and Feminism in the 21st Century

By Amy Fung

Speaking plainly, I ask you: What exactly is feminism? For somebody in my generation (those born after 1977 or there about), feminism ranges from being a human rights issue to being a dirty word. For many of my peers, post-feminism is easier to relate to, but no two minds can agree on what post-feminism actually means. So in looking at feminism in a post-ism age, how does this infinite fracture within feminism(s) reflect our artistic practices?

There is certainly need for further inquiry when artists as wholly different as British sensationist Tracey Emin and Australian post-colonialist Tracey Moffat can be lumped together simply because of anatomy. This was the case in a confusing guest lecture I attended some years ago at the University of Alberta. As an impressionable young student, I did not see any similarities between the works, but the discussion wildly speculated on artistic intentions (oh, academia!).

Feminism is certainly a complicated animal. It has always been rooted in the personal, in the various realized experiences of the female body, unleashing the female self as a preface to social change. As a movement for rights and equality, feminism as we know it today has roots in the Victorian Era, which squarely places the foundation of feminism in the hands of an upper class sect, i.e. Christian and European. In the 20th century, feminism materialized as a global human rights issue and, like most human rights issues, there is still a long journey ahead. Feminism has grown and split into localized, nationalized and racialized feminisms that speak to the multifaceted refractions of being a woman depending not only on ideological specificities, but also on the colour of your skin and which area of the world you live in.

So how has any of this been reflected in the art world? Feminist art recently received a reprieve in the retrospective of *WACK!* curated by MoMA's Connie Butler. The touring show traced feminist art through a predominantly historical lens and featured important, but mostly Caucasian artists that experimented with their bodies and sexualities. The show appeared as a time capsule of radical female artists, leaving me to wonder whether feminist art could still exist or whether it was a history lesson. Another exhibition, while lesser known but far more contemporary, was The Dunlop Gallery's *Pandora's Box* curated by Amanda Cachia. The international line up included the likes of Ghada Amer, Laylah Ali, Wangechi Mutu and Kara Walker exploring issues of femininity without ever outwardly calling the show a feminist exhibition. In looking at the legacy of feminism in contemporary art history, there is no one certain style or philosophy, or even agreement, as to who was and is a feminist, and that has certainly translated into diverse exhibitions and curatorial strategies.

The one consistency is the under-representation of women in galleries and museums. For decades, The Guerrilla Girls have been throwing up stats that show how drastically disparate the numbers are when it comes to women vs. men in the art world, and through it all the percentages have not improved. Sure, The Whitney Biennial for the first time in its 78-year history featured more women than men. As gender was not a defining issue in curatorial selection, was it then just mere coincidence? I'd love to say yes, but I know it to be untrue. Enrollment by women in art school has been steadily climbing, but where do all these young artists go after they graduate when women still make up less than 30% of most exhibition line ups? My generation who lives and operates in a post-ism world still can't help but recognize this disparity, which leads to the bigger question of how we can be post-feminists when feminism itself has not exactly been resolved.

I don't believe there is a single answer, but acknowledging our experience and our history will only help inform us. My own turning point in rethinking feminism was through recently attending a lecture by Lucy R. Lippard on Eva Hesse entitled "Something Old, Something New: Eva Hesse Forty Years Later". It's been forty years



Meera Margaret Singh, Anthea Black, Lucy Lippard and Amy Fung (left to right).
Photo by Jess Dobkin

since the New York Women's Movement was founded and the key feminist exhibitions were first curated, but the definition of feminism is still not agreed upon and feminism in the art world still has a long way to go.

Lippard's talk revealed that the ideas and influence of feminism are long from being mummified as footnotes. It was intriguing to hear her speak of Hesse's works in terms such as the "female malaise" and "sensuous abstraction", phrases that situate the work within a scope larger than any single artistic intention. Hesse herself never identified with feminism, though the burgeoning of must-read texts such as *The Second Sex* were certainly nearby; self-identification is only one piece of the much larger puzzle. Even if not named as feminist by the artist, can we not reclaim it as such?

Lippard then told an anecdote about speaking with her friend's daughter. Lippard asked the independent young woman if she identified as a feminist, which for many these days is an awkward question at best. The younger woman said yes she did, that she stood up for herself and for what she believed. Lippard corrected her by sharing that feminism is not about standing up for yourself, but standing up for other women.

To stand up for ourselves as well as for others has become a lost artform in a post-ism landscape, where individualism outshines us all. We may be beyond labels but, like Hesse or any artist who may or may not identify as a feminist, it is the reach of the work, and the pushing of limits and boundaries of one's efforts, that makes art have an impact that rocks us to our undeniable cores.

At the end of her talk, Lippard shared a quote from Hesse that drifted along the lines of "life doesn't last, art doesn't last . . ." but while we are participating in both of these ephemeral states of expression, we may as well try to make it count for the better and for the next crop of post-individualists.

Amy Fung is an independent art critic and curator and the founder of Prairie Artsters.com. Fung will be completing a Curatorial and Arts Writing Fellowship in Scotland in 2011. For more information, visit AmyFung.ca

Critical writing is an on-going feature of the MAWA newsletter. If you have an idea for a piece about an art issue, concept or event, please submit a 50-word synopsis/proposal in writing to Shawna at dempsey_millan@mawa.ca. A writer's fee of \$200 will be paid for each published work.

What You Missed



MAWA's Board of Directors, Jan. 2011 meeting



Dominique Rey teaching *Photographing Your Artwork*, Feb. 2011



MAWA's Holiday Party, Dec. 2010



Sigrid Dahle (seated at left) at her First Friday lecture, *Try Again. Fail Again. Fail Better*. Nov. 2010



Santee Moore presenting her artist talk, *The tell-all confession of my love affair with gift theory*, Nov. 2010



A huge crowd at Kendra Ballingall's First Friday lecture, Feb. 2011



Aganetha Dyck and MAWA Program Coordinator Lisa Wood at MAWA's Holiday Party, Dec. 2010



Sharon Alward teaching self-defense at MAWA, at a workshop co-presented and generously donated by Kim Marshall, Nov. 2010



Sophie Lavoie (left) and instructor Kari Hasselriis, at *Writing for Visual Artists*, Nov. 2010



Mexican visiting artist Yolanda Paulsen (centre) with Madeleine Vrignon (left) and Joan Scaglione (right) at MAWA's Master Class in Sculptural Issues, Jan. 2011



The Wendy Wersch Committee celebrates another successful annual lecture, *Spiritmending*, presented by Leah Fontaine (seated, second from left), Nov. 2010

Sculptural Vocabularies Rocked!

In January, the Winnipeg Art Gallery, in partnership with Mentoring Artists for Women's Art and Plug In ICA, hosted the first ever conference dedicated to examining women's sculptural practices. Over 100 participants and 20 presenters converged from across Canada to discuss and share professional experiences and strategies. Topics included public art, multi-media practices, installation, and the many variables of object-making.

The symposium launched on the evening of Thursday, January 20, with a keynote address by Catherine Widgery. The second keynote, on the morning of Saturday, January 22, was presented by MAWA guest artist Yolanda Paulsen. Both shared professional experiences and strategies within different contexts: Catherine as an in-demand, public artist whose work is evolving towards media art and immersive environments, and Yolanda as a classically trained sculptor from Mexico whose process-driven approach has led her to performative actions and experimentation with materials as diverse as animal lung tissue and liquid latex.

Highlights of Friday's programming included an intimate conversation between curator Andrew Kear and sculptor Eva Stubbs, during which Eva revealed that when she attempted to enroll in art school at the University of Manitoba in the 1950s, she was told to go home to her family and forget about serious art, as befit her gender. Eva's talk was an illuminating companion to her solo exhibition, currently at the Winnipeg Art Gallery. Friday's artist talks by Shary Boyle and Aganetha Dyck also provided fascinating windows into diverse, rigorous practices and processes. A panel about public art featuring Jennifer Stillwell and Elizabeth Roy, moderated by Tricia Wasney, laid bare the complicated nature of large-scale commissions, where the needs of the client necessarily impact the artist's vision.

The day concluded with a lecture by Winnipeg Art Gallery Curator of Inuit Art, Darlene Coward Wright, who discussed shamanism, transgenderism, and access to materials and techniques as historical factors in the development of northern women's sculptural practices. She revealed that, although southern women artists have struggled for decades to be represented in major museum collections, northern women artists make up approximately 50% of the Winnipeg Art Gallery's Inuit collection.

On the final day of the three-day symposium, artist talks by practitioners Mary Anne Barkhouse, Faye HeavyShield, Nadia Myre and Rebecca Belmore packed the 300-seat auditorium. These powerhouse-artists expand the definitions of sculpture to include beading, performance and video, and discussed how they approach issues of environmental sustainability, the history of colonialism and justice. These talks were open to the public and were presented in association with *Close Encounters: The Next 500 Years*, an exhibition of international Indigenous art that continues in multiple venues in Winnipeg until May 8, 2011.

At the first event of the symposium, Catherine Widgery asked the sculptors in the room to raise their hands. The audience of over 100 women erupted in a sea of arms. The presence of practitioners was further evident throughout the entire conference in questions regarding the brass tacks of fabrication, shipping and storage.

Despite little interest in this historic event by the mainstream and art presses, attendees came from as far away as Alberta and Quebec, creating a truly national discussion.

Huge thanks to the Manitoba Arts Council for making it all possible, and to conference organizer Anna Wiebe for flawlessly organizing this engaging, fruitful and ground-breaking symposium.



Keynote speaker Yolanda Paulsen (centre) with Tracy Peters (right)



WAG Associate Curator of Historical Canadian Art Andrew Kear with artist Eva Stubbs



Rebecca Belmore (left) in conversation with curator Lee-Ann Martin (right)



Eager conference goers examine Yolanda Paulsen's sculptures



Symposium organizer and WAG Adult Educator Anna Wiebe (left) with WAG Curator of Contemporary Art and Photography Mary Reid (right)

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needs a little cloth... "*

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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.



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MARCH

Friday, March 4, noon-1 pm

Saturday, March 5, noon-4 pm

Saturday, March 19, 10 am-4 pm

Sunday, March 20, 2-5 pm

Thursday, March 24, 7-8 pm

APRIL

Friday, April 1, noon-1 pm

Saturday, April 2, 1-3 pm

Friday April 15, 7-9 pm

MAY

Friday, May 6, noon-1 pm

Saturday, May 14, 2-3 pm

Sat.-Sun, May 14-15, 10 am -5 pm

First Friday

Jeanne Randolph:
Artmaking in the Shadow of Freud
International Women's Day
Craftstravaganza
Zarghoona Ahmedzai:
Geraf Embroidery
Erna Andersen: Plastic Bag Crochet
Sifo Badasso: Oromo Beading
and more!

Over the Top art preview

**Over the Top Art Auction and
Cupcake Party!**

Visiting Artist Talk
Cathy Busby

First Friday

Roewan Crowe: Autobiography of
A Resisting Subject
Crafternoon
Lweh Say:
Burmese Embroidery Workshop
Clothing Swap

First Friday

Amy Karlinsky: Feminist Pedagogy
and Art Education?
(rescheduled from December)
Local Artist Talk
Divya Mehra
Mini-Mentorship in Brandon
Lisa Wood: Paint

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