



Just a few of the fabulous volunteers who made MAWA'S April Clothing Swap possible

Often MAWA members are asked the question, "What is MAWA?" After we explain that it is a centre dedicated to sharing knowledge between women visual artists and fostering discussion about the visual arts, the next thing people say is invariably, "Cool. How long has it been around?"

Amazingly, in 2011-2012 MAWA celebrates her 27th year. During that time so much has happened! What began in 1983 as Plug In's "Women's Committee", a group of board members dedicated to addressing gender inequality in the visual art world, is now an independent organization with a programming and residency space, a staff of four part-timers, and a budget of over a quarter million dollars. All of this is thanks to a few women and men who had a vision, and knew that change could happen through very practical and pragmatic means: through mentorship.

Those first committee members, Diane Whitehouse, Peter Krowina, Paula Newman, Harry Symons and Plug In Director Jon Tupper, also realized they could not do it alone. In 1984 a public meeting resulted in working committees. In a matter of months a name was chosen, "Manitoba Artists for Women's Art". MAWA burst onto the local arts scene like a hurricane! Within the first five months there was an exhibition of members' work and the launch of a visiting artists/curators program. On January 1, 1985, the first mentorship program began. Co-founder Diane Whitehouse remembers this whirlwind, and credits that, "MAWA emerged because the time was right politically and because the right mix of people came together locally. The feminist movement provided a larger critical context and political momentum."

Sheila Butler was one of the first mentors, along with Aganetha Dyck, Marsha Wineman and Joanne Johnson. Sheila also served on MAWA's first board of directors in 1986, although technically MAWA was still a part of Plug In. Sheila says, "We created MAWA because it was a way to do something proactive about discrimination."

Change and expansion continued at a steady, rapid pace. In 1986 a series of local artist lectures was begun and the first symposium held. In 1990 MAWA, now Mentoring Artists for Women's

Art, became an organization of its own, independent from Plug In, and MAWA launched its first publication.

Many excellent staffers made this growth possible, starting from MAWA's first director, Andrea Philp. Subsequent directors included Kathy Driscoll; Lisa Mark; Nicola Woods; the team of Grace Nickel and Patti Johnson; the team of Grace Nickel, Susan Chafe and Reva Stone; and Marian Butler. MAWA took another giant leap forward under the directorship of Vera Lemecha, who moved us to our beloved 611 Main Street space in 2005. Countless board members and mentors have also made invaluable contributions, as have the legions of volunteers who do the grunt work every year: stuffing envelopes, staffing bingos, painting and patching the space, and "womaning" events. In other words, it has taken more than a village... it has taken a city: Winnipeg!

Last year, we honoured curator and writer Marian Yeo for her contributions to women's art in Manitoba. This year, we are celebrating MAWA pioneers Diane Whitehouse and Sheila Butler at a wine and cheese party on Wednesday, June 1 from 5-7 pm. And every day we are grateful to all of you, past and present, who have made and make MAWA thrive. With a paid membership of over 240 individuals, and attendance at programs and events of over 1500 eager art-lovers last year, MAWA continues to grow, serving the changing needs of women visual artists. Who knows what the future will bring? Whatever it may be, let's keep creating it together.

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MAWA CELEBRATES GAY PRIDE MONTH!

## “My First Lesbian Colouring Book”: the importance of pop culture for a queer experience with Lauren Hortie

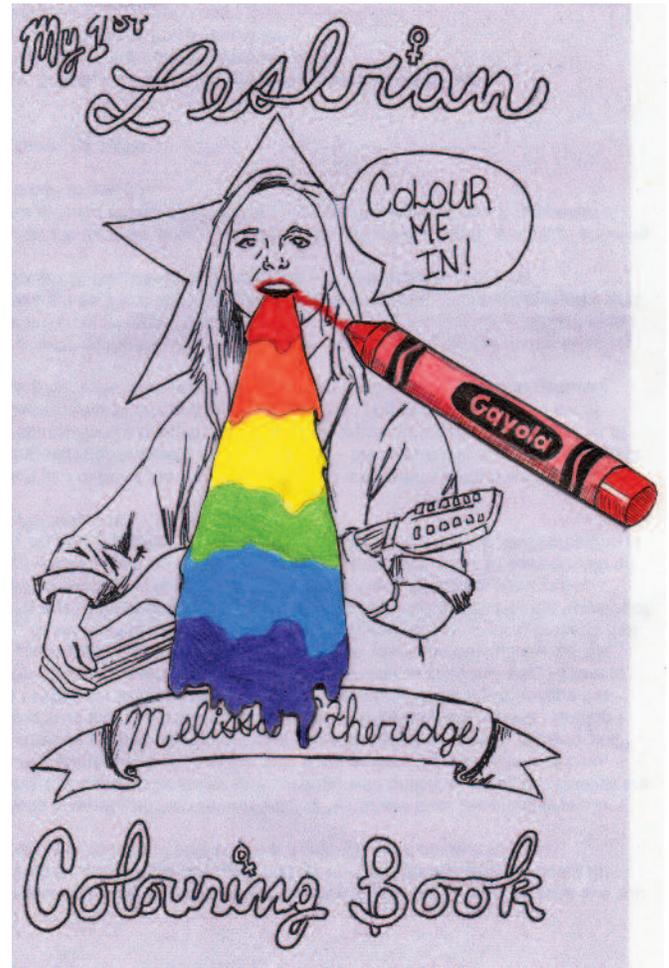
Friday, June 3, 2011, noon-1 pm at MAWA  
Presented in partnership with aceartinc.

Pop culture is something that surrounds us all, sometimes as invisible as wallpaper, and yet the images that we absorb “without thinking” can tell us much about our individual and collective fears, desires, motivations and concerns. Lauren will explore the power of role models found in popular culture and their possible “readings”. She will also talk about queer visual culture, the power of visibility and the importance of creating imagery that represents the queer experience.

Lauren Hortie is an artist and educator based in Toronto. Her bodies of work include *Sheroes*, *Gay & Night* and the *Lesbian Colouring Book* ‘zine series. Lauren takes inspiration for her work from queer culture and especially its nightlife. She moonlights as a DJ and organizer of popular Toronto parties, Steers & Queers and Trash.

Lauren Hortie’s work will be exhibited at aceartinc., 2nd floor, 290 McDermot Ave., from June 3 -July 25. The show, “Gay and Night”, will also be the site of an opening party featuring a performance by Toronto’s burlesque/strip hop legend ManChyna on Friday, June 3 at 9 pm, and an artist talk on Saturday, June 4 at 2 pm. In conjunction with the exhibit, ace will host “Party with a Purpose” on Saturday, June 4 at 9 pm. The event will be held at the Lo Pub, 330 Kennedy St. This is a fundraiser for the Rainbow Resource Centre’s Peer Project for Youth and will feature the musical spinnings of DJ Sigourney Beaver.

NO FIRST FRIDAY  
IN JULY OR AUGUST



Lauren Hortie, *My First Lesbian Colouring Book* (cover), 2007

## The Autobiography of a Feminist Artist: A Resisting Subject with Roewan Crowe

Friday, September 2, 2011, noon-1 pm at MAWA (rescheduled from April)



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 Associate Professor and Co-Director at the Institute for Women’s and Gender Studies at the University of Winnipeg.

## Quilting Workshop with Joy Eidse

Sunday, June 5, 2011, 1-4 pm

Winnipeg Art Gallery

300 Memorial Blvd.

Presented in Partnership with the Winnipeg Art Gallery.

Free! Everyone welcome!

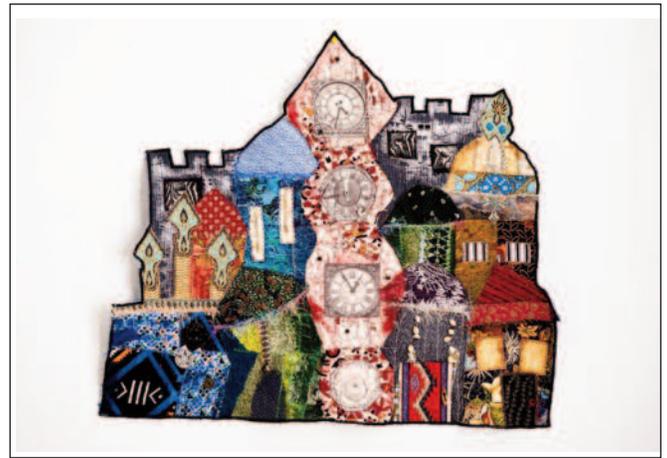
All genders, ages and experience levels!



Joy Eidse. Photo by Derek Edise

Learn how to quilt at a MAWA quilting bee! This workshop in basic quilting techniques, including appliqué, couching and raw edge appliqué, will be held next to the *Quilt of Belonging*, now on display at the Winnipeg Art Gallery. Each participant will make a framed fabric picture and in the process will learn to do a “turn edge”. Go home with a framed fibre piece and some great new skills!

This workshop will be led by Joy Eidse, who has been sewing since she was a little



Joy Eidse, *Global Village*, 31.5” x 27”, machine appliqué and quilted with commercial fabrics, hand dyed fabrics and photo transfers, 2009

girl. Once Joy discovered art quilts, she was thrilled about the limitless range of techniques one can use to create a quilt.

Quilting is an accessible and interactive art form. No previous skills are necessary. Join us for a social, stitching afternoon.

## Quilt of Belonging

The Winnipeg Art Gallery, 300 Memorial Blvd.

May 20 – August 20, 2011

*The Quilt of Belonging* is composed of 263 unique and individualized panels, forming a completed tapestry measuring 10 feet tall by 120 feet long, which represents Canada’s many ethnocultural communities. It was conceived, organized and completed under the direction of Ontario-based fibre artist Esther Bryan. She calls *The Quilt of Belonging* “a collaborative work of art that recognizes Canada’s diversity, celebrates our common humanity, and promotes harmony and compassion among people.” All immigrant nationalities and our country’s many First Peoples (including Métis, many First Nations, and Inuit) are represented in

the quilt. It took Bryan and her team six years to research and locate artists to create the panels, each representative of their unique culture and nationality. The result is a magnificent pan-cultural artwork, currently on display in the Winnipeg Art Gallery’s foyer.

If you come to the quilting workshop on Sunday, June 5, admission to the quilt is free. At all other times, seeing the quilt requires the Winnipeg Art Gallery’s regular admission of \$9 for adults and \$7 for students and seniors.



Esther Bryan, *Quilt of Belonging*. Photo by Nick Wolochatiuk



Happy Howells Mireault and Linda Gomez Robertson, Panama



Kente cloth gift of Tom Forson and Gerald Arhin, Ghana



Mary and Leonard Lethbridge, Lakota

## Liz Garlicki: “Beginning, Again and Again”

Thursday, July 14, 2011, 5:30-6:30 pm at MAWA

–after the talk, let’s all head to the Fringe beer tent for food, drink and more conversation!



Liz Garlicki reflects upon her ever-evolving practice, her use of the female form, the challenges of working with diverse materials (ranging from found objects to cement paving stones) and her passion for diverse media (including performance, paint and public intervention).

Liz Garlicki has exhibited at Gallery 101 and Artengine (Ottawa), The New Gallery (Calgary), Museum London (Ontario), and various venues in Winnipeg, including the Winnipeg Art Gallery. In 2008 she was commissioned by the *Art Building Community* Symposium (through MAWA and the University of Winnipeg Women and Gender Studies Department) to do a permanent sidewalk piece in the Winnipeg North End district. A graduate of the University of Manitoba’s B.F.A. Honours program, Liz is currently working on her next large site specific work to be shown in Winnipeg in 2012.

As part of her artistic practice, Liz Garlicki made a move to burlesque performance in 2008. She has performed at IDKE X in 2008 with the Winnipeg performance group Fantasia Affair, she has performed at Midnight Madness’s “the Best of Burlesque” in 2010 and she has been featured in numerous other live shows throughout Winnipeg. She has also shared the stage with author, playwright,



Tools of the burlesque artist

performance artist and gender theorist Kate Bornstein, and works closely with the Central Canadian Centre for Performance. Future plans include a month-long residency based on her burlesque/vaudeville work at Context Gallery, Derry, Ireland, which will also be combined with the Foyle Pride Festival Festivities.

## MAWA’s Library



*supernovas*, The Winnipeg Art Gallery, 2006

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

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

**Featured publication!** If you want to check out some of Liz Garlicki’s work, take a look at *supernovas*, published by the Winnipeg Art Gallery in 2006. Liz is not only one of the featured artists, but also the cover girl of the catalogue.

## Put your work on the bump!

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

UPCOMING WAM! WALLS:

June: Dawna Smith

October onwards: call to book your WAM! Wall today!



Sophie Lavoie, *Underwater Landscape* (detail), watercolour, 32” x 24”, WAM! Wall, May 2011

## *I know how you feel:* The video work of Aleesa Cohene

The Sobey-nominated artist will be in attendance!

Wednesday, June 29, 2011, 8 pm at MAWA

Presented in partnership with PLATFORM centre for photographic + digital arts and Video Pool



Aleesa Cohene, *Something Better*, video, 2008

Aleesa Cohene is a Toronto based video artist who uses found-footage as material and editing as a tool. Through this technique, Cohene provides us with a lens under which the viewer can see and examine many of the stereotypes present in traditional narrative cinema. In essence, she is revealing the mirror which the media uses to reflect our “beliefs” back to us.

Currently, Cohene is protected under Fair Dealings in Canada. However, given recent attempts to reform Canada’s copyright laws, Cohene could be recast as a digital outlaw. Artistically and ethically speaking, Cohene does not see these images as private property, but

as “basic materials through which we have an obligation to express ourselves and define our individuality.”

Aleesa Cohene has been producing videos since 2001. Her work has shown in festivals and galleries across Canada as well as in Brazil, Germany, the Netherlands, Russia, Scandinavia, Thailand, Turkey and the United States, and she has won prizes at Utrecht’s Impakt Festival and Toronto’s Images Festival. She has participated in artist residencies in Canada, the Netherlands and Denmark. She recently completed a fellowship at the Kunsthochschule für Medien (KHM) in Cologne, Germany.

### The screening will include:

#### ***Abscess*** (2001, 10 minutes)

*Abscess* is an experimental video about post-surgical complications. A compilation of found medical footage, personal narratives and images of the underground (under water and inside the cellular body).

#### ***Absolutely*** (2001, 10 minutes)

*Absolutely* is an experimental documentary about history, politics, and the body. It juxtaposes social change, dogma and state sanctioned mind control with carnal systems. Weaving various sources of re-contextualized found footage, *Absolutely* interviews four characters about democracy, revolution and their internal manifestations.

#### ***All Right*** (2003, 7 minutes)

Immigration and national security policies in Canada have become increasingly stringent in recent years, despite an on-growing claim that Canada desires new citizens. Using diverse found footage sources including immigration officer training videos, emotive gestures from horror films and sound clips from Canadian news broadcasts, Cohene takes the viewer on a provocative journey through an emotional and political labyrinth.

#### ***Ready to Cope*** (2006, 7 minutes)

In resistance to Canada’s Anti-Terrorism Act, *Ready to Cope* comments on the ways in which society’s chronic obsession for safety and security

has become both a private and public crutch. Edited from clips from horror and science fiction films, thrillers, self-help guides and motivational instruction videos, *Ready to Cope* is an impassioned record of collective anxiety.

#### ***Suppose To*** (2006, 7 minutes)

*Suppose To* examines how work in a capitalist system divides people from themselves. Re-editing sampled footage and dialogue from science fiction films, psychological thrillers and corporate training videos, *Suppose To* builds a hybrid narrative of characters who are exhausted by work, acting out, escaping conflict and misdirecting blame. Ultimately, they return to a “deep wordless knowledge” that shapes our shared reality.

#### ***The Same Problem*** (2008, 4 minutes)

An ambiguous call and response is enacted between a roaring, stormy ocean and a solitary figure whose wailing lament is fashioned from oohs and aahs sampled from pop music.

#### ***Something Better*** (2008, 8 minutes)

Viewers are introduced to several film actors who soon merge into three shifting personae: father, mother and child. Through measured picture editing, sound sampling and music remixing, the three characters interact in a microcosm where they hear each other but don’t listen, look but don’t see and have relationships that are simultaneously distant and intimate.

## Celebration of Diane Whitehouse and Sheila Butler

Wednesday, June 1, 2011, 5-7 pm at MAWA  
Free! Everyone welcome!

Join MAWA as we honour the contribution of two of our founding foremothers, Diane Whitehouse and Sheila Butler. Refreshments and snacks will be served, speeches will be made and glasses will be raised to two of the women who made MAWA possible.

This event is free, and welcomes people of all genders and all eras of MAWA's history. Please, spread the word! Come help us celebrate these two extraordinary women, without whom MAWA may not exist.

And as a special bonus, we will be officially launching MAWA's redesigned website that evening. Experience the new website's beauty in the company of artists!



The new website, in all its glory

## Website News

You may have noticed some significant changes to MAWA's mawa.ca website. Thanks to Winnipeg's Push Design, we have a new look, clear navigation systems and waaaaaay more interactivity. Want to register and pay for a workshop online? No problem! Care to join the conversation of the artist-mothers blog? Join in! Need to update your membership? No cheque and stamp necessary! Best of all, there is a suggestion box, so it is easier than ever to send us all of your thoughts and ideas. Together, we can keep making MAWA better.

From an administrative perspective, the new website design means we can update it in-house, keeping the content timely and relevant. This will save us money in the long run. Lower costs and up to date information! Win-win!

Big thanks to the Manitoba Arts Council Bingo Fund for making this revamping possible. If you like the new site, consider volunteering to work at a MAWA bingo to help future MAWA development and technology upgrades. Call Lisa at 949-9490 to get details.



Sheila Butler, *Storm*, watercolour and acrylic on paper, 2010

## Summer Hours

Like you, MAWA is enjoying the weather. We will be closed to drop-ins from July 1 until August 23 inclusive, although we will be in and out of the office.

This will give the staff a much-deserved break. If, during the summer, you have a question or concern, just phone, email, or make an appointment to come in and see us. It might take a little longer to get back to you, but we promise we will!



Dana never misses an opportunity to tell folks about MAWA. Clothing Swap, April 2011 (we raised \$500 for our Legacy Fund!)



Lead archivist Bev Pike, student interns Caroline Ferris and Laura Haines, and U of W instructor Fiona Green (left to right) celebrate the conclusion of the media archive project at MAWA, March 2011

## Archive Project

Under the direction of Bev Pike, our University of Winnipeg student interns Caroline Ferris and Laura Haines almost completed the MAWA media archiving project. MAWA Administrative Assistant Alexis Kinloch will tie up a few loose ends this summer, and then this collection of slides, photos, and videos (which have all been transferred to DVD) will join the MAWA print records at the Manitoba Provincial Archives.

We celebrated the end of this phase of the project with a tea party, complete with gloves and scones! Huge thanks to team leader Bev Pike for her unflappable leadership on this massive endeavor, and to all the volunteers and staff who have so ably got the job done.

## Rural Mentorship

Deadline extended to June 17! If you are an artist or an aspiring artist in the Eastern Region of Manitoba who is working in photography, sculpture, painting, video, sound, printmaking or other artforms, then this program is for you! The Eastern Manitoba Rural Art Mentorship is a five-month project in which two professional Winnipeg artists will mentor and share their experiences with four rural artists. Presented by Manitoba Arts Network and co-sponsored by MAWA, this program will begin in July 2011. For more information please contact Visual Arts Program Coordinator Tim Schouten at 204-943-0036, toll free at 1-866-919-2787 or by email at [visualarts@mbartsnet.ca](mailto:visualarts@mbartsnet.ca).

## Cupcake Baker Draw

This year, 55 bakers produced 101 dozen cupcakes for *Over the Top*. That's 1212 individual sugar-bombs! The 298 people who attended the art event of the year managed to consume most of the frosted delights, and the 10 dozen that were left were taken to Siloam Mission.

MAWA thanked its pastry chefs by holding a draw for two bottles of bubbly. The lucky winner? MAWA Foundation Mentorship Program mentor Pauline Braun. In true MAWA fashion, Pauline shared her prize with the mentorship group at their March meeting.

## Painting Party

MAWA is looking scruffy! Please join us for a painting party on Thursday, June 30 from 1-4 pm. Call Lisa at 949-9490 to volunteer. Whitewash, snacks and eternal gratitude provided. Just bring your painting duds. See you here!

## Artists in Residence

MAWA received an overwhelming 43 applications in response to its first residency call for submissions. So instead of choosing one artist, we selected three! This summer MAWA will welcome Sarah Laing from Scotland, Pamela Norrish from Calgary and Rose Negrych from Dauphin. We are pleased to be able to provide each of these artists with time and space to reflect, research, network and create. Stay tuned for information about upcoming artist talks by Sarah and Pamela in July and August.

**Congratulations!** Former MAWA mentor Sarah Anne Johnson has been shortlisted for the Sobey Art Award, representing Prairies and the North. Way to go, Sarah!



Cupcake prize-winner Pauline at *Over the Top*, March 2011

# Over The Top was...Over The Top!

Thank you, thank you, thank you to the 100s of MAWA supporters – artists, donors, sponsors, bakers, buyers and volunteers – who made the *Over The Top Art Auction* such a success! Together we raised a whopping \$21,500 that will be used toward MAWA programming in

the year to come. Your participation in this fundraising effort is inspiring and humbling. We deeply appreciate your involvement, commitment and care. Together, we make MAWA happen.

THANK YOU TO ALL OF  
THOSE WHO DONATED  
ARTWORK

Aliza Amihude  
Colette Balcaen  
caroline barrientos  
tamara rae biebrich  
Lisa Bissett  
Lilian Bonin  
Oliver Botar  
Pauline Braun  
Jill Brooks  
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...and to The Winnipeg  
Foundation Triple A Fund, who  
also supported *Over the Top*.  
Your community involvement  
is truly appreciated.





# Micro Mobility

by hannah\_g

The physical and intellectual navigations of the places in which we live impact our relationships to them. Participating at various levels (driver, diner, pedestrian, visitor, worker) in a variety of locations (for leisure, health, entertainment, work) within a city influences the experiences we may have. These experiences are often access points to people and communities that have the potential to raise aspirations, bring inspiration, transformation, and participation on a personal and infrastructural level. This chain of events/access points is part of what I have termed “micro mobility”.

There are, as we know, a variety of types of mobility: physical, geographical, emotional, intellectual, spiritual, and so on. And there are as many barriers to these movements. Art can traverse, or at least bring attention to, these obstacles and thereby revive or create structures that feed a city’s vitality.

These mobilities are “micro” because:

1) they frequently involve small journeys from one location to another within the same city, and

2) they are often internal (a shift in a perception or a personal paradigm) and therefore involve movements which are usually imperceptible at first.

I’d like to give one subjective and one objective example to illustrate the concept.

## Subjective

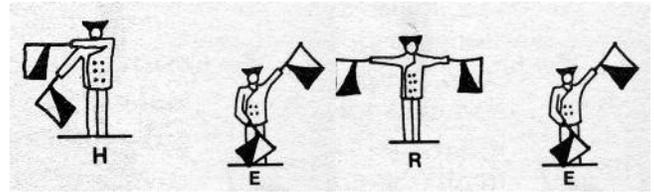
Between May 2009 and July 2010, I directed an artist residency at The Tallest Poppy restaurant in North Point Douglas, Winnipeg. I wanted to create a space where, instead of money, food and communication were related to the making of art. (See: <http://poppythetall.wordpress.com>.) The residency was free from prescription: complete trust was placed in the artist and his/her process.

The residency incorporated micro mobility in the following ways:

- **Geographic: exploring your own neighbourhood and city.** The artists came from within the North Point Douglas community, the rest of Winnipeg and beyond. Roughly half had not spent time in this part of town before (for some time the neighbourhood has been perceived as dangerous and/or undesirable). Approximately half of the restaurant’s patrons were not directly involved in the arts community.
- **Status: artists were not segregated according to an objective definition of who or what an artist is, discipline or time committed to practice.** Participants were emerging artists, mid-career artists or non-artists. Several were wishing to re-engage with their practice. Several had not done an artist residency before.
- **Intellectual: I am not an artist. I am an artist.** Many of the participants described a shift in their perception of their practice and self. After observing and interacting with the artists, several of the restaurant staff felt an increase in confidence about their own creativity and a desire to make artwork themselves.
- **What is work? What is value?** Value was based on participation and the process of making work. Great care and imagination is employed in the preparation and presentation of food in this restaurant. The exchange of artisan cooking for artistic work involved intimacy and mutual respect.<sup>1</sup>

## Objective

*First Fridays* is an initiative that started in Winnipeg last year. Businesses and the numerous contemporary art organizations in the Exchange District are invited to remain open until 9 pm on the first Friday of each month. The F.F. team makes a list of participating organizations that they send to people who have signed up to the



Art in a city: getting from A to B as well as from A to Z

listserve. The info is also posted on their website (see: <http://www.firstfridayswinnipeg.org>).

The impetus is to increase pedestrian traffic and trade in the Exchange. Over the last six months the artist-run centre in which I work has recorded a steady rise in audience numbers on those Fridays. The people who come are often first time visitors to *aceartinc.* and do not seek out contemporary art ordinarily. The majority travel from the suburbs, especially for this evening. They have not spent much time in this district, having perceived it as unsafe and lacking in amenities.

The Exchange (or Cultural Quarter as the municipality now refers to it) receives external positive reinforcement via people temporarily moving from one place in the city to another. This contributes to the vitality of a key area in Winnipeg that has been steadily rejuvenated by artists and arts organisations over the last 30 years despite poor urban planning. The place of art in the above geographic and perceptive mobility is clear: it is an essential ingredient to a real urban experience, supplying ambience, ideas and visual stimulus as well as access to artists and cultural workers.

...

An important question is how do we preserve the positive changes effected by micro mobility? Micro mobility often highlights absence. In Winnipeg, this absence is the lack of an integrated municipal art strategy, dedicated to sustaining and growing our nationally recognized art scene. Such a policy should influence building owners, tenants, businesses and other stakeholders for the good of the downtown core. But it requires “journeys” between many private and public agencies.

Winnipeg is a city in which micro mobility has been a true force. Art City, MAWA, *aceartinc.*, Platform, Plug In ICA, Young Lungs, Cre8ery, Martha Street Studios, La maison des artistes, GroundSwell, Natural Cycle, The Bronx Community Centre, The Bike Dump, Cakeology, Border Crossings, The Spence Neighbourhood Association, Video Pool, The Tallest Poppy, Winnipeg Film Group, The Black Sheep Diner.... These are but a few organizations that have initiated, been born from or propagate micro mobility. It is not an overstatement to say that individually and together they have changed hundreds of lives and contributed to numerous communities. I plan on investigating this concept further. But even at this point in my research one thing is absolutely clear: there needs to be micro mobility within the very institutions that shape and fund a city such as ours, or our journeys will start feeling like so many circles skated on uncomfortably thin ice.

*hannah\_g is a writer, artist, and cultural worker based in Winnipeg. She uses storytelling, poster-making, stickering, chalking, soundscapes and writing to draw attention to everyday enchantment and issues of social justice. She is currently the Program Coordinator of the artist-run centre, aceartinc.*

1 By describing the above, I am not proposing this type of exchange as an ideal or that art should not be fiscally compensated or that respect and intimacy are not involved in financial/art transactions.

## Vocalizing for Visual Artists with Aliza Amihude

Wednesday, June 22, 2011, 7-9:30 pm at MAWA

Free for MAWA members; \$10 for non-members

No need to register, just show up. All genders welcome!



Aliza Amihude in performance

This workshop is designed for performance artists, audio artists, and anyone who may be interested in integrating voice in a multi-disciplinary practice. Aliza Amihude will teach a variety of healthy vocal techniques, which she will integrate with personal intention. It will be fun, painless and liberating! Express your creative instrument! Speak up! Make some noise!

Please wear comfortable clothing.

Aliza Amihude is internationally known for her controversial yet contagious art. As a sculptor, she mixes precious metals and gems with materials like twigs and hair to express her belief that

everything is precious. As a performer, she pushes the envelope with original songs, theatrics, political satire, dance and comedy. Her CD, *Big Banana*, is available to listen to at [www.sonicbids.com/smallgirl](http://www.sonicbids.com/smallgirl) and available to purchase on line at: <http://cdbaby.com/cd/smallgirl>. Aliza also performs with the Klezmer Gypsy Boys. Their work is available to listen to at: [www.sonicbids.com/alizaandthekgb](http://www.sonicbids.com/alizaandthekgb).

The best way to celebrate Canada Day? Check out her YouTube video of a new, green anthem at: <http://www.youtube.com/watch?v=ZUGQAOVvqoc>

## Artist Mothers Group

The first Wednesday of each month

Free! Open to all artist mothers!

The Artist Mothers Group at MAWA would like to extend an invitation to all artist mothers to come and meet other women who embrace both mothering and artistic production. Meetings are relaxed and informal. The group experiments with art materials, critiques each other's work, and shares snacks, concerns, strategies and support for those who juggle the tricky life of artmaking and mothering. For those who can't make the meetings, please consider participating on our Facebook page, Artist Mothers at MAWA.

This summer, artist mothers go outside! Meetings will be held among the flowers. Come join the conversation and record the garden in bloom.

**Assiniboine Park English Garden**

**6 to 7:30 pm, Wednesdays, June 1, July 6 and August 3**

**In case of rain, the group will meet at Timothy's World Coffee  
2090 Corydon Ave, a block from the park entrance.**

Bring your sketch books, canvas, pencils, paints, cameras or inks.

# Wanda Koop



*“The connection I have with MAWA is personal as well as philosophical.”*

Wanda Koop: over 50 solo exhibitions and counting!

Every year we approach our members and the artistic community at large to donate artworks to our major fundraiser, *Over The Top*. We never cease to be overwhelmed by the generous result! But sometimes we wonder if we are asking artists too much or too often, so we thought we’d interview Wanda Koop and ask, “Why do you donate paintings to MAWA?” Wanda told us:

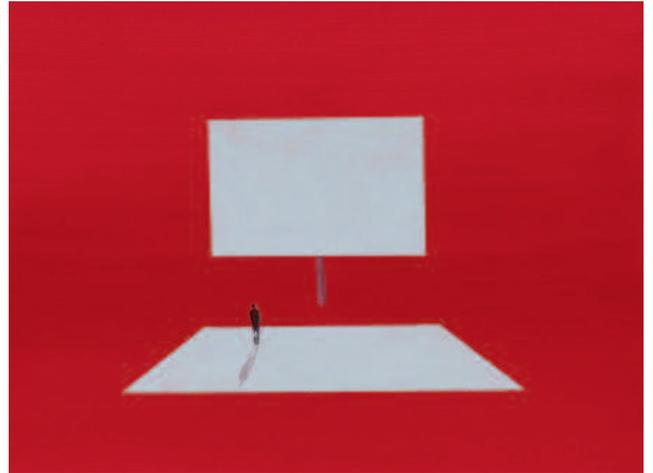
“I didn’t have a single female instructor when I went through art school, and even today, there are so few female role models for young women artists. We are still living in a male dominated society and it is important for young women artists to work with more experienced ones in order to gain confidence in their work, and to build a sense of community for themselves. MAWA facilitates these relationships and this is why I choose to donate here.”

We are honoured by Wanda’s yearly contribution, not only because she is one of Canada’s premiere artists, founder of Art City

and recipient of the Order of Canada, but because it means she supports MAWA, our vision, goals and our programming. And she is generous with her advise, too, which is why we couldn’t help asking, “If you could give advice to emerging artists, what would it be?” Wanda answered:

“Keep a keen eye on the world around you. And never stop educating yourself.”

Good advice! Educate yourself at an upcoming MAWA workshop (pages 3 and 11) or maybe come to a First Friday lecture (page 2). If there is something you would like to learn, give Shawna or Lisa a call at 949-9490 and make a suggestion. We are always open to new programming ideas.



Wanda Koop, *Untitled (Red)*, 2009

*taking flight*

**Juried Exhibit**  
 June 15 to September 14  
 opening reception June 15 at 7:00 pm

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Visiting artist Barb Hunt (standing at right) at her artist talk, Feb. 2011



Cathy Busby (centre), an installation artist known for her *Sorry Project*, with Winnipegger Art Miki, who was pivotal in securing an apology from the federal government for Japanese Canadians interned during World War II. Visiting artist talk, March 2011



Two of the happy 116 participants at MAWA's 3rd Annual International Women's Day Craftstravaganza, March 2011



Critical Reading Group leader Sigrid Dahle (centre) and author Jeanne Randolph (second from left) with some of the critical reading group participants focusing on Jeanne's text, *Ethics of Luxury*, April 2011



The MAWA co-sponsored bus to *Hovercraft: Navigating the shoreline of art and craft* at Portage District Arts Centre, March 2011



Embroidery instructor Lweh Say (second from right) with eager stitchers at the Crafternoon April 2011



Shawna Dempsey teaching a break-neck history of performance art, First Friday, April 2011



Beading instructor Sifo Boramso (left) teaching Connie Bart-Hamel (right) at the Craftstravaganza, March 2011



Even a full-blown blizzard couldn't keep the eager from lining up before MAWA's 3rd Clothing Swap, April 2011



Embroidery instructor Zarghoona Ahmedzai (left) teaching Ivy Meddoza (right) at the Craftstravaganza, March 2011

*" Sooner or later everyone needs a little cloth... "*

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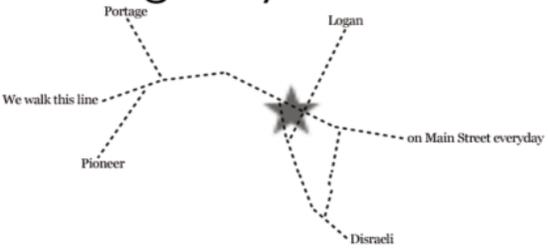
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(204) 949-9490 [info@mawa.ca](mailto:info@mawa.ca) [www.mawa.ca](http://www.mawa.ca)  
Tuesday-Friday, 10am-4pm and some Saturdays

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Lisa Wood (Program and Administrative Coordinator)  
Alexis Kinloch (Admin Assistant)

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



Heads Up!

*Admin Assistant*  
Alexis Kinloch

*Co-Executive Director*  
Shawna Dempsey

*Co-Executive Director*  
Dana Kletke

*Program Coordinator*  
Lisa Wood



JUNE

Wed. June 1, 5-7 pm

**Party and Website Launch!**

Celebration of Diane Whitehouse and Sheila Butler

Wed. June 1, 6-7:30 pm

**Mothers Group**

drawing at Assiniboine Park English Garden

Fri. June 3, noon-1 pm

**First Friday**

Lauren Hortie: queer art activism

Sun. June 5, 1-4 pm

**Crafternoon**

Quilting with Joy Eidse at the WAG

Wed. June 22, 7-9:30 pm

**Workshop**

Vocal Technique for Artists with Aliza Amihude

Wed. June 29, 8-9:30 pm

**Screening**

*I know how you feel:*

The video work of Aleesa Cohene

Thurs. June 30, 1-4 pm

**MAWA Painting Party!**

JULY

Wed. July 6, 6-7:30 pm

**Mothers Group**

drawing at Assiniboine Park English Garden

Thurs. July 14,  
5:30-6:30 pm

**Local Artist Talk**

Liz Garlicki

AUGUST

Wed. Aug. 3, 6-7:30 pm

**Mothers Group**

drawing at Assiniboine Park English Garden

SEPTEMBER

Fri. Sept. 2, noon-1pm

**First Friday**

Roewan Crowe: feminist artists and autobiography

Note: except for programming, MAWA will not be maintaining regular office hours between July 1 and Aug. 23, inclusive.

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

Susan Algie and James Wagner

Rochelle Ehinger

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Milena Placentile

Colette Balcaen

Elvira and Harry Finnigan

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