



Lisa Wood (centre) and some of the Mentees who participated in October's Mini Mentorship in paint

MAWA has been a constant part of my growth as an artist since I was 16 years old. I have been able to benefit from MAWA's exceptional programs that have provided guidance and professional development, without having to think much about it – what a luxury! MAWA has been established long enough for me to take it for granted. I am fortunate to be a part of a generation of women who have reaped the rewards of the hard work of the women before us. As I step into the role of Program Coordinator with MAWA, I wanted to send out a heart-felt thank you, and describe how MAWA has been instrumental in supporting my career.

In 1996, when I was in grade 11 at Dakota Collegiate, I was accepted into MAWA's mixed-gender High School Mentorship Pilot Program. I mentored under Derek Breuckner, who exposed me to new ways of thinking and living. We went to art openings, artists' studios and the University of Manitoba's Open House, where I met the Winnipeg art community. It was thrilling to be introduced to a lifestyle that was so unlike that which I knew growing up in suburban Winnipeg with a single mom who worked as an auditor. While the programming was exciting and stimulating, it was also a little intimidating. I could begin to see the reality of the artist's struggle.

After high school, I took a year to travel and think more about my career options. I decided that art was what I was most passionate about, and pursued my Bachelor of Fine Arts degree at the University of Manitoba. Each year of my four-year degree got more and more interesting. I loved being in art school, and so when it ended, I immediately applied to both graduate school and the MAWA Foundation Mentorship Program. I got in to Wayne State University and the MAWA program, and decided to defer my graduate school acceptance and stay in Winnipeg for the year. I'm so glad that I did!

I mentored under Aurora Landin in the 2003/2004 Foundation Mentorship Program. In hindsight, I can see that it was very important for me to take a year out of the institutional education system in order to solidify my identification as an artist. Aurora asked tough questions of my painting practice, while showing me that I had the ability to think critically on my own. During the FMP year, I also learned a lot of practical skills for surviving as an artist – I applied for and received my first WAC grant, sent out refined grad school applications and made lasting friends in the art community. One of my favorite memories is of working with Aurora in my apartment studio early one morning, building shipping containers for my paintings in order to take some work with me to my grad school interview. She brought over A&W take-out and we rolled up my paintings and packed them into Sonotubes. She made me feel

capable and supported as I embarked on a scary new art adventure.

I spent the next two years of my career in the Master of Fine Arts program at Yale, which was the most intense educational situation I've ever experienced. Without the FMP year to work on my own, with Aurora's guidance, I wouldn't have believed in my practice enough to make it through the "tear-you-down, build-you-up" attitude at Yale. Grad school represented tremendous growth, miraculous breakthroughs and a lot of standing my ground. At the end of it, I wanted to take my newfound knowledge and come home. No longer a student or mentee, I fully adopted the identity of professional artist. I established my studio, re-connected with my art buddies, and got down to making paintings. I also became the director of PLATFORM Centre for Photographic and Digital Arts, and then moved on to teach at the University of Manitoba.

In 2008, I was very honoured to be asked to be a mentor for the FMP program, to be supported by MAWA on a professional and financial level. I felt a huge responsibility to my mentees to do a good job, to give back enough. I know it's said often, but I truly learned as much from my mentees as they did from me. Unlike teaching at an institutional level, I got to know my mentees extremely well, and I could understand their art practice in a very intimate way – how their personality, beliefs, quirks, working style and lifestyle intrinsically affected the art they produced. Having this kind of deep respect for what someone does changes how you interact and educate. I also got to see exactly how much of the mentorship experience depended on the initiative of the mentee, and I was fortunate to work with two devoted and driven women. Mentorship isn't about forcing someone to be a better artist, forcing someone to grow; it's about allowing and enabling personal growth, discovery and education. Mentees decide how far they will take things in the year.

After working for a few years teaching sessionally at the University of Manitoba, I decided that change would do me good. When the job of Program and Administrative Coordinator at MAWA was posted, I knew in my gut that I needed to apply. Now MAWA is supporting my art making by supplementing my life with a steady wage, benefits, intelligent and friendly coworkers, and a welcoming working environment. I get to give back to the organization that fostered my growth and believed in me repeatedly through the years. I take satisfaction in knowing that as a staff person I am supporting the various women who engage in MAWA programs and help to ensure that MAWA will be here for them in years to come.

– Lisa Wood, Program and Administrative Coordinator



Amy Karlinsky

Feminist Pedagogy and Art Education? Lessons from Real Life!

with Amy Karlinsky

Rescheduled - NEW DATE AND TIME TBA

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.



Anonymous, *Untitled (The Death of Natural Causes)*

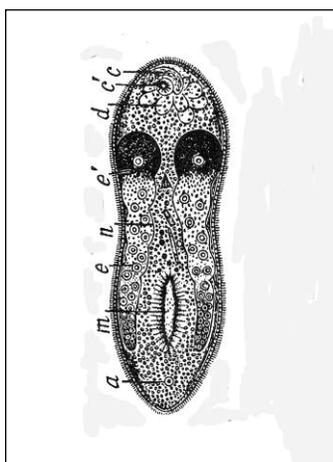
Relational Aesthetics and Its Discontents: The Beer Snake as Paradigm

with Kendra Ballingall

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

In this performance lecture, Ballingall will attempt to relate themes in recent artistic production, such as participation, relationality and collaboration, to theories of dissensus and necropolitics. She will draw on examples from her own practice as well as those of football spectators and other Winnipeg-based artists. Beer will be served.

Kendra Ballingall is an artist and writer based in Winnipeg. Her mainly text-based, often collaborative practice is currently questioning the political implications of legitimacy and public-private partnerships. Her work has been (counter) published by aceartinc, Video Pool, MAWA, As We Try and Sleep Press (Winnipeg), *Fuse* (Toronto) and *Public Preparation* (Tallinn).



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, having been writing, publishing and lecturing for over thirty years. She is the author of four books, all published by YYZ Books, Toronto: *Psychoanalysis and Synchronized Swimming* (1991); *Symbolization and Its Discontents* (1997), *Why Stoics Box* (2003), and *The Ethics of Luxury* (2007, co-published with Plug In ICA Editions). 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.

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Sculptural Vocabularies Symposium

Thursday, January 20 – Saturday, January 22, 2011
 Winnipeg Art Gallery, 100 Memorial Blvd.
 Symposium registration: early-bird special!
 MAWA and WAG members \$100, before Dec. 17, 2010
 MAWA and WAG members \$125, after Dec. 17, 2010

Mentoring Artists for Women's Art and the Winnipeg Art Gallery (WAG) have partnered to present the first women and sculpture symposium in Canada. This forum, entitled *Sculptural Vocabularies: Examining the Sculptural Practices of Contemporary Women Artists*, is scheduled for January 20-22, 2011, to coincide with a major WAG exhibition by Winnipeg sculptor Eva Stubbs. The medium of sculpture, particularly public art, continues to be male dominated. This national symposium will be an exciting opportunity to bring together female sculptural practitioners from across Canada to network, to discuss sculptural issues (such as site, materiality, scale, representation, abstraction, historical antecedents and current movements), and to share professional experiences and strategies. What does it take to be a sculptor in today's art world? How are women working (and flourishing) in the expanded field of sculptural media?

This symposium will provide a rare and valuable opportunity for all artists in the community to broaden their knowledge and understanding of three-dimensional practices, and engage in discussions with senior artists from across Canada, as well as Yolanda Paulsen from Mexico City (whose keynote is presented by MAWA). Do not miss this opportunity to participate in the first Canadian conference to explore issues pertaining to women and 3-D work.



Yolanda Paulsen in foundry. Photo by Fernand Saurette

CONFERENCE SCHEDULE:

Thursday, January 20	Keynote speaker: Catherine Widgery
Friday, January 21	Panelists: Shary Boyle, Aganetha Dyck, Andrew Kear, Jennifer Stillwell, Mary Reid, Elizabeth Roy, Eva Stubbs, Tricia Wasney and Darlene Coward Wight
Saturday, January 22	Keynote speaker: Yolanda Paulsen (presented by MAWA) Panelists: Faye Heavysield, Mary Anne Barkhouse, Nadia Myre, Candice Hopkins, Rebecca Belmore and Lee-Ann Martin

The symposium will take place at the Winnipeg Art Gallery.
 For more information check out:
<http://wag.ca/visit/events/list/category/specialevents/236>

Yolanda Paulsen Master Class in Sculptural Issues

Tuesday, January 25, 2011 – Sunday, January 30, 2011 Cost: \$75. Application deadline: Friday, January 14, 2011



Yolanda Paulsen

For the week following the symposium, Yolanda will lead a master class for women artists focusing on sculptural practices. We are building upon the momentum of *Sculptural Vocabularies* by offering in-depth discussions (both one-on-one and group) about issues pertaining to work in three-dimensions. Yolanda's

process is intuitive and physical. She will work with participants to share their process, "dig deeper" and explore the relationships between gesture and theory. She will be working with the theme of internal and external "power" in the workshop. She will set the curriculum for this week-long intensive to include looking at work, facilitated discussion, exploratory assignments, movement exercises, and individual critiques. Meeting times will be decided by the group.

Enrollment in the master class will be limited to 4-6 mid-career and established women artists, chosen by Yolanda. To apply, 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 program is \$75.00. Applications are due at MAWA by Friday, January 14. Please submit by e-mail to: programs@mawa.ca. Put "Master Class" in the subject heading.

A third-generation artist, Yolanda Paulsen was brought up in an environment where art, music and dance were omnipresent in the household. Exposed to her father's profession as a jeweller and sculptor, she was inspired at an early age to pursue a career in art. As a teenager, she studied for three years at the Arts Student's League in New York and later in the National School of Art, "La Esmeralda," in Mexico City, her home. Her work has been exhibited in museums such as Museo de Arte Moderno, Palacio de Bellas Artes, and the Museo Tamayo de Arte Contemporaneo in Mexico. This year, together with Gabriel Orozco, she participated in the exhibition *Bio Diversidad Mexicana* at the Museo de Historia Natural in Mexico City. She is a twice-honoured recipient of a grant from Fondo Nacional para la Cultura y las Artes, and she has been invited to show her work in Germany, Belgium, China, United States, Colombia and Canada, where, during the summer of 2009, she was a resident artist at the Banff Center. Her fondness for Canada began at the 9th *Symposium international d'art in situ*, organized by the Foundation Derouin, in Val David, Quebec. Her sculptural practice explores how all things, animate and inanimate, are interconnected and form a unity, a whole.

Mini-Mentorship in Fibre-Based/Textile Art with Barb Hunt

Thursdays, February 10, 17 and 24, 2011, 7-9:30 pm at MAWA

Co-sponsored by Manitoba Crafts Council

\$30 for MAWA and MCC members

Application deadline: Friday, February 4, 2011



Barb Hunt, *Antipersonnel*, knitted yarn, dimensions variable, 2001-present. Photo by Art Gallery of Ontario

Barb Hunt will lead a three-session, three-week mini-mentorship for women artists in fibre-based/textile art. Barb will show images of a very diverse range of current fibre/textile practices, as well as provide a historical/cultural/theoretical background. Various fibre/textile practices will be introduced, with a focus on contemporary textile art and “craftivism”. This will be an opportunity to create new work as well as participate in group work, critiques, discussions and textile storytelling.

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 program is \$30. Applications are due at MAWA by Friday, February 4. Please submit by e-mail to: programs@mawa.ca. Put “Mini-Mentorship” in the subject heading. Places are limited.

Barb Hunt studied art at the University of Manitoba and completed an MFA at Concordia University. Her current work concerns the devastation of war: she knits antipersonnel land mines and creates installations using camouflage from worn army uniforms. Her work has been exhibited across Canada and internationally. www.barbhunt.com

Exhibiting in Alternative Spaces

with Jordan Miller

Wednesday, February 23, 2011, 7-9 pm at MAWA

Co-sponsored by Arts and Cultural Industries Association of Manitoba. Free for MAWA and ACI members; \$10 for non-members. No pre-registration required... just show up!



Jordan Miller. Photo by Dave Swiecicki

Learn the how-tos of exhibiting in alternative spaces such as rental galleries, restaurants, businesses, theatres and nontraditional “gallery spaces.” There are many aspects an artist must consider and each alternative gallery space operates differently. The ins and outs of installation, insurance, contracts, labels and pricing, commissions and profit expectations will be covered. Bring your questions and let’s discuss!

Jordan Leigh Miller graduated from University of Manitoba with a BFA (Honours 2002) and a certificate in Arts and Cultural management from the University of Winnipeg (2008). She was the Founder and President of Outworks Gallery & Studio (2004-06) and became the director, co-founder, and co-owner of cre8ery gallery and studio with Shawn Berard (2006). In 2009, Jordan was nominated by “Future Leaders of Manitoba” in the Arts category, and was invited to be a keynote speaker at a Northwestern Ontario Artpreneur Conference. This year she was nominated for a Winnipeg Arts Council Award of Distinction and curated an exhibition at St. Norbert Arts Centre.

For more info, past exhibitions, and a longer bio, please visit www.jordanlmiller.com

Mentors on the Fly

MAWA has a roster of artists who are available on an hourly basis to help you with grant aps, critical feedback, or advice on a project. Rates are \$30/hour and \$50/two hours. If you need some short-term mentoring, contact the mentor of your choice directly and let the mentoring begin!



Bev Pike's practice encompasses painting, artist-books, feminist satire and video. Her large-scale paintings have shown across Canada and are in numerous private and public collections. Her artist books are in many international collections. Pike has written hundreds of funding and exhibition submissions for individuals, programs and organizations in Canada. She offers strategic advice on compiling a dossier, writing and editing of artist statements/proposals, artist talk advice, and experience in art scene ethics and activist politics. She can also provide studio visits and aesthetic critique. Pike is a trained archivist and is willing to share advice on information management practices, as well as her historical/archival knowledge. Contact by phone at 284-0616.



Leah Decter is an interdisciplinary artist working in sculpture, installation, video and performance, as well as socially engaged practices. She has mentored in MAWA's Foundation Mentorship Program and is currently supervising at the graduate level for Transart Institute. In addition to exhibiting her work internationally, Leah has significant experience engaging with a range of communities in a variety of settings, and managing complex projects with extensive budgets. She can provide feedback to artists at any level on artwork, exhibition development and grant/proposal/statement writing and can advise artists or community organizations on development/assessment of community/socially engaged projects. ldecter@mts.net.



Reva Stone works with emerging technologies to create computer-assisted installations. She has mentored through MAWA and has vast experience applying for exhibitions and managing an art career. She can provide feedback on work in progress, pose pertinent questions and suggest directions to consider. She can be contacted at revastone@shaw.ca.



Kari Hasselriis has been teaching grammar and writing since 1997. As a mentor, she can help with any aspect of the writing process. Her goal is to help the mentee become a stronger, more confident writer. Questions about anything – planning, sentence structure, grammar in general – can be answered with as little or as much detail as the mentee wants. She is also available to edit and copyedit completed documents. Contact by email at kasselriis@hotmail.com.



Amy Fung is an art critic and curator based in Western Canada. She is available for consultations regarding how to write artist statements and proposals, and for studio visits/critiques. Fung is the author of prairieartsters.com and her critical writing appears regularly in print and online at Akimbo, Canadian Art, Galleries West and more. You may contact her at amyfung@fastmail.fm.

If you are an experienced mentor who is interested in being included in this list, please email Shawna at dempsey_millan@mawa.ca for details. A limited number of Mentors on The Fly will be selected, and will be rotated every two years.

Photographing Your Artwork

with Sarah Anne Johnson

Tuesday, February 8, 2011, 7-9:30 pm at MAWA

Co-sponsored by Arts and Cultural Industries Association of Manitoba. Free for MAWA and ACI members; \$10 for non-members. No pre-registration required... just show up!



Sarah at MAWA, Sept. 2010

Want to apply for an exhibition, grant or maybe even the MAWA Foundation Mentorship Program, but don't have very good documentation of your artwork? This is the workshop for you! Photo-based artist Sarah Anne Johnson teaches the basics of photographing your 2-D and 3-D work. Explore lighting options, the effects of different background, and computer tweaking. Bring

one of your pieces with you to the workshop; it may be used as an example!

Sarah Anne Johnson received her BFA from the University of Manitoba and went on to complete her MFA at The Yale School of Art in 2004. Sarah's photographic and sculptural work has been exhibited in numerous solo and group exhibitions including *Guggenheim Collection: 1940s to Now* at The National Gallery of Victoria in Melbourne, Australia (2007); *The Montreal Biennial* (2006); and *Imprints* at the Canadian Museum of Contemporary Photography.

Critical Reading Group

“Art With” with Leah Decter

Wednesday, February 16, 2011, 7-9 pm at MAWA

(2 subsequent meetings to be decided upon in consultation with the group). Free for MAWA members



Leah Decter with guests stitching *official denial: trade value* (in progress), 2010 and ongoing

The terms social sculpture, community art, relational practice, arts based community development, community cultural development, dialogic practice, public art and new genre public art are all associated with practices in which artists engage with ‘community’. Although these practices are far from new, they have risen to greater prominence in recent years in a resurgence marked by the involvement of prominent artists, targeted arts funding, and burgeoning academic programming and research.

Approaches to these practices are as varied as they are contested. Through the review of relevant articles and projects/artworks, this reading series looks at issues surrounding the ways that artists engage with ‘community’ in the context of contemporary cultural landscapes. Within this territory, topics of discussion will be guided by the interest of participants and may include questions of methodology, aesthetics, ethics, and the position of these practices in contemporary art milieus.

Just e-mail programs @mawa.ca to get the first readings (put “CRG” in the subject heading)

We’re changing up Stitch ’n Bitch

Thanks for your patience! MAWA is committed to craft as an artistic practice, and the Stitch ’n Bitch program will be back soon. To kick up the revamped program, we will once again be holding a massive crafts-travaganza in celebration of International Women’s Day, Saturday, March 5, noon-4 pm. Four master craftswomen will provide instruction and MAWA will provide party sandwiches! Watch the next newsletter for details.

WAM! Wall

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.

UPCOMING WAM! WALLS:

December: Brenna George

January: Faye Hall

February: Janice Lowe

Based in Winnipeg, Leah Decter is an interdisciplinary artist working in installation, sculpture, video, photography, performance and socially engaged practices. She has exhibited widely in Canada including at the Winnipeg Art Gallery, Grunt Gallery, and the Dunlop Art Gallery, and internationally in the US, UK, Australia and Europe. Video screenings of her work include Images Festival in Toronto and the International Film Festival Rotterdam. Her work is held in the collection of the Winnipeg Art Gallery and private collections in Canada, US and UK. Decter has undertaken socially engaged work, including large-scale community involved public art and intervention projects, in Vancouver, Toronto and Winnipeg. She has worked as an educator, mentor and curator and holds an MFA in New Media from Transart Institute. As well as developing ongoing bodies of work, she is currently supervising graduate students in the New Media program at Transart Institute, and is the artist in residence at Resource Assistance for Youth.



Brandy Lynn Moslowski installing her WAM! Wall, November 2010

What if we discussed performance as the only feminist art form?

by J.J. Kegan McFadden

In the article “Against Performance Art: Carrie Lambert-Beatty on the art of Marina Abramović” (*ARTFORUM*, May 2010), the historian discusses performance as something that “functions differentially, relationally, centrifugally.” This is in response to *The Artist is Present* (Museum of Modern Art, 14 March – 31 May 2010), the overwhelming career survey of one of the most famous and lauded performance artists in history; it calls into question the reality (and necessity) of the artist’s presence in this exhibit. Of course Lambert-Beatty is dancing around the reality of Abramović as celebrity, and this over the top ode to her stature/status somehow paints her in, once again, a masculinist light.

Being a curator and artist who took the art historical route over that of the studio, I learnt early on that the history of art, like so many histories, is dominated by men. It was around the time of this knowledge imbedding itself in me that I also began to think about performance art. Having studied the work of so many male-dominated areas of art history—more specifically painting, sculpture, and drawing—I began to look for other media where strong female voices rang out: craft, textiles, video and performance. Now of course it is true there are just as many examples of strong women contributors to the various fields of painting, sculpture, and drawing as there are men, but whether they are recognized as such or not is the root of this text. Equally, there are so many male artists working in craft, textiles, video and performance who may or not be recognized, and therefore perhaps the real topic is emphasis on gender roles in the visual arts. It is with this very reasoning that I’ve always thought of performance as a means to discuss—to pinpoint and analyse—current social concerns more effectively than two and three dimensional works of art.

Most of us paid attention to the 2007 exhibition, *WACK! Art and the Feminist Revolution* (organized by The Museum of Contemporary Art, Los Angeles) that was billed as “the first comprehensive, historical exhibition to examine the international foundations and legacy of feminist art”; but did you know that when it was in Vancouver in 2008 (it’s sole Canadian presentation, I might emphasize) local artist-run centre The Western Front put together its own survey of important moments in Canadian feminist art history? *The F Word* consisted of a concise exhibit along with a fabulous catalogue. Of the artists included in this project, an overwhelming majority create performative work whether on stage, screen, or in text.

Locally, we are lucky to have a rich and fertile history of performance cleverly documented through *Live at the Centre*, an exhibition and accompanying publication curated and edited by Shawna Dempsey for Winnipeg Art Gallery (2004). In her curatorial preface to the catalogue, Shawna describes performance art as something that “happens and then is gone, often disappearing without a trace.” Has the same sentiment not been uttered (and screamed) so often with reference to our feminist stories and storytellers? The protagonists whose actions challenged patriarchy in small but profound ways often remain unremembered, their identities forgotten or erased.

From that inspired collection of performance ephemera and newly commissioned work, I still remember, awkwardly, *hand to hand contact* by Sandee Moore. This one-to-one performance took place in the gallery among all the history of our place, with the artist seated on a bench, and me (or you) beside her. She took my hand (and maybe your hand too) and held it while staring ahead to a simulcast projection of the two of us, holding hands, seated, waiting. I remember it went on just long enough for me to feel uncomfortable with the amount of attention both from the artist but also from passers-by. It seems as though this intimate approach resonates with



Sandee Moore, *hand to hand contact*, performance, 2004.

Sandee, who recently embarked on *Wake Up Winnipeg*, a phone performance masquerading as a wake up service, dishing details, gossip, and noteworthy news items pertaining to our fall civic election. Each morning when she awoke, Sandee called those who signed up online and offered what at first sounded like an automated message: “Good morning Kegan, this is Sandee with your wake up call. It’s 9:13 am and I wanted to rouse you with _____.” The sentence ended with a news bite that she parleyed into chitchat about a stupid thing a candidate said, or a ridiculous stand that a candidate took. As a performance, *Wake Up Winnipeg* reminds me of phone trees (a grassroots information-sharing technique that long predates email), but also of the building block of feminist ideology: the personal is political. By spinning her research of yesterday’s political fodder into intimate wake up calls, Sandee personalized the information and created a brief stir in the process.

Permit me a brief exploration of other voices familiar to our region:

Shawna Dempsey and Lorri Millan’s work in performance and accompanying texts (which I take to include video) over the last twenty-five years has allowed Winnipeg the opportunity to consider feminist approaches to social critique and heteronormativity via a camp sensibility that always rings true. From their early costume-based investigations into such archetypes as “the home maker” and “the bull-dyke” to the more complicated set of personae such as “ranger”, “perfumiere”, and “super hero”, Shawna and Lorri have placed feminist critique back into the history from which it was initially ignored.

Jeanne Randolph is a major contributor to the understanding that to ask questions (another fundamental tenant of feminism) is not only to rock the boat, but more importantly to also lay the foundation for something better to come along. In her performance lectures, Jeanne subverts various ideas we all take for granted: the image has a truth; the lecturer knows what she’s doing; the audience is there to learn not teach; there is a “right” and a “wrong” way of proceeding. Now that we in Winnipeg are lucky enough to count Jeanne amongst our ranks, dare I say permanently, it is eminent that performance will continue to take many (subversive) forms, and that feminist thought will persist, and ring out, in textual performances of many kinds.

Wanda Koop’s major survey exhibition, *On the Edge of Experience*, curated by Mary Reid, opened at Winnipeg Art Gallery in September

with her latest work, *Hybrid Human*, combining a live performance element by Jolene Bailie along with score by Susan Chafe and lighting design by Hugh Conacher. Whether or not the performance, which “is an investigation of artificial intelligence, robotics, and the human body’s integration and understanding of this mediated way of experiencing the world” (according to WAG’s press release), was successful is not of my interest at this point. It is more important to recognize the invitation and presence of performance (and its kin, audio and lighting) among this magnificent exhibition of painting.

More recently, Gwen Armstrong, Lindsay Ladobruk, Sarah Anne Johnson, Ming Hon, hannah_g, Freya Björg Olafson, and Leah Decter have all added to the tradition of feminist performance locally. Often stemming from either a familial connection being dealt with *in situ*, or the gendered and ordered body in space, the artists I’m listing have incorporated performance into interventions, installations, video, and other mediums, thereby creating a site for inquiry into how histories are disseminated and kept alive.

So how does my own incomplete and somewhat anecdotal history of performance (offered above) get back to my original question of what if we discussed performance as the only feminist art

form? As Abramović states in defining performance art, “The artist is present.” And is it also not the objective of the feminist project to be present, to be recognized as present? I think my goal with the examples I’ve included in this text is to underscore that performance has the ability, not unlike feminism, to permeate, to sweat through and to seep into other terrain—to be present above all else. What would happen if all the feminist artists worked only in performance for the next year? There would likely be a lot of bad performance art created. But so what? Experimentation is key in challenging the world, isn’t it? And if feminists (and artists) aren’t interested in commenting on the world around us, then what are we interested in doing?

J.J. Kegan McFadden is the Director/Curator of PLATFORM centre for photographic + digital arts. Everything he knows, more or less, he’s learnt through performative gestures by one woman or another.

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

MAWA’s Volunteers!

A colossal thanks is in order! It may be true that “volunteers do it for free”, but they don’t go unrecognized at MAWA. In the 2009/2010 year, MAWA was assisted by a whopping 395 wonderful volunteers. Without the donation of time and skills from these generous people, we would not be able to offer the amount and quality of programming that we do for our community. Thank you MAWA volunteers!

Our calendar is jam-packed for winter and spring 2011, so there are many volunteer opportunities available and a range of skill sets required. Listed are areas in which we will need some help. If you love MAWA and would like to be a part of making our organization great, please email programs@mawa.ca to volunteer. You can sign up for a specific job, or just let us know you’re interested and when you’re available to help out.

Here’s some of the volunteer jobs on the horizon:

- newsletter envelope stuffers (end of February)
- Over the Top Art Auction (March 20):
 - cupcake bakers
 - raffle ticket sellers
 - set-up and clean-up crew
 - marshals / auction helpers
 - ticket takers / greeters
 - art wrappers
- paint crew (April)
- bingo workers (date TBD)



Some of MAWA’s fabulous volunteers, posing at the Annual General Meeting, November 2010

Tammy Sutherland

For the holiday season in 2009, Tammy Sutherland and her partner Dave Dyck chose to support MAWA by making a personal donation. They have a tradition of penning cheques to their favorite organizations between Christmas and New Years, in lieu of gift giving. Tammy explains, “My partner and I are terrible shoppers. We don’t groove on malls, we don’t really need anything, and we don’t want to completely buy into the consumer orgy of the ‘Holiday Season.’” The best part is that their donations are also tax savvy – they just squeak into the fiscal year.

Tammy says they chose to support MAWA because they feel a strong affinity with its mission, and because she has benefitted professionally from the MAWA programs and artistic community (Tammy was mentored by Reva Stone in the 2007/8 Foundation Mentorship Program.) As Program Coordinator at the Manitoba Craft Council, she also understands the significance of donations to non-profit organizations, “I’ve worked in non-profits my whole life, and I know how important individual donations are. They show the membership’s commitment, help to leverage other funds, and give the staff some ‘no strings attached’ money to spend where it is most needed.”

To sum up her feelings about MAWA, Tammy explains: “What I crave most these days is the critical dialogue around art... the thoughtful, creative and intellectual stimulation that is so hard to find, and that MAWA provides so abundantly. The camaraderie and support of other women who are artists? Check! The freedom to knit at all times? Check! Endless variety and supply of cupcakes at the annual March fundraiser? Check, check, check! What's not to love?”

Thanks, Tammy, for your positive feedback, enthusiasm and contribution to the MAWA community, through your presence and your donation. Your generous and selfless gift giving is an inspiration to us all this holiday season!



Tammy Sutherland

Akimbo Mentorship Scholarships



Kim Fullerton. Photo by Erin Moure

In August, MAWA received an unsolicited gift from Kim Fullerton, founder of Akimbo, to be used to support participants in the Foundation Mentorship Program. As a result of her generous donation, MAWA was able to award two \$250 Akimbo Mentorship Scholarships. This financial assistance was given to Kelly-Jo Dorvauld and to Marilyn Schick.

Kelly-Jo Dorvauld recently finished her thesis in the BFA Honours program at the U of M, and works in mixed media. Her

work tells visual stories that relate to personal experiences, with a goal of promoting social acceptance, facilitating open dialogue, finding shared solutions and fostering community growth. Kelly-Jo is also a single parent.

Marilyn Schick is a passionate art educator, committed to bucking the trend that marginalizes rural artmaking to pre-schoolers, “social misfits” and retired ladies. She develops art programs that facilitate genuine artistic explorations for those not usually served in rural settings. As Marilyn says, “It’s strenuous work, with no financial advantages. Losing steam is a perpetual problem. I wonder if the FMP scholarship donor can imagine what a huge boost receiving their fund is, in more ways than one.”

When asked why she chose MAWA, Kim said, “MAWA has been on my radar since my days in the 1980s of working in Toronto at the Women’s Art Resource Centre. I’m a big fan of the work

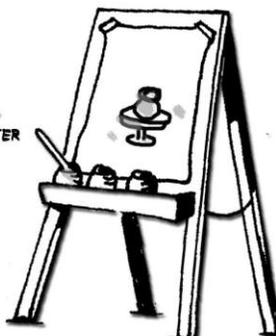
MAWA does. It’s important to me, and Akimbo, to support women artists across Canada, and MAWA’s Mentorship Programs offer the perfect opportunity to do that.”

Kim Fullerton knows what she’s talking about. She has worked in the Canadian visual art sector since 1983 as an artist, curator, writer, administrator, publicist, art consultant and entrepreneur who founded, and remains director of, Akimbo Art Promotions. Established in November 1999, Akimbo promotes contemporary visual art, video, new media and film, locally, nationally and internationally via the internet. With an opt-in subscriber base of more than 7,400 Canadian and international media and visual arts professionals and 4.4 million hits EVERY MONTH. Akimbo and its publishing arm, Akimblog, is an excellent, free resource for every Canadian visual artist. www.akimbo.ca

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Over The Top Art Auction and Cupcake Party!

Sunday, March 20, 2011, 2-5 pm
Tickets \$10

Don't miss the art event of the year! Loads of art and too much sugar! Want to get involved? There are so many ways you can participate: donating artwork, baking, volunteering.... Here are the answers to a few frequently asked questions.

I'M NOT A MEMBER OF MAWA. CAN I STILL DONATE ARTWORK?

Yes, MAWA gratefully welcomes donations from members and non-members alike.

WHAT KIND OF WORK DO YOU ACCEPT?

Artists are asked to donate one or two pieces of art in any media. If you want to donate art, let us know at mawaovertthetop@gmail.com Silent auction bidding starts at \$50.

CAN ONLY WOMEN PARTICIPATE?

No! We WELCOME ALL to participate in "Over the Top" by donating artwork and joining in the festivities!!! We regret we cannot accept children's work, but kids are more than welcome to munch on the cupcakes on the day of the auction (mmm, sweet sugary goodness!!!).

WHERE AND WHEN CAN I DROP OFF MY WORK?

We accept submissions Tuesday, March 8 – Friday, March 11 and Tuesday, March 15 between 10 am and 4 pm, and Wednesday, March 16 between 10 am and 8 pm. Note: MAWA is closed on Sundays, Mondays and most Saturdays. Please heed last day's deadline, or we may not be able to include your work in the auction. If none of these times work for you, contact MAWA's office at 949-9490. Auction will be open for preview on Saturday, March 19 from 10 am - 4 pm.

DO I HAVE TO SUBMIT ANYTHING WITH MY WORK?

Please fill out a MAWA contract and submit it with your artwork. This allows us to keep track of your work, hang or install according to your instructions, and title accordingly. You can fill out a contract



Shawna and Dana are already getting ready for the big event!



at MAWA when you drop off your submission, or you can download a contract online from the PDF linked to our website, www.mawa.ca. When you drop off your donation, we will give you a ticket to the event (ticket has no cash value).

WILL I RECEIVE A TAX RECEIPT?

Only those artists whose works are sold will receive a charitable tax receipt. Charitable tax receipts will be issued for the amount the work sells for on March 20.

I'D LIKE TO VOLUNTEER TO HELP WITH MAWA OVER THE TOP. WHO DO I CONTACT?

If you'd like to help with installation, or volunteer for a number of roles on the day of the event (from greeting at the door to selling rainbow auction tickets), please contact Lisa at 949-9490 or email programs@mawa.ca with subject line "Over the Top volunteer". If you are not able to volunteer, we are also asking our members to collect new retail items for raffle donations. A charitable tax receipt will be issued to the individuals or businesses for the retail value of the donation. If you wish to help this way, please email mawaovertthetop@gmail.com, with the subject line: "raffle donation". If you would like to make cupcakes, please email mawacupcakes@gmail.com.

WHERE CAN I BUY TICKETS?

Tickets are \$10 each and can be purchased at MAWA, 611 Main Street, during our regular office hours: Tuesday to Friday 10 am – 4 pm. You must pay for your ticket(s) with cash or cheque. You can also purchase tickets from a MAWA board member. Tickets provide entry to the MAWA "Over the Top" fundraiser. You need a ticket to attend the event and bid on artwork(s). Your ticket also gets you hot coffee and plenty of cupcakes.

WHAT ELSE CAN I PURCHASE AT THE AUCTION?

We'll have a raffle with items and gift certificates donated by generous local businesses and friends. We'll also have plenty of MAWA merchandise on sale: our sassy MAWA totes, "I love MAWA" t-shirts, MAWA buttons and more! MAWA will have a Visa/debit machine available on the day of the event.

Hope to see you there!!!

Clothing Swap Success!



Sheer madness! Clothing Swap, October 2010

MAWA's October 15 Clothing Swap was once again a roaring success, providing bagloads of quality used clothing to over 100 excited attendees. Huge thanks to our excellent team of volunteers and everyone who donated clothing. With your help, the event helped us grow our Legacy Fund at The Winnipeg Foundation by \$1269!

And if you missed it, you won't have to wait long until the next clothing swap. Start saving those gently used clothes now. We'll be swapping again on Friday, April 22, 2011. A new spring wardrobe (remember spring?) can be yours for just \$10.



Some of the staff and volunteer team who made the Clothing Swap possible

Holiday Party!

Thursday, December 9, 2010, 5-7 pm at MAWA

MAWA would like to welcome you to our space for a happy holiday fête. Please bring friends...all are welcome. Join us for a raised glass to art, community and mentorship.

Holiday Hours

Please note that MAWA will be closed as of Thursday, December 23, 2010, and will reopen on Tuesday, January 4, 2011. Aside from these festive days, regular office hours are 10 am-4 pm, Tuesday-Friday.

Get Involved

Interested in getting more involved in MAWA? Please speak with a Board member if you'd like to be considered for a committee or Board position.

Mothers' Group: For Women Who Refuse to Choose

Wednesday, December 1, 2010, and
Wednesday, February 2, 2011 at MAWA

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

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Visiting artist Deborah Kelly (centre) at her First Friday talk, Oct. 2010



Foundation Mentorship Program installation for La Nuit Blanche, Sept. 2010



Art Gallery of Southwestern Manitoba focus group at MAWA, Sept. 2010



FMP grad Nikki Little (right) and friend Dee Barsy at the Foundation Mentorship Program Showcase, Sept. 2010



Coral Maloney (serving) performing at the Foundation Mentorship Program Showcase, Sept. 2010



Leslie Supnet and workshop participants at Animation for Beginners, Sept. 2010



Jameli Hassan's artist talk, Sept. 2010



Ming Hon performing at the Foundation Mentorship Program Showcase, Sept. 2010



FMP mentee Kelly-Jo Dorvault (left), her mentor Elvira Finnigan (centre) and graduating FMP mentee Karen Asher (right) chugging soda pop at the FMP potluck, Sept. 2010



FMP mentee Clara Kusumoto (right) and her mentor Sarah Crawley at the FMP potluck, Sept. 2010



Co ED Dana Kletke and Board member Donna Jones at the FMP year-end/year-start potluck, Sept. 2010

Dana on a Mission!

The Americas: Independent Artistic Practices in the Era of Globalization was the theme of the Res Artis conference held in Montreal in October of this year. I had the privilege of attending and meeting representatives from organizations that offer residencies to artists around the world. It was a great experience to hear how different residencies can be structured, and what makes for a successful and rewarding residency program.

Why are artist residencies so important? Residency programs are not only beneficial for the visiting artist, but also for the community that is hosting them. By providing space for cultural exchange, organizations and communities enable relationships and the sharing of ideas. Residencies promote an understanding and acceptance of differences, through exposure to a different point of view. There is a transfer of knowledge, from the artist to the community, and from the community to the artist.

What's in it for the artist? Artists are provided the space to work without restraint, the chance to experiment, and the time to research, think and create. Residing in a foreign place allows artists to be open to new experiences, to follow curiosities, and to explore new territory. It also opens doors. Artists meet other artists, groups and organizations, and are able to develop networks and contacts.

What makes for a good residency? Expectations on the part of the artist and the organization must be clear. The emphasis should be for the artist to create and not necessarily to produce, unless the residency is project based. Hospitality is important, however, allowing an artist space and time to create is essential. An artist should feel at ease professionally and personally. There should be an opportunity for the artist to engage with the local community and to have interaction with other artists and arts organizations.

One residency program that struck me as truly unique was offered by Residency Unlimited in New York City. They believe in the "transformational potential of residencies on creative development and their impact on local communities where those residencies exist." They "seek to explore new residency formats that go beyond the conventional circumscribed studio program model by operating across multiple platforms." Their focus is providing opportunities to artists that do not have a traditional studio practice.

Residency Unlimited (RU) works with an artist in advance of the residency to determine their specific needs. Through collaboration

and partnership, RU is able to provide accommodation, workshop space and technical support to the artist-in-residence. They act as a liaison between the artist and other organizations that are able to provide the necessary resources. Upon arrival, the artist is integrated into a specific community, based on the parameters and goals of their project. The artist is provided with a very supportive environment in which to work. The success of the program is due to the exchange and dialogue with the artist before the project begins and continues after the project has been completed. The artist becomes part of a network and the relationship is maintained. If you want to learn more about this fascinating artist residency program, check out their website at www.residencyunlimited.org.

Why is MAWA interested in residencies? In the summer of 2010, MAWA hosted our first artist-in-residence. Erika Defreitas spent four weeks in the MAWA apartment. While in Winnipeg, she conducted research, experimented and created new work. She visited studios of MAWA members and gave an artist talk. She was impressed by the Winnipeg arts community and felt enriched by her experience. We all benefited, and as a result, MAWA hopes to offer more residencies for visiting artists at MAWA in the future.

MAWA also encourages our members to seek out residency opportunities outside of Winnipeg. To find out more about Res Artis or to view a listing of organizations offering residencies around the world, go to www.resartis.org. Res Artis is a not-for-profit worldwide network of over 300 organizations that provide residencies to artists in 50 countries worldwide. Their purpose is to promote "understanding of the catalytic role residential arts centers play in the development of Contemporary Arts in all cultures worldwide and across all creative media."

Other topics presented at the conference included artists mobility, the issues surrounding visas, cultural awareness, and sustainable partnerships. All in all, it was very useful food for thought as MAWA moves to establish the parameters of our own, ongoing artist-in-residency program. Sincere thanks to the Canada Council Flying Squad and VERRUE (Manitoba artist-run centres) for making my attendance at this conference possible, and helping us to envision upcoming residencies in the MAWA apartment.

-Dana Kletke, Co-Executive Director



Dana in the fabulous MAWA apartment, soon-to-be artist residency, upstairs at 611 Main St.!

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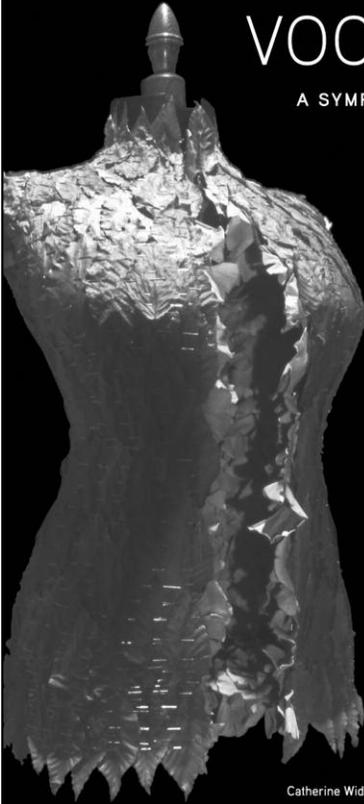
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Catherine Widgery. *Dressmaker's form (1890's)* with beech and ginkgo leaves, 1997.

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MAWA

Red Button Project

ARTIST REQUESTS DONATIONS OF RED BUTTONS FOR ART PROJECT

The idea for this project came to me after my 12 year old son was asked by his teacher to bring red buttons to school as part of a project on developing responsibility through "remembering" the red buttons. I was struck with a desire to collect red buttons from women to create a work of art. As I began to collect buttons from friends and family, I found that a lot of the buttons were donated along with a story about where the buttons had come from or what they meant emotionally to the woman in some cases. What began as a collection of buttons became also a collection of memories, stories, emotions, etc. For me, this project has come to represent the thoughts and memories of the women from which the red buttons came. I would like to extend this gathering of red buttons out into a bigger community of women and so would like to request donations from the MAWA network of women. Thank you very much for your support.



If you have a red button to donate please get in contact with Patricia Eschuk at peschuck@shaw.ca or call 488-6656.

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Alexis Kinloch (Admin Assistant)

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 Winnie Foundation, The Thomas Sill Foundation, Assiniboine Credit Union, donors and members.



Heads Up!



Admin Assistant
Alexis Kinlock

Co-Executive Director
Shawna Dempsey

Co-Executive Director
Dana Kletke

Programming
Lisa Wood

DECEMBER

Wednesday, December 1, 7 pm

Mothers Group

Friday, December 3, noon-1 pm

First Friday

Amy Karlinsky: Feminist Pedagogy and Art Education?

Thursday, December 9, 5-7 pm

Holiday Party!

Thursday, December 23 - Monday January 3 closed for holidays

JANUARY

Thursday, January 20-
Saturday, January 22

Symposium

Sculptural Vocabularies (at WAG)

Tuesday, January 24-
Sunday, January 30

Master Class

Foreign Visiting Artist Yolanda Paulsen

FEBRUARY

Wednesday, February 2, 7 pm

Mother's Group

Friday, February 4, noon-1 pm

First Friday

Kendra Ballingall: Relational Aesthetics and Its Discontents

Tuesday, February 8, 7-9 pm

Artist Bootcamp

Sarah Anne Johnson: Photographing Your Artwork

Thursday, February 10, 17, 24
7-9:30 pm

Mini-Mentorship

Barb Hunt: Fibre Based/Textile Art

Wednesday, February 16, 7-9 pm

Critical Reading Group

Leah Decker: Art With (other dates TBD)

Wednesday, February 23, 7-9 pm

Artist Bootcamp

Jordan Miller: Exhibiting in Alternative Spaces

MARCH

Friday, March 4, noon-1 pm

First Friday

Jeanne Randolph: Artmaking in the Shadow of Freud

Saturday, March 5, noon-4 pm

International Women's Day Stitch 'n Bitch

With 4 guest instructors TBA

Saturday, March 19, 10 am-4 pm

Over the Top Preview

Sunday, March 2-5 pm

Over the Top Art Auction and Cupcake Party!

THANK YOU TO OUR DONORS FOR ALL OF YOUR SUPPORT!

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Sharron Corne

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Ingrid McMillan
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